History of Film 1
ENG 3121 (22CD)
Fall Semester 2015

Associate Professor Barbara Mennel
Office Hours: Tuesdays 2:00-4:00pm and Thursdays 2:00-3:00pm
Office: 4219 Turlington Hall
Phone: 294-2820; Email: mennel@ufl.edu
Meeting times: Class meeting: T 5-6 and R 6 in TUR 2322
Screening: M E1-E3 in TUR 2322

Course Description:
The course provides an overview of the history of film from its origin to the coming of sound. The course is designed as the first part of a sequence on the history of film, but does not need to be taken in chronological order. The objective is to gain an overview of the historical development of early cinema, based on an understanding of key concepts in film studies and approaches to early cinema in film theory. Topics will include the beginning of film, the emergence of genres, the early social melodrama and the race film, and montage and expressionism. The course relies on regular required weekly film screenings and readings.

Course Goals and Objectives:
The course covers the history of the beginning of film and the fundamentals of film analysis. In addition, the course introduces students to the methodology of film studies, as well as the skills of critical reading, research, and writing about cinema.

Required Reading:


All readings and all DVDs are on reserve in Library West. Either you have the readings in front of you during class, either in electronic or paper copy, and you are able to negotiate the text for discussion, or you have copious notes for discussion.

Grading:
Attendance 5%
Participation 5%
Reading and Viewing Quizzes 10%
Midterm Paper 20%
Proposal for Final Paper 10%
Annotated Bibliography 10%
Final Paper 40%
Grading Scale:

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<th>Grade</th>
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<tr>
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Important Notes about Grades and Canvas:

Grades are calculated mathematically by the computer and I do not adjust grades. If you think it might upset you, if you miss the next higher grade by 0.1% or 0.01%, you need to perform consistently well throughout the semester, e.g. not miss quizzes and not be late etc. In order for you to be aware of your grades, I post all grades as soon as possible, including an oral participation grade at the time of your midterm. This grade is subject to change if you improve or worsen your oral participation through the second half of the semester. I revisit the oral participation grade throughout the second half of the semester and at the end of the class. I am happy to discuss grades in relationship to your performance and assist you in improving, for example, your writing, throughout the semester. Of course, I am will rectify any errors in documentation of points that can occur. However, I am not willing to revisit grades that were available to you for the duration of the semester after you have received your final grade, simply because you are not satisfied with your final grade in the course. Similarly, no additional extra work is possible after the final grade has been calculated for you to improve your final grade. The same goes for papers. I am happy to work with you on a paper in order for you to improve your next paper, but I do not allow for rewrites to improve a paper grade.

Due Dates:

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<th>Assignment</th>
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<tr>
<td>Midterm Paper</td>
<td>Week 7, Thursday, October 8, 2015</td>
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<tr>
<td>Topic Proposal and Bibliography</td>
<td>Week 11, Tuesday, November 3, 2015</td>
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<tr>
<td>Annotated Bibliography</td>
<td>Week 13, Thursday, November 19, 2015</td>
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<tr>
<td>Final Paper</td>
<td>Week 17, Monday, December 14, 2015 at 9:00am</td>
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Attendance:

Attendance in class and at the screenings is mandatory. I take attendance in class meetings. After drop/add, every class meeting counts for 2 points and any unexcused absence from class receives 0 points. Any late attendance or early departure without excuse receives 1 point. It is your responsibility to let me know, if you have arrived late to class, to contact me if you have to miss class with an acceptable excuse, and to show me documentation for excused absences as soon as possible after your return to class.
You have to make up the material covered in class, which includes viewing films and getting notes from class discussion. Absences will be excused in accordance with UF policy. Acceptable reasons for absence from class include illness, serious family emergencies, special curricular requirements (e.g., judging trips, field trips, professional conferences), military obligation, severe weather conditions, religious holidays, and participation in official university activities, such as music performances, athletic competition or debate, court-imposed legal obligations (e.g., jury duty or subpoena), and the twelve-day rule: https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

A Note on Religious Holidays:
Student who belong to a religious community are not required to attend classes on their religious holidays. Please let me know if you will miss class, so you receive credit for that day.

Participation:
The oral participation grade reflects the consistency of your contributions, the precision of your analysis, the level of attention to details, the complexity of questions that drive your academic inquiry, the application of the vocabulary that pertains to film studies, the level of preparedness, engagement with the course materials, including viewings and readings, and the quality and quantity of your contributions to the class, including the productive engagement with your classmates.

Reading and Film Quizzes:
Reading carefully, consistently, and thoroughly is as important as viewing the films. Completing assigned readings is the basis for an informed and engaged discussion. Hence, there will be regular quizzes of 4 points each at the beginning of each class throughout the semester that pose straightforward content questions about the readings and the films. These will begin on Thursday of week two. No make-up quizzes are given. If you have a valid excuse (see above), you will receive points that reflect your average of points in quizzes so far. If you miss a quiz because you are late or absent without an acceptable excuse, you receive zero points for the missing quiz.

Assignments:
**Assignments are due at the beginning of class on the due dates.** No late assignments will be accepted, except for an acceptable excuse according to UF guidelines (see above). If you have to miss an assignment, communicate with me prior to the deadline. Should you experience extenuating circumstances beyond your control that prevent you from handing in your final paper on time, you need to contact me before the deadline with official documentation and negotiate an appropriate and realistic date for submission. Per university regulation, if you are unable to complete the course in time for me to grade your final paper and calculate your final grade before final grades are due, we need to sign a contract for an incomplete, which includes documentation of your extenuating circumstances (most likely a doctor's note). **Important:** If you submit a copy of any assignment electronically, send it as a word document. Consider your assignment as submitted, when you receive my email that confirms that I have been able to open your
attachment. If you do not receive this email, consider your assignment not submitted and make sure that you are able to resend by keeping an electronic copy.

Description of individual assignments:
Midterm Paper:
The midterm paper focuses on an analysis of one or two films from class, while addressing a particular topic related to the materials covered before mid-semester. No outside research is necessary. The paper should include formal close readings and advance a coherent argument. Length: 4-5 pages double-spaced in 12pt font with 1 inch margins. The paper needs to include your name, a title, and page numbers.
Due: Week 7, Thursday, October 8, 2015 at the beginning of class.

Proposal for final paper:
You need to submit a proposal for the final paper, which should be approximately one-two paragraphs in length (250-500 words).
A complete proposal has to include the following:
1. Tentative title of your final paper
2. One-two paragraph description of your topic, including your research questions
3. A list of titles of the films that you will discuss
4. A bibliography, including at least three scholarly texts not covered in class (they may not include materials from blogs or personal websites).
The abstract has to be typed in 12pt font, single-spaced with 1 inch margins and include your name. Due: Week 11, Tuesday, November 3, 2015 at the beginning of class.

Annotated Bibliography:
The annotated bibliography includes three bibliographic entries, each with a short summary, evaluation, and assessment for your research paper.
Approximately 450-750 words (150-250 words per entry, total ca 1-2 pages)
Annotated bibliographies are single-spaced, typed in 12pt font with 1 inch margins and include your name.
Due: Week 13, Thursday, November 19, 2015 at the beginning of class.

Final Paper:
The final paper is 8-10 pages long on a research topic related to the course. You should develop the topic throughout the semester, and your argument should go beyond class discussion. Your paper can focus on films that we have seen in class or films that we have not seen in class. The final paper has to integrate at least two outside sources of scholarly texts that we did not read in class. You may integrate the material from the midterm paper into a final paper of 12-15 pages as an opportunity to create a writing sample for application to graduate schools in English or Film Studies. Please keep in mind that the complete paper needs to be coherent, which might imply that you have to rewrite sections from the first paper, for example, the introduction and/or conclusion. If you are interested in that option, you might want to discuss it with me prior to deciding on the topic of your midterm. The final paper has to be typed in 12pt font, double-spaced with 1 inch margins, include your name and page numbers.
Due: Week 17, Monday, December 14, 2015 by 9:00am
Plagiarism and Cheating:
All students are required to abide by the Student Honor Code. For more information about academic honesty, including definitions of plagiarism and unauthorized collaboration, see: http://www.dsoufl.edu/sscr/honorcodes/honorcode.php.
I prosecute plagiarism and cheating to the fullest extent possible at UF, the minimum of which is that you will fail this class and receive the letter grade F for this course. Per University policy, I report academic misconduct to Student Conduct and Conflict Resolution (SCCR) in the Dean of Students Office.

Graded and Submitted Materials:
Students are responsible for maintaining duplicate copies of all work submitted in this course and retaining all returned work until they have received their final grades on ISIS. Should the need for a review of the grade arise, it is the student's responsibility to have and make available all returned assignments and quizzes, as well as documentation for acceptable absences.

Special Dispensations:
If you have a learning disability, hardship, or other dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible. The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodation for students with disabilities in the classroom. For more information, see: http://www.dso.ufl.edu/drc/

Technology Use in Class:
The use of electronic media—cell phones, laptops, and ipads—in the classroom is only permitted for reading course materials and note-taking.

Statement on Harassment:
UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment. For more about UF policies regarding harassment, see: http://www.dso.ufl.edu/studentguide/studentconductcodephp#s4041

Film and Media Studies Events FS 2015:
I strongly encourage you to attend the following events. Instead of extra credit, I offer 2 points for attendance of a talk to make up for a missed or late attendance of class and 4 points for any written brief summary of a talk submitted in hard-copy or electronically to make up for missed points on quizzes.
1) CINExperimental, Monday, September 28, 7:00pm, The Wooly, 20 N Main Street
2) Lecture: Katrin Sieg (Professor, Georgetown University): “Queering Asylum: Refugees in Recent European Cinema,” Friday, October 30 @ 4:00pm, Atrium, Ustler Hall
3) Film screening by filmmaker Shannon Silva, Friday, November 13 @ 7:00pm, The Wooly, 20 N Main Street
COURSE OUTLINE:

Section I: From Variety Shows to Serials

Week 1

Tuesday, August 25
Introduction

Thursday, August 27
(Drop/add ends 11:59pm on August 28)
[In-class: Edison Kinetoscope Films (1894-1896)—The Movies Begin, Vol. 1, 5:00]

Week 2

Monday, August 31
Selection of early cinema (see List I at the end of the syllabus)

Tuesday, September 1
[In-class: Lumière Films (1895-1897)—The Movies Begin, Vol. 1, 11:20]

Thursday, September 3
[In-class: Ferdinand Zecca. The Golden Beetle (1907)—The Movies Begin, Vol. 1, 2:40]

Week 3

Monday, September 7
No Screening: Labor Day

Tuesday, September 8
[In-class: Henri Fescourt. Child's Play (1913) Gaumont Treasures, Vol 2, DVD 3, 12:00]

Thursday, September 10
[In-class: Albert Smith. *The Kiss in the Tunnel* (1899)]

**Week 4**  
**Monday, September 14**  
Louis Feuillade. *Les Vampires*. (1915) [The first three episodes, ca 90 min running time]

**Tuesday, September 15**  

**Thursday, September 17**  

**Section II: Melodrama and Social Issues**

**Week 5**  
**Monday, September 21**  
George Loane Tucker. *Traffic in Souls* (1913)

**Tuesday, September 22**  
**Office hours cancelled because I am guest-teaching for another class.**

**Thursday, September 24**  

**Week 6**  
**Monday, September 28**  
Oscar Micheaux. *Within Our Gates* (1919)

**Tuesday, September 29**  

**Thursday, October 1**  

**Week 7**  
**Monday, October 5**  
D.W. Griffith. *Broken Blossoms or The Yellow Man and the Girl* (1919)  
[16mm in Rolfs 115]
Tuesday, October 6

Thursday, October 8

**Due: Midterm Paper**

**Section III: Avant-garde Movements**

Week 8
Monday, October 12
Selection of experimental cinema (see list III in appendix I, at the end of syllabus)

Tuesday, October 13

Thursday, October 15

Week 9
Monday, October 19
Robert Wiene. *The Cabinet of Dr. Caligari* (1920)

**[16mm in Rolfs 115]**

Tuesday, October 20

Thursday, October 22
In-class workshop on research with John Van Hook, Research Librarian--bring laptop or ipad

Week 10
Monday, October 26
Dziga Vertov. *Man with a Movie Camera*. (1929)

Tuesday, October 27

Thursday, October 29

Week 11
Monday, November 2
Sergei Eisenstein. Strike! (1925)

Tuesday, November 3

Due: Proposal for final paper

Thursday, November 5

Section IV: International Silent Cinema in the Transition to Sound

Week 12
Monday, November 9
Dongsan Shi. Two Stars in the Milky Way (Shanghai, 1931)

Tuesday, November 10

Thursday, November 12

Week 13
Monday, November 16
Charlie Chaplin. City Lights (1931)

Tuesday, November 17
[In-class screening: Charlie Chaplin. Kid Auto Races at Venice (1914)]
Thursday, November 19
**Due: Annotated Bibliography**

Week 14
Monday, November 23
**No screening**

Tuesday, November 24
Michael Cowan. “‘Moving Picture Puzzles: Training Urban Perception in the Weimar ‘Rebus Films’.” *Screen* 51: 3 (Autumn 2010): 197-218. [In-class screening of *Rebus Film Nr.1* (Paul Leni, 1925) From *Experimental Avantgarde* 2]

**Thursday, November 26**
Thanksgiving—**No class**

Week 15
Monday, November 30
Yasujiro Ozu. *I Was Born, But...* (1932)

Tuesday, December 1

Thursday, December 3

Week 16
Monday, December 7: **No screening!**

Tuesday, December 8
Final class: attendance required!
No quiz will be given, but you will receive points for the final quiz for attendance on final day.

Tuesday, December 14 at 9:00am
**Due: Final paper!**
Screening of Early Shorts, Monday, August 31:

The Movies Begin, Vol 1:

Actualities (1897-1910) [23:00]
Georges Méliès. A Trip to the Moon (1902) [12:00] Edwin S. Porter. The Great Train Robbery. (1903) [11:00]

The Movies Begin, Vol 2:

R.W. Paul. The Countryman and the Cinegraph (1901) [0:25]
R.W. Paul. The Extraordinary Cab Accident (1903) [0:50]
R. W. Paul. The (?) Motorist (1906) [2:30]

The Movies Begin, Vol. 5:

Pathé Frères' Ferdinand Zecca. The Policemen's Little Run (1907) [5:30]
Pathé's Onésime, Clock-Maker (1912) [8:00]

Gaumont Treasures, DVD 1, Alice Guy:

1897: Serpentine Dance [2:00]
1900: At the Photographers [1:00]
1905: The Tango [2:00]
1905: Alice Guy films a Photoscène [2:00]
1905: Saharet Performs the Bolero [2:15]
1907: The Race for the Sausage [4:15]

Gaumont Treasures, Emile Cohl, Vol 2, DVD 1

Emile Cohl. The Boutdebois Brothers (1908) [2:00]
Emile Cohl. Comic Mutations (1909) [4:00]
Emile Cohl. The Mysterious Fine Arts (1910) [4:00]
Screening of Experimental Cinema: Monday, October 19

Abstract Cinema

1 Hans Richter. *Rhythmus 21 (Rhythm 21)* (1921) (3 min) [DVD Avantgarde, Disc 1]

Cubism

2 Fernand Leger. *Ballet Mécanique.* (1924) (11 min) [DVD Avantgarde, Disc 1]

DADA

3 Hans Richter. *Vormittagspuk (Ghosts Before Breakfast)* (1928) (9 min) [DVD Avantgarde, Disc 1]

Surrealism

4 Luis Buñuel. *Un Chien andalou* (1928) (15:50)

Abstract Cinema

5 Oskar Fischinger. *An Optical Poem* (1938) (7:09) [http://www.youtube.com/watch?v=they7m6YePo]

Advertising

6 Lotte Reiniger. *The Secret of the Marquise* (1921) (2:35 min) [DVD The Adventures of Prince Achmed, Extra Material)--Silhouette Film

7 Walter Ruttmann. *Der Sieger (The Winner)* (3:02 min) (1922) [http://www.youtube.com/watch?v=X9q0igq61N0]

Sieger=Winner; Excelsior=Brand of tires; Reifen=Tires