

**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  
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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:**

*The Silent Cinema Reader*. Eds. Lee Grieveson and Peter Krämer. London: Routledge, 2004. [TSCR]

**Optional Reading:** Karen Gocsik, Richard Barsam, Dave Monahan. *Writing about Movies*. New York: W.W. Norton & Company, 2013.

**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:**

|    |        |          |
|----|--------|----------|
| A  | 95-100 | 950-1000 |
| A- | 90-94  | 900-949  |
| B+ | 87-89  | 870-899  |
| B  | 83-86  | 830-869  |
| B- | 80-82  | 800-829  |
| C+ | 77-79  | 770-799  |
| C  | 73-76  | 730-769  |
| C- | 70-72  | 700-729  |
| D+ | 67-69  | 670-699  |
| D  | 63-66  | 630-669  |
| D- | 60-62  | 600-629  |
| F  | 0-59   | 000-599  |

**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:**

|                                 |  |
|---------------------------------|--|
| Midterm Paper                   | Week 7, Thursday, October 8, 2015            |
| Topic Proposal and Bibliography | Week 11, Tuesday, November 3, 2015           |
| Annotated Bibliography          | Week 13, Thursday, November 19, 2015         |
| Final Paper                     | Week 17, Monday, December 14, 2015 at 9:00am |

**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:**

Students 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/sccr/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/studentguie/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 Woolly, 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 Woolly, 20 N Main Street

## COURSE OUTLINE:

### Section I: From Variety Shows to Serials

#### Week 1

Tuesday, August 25  
Introduction

Thursday, August 27

Lee Grieveson and Peter Krämer. "Introduction." *TSCR*: 1-9.

Lee Grieveson and Peter Krämer. "Prologue, Introduction." *TSCR*: 11-15.

(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

Charles Musser. "At the Beginning: Motion Picture Production, Representation and Ideology at the Edison and Lumière Companies." *TSCR*: 15-30.

Lee Grieveson and Peter Krämer. "Part I: Film Projection and Variety Shows: Introduction." *TSCR*: 31-39.

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

Thursday, September 3

Tom Gunning. "Now You See It, Now You Don't: The Temporality of the Cinema of Attractions." *TSCR*: 41-50.

[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

Lee Grieveson and Peter Krämer. "Part II: Storytelling and the Nickelodeon: Introduction." *TSCR*: 31-39.

Richard Abel. "The Cinema of Attractions in France, 1896-1904." *TSCR*: 63-75.

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

Thursday, September 10

Frank Gray. "*The Kiss in the Tunnel (1899)*, G.A. Smith and the Emergence of the Edited Film in England." *TSCR*: 51-62.

[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

Kristine J. Butler. "Irma Vep, Vamp in the City: Mapping the Criminal Feminine in Early French Serials." *A Feminist Reader in Early Cinema*. Ed. Jennifer M. Bean and Diane Negra. Durham: Duke University Press, 2002: 195-220.

Thursday, September 17

Charles Musser. "Moving Towards Fictional Narratives: Story Films Become the Dominant Product, 1903-1904." *TSCR*: 87-102.

## **Section II: Melodrama and Social Issues**

Week 5

Monday, September 21

George Loane Tucker. *Traffic in Souls* (1913)

Tuesday, September 22

Ben Brewster. "*Traffic In Souls* (1913): An Experiment in Feature-Length Narrative Construction." *TSCR*: 226-241.

**Office hours cancelled because I am guest-teaching for another class.**

Thursday, September 24

Steve Neal. "Melodrama and Tears." *Screen* 27.6 (1986): 6-22.

Week 6

Monday, September 28

Oscar Micheaux. *Within Our Gates* (1919)

Tuesday, September 29

Jane Gaines. "Fire and Desire: Race, Melodrama, and Oscar Micheaux." *Black American Cinema*. Ed. Manthia Diawara. London: Routledge, 1993: 49-70.

Thursday, October 1

Jacqueline Najuma Stewart. "'We Were Never Immigrants': Oscar Micheaux and the Reconstruction of Black American Identity." *Migrating to the Movies: Cinema and Black Urban Identity*. Berkeley: University of California Press, 2005: 219-244.

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

Susan Koshy. "American Nationhood as Eugenic Romance." *Differences: A Journal of Feminist Cultural Studies* 12.1 (2001): 50-78.

Thursday, October 8

Linda Williams. "Race, Melodrama, and *The Birth of a Nation* (1915)." *TSCR*: 242-253.

**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

Tristan Tzara (1896-1963). "Dada Manifesto 1918." *Art in Theory, 1900-2000*: 252-257.

Richard Huelsenbeck (1892-1974). "First German Dada Manifesto" *Art in Theory, 1900-2000*: 257-259.

André Breton (1896-1966). "From the First Manifesto of Surrealism." (1924) *Art in Theory, 1900-2000*: 447-453.

Thursday, October 15

Kristin Thompson. "Early Alternatives to the Hollywood Mode of Production: Implications for Europe's Avant-gardes." *TSCR*: 349-367.

Week 9

Monday, October 19

Robert Wiene. *The Cabinet of Dr. Caligari* (1920)

**[16mm in Rolfs 115]**

Tuesday, October 20

Lee Grieveson and Peter Krämer. "Introduction: Part IV: European Cinemas." *TSCR*: 329-338.

Joseph Garnarz. "Art and Industry: German Cinema of the 1920s." *TSCR*: 389-400.

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



Yuri Tsivian. "New Notes on Russian Film Culture between 1908 and 1919." *TSCR*: 339-348.

Thursday, October 29

Dziga Vertov. "We: Variant of a Manifesto" (1922) and "The Essence of Kino-Eye" (1925). *Kino-Eye: The Writings of Dziga Vertov*. Ed. Annette Michelson. Berkeley: University of California Press, 1984: 5-9 and 49-50.

Week 11

Monday, November 2

Sergei Eisenstein. *Strike!* (1925)

Tuesday, November 3

Sergei Eisenstein. "A Dialectic Approach to Film Form." Sergei Eisenstein. *Film Form: Essays in Film Theory*. San Diego: A Harvest Book, 1949. 45-63.

**Due: Proposal for final paper**

Thursday, November 5

James Goodwin. "Strike: The Beginning of Revolution." *Eisenstein, Cinema, and History*. Urbana: University of Illinois Press, 1993: 37-56.

#### **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

Miriam Hansen. "Fallen Women, Rising Stars, New Horizons: Shanghai Silent Film as Vernacular Modernism." *Film Quarterly* 54, 1 (Autumn 2000): 10-22.

Thursday, November 12

Leo Ou-fan Lee. "The Urban Milieu of Shanghai Cinema 1930-1940: Some Explorations of Film Audience, Film Culture, and Narrative Conventions." Yingjin Zhang. *Cinema and Urban Culture in Shanghai, 1922-1942*. Stanford: Stanford University Press, 1999: 74-96.

Week 13

Monday, November 16

Charlie Chaplin. *City Lights* (1931)

Tuesday, November 17

Charles J. Maland. "A Star is Born: American Culture and the Dynamics of Charlie Chaplin's Star Image, 1913-1916." *TSCR*: 197-209.

[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

Alasdair Phillips. "The Salaryman's Panic Time: Ozu Yasujiro's *I Was Born, But...* (1932)." *Japanese Cinema: Texts and Contexts*. Eds. Alastair Phillips and Julian Stringer. New York: Routledge, 2007: 25-36.

Thursday, December 3

David Bordwell. "*Umarete wa mita keredo/I Was Born, But...*" *Ozu and the Poetics of Cinema*. New Jersey: Princeton University Press, 1988: 224-229.

David Bordwell. "Career," "Backgrounds." *Ozu and the Politics of Cinema*. New Jersey: Princeton University Press, 1988: 5-16 and 17-30.

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 Méliés. *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 Fernard 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