

History of Film 1

ENG 3121-Section 1063

Associate Professor Barbara Mennel

Office Hours: R 2:30pm-3:30pm and by appointment

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Meeting times: Class meeting: T 4 (10:40am-11:30am) and R 4-5 (10:40am-12:35am)

Room: TUR 2322

Screening: W E1-E3 (beginning at 7:20pm) (attendance required)

Room: Rolfs 115

Course description and objectives:

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 (western, horror, melodrama, comedy); the early social melodrama and the race film; montage and expressionism; and the aesthetics of a silent film language. The course relies on regular required weekly film screenings and readings.

Required Reading:

Course Pack: Available at Xerographic Copy Center, 927 NW 13th Street [R]

Book available at University Bookstore, Reitz Union:

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

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

It is your responsibility to have readings in front of you and to be able to negotiate pages for discussion, either by printing them out or by using an ipad.

Grading:

Attendance	5%
Participation	5%
Reading and viewing quizzes	10%
Short Paper	20%
Topic proposal and bibliography	10%
Annotated bibliography	10%
Final Paper	40%

Due Dates:

Short Paper	Week 6, Thursday, February 13, 2014
Topic Proposal and Bibliography	Week 10, Thursday, March 13, 2014
Annotated Bibliography	Week 12, Thursday, March 27, 2014
Final Paper	Week 15, Thursday, April 17, 2014

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

Attendance:

Attendance in class and at the screenings is mandatory. This course includes screenings of short films and potentially a 16mm copy. I take attendance only at the 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 and it is also your responsibility to contact me if you have to miss class with an acceptable excuse. If possible, you should let me know in advance. It is your responsibility to show me documentation for excused absences as soon as possible after your return to class. If you are absent, it is your responsibility to make up the material covered in class, which includes viewing the films you have missed 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://cataloge.ufl.edu/uerad/current/regulations/info/attendance.aspx>

Absence for religious reason do not require written documentation, but you should let me know that you will miss or have missed class for that reason so that I can give you the 2 points for attendance.

Participation:

Academic conversation is one of the skills that you should acquire in college and thus need to practice. Your oral participation grade reflects the coherence of your arguments, 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 consistency and level of preparedness, and engagement with the course materials, including viewings and readings. Your grade for participation reflects the quality and quantity of your contributions to the class, including the productive engagement with your classmates.

Reading Quizzes:

There will be quizzes of 5 points during the semester. These are simple, short, and unannounced quizzes at the beginning of class that pose a limited number of 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 acceptable excuse (see above), you will receive full points. 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 are unable to complete an assignment by the deadline, communicate with me as soon as possible. This applies to all assignments, but is particularly important for the final paper. 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. 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). These are university regulations. I am unable to give an incomplete without completing this paperwork, which requires your signature and thus your presence.

Important: If you ever have to submit a copy of your assignment electronically, please submit it in a word document. Consider your assignment as submitted, the moment you receive an email from me that confirms that I have been able to open your attachment and print out your paper. If you do not receive this email, consider the status of your assignment as not submitted.

Also important: Papers are double spaced. Abstracts and annotated bibliographies are single-spaced.

Short Paper:

The short paper focuses on an analysis of one short film or a short sequence from a feature-length film that we have either viewed in class or that is from the same time period. Please focus on the close reading of the formal elements of the film in your analysis. You may integrate readings from class, but no independent research is necessary. Length: 4-5 pages (min. 1000 words) double-spaced with 12pt font and 1 inch margins. Include the following: your name, a title for your paper, page numbers, and Works Cited, if you are using secondary sources.

Due: Week 6, Thursday, February 13, 2014

Topic Proposal and Bibliography:

You need to submit a proposal for the final paper, which should be the length of about one paragraph.

The proposal has to include the following:

—a tentative title

-an explanation and description of your research interest and your research questions,

-the film(s) that you will discuss in your final paper,

—a bibliography of at least three titles of scholarly texts not listed on the syllabus.

Scholarly texts can only be taken from the web, if they were included in a web-based scholarly journal. You may not include materials from blogs or other personal websites.

The proposal has to be typed single-spaced in 12pt font with 1 inch margins and include your name.

Points will be deducted for the following:

-incomplete proposal (missing items)

-errors in the bibliography (1 point per error)

Late proposals are not accepted and you will receive zero points.

Due: Week 10, Thursday, March 13, 2014

Annotated Bibliography:

The annotated bibliography includes two bibliographic entries (most likely from your topic proposal), each with a short summary and your evaluation of the texts' productivity for your final paper, and **one paragraph on how these two texts relate to one scholarly text that we have read in class.**

Minimum: 500 words (1-2 pages)

The proposal has to be typed in single-spaced 12pt font with 1 inch margins and include your name and page numbers. I deduct points for the following: incorrect or incomplete bibliographic entries; incorrect or incomplete assignment; missing, random, incorrect or inappropriate titles*; sloppy writing; the impression that you have not actually read the material.

*For example, sometimes articles include words in their title but the article itself does not discuss the topic at all. Students who list such an article reveal that they have done a title search but that they have not actually read the article.

Due: Week 12, Thursday, March 27, 2014

Final Paper:

The final paper is 6-8 pages long (min. 1500 words) on a research topic on silent film that you have developed throughout the course. It should go beyond class discussion. Your paper can discuss films that we have seen in class or films that we have not seen in class. The paper topic has to relate to the overall topic of the course. The final paper has to integrate at least two outside sources of scholarly texts that we did not read in class and at least one academic text from class. You may integrate the material from your short paper into your final paper for a final paper of 10-13 pages (min 2500 words). I offer this as an opportunity to create writing samples 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 of the first paper, for example, the introduction and conclusion. If you are interested in that option, you might want to discuss it with me prior to deciding on the topic of your first paper. The final paper has to be typed double-spaced in 12pt font with 1 inch margins, include your name and page numbers. The paper is due in the week before last. I will return the papers in the last class meeting. Since I only give final grades on papers once I have all papers, I have to receive all papers on time for this to work. Hence there will be no late papers permitted except for those with acceptable excuses (see above).

Due: Week 15: Thursday, April 17, 2014

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>.

Plagiarism is the intentional or unintentional unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends. 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, all allegations of academic misconduct are required to be reported 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 all 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:

All cell phones and hand-held devices must be silenced and invisible during class time (off the desk and not in your pockets). Since some students read on their laptops and ipads, I allow the use of laptops and ipads in the classroom. Should I see that you use your electronic device at any point during class time for any activity not related to the course materials or note-taking on this course, your use of individual electronic media will be banned for the rest of the semester. Should you use your phone to text during class, you will count as absent that day.

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>

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, so that I can give you credit for that missed day.

COURSE OUTLINE:

Section I: From Variety Shows to Serials

Week 1

Tuesday, January 7
 Introduction

Wednesday, January 8
 Selection of early cinema (see List I in appendix, at the end of the syllabus)

Thursday, January 9
 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 January 10)

Week 2

Tuesday, January 14
 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.

Gocsik, Barsam, Monahan. Chapter One: "The Challenges of Writing About Movies." *WaM*: 3-17.

Wednesday, January 15

Selection of early cinema (see list II in appendix, at the end of the syllabus)

Thursday, January 16

Tom Gunning. "The Cinema of Attractions: Early Film, its Spectator and the Avant-Garde." *Early Cinema: Space, Frame, Narrative*. Ed. Thomas Elsaesser. London: British Film Institute, 1990: 56-62. [R]

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

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

Gocsik, Barsam, Monahan. Chapter Two: "Looking at Movies." *WaM*: 19-32.

Week 3

Tuesday, January 21

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 screening: Albert Smith. *The Kiss in the Tunnel* (1899)

Gocsik, Barsam, Monahan. Chapter Three: "Analyzing Film." *WaM*: 33-85.

Section II: Melodrama and Social Issues

Wednesday, January 22

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

Thursday, January 23

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. [R]

Gocsik, Barsam, Monahan. Chapter Four: "Generating Ideas." *WaM*: 89-109.

Week 4

Tuesday, January 28

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

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

Gocsik, Barsam, Monahan. Chapter Five: "Researching Movies." *WaM*: 111-121.

Wednesday, January 29

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

Thursday, January 30

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

Gocsik, Barsam, Monahan. Chapter Six: "Developing Your Thesis." *WaM*: 123-132.

Week 5

Tuesday, February 4

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

Gocsik, Barsam, Monahan. Chapter Seven: "Considering Structure and Organization." *WaM*: 133-152.

Wednesday, February 5

D.W. Griffith. *Broken Blossoms or The Yellow Man and the Girl* (1919) [possible: 16 mm]

Thursday, February 6

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

Gocsik, Barsam, Monahan. Chapter Eight: "Attending to Style." *WaM*: 153-165.

Week 6

Tuesday, February 11

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

Gocsik, Barsam, Monahan. Chapter Nine: "Revising Your Work." *WaM*: 167-177.

Wednesday, February 12

Oscar Micheaux. *Within Our Gates* (1919)

Thursday, February 13

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

Due: Short Paper

Week 7

Tuesday, February 18

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. [R]

Section III: Avant-garde Movements I: Expressionism, Formalism, and Montage

Wednesday, February 19

Selection of experimental cinema (see list III in appendix, at the end of syllabus)

Thursday, February 20

Judi Freeman. "Bridging Purism and Surrealism: The Origins and Production of Fernand Léger's *Ballet Mécanique*." *Dada and Surrealist Film* 15 (1986): 28-45. [R]

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

[R]

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

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

Week 8

Tuesday, February 25

Michael Cowan. "Moving Picture Puzzles: Training Urban Perception in the Weimar 'Rebus Films'." *Screen* 51: 3 (Autumn 2010): 197-218. [R]

[In-class screening of *Rebus Film Nr.1* (Paul Leni, 1925) From *Experimental Avantgarde 2*]

Wednesday, February 26

No screening

Thursday, February 27

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

Barbara Mennel will be out of town for a conference

Week 9

Spring Break March 1-8

Week 10

Tuesday, March 11

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

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

Wednesday, March 12

Walter Ruttmann. *Berlin: Symphony of a Great City* (1927)

Thursday, March 13

Sabine Hake. "Urban Spectacle in Walter Ruttmann's *Berlin, Symphony of the Big City*." *Dancing on the Volcano: Essays on the Culture of the Weimar Republic*. Eds. Thomas W. Kniesche and Stephen Brockmann. Columbia, SC: Camden House, 1994: 127-142. [R]

Due: Topic proposal with bibliography

Week 11

Tuesday, March 18

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

Wednesday, March 19

Dziga Vertov. *Man with a Movie Camera*. (1929)

Thursday, March 20

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

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. [R]

Week 12

Tuesday, March 25

James Goodwin. "Introduction." *Eisenstein, Cinema, and History*. Urbana: University of Illinois Press, 1993:1-15. [R]

Wednesday, March 26

Serge Eisenstein. *Strike!* (1925)

Thursday, March 27

James Goodwin. "Revolutionary Beginnings: From Theater to Cinema." *Eisenstein, Cinema, and History*. Urbana: University of Illinois Press, 1993:16-36. [R]

Due: Annotated bibliography

Week 13

Tuesday, April 1

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

Section IV: Stars

Wednesday, April 2

George Melford. *The Sheik* (1921)

Thursday, April 3

Gaylyn Studiar. "Out-Salomeing Salome': Dance, the New Woman, and Fan Magazine Orientalism." *Visions of the East: Orientalism in Film*. Eds. Matthew Bernstein & Gaylyn Studiar. New Brunswick, NJ: Rutgers University Press, 1997. [R]

Week 14

Tuesday, April 8

Michael G. Chang. "The Good, the Bad, and the Beautiful: Movie Actresses and Public Discourse in Shanghai, 1920s-1930s." Yingjin Zhang. *Cinema and Urban Culture in Shanghai, 1922-1942*. Stanford: Stanford University Press, 1999: 128-159. [R]

Wednesday, April 9

Dongsan Shi. *Two Stars in the Milky Way* (Shanghai, 1931)

Thursday, April 10

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
[R]

Week 15

Tuesday, April 15

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

Wednesday, April 16

Charlie Chaplin. *City Lights* (1931)

Thursday, April 17

[In-class screening: Charlie Chaplin. *Kid Auto Races at Venice* (1914)]

No reading

Paper 2 Due: hard copy at beginning of class (will be returned on the last day of class; for this to work, there will be absolutely no extensions)

Week 16

Tuesday, April 22

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

Wednesday, April 23 No screening

Appendix:

Screening of Early Shorts I: Wednesday, January 7

Edison, Lumière Brothers, actualities, Alice Guy, and the beginning of animation:

The Movies Begin, Voi 1:

Edison Kinetoscope Films (1894-1896) [5:00]

Lumière Films (1895-1897) [11:20]

Actualities (1897-1910) [23:00]

The Movies Begin, Voi 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]

Turn of the century, Alice Guy:

Gaumont Treasures, DVD 1, Alice Guy: [use historical index]

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]

Screening: Wednesday, January 15:

Animation

The Movies Begin, Vol 1

Georges Méliés. *A Trip to the Moon* (1902) [12:00]

Ferdinand Zecca. *The Golden Beetle* (1907) [2:40]

Gaumont Treasures, Emile Cohl, Voi 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]

The Movies Begin, Vol. 5

Pathé's Onésime, *Clock-Maker* (1912) [8:00]

From short pieces to narrative:

The Movies Begin, Vol. 5

Pathé Frères' Ferdinand Zecca. *The Policemen's Little Run* (1907)[5:30]

Gaumont Treasures, Voi 2, DVD 3:

Henri Fescourt *Child's Play* (1913) [12:00]

The Movies Begin, Voi 1:

Edwin S. Porter. *The Great Train Robbery*. (1903) [11:00]

Screening of Experimental Cinema: Wednesday, February 19

Abstract Cinema

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

2 Viking Eggeling. *Symphonie Diagonale (Diagonal Symphony)* (7mm) [DVD *Avantgarde*, Disc 1]

Cubism

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

DADA

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

Surrealism

5 Luis Buñuel. *Un Chien andalou* (1928) (15:50)
[\[http://www.youtube.com/watch?v=BIKYF07Y4kA\]](http://www.youtube.com/watch?v=BIKYF07Y4kA) [or FMR disc?]

Abstract Cinema

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

Advertising

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

8 Walter Ruttmann. *Der Sieger (The Winner)* (3:02 min) (1922)
[\[http://www.youtube.com/watch?v=X9q0iqq61N0\]](http://www.youtube.com/watch?v=X9q0iqq61N0)
 Sieger=Winner; Excelsior=Brand of tires; Reifen=Tires

9 Oskar Fischinger. *Muratti greift ein (Muratti gets In the act)* (1934) VHS *The films of Oskar Fischinger* (VHS) [VIDEO 4594 Library Reserve]