

History of Film 1

ENG 3121 (1063)

Spring Semester 2015

Associate Professor Barbara Mennel
Office Hours: Tuesdays 2:00-4:00pm and Thursdays 8:30-10:30am
Office: 4219 Turlington Hall
Phone: 294-2820; Email: mennel@ufl.edu
Meeting times: Class meeting: T 4 and R 4-5 in TUR 2322
Screening: W E1-E3 in Rolfs 115

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 (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.

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:

Course Pack: Available at Xerographic Copy Center, 927 NW 13th Street [R]
The Silent Cinema Reader. Eds. Lee Grieveson and Peter Krämer. London: Routledge, 2004. [TSCR] (Available at University Bookstore, Reitz Union)

Optional: 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. The readings in the course pack and some of the short films we cover in class are also posted on canvas. I require that you have the readings in front of you and that you are able to negotiate the text for discussion, whether you use electronic or paper copies.

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

Due Dates:

Midterm Paper	Week 7, Thursday, February 19, 2015
Topic Proposal and Bibliography	Week 12, Tuesday, March 24, 2015
Annotated Bibliography	Week 14, Tuesday, April 7, 2015
Final Paper	Week 17, Monday, April 27, 2015

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 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://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Absence for religious reason do not require written documentation, but you have to let me know that you will miss or have missed class so that you will receive 2 points.

Participation:

Academic conversation is one of the skills that you should acquire in college and thus need to practice. Your oral participation will reflect 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, the quality and quantity of your contributions to the class, including the productive engagement with your classmates.

Reading 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 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 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). Should you have to miss an assignment, communicate with me prior to the deadline. 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 submit a copy of any assignment electronically, send it as a word document. Consider your assignment as submitted, once you have received an email from me that confirms that I have been able to open your attachment. If you do not receive this email, consider your assignment not submitted.

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: 4-6 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, February 19, 2015 at the beginning of class.

Proposal for final paper:

Students need to submit a proposal for the final paper, which consists of a tentative title, an abstract, and a bibliography of at least three scholarly sources. The proposal 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
- Scholarly texts can only be taken from the web, if they are included in a web-based scholarly journal. You may not include materials from blogs or other personal websites. The abstract has to be typed in 12pt font, single-space with 1 inch margins and include your name.

Due: Week 12, Tuesday, March 24, 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 750 words (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 14, Tuesday, April 7, 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 three outside sources of scholarly texts that we did not read in class. You may integrate the material from the midterm paper into the final paper for a paper of 12-16 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, April 27, 2015 by 5:00pm

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, report any allegation of 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:

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.

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>

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.

Film and Media Studies Events in SS 2015:

I strongly encourage you to attend any or all or portions of several events related to film and media studies in spring semester 2015. Instead of extra credit, I offer 2 points for attendance of a talk to make up for a missed or late attendance of class (up to maximum of 6 points) and 2 points for any written brief summary of a talk submitted in hard-copy or electronically (up to maximum 12 points) to make up for missed points on quizzes. Please make sure that we keep email track records of these make-up points.

These film and media studies events in SS 2015 include:

- 1) The conference of the Graduate Film Group on February 26-28 with keynote speakers Lucy Fischer and Francesco Casetti.
- 2) A one-day workshop on New Media and the European City with Ginette Verstraete, Aniko Imre, and Maria Stehle on Saturday, April 4, 2015
- 3) Talk by Karl Schoonover (University of Warwick) and Rosalind Galt (King's College London) "Queer Cinema and the Spaces of Europe" on Thursday, April 9, 2015, 5:00-7:00pm, Smathers Library East 100
- 4) Visions5, Undergraduate Film Festival and Film Studies Conference at UNCW, April 16-18, 2015 in Wilmington, North Carolina

COURSE OUTLINE:

Section I: From Variety Shows to Serials

Week 1

Tuesday, January 6
Introduction

Wednesday, January 7
Selection of early cinema (see List I in appendix I, at the end of the syllabus)

Thursday, January 8
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 12)

Week 2

Tuesday, January 13
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.

Wednesday, January 14
Selection of early cinema (see list II in appendix I, at the end of the syllabus)

Thursday, January 15
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.

Week 3
Tuesday, January 20
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)

Wednesday, January 21
Louis Feuillade. *Les Vampires*. (1915) [The first three episodes, ca 90 min running time]

Thursday, January 22

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]

Week 4

Tuesday, January 27

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.

Section II: Melodrama and Social Issues

Wednesday, January 28

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

Thursday, January 29

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

Week 5

Tuesday, February 3

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

Wednesday, February 4

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

Thursday, February 5

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

Week 6

Tuesday, February 10

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

Wednesday, February 11

Oscar Micheaux. *Within Our Gates* (1919)

Thursday, February 12

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

Week 7

Tuesday, February 17

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 18

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

Thursday, February 19

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]

Due: Midterm Paper

Week 8

Tuesday, February 24

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 25

Robert Wiene. *The Cabinet of Dr. Caligari* (1920) [16mm]

Thursday, February 26

David Robinson. *Das Cabinet des Dr. Caligari*. London: BFI, 2008: 7-24.

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.

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

Graduate Film Studies Conference: February 26-28**Week 9--Spring Break**

Week 10

Tuesday, March 10

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

Wednesday, March 11

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

Thursday, March 12

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]

Visit by students from UCNW for Visions5 at ca. 1:15pm

Week 11

Tuesday, March 17

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

Wednesday, March 18

Serge Eisenstein. *Strike!* (1925)

Thursday, March 19

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

Week 12

Tuesday, March 24

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

Due: Proposal for final paper

Section IV: International Silent Cinema in the Transition to Sound

Wednesday, March 25

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

Thursday, March 26

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

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]

Week 13

Tuesday, March 31

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]

Wednesday, April 1

Charlie Chaplin. *City Lights* (1931)

Thursday, April 2

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

No reading

Saturday, April 4, one-day workshop: New Media and the New Europe

Week 14

Tuesday, April 7

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

Due: Annotated Bibliography

Wednesday, April 8

Yasujiro Ozu. *I Was Born, But...* (1932)

Thursday, April 9

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.

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

Thursday, April 9, 2015, 5:00-7:00pm, Smathers Library East 100

"Queer Cinema and the Spaces of Europe"

Karl Schoonover (University of Warwick) and Rosalind Galt (King's College London)

Week 15

Tuesday, April 14

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

Wednesday, April 15
No Screening

Thursday, April 16
Class cancelled because of Visions5 at UNCW

Week 16

Tuesday, April 21
Final discussion and student evaluations (bring laptops and ipads)

Appendix I:**Screening of Early Shorts I:****Wednesday, January 7**

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

The Movies Begin, Vol 1:

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

Lumière Films (1895-1897) [11:20]

Actualities (1897-1910) [23:00]

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]

Turn of the century, Alice Guy:

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]

Screening: Wednesday, January 14:

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, 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]

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, Vol 2, DVD 3:

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

The Movies Begin, Vol 1:

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

Screening of Experimental Cinema: Wednesday, February 18

Abstract Cinema

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

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

Cubism

3 Fernard 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>] [or FMR disc?]

Abstract Cinema

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

Advertising

7 Lotte Reiniger. *The Secret of the Marquise* (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=X9q0igq61N0>]
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]