

Summer 6-15-2014

FILM 3759G-001: History of Cinema

Donna Binns
Eastern Illinois Univeristy

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Film 3759G Section 001, History of Cinema

Dr. Donna Binns
Office: CH 3851
Office Hours: TR 12:00-12:50 p.m.

Fall 2014: TR 1:00-3:55 p.m.
English Department Phone: 581-2428

Course Description:

The course offers a comprehensive yet selective overview of the history of cinema, integrating the basic tools for analyzing film as art. It will examine how the uses of camera, editing, lighting, sound, and acting contribute to the construction of meaning for audiences, as well as consider how meaning is filtered through various cultural contexts.

Course Objectives:

Students completing this course will:

- a. Identify and analyze the historical forces that helped shape the development of various national and world cinemas, including industrial, technological, and cultural influences.
- b. Identify and analyze the emergence of prominent world film movements.
- c. Evaluate the uses of camera, editing, lighting, sound, and acting, as well as their contributions to the construction of meaning for audiences.
- d. Analyze how cinema reveals and responds to the social, economic, and cultural contexts of their production.
- e. Examine how meaning in cinema is filtered through various cultural contexts.
- f. Identify, critique and apply film theories in relation to global historical contexts.
- g. Write analytically and effectively about film in relation to its historical and cultural contexts.

Text:

Giannetti, Louis and Eyman, Scott. *Flashback: A Brief History of Film*. Sixth Edition. Boston: Allyn and Bacon, 2010. Print.

Course Requirements:

1. **Daily Work:** In addition to in-class writing activities and film log notes, there will be peer responses, response papers, in-class activities, and group work during the semester. Group activities, including peer response, can only be completed during the allotted time in class, so they may not be made up at a later date. A participation grade will be assigned each week, and it will be worth up to five points. Students who participate in class discussions, bring required materials to class, and positively contribute to class activities should earn all available participation points for that week. Failure to participate in class activities, failure to bring course materials, exhibition of distracting behavior such as checking e-mail, using social media, etc., during class, or excessive tardiness will result in a loss of some or all of the weekly participation points at my discretion. Homework is due at the beginning of class. **E-mail attachments will not be accepted as substitutes for hard copies of your work.**
2. **Final Exam:** This cumulative exam will provide an opportunity to internalize material read for class and films viewed in class.
3. **Two Essays:** You will also write **two essays**, one due at midterm and one due by the final class session:

- The first essay will give you the opportunity to review one of the films on the course calendar in an essay of approximately 1000 words.
 - The second essay will allow you to look beyond films screened for class to examine a particular film genre or subgenre in a paper of approximately 1500 words.
4. **Film Log:** This Log will offer a place for you to write notes during film screenings and brief responses to the films we watch for class. These brief written responses should be informal and approximately 150 words. Respond in relation to film narrative and style.

Course Grades: Grades will be determined as follows for a total of 100%:

Daily Work and Participation -----	20%
Film Log -----	20%
Final Exam -----	20%
Essay #1 -----	20%
Essay #2 -----	20%

Note: You must complete all major assignments to complete this course.

- A= 90% to 100%
- B= 80% to 89%
- C= 70% to 79%
- D= 60% to 69%
- F= 0% to 59%

Evaluation Criteria for Essays:

Essay grades will be based on the following areas: focus, style and audience awareness, organization, development, process, and grammar/usage/mechanics. I will distribute the English Department’s grade analysis in class.

Attendance: Because this course emphasizes writing as process and as collaborative activity, attendance is essential. Class exercises and peer review activities (generally worth 10-20 points each) cannot be made up at a later date, so numerous absences will affect your overall course grade. After a second absence, each additional absence will also result in a penalty of one full letter grade subtracted from your final course grade. For an absence to be excused, bring proper verification (written documentation approved by me) for illness or emergency. If you are more than twenty minutes late for class, you may be counted absent. If you are habitually tardy, your participation score (out of five points possible each week) may be lowered at my discretion. Absent students will be responsible for finding out what material was covered and what assignments were made in class. Please obtain such information from a reliable classmate.

Late Work: Late work that is not excused before its due date will be penalized by 10% of the maximum possible score for each day it is late (excluding weekend days). Assignments, including drafts, are due at the beginning of class. Work turned in after the beginning of class may be penalized by 10% of the maximum possible points. Again, **e-mail attachments will not be accepted as substitutes for hard**

copies of your work. Computer and printer problems are not an excuse for turning in late work, so draft and print well in advance.

Academic Integrity: Students are expected to maintain principles of academic integrity and conduct as de-fined in EIU's Code of Conduct (<http://www.eiu.edu/judicial/studentconductcode.php>). Violations will be re-reported to the Office of Student Standards.

Plagiarism: In accordance with English Department and University policies, "Any teacher who discovers an act of plagiarism—'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation as one's original work' (Random House Dictionary of the English Language)—has the right and responsibility to impose upon the guilty student an appropriate penalty up to and including immediate assignment of the grade of F for the assigned essay and a grade of F for the course, and to report the incident to the Judicial Affairs Office."

The best argument against plagiarism is that you cheat yourself out of the education you are here to obtain when you copy someone else's work. If you believe that a specific instance in your writing might constitute plagiarism, please consult me prior to turning in the final draft.

Electronic Writing Portfolio: This class is a writing intensive class, so you may submit your paper as a writing portfolio sample, following the instructions on the CASL Website. Submissions must be made during the course of the class to receive my approval.

Writing Center: Ambitious students can also seek help from the Writing Center. Call for an appointment (581-5920) or visit (CH3110) at any point in the writing process, from brainstorming, planning and drafting, to final editing. Bring your assignment sheet and any written work and/or sources with you.

The Student Success Center: Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, text taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.

Summer 2014 Tentative Calendar: Subject to Change

June

- 17 Introduction to the course and each other; Film Beginnings; Take notes on narrative and style in films and clips shown
- 19 Chapters 1-2 of *Flashback* due; Film Screenings: *Nosferatu* (Dir. F. W. Murnau, 1922) and *Sherlock, Jr.* (Dir. Buster Keaton, 1924); Take notes on narrative and style
- 24 Chapters 3-5 of *Flashback* due; Response Paper (1-2 pages) to Chapters 3-5 due; Film Screening: *Bringing Up Baby* (Dir. Howard Hawks, 1938); Take notes on narrative and style
- 26 Chapters 6-7 of *Flashback* due; Bring in ideas for Essay #1; Film Screening: *The Lady Vanishes* (Alfred Hitchcock, 1938); Take notes on narrative and style

July

- 1 Chapters 8-9 of *Flashback* due; **Essay #1 Draft Due** for Peer Response; Film Screening: *Shoeshine*. (Dir. Vittorio de Sica, 1946); Take notes on narrative and style
- 3 Chapters 10-11 of *Flashback* due; **Essay #1 Due**; Film Screening: *The Searchers*. (Dir. John Ford, 1956); Take notes on narrative and style
- 8 Chapters 12-13 of *Flashback* due; Response Paper (1-2 pages) due to Chapters 12-13; Film Screening: *Bonnie and Clyde* (Dir. Arthur Penn, 1967); Take notes on narrative and style
- 10 Chapters 14-15 of *Flashback* due; Film Screening: *Bye Bye Brazil* (Dir. Carlos Diegues, 1979) Take notes on narrative and style
- 15 Chapters 16-17 of *Flashback* due; **Essay # 2 Draft Due** for Peer Response; Film Screening: *Do the Right Thing* (Dir. Spike Lee, 1989); Take notes on narrative and style
- 17 Chapters 18-19 of *Flashback* due; **Essay #2 Due**; Film Screening: *Crouching Tiger, Hidden Dragon* (Dir. Ang Lee, 2000); Take notes on narrative and style
- 22 Chapters 20-21 of *Flashback* due; Film Screening: *Persepolis* (Dir. Marjane Satrapi, 2007); Take notes on narrative and style
- 24 **Final Exam; Film Log Due**