

Spring 8-15-2013

## Film 3759G-001: History of Cinema

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Film 3759G Section 001, History of Cinema

Dr. Robin L. Murray  
Office: CH 3351  
Office Hours: TR Office Hours: T/R 1:00-3:00 & by appointment

Fall 2013: TR 3:30-5:30  
Phone: 549-0199 before 10

2:00-3:30, W 1-3

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.

Texts:

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

Course Requirements:

1. **Entrance Card:** Once a week you will complete an **entrance card** answering a question about the film(s) screened and/or text read for that class. I will provide you with 3 x 5 cards for this quick write.
2. **Midterm:** This exam will provide an opportunity to internalize material all students read for class and to carefully read the films in the class till midterm.
3. **Group Presentations:** Members of groups of four or five will present the cinema history of a particular region. Your group's Wiki page will serve as your visual presentation of your group's work.
4. **Final Exam:** This exam will not be cumulative. It will provide an opportunity to internalize material read for class as a group and as a class from Midterm forward and carefully to read the last films in the class.
5. **Two Papers:** You will also write **two papers**, one due at midterm and one due by the final class session:
  - The first paper will give you the opportunity to review one of the films on the course calendar through a blog entry or approximately 1000 words.
  - The second paper will allow you to look beyond films screened for class to examine a particular historical period in a paper of approximately 1500 words.
6. **Film Log:** This Log will offer a place for you to write brief responses to the films we watch for class. These should be informal and approximately 150 words. Respond to them in relation to Film Narrative and Style or our class theme (women authors/auteurs).

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

Entrance Cards and Participation-----	20%
Midterm-----	15%
Group Presentation-----	10%
Final Exam-----	20%

**Paper I**-----10 %

**Final Paper**-----15%

**Film Log**-----10%

**Grading of Entrance Cards, Presentations, and Papers:**

Entrance Card grades will be based on analytical complexity. Each will be worth twenty points

Paper grades will be based on the following areas: Audience awareness, organization, development, sentence structure, word choice, grammar/usage/mechanics. The first three areas will be weighted more heavily than the second three (60% vs. 40%). I will also distribute the English Department's grade analysis in class and a paper rubric in class.

Presentations will be evaluated according to a rubric I will distribute in class. Groups should also turn in any class handouts or visuals.

**Students with Disabilities:** If you have a documented disability and wish to receive academic accommodations, please contact the Coordinator of the Office of Disability Services (581-6583) as soon as possible.

**Plagiarism:** The English Department states, "Any teacher who discovers an act of plagiarism -- 'The appropriation or imitation of the language, ideas, and/or thoughts of another author, and representation of them as one's original work' -- has the right and the responsibility to impose upon the guilty student an appropriate penalty, up to and including immediate assignment of a grade of "F" in the course."

**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. Please note that the Writing Center is available for help with all writing assignments, as well. Take advantage of this free service.

**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 Writing Center is open Monday-Thursday, 9-3 and 6-9, and Friday from 9-1.

**Please Note:** Students seeking Teacher Certification in English Language Arts should provide each of their English department professors with the yellow form, "Application for English department Approval to Student Teach." These are available on a rack outside the office of Dr. Donna Binns (CH 3851).

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

## Fall 2013 Tentative Calendar: Subject to Change

### August

- 20 Introduction to the course and each other. Film Beginnings: technologies, language, Edison, Lumiere Brothers, Melies, Porter, Pastrone. Read chapters 2 and 3, *Flashback* for Tuesday, August 27 and prepare for entrance card on the reading.
- 22 Film Screenings: Shorts from representative filmmakers. Take notes on narrative and style in film log.
- 27 **Entrance card.** Griffith and his Contemporaries: 1908-1920 and American Cinema in the 1920s lecture and discussion. Introduction to and clips from major filmmakers, women directors and screenwriters, rise of documentary and genre film. Introduce paper 1, a short film analysis. Read chapters 4 and 5, *Flashback* for Tuesday, September 3, bring in ideas for paper 1, and prepare for entrance card on the reading.
- 29 Film Screening: *Sherlock, Jr.* (Dir. Buster Keaton, 1924), Take notes on narrative and style in film log.

### September

- 3 **Entrance card.** European Cinema in the 1920s and The Hollywood Studio System lecture and discussion. Introduction to and clips from films representing Soviet montage, German Expressionism, French Dadaism, and Spanish surrealism. Discuss and peer review Paper I ideas. Complete Paper I for Tuesday, September 10. Divide into two groups. Group I will read chapter 6, American Cinema in the 1930s, and Group II will read chapter 7, European Cinema in the 1930s.
- 5 Film Screening: *Nosferatu* (Dir. F. W. Murnau, 1922). Take notes on narrative and style in film log.
- 10 **Paper I Due.** Compare and contrast American and European Cinema in the 1930s. Groups will outline characteristics, genres, major filmmakers included in their respective chapters and then compare and contrast them in relation to world events in this space between the two World Wars. Read chapters 8 and 9, *Flashback* for Tuesday, September 17 and prepare for entrance card.
- 12 Film Screening: *Scarface* (Dir. Howard Hawks, 1932). Take notes on narrative and style in film log.
- 17 **Entrance Card.** American and European Cinema in the 1940s. Fishbowl activity. Read chapters 10 and 11 in *Flashback* for Tuesday, September 24 and prepare for entrance card.
- 19 Film Screening: *Shoeshine.* (Dir. Vittorio de Sica, 1946). Take notes on narrative and style in film log.
- 24 **Entrance Card.** American and International Cinema in the 1950s. Carousel activity. Read chapters 12 and 13 in *Flashback* for Tuesday, October 1 and prepare for entrance card.
- 26 Film Screening: *The Searchers.* (Dir. John Ford, 1956). Take notes on narrative and style in film log.

### October

- 1 **Entrance Card.** American and International Cinema in the 1960s. Comparison and contrast activity. Midterm review game. Read chapter 14 in *Flashback* for Tuesday, October 8.

- 3 Film Screening: *Cleo from 5 to 7* (Dir. Agnes Varda, 1962). Take notes on narrative and style in film log.
- 8 **Midterm. Film Log due (can use on Midterm)** American Cinema in the 1970s. Read chapter 15 in *Flashback* and prepare for Entrance Card. Introduce Group Wiki Presentations and Wikispaces.
- 10 Film Screening: *Coffy* (Dir. Jack Hill, 1973). Take notes on narrative and style in film log.
- 15 **Entrance Card.** International Cinema in the 1970s. Introduce Paper II. Read chapters 16 and 18 in *Flashback* by group and prepare for discussion, comparison/contrast, debate and entrance card.
- 17 Film Screening: *Bye Bye Brazil* (Dir. Carlos Diegues, 1979). Take notes on narrative and style in film log.
- 22 **Entrance Card.** American Cinema in the 1980s and 1990s. Read chapter 17, *Flashback* for Tuesday, October 29 and prepare for entrance card. Bring in Paper II ideas.
- 24 Film Screening: *Do the Right Thing* (Dir. Spike Lee, 1989). Take notes on narrative and style in film log.
- 29 **Entrance Card.** International Cinema in the 1980s. Read chapter 19, *Flashback* for Tuesday, November 5, prepare for entrance card, and draft a paper proposal for Paper II.
- 31 Film Screening: *Yeelen* (Dir. Souleymane Cissé, 1987). Take notes on narrative and style in film log.

## November

- 5 **Entrance Card. Paper II Proposal Due.** International Cinema of the 1990s. Prepare Group Presentations for Tuesday, November 12.
- 7 Film Screening: *Eat Drink Man Woman* (Dir. Ang Lee, 1994). Take notes on narrative and style in film log.
- 12 **Group Wiki Presentations.** Read chapter 20, *Flashback* for Tuesday, November 19 and complete a draft of Paper II. Prepare for entrance card on presentations other than your own.
- 14 Film Screening: *The Swamp* (Dir. Lucrecia Martel, 2001)
- 19 **Entrance Card** on Group Presentations. **Paper II Draft Due for conferences and peer reviews.** American Cinema Since 2000. Read chapter 21 in *Flashback* and complete a revision of Paper II for Tuesday, December 3.
- 21 Film Screening: *The Bling Ring* (Dir. Sophia Coppola, 2013). Take notes on narrative and style in film log.

25-29-- Thanksgiving Break—No Classes

## December

- 3 **Paper II Due 21.** International Cinema Since 2000.
- 5 Film Screening: *Persepolis* (Dir. Marjane Satrapi, 2007). Take notes on narrative and style in film log.
- 10 **Final Exam from 2:45-4:45**