EMF 363
HISTORY OF FILM

CATALOG DESCRIPTION: Exploration of the social, artistic, economic and technical factors in the development of the motion picture from 1900 to the present.

COURSE MEETINGS: History of Film includes both lecture-discussion and lab meetings. Lecture-discussion time for Fall 2007 is Tues.-Thurs. 2:00-3:15. The lab time (for required film viewing) is Tuesday, 4:30-6:30. Students are expected to attend both lecture-discussion and lab meetings.

OBJECTIVES:
1. To introduce the methods and assumptions of film history.
2. To give students the conceptual and analytical skills they need to be able to write media history.
3. To present writing as a vital part of the discipline of film history, not as a separate, content-free activity.
4. To expose students to some of the multiple connections between film history and social-political history.

TEXTS:
Required: Gerald Mast and Bruce Kawin, A Short History of the Movies, abridged 9th edition.
Recommended: a grammar handbook such as Diana Hacker, A Pocket Style Manual, 3rd edition, or Diana Hacker, A Writer’s Reference.

ASSIGNMENTS:
1. Quizzes: 7 short quizzes requiring you to address films, lectures, and readings. These quizzes may cover grammar and style as well as film history topics. If you attend screenings and classes and read weekly assignments, you should do well on the quizzes. Your 5 best quiz grades will count toward your final grade; 2 worst grades will be omitted.

2. Paper #1-- A 4 page paper comparing two silent films, to be submitted in first draft and then final draft form.

3. Paper #2-- A 4 page paper summarizing an assigned topic in film history. This paper must use at least 3 print sources-- the Mast textbook may be counted as one source. Documentation of sources will be covered in class.

4. A 5 minute oral presentation based on paper #2.

5. An 8 page research paper that will be turned in to me in two stages: first, a brief proposal (1-2 pages); then, the complete paper. This paper must use at least 4 print sources. Proper documentation is required.
6. Midterm and final exams, which will be a mixture of "objective," short essay, and essay questions.

GRAMMAR TESTS: A grammar pre-test will be given on the second or third day of class (for diagnostic purposes, not for a grade). Grammar and style topics will be discussed in class, and exercises will be given to all students. A grammar test will be part of the final exam given in this class.

SCHEDULE OF TOPICS, SCREENINGS, AND ASSIGNMENTS
Introduction; Films from 1895-1917
Reading: Mast, 1-44 (skim 8-15)

Silent Film Comedy and Drama
Screening: The Immigrant, Sherlock Jr., Birth of a Nation (excerpt)
Grammar Pre-test
Reading: Mast, 46-79

German Expressionism, Russian Montage
Screening: Nosferatu, Battleship Potemkin (excerpt)
Reading: Mast, 118-155

USA in the 1920s
Screening: Sunrise
Reading: Mast, 80-117
FIRST DRAFT OF COMPARISON PAPER DUE

Sound Film
Screening: Steamboat Willie, Mr. Deeds Goes to Town
Reading: Mast, 156-165

France between the Wars
Screening: Rules of the Game
Reading Mast, 166-185
SECOND DRAFT OF COMPARISON PAPER DUE

The Hollywood Studio System
Screening: The Lost Weekend
Reading: Mast, 186-225

The Fifties; Hollywood in Transition
Screening: The Band Wagon
Reading: Mast, 226-257
MIDTERM EXAM
International Films of the 1950s
Screening: The Seventh Seal
Reading: Mast, 258-271, 296-313
PAPER 2 DUE

French New Wave
Screening: Les bonnes femmes
Reading: Mast, 271-295.
ORAL PRESENTATIONS

English-language International Films
Screening: Blow-Up
Reading: Mast, 387-395, 401-412.
ORAL PRESENTATIONS

Hollywood Renaissance?
Screening: Little Big Man
Reading: Mast, 344-362
ORAL PRESENTATIONS
TERM PAPER PROPOSAL DUE

American Independents; African-American Film
Screening: She’s Gotta Have It
Reading: Mast, 413-484

Third World Cinema or New Hollywood?
Screening: City of God
Reading: Mast, 379-387

International Cinema: Asia
Screening: Curse of the Golden Flower
Reading: Mast, 318-336

TERM PAPER DUE, IN CLASS.
FINAL EXAM

COURSE POLICIES:
1. Attendance and class participation policy: Attendance will be taken at all lecture-discussion meetings. There is no penalty for missing a few classes. However, much of the work of History of Film takes place IN CLASS. Therefore, a student who misses 1/3 or more of the class meetings will receive a grade of F or FX (because he/she has missed so much of the class work). No exceptions.
2. Quizzes will be given on an irregular, unannounced schedule throughout the semester. Quizzes cannot be made up. As noted above, only the top 5 scores of 7 quiz grades will count toward your final grade.

3. Late assignments will be lowered 5% per working day. This penalty may be waived by the instructor in cases of documented illness.

4. This is an Advanced Composition course, therefore your ability to write English prose will be a major factor considered in grading. In grading your papers, I will be looking for all of these things--content; organization; style; and mechanics (grammar, spelling, punctuation).

5. For out-of-class assignments, every grammar and spelling error will result in loss of a point.

6. It is possible to earn 1000 points in this class. Specific point totals for the individual assignments are as follows:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quizzes</td>
<td>100 pts.</td>
</tr>
<tr>
<td>Paper 1, 1st draft</td>
<td>50 pts.</td>
</tr>
<tr>
<td>Paper 1, final draft</td>
<td>100 pts.</td>
</tr>
<tr>
<td>Paper 2</td>
<td>100 pts.</td>
</tr>
<tr>
<td>Oral Presentation</td>
<td>50 pts.</td>
</tr>
<tr>
<td>Proposal</td>
<td>50 pts.</td>
</tr>
<tr>
<td>Paper 3</td>
<td>250 pts.</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>100 pts.</td>
</tr>
<tr>
<td>Final Exam</td>
<td>200 pts.</td>
</tr>
</tbody>
</table>

   TOTAL 1000 pts

7. Plus/Minus Grades: This class will use plus/minus grading. Here is the grading scale:

<table>
<thead>
<tr>
<th>Score Range</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>92.5 to 100</td>
<td>A</td>
</tr>
<tr>
<td>90 to 92.5</td>
<td>A-</td>
</tr>
<tr>
<td>87.5 to 90</td>
<td>B+</td>
</tr>
<tr>
<td>82.5 to 87.5</td>
<td>B</td>
</tr>
<tr>
<td>80 to 82.5</td>
<td>B-</td>
</tr>
<tr>
<td>77.5 to 80</td>
<td>C+</td>
</tr>
<tr>
<td>70 to 77.5</td>
<td>C</td>
</tr>
<tr>
<td>67.5 to 70</td>
<td>D+</td>
</tr>
<tr>
<td>60 to 67.5</td>
<td>D</td>
</tr>
<tr>
<td>below 60</td>
<td>F</td>
</tr>
</tbody>
</table>

8. Students are responsible for understanding and following the University and Departmental policies on plagiarism. The University policy is at http://www.towson.edu/provost/resources/studentacademic.asp. The Departmental policy will be attached to this syllabus.
9. Also, it is not acceptable to recycle work done for another class. All papers must be your original work prepared exclusively for EMF 363.

10. Students cannot repeat a TU course more than once without the permission of the Academic Standards Committee.

BIBLIOGRAPHY

REFERENCE BOOKS


New York Times Film Reviews.

New York Times Encyclopedia of the Film.


ONLINE DATABASES

“Art Abstracts”
“Communication and Mass Media Complete”
“Literature/Film Index”

The most useful of these is probably “Communication and Mass Media Complete.” To get there,

2. Select the option “Article Databases A-Z List.”
3. From the alphabetical list, select “Communication and Mass Media Complete.”
4. The next screen will ask for your last name and the barcode number on your Towson University ID.
5. Search the database.

Also worth a look is “Google Scholar.” To get there,

1. Go to the Google home page.
2. Select “more,” near the right margin.
3. Select “Scholar.”

FILM HISTORIES


Giannetti, Louis and Scott Eyman. Flashback.

Harpole, Charles, ed. (multiple authors). History of the American Cinema, 10 volumes.