Instructor: Dr. Lorrie Palmer  
Email: lpalmer@towson.edu  
Office: Stephens Annex Rm. 125 (Phone: 410-704-4611)  
Office Hours: Tuesday 1:00-3:00

Required Texts:


Course Format and Objectives:

This course is designed to provide you with an understanding of cinema history by examining the enormous cultural impact of cinema around the world. We will explore the development of cinema’s primary economic, technical, and aesthetic forms, its major institutions and we will experience some of its canonical works as well as films that are out of the mainstream. This course is designed to develop skills necessary to write media history and criticism, improving your expository (non-fiction) prose by writing analyses or critiques of specific films, genres, and artists.

Generally, classes will consist of lecture augmented by screenings of relevant material, discussions of the required reading and films viewed, and in-class activities. Mandatory screenings of entire films will take place on Monday evenings (with sign-in sheets).

Some outside readings will be assigned as the semester progresses. These will be provided on Blackboard. NOTE: All films/clips formally referenced through mandatory screenings, readings, and in-class discussions are considered suitable exam material. The primary objectives of this class are to:

- Trace the technological and aesthetic advances that established and guided cinema
- Examine film “canon” and various filmmakers’ contribution to cinema and the industry as well as some films and directors outside these canonical fields.
• Identify film genres and national cinemas through specific historical and cultural contexts

• Introduce critical analysis of modes of representation in cinema, such as race and gender

• Explore the significance of economics, marketing and promotion in the film production process

• Provide a brief introduction to film theory (psychoanalysis, feminism, queer theory)

• Discuss how technologies and labor relations have impacted cinema

EMF 313 fulfills a course requirement in both the Film and Media Studies and Film/Video/Digital Media tracks. This course is designed to help you to:

• Write papers with a clear beginning, middle, and end, each part being proportionate to its purpose

• Develop strong reasoning and analysis about film history and film studies

• Write paragraphs, sentences, and phrases and clauses within sentences that are logically related

• Use correct words and vocabulary that are emphatic when needed and avoid clichés

• Find a consistent tone and an objective point of view

• Avoid errors in grammar, punctuation, mechanics, and spelling

• Establish a basic grasp of citation, evidence, and research methods relevant to the discipline

This course also meets the Core 5 requirements—see below:

<table>
<thead>
<tr>
<th>Course Learning Outcomes (Core 5)</th>
<th>Related Requirements</th>
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<tbody>
<tr>
<td>Discuss the context and structure of cultural traditions</td>
<td>Homework and In-Class Assignments Paper #1 – Film Analysis</td>
</tr>
<tr>
<td>Describe important film movements and processes that have affected the cultural heritage of particular groups</td>
<td>Midterm and Final Exams</td>
</tr>
<tr>
<td>Use methodologies associated with the cultural traditions of Film Studies to reflect on the experiences of a particular society</td>
<td>Paper #2 – Historical Film Analysis Midterm and Final Exams</td>
</tr>
<tr>
<td>Engage in a critical assessment of how the student’s own experience has been affected by particular cultural traditions in film history and film culture.</td>
<td>Class discussion and essay questions in Midterm and Final Exams</td>
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Assignments and Grade Breakdown:

**Reading & Screening Responses**  
50 pts.

- Periodically, you will compose written responses in which you discuss a film and/or a reading from any given week. You may be asked to address how details from a film reflect or complicate specific themes raised by the corresponding reading, or you may compare/contrast films or readings, or you may be given a focused question about a particular reading and asked to respond to it, or you could be asked to bring in outside material to discuss in writing.
- These responses may be assigned to be completed outside class or they may consist of in-class writing on the day. In either case, please keep up with your readings and attend the screenings so that you will be prepared.

**Two Film Analysis Papers**  
300 pts.

*Comparative Analysis* (100 pts.)  
*Historical Research* (200 pts.)

- **Comparative Analysis**: Your first paper is a comparative essay examining a connection you see between a film viewed outside of class (and approved by me) to any of our films from weeks 1 through 5. This paper should be 4-5 pages in length (see formatting requirements below).  
  **DUE IN CLASS WEEK SIX (Thursday, March 7).**

- **Historical Research** (Final Project) – YOU MAY CHOOSE TO WRITE A PAPER OR CREATE A VIDEO ESSAY (Note: both are equally challenging. Guidelines will be distributed in Wk. 7) This assignment has three parts; see due dates below.
  - **Proposal** (50 pts.): State the FILM(S) you will analyze, what TOPIC you will use these films to explore, compose a preliminary THESIS statement, provide three SOURCES with brief annotations (i.e. specify what that article, chapter, book, etc. is about), and explain how you believe these sources will help you. **DUE in an email to me in Wk. 9, Friday, Mar. 29.**
  - **Thesis & Research Development**: Be prepared to workshop your thesis and your research progress in class in **Week 12 (Thursday, April 18).**
  - **Critical Paper OR Video Essay** (150 pts.): **Paper** will be 6 pp. You will introduce your topic, state your argument, historicize/theorize your topic, and use scholarship to support your argument. You must critically
engage with 2+ scholarly sources and 1+ ‘any’ source (except dictionary, Wiki, or encyclopedia). Video Essay option will be 8-12 mins. and include voiceover/graphics citing same 3 source types as required in the paper. You will follow the assignment guidelines distributed in class. DUE in Wk. 15 (Thursday, May 9).

Formatting Requirements: If you are writing a paper, it must comply with the following formatting instructions

- Use a clean 12-point font (such as Calibri, or Times New Roman).
- Use standard 1-inch margins (overly wide margins will result in point deduction).
- Include a cover sheet containing Your Name, Course Name, Paper Title, Date, and My Name (do NOT repeat this same information on pg. 1 of your paper).
- Staple your pages together neatly and include typed page numbers on every one (except the cover sheet).

Good writing is a continuous PROCESS, not a final destination – so, if you want early feedback on a rough draft, you are welcome to come see me during my office hours and I will provide this additional help.

In-Class Presentation 100 pts.

- In the 1st week of the course, you will draw a date to do a 5-minute oral presentation on a topic from that week. You will choose one element from the assigned reading that you find significant or interesting and expand upon it. You will add at least one piece of information from an outside source (which you will identify in your presentation) to the material from our textbook. You will create a visual aid using basic presentation software (PowerPoint, Prezi, etc.) that illustrates your discussion. A short clip or trailer is encouraged (keep to a 60-90 second time limit, please) which will illustrate your discussion. Detailed assignment guidelines and a grading rubric will be distributed in week one.

Midterm 85 pts.

- Including multiple choice, short answer, and essay questions, the midterm will cover all material leading up to the exam, including screenings. We will discuss details of grading and format of the exam in class.

Final Exam 100 pts.

- The final exam will cover material (readings and screenings) since the midterm with essay questions relating film history to its cultural context. We will discuss details of grading and format of the exam in class. SEE LAST PAGE FOR DATE.
Class Participation and Preparation 100 pts.

- This course depends on our active collaboration and discussion of ideas and information that we will be sharing over the course of the semester. Your participation includes joining in the conversation, asking questions, working with your peers on class activities, and treating them with civility and respect. This includes your willingness to contribute your observations of our films and our readings as well as your readiness to respond to questions about course material when called upon. You are expected to come to class prepared and ready to learn, talk, and share.

Attendance 108 pts.

- Each class meeting you attend is worth points that you earn by BEING THERE; that is one part of your “assignment” on those days (and is separate from your Participation credit). Absences create a negative impact on your learning and experience of the topics we will be exploring. You can miss 3 total meetings/screenings for any reason and still get the pts. Any *unexcused absences beyond that will result in the corresponding number of deducted pts.

26 scheduled class meetings = 3 pts. each
15 scheduled film screenings = 2 pts. each

NOTE: We will not meet on Wk. 11, April 9 & 11 (see schedule below), so those Tues/Thurs class meetings are not counted in the 26. But...

- The MONDAY, APRIL 8 (Wk. 11) SCREENING IS NOT CANCELED; the weekly sign-in sheet will be there as per usual.

*If you have any questions about excused/unexcused, review Towson University’s attendance policy here:

Grade Breakdown

A (93%), A- (90%)  B+ (87%), B (83%), B- (80%)
C+ (77%), C (70%)  D+ (67%), D (60%)
F (59% or below)
More specifically:

“A” papers/projects: These assignments are outstanding in their ability to think through a topic clearly and creatively, offering new insights to course conversations. Source materials are referenced appropriately, with no spelling or grammar errors, and a clear structure to the writing. The assignment advances a thesis where required and supports it with evidence, never straying from the subject-matter on-hand.

“B” papers/projects: Thought has clearly been put into these assignments. New connections are made between the course material and the assignment, often with creative examples that add to the argument being advanced. The thesis is clear, the assignment is structured properly, there are few errors in spelling and grammar, and source material is cited throughout.

“C” papers/projects: These assignments meet the requirements as noted on the assignment sheet and little more. The examples used are not original on the part of the author (i.e., they are borrowed from class) and often not tied explicitly into the thesis of the paper/project. Assertions are not substantiated with evidence or are underdeveloped throughout.

“D” papers/projects: The assignment guidelines are barely met. These assignments utilize little or no thought as evidenced by the neglect of the topic, unclear thesis, poor writing, disorganization, a lack of source material, or a seeming distance from the course concepts.

“F” papers/projects: Such assignments have little or no structure, do not appropriately cite sources, clearly violate the criteria of the assignment, or are late or never turned in.

Grade Dispute Policy: If you do not understand why you received a specific grade on any assignment, please come see me during my office hours or schedule an appointment with me. A short conversation may help clarify the issue. Prior to meeting, please be sure to review my comments on your work and then follow these instructions:

(1) Please wait at least 24 hours after receiving the grade but no more than one week to speak with me.

(2) Please write down in a short memo (1 page max) your reasoning for a different grade (and specify the grade you feel you should have).

(3) Please include my original evaluation of the work, as well as all assignment materials, in your memo to me.

“A” work is Excellent, signifies mastery
“B” work is Good, signifies full proficiency
“C” work is Adequate/Fair, signifies basic proficiency
“D” work is Unsatisfactory, signifies a conscientious lack of proficiency
“F” work is Failed, signifies an extreme lack of proficiency
Course Policies:

**Attendance and Punctuality:** Attendance is required for all course meetings. Three unexcused absences are allowed. After three, you must provide documentation of illness or emergency (any waiver is at my discretion).

- Late Arrivals or Early Departures: Two late arrivals or departures of 10 mins. or more will constitute ONE absence.

  *I will provide sign-in sheets at all of our screenings.*

  *Come and experience these films the way they were meant to be seen! Van Bokkelen auditorium has a new 4K projection system and BOSE audio; it makes a huge difference, seeing and hearing film history this way and you’ll be glad you did.*

Again, if you have any questions, review Towson University’s attendance policy here: [http://www.towson.edu/cofac/resources/documents/classattendance.pdf](http://www.towson.edu/cofac/resources/documents/classattendance.pdf)

**Tardiness:** Students are to arrive on time to the class and stay until class is finished. See above for policy on late arrivals/early departures.

**Missed Classes and Taking Notes:** It is your responsibility to take notes. If you are unable to take your own notes, you are welcome to see Disability Support Services ([https://www.towson.edu/dss/](https://www.towson.edu/dss/)) about obtaining a note-taker. It is also your responsibility to request to borrow missed notes from your classmates and to make up work for missed class due to religious holiday, scheduled sports participation, or other university-excused absence.

**Extra Credit:** Depending on any scheduled TU or EMF events, you may have some opportunities to get extra credit by attending and describing your experience of TU / EMF events. I will announce these as (and if) they come up.

**Writing Skills and Available Resources:** Through the assigned work in EMF313, you are expected to develop your writing skills. We will periodically engage in discussion on writing mechanics. You may meet individually with me to discuss your writing and those essay topics that interest you. Anyone desiring assistance outside of class may also benefit from using one of the following resources:

The Writing Support Program helps native English speakers with sentence-level and grammar skills. Phone 410-704-3426 or to schedule an appointment.

Helpful URLs below:

2) [http://wwwnew.towson.edu.proxy-tu.researchport.umd.edu/ows/](http://wwwnew.towson.edu.proxy-tu.researchport.umd.edu/ows/)
English Language Center (for non-native English speakers):
http://wwwnew.towson.edu/elc/

Academic Achievement Center: http://www.towson.edu/aac/

**Assignment Handouts:** I will hand out detailed guidelines for assignments in class, allowing time to discuss them and answer questions. You are responsible for insuring that you understand the assignment, ask questions if you do not understand something, and to follow directions as they are stated on these guidelines.

An assignment is not considered turned in until hard copy is submitted during the class period it is due. EMAIL SUBMISSIONS are only accepted by prior arrangement with instructor or if the assignment specifies this method for turning in your work.

**Late Assignments:** An assignment will be marked down 5 points for every day it is late (including weekends). I CANNOT ACCEPT AN ASSIGNMENT MORE THAN ONE WEEK LATE (except for extenuating circumstances involving documented serious illness, accident, or family tragedy).

*Any in-class work missed from absences MAY OR MAY NOT be available for make-up within the one week window (depending on the nature of the work, for example, responses to in-class film clips, etc.)

The FINAL EXAM can only be made up in cases of documented emergency or illness only. You MUST contact me IMMEDIATELY if you foresee missing the exam.*

**Tues-Thurs. 9:30-10:45 group:** your final is scheduled for Tues. May 21, 8-10 a.m.

**Tues-Thurs. 11:00-12:15 group:** yours is scheduled for Thurs. May 16, 10:15-12:15

**FROM TU Registrar:** “PLEASE NOTE: There is no policy for the number of exams that can be given on one day.” [https://www.towson.edu/registrar/calendars/exams.html](https://www.towson.edu/registrar/calendars/exams.html)

**ADDITIONAL POLICIES AND PROCEDURES:**

This course may not be repeated more than once without prior permission from the Academic Standards Committee.

Student Agreement: Once this syllabus has been handed out and discussed in class, the student acknowledges agreement to its terms when he/ she attends the 2nd class. It is also acknowledged that course structure has been identified.
Electronic Media and Film – Building Civility and Community

EMF places a priority on learning. We value the inherent worth and dignity of every person, thereby fostering a community of mutual respect. Students have the right to a learning environment free of disruptive behaviors. Faculty have the right to define appropriate behavioral expectations in the classroom and expect students to abide by them. Faculty have the responsibility to manage and address classroom disruption. Staff have the right and responsibility to define appropriate behaviors necessary to conduct any university activity free of disruption or obstruction.

We believe that in order to achieve these ideals, all EMF students, staff, and faculty are expected to exhibit and practice civil behaviors that exemplify: (1) respecting faculty, staff, fellow students, guests, and all university property, policies, rules and regulations; (2) taking responsibility for one’s choices and actions; (3) delivering correspondence – whether verbal, nonverbal, written, or electronic – with respectful language and in complete sentences; and (4) accepting consequences of one’s inappropriate choices and actions.

The use offensive, threatening, or abusive language, writing, or behavior will not be tolerated and can lead to academic dismissal. Further information about civility can be found in Appendix F of the university catalog.

Your responsibilities as a civil student:

- Be respectful of the professor and other students.
- Do not text or using cell phones or other electronic devices.
- Do not eat in class.
- Do not read outside material or listen to music during class.
- Do not sleep in class.
- Know your professor’s name and send polite and respectful emails to him/her.
- Understand that email is not a substitute for attending class.
- Arrive to class on time – lateness is prohibited and 3 will result in an absence.

My responsibilities as a civil instructor:

- Be respectful toward all students.
- Attempt to understand individual student needs and learning styles.
- Discuss civil behavioral expectations during the first class.
- Take time to talk with students whose behaviors negatively affect the classroom.
- Encourage students to engage in civil behavior and community-building activities.
EMF Policy about Multitasking in the Classroom

The EMF Department recognizes the utility of laptop computers and other electronic devices in the classroom, but only for academic purposes related to the course and under the direction of a faculty member to enhance learning. Student use of electronic devices for personal or other, non-course related activities, such as texting, e-mailing, Internet surfing, Facebook, Twitter, YouTube, iPod, gaming, etc., is disruptive to fellow students, disrespectful to the professor, and detrimental to the student’s own academic performance.

Recent research findings indicate students who multitask perform significantly worse than do those who don’t multitask – with multitasking students performing at the same level as those who never come to class.

For these reasons, the Department of Electronic Media & Film fully supports faculty if they implement a course policy prohibiting or limiting the use of personal electronic devices in the classroom. The Department of Electronic Media & Film also fully supports any penalties, stated in the syllabus, assessed against students who violate the course policy.

Electronic Devices in EMF 313:

LAPTOPS, TABLETS, and CELL PHONES must be put away during classroom and in our screenings. So, be sure to bring a notebook for taking notes!

We’ll be screening work in class and electronic screens are a distraction for other students. Failure to comply with this equals a failure to comply with course policies and with our civility code. More than 1 instance of cell phone or laptop use during class will lower your grade.

Copyright: Images and printed matter used in this class are for educational purposes only. They are meant for use within the context of the classroom. They cannot be published in any way on the internet or otherwise or copyright will be violated.

Academic Integrity: The EMF Dept. follows the Towson University Policy on Academic Integrity and Plagiarism. I encourage you to familiarize yourself with it (see URL below). www.towson.edu/studentlife/judicialaffairs/academicintegrity.html.

- You are expected to understand this document.
- Academic dishonesty of any kind will not be tolerated.
- Anyone feeling that they still do not understand the policy or have specific questions should arrange to meet with me.
- Anyone caught plagiarizing will automatically receive a grade of **F** on the assignment in question, and may be given a failing grade for the course.
Plagiarism is defined in Diana Hacker’s *A Pocket Style Manual* as follows: “(1) Failing to cite quotations or borrowed ideas, (2) failing to enclose borrowed language in quotation marks, and (3) failing to put summaries and paraphrases in your own words.” Any suspicious phrases or passages of text will be checked through Google, “turnitin.com,” Amazon.com’s “Search Inside the Book” and other tools at our discretion.

**Disability Note:** The EMF Dept. follows the Towson University Policy on disability. Please see www.towson.edu/dss for details. Any student who needs accommodation for a disability, please see instructor the first week of class with your memo from Disability Support Services.

**Weapons Policy:** To promote a safe and secure campus, Towson University prohibits the possession or control of any weapon while on University property. The term weapon includes any potentially dangerous object or substance or replica thereof. The full policy can be found at: http://inside.towson.edu/generalcampus/tupolicies/documents/06-01.11%20Weapons%20Prohibited.pdf

**Emergency Text Alerts:** All students must sign up for the Campus Emergency Alert Text Message Notification System. Go to following link for instructions to do so: http://www.towson.edu/adminfinance/facilities/police/campusemergency/ and watch the emergency preparedness video and print out the pocket guide by clicking on this link:http://www.towson.edu/adminfinance/facilities/police/campussafety/emergencyp rep.asp

**EMF Google Group List Serve:**

All EMF students are required to join the EMF Google Group List Serve at http://groups.google.com/group/TowsonEMF. This will guarantee that you receive daily postings regarding digital media, video, film, and audio production topics including festivals, special screening, guest speakers, film/video crew needs, internships, and jobs. Use this email address (TowsonEMF@googlegroups.com) to post your own messages to the group. The main page will also archive all posts.

Instructions:
1. Create a user account and password, and be sure to use the email to which you prefer receiving mail. (You only need to sign up once and you’ll continue to receive EMF Google group emails.)
2. Please select one of the three Email options for reading the group messages:
   (a) Abridged Email (No more than 1 email per day) -- Summary of new activity each day
   (b) Digest Email (Approximately 1 email per day) -- Up to 25 full new messages bundled into a single email
   (c) Email (Approximately 1 email per day) -- Best way not to miss important postings, as you get every message sent as it arrives
REMINDERS FROM TU’S ACADEMIC CALENDAR – Key Dates for Spring 2019
Please make your travel plans accordingly (non-refundable plane tickets are not an excusable absence).

First Day of Classes – January 28 (Mon.)
Last Day to Withdraw with grade of “W” – April 8 (Mon.)
Last Day to Drop/Add – Feb. 5 (Tues.)
Spring Break – March 17-24 (Sun.-Sun.)
Last Day of Classes – May 14 (Tues.)
Finals Week – May 15-21 (Wed.-Tues.)

***Any part of this syllabus may change at my discretion. You will be notified in writing (Blackboard) and in class if this happens.**

**COURSE SCHEDULE**

WEEK ONE Jan. 29-31  The Invention of the Movies

- [Tues] Introduction to the Course and Syllabus Review
- [Thurs] Read Ch. 1 (pp. 1-21) – if you don’t have your textbook yet, this chapter (and this chapter only) is available on Blackboard, under “Content”
  - Get your PRESENTATION DATE, assignment guidelines, and rubric.
  - Discuss all screened films and readings in class.


WEEK TWO Feb. 5-7  Early American Artists: Thrills, Drama, and Silent Comedy (1910s-1920s)

  - [Tues & Thurs] In-class viewing Within Our Gates (Oscar Micheaux 1920, 80mins)
- [Thurs] Discuss all screened films and readings in class.

Screening (Monday, Feb. 4): Suspense (Lois Weber, 1913, 12 mins.) and Modern Times (Charlie Chaplin, 1936, 89 mins.)
WEEK THREE Feb. 12-14  On Several Fronts: US Film Industry Over Here and German Expressionism & Soviet Montage Over There (1920s-1930s)

  - In-class viewing: Man with a Movie Camera, excerpts (Dziga Vertov, 1929) – Kanopy streaming
- [Thurs] Read Ch. 3 excerpts: “Early French Cinema” (53-62), “Elvira Notari” (66-67), “Russia” (70-78) and “Early German Film” (78-85)
  - In-class viewing: Elvira Notari, Germaine Dulac, Rene Clair, Luis Bunuel, Alfred Hitchcock, Sergei Eisenstein, Fritz Lang, Yasujiro Ozu
  - Discuss all screened films and readings in class.

Screening (Monday, Feb. 11): The Hands of Orlac (Robert Weine, 1924, 113 mins.)

WEEK FOUR Feb. 19-21  The Hollywood Studio System, 1930s-1940s

- [Tues] Read Ch. 2 excerpt: “The Move to Sound” (50-52); Read Ch. 4 excerpts: Intro paragraph + “The Coming of Sound,” “Escapism,” “The Studio System,” “Problems with Early Sound” and “Glorious Technicolor” (89-96), “John Ford” (97-99) and “Censorship” (130-133)
  - Discuss Stagecoach and readings in class.
  - Get Paper #1 Assignment in class and discuss.
  - DUE in TWO WEEKS, see formatting requirements in syllabus (pg. 4)
  - Remember: You are welcome to talk to me in my office if you want some feedback on writing this paper. If you want to write about one of our films from weeks 4, 5, or 6, feel free to view your chosen film early on your own.
- [Thurs] Bring textbook to class. Choose ONE section in Ch. 4 to read independently and be prepared to discuss it. Options might be: “Hitchcock in Hollywood,” “Fritz Lang in America,” “The Lubitsch Touch,” “Orson Welles in Hollywood,” “Frank Capra’s Small-Town America,” “Spectacle: DeMille and Von Sternberg,” “The Hollywood Professionals” or any other that strikes your interest

Screening (Monday, Feb. 18): Stagecoach (John Ford, 1939, 99 mins.)
WEEK FIVE Feb. 26-28  When the Sexes Collide: Screwball Comedy (1940s)

- [Tues] Read Ch. 4 excerpt “George Cukor” (113-114)
  - Discuss The Philadelphia Story in class.
- [Thurs] Read article, “The Philadelphia Story (194)” (The Film Sage) [link available on Blackboard, under “Content” – bring this article to class] URL: https://thefilmsage.com/2014/10/27/the-philadelphia-story-1940/
  - Discuss screened materials and readings in class.
  - Clips: It Happened One Night (Frank Capra, 1934), Bringing Up Baby (Howard Hawks, 1938), Ball of Fire (Howard Hawks, 1940)

Screening (Monday, Feb. 25): The Philadelphia Story (George Cukor, 1940, 112 mins.)

WEEK SIX March 5-7  1950s Hollywood Stardom: Marilyn Monroe

- [Tues] Read Ch. 4 excerpt “Howard Hawks” (99-101); Read Ch. 6 excerpt “The Auteur Theory” (187-189), “1950s American Auteurs” (189-195); “Musicals” (195-196); Read Ch. 6 Intro + “Motion Pictures and the First Amendment” and “The Collapse of the Studio System” (168-173)
  - Discuss Gentlemen Prefer Blondes and readings in class.
- [Thurs] Bring textbook to class. In class activity: In groups, you will collaborate to choose TWO sections of Ch. 5 to discuss and share with the class why you chose them and what you found interesting or surprising in them; you can also suggest clips of films described in the chapter for us to look up and view in class! (from “Sound Films in England,” “Documentary Films in England,” “Germany and the Nazi Cinema,” “Leni Reifenstahl,” “Fascist Italy,” “Japanese Filmmaking During World War II” “Soviet Wartime Cinema,” “India,” “China,” or “Latin America”)
  - Get Midterm Study guide for next week’s exam
  - DUE: Paper #1

Screening (March 4): Gentlemen Prefer Blondes (Howard Hawks 1953, 91 mins.)

WEEK SEVEN March 12-14  Postwar America, the Blacklist, and Film Noir (1940s-50s)

- [Tues] Read Ch. 6 excerpts “Film Noir in Postwar America” and “Women in Film Noir” (174-177) and “The House Un-American Activities Committee,” “The Hollywood Ten and the Blacklist,” “The Rise of Television,” and “CinemaScope, 3-D, and Cinerama” (178-187)
  - Discuss The Big Heat and readings in class.
Film Noir clips in class: *Gilda* (Charles Vidor, 1946), *The Postman Always Rings Twice* (Tay Garnett, 1946), and *Kiss Me Deadly* (Robert Aldrich, 1953)

- [Thurs] Get Paper/Project Guidelines (on slides, avail on Bb under Content).
  - Proposal is DUE Friday, March 29, via email.

**MIDTERM EXAM**

**Screening (Monday, March 11):** *The Big Heat* (Fritz Lang, 1953, 90 mins.)

WEEK EIGHT (March 17-24) SPRING BREAK – no classes

WEEK NINE March 26-28  Class, Race, and London in the Swinging ‘60s

- [Tues] Read Ch. 8 excerpts on French Cinema (239-255), “England in the 1960s” (264-271): Read Ch. 7 excerpt “France” (225-232)
  - Discuss *To Sir with Love* and readings in class
  - Brainstorm Topic Ideas (*Proposal DUE Friday*)
- [Thurs] Bring textbook to class to work with Ch. 7 “World Cinema in the 1950s” and Ch. 8: “The 1960s Explosion”
  - In class activity: In groups you will choose one NATIONAL CINEMA from Ch. 7 or Ch. 8, get interesting info about it & suggest clip for us to watch in class

**FRIDAY Mar. 29:** Email me your Final Paper/Project Proposal (lpalmer@towson.edu) by 5p.m. today. Feedback will be provided via email.

**Screening (Monday, March 25):** *To Sir with Love* (James Clavell 1967, 105 mins)

WEEK TEN April 2-4  France and the “Cinema du Look” (1980s)

- [Tues] Read Roger Ebert’s film review of DIVA
  - URL: [https://www.rogerebert.com/reviews/diva-2008](https://www.rogerebert.com/reviews/diva-2008)
    (link is also available on Blackboard under Content)
  - Discuss *Diva* and film review in class.
- [Thurs] Discuss final papers/projects in class.
  - Research Tutorial

**Screening (Monday, April 1):** *Diva* (Jean-Jacques Beineix 1981, 123 mins.)
WEEK ELEVEN April 9-11    New Hollywood and the Mean Streets of the 1970s

Tues/Thurs: Classes canceled this week / Instructor attending academic conference in England

- **Read** Ch. 8 “The Hollywood New Wave,” “The Production Code Collapses,” “The New American Documentary Film,” “American Mavericks,” and “The New American Cinema” (274-287) [we will view Deren’s film in Wk. 14]; **Read** “Latin America and Cinema Novo” (291-293) and “Africa” (299-301)
  - See Slides posted for this week on Blackboard (under Content).
- ASSIGNMENT: Reading & Screening Response; bring to class next week
  - Writing prompts posted on Blackboard under Content for Wk. 11

SCREENING IS NOT CANCELED! Be sure to sign in as usual.
**Screening (Monday, April 8): Dog Day Afternoon** (Sidney Lumet, 1975, 125mins.)

WEEK TWELVE April 16-18    Asian Cinema—Between Tradition and Modernity

- [Tues] **Read** Ch. 3 excerpt: “Early Japanese Filmmaking” (85-87); **Read** Ch. 7 excerpts “Japan”; **Read** Ch. 5 excerpt “China” (164-165); **Read** Ch. 9 excerpt, “The Asian Action Film” (336-337)
- [Thurs]: Workshop THESIS STATEMENTS and RESEARCH PROGRESS for final paper/project.
  - [Tues & Thurs] Discuss **Not One Less**, **Dog Day Afternoon**, and Wk. 10 & 11 readings in class.

**Screening (Monday, April 15): Not One Less** (Zhang Yimou, 1999, 106 mins.)

WEEK THIRTEEN April 23-25    Australian Cinema: Race, Gender, and Coming of Age

- [Tues] **Read** Ch. 9 excerpt “The Australian Renaissance” and “New Zealand” (326-328; Find and read ONE FILM REVIEW of **Flirting** (go to MRQE.com) that includes a discussion of race and gender in the film and be prepared to discuss.
  - Discuss **Flirting**, the reading, and the film review you found.
- [Thurs] **Read** Ch. 10 excerpts “Movies at the Margins” and “African American Voices” (364-373)
  - Get Final Exam Study Guide in class

**Screening (Monday, April 22): Flirting** (John Duigan 1991, 99 mins.)

WEEK FOURTEEN April 30-May 2   Women Behind the Camera: Then and Now

- [Tues] Read Ch. 4 excerpts “Dorothy Arzner” and “Women’s Pictures in the 1930s and 1940s” (122-126); Read Ch. 6 excerpt on Ida Lupino (194-195); Read Ch. 7 excerpt “England’s Women in Film” (222-224); Read Ch. 9 excerpts “Poland” (324-325) and “India” (on Deepa Mehta and Mira Nair, 330-332); Read Ch. 10 excerpts “Women in the Director’s Chair”(367-369) and review info on Julie Dash (369-370)
  - In-class viewing: Maya Deren’s experimental independent film, *Meshes of the Afternoon* (1948, 14 mins.); see pg. 283 of textbook
  - Discuss *But I’m a Cheerleader*, *Meshes*, and readings in class.

- [Thurs] Peer Review of Final Papers/Projects
  - Read article, “But I’m a Cheerleader: Queer in Content and Production” (Syd Martin, *Anasthesia*, Vol 8, Issue 1, 2018), URL: https://scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1141&context=cine (link also available on Blackboard under Content for Wk. 14)

**Screening (Monday, April 29):** *But I’m a Cheerleader* (Jamie Babbitt, 2000, 92 mins.)

WEEK FIFTEEN May 7-9   Digital Cinema and Visual Effect: Genre Dystopia

  - Discuss *Dark City* and readings in class.

- [Thurs] Read Roger Ebert’s review of DARK CITY
  - URL: https://www.rogerebert.com/reviews/great-movie-dark-city-2005 (link also available on Blackboard, under Content); be prepared to discuss
  - Final Exam Review

DUE: Final Project (paper or video essay)

**Screening (Monday, May 6):** *Dark City* (Alex Proyas 1998, 111 mins.)

WEEK SIXTEEN   Global Horror: South Korean Zombies!

**Screening (Monday, May 13):** *Train to Busan* (Yeon Sang-ho, 2016, 118 mins.)
[Last day of classes: Tues. May 14]

**FINAL EXAM SCHEDULE FOR EMF313**

**Tues-Thurs. 9:30-10:45 group:** your final is scheduled for Tues. May 21, 8-10:00 a.m.

**Tues-Thurs. 11:00-12:15 group:** yours is scheduled for Thurs. May 16, 10:15-12:15

**FROM TU Registrar:** “PLEASE NOTE: There is no policy for the number of exams that can be given on one day.” [https://www.towson.edu/registrar/calendars/exams.html](https://www.towson.edu/registrar/calendars/exams.html)

**Bibliography**


