A Trip to the Moon (Georges Méliès, 1902)

ENG/COM 364: History of Film to 1940
Fall 2012
Tu/Th 10:15-12:05

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Lab Hours: The Film Studies lab (Tompkins G116), where you can go to review films, will be staffed M 12:00-2:30, W 10:00-1:00, and TH 1:30-6:00 by Ryan Craver, rccraver@ncsu.edu.

Film Studies at NCSU:
NCSU offers a Film Studies Minor (15 credit hours) and Major (30 credit hours). For more information make an appointment with me or visit our website: www.ncsu.edu/chass/film.

CHASS CAREER SERVICES: CHASS Careers Services are available through the University Career Center, 2100 Pullen Hall. Your career contacts are: Sara Concini (A-H) and Woody Catoe (I-Z). Call 515-2396 to make an appointment. www.ncsu.edu/career

Required Reading:
Readings for this course are available on “e-reserve”: https://reserves.lib.ncsu.edu/ which you can log on to under “my course reserves.” Please bring this reading with your notations to class.

Course Description/Objectives/Outcomes:
1) This course will introduce you to the international history of motion pictures from the 1890s to 1940.
2) We will study the development of technology, form, style, genre, and industry practices through a variety of national cinemas, including French, German, British, Italian, Soviet, and American.
3) Alongside the study of major and minor cinematic movements, we will examine the cultural and historical context of cinematic production, distribution, and exhibition in commercial and noncommercial contexts.
4) In addition to theatrical film, which has long been the primary focus of film studies, we will consider nontheatrical film—such as home movies and educational films—and the wide range of ways that film was conceived of, produced, exhibited, and treated in this time period.
Course Requirements:

Screenings/Attendance: Regular course attendance is required. Please turn off all cell phones prior to the start of class and consider this your two hour vacation from the relentlessness of modern communication. If you miss a class, ask another student for notes and find out if you missed any new assignments. You are responsible for making up any missed screenings on your own time. D.H. Hill library has most of the films we’ll be viewing this semester. For the early part of the semester see the DVD series The Movies Begin (PN1995.75 .M6), More Treasures from American Film Archives (PN1993.5.U6M556), Edison (PN 1993.5 U6 E35), and D.W. Griffith (PN1998 A3G735).

In-class quizzes and exercises cannot be made up without appropriate documentation. Documented emergencies will receive special consideration if work can be made up in a timely fashion. Excessive absences will have an adverse effect upon your grade. After missing four classes (the equivalent of two weeks) during the semester, each additional unexcused absence will reduce your final grade by a third of a grade (if you earn a “B” in the course but miss 6 days, you will receive a “C+” as your final grade).

Assignments: Your grade in this course will be based upon 1) Two examinations (a midterm and a final), for which you will need to bring examination booklets. These exams cannot be made up. 2) Two writing assignments. Papers drop a grade per class day that they are turned in late. 3) Regular unannounced quizzes (usually at the start of class), assignments, and in-class exercises, which cannot be made up without documentation.

Advice for Beginning Film Historians: I encourage you to be an active spectator and student: write down your ideas during (get a pen light) and after the screenings and readings; make connections between class discussions and what you are watching and reading; jot down questions you might want to ask in class; have conversations with your classmates about what we are studying; watch relevant films that we aren’t studying in class to enrich the breadth of your knowledge; drop me an email or come by my office if you have questions or ideas you didn’t get to express in class; or, even better, jump in when there’s the opportunity to discuss things in class. Without thorough notes it will be easy to forget the many films we will screen over the course of the semester.

Administrative:
Reasonable accommodations will be made for students with verifiable disabilities. Students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. http://www.ncsu.edu/provost/offices/affirm_action/dss/

If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed classes or work.

Academic Integrity: Academic dishonesty of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else (this includes websites), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. In addition to being referred to the Office of Student Conduct and having to undertake that office’s Academic Integrity Program, any student who violates the Code of Student Conduct—whether in a formal paper, an informal writing assignment, an exam, or any other kind of assignment—will receive a failing grade in the course and be placed on Academic Integrity Probation.

Please see http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html for an explanation of
academic integrity and of the consequences for violating it. Ignorance is not an excuse for any act of plagiarism; the University considers it your responsibility to know the rules of academic integrity. If you don’t understand the rules for academic writing, please see me or consult a writing manual before working on your first paper.

**Grades:**
Your final grade will be determined as follows:
Quizzes/Take-Home Work/In-Class Work: 20%
Two Papers, 20% each: 40% total
Exams (midterm and final), 20% each: 40% total

All assignments will be graded with letter grades using a plus/minus scale, or on a point system with an equivalent scale. Consistent active participation in class discussion will help your overall performance and will positively influence borderline grades. You may review your current grade status at the Moodle site at any point during the semester.
Film History
Th Aug 16  Introduction and Overview
Screening: Edison Co.: Sandow (The Strong Man) (1894); Barber Shop (1894); Annabelle Butterfly Dance (1894); Corbett and Courtney Before the Kinetograph (1894)

The Invention of Cinema: USA, France, England
Tu Aug 21  Reading: Tom Gunning, “The Cinema of Attractions”
Screening: Edison Co.: Cockfight (1894); Annie Oakley (1894); The Kiss (1896); Interrupted Lovers (1896); Going to the Fire (1896)
Lumière Brothers (1895-1897): Leaving the Factory; The Baby’s Meal; The Sprinkler Sprinkled; Arrival of a Train; Niagara Falls; Swimming in the Sea; Promenade of Ostriches; Childish Quarrel; Photograph; Transformation by Hats
Birt Acres: Rough Sea at Dover (1895)
Actualities: President McKinley at Home (1896)

Th Aug 23  Screening: R.W. Paul: The Countryman & the Cinematograph (1901); A Chess Dispute (1903); Extraordinary Cab Accident (1903)
George Albert Smith: The Kiss in the Tunnel (1899); As Seen Through a Telescope (1900); Mary Jane’s Mishap (1903)
Bamforth & Co.: The Kiss in the Tunnel (1899); Ladies’ Skirts Nailed to a Fence (ca. 1900)
James Williamson: The Big Swallow (1901)
Cecil Hepworth: How It Feels to Be Run Over (1900); Explosion of a Motor Car (1900)
Pathé: Par le Trou De Serrue (1901); Dream and Reality (1901)

The Grammar of Narrative Cinema
Tu Aug 28  Reading: Barry Salt, “Film Form 1900-1906”
Screening: James Williamson: Fire (1901)
Georges Méliès: A Trip to the Moon (1902)
Sheffield: Daring Daylight Burglary (1903)
Edison/Porter: The Great Train Robbery (1903)

Th Aug 30  Case Study: Thomas Edison & Co.
Screening: Mr. Edison at Work in His Chemical Laboratory (1897)
Jack and the Beanstalk (1902)
The Gay Shoe Clerk (1903)
Dream of a Rarebit Fiend (1906)
The “Tedd y” Bears (1907)

International Cinematic Developments: 1908-1919
http://www.youtube.com/watch?v=8hlocZhNc0M
Reading: Oliver Gaycken, “The Cinema of the Future”
“Some Tricks of the Moving Picture Maker” (1909)
“House Fly Actors Make Their Debut” (1911)
Screening: San Francisco Earthquake: Aftermath (US, 1906)
Troubles of a Grass Widower, Max Linder (France, 1908)
Nero, or the Fall of Rome, Arturo Ambrosio (Italy, 1909)
Princess Nicotine; Or, The Smoke Fairy, J. Stuart Blackton (US, 1909)
The Fly Pest (England, 1910)
Onesime, Clock Maker, Jean Durand/Ernst Bourborn (France, 1912)

Th Sept 6
Case Study: Alice Guy Blaché
Reading: “Alice Guy Blaché: A Prominent Figure in Motion Pictures” (1912)
Alice Guy Blaché, “Woman’s Place in Photoplay Production” (1914)
Mark Garrett Cooper, “Preface,” Universal Women
Screening: Making an American Citizen (US, 1912)
Falling Leaves (US, 1912)
Matrimony’s Speed Limit (US, 1913)

Tu Sept 11
Reading: Janet Staiger, “Mass Produced Photoplays”
“Lessons from Lyman Howe” and “Moral Teaching by Films” (1911)
Case Study: D.W. Griffith
Screening: The Girl and Her Trust (1912)
The Musketeers of Pig Alley (1912)
The Birth of a Nation (1915) (excerpts)

Th Sept 13
View Before Class: The Temple of Moloch (1914), Thomas Edison Co.
Reading: Miriam Posner, “Communicating Disease”
Screening: How Men Propose, Lois Weber (1913)
Cabiria (1914) (excerpt), Giovanni Pastrone
The Immigrant (1917), Charlie Chaplin
Within Our Gates (1919) (excerpt), Oscar Micheaux

American Film in the 1920s
Tu Sept 18
View Before Class: Wildlife on the Deserts of America’s Great Southwest
(William and George Allen, 192*)
http://archive.org/details/struggle_for_existence_1925
Reading: “Moving Picture Films to Replace Albums” (1911)
Jennifer Peterson, “Glimpses of Animal Life”
Screening: The Goat (1921), Buster Keaton & Malcolm St. Clair
Struggle for Existence (1925), Bray Co.
Bigelow family Kodacolor home movie (1929)

Th Sept 20
Screening: It (1927), Clarence Badger
Paper #1 Due to Moodle Site by 8:00 a.m.

Tu Sept 25
Reading: “She Wants to Succeed,” Motion Picture Classic (June 1926)
“Interview with Clara Bow,” Motion Picture (November 1928)
“That Awful ‘IT’,” Photoplay (July 1930)
Screening: The Life and Death of a Hollywood Extra (1928), Vorkapich & Florey
**Midterm Examination**

**Soviet Cinema in the 1920s**
Tu Oct 2  
Clips: *Strike* (1925), Sergei Eisenstein

Th Oct 4  
CLASS CANCELLED—FALL BREAK

Tu Oct 9  
Reading: Dziga Vertov, “The Factory of Facts and Other Writings”  
Clips: *Potemkin* (1925), Sergei Eisenstein  
*Man With a Movie Camera* (1929), Dziga Vertov  
*Mother* (1926), Vsevolod Pudovkin

**French Cinema in the 1920s: The Avant-Garde**
Th Oct 11  
Screening: *Entr’acte* (1924), Rene Clair  
*Anemic Cinema* (1926), Marcel Duchamp  
*Un Chien Andalou* (1929), Luis Buñuel/Salvador Dali

**German Cinema in the 1920s**
Tu Oct 16  
Clips: *The Cabinet of Dr. Caligari* (1920), Robert Wiene  
*Nosferatu* (1922), F.W. Murnau  
*The Last Laugh* (1924), F.W. Murnau  
*Metropolis* (1927), Fritz Lang

**The Coming of Sound**
Th Oct 18  
Reading: Rick Altman & Richard Abel, “Introduction”  
Clips: *Dickson Experimental Sound Film* (1894/5)  
*Cyrano de Bergerac* (1900)  
*The Jazz Singer* (1927), Alan Crosland  
*Sunrise* (1927), F.W. Murnau  
*Applause* (1929), Rouben Mamoulian

Tu Oct 23  
Screening: *M* (1931), Fritz Lang

Th Oct 25  
Clips: *Modern Times* (1936), Charlie Chaplin

**American Film in the 1930s—In Black & White, and Color!**
Tu Oct 30  
Screening: *Damaged Lives* (1933), Edgar Ulmer  
*With These Weapons* (1939), American Social Hygiene Association

Th Nov 1  
Reading: Eric Schaeffer, “Exploitation as Education”  
Clips: *Reefer Madness* (1936), Louis Gasnier

Tu Nov 6  
Screening: *The Wizard Of Oz* (1939), Victor Fleming

Th Nov 8  
Screening: *The Talion Punishment* (1906), Pathé  
*Flowers and Trees* (1932), Disney
International Studio Systems in the 1930s

I. France
Tu Nov 13  Screening: *La règle du jeu (Rules of the Game)* (1939), Jean Renoir

Th Nov 15  Screening: *The Sea Horse* (1933) Jean Painlevé

II. England
Tu Nov 20  Screening: *The Lady Vanishes* (1938), Alfred Hitchcock

**Paper #2 Due to Moodle Site by 8:00 a.m.**

Th Nov 22  NO CLASSES—Thanksgiving Break

Tu Nov 27  Clips: *Blackmail* (1929), Alfred Hitchcock
            *The 39 Steps* (1935), Alfred Hitchcock

Grand Finale
Th Nov 29  Final Exam Discussion
            Screening: Excerpts from H. Lee Waters films: Kannapolis, circa 1936-1941;
            Troy, circa 1936-1940
            *Master Hands* (1936), Jam Handy
            Berlin Olympics Home Movies (1936)

Tu Dec 11  **FINAL EXAMINATION, 8-11 a.m., Caldwell G107**
            *There are no make-ups for the final examination. Bring exam books!!!