



*A Trip to the Moon* (Georges Méliès, 1902)

ENG/COM 364: *History of Film to 1940*

Fall 2006

Mon/Wed 3:35-5:25, Caldwell G107

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### **Film Studies at NCSU:**

NCSU offers a Film Studies Minor (15 credit hours) and Major (30 credit hours). For more information contact Dr. Maria Pramaggiore or visit our website: [www.ncsu.edu/chass/film](http://www.ncsu.edu/chass/film).

### **Required Text:**

*Film History: An Introduction*. David Bordwell & Kristen Thompson (2<sup>nd</sup> edition, August 2002).

### **Course Description:**

This course will introduce you to the international history of motion pictures from the 1890s to 1940.

We will study the development of technology, form, style, genre, and industry practices through several national cinemas, including French, German, British, Italian, Soviet, and American. Alongside the study of major and minor cinematic movements, this course will attend to the cultural and historical context of cinematic production.

### **Course Requirements:**

Screenings/Attendance: Regular course attendance is required. Please turn *off* all cell phones prior to the start of class: no vibrate mode, no text messaging. Bring your textbook to each class session. 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. The library's media center—located on the second floor of D.H. Hill, 515-2977—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.U6M6556), *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).

Exams: Your grade in this course will be based primarily upon a series of examinations (see syllabus for dates), for which you will need to bring examination booklets. These exams cannot be made up.

General 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; 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/](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), fabricating information or citations, or helping another student commit an act of academic dishonesty. In addition to failing the assignment and being referred to the Office of Student Conduct should you commit *any* trespass of academic integrity, I reserve the right to give you a failing grade in the course. Please see [http://www.ncsu.edu/student\\_affairs/osc/AIpage/acaintegrity.html](http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html) for an explanation of academic integrity and of the consequences for violating it.

**Grades:**

Your final grade will be determined as follows:

Quizzes/In-Class Work/Writing Assignments/Homework: 30%

Interim Exams (2 total, 20% each): 40%

Final Exam: 30%

All assignments will be graded with letter grades using a plus/minus scale, or on a point system with an equivalent scale.

**History of Film to 1940**  
**Syllabus for Fall 2006**

**Film History**

W Aug 23

Introduction and Overview

Screening: Muybridge motion studies

Edison Kinetoscope: *Sandow (The Strong Man)* (1894); *Barber Shop* (1894); *Serpentine Dancers* (1895/1896)

**The Invention of Cinema: USA, France, England**

M Aug 28

Reading: *Film History, An Introduction*, Intro, pgs. 1-10 & Ch. 1, pgs. 11-32

Screening: Edison Co.: *Cockfight* (1894); *The Kiss* (1896); *Feeding the Doves* (1896); *Seminary Girls* (1897)

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); *San Francisco Earthquake: Aftermath* (1906)

W Aug 30

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)

M Sept 4

NO CLASSES—Labor Day

**The Grammar of Narrative Cinema**

W Sept 6

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)

M Sept 11

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 "Teddy" Bears* (1907)

**International Cinematic Developments: 1908-1912**

W Sept 13

Reading: Ch. 2, pgs. 33-54

Screening: *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)  
*Onesime, Clock Maker*, Jean Durand/Ernst Bourborn (France, 1912)  
*Winsor McKay and His Animated Pictures*, Winsor McKay (US, 1911)

M Sept 18 Case Study: Alice Guy Blaché  
Screening: *Making an American Citizen* (US, 1912)  
*Falling Leaves* (US, 1912)  
*Matrimony's Speed Limit* (US, 1913)

### **Cinematic Conventions: 1912-1919**

W Sept 20 Reading: Ch. 3, pgs. 55-80  
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)

M Sept 25 Screening: *How Men Propose*, Lois Weber (1913)  
*Cabiria* (1914) (excerpts), Giovanni Pastrone  
*The Immigrant* (1917), Charlie Chaplin  
*Within Our Gates* (1919) (excerpt), Oscar Micheaux

W Sept 27 **\*\*EXAMINATION #1\*\***

### **French Cinema in the 1920s: The Avant-Garde**

M Oct 2 Reading: Ch. 4, pgs. 81-100  
Screening: *Entr'acte* (1924), Rene Clair  
*Anemic Cinema* (1926), Marcel Duchamp  
*Un Chien Andalou* (1929), Luis Buñuel/Salvador Dali

### **German Cinema in the 1920s**

W Oct 4 Screening: *Metropolis* (1927), Fritz Lang

M Oct 9 Reading: Ch. 5, 101-118

W Oct 11 Clips: *The Cabinet of Dr. Caligari* (1920), Robert Wiene  
*Nosferatu* (1922), F.W. Murnau  
*The Last Laugh* (1924), F.W. Murnau

### **Soviet Cinema in the 1920s**

M Oct 16 Reading: Ch. 6, 119-142  
Clips: *Strike* (1925), Sergei Eisenstein

W Oct 18 Clips: *Potemkin* (1925), Sergei Eisenstein  
*Man With a Movie Camera* (1929), Dziga Vertov  
*Mother* (1926), Vsevolod Pudovkin

### **American Cinema in the 1920s**

M Oct 23 Reading: Ch. 7, 143-166  
Screening: *It* (1927), Clarence Badger

