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

Dr. Marsha Orgeron
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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.

Required Text:
Film History: An Introduction. David Bordwell & Kristen Thompson (2nd 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/

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 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 Bourbon (France, 1912)

**Winsor McKay and His Animated Pictures**, Winsor McKay (US, 1911)

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**Case Study: Alice Guy Blaché**

**Screening:**
- **Making an American Citizen** (US, 1912)
- **Falling Leaves** (US, 1912)
- **Matrimony’s Speed Limit** (US, 1913)

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**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)

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**Case Study: D.W. Griffith**

**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**

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

**M Oct 2**

**Reading:** Ch. 4, pgs. 81-100

**Screening:**
- **Entr’acte** (1924), René Clair
- **Anemic Cinema** (1926), Marcel Duchamp
- **Un Chien Andalou** (1929), Luis Buñuel/Salvador Dali

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**German Cinema in the 1920s**

**W Oct 4**

**Screening:** **Metropolis** (1927), Fritz Lang

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**M Oct 9**

**Reading:** Ch. 5, 101-118

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**W Oct 11**

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

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**Soviet Cinema in the 1920s**

**M Oct 16**

**Reading:** Ch. 6, 119-142

**Clips:** **Strike** (1925), Sergei Eisenstein

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**W Oct 18**

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

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**American Cinema in the 1920s**

**M Oct 23**

**Reading:** Ch. 7, 143-166

**Screening:** **It** (1927), Clarence Badger
W Oct 25  
Screening: *The Goat* (1921), Buster Keaton & Malcolm St. Clair  
*Sunrise* (1927) (excerpts), F.W. Murnau

**International Innovations of the 1920s**

M Oct 30  
Screening: *The Passion of Joan of Arc* (1928), Carl Theodor Dreyer  
Reading: Ch. 8, 167-190

W Nov 1  
Clips: *Vampyr* (1932) (excerpts), Carl Theodor Dreyer  
*The Life and Death of a Hollywood Extra* (1928), Vorkapich & Florey

M Nov 6  
**EXAMINATION #2**

**The Sound Film**

W Nov 8  
Reading: Ch. 9, 191-212  
Clips: *Dickson Experimental Sound Film* (1894/5)  
*The Jazz Singer* (1927), Alan Crosland  
*Applause* (1929), Rouben Mamoulian

M Nov 13  
Screening: *M* (1931), Fritz Lang

W Nov 15:  
Clips: *Modern Times* (1936), Charlie Chaplin

**The Hollywood Studio System:**

I. Crime & Censorship

M Nov 20  
Reading: Ch. 10, 213-238  
Screening: *The Public Enemy* (1931), William Wellman  
& Discussion

W Nov 22  
NO CLASSES—Thanksgiving Break

II. American Genres, American Stars

M Nov 27  
Screening: *Top Hat* (1935), Mark Sandrich

W Nov 29  
Clips: *Gold Diggers of 1933* (1933), Mervyn LeRoy  
*A Trip Through A Hollywood Studio* (Vitaphone, 1934)

**International Studio Systems: British Cinema**

M Dec 4  
Screening: *The Lady Vanishes* (1938), Alfred Hitchcock

W Dec 6  
Final Exam Discussion  
Reading: Ch. 11, 239-260  
Clips: *Blackmail* (1929), Alfred Hitchcock  
*The 39 Steps* (1935), Alfred Hitchcock

F Dec 15  
**FINAL EXAMINATION, 1:00-4:00 p.m., Caldwell G107**  
*There are no make-ups for the final examination. Bring exam books!!!*