

Syllabus: Contact Info, Description, Policies

SYLLABUS: CONTACT INFO, DESCRIPTION, COURSE POLICIES COURSE AND CONTACT INFORMATION



Bush Mama (1979, Haile Gerima)

COURSE AND CONTACT INFORMATION

Course Code and Section No.	MST 302-03
Course Title	Introduction to Film History
Instructor	Dr. John P Taylor (about me) (https://uncg.instructure.com/courses/112839/pages/about-me)
Instructor E-Mail	jptaylor2@uncg.edu
Instructor Zoom Link	https://uncg.zoom.us/j/4796109064
Instructor Office Hours	T, Th, 3:30-5pm;

COURSE DESCRIPTION

This course will introduce you to international film history from its beginnings in the late 19th century to the present day. This course will provide a broad survey of global film history. It would be impossible to provide all of film history in the space of a single semester, but we're going to do our best to respect the long history and far geographic and cultural reach of this thing we call "film." We'll look at the earliest attempts by humans to tell linear, visual stories and depict motion long before the invention of photography and we'll come all the way up to the 2010s, as digital photography and streaming video have thrown the whole idea of "film" into question. After all, when was the last time any of you reading this ever handled physical film (celluloid)? In between these extremes we'll look at "film" as it's been traditionally understood: the movies, moving images on physical film projected on a screen.

"Film" doesn't have a straight line history that you can follow. It meant different things to different people at different times. In this course we'll look at a series of key movements and pivot points that help create a picture of this complicated web. This will expose you to well-known classics such as Orson Welles' *Citizen Kane* (1941) and and post-war European innovators like Vittorio de Sica and Jean Luc Godard, but also to important figures who have often been left out of traditional film history, such as silent-era pioneer Lois Weber, as well as Haile Gerima and the L.A. Rebellion of Black Filmmakers. We will also read some of the major thinkers from the history of film studies.

During this course you will learn terminology and ideas that will help you understand the history of film as well as its influence on and relationship to contemporary contexts. To some extent you will be assessed purely on your knowledge of these concepts via quizzes and exams, but to a greater degree you will be assessed through essays, collaborative projects, and analyses. In this way, you will not only learn definitions, but also how to discuss film and its historical, political, and social significance in a variety of contexts.

COURSE GOALS

During this course students will:

1. Develop their knowledge of the overall history of cinema, as well as of some of its major movements, industrial concerns, and national cinemas;
2. Develop their ability to analyze the historical significance of films in terms of style, politics, and culture;
3. Develop their skills in looking closely at film and analyzing it as a visual, narrative, and technological form;

4. Develop a critical stance in relation to major issues that have influenced film history

COURSE POLICIES

Please familiarize yourself with the following policies and get in touch with me if you have any questions.

Materials

Required Course Texts

None. I've done my best to keep the cost of this course down and all readings will be made available using the Perusall plugin for Canvas.

Films

The library has done an *amazing* job of making our films available to stream through a variety of campus affiliated streaming services. Please familiarize yourself with [Swank](https://www.swank.com/digital-campus) , [\(<https://www.swank.com/digital-campus>\)](https://www.swank.com/digital-campus), [Kanopy](https://uncg.kanopy.com/) , [\(<https://uncg.kanopy.com/>\)](https://uncg.kanopy.com/), as well as the library website, which we will use for the bulk of the screenings over the course of the term. We'll access other films via YouTube, and I will upload others for you to view on occasion. You will also be responsible for viewing *Mudbound* on Netflix the last week of class as part of our unit on streaming media. If you do not have a subscription, Netflix offers 7-day free trials for you to use.

Content Warning

In this class we will watch films that carry the **“R” rating** [\(\[https://en.wikipedia.org/wiki/Motion_Picture_Association_film_rating_system#MPAA_film_ratings\]\(https://en.wikipedia.org/wiki/Motion_Picture_Association_film_rating_system#MPAA_film_ratings\)\)](https://en.wikipedia.org/wiki/Motion_Picture_Association_film_rating_system#MPAA_film_ratings) and contain potentially controversial content including violence, nudity, foul language, racism, and sexism. If you believe that this may pose a problem for you please review the syllabus schedule, noting the films to be screened, and learn about the films listed using a website such as IMDB.com or Wikipedia. If after learning more about the specific content of these films you believe you will not be able to view them please contact me as soon as possible to arrange an alternative screening assignment. In the case of particularly graphic films I will provide more specific content warnings in advance of class.

Statement on Life Affirmation and Inclusivity

In all of my classes I am committed to fostering an environment in which ideas can be freely discussed and exchanged, and one that supports racial, gender, and ideological diversity. I also

affirm the inherent and essential value of the lives of people who are disproportionately victims of state violence and disproportionately and historically excluded from higher education, especially [Black](https://www.statista.com/chart/21872/map-of-police-violence-against-black-americans/) and [Indigenous](https://www.cnn.com/2017/11/10/us/native-lives-matter/index.html) people of color and [Latina/o/x](https://en.wiktionary.org/wiki/latinx) people. In this course we will deal with difficult and politically sensitive material involving racial discrimination and trauma, and the destruction of Black and Latina/o/x lives and communities. We will do so while affirming the lives and work of those people and communities, and while this class welcomes diverse viewpoints, racism, harassment, and the devaluation of lives will not be tolerated.

On Pronouns and Names

I want to call you what you want to be called. Unfortunately, until I meet you I only have what little information the University provides me about you. If you have a name you wish to be called that differs from what appears on your student ID please let me know as soon as you feel comfortable doing so. This goes for [pronouns](#) [_](https://lgbtqia.gatech.edu/sites/default/files/images/pronoun_guide_orig.pdf) as well. If, by mistake, I [deadname](#) [_](https://en.wiktionary.org/wiki/deadname) or [misgender](#) [_](https://en.wiktionary.org/wiki/misgender) you, please let me know in the way that feels most comfortable for you and I will correct myself.

Blanket statement on communication, work, stress, and mental health

This course should present no problem so large that it can't be solved by simple communication and conversation. If you are having trouble with some aspect of the course please contact me as soon as you are able to.

Late Work and Extensions

Deadlines serve multiple purposes, from ensuring fairness across all students, to helping you budget and organize your time, to helping to prevent you from being overwhelmed. That said, things happen, and in my class (as in the real world) we have contingency plans.

If you require an extension, contact me via e-mail at least 24 hours before the due date and in that e-mail please propose a new due date. I do not require an explanation for why you are unable to complete the assignment by the due date. If I think your extension is reasonable I will grant it. If you do not turn in your assignment before the end of the proposed extension the same rules for "late" work will apply for the new deadline.

If an assignment is "late" I will deduct your score by a third of a letter grade for every 24 hours after the due date.

Attendance

Your attendance will be assessed based on whether you watch the videos and read the lessons, in much the same way as it would be in an in person class.

Covid 19 Statement

As we return for spring 2023, please uphold UNCG's culture of care to limit the spread of covid-19 and other airborne illnesses. These actions include, but are not limited to:

- *Engaging in proper hand-washing hygiene*
- *Self-monitoring for symptoms of covid-19*
- *Staying home when ill*
- *Complying with directions from health care providers or public health officials to isolate if ill*
 - *Completing a [self-report](https://veoci.com/v/p/132667/workflow/fs2x25pzqnd5)  when experiencing covid-19 symptoms or testing positive for covid-19*
 - *Following the CDC's [exposure guidelines](https://www.cdc.gov/coronavirus/2019-ncov/your-health/if-you-were-exposed.html)  when exposed to someone who has tested positive for covid-19*
- *Staying informed about the University's policies and announcements via the [covid-19](https://covid.uncg.edu)  website ([https://covid.uncg.edu/](https://covid.uncg.edu)) website*

Academic Integrity/Plagiarism

When you use the work of others to support your own you must provide proper citation, it also goes without saying that you cannot attempt to pass off the work of another person as your own. If you fail to abide by either of these guidelines you have committed plagiarism, and I reserve the right to automatically fail you for the assignment and submit your case to the Office of Student Integrity. For more information please see the following links:

UNCG Academic Integrity Policy: <https://osrr.uncg.edu/academic-integrity/>

UNCG Student Integrity Pledge: <https://osrr.uncg.edu/academic-integrity/the-pledge/>

Honor code violations can result in suspension, expulsion, and/or loss of scholarship. **Don't do it.** If you think you cannot complete an assignment on time, please see the extension policy in the above section before considering academic dishonesty.

If you appear to have copied any part from any quiz or exam answer from a source outside of our course materials you will fail that quiz or exam.

On the Right to Language and Linguistic Justice

I support the aims of the Conference on College Communication and Composition statements on [Students' Right to their Own Language](https://prod-ncte-cdn.azureedge.net/nctefiles/groups/cccc/newsrto1.pdf) [↗](https://prod-ncte-cdn.azureedge.net/nctefiles/groups/cccc/newsrto1.pdf), the [Statement on Second Language Writing and Writers](https://ncte.org/statement/secondlangwriting/) [↗](https://ncte.org/statement/secondlangwriting/), and the [Demand for Black Linguistic Justice](https://cccc.ncte.org/cccc/demand-for-black-linguistic-justice) [↗](https://cccc.ncte.org/cccc/demand-for-black-linguistic-justice). I understand that what is often called "Standard Academic English" (among other things) is rooted in histories of exclusion, discrimination, colonialism, and racism. To that end, I will not include grammar in my grading rubric unless there is a motivated reason for it. That said, I will provide you with feedback on grammar for you to consider and what you do with that is up to you.

Nevertheless, your writing should be clear and coherent (so it can actually be evaluated) and "good faith" (see below) means spelling the names of characters and actors properly, correctly using field-specific terms, and engaging in pre-writing and editing before turning in your work.

On Grading and the Grade Scale

I am not a huge fan of grades. There is a [large body of evidence that suggests](https://www.alfiekohn.org/article/case-grades/) [↗](https://www.alfiekohn.org/article/case-grades/) that grades actually *impede* learning. Nevertheless, we seem to be stuck with them for the time being. To work around this and to try to create an environment more conducive to learning my focus in assessment will be on how you synthesize and contextualize historical facts and ideas, demonstrate intellectual curiosity, and demonstrate a good faith effort to learn what is interesting about film history and why film history is important and worth knowing. That is to say, we'll be focused far less on the memorization of terms and dates, and far more on why those terms and dates were significant in their time and within film history overall.

Grade	Point Range	Interpretation
A	100-93	Given for work that demonstrates exceptional intellectual curiosity and attention to detail, and the ability to synthesize key ideas and contexts, and show good faith effort to understand them. Work also cites sources when necessary and uses media studies terminology properly.
A-	93-90	
B+	89-87	Given for work that demonstrates intellectual curiosity and attention to detail.

B	86-84	may struggle synthesizing key ideas and contexts but shows a good faith effort to understand them. Work cites sources when necessary though may misidentify a few concepts, ideas, or contexts.
B-	83-80	
C+	79-77	Given for work that shows little intellectual curiosity and attention to detail, and does not appear to make a good faith effort to understand key ideas and contexts. The work may misidentify several concepts, ideas, or contexts
C	76-74	
C-	73-70	
D+	69-67	Given for work that is rote and/or general, without intellectual curiosity or attention to detail, and is possibly submitted in bad faith. Work shows a negligent misunderstanding of key concepts, ideas, or concepts.
D	66-64	
D-	63-60	
F	59-0	Work is incomplete, not submitted in the manner or spirit assigned, and/or submitted in bad faith.

For each assignment and exam I will provide a rubric explaining the expectations and spirit of the assignment as well as my criteria for things like "intellectual curiosity."

In that table the terms "**good faith**" [↗\(https://legal-dictionary.thefreedictionary.com/good+faith\)](https://legal-dictionary.thefreedictionary.com/good+faith) and "**bad faith**" [↗\(https://legal-dictionary.thefreedictionary.com/bad+faith\)](https://legal-dictionary.thefreedictionary.com/bad+faith) pop up from time to time. These terms come to us from the world of law and debate (I used to be a paralegal in a past life) and I find them useful here. For our purposes, these terms mean, essentially:

Good faith: the work you turn in demonstrates sincere effort, evidence of careful thought and process. The work appears to have been taken seriously.

Bad faith: the work you turn in demonstrates an insincere effort, it is incomplete or so broad as to be meaningless, or is incoherent somehow. *Plagiarized* work definitely falls under the definition of bad faith.

I see us as partners in your learning and each of us has a responsibility and duty to not waste the other's time. I promise I wont waste yours if you promise you wont waste mine.

Disability Services and Accommodation

UNCG supports students through the [Office of Accessibility Resources and Services](https://ods.uncg.edu/) [↗\(https://ods.uncg.edu/\)](https://ods.uncg.edu/). If you believe you will require an accommodation to succeed in this course immediately get in touch with OARS and request one. OARS will inform me of the accommodation without disclosing your specific disability status to me. If you wish, you may arrange a meeting

with me at the beginning of the semester so we can create a workable plan for your success in the course. OARS serves any UNCG student who has a documented, qualified disability. Official documentation of the disability is required to determine the eligibility for accommodation or adaptations that may be helpful for this course. I understand that not all disabilities are immediately visible, and you will receive no judgment from me if I receive an accommodation notice from OARS.

In this course we will observe the [Student Code of Conduct](https://osrr.uncg.edu/wp-content/uploads/2020/09/Student-Code-of-Conduct-8-27-2020-1.pdf), <https://osrr.uncg.edu/wp-content/uploads/2020/09/Student-Code-of-Conduct-8-27-2020-1.pdf> which prohibits conduct offensive to or discriminatory toward persons with disabilities.

Title IX Resources

If you have been the survivor of sexual misconduct or gender-based discrimination at the university or believe that someone else has been the survivor of sexual misconduct or discrimination, contact the University's Title IX officer at 336-256-0362 or mechappe@uncg.edu. If you wish, you may speak with me about it, but please be aware that as a University employee I am defined as a "mandatory reporter" under Title IX and am required by law to report any accusation of sexual misconduct to University's Title IX office.

In this course we will observe the [Student Code of Conduct](https://osrr.uncg.edu/wp-content/uploads/2020/09/Student-Code-of-Conduct-8-27-2020-1.pdf) <https://osrr.uncg.edu/wp-content/uploads/2020/09/Student-Code-of-Conduct-8-27-2020-1.pdf> as well as the [Title IX Policy Manual](https://policy.uncg.edu/university_policies/title-ix-policy/) https://policy.uncg.edu/university_policies/title-ix-policy/, which prohibit conduct offensive to or discriminatory toward anyone on the basis of sex, gender, or sexual orientation.

Netiquette

Some of you may be new to online courses (I'm relatively new to teaching them!), but the same standards of decency, respect, and professionalism that apply in in-person classes also apply in online classes. Oftentimes the veil and distance that online communication allows us can cause us to forget there are human beings on the other end of our words. Please exercise good judgment in your online communications. Generally speaking, if you wouldn't do it in a physical classroom, do not do it on our message board or in any video conferences.

Counseling Center and Mental Health

Many of you are new to college life, and while you've probably been warned that it can be exceptionally stressful at times, the University offers services to help. One is the Counseling Center, their website is at <https://shs.uncg.edu/cc> <https://shs.uncg.edu/cc> and their phone

number is 336-334-5874. Although their services have been temporarily altered by the Covid-19 pandemic, they still offer many online services to help. The Counseling Center is free to students and confidential. If you are having trouble, please take advantage!

Self-care is important and it can be very empowering to take charge and to begin examining potential problems before they start. Do not wait until things have gotten out of hand to tend to your mental health!

Syllabus: Course Schedule

COURSE SCHEDULE

ALL TIMES U.S. EASTERN ("GREENSBORO TIME")

FOR SPECIFIC CONTENT WARNINGS PLEASE SEE WEEKLY MODULES

(Schedule May Change at Instructor's Discretion)



Easy Rider (1969, Dennis Hopper)

Course schedule indicating major units, due dates, and readings

Week	Watch/Read/Listen	Do	Be Aware
	<p><u>Watch</u></p> <p><i>Pauvre Pierrot [Poor Pete]</i> (1892, Charles-Émile Reynaud, France), 5 min</p>		

Edison Kinetoscopic Record of a Sneeze (1894, W.K.L. Dickinson, United States), 5 sec.

La Sortie de l'usine Lumière à Lyon [*Workers Leaving the Lumiere Factory in Lyon*] (1895, Auguste & Louis Lumière, France), 46 sec.

L'Arrivée d'un train en gare de La Ciotat [*Arrival of a Train at La Ciotat Station*] (1895, Auguste & Louis Lumière, France), 50 sec.

**Week 1 (1/9(-1/14):
What is Film History
and When Did it
Start?**

La Fée au choux [*The Cabbage Fairy*] (1896, Alice Guy Blaché, France & U.S.A.), 60 sec.

Time period(s):

Panorama of Calcutta 1899, dir. unknown, India), 1 min. 21 sec.

--Proto-cinematic technologies (17,000 y.a. – 1890 CE)

How it Feels to be Run Over (1901, Cecil Hepworth, United Kingdom), 48 sec.

--Era of emergent film (1890-1903)

Explosion of a Motor Car (1901, Cecil Hepworth, United Kingdom), 1 min. 30 sec.

--Early classical Hollywood (1920)

Discussion 1: First Post due 1/12 @ 11:59pm

Discussion 1: Second Post due 1/14 @ 11:59

Syllabus Quiz due 1/13 @ 11:59 pm

Online Learning Survey due 1/13 @ 11:59pm

Be sure you are able to log-in to Kanopy

This looks like a lot of films, but they're all short!

The syllabus quiz and the online learning survey will help me know how I can best help you during this

<p>Region(s): France, United States, India, United Kingdom</p>	<p><i>The Great Train Robbery</i> (1903, Edwin Porter, United States), 12 min.</p> <p><i>Un Voyage dans la lune [A Trip to the Moon]</i> (1904, Georges Méliès, France), 17 mins.</p> <p><i>Dream of a Rarebit Fiend</i> (1906, Edwin Porter, United States), 7 min.</p> <p><i>Within Our Gates</i> (1920, Oscar Micheaux, United States), 79 min.</p> <p><u>Read</u></p> <p>Kornhaber, Donna, "The Three Ages of Silent Film," <i>Silent Film: A Very Short Introduction</i> (London: Oxford Univ. Press, 2020), 6-22. [on Perusall]</p> <p>Gunning, Tom, "The Cinema of Attraction," <i>Wide Angle</i> 3(4), 1986. 63-70. [On Perusall]</p> <p>The syllabus for this course</p>	<p>Week 1 Knowledge class. Check due 1/14 @ 11:59pm</p>	<p>you during the</p>
	<p><u>Watch</u></p> <p><i>The New York Hat</i> (1912, D.W. Griffith, United States), 17 min.</p>		

<p>Week 2 (1/15-1/21): Film Becomes an Industry and a Storytelling Medium</p> <p>Time Period: mid-late silent era and early Hollywood (1903-1921)</p>	<p><i>Suspense</i> (1913, Lois Weber, United States), 10 min.</p> <p><i>The Blot</i> (1921, Lois Weber, United States), 91 min.</p> <p>Read</p> <p>Gaines, Jane & Radha Vatsal, "How Women Worked in the U.S. Silent Film Industry," <i>Women Film Pioneers Project</i>.</p> <p>Stamp, Shelly, "Lois Weber," <i>Women Film Pioneers Project</i>.</p>	<p>1/18: Discussion 2 First Post Due</p> <p>1/21: Discussion 2 Second Post Due</p> <p>1/21: Make Your Own Actuality due</p>	
<p>Week 3 (1/22-1/28):</p>	<p>Watch</p> <p>Броненóсец Потёмкин [<i>Battleship Potemkin</i>] (1925, Sergei Eisenstein, Soviet Union), 75 min.</p> <p><i>The Enchanted Drawing</i> (1900, J. Stuart Blackton, United States), 90 sec.</p> <p><i>Little Nemo</i> (1911, Winsor McCay, United States), 11 min.</p>		

<p>Week 3 (1/22-1/26).</p> <p>Soviet Montage and Silent Film Beyond “the West”; and The Emergence of Animated Film</p> <p>Time Period: Late Silent and Early Sound era (1910-38)</p> <p>Region: Soviet Union, United States</p>	<p><i>Gerie the Dinosaur</i> (1914, Winsor McCay, United States), 12 min.</p> <p><i>The Sinking of the Lusitania</i> (1917, Winsor McCay, United States, 15 min.</p> <p><i>Skeleton Dance</i> (1929, Walt Disney, United States), 5 min.</p> <p><i>Merbabies</i> (1938, dir. Rudolph Isling prod. Walt Disney, United States) 9 min.</p> <p>Read</p> <p>Eisenstein, Sergei, “16.XI.1941,” trans. Jay Leyda, <i>Eisenstein on Disney</i> (New York: Seagull, 1986)</p> <p>Gillespie, David, “Introduction,” <i>Early Soviet Cinema: Innovation, Ideology, and Propaganda</i> (London: Wallflower, 2000), 1-22.</p>	<p>1/25: Make Your Own Actuality comment due</p> <p>1/25: Week 3 First Discussion Post Due</p> <p>1/28: Week 3 Second Discussion Post Due</p>	
	<p>Watch</p> <p><i>Dance Girl, Dance!</i> (1940, Dorothy Arzner, United States), 90 min.</p>		

<p>Week 4 (1/29-2/4): Early Sound Film and the Rise of 'Classical Hollywood'</p> <p>Time Period: Pre- War Classical Hollywood (1928- 1941)</p> <p>Region: United States</p>	<p>Selected newsreel shorts.</p> <p><u>Read</u></p> <p>Ray, Robert, "A Certain Tendency of the American Cinema: Classic Hollywood's Formal and Thematic Paradigms," <i>A Certain Tendency of the Hollywood Cinema 1930-1980</i> (Princeton, NJ: Princeton Univ. Press, 1985), 25-69</p> <p>Mayne, Judith, "Dance Girls, Dance!," <i>Directed by Dorothy Arzner</i> (Bloomington, IN: Indiana Univ. Press, 1994), 131-147.</p> <p>Hays Code 1930 edition</p>	<p>2/1: Week 4 First Discussion Post Due</p> <p>2/4: Week 4 Second Discussion Post Due</p>	
	<p><u>Watch</u></p> <p><i>Citizen Kane</i> (1941, Orson Welles, United States), 119 min.</p> <p><i>Meshes of the Afternoon</i> (1943, Maya Deren, United States), 14 min.</p> <p><u>Read</u></p> <p>Regev, Ronny, "Directing," <i>Working in Hollywood: How the Studio System Turned Creativity Into Labor</i>, (Chapel Hill: University of North Carolina</p>		

<p>Week 5 (2/5-2/11): Citizen Kane, Andre Bazin, and the Difference Between ‘Greatness’ and ‘Significance’</p> <p>Time Period: War-era and Postwar United States; Postwar Western-Europe”</p>	<p>Press, 2018),76-107.</p> <p>Bazin, Andre, “The Evolution of the Language of Cinema,” <i>What is Cinema?</i>, trans. Hugh Gray (Berkeley: Univ. of California Press, 2004)</p> <p>BFI Sight and Sound Critics' Poll  _(https://www.bfi.org.uk/sight-and-sound/greatest-films-all-time)</p> <p>BFI Sight and Sound Directors Poll  _(https://www2.bfi.org.uk/films-tv-people/sightandsoundpoll2012/directors)</p> <p>AFI 100 Years, 100 Movies  (https://www.afi.com/afis-100-years-100-movies-10th-anniversary-edition/)</p> <p>IMDB Top 100  _(https://www.imdb.com/search/title/?groups=top_100&sort=user_rating,desc)</p>	<p>2/8: Week 5 First Discussion Post Due</p> <p>2/11: Week 5 Second Discussion Post Due</p> <p>2/11: Single Shot Analysis Due</p>	
	<p>Watch</p> <p><i>Pather Panchali</i> [Song of the Little River] (1955, Setuait, Bay, India), 125</p>		

<p>Week 6 (2/12-2/18): Modernism Part I: Neorealism</p> <p>Time Period: Post-Independence India (1950s and 1960s)</p> <p>Region: India, Italy</p>	<p><i>Road</i> (1954, Satyajit Ray, India), 120 min.</p> <p><i>I am 20</i> (1962)</p> <p>Read</p> <p>Majumdar, Neepa, "Pather Panchali: From Neorealism to Melodrama," <i>Film Analysis: A Norton Reader</i> (New York: Norton, 2005), 510-527)</p> <p>TBA</p>	<p>2/15: Week 6 First Discussion Post Due</p> <p>2/18: Week 7 First Discussion Post Due</p>	
<p>Week 7 (2/19-2/25): Modernism Part II: French New Wave</p> <p>Time Period: Postwar Europe (1950s-60s)</p>	<p>Watch</p> <p><i>À bout de souffle [Breathless]</i> (1960, Jean Luc Godard, France), 97 min.</p> <p><i>L'Opéra Mouffe [Diary of a Pregnant Woman]</i> (1958, Agnès Varda, France), 16 min.</p> <p>Read</p> <p>Neupert, Richard, "Cultural Contexts: Where Did the Wave Begin?," <i>A History of the French New Wave Cinema</i> (Madison: Univ. of Wisconsin Press, 2007), 3-25</p>	<p>2/22: Week 7 First Discussion Post Due</p> <p>2/25: Week 7 Second Discussion Post Due</p> <p>2/25: Hays Code</p>	

<p>Region: France, Western Europe)</p>	<p>... (1955, 2007), 5-20.</p> <p>Truffaut, François, "Une certaine tendance dans la cinema Française" [A Certain Tendency of the French Cinema], <i>Cahiers du cinema</i> 31 (1954), in <i>Film Manifestors and Global Cinema Cultures</i> (Berkeley: Univ. of California Press, 2014)</p>	<p>Report Due</p>	
<p>Week 8: Modernism Part III: New Hollywood and its Discontents; & Midterm Exam Interlude (2/26-3/4)</p> <p>This is a shortened week due to fall break and the midterm exam.</p> <p>The readings and viewings listed here are for the following week. It's somewhat more than usual to watch, but you also have more time to do it.</p>	<p>Watch</p> <p><i>Easy Rider</i> (1969, Dennis Hopper, United States), 95 min.</p> <p><i>Bush Mama</i> (1978, Haile Gerima, United States), 97 min.</p> <p>Read</p> <p>Langford, Barry, "New Wave Hollywood," <i>Post-Classical Hollywood: Film, History, Style, and Ideology Since 1945</i> (Edinburgh: Edinburgh Univ. Press, 2010), 133-153.</p> <p>Kleinhans, Chuck, "Threads and Nets: The L.A. Rebellion in Retrospect and in Motion," <i>L.A. Rebellion: Creating a New Black Cinema</i>, eds. Jaqueline Najuma Stewart, Allyson Field, & Jan-Christopher Horak (Berkeley: Univ. of California Press), 57-82.</p>	<p>2/28: Hays Code Response Post Due</p> <p>All Week: Prepare for Midterm Exam Questions for Review.</p>	<p>Midterm Exam opens 2/26 @ 12:01 a.m. & closes 3/4 @ 11:59pm</p>

<p>Week 9 (3/5-3/11): Spring Break</p>	<p>No class or work this week.</p>		
<p>Week 10 (3/13-3/18): Modernism Part III: New Hollywood</p> <p>Time Period: Vietnam War Era and Post-Vietnam War Era (1960s-70s)</p> <p>Region: United States</p>	<p>See previous week's reading and viewing instructions.</p>	<p>3/15: Week 9 First Discussion Post Due</p> <p>3/18: Week 9 Second Discussion Post Due</p>	
<p>Week 11 (3/19-3/25): The politics of auteurism, and the meaning of "contemporary" film</p> <p>Time Period: 1980s – 1990s</p>	<p>Watch</p> <p><i>Do the Right Thing</i> (1989, Spike Lee, United States)</p> <p>Read</p> <p>Massood, Paula "Welcome to Crooklyn: Spike Lee and the Rearticulation of the Black Urbanscape." <i>Black City Cinema</i></p>	<p>3/122: Week 11 First Discussion Post Due</p> <p>3/25: Week 11 Second Discussion Post Due</p> <p>3/25 Storyboard/Editing</p>	<p>y</p>

Region: United States	(Philadelphia: Temple University Press, 2003), 117-144.	Storyboard/Editing Assignment Due	
Week 12 (3/26-4/1): Global Genres	TBA, readings and viewings on Hong Kong cinema		
Week 13 (4/2-4/8): Digital Attractions at the Turn of the Millennium)	<p><u>Watch</u></p> <p><i>The Matrix</i> (1999, Lily & Lana Wachowski, United States), 135 min.</p> <p><u>Read/Listen</u></p> <p>99% Invisible, "The Multiplex"</p> <p>Clover, Joshua, "The Edge of the Construct," <i>The Matrix</i> (London: Bloomsbury, 2004).</p>	<p>4/5: Week 13 First Discussion Post Due</p> <p>4/8: Week 13 Second Discussion Post Due</p>	
Week 14 (4/9-4/15): New Voices, New Directions New	<p><u>Watch</u></p> <p><i>Pariah</i> (2011, Dee Rees, United States, 86 min.)</p> <p><u>Read</u></p> <p>White, Patricia "Pariah (2011)."</p>	<p>4/12: Week 14 Discussion First Post Due</p>	

<p>Directions, New Dilemmas</p>	<p>White, Patricia, <i>Gender</i> (2011). Coming out in the Middle,” <i>Independent Film Since 1989: Possible Films</i>, ed. Claire Perkins & Constantine Verevis (Edinburgh: Edinburgh Univ. Press, 2018), 133-143.</p>	<p>All Week: Post Review Questions</p>	
<p>Week 15 (4/16-4/22): Emergent Issues in contemporary film</p>	<p>TBA</p>	<p>All Week: Post and Answer Review Questions Scene Breakdown due 4/22 @ 11:59pm</p>	
<p>Finals “Week” (4/23-4/26)</p>	<p>Review lessons</p>	<p>Review discussions</p>	<p>Final exam opens May 1 @ 8:00am and closes on May 4 @ 10:00pm</p>

Summary of Assignments and Due Dates

Summary of Assignments and Due Dates



(*The Blot*, 1921, Lois Weber)

In this class you'll develop your knowledge of film history and your ability to analyze and contextualize it through a series of assignments, as well as a handful of quizzes and exams. These assignments, quizzes, and exams will focus on your analyses, opinions, and conclusions more than your ability to memorize facts and dates.

Depending on our needs I may change these due dates. I will give plenty of notice, and I will only ever change due dates in a way that gives you more time to complete them. There will be 100 points total available to you, so it will be easy for you to determine what percentage of your grade each assignment is worth.

Discussions/Annotations/Participation

This semester we will be experimenting with the Perusall plugin for Canvas as well as the comment feature on Canvas Studio. Each week you will be expected to contribute your thoughts on our readings and lectures via these platforms. Substantive contributions could include asking a

question about something you'd like to know more about, or that is unclear to you; it could mean making an observation you think is helpful or insightful; it might mean responding to a colleague in a way that moves the conversation forward. You will receive a weekly participation grade based on the quality of your contributions.

Quizzes

Over the course of the semester I will administer seven quizzes. These quizzes will be open book and open note. They will be very easy to do well on if you've done the reading and watched the films. Everyone has a bad day, so at the end of the semester I will drop your lowest two scores.

Exams

Our two exams will be open book, open note essay based exams with a generous time limit. The purpose of these exams is not to assess your ability to memorize facts but rather to assess your ability to understand the key concepts and ideas of the course. They will be essay based, more similar to a "take home exam" than an in-class final.

Breakdown Summary

A table briefly describing each assignment, its value, and its due date

Assignment	Description	Points (out of 100 total)	Due Date
Weekly Discussions	In which you will make contributions to our discussions via Perusall and Studio.	14 total (1 point per discussion)	Weekly variable due dates
Weekly Engagement	Each week you will be responsible for completing viewings, readings on Perusall, and making comments on Studio/Perusall	7 total (.5 points per course "Week")	Weekly variable due dates
	In which you'll complete seven open note, open book quizzes over the course of the semester		

Quizzes	<p>course of the semester to assess how well you're keeping up on reading/viewing. If you've done the reading and viewed the films they should be quite easy. At the end of the semester your lowest two quizzes will be dropped.</p>	10 points total (2 points per kept quiz)	Variable
Make Your Own Actuality	<p>In which you will make your own silent-era actuality based on your interests and our viewings/readings and post it for the class. This will be accompanied by a short written statement about the film and your choices.</p>	5 points	1/21 @ 11:59 p.m.
Single Shot Analysis	<p>In which you will choose a single film shot from a set chosen by me and complete a 200-300 word analysis.</p>	5 points	2/11 @ 11:59 p.m.
Hays Code Report	<p>In which you and your group will imagine yourselves as censors for the Hays Code office, and suggest edits to a contemporary film as though it were produced during the Code Era.</p>	5 points	2/25 @ 11:59 p.m.

Midterm Exam	A short essay based exam in which you will demonstrate your ability to identify and deploy key concepts from the first half of our course.	15 points	Complete by 3/4 @ 11:59 p.m.
Storyboard/Editing Assignment	In which you will create a storyboard or edited video of a dialogue provided by me in a style other than the mainstream Hollywood style	10 points	3/25 @ 11:59 pm
Scene Breakdown/Recreation and Analysis)	In which you will choose a single film scene from a set chosen by me and create either a shot breakdown table or a shot-for-shot recreation video complete a 300-400 word analysis	10 points	4/22 @ 11:59 p.m.
Final Exam	An essay based exam in which you will identify and deploy key concepts from the first half of our course.	21 points	5/4 @ 3:00 p.m. per UNCG Final Exam Schedule