
HISTORY OF MOTION PICTURES

FLME-2700 45 & 46



Course Description: This course surveys a broad history and evolution of the moving pictures from the 1890s to the present. We will focus on the technological, institutional, and social progression of film in the 20th century, paying special attention to how these factors influenced the aesthetics of film. Our primary emphasis will be on the narrative fiction film; some major movements of film history will be examined accordingly.

Course goals:

- Identify broad historical eras and shifts in the history of motion pictures.
- Understand a basic vocabulary of film terms (aesthetic, industrial, and technological) and figures.
- Connect historical knowledge of motion pictures with the current state of the medium.

CONTACT INFO

Instructor: Tanya D. Zuk

Office Hours: Weds & Fri
9:30-11 am

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Grade Scale: This class will use the following grade divisions for these assignments: A+:100-96, A: 95-93 A-: 92-90, B+: 89-86, B: 85-83, B-: 82-80, C+: 79-76, C: 75-73, C-: 72-70, D: 69-60, F: 59-0

The last day to withdraw and receive a “PW” is **October 11th**. Withdrawals after the semester midpoint are automatically given a grade of “WF.”

Academic Honesty: Please note that by staying in this class you are agreeing to abide by all the standards of academic honesty in the [GSU Student Handbook](#) and by [standards specific to film classes](#) in the Department of Communication.

Textbook Info:

Bordwell, D, and K. Thompson. *Film History*.
GSU Edition or 3rd Edition

The standard text for this course is available only as an eBook. You need an access code to access your digital copy. You may purchase your electronic textbook access code at the GSU Bookstore for **\$75.00**.

If you have any problems accessing the eBook, you may contact the publisher’s help line at **(855) 200-4146**.

Assignments

Grade Breakdown

Quizzes & Assessments:	150 points
Exam 1:	100 points
Exam 2:	100 points
Project:	350 points
Final Exam:	200 points
Attendance:	100 points

Exams There are two exams and a cumulative final. Dates are on your daily schedule. Exams will be comprised of multiple choice, matching, film identification, ordering, and fill-in-the-blank. The final will also include one essay.

Quizzes are designed to keep you honest about doing the readings, provide you with practice for the exams, and an opportunity to earn the best score possible. As such, you will be allowed three attempts at each quiz (as long as all attempts happen prior to the deadline).



You may be able to find older editions of the textbook online as physical books. Please note, that the chapter numbers may not match those provided in the syllabus, and you are responsible for reading the correct material.

In-Class Assessments are designed to be short assignments to check in with your understanding of the material. They will be randomly assigned the day of class, with no prior scheduling. Assignments are often group work, or opportunities for you to ask clarifying questions. **If you are not in-class for an assessment, no make-up is available.**

Final Project: Take a contemporary film, TV show, or video game and connect it to a historical issue, movement, genre, film style, or social movement. This project will require research and analysis. In the course of this project you will have several milestones:

- Project Proposal (50 points) **DUE 9/8**
- Annotated Bibliography (75 points) **DUE 10/11**
- Script Draft (100 points) **DUE 10/20**
- Final Project (125 points) **DUE 11/17**

Your final project will be a **5-minute video** or **slideshow essay**, where you present an argument for connecting your chosen modern moving-image “text” and connect it back to its historical roots. You can focus on the aesthetics, industrial practice, or social ideals to connect your chosen modern text to its historical movement, genre, or film style. Your project will need to include “evidence” (academic sources), and “examples” (scenes/shots/stills) to support the connection you are making. All projects should include “credits” noting not only yourself as director, but all academic, filmic, and musical sources used in your film.

We will discuss the technological requirements for this project in class at-length and a variety of resources will be available on iCollege, through the Library, and Technology Services. (This assignment can be successfully completed using PowerPoint and USB mic available on loan from the library help desk on the 2nd floor.)

“Cinema is a matter of what's in the frame and what's out.”

-MARTIN SCORSESE

Course Policies

Class Environment It is in the best interests of you as an individual and us as a classroom to create a positive, inclusive, classroom environment. One of my greatest challenges as an instructor is to provide an engaging, entertaining, and intellectual classroom experience. I need your collaboration to create the best educational experience for all involved. Please, be prepared to class, this means: (1) do the assigned reading/screening ahead of time; (2) come with questions; and (3) bring paper with pen/pencil.

Technology use in class is **NOT** permitted. All devices should be on silent during class. Cell phones, tablets, and computers are second screens in the classroom and can only divert attention from course concepts. During active lecture, please refrain from using your devices. *I will provide tech time breaks during some sessions, as we all need a diversion from time to time.*

Snacks Because our class runs around lunch, **I will allow food in class.** If you need a *snack* to stay energized bring it with you rather than be late. Make sure your food choice is quiet, and odorless. Clean up after yourself, I am not your maid. Remember manners matter!

Attendance is required in this class, and is 10% of your grade. Attendance will be taken via sign-in sheet circulated during the start of class. If you are late and the sign-in sheet has already been turned back into me you can no longer sign in for attendance credit. Sometimes this sheet returns quickly, sometimes it can take 15-minutes or more, you never know. So be on time for class!

You will be permitted **no more than two (2) absences** to the course with no penalty. I don't need to know why you weren't in class, these are your two "freebies" for the times when life gets in the way (sickness, car troubles, family drama. etc.). However, your 3rd absence costs you 5 points from the attendance grade. Your 4th, costs you 10 points, and your 5th costs you 15, and so on...

"Every great film should seem new every time you see it."

-ROGER EBERT

We will be using several aspects of [iCollege](#) in this class. The syllabus, announcements, screenings, assignment guidelines and drop boxes, as well as supplemental readings will be posted on our course site. Up to date grades are also posted there. Get familiar with using iCollege, if you have any questions contact [Technology Services](#).

Late Paper Policy No assignments will be accepted late without penalty unless you have (a) the permission of the instructor before hand; (b) jury duty notice; or (c) permission from the Dean of Students. Each day an assignment is late, the grade drops half a letter-grade.

Georgia State Writing Center You may find over the course of the semester, that I refer you to The Writing Studio here at Georgia State. It is a great tool to help you clarify your writing, so that it reflects your intentions. I use the center regularly. You can sign-up for a session at: <http://www.writingstudio.gsu.edu/>

Students with Disabilities If you need special arrangements for a documented disability, please contact Disability Services at <http://disability.gsu.edu>. If you would like to share pertinent medical information, request special arrangements for class seating, or need special assistance in the event of a building evacuation, please contact me in the first week of class.

Subject to Change Statement: The course syllabus provides a general plan for the course; deviations may be necessary. Information contained in the course syllabus, other than the grade scale, may be subject to change with advance notice, as deemed appropriate by the instructor.

All readings, screenings, and assignments are due by the start of class on the date below.

Schedule

August

- T-23 Introduction to Course & Film Aesthetics 101
 TH-25 Earliest Moving Pictures (Ch. 1, "Invention and Early Cinema")
 T-30 Edison vs. Lumière Bros

September

- TH-1 Méliès & Trick Photography (Ch. 1, "Early Filmmaking & Exhibition")
 T-6 Porter & the Beginning of Narrative Clarity (Ch. 2 "Problem of Narrative Clarity") **QUIZ 1 DUE**
 TH-8 DW Griffith (Ch. 25) **PROPOSAL DUE**
 T-13 Race Films (Ch. 20) & *Body and Soul*
TH-15 Animation Guest Lecture (Tentative)
 T-20 German Expressionism (Ch. 4) & *Cabinet of Dr. Caligari* **QUIZ 2 DUE**
 TH-22 Soviet Cinema (Ch. 5, "Increase State Control") & Exam Review
 T-27 **Exam 1**
 TH-29 Beginning of Hollywood (Ch 2. "Struggle for Expansion" & Ch. 3 "Major Studios")

October

- T-4 Studio System (Ch. 7 "New Structures;" Ch. 9 "Classic Hollywood Filmmakers") & *Casablanca* **QUIZ 3 DUE**
 TH-6 Sound (Ch. 6 "Sound in US" & Ch. 7, "Continued Innovations") & *Singing in the Rain*
 T-11 Genres (Ch. 7 "Genre Innovations") **ANNOTATED BIBLIOGRAPHY DUE**
 TH-13 Slapstick, Screwball, to Gross-Out Comedies (Ch. 24) & *Bringing Up Baby*
 T-18 Studio Scandal & Hays Code ("Hays Code" call out box pg. 106; Ch. 17, "Production Code of 1930" & Ch. 9, "Postwar Changes") **QUIZ 4 DUE**
TH-20 Online: Auteurs (Ch. 9 "Major Directors") & a Hitchcock film of your choice (select from the free films available on the Screenings links list) **SCRIPT DRAFT DUE**
 T-25 Television & Tech Time
 TH-27 **Exam 2**

November

- T-1 Italian Neo-Realism (Ch. 10, only Italian sect.)
TH-3 French New Wave (Ch. 12) & *Breathless*
T-8 Hollywood Renaissance (Ch. 14) & *Bonnie & Clyde* **QUIZ 5 DUE**
TH-10 Blaxploitation (Reading Robinson's "Blaxploitation..." on iCollege)
T-15 Blockbuster Economy (Ch. 16)
TH-17 CGI & Digital (Ch. 16, con't) **FINAL PROJECT DUE**

Thanksgiving Break - No Class 11/22 & 11/24

- T-29 New Media: Video Games, YouTube, and Convergence

December

- TH-1 *Exam Review*

FINAL EXAM Tuesday, December 6, 10:45 am -1:15 pm

Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

“Cinema resembles so many other arts. If cinema has very literary characteristics, it also has theatrical qualities, a philosophical side, attributes of painting and sculpture and musical elements. But cinema is, in the final analysis, cinema.”

-AKIRA KUROSAWA
