

FLORIDA ATLANTIC UNIVERSITY™

Graduate Programs—NEW COURSE PROPOSAL¹

UGPC APPROVAL _____
 UFS APPROVAL _____
 SCNS SUBMITTAL _____
 CONFIRMED _____
 BANNER POSTED _____
 CATALOG _____

DEPARTMENT: COMMUNICATION AND MULTIMEDIA

COLLEGE: ARTS AND LETTERS

RECOMMENDED COURSE IDENTIFICATION:

PREFIX FIL COURSE NUMBER 6021 LAB CODE (L or C) _____

(TO OBTAIN A COURSE NUMBER, CONTACT [MJENNING@FAU.EDU](mailto:mjennin@fau.edu))

COMPLETE COURSE TITLE: **FILM HISTORY AND HISTORIOGRAPHY**

EFFECTIVE DATE

(first term/course will be offered)

SPRING 2015

CREDITS²: 3

TEXTBOOK INFORMATION: ALLEN, ROBERT, AND DOUGLAS GOMERY. *FILM HISTORY THEORY AND PRACTICE*. NEW YORK: MCGRAW-HILL, 1985. GRAINGE, PAUL, MARC JANCOVICH, AND SHARON MONTEITH, EDS. *FILM HISTORIES: AN INTRODUCTION AND READER*. TORONTO: UNIVERSITY OF TORONTO PRESS, 2007. SMITH, GEOFFREY NOWELL, ED. *THE OXFORD HISTORY OF WORLD CINEMA*. OXFORD UNIVERWSITY PRESS, 1999. COUSINS, MARK. *THE STORY OF FILM: AN ODYSSEY*. 5-DVD SET. CHICAGO MUSIC BOX FILMS, 2012.

GRADING (SELECT ONLY ONE GRADING OPTION): REGULAR Y SATISFACTORY/UNSATISFACTORY _____

COURSE DESCRIPTION, NO MORE THAN THREE LINES: SEMINAR IN WHICH THE STUDENTS WILL PRESENT TALKS ON SELECTED TOPICS AND WRITE PAPERS OF PUBLISHABLE LENGTH ON ISSUES IN FILM HISTORY AND HISTORIOGRAPHY. SUCH A COURSE IS A CORE REQUIREMENT IN MOST UNIVERSITY-LEVEL GRADUATE FILM PROGRAMS IN THE US.

PREREQUISITES*: A STUDY OF FILM AT THE UNDERGRADUATE LEVEL AND THE COMPLETION OF AN UNDERGRADUATE DEGREE WITH AT LEAST THE EQUIVALENT OF A MINOR IN FILM OR MEDIA STUDIES.

COREQUISITES*: NONE

REGISTRATION CONTROLS (MAJOR, COLLEGE, LEVEL)*: STUDENTS MUST BE ENROLLED IN GRADUATE LEVEL WORK AT FAU.

* PREREQUISITES, COREQUISITES AND REGISTRATION CONTROLS WILL BE ENFORCED FOR ALL COURSE SECTIONS.

MINIMUM QUALIFICATIONS NEEDED TO TEACH THIS COURSE: PH.D. IN CINEMA OR A RELATED SUBJECT THAT OFFERS FILM AS A MAJOR; A BACKGROUND IN FILM HISTORICAL RESEARCH AS EVIDENCED BY PUBLICATIONS IN THE FIELD.

Faculty contact, email and complete phone number:
 ANTHONY GUNERATNE
 Email: guneratn@fau.edu
 Tel. 9546515729

Please consult and list departments that might be affected by the new course and attach comments.³ **THE COURSE WILL INITIALLY BE PASSED THROUGH THE GRADUATE PROGRAM OF THE DEPARTMENT THAT WILL BE AFFECTED, COMMUNICATION AND MULTIMEDIA.**

Approved by:

Department Chair: _____
 College Curriculum Chair: _____
 College Dean: _____
 UGPC Chair: _____
 Graduate College Dean: _____
 UFS President: _____
 Provost: _____

Date: 12/6/13
12/17/13
1/16/14
2/26/14
3/3/14

1. Syllabus must be attached; see guidelines for requirements: www.fau.edu/provost/files/course_syllabus.2011.pdf
2. Review Provost Memorandum: **Definition of a Credit Hour** www.fau.edu/provost/files/Definition_Credit_Hour_Memo_2012.pdf
3. Consent from affected departments (attach if necessary)

FAU, SCHOOL OF COMMUNICATION
FIL6021 Film History and Historiography
Spring 2013, Tuesday, 7.00-10.00 p.m.

Dr. Anthony R. Guneratne (profguneratne@yahoo.com); office: CU226
Office Hours: Tues. 3.00-5.00 in CU226 and Thurs. 1-3.00 in DW110 or by appointment

Course Description and Objectives

This is a graduate-level introduction to the study of film history and contemporary approaches to archival research and source evaluation. The structure and contents of the course are shaped by its fundamental applicability to all future advanced graduate study in cinema and phenomena related to the cinema. For the purpose of the course both DVD versions of films and printed material will serve as the primary source material, although seminar participants will be encouraged to explore other related media. In recent years the study of film history has undergone a radical Transformation owing to two factors: the dissolution of national borders resulting from the economic and political consequences of globalization, and the emergence and increasing ubiquity of CGI digital imagery and restoration techniques. The particular intersection of cultural studies, historiography, and film theory that this course encapsulates is so vast that much research remains to be done, and seminar participants will also be encouraged to conduct research at a professional level, elements of which could potentially point the way to further graduate level work.

While some film background at the undergraduate level is assumed, previous study of film history is not a prerequisite; this should serve as a gateway course for higher studies in film as well as being a required course for the Certificate in Film and Culture. In addition, the seminar aims to foster a collaborative atmosphere that fosters intellectual and scholarly development. The four assigned texts (including a film series) have distinct functions: they complement each other in instructive and important ways, ideally stimulating interest in a variety of approaches to the subject matter. These approaches are exemplified in the two required texts; however, the purpose of such a seminar is to stimulate a variety of discussions, and so participants will be encouraged to supplement their reading with related material of their choice. I will lecture briefly to provide an introduction to the topics at hand highlighting points of interest in the seminars and in the seminar texts. Students will be encouraged to develop their own ideas and to use the theory and practice of film history and historiography as a springboard for their own projects. Depending on how the seminar develops, two weeks to three weeks will be set aside for seminar topics, the papers for which will be circulated for comment previously.

Teaching Format and Course Requirements

This seminar provides a survey of historical and current approaches to the field, while cultivating the ability to apply theoretical and critical perspectives to a wide variety of texts. The ideas developed during the course should contribute to the final paper (that will comprise 30% of the grade) of 20 pages, including a list of works cited using a standard citation style guide. Student will be expected to make two seminar presentations, each of fifteen minutes with a short discussion to follow. Approximately 30% (10/20) of the grade will depend on these presentations, one of which will be based on the suggested readings, and one on a pre-selected seminar topic and 5-page seminar paper that will be developed eventually into the 20-page final paper: it should address issues in the field and be drawn from the subject matter of the weekly topics, but be tailored to the individual participant. The comments on the circulated 5-page seminar papers are crucial (10% for the paper; 10% for comments). Regular participation and attendance will comprise 20% of the grade. Note that early in the semester, seminar participants will be expected to choose the materials they present to the class in consultation with the seminar leader, who will also assist with the selection of appropriate topics for the final paper.

Requirements and Grading Policies

Note that the course structure assumes the "ideal": seldom will we be able to accomplish all that each class session requires. The initial session will – for obvious reasons – be a lecture, but more time will be left for discussion and presentation as the semester proceeds. From time to time the order of the seminar topics and the readings may have to be changed due to unforeseen circumstances, and, owing to time constraints, we will only be able to see small parts of films, although students are encouraged to see the complete texts; however, unless notified otherwise in class, seminar participants will be responsible for completing the readings in preparation for the lectures as indicated on this weekly syllabus and for preparing their seminar topics well in advance. We will have occasional short breaks during each seminar. All late work on major assignments will be graded on the basis of -20% (one letter grade) per day after the due date. No deductions in the participation grade will occur for one absence, a further absence will be allowed for documented medical emergencies. Note that there will be no class during the mid-semester break and that the final paper takes the place of a final exam. Please purchase the required texts (available in the bookstore) in advance in preparation for the semester: chapters in Allen and Gomery, and Grainge, et al., should be completed in time for the indicated topics for each week, and the background reading and viewing – in the *Oxford History of World Cinema* and *The Story of Film* should be completed before the first seminar session after the mid-semester break.

Required Texts:

Allen, Robert, and Douglas Gomery. *Film History: Theory and Practice*. York: McGraw-Hill, 1985.
Grainge, Paul, Mark Jancovich, and Sharon Monteith, eds. *Film Histories: An Introduction and Reader*. Toronto: University of Toronto Press, 2007.
Smith, Geoffrey Nowell, ed. *The Oxford History of World Cinema*. Oxford: Oxford University Press, 1999.
Cousins, Mark. *The Story of Film: An Odyssey*. 5-DVD set. Chicago: Music Box Films, 2012.

NOTE THAT THE READINGS MUST BE DONE IN TIME FOR THE SEMINARS OR DISCUSSIONS OF THE INDICATED WEEK. COME EARLY TO ALL OF THE CLASSES TO AVOID FALLING BEHIND, MISSING QUIZZES, OR BEING LATE FOR FILMS (WHICH WILL BE SUBJECT TO CHANGE DUE TO AVAILABILITY AND TIME CONSTRAINTS). IF YOU MISS A LECTURE DUE TO UNAVOIDABLE CIRCUMSTANCES, TAKE THE TIME TO SEE THE DVD OF THAT LECTURE (IN MEDIA RESERVE AT THE MAIN LIBRARY).

Official Requirements and University Regulations:

Prerequisites: An undergraduate degree with at least the equivalent of minor in film or media studies.

Policy on academic integrity: Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty, including cheating and plagiarism, is considered a serious breach of these standards because it interferes with the University's mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the university community, which is grounded on a system of mutual trust and places high value on personal integrity and individual responsibility. For more information see:

<http://www.fau.edu/regulations/chapter4/4.001.Code.of.Academic.Integrity.pdf>

Policy regarding students with disabilities: In compliance with the Americans with Disabilities Act (ADA), students who require special accommodations due to a disability must register with and follow all procedures explained by the Office for Students with Disabilities (OSD) located in Boca Raton (SU 122, tel. 5612973880), in Davie (Mod I, tel. 9542361222), in Jupiter (SR117, tel. 5617998585), or in the Treasure Coast (CO128, tel. 7728733305).

SCHEDULE OF CLASSES:

1. Week I. Issues in the Philosophy of History

REQUIRED READINGS:

None – note the listing of the key texts under this Week 1 “Seminar texts” section and distributed copies of Gaines’s “What Happened to the Philosophy of Film History?”

FILMS:

Sound Experiment (W.K.L. Dickson and William Heise, 1894); *Cyrano de Bergerac* (Clément Maurice, 1900); extracts of *Triumph of the Will* (Leni Riefenstahl, 1936), *The Great Dictator* (Charlie Chaplin, 1940), and *Chaplin* (Richard Attenborough, 1992).

SEMINAR TEXTS:

a. Classical History and Historiography and Contemporary Reconsiderations:

Breisach, Ernst. *Historiography: Ancient, Medieval and Modern*. 2nd ed. Chicago: University of Chicago Press, 1994.

Carr, E.H. *What is History?* London: Macmillan, 1961.

Chandler, James, Arnold I. Davidson, and Harry Harootunian, eds. *Questions of Evidence: Proof, Practice and Persuasion across the Disciplines*. Chicago: University of Chicago Press, 1994.

Grafton, Anthony. *What Was History?: The Art of History in Early Modern Europe*. Cambridge: Cambridge University Press, 2007.

Hegel, G.W.F. *The Philosophy of History*. Tr. J. Sibree. London: Dover Publications, 1956.

Hobsbawm, Eric. *On History*. New York: W.W. Norton, 1997.

Spengler, Oswald. *The Decline of the West*. Tr. Charles Atkinson. Ed. Helmut Werner. New York: Oxford University Press, 1991. (Orig. 1926).

b. Post-structuralist and Post-modern Critiques and Defenses:

Ankersmit, Frank, and Hans Keller, eds. *A New Philosophy of History*. Chicago: The University of Chicago Press, 1995.

de Certeau, Michel. *The Writing of History*. Tr. Tom Conley. New York: Columbia University Press, 1988.

Evans, Richard J. *In Defense of History*. New York: W.W. Norton, 1999.

Foucault, Michel. *The Order of Things: An Archeology of the Human Sciences*. New York: Vintage Books, 1977 (orig. 1966).

---. *The Archaeology of Knowledge and the Discourse on Language*. Tr. A.M. Sheridan Smith. New York: Pantheon Books, 1972 (orig. 1969).

Iggers, Georg. *Historiography in the Twentieth Century: From Scientific Objectivity to the Postmodern Challenge*. Hanover, NH: Wesleyan University Press, 1997.

Jenkins, Keith. *On “What is History?”: From Carr and Elton to Rorty and White*. London: Routledge, 1965.

Nietzhammer, Lutz. *Posthistoire: Has History Come to an End?* Tr. Patrick Camiller. New York: Verso, 1992.

Ricoeur, Paul. *History and Truth*. Tr. Charles Kelbley. Evanston: Northwestern University Press, 1965 (orig. 1955).

White, Hayden. *Metahistory: The Historical Imagination in Nineteenth-century Europe*. Baltimore: The Johns Hopkins University Press, 1987 (orig. 1973).

---. *Tropics of Discourse: Essays in Cultural Criticism*. Baltimore: The Johns Hopkins University Press, 1987 (orig. 1978).

c. Cultural History and Institutional History:

Burke, Peter. *What is Cultural History?* London: Polity Press, 2008.

Darnton, Robert. *The Great Cat Massacre and Other Episodes in French Cultural History*. New York: Basic Books, 2009.

Hunt, Lynn, ed. *The New Cultural History*. Berkeley: University of California Press, 1989.

Gardner, James, and Peter LaPaglia, eds. *Public History: Essays From the Field*. Malabar, FL: Krieger Publishing Company, 2004.

2. Week II. Microhistory, Historiophoty, Historiosony, Cinescientography, and Cinehistory.

REQUIRED READINGS:

Ginzburg, Carlo. "Microhistory: Two or Three Things I Know About It." Tr. John and Anne Tedeschi. *Critical Inquiry* 20.1 (Autumn 1993): 10-35.

---. "Proofs and Possibilities: In the Margins of Natalie Zemon Davis' *The Return of Martin Guerre*." Tr. Anthony R. Guneratne. *YCGL* 37 (1988): 113-127.

White, Hayden. "Historiography and Historiophoty." In Warrington, Marnie Hughes, ed. *The History on Film Reader*. London: Routledge, 2009. 53-60.

NOTE: keep up with the background reading in *The Oxford History of World Cinema*.

Presentations 1.1 and 2.1 on the Seminar Texts (Finlay/Guneratne and Shell)

FILMS:

The Return of Martin Guerre (Daniel Vigne, 1982).

SEMINAR TEXTS:

Chion, Michel. *Audio-Vision*. Tr. Claudia Gorbman. New York: Columbia University Press, 1994.

Davis, Natalie Zemon. *The Return of Martin Guerre*. Cambridge, MA: Harvard University Press, 1984.

Finlay, Frank. "The Refashioning of Martin Guerre." *The American Historical Review* 93.3 (Jun. 1988): 553-571

Ginzburg, Carlo. *The Cheese and the Worms*. Tr. John and Anne Tedeschi. Baltimore: The Johns Hopkins University Press, 2013 (orig. 1976).

---. *Clues, Myths, and the Historical Method*. Tr. John and Anne Tedeschi. Baltimore: The Johns Hopkins University Press, 2013 (orig. 1986).

---. *Ecstasies: Deciphering the Witches' Sabbath*. Tr. Raymond Rosenthal. New York: Random House, 1991 (orig. 1989).

Guneratne, Anthony. "Cinehistory and the Puzzling Case of Martin Guerre." *Film and History* 21.1 (Feb. 1991): 2-19.

Shell, Hanna Rose. "Cinehistory and Experiments on Film" *The Journal of Visual Culture* 11.3 (Dec. 2012): 288-306.

3. Week III. The Evolution of Film History: an Overview.

REQUIRED READINGS:

Grainge, et al. [see Required Texts]: Part 1, Chapters 1-7 of *Film Histories*

Cousins, Mark. [see Required Texts]: DVD1 of *The Story of Cinema*

NOTE: keep up with the background reading in *The Oxford History of World Cinema* and from then on watch the subsequent DVDs of *The Story of Cinema*.

Presentations 3.1 and 4.1 on the Seminar Texts [as always read a book's introduction and a key chapter chosen with the seminar leader's guidance, NOT the entire work].

FILMS: *The Cabinet of Doctor Caligari* (Robert Wiene, 1920).

SEMINAR TEXTS:

Bordwell, David, Janet Staiger, and Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. New York: Columbia University Press, 1985.

Brownlow, Kevin. *The Parades Gone By*. Berkeley: University of California Press, 1976.

Elsaesser, Thomas, ed. *Early Cinema: Space, Frame, Narrative*. London: BFI Publishing, 1990.

Sadoul, Georges. *Histoire du cinéma mondiale: des origins a nos jours* Paris: Flammarion, 1959.

Sklar, Robert, and Charles Musser, eds.. *Resisting Images: Essays on Cinema and History*. Philadelphia: Temple University Press, 1990.

Thompson, Kristin, and David Bordwell. *Film History: An Introduction*. 3rd ed. New York: McGraw-Hill, 2009.

4. **Week IV. Rethinking the Medium Through Its Pre-history and History**

REQUIRED READINGS:

Allen and Gomery [see Required Texts]: "Introduction" to *Film History: Theory and Practice*.
Bazin, André. "The Evolution of the Language of Cinema." In *What Is Cinema? Vol. 1*. Tr. Hugh Gray. Rev. ed. Berkeley: University of California Press, 2005. 23-40.

Eisenstein, Sergei. "The Problems of the Soviet Historical Film." In Taylor, Richard, tr. and ed. *The Eisenstein Reader*. 145-159. London: BFI Publishing, 1998.

Guneratne, Anthony. "The Birth of a New Realism: Painting, Photography and the Advent of Documentary Cinema." *Film History* Vol. 10.2 (1998): 165-187.

FILMS: *Film Before Film* (Werner Nekes, 1986); *The Battleship Potemkin* (Sergei Eisenstein, 1925); *The Untouchables* (Brian De Palma, 1987).

Presentations 5.1 and 6.1 on the Seminar Texts [as always read a book's introduction and a key chapter or article, as suggested above].

SEMINAR TEXTS:

Anderson, Steve. *Technologies of History: Visual Media and the Eccentricity of the Past*. Hanover, NH: Dartmouth College Press, 2-011.

Bolter, Jay, and David Grusin. *Remediation: Understanding New Media*. Boston: MIT Press, 2000.

Burch, Noël. *Life to Those Shadows*. Berkeley: University of California Press, 1990.

Mannoni, Laurent. *The Great Art of Light and Shadow: Archaeology of the Cinema*. Tr. Richard Crangle. Exeter: University of Exeter Press, 2001.

Zielinski, Siegfried. *The Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means*. Tr. Gloria Constance and Timothy Druckrey. Boston: MIT Press, 2008.

5. **Week V. The Technological History of Cinema.**

REQUIRED READINGS:

Allen and Gomery [see Required Texts]: "Technological History," Chapter 5 of *Film History*.

FILMS:

Discovering Cinema: Learning to Talk and *Discovering Cinema: Movies Dream in Color* (Eric Lange and Serge Bromberg, 2003 and 2004), and extracts of early "talkies."

Presentations 7.1 and 8.1 on the Seminar Texts.

NOTE: The weekly required readings have been reduced from this point to help you complete *The Oxford Dictionary of World Cinema* (get an overview, no need to memorize).

SEMINAR TEXTS:

Film History Special Issues on "Color Film." 12.4 (2000) and "Early Color" 21.1 (2009)

Abel, Richard, and Rick Altman, eds. *The Sounds of Early Cinema*. Bloomington: Indiana University Press, 2001.

Altman, Rick. *Silent Film Sound*. New York: Columbia University Press, 2004.

O'Brien, Vincent. *Cinema's Conversion to Sound: Film Style in France and the U.S.* Bloomington: Indiana University Press, 2005.

Geduld, Harry M. *The Birth of the Talkies: From Edison to Jolson*. Bloomington: Indiana University Press, 1975.

Crafton, Donald. *The Talkies: American Cinema's Transition to Sound, 1926-1931*. Berkeley: University of California Press, 1997.

6. **Week VI. The Aesthetic History of Cinema and the Rise of the Auteur.**

REQUIRED READINGS:

Allen and Gomery [see Required Texts]: "Aesthetic History," Chapter 4 of *Film History*.

Truffaut, Francois. "A Certain Tendency of the French Cinema." In Nichols, Bill, ed. *Movies and Methods. Vol. I*. Berkeley: University of California Press, 1976. 224-37.

Sarris, Andrew. "Notes on the Auteur Theory." In Cohen, Marshall, and Leo Braudy, eds. *Film Theory and Criticism*. Oxford: Oxford University Press, 585-8.

FILMS:

Part 1 of *A Century of Cinema: A Personal Journey with Martin Scorsese through American Movies* (Martin Scorsese and Michael Wilson, 1995), *Rashomon* (Akira Kurosawa, 1951); *Blow-up* (Michelangelo Antonioni, 1966).

Presentations 9.1 and 10.1 on the Seminar Texts.

NOTE: keep up with the background reading in *The Oxford History of World Cinema*

SEMINAR TEXTS:

Bordwell, David. *On the History of Film Style*. Cambridge, MA: Harvard University Press, 1997.

Everson, William K. *The American Silent Film*. New York: Da Capo Press, 1978.

Mast, Gerald, and Bruce Kawin. *A Short History of the Movies*. 9th ed. New York: Pearson Longman, 2006.

Sarris, Andrew. *The American Cinema*. New York: Dutton, 1978.

7. Week VII. Economic or Transactional Film History.**REQUIRED READINGS:**

Allen and Gomery [see Required Texts]: "Economic History," Chapter 6 of *Film History*.

FILMS:

Citizen Kane (Orson Welles, 1940).

Presentations 11.1 and 12.1 on the Seminar Texts.

NOTE: keep up with the background reading in *The Oxford History of World Cinema* and complete viewing *The Story of Cinema* [both "Required Texts"].

SEMINAR TEXTS:

Balio, Tino, ed. *The American Film Industry*. Rev. ed. Madison: The University of Wisconsin Press, 1985.

---. *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: University of California Press, 1996.

---. *Hollywood in the New Millennium*. London: BFI Publishing, 2013.

Guback, Thomas. *The International Film Industry: Western Europe and America Since 1945*. Bloomington: Indiana University Press, 1969.

Kindem, Gorham. *The American Movie Industry: The Business of Motion Pictures*. Carbondale: Southern Illinois University Press, 1982.

Wasko, Janet. *Movies and Money: Financing the American Film Industry*. Norwood, NJ: Ablex Publishing, 1982.

8. Week VIII. Social Film History [sub-topic: the film star and society]**REQUIRED READINGS:**

Allen and Gomery [see Required Texts]: "Social History," Chapter 7 of *Film History*.

FILMS: *Mildred Pierce* (Michael Curtiz, 1945).**Presentations 13.1 and 14.1 on the Seminar Texts.**

NOTE: keep up with the background reading in *The Oxford History of World Cinema* – by this point you should have read lightly through most of the book.

SEMINAR TEXTS:

Basinger, Jeanine. *The Star Machine*. New York: Alfred Knopf, 2007.

Charney, Leo, and Vanessa Schwartz. *Cinema and the Invention of Modern Life*. Berkeley: University of California Press, 1996.

De Cordova, Richard. *Picture Personalities: The Emergence of the Star System in America*. Carbondale: University of Illinois Press, 2001.

Dyer, Richard. *Heavenly Bodies: Film Stars and Society*. London: Routledge, 2003.

Kracauer, Siegfried. *From Caligari to Hitler: A Psychological History of German Film*. Princeton: Princeton University Press, 2004 (orig. 1947).

Rabinovitz, Lauren. *For the Love of Pleasure: Women, Movies, and Culture in Turn of the Century Chicago*. New Brunswick: Rutgers University Press, 1998.

Sklar, Robert. *Movie-made America: A Cultural History of American Movies*. Rev. ed. New York: Vintage Books, 1994.
Staiger, Janet. *Interpreting Films*. Princeton: Princeton University Press, 1992.
Tudor, Andrew. *Image and Influence*. New York: St. Martin's Press, 1974.

9. **Week IX. The Historical Study of Film Genre [sub-topic: documentary and reality]**

REQUIRED READINGS:

None. Complete requirements: *The Oxford History of World Cinema* and *The Story of Film*.

FILMS:

Part 1 of PBS series *The Civil War* (Ken Burns, 1990); *The Thin Blue Line* (Errol Morris, 1988); *Zelig* (Woody Allen, 1983).

Presentations 15.1 and 16.1 on the Seminar Texts.

SEMINAR TEXTS:

Altman, Rick. *Film/Genre*. London: BFI Publishing, 1999.

Barnouw, Erik. *Documentary: A History of Non-Fiction Film*. Rev. ed. Oxford: Oxford University Press, 1993.

Grant, Barry Keith. *The Film Genre Reader IV*. Austin: University of Texas Press, 2012.

Nichols, Bill. *Representing Reality: Issues and Concepts in Documentary*. Bloomington: Indiana University Press, 1992.

Renov, Michael. *Theorizing Documentary*. New York: Routledge, 1993.

Rotha, Paul, Sinclair Road, and Richard Griffith. *Documentary Film*. 3rd ed. London: Faber and Faber, 1963 (orig. 1952).

10. **Week X. National, Oppositional, and Post-National Film Histories.**

SEMINAR PAPERS DUE THIS SESSION; EMAIL COMMENTS BY SATURDAY.

REQUIRED READINGS:

Ba, Saer Maty, and Will Higbee. "Introduction." In Ba, Saer Maty, and Will Higbee, eds. *De-Westernizing Film Studies*. London: Routledge, 2012. 1-15.

Christie, Ian. "Where Is National Cinema Today (and Do We Still Need It)?" *Film History* 25.1-2 (2013): 19-30

Grainge, et al. [see Required Texts]: Part 2, Chapters 20-24 of *Film Histories*.

Guneratne, Anthony. "Introduction." In *Rethinking Third Cinema*. Ed. Anthony Guneratne and Wimal Dissanayake. London: Routledge, 2003. 1-28.

FILMS:

Andrei Rublev (Andrei Tarkovsky, 1966); *The Hour of the Furnaces* (Fernando Solanas and Octavio Getino, 1968); *Eréndira* (Rui Guerra, 1983).

Presentations 17.1 and 18.1 on the Seminar Texts.

SEMINAR TEXTS:

Chow, Rey. *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema*. New York: Columbia University Press, 1995.

Elsaesser, Thomas. *European Cinema, Face to Face with Hollywood*. Amsterdam: Amsterdam University Press, 2005.

Kinder, Marsha. *Blood Cinema: The Reconstruction of National Identity in Spain*. Berkeley: University of California Press, 1993.

Nagib, Lucia, Chris Perriam, and Rajinder Dudrah, eds. *Theorizing World Cinema*. London: I.B. Tauris, 2012.

Naficy, Hamid. *An Accented Cinema: Exilic and Diasporic Filmmaking*. Princeton: Princeton University Press, 2001.

Sinha, Amreesh, and Terence McSweeney, eds. *Millennial Cinema: Memory in Global Film*. London: Wallflower Press, 2011.

Stam, Robert, and Ella Shohat. *Unthinking Eurocentrism: Multiculturalism and the Media*. London: Routledge, 1994.

11. Week XI. The Changing Future of the Past: Two Aspects of the Digital Revolution. NOTE THAT COMMENTS ON SEMINAR PAPERS WILL BE RETURNED.

REQUIRED READINGS:

Shaviro, Steven. "Introduction." In *Post-Cinematic Affect*. New York: Zero Books, 2010. 1-11.

Scorsese, Martin. "Preface." In Usai, Paolo Cherchi. *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age*. London: BFI Publishing, 2008. vii-ix.

FILMS:

Metropolis (Fritz Lang, 1928); *Avatar* (James Cameron, 2009).

Presentations 19.1 and 20.1 on the Seminar Texts.

SEMINAR TEXTS:

Fossati, Giovanna. *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam University Press, 2010.

Frick, Caroline. *Saving Cinema: The Politics of Preservation*. New York: Oxford University Press, 2011.

Tryon, Chuck. *On-demand Culture: Digital Delivery and the Future of Movies*. New Brunswick: Rutgers University Press, 2013.

Usai, Paolo Cherchi. *The Death of Cinema: History, Cultural Memory, and the Digital Dark Age*. London: BFI Publishing, 2008.

Usai, Paolo Cherchi, David Francis, Alexander Howarth, and Michael Loebenstein. *Film Curatorship: Archives, Museums, and the Digital Marketplace*. Sydney: Australian Film Museum Books, 2008.

12. Week XII. Seminar Papers 2.1-2.6

13. Week XIII. Seminar Papers 2.7-2.12

14. Week XIV. Seminar Papers 2.13-2.18. NOTE THAT FINAL PAPERS ARE DUE.

GUIDE TO THE PREPARATION OF SEMINAR AND ARTICLE-LENGTH PAPERS

NOTE THAT SELECTING TEXTS FOR SEMINAR PRESENTATIONS AND A TOPIC FOR THE FINAL PAPER SHOULD BE DONE AS EARLY AS POSSIBLE IN THE SEMESTER.

PREPARATION OF SEMINAR PRESENTATIONS BASED ON A SEMINAR TEXT:

1. In the first and second week of classes please indicate topics that interest you and the readings you may be willing to prepare for a 15-minute discussion in the seminar.
2. Each seminar participant should choose at least two readings that s/he will present (although the presentations will be made individually, do not feel reluctant to prepare the readings together).
3. The order of a seminar presentation should be roughly as follows – your grade will depend on how well you do each of the following:
 - a. Summarize the main thesis or argument of the article/chapter you are discussing.
 - b. How is that argument relevant to that week's seminar topic?
 - c. How do these ideas integrate with our previous seminar discussions?
 - d. What issues are brought up that we have not encountered before?
 - e. How are the concepts relevant to issues that concern historians?
 - f. Are there any exceptional virtues or flaws in the article/chapter?

PREPARATION OF FINAL PAPER AND THE SEMINAR PRESENTATION BASED ON IT.

1. Remember to turn in the short 5-page seminar paper (on which you will make the second of your presentations, and on which your final 20-page paper will be based) by Week 11. Note that copies should be made for EACH seminar participant AND the seminar leader so that comments can be added with annotations on that paper, as well as numbered email comments suggesting improvements or modifications sent to the instructor/seminar leader within three days of receipt of the paper in Week 11.
2. Further suggested improvements should be incorporated into the seminar paper after the Seminar Leader assembles a concise summary of all suggested improvements that will be handed to the writer at the meeting of Week 12 (note that the seminar presentations based on this will begin the following week).
3. The final papers are due at the last class meeting. The body of this written paper should be twenty pages long, and there should be at least one full page of legitimate bibliography (meaning works you have read or seen, not works you have heard about).
4. Always begin with a clearly defined argument (it is best to write out a plan before beginning to write either a short or a long paper); this argument should be developed with a series of points. The clearest way to express these points is to devote a paragraph or a group of paragraphs to each one before moving on to the next. Your conclusion should be thought-provoking, reminding the reader of your argument, but without repetition.