### Graduate Programs—NEW COURSE PROPOSAL

**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)

#### COMPLETE COURSE TITLE:

FILM HISTORY AND HISTORIOGRAPHY

#### CREDITS:

TEXTBOOK INFORMATION:

#### GRADING (SELECT ONLY ONE GRADING OPTION):

- REGULAR  
- SATISFACTORY/UNSATISFACTORY

#### COURSE DESCRIPTION:

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.

#### 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.

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

3. Consent from affected departments (attach if necessary)
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:


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:
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:

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

c. Cultural History and Institutional History:
2. Week II. Microhistory, Historiophoty, Historiosony, Cinescientography, and Cinehistory.

REQUIRED READINGS:

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:

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].


SEMINAR TEXTS:
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.
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:

5. Week V. The Technological History of Cinema.
REQUIRED READINGS:
Allen and Gomery [see Required Texts]: “Technological History,” Chapter 5 of Film History.
FILMS:
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:

REQUIRED READINGS:
Allen and Gomery [see Required Texts]: “Aesthetic History,” Chapter 4 of Film History.
FILMS:

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:

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:

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).

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:


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:**

**Presentations 15.1 and 16.1 on the Seminar Texts.**

**SEMINAR TEXTS:**


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

**SEMINAR PAPERS DUE THIS SESSION; EMAIL COMMENTS BY SATURDAY.**

**REQUIRED READINGS:**


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


**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:**


NOTE THAT COMMENTS ON SEMINAR PAPERS WILL BE RETURNED.
REQUIRED READINGS:
FILMS:
Metropolis (Fritz Lang, 1928); Avatar (James Cameron, 2009).
Presentations 19.1 and 20.1 on the Seminar Texts.
SEMINAR TEXTS:

Week XII. Seminar Papers 2.1-2.6

Week XIII. Seminar Papers 2.7-2.12

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 you 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.