1. **COURSE TITLE\*:** Film History
2. **CATALOG – PREFIX/COURSE NUMBER/COURSE SECTION\*:** ENGL 2241
3. **PREREQUISITE(S)\*:** ENGL 1101 **COREQUISITE(S)\*:**
4. **COURSE TIME/LOCATION/MODALITY: (*Course Syllabus – Individual Instructor Specific*)**
5. **CREDIT HOURS\*: 3 LECTURE HOURS\*: 3**

 **LABORATORY HOURS\*:** 0 **OBSERVATION HOURS\*: 0**

1. **FACULTY CONTACT INFORMATION: *(Course Syllabus – Individual Instructor Specific)***
2. **COURSE DESCRIPTION\*:**

This course is a survey of the major developments, movements, and critical approaches in film, with particular emphasis on narrative film. The course emphasizes an understanding of the historical, cultural, and aesthetic contexts that influence film and develops the student’s understanding of a film’s narrative and visual structure. Screenings of films required.

1. **LEARNING OUTCOMES\*:**

As a result of coursework, students should

1. participate in critical readings and discussions of film texts
2. demonstrate knowledge of major developments in film, from film’s origins to contemporary trends
3. identify works and key figures of periods studied
4. demonstrate knowledge of major themes, conventions, and forms displayed in films studied
5. demonstrate knowledge of the social, political, and cultural influences on films studied
6. demonstrate knowledge of the diversity represented in films studied
7. define and apply basic film terms in class discussions and writings
8. analyze a range of cinematic visual styles, narrative conventions, and generic trends
9. **ADOPTED TEXT(S)\*:**

*A History of Narrative Film*

5th ed., or most current paperback, eBook, or loose-leaf edition by David A. Cook

W.W. Norton, 2016

ISBN for Follett Inclusive Access: 978-0-393-68354-7

ISBN for students who do not want Inclusive Access: 978-0-393-92009-3 (Paperback)

ISBN for students who do not want Inclusive Access: 978-0-393-28871-1 (eBook and Learning Tools)

ISBN for students who do not want Inclusive Access: 978-0-393-60077-3 (Loose Leaf)

**9a: SUPPLEMENTAL TEXTS APPROVED BY FULL TIME DEPARTMENTAL FACULTY (INSTRUCTOR MUST NOTIFY THE BOOKSTORE BEFORE THE TEXTBOOK ORDERING DEADLINE DATE PRIOR TO ADOPTION) \*\*\*.**

1. **OTHER REQUIRED MATERIALS: (SEE APPENDIX C FOR TECHNOLOGY REQUEST FORM.)\*\***

For online sections of this course, students must screen required films in their entirety. To do so, students have the option of renting or purchasing the films. Students may also choose to borrow these films through their local lending libraries, SSCC's library, or OhioLINK **FREE of charge**.

**To Rent or Purchase Films**: The films can be rented at minimal cost through streaming services such as Amazon, iTunes, Google Play, Redbox, or YouTube. To rent from a Redbox kiosk, students can browse movie availability at a specific location by visiting their website: [www.redbox.com/locations (Links to an external site.)](http://www.redbox.com/locations). Note: Having a subscription to Amazon Prime, Netflix, or another similar streaming subscription service, does not ensure that some (or all) of the required films will be available.

**To Borrow a Film:** Depending on the films’ availability, students may get some films on loan **AT NO COST** through their local libraries, or through OhioLINK. To get the films on loan, however, students must plan ahead and request films **at least one week in advance**. As with any loan service, requests are on a first-come, first-served basis, and delivery time varies according to the institution from which the library is borrowing the requested item.

1. **GRADING SCALE\*\*\*:**

Grading will follow the policy in the catalog. The scale is as follows:

A: 90 – 100

 B: 80 – 89

 C: 70 – 79

 D: 60 – 69

 F: 0 – 59

1. **GRADING PROCEDURES OR ASSESSMENTS: (*Course Syllabus – Individual Instructor Specific)***

A variety of assignments will be used to evaluate student learning. Types of assignments should include but need not be limited to those listed below. A recommended distribution of grades is also indicated.

|  |  |  |
| --- | --- | --- |
| Category | **EXAMPLE ONLY**Total Points | % of Grade |
| Chapter Assignments (10x25) | 250 | 25% |
| Quizzes (10x20) | 200 | 20% |
| Unit Exams (2x100) | 200 | 20% |
| Formal Writing Assignment (1x100) | 100 | 10% |
| Film History Research Paper (1x100) | 100 | 10% |
| Class Participation & Discussions | 150 | 15% |
| Total | 1000 | 100% |

1. **COURSE METHODOLOGY: *(Course Syllabus – Individual Instructor Specific)***

Lecture, discussion, videos, projects, short answer assignments, quizzes and exams, and formal writing assignments may be used at the discretion of the instructor.

1. **COURSE OUTLINE: *(Course Syllabus – Individual Instructor Specific)***

**SAMPLE COURSE OUTLINE**

**Weeks 1-3**

Course Overview

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 1: Origins, Lumière Brothers, The Evolution of Narrative, George Méliès, Edwin Porter

Chapter 2: International Expansion 1907-1918, The Advent of the Feature Film, Rise of the Star System

Chapter 3: D.W. Griffith and the Development of Narrative Form, *The Birth of a Nation, Intolerance*

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Lumières’ *Actualities*, Méliès’s *Trip to the Moon*, Porter’s *The Great Train Robbery*

Screen and discuss clips from Griffith’s films

Quizzes - #s – 2,3,4,5,6

Chapters 1, 2, and 3

**Weeks 4-6**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 4: German Cinema of the Weimar Period, 1919-1929, *The Cabinet of Dr. Caligari*, Fritz Lang, F. W. Murnau, *Kammerspielfilm*

Chapter 5: Soviet Silent Cinema and the Theory of Montage, 1917-1931, Dziga Vertov, Lev Kuleshov, Sergei Eisenstein, *Battleship Potemkin,* Vsevolod Pudovkin, *Mother*

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Screen Murnau’s *Nosferatu*

Assign questions from Nosferatu - discuss

Screen and discuss Eisenstein’s Odessa Steps Sequence and ending to Pudovkin’s *Mother*

Quizzes - LO#s – 2,3,4,5,6

Chapters 4, 5, and *Nosferatu*

Formal Writing Assignment – LO#s 4,5,6,7,8

Response Paper – Due Week 8

**Weeks 7-8**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 6: Hollywood in the Twenties, Charlie Chaplin, *The Gold Rush*, Buster Keaton, *The General*, Cecil B. DeMille, Ernst Lubitsch

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Screen clips from Chaplin’s *Gold Rush*

Screen and discuss Keaton’s *Sherlock, Jr.*

Response Paper Due Week 8 – LO#s 4,5,6,7,8

Midterm – LO#s 2,3,4,5,6,8

**Weeks 9-10**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 7: The Coming of Sound and Color, 1926-1935

Chapter 8: The Sound Film and the American Studio System, Studio Politics and the Production Code, Busby Berkeley, John Ford, Alfred Hitchcock

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Screen Frank Capra’s *It Happened One Night*

Assign questions from Capra’s *It Happened One Night* - discuss

Quizzes - LO#s – 2,3,4,5,6

Chapters 7 and 8

Formal Writing Assignment – LO#s 2,4,5,7,8

Assign Film History Research Paper – Due Week 15

**Weeks 11 & 12**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 11: Wartime and Postwar Cinema: Italy and the United States, 1940-1951, Neorealism, *Umberto D*., Billy Wilder, Film Noir, *Double Indemnity*, The Witch Hunt and the Blacklist, *On the Waterfront*

Chapter 12: Hollywood, 1952-1965, The Conversion to Color, 1950s Genres

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Screen Billy Wilder’s *Double Indemnity*

Assign questions from Wilder’s *Double Indemnity* – discuss

Quizzes - LO#s – 2,3,4,5,6

Chapters 11, 12

**Weeks 13 & 14**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 13: The French New Wave, Francois Truffaut, Jean-Luc Godard, *Weekend*

Chapter 14: New Cinemas in Britain and the English-Speaking Commonwealth, *The Crying Game, The Piano*

Chapter 15: European Renaissance: West, The Second Italian Renaissance, Federico Fellini, *8 ½* Michelangelo Antonioni, Sergio Leone, Dario Argento, *Suspiria*, Scandinavian or Nordic Cinema, Ingmar Bergman, *The Seventh Seal*

Quizzes - LO#s – 2,3,4,5,6

Chapters 13, 14, 15

**Weeks 15 & 16**

Review and Discussion – LO#s 1,2,3,4,5,6,7

Chapter 18: Wind from the East: Japan, India, and China, Akira Kurosawa, *Seven Samurai*, Satyajit Ray, John Woo, *The Killer*

Chapter 19: Third World Cinema, Latin America, *Like Water for Chocolate, And Your Mother Too*

Chapter 20: Hollywood, 1965-1995, *Bonnie and Clyde,* Stanley Kubrick, *2001: A Space Odyssey*

Screenings and Discussion – LO#s 1,2,3,4,5,6,7,8

Screen and discuss Norman Jewison’s *In the Heat of the Night*

Formal Writing Assignment – LO#s 2,4,5,7,8

Film History Research Paper Due Week 15

Final Exam - LO#s 2,3,4,5,6,8

**15. SPECIFIC MANAGEMENT REQUIREMENTS\*\*\*:**

**16. FERPA: \***

Students need to understand that their work may be seen by others. Others may see your work when being distributed, during group project work, or if it is chosen for demonstration purposes. Students also need to know that there is a strong possibility that your work may be submitted to other entities for the purpose of plagiarism checks.

**17. ACCOMMODATIONS: \***

Students requesting accommodations may contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431, X 2604.

Students seeking a religious accommodation for absences permitted under Ohio’s Testing Your Faith Act must provide the instructor and the Academic Affairs office with written notice of the specific dates for which the student requires an accommodation and must do so no later than fourteen (14) days after the first day of instruction or fourteen (14) days before the dates of absence, whichever comes first. For more information about Religious Accommodations, contact Ryan Hall, Accessibility Coordinator at rhall21@sscc.edu or 937-393-3431 X 2604.

**18. OTHER INFORMATION\*\*\*:**

**SYLLABUS TEMPLATE KEY**

**\*** Item cannot be altered from that which is included in the master syllabus approved by the Curriculum Committee.

**\*\*** Any alteration or addition must be approved by the Curriculum Committee

**\*\*\*** Item should begin with language as approved in the master syllabus but may be added to at the discretion of the faculty member.