

THFM-2410-001/HIST-2191-001 (cross-listed) (6 credit hours)

HISTORY OF FILM

Fall/Winter: 2019/2020  
Classes every Friday: 14:30-17:15  
Room 1L11

Instructor: John Kozak  
Office: Room 3T11  
Phone: 786-9951  
e-mail: [j.kozak@uwinnipeg.ca](mailto:j.kozak@uwinnipeg.ca)  
Office Hours: Tuesday, 13:00-14:00  
Thursday, 13:00-14:00  
(and by appointment)

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COURSE DESCRIPTION

*History of Film* surveys the history of narrative film from the 1890s to the present day. Students gain an understanding of the evolving technical advancements of the medium in the context of both artistic expression and industrial modes of production. The course takes an international perspective, focusing on major film movements and major filmmakers.

REQUIRED TEXT

*Short History of the Movies* by Gerald Mast and Bruce Kavin, 11<sup>th</sup> abridged ed. 2011

CLASS PARTICIPATION

Students are required to attend screenings and do the required readings as outlined in the class schedule. Participation grades will be based on attentiveness in class, contributions to class discussions and showing a general courtesy towards others. Arriving late or leaving class while it is still in progress, conducting private conversations in class during screenings or class discussions or when the Instructor is speaking, or answering phones during class are highly disruptive and demonstrate a lack of respect for others.

Classes begin promptly at 2:30pm. Please be on time. Persistent unexcused tardiness will adversely affect your class participation grade.

Please mute any electronic devices in your possession during class time.

Each unexcused absence will result in ½ mark deducted from the participation grade.

GRADING

Essay Assignment (Due November 22).....	20%
Mid-Term Test (Dec 19, Room 1L11).....	25%
2 <sup>nd</sup> Essay Assignment (Due TBA).....	25%
Final Exam (Date and Location TBA).....	25%
Class Participation.....	5%
Total .....	100%

Separate detailed assignment sheets will be handed out in class.

Presentation of Assignments: All written assignments must be submitted **TYPED**, on standard 8½ X 11 paper, with 1 staple in the top left corner. No binders or folders of any kind please. Written assignments must be double-spaced and single-sided. **NUMBER THE PAGES.** All written assignments must be handed in; assignments submitted by email will not be accepted. Include a Title page, with your NAME, DATE and the COURSE NAME. Include the Topic and Film(s) you have chosen to write about.

### **CONVERSION SCALE**

A+	90 - 100%	GPA	4.5
A	85 - 89.9 %	GPA	4.25
A-	80 - 84.9 %	GPA	4.0
B+	75 - 79.9 %	GPA	3.5
B	70 - 74.9 %	GPA	3.0
C+	65 - 69.9 %	GPA	2.5
C	60 - 64.9 %	GPA	2.0
D	50 - 59.9 %	GPA	1.0
F	below 50 %	GPA	0

Late assignments will not be accepted and will be given a grade of 0% (F) unless prior arrangements have been made with the Instructor or in the case of a documented emergency.

### **TENTATIVE SCHEDULE**

#### **FIRST TERM**

September 6 – The Birth of Cinema

Reading: Mast/Kawin – Chapter 2 – Birth

September 13 – Early Narrative Film in France, Britain and America

Reading: Chapter 3 – Film Narrative

September 20 – D. W. Griffith (Biograph to Birth of a Nation)

Reading: Chapter 4 – Griffith

September 27 - The Birth of Hollywood

Reading: Chapter 5 – Mack Sennett & Chaplin Shorts

Chapter 6 – Movie Czars and Movie Stars

October 4 – Hollywood in the 1920s

October 11 – German Expressionism

Reading: Chapter 7 – The German Golden Age

October 18 – READING WEEK: NO CLASS

October 25 – Soviet Cinema in the 1920s

Reading: Chapter 8 - Soviet Montage

November 1 - Hollywood: The Transition to Sound

Reading: Chapter 9 – Sound

November 8 – French Cinema, 1920s and 1930s

Reading: Chapter 10 – France between the Wars

November 15 - British Cinema, 1920s and 1930s

November 22 – The Hollywood Studios in the 1930s

Reading: Chapter 11 – The American Studio Years

November 29 – The Hollywood Studios in the 1930s (Cont'd)

### SECOND TERM

January 10 - American Film Noir

Reading: Chapter 12 – Hollywood in Transition (includes reading for lecture on January 24)

January 17 - Italian Neorealism

Reading: Chapter 13 – Neorealism, the New Wave, and what Followed  
-read section on Italian Neorealism

January 24 - American film in the 1950s

January 31 - British “Kitchen Sink” films

Reading: Chapter 14 – National Cinemas  
-read section on England

February 7 - The French New Wave

Reading: Chapter 13 - Neorealism, the New Wave, and what Followed  
-read section beginning France – postwar Classicism to end of chapter

February 14 – Italian post-neo-realist – Fellini

Reading: Chapter 13 - Neorealism, the New Wave, and what Followed  
-read section on Romantics and Antiromantics

February 21 - READING WEEK: NO CLASS

February 28- Swedish Cinema – Ingmar Bergman

Reading: Chapter 14 – National Cinemas  
-read section on Sweden

March 6 – Japanese Cinema – Akira Kurosawa

Reading: Chapter 14 – National Cinemas  
-read section on Asia/Japan

March 13 – Hollywood Renaissance – American film in the 1960s  
Reading: Chapter 15 – Hollywood Renaissance

March 20 – New German Cinema  
Reading: Chapter 16 – National Cinemas 2  
-read section on Das neue Kino

March 27 – Hollywood - 1970s and on  
Reading: Chapter 17 – the Return of the Myths

April 3 – New Independent American film

### **HEALTH AND ACCESSIBILITY SERVICES**

Life happens to everyone. If you are experiencing a crisis in your life, or if you have a physical or mental health issue, communicate with your Professor or Accessibility Services – let us know so we can provide support or direct you to those who can. The earlier we know, the earlier we can discuss what resources might be available. Students with documented disabilities, or temporary or chronic medical conditions requiring academic accommodations for tests/exams/presentations (e.g., private space or more time) or during lectures/labs (e.g., note-takers) are encouraged to contact Accessibility Services (AS) at 204-786-9771 or [accessibilityservices@uwinnipeg.ca](mailto:accessibilityservices@uwinnipeg.ca) to discuss appropriate options. All information about a student's disability or medical condition remains confidential. If you are registered with Accessibility Services, do not assume that Accessibility Services (AS) has informed your instructor that you have registered with them. Please see <http://www.uwinnipeg.ca/accessibility>. If you do not register with AS, you cannot be granted special consideration (e.g. extra time to write exams/tests, attendance issues because of physical or mental health conditions, etc.).

The University of Winnipeg promotes a scent-free environment. Please be respectful of the needs of your fellow classmates and your instructor by avoiding the use of scented products while attending lectures. Exposure to perfumes and other **scented products (such as lotion)** can trigger serious health reactions in persons with asthma, allergies, migraines or chemical sensitivities. We are asking for your cooperation to create a scent-free environment **on campus** by students, faculty and staff.

### **"THE REAL THING" LECTURE SERIES**

The Department of Theatre and Film presents a series of six lectures which will be held on **Wednesdays during the free period (12:30-13:20) in Theatre 1T15**. Please note the dates in your diary **NOW**:

September 18<sup>th</sup> (Yvette Nolan, playwright/director/author/arts administrator)

October 30<sup>th</sup>

November 13<sup>th</sup>

January 22<sup>nd</sup>

February 12<sup>th</sup>

March 4<sup>th</sup>

This series will feature speakers from a range of areas in the performing arts: technical, performance, design, management, film, directing, playwriting, etc. These speakers will specifically address issues related to “the business of the business.”

Attendance at **ALL** lectures is **MANDATORY** for **ALL Honours students in Theatre (4000-level courses, all areas), as well as students in: THFM-3101 Acting III: General, THFM-3201 Styles in Design, and THFM-3801 Production II.** Penalties for absence may be assigned by individual instructors.

Attendance for potential Theatre Honours/Majors and for Film Majors is optional but highly recommended.

### **2019 ORIENTATION ASSEMBLY**

Each year in September we hold an *Orientation Assembly* to welcome students to the new term, introduce our new students to faculty and other students; provide information about the department, its various activities and those of its professors; and deliver news about what's coming up. This year our *Orientation Assembly* will be held on **Wednesday, September 11<sup>th</sup>, 2019, 12:30-13:20 in Theatre, 1T15.** **ATTENDANCE IS COMPULSORY** for all Majors and Honours students. Those considering Honours are strongly recommended to attend. All others are welcome and encouraged to attend.

### **TAFSA**

All students enrolled in at least one theatre or film class are automatically members of TAFSA, the Theatre and Film Students' Association, which plans a number of exciting activities each academic year. Activities organized by TAFSA include regular **Performance Jams, Department parties** and **Socials** as well as **DioFest** (a new play festival featuring student written and produced plays), and **24/7** (an event in which students move into our building and several plays are written, rehearsed, produced, and presented – all in a period of 24 hours!).

Please join TAFSA to find out more at its organizational meeting, tentatively scheduled for Mon Sept 16<sup>th</sup>, 12:30-13:20 pm, Room 0T10. This is a great opportunity for students to connect with other like-minded people and a way to get involved in the department events.

### **BUILDING SECURITY**

The Asper Centre for Theatre and Film (home to the Department of Theatre and Film) is open from 8:00 am to 5:30 pm weekdays only. Students are permitted to be in the building between 8:00 am and 10:00 pm seven days per week (except statutory holidays when the University is closed) **BUT PLEASE NOTE:** outside of regular building hours, it is **MANDATORY** that everyone in the building **EITHER** carry an access card **OR** have a booking confirmation form in their possession (hard copy or electronic). **ALL EVENING STUDENTS in the building for classes MUST have an access card.** If a Security Guard checks and you do not have proper accreditation, **you may be evicted.**

These rules are in place to protect our students and our equipment; please respect them.

All studios and labs are locked outside of building hours. Evening and weekend access can be added to your student card by visiting Melinda in the Department office, 3T03.

## **ELECTRONIC COURSE OUTLINE ADDENDA**

Students must check our website at <http://uwinnipeg.ca/theatre-film> and read the menu items called *Fire Safety Instructions in the Asper Centre for Theatre and Film, Access Card/Building Use Policy AND Room Booking Instructions*. The link to the electronic *Online Room Booking Form* is also found at this location. Please read and note all instructions carefully.

## **GENERAL NOTES**

- This course outline should be considered a guideline only. Time constraints and other unforeseen factors may require that some topics be omitted or covered in less detail than indicated.
- Archival records such as videotapes, sound recordings, and photographs may be made or taken during class or lab times. The University uses such materials primarily for archival, promotional, and teaching purposes. Promotional use may include display at open houses or conferences, or use in advertising, publicity, or brochures. In reading and accepting the terms in this course outline, students acknowledge consent for such use by the University. Should a student not wish to convey such consent, s/he should withdraw from this course immediately.
- Cellular phones **MUST** be turned off during classes and examinations; texting is **NOT** permitted in class.
- Any student attending a test or final examination may be required to present proof of identity; photo identification is preferred.
- It is the student's responsibility to retain a photocopy or computer disk copy of **ALL** assignments submitted for grading; in the event of loss or theft, a duplicate copy is required.
- When it is necessary to cancel a class due to exceptional circumstances, instructors will make every effort to inform students via uwinnipeg email (and/or using the preferred form of communication, as designated by the instructor), as well as the Departmental Assistant and Chair/Dean so that class cancellation forms can be posted outside classrooms. ***Students are reminded that they have a responsibility to regularly check their uwinnipeg e-mail addresses to ensure timely receipt of correspondence from the university and/or their course instructors.***
- Students are strongly advised to read the sections 8, 9, and 10 of the *Academic Calendar* for information on Academic Misconduct including plagiarism, and Appeals (found on-line at: <http://www.uwinnipeg.ca/academics/calendar/docs/regulationsandpolicies.pdf>).
- Detailed information regarding these policies can be found at the following:
  - Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-policy.pdf> and <https://www.uwinnipeg.ca/institutional-analysis/docs/policies/academic-misconduct-procedures.pdf>
  - Non-Academic Misconduct Policy and Procedures: <https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-policy.pdf> and

<https://www.uwinnipeg.ca/institutional-analysis/docs/student-non-academic-misconduct-procedures.pdf>

- *Misuse of Filesharing Sites.* Uploading essays and other assignments to essay vendor or trader sites (filesharing sites that are known providers of essays for use by others who submit them to instructors as their own work) involves “aiding and abetting” plagiarism. Students who do this can be charged with Academic Misconduct.
- *Avoiding Copyright Violation.* Course materials are owned by the instructor who developed them. Examples of such materials are course outlines, assignment descriptions, lecture notes, test questions, and presentation slides. Students who upload these materials to filesharing sites, or in any other way share these materials with others outside the class without prior permission of the instructor/presenter, are in violation of copyright law and University policy. Students must also seek prior permission of the instructor /presenter before photographing or recording slides, presentations, lectures, and notes on the board.
- Students conducting research interviews, focus groups, surveys, or any other method of collecting data from any person, including a family member, must obtain the approval of the appropriate ethics committee before commencing data collection. Exceptions are research activities in class as a learning exercise. See <http://www.uwinnipeg.ca/research/human-ethics.html> for submission requirements and deadlines.
- All students, faculty and staff have the right to participate, learn and work in an environment that is free of harassment and discrimination. The UW Respectful Working and Learning Environment Policy may be found online at [www.uwinnipeg.ca/respect](http://www.uwinnipeg.ca/respect).
- Students may choose not to attend classes or write examinations on holy days of their religion, but they must notify their instructors at least two weeks in advance. Instructors will then provide opportunity for students to make up work examinations without penalty. A list of religious holidays can be found at <http://uwinnipeg.ca/academics/calendar/docs/important-notes.pdf>

### **VOLUNTARY WITHDRAWAL DATES (all courses)**

The voluntary withdrawal dates for each term, without academic penalty, are:

- **FALL TERM COURSES:** November 12, 2019 for Fall courses which begin September 2019 and end December 2019
- **FALL/WINTER TERM COURSES:** February 14, 2020, for Fall/Winter courses which begin September 2019 and end April 2020
- **WINTER TERM COURSES:** March 13, 2020, for Winter courses which begin January 2020 and end April 2020

Please note that withdrawing before the VW date does not necessarily result in a fee refund.

**STUDENT PARTICIPATION POLICY & COURSE CONTENT**

Theatre & Film are communal art forms in which a number of interdependent artists and crafts people cooperate to create a work of art. This fact is necessarily transferred to the learning situation, and is reflected in many of the Department's courses. Consequently, it is the Department's policy that students are required to: complete homework such as reading, line-learning, script analysis, prop lists, design drawings, etc.; attend classes; attend rehearsals, meetings or shoots both within and outside of class times; and, in short, exhibit commitment towards the inevitably shared endeavours of our field of study.

Any student failing to fulfil these requirements is harmful to the progress of dedicated students and may, after due warning, be asked to withdraw from any individual Departmental course.

**COURSE CONTENT NOTE**

Dramatic Literature depicts a wide variety of human action, both elevated and base, public and private, physical and psychological, sexual and non-sexual, etc. The Department of Theatre and Film will not undertake to censor the subject matter of dramatic works.

Students who have concerns about dealing with the full range of content and style in drama/film are urged to discuss these concerns with the course instructor.