COURSE DESCRIPTION:
This course is a study of the cinematic arts from its inception to current times. The focus will be on the aesthetic, technological, economic and geopolitical historical progression of the cinematic arts.

COURSE OBJECTIVES:
- Students will understand and learn to use the basic vocabulary of the cinematic arts.
- Students will develop an understanding of the interrelationship between the aesthetic, technological, economic and geopolitical nature of the cinematic arts.
- Students will learn what makes a significant work of cinematic art.
- Students will learn about the cultural, political and historical evolution of cinematic art.
- Students will learn about and be exposed to significant works of cinematic art.

TEXTBOOK:
A Short History of the Movies by Gerald Mast and Bruce Kawin (recommended but not required - You might wish to consider sharing)

OFFICE HOURS:
I am generally available to students from 8 to 4 Monday through Thursday when my other responsibilities do not conflict. If you do not wish to take a chance on my being free when you drop in, a specific appointment can also be made.

IMPORTANT DATES:

- Final Exam: 8am Wednesday 6 May 2009
- Post Quiz 11am Friday 1 May 2009
- Final Project Part 2 (In Class): 11am Wednesday 29 April 2009
- Final Project Part 1 (Take Home): by 11 am Monday 27 April 2009
- Exam 2: 11am Wednesday 1 April 2009
- Final Project Part 1 (Take Home): by 11 am Monday 27 April 2009
- Final Project Part 2 (In Class): by 11am Wednesday 29 April 2009
- Exam 1: 11am Wednesday 18 February 2009
- Mid Term Project Part 1 (Take Home): by 11am Monday 2 March 2009
- Mid Term Project Part 2 (In Class): by 11am Wednesday 4 March 2009
- Post Quiz: 11am Friday 1 May 2009
- Final Exam: 8am Wednesday 6 May 2009

GRADERS:
ATTENDANCE:
Because in class viewings are a very important part of this class it is essential that you attend class. Anyone who misses more than twenty-five percent (25%) of class time or ten (10) classes for any reason will automatically fail. It is a fundamental requirement like taking tests or writing papers of this class that you be present for at least 75% of the class. Please if you have issues with coming to class for any reason do not take this one. Because of the large size of this class and how disruptive people coming and going is, no one is permitted to enter the classroom once the class has begun, or leave unless there is an emergency.

Attendance during test, exam or special presentation periods is absolutely mandatory. The only exception will be a well documented emergency or University sanctioned event.

The final arbiter of whether you attended class or not will be the sign in sheet. During each class a roster will be passed around for you to sign. You are responsible to sign in during each class period. If you do not sign the sheet for any reason ("I forgot" etc.) it will be the same as if you were not there, so please make sure you sign the roster so that you may be counted present. When you sign the attendance sheet you are making an honor statement that you were present and attentive for the entire class neither arriving late nor leaving early.

You are responsible that your signature is indeed your signature. If the roster contains a facsimile of your signature for a class when you were not present this will be considered an honor offense. If your grade report indicates that you were present on a day that you were absent or vice versa it is your responsibility to contact me immediately to correct your attendance record.

There are no excused or unexcused absences in this class, there are only absences. There are no points taken off for missed classes.

ASSIGNMENTS:
All written assignments must be either typed or word processed, no hand written papers will be accepted. Please no email attachments All multiple page assignments must be stapled together. All assignments and projects are due on time. You are responsible to maintain copies of all written assignments until you have received your final grade in this class.

QUIZZES:
Because of the complexity of the material, it is absolutely necessary to keep up with your assignments. To encourage this you can expect unannounced quizzes based on your reading and viewing assignments. If you will be absent and email me before the beginning of class any unannounced in class assignments will not be counted for or against your grade.

FINAL PROJECT:
There are two parts to the final project. For the first part you will be asked to answer two hundred questions while you watch the project. The expectation is that everyone get all of these questions correct and your score will only be used to determine your maximum score for the project. The second part of the project will be questions you will be asked in class based on your understanding of the films you watched. Your performance on the second part of the project will be the main determinant of your grade and because it demonstrates more clearly what you have learned from this experience bears most of the weight for the final grade of the final project. I will take the percent of correct answers for the second part times your base score determined by the first part to arrive at the final grade.

EXTRA CREDIT:
Those persons who watch 100% of the films in class will have an additional 100 points averaged into their final grade, those persons who watch 98% of the films in class will have 98 points averaged into their final grade and those persons who watch 95% of the films in class will have 95 points averaged into their final grade. Students who sleep, talk or stare at their computer screens during films will not be eligible for this bonus. No additional points will be earned for watching less than 95% of the films in class.

From time to time you will be given the opportunity for extra credit. These assignments will allow you to enhance and improve your homework/quiz average only. The post assessment test grade will be included in your homework/quiz average.
GRADING:

Three test grades, classroom assignments/homework/quiz/extra credit average, and the final project grade will be added together and then divided by five (5) to arrive at your final grade for the course. If you earn the extra credit by watching 95% or more of the films in class you will have the additional points you have earned added to your three test grades classroom assignments/homework/quiz/extra credit average, and the final project grade and then divided by six (6) to arrive at your final grade.

90 to 100 earns an A, 80 to 90 earns a B, 70 to 80 earns a C, 60 to 70 earns a D and Below 60 earns an F

Letter grades A+ = 100, A = 95, A- = 90, B+ 88, B = 85, B- = 80, C+ = 78, C = 75, C- = 70, D+ = 78, D = 65, D- = 60, F = 50

EMAIL and GRADE REPORTS:

You are required to read you email every day for this class. From time to time during the semester you will receive grade reports which will indicate your standing in this class. If you feel that there is anything in error on the grade report it is your responsibility to contact me within twenty-four (24) hours to make the correction. I respond to all student emails - if I have not responded to yours in twenty-four hours I have not received it.

UNIVERSITY HONOR STATEMENT:

By accepting admission of Radford University, each student makes a commitment to understand support and abide by the University Honor Code without compromise or exception. Violations of academic integrity will not be tolerated. This class will be conducted in strict observance of the Honor Code. Refer to your Student Handbook for details.

ACADEMIC DIFFICULTY:

If you need to obtain a certain grade in this class, it is your responsibility to discuss this with me during the first two weeks of class. This way we can work together the entire semester toward this end. Do not even think of coming to me with this information during the last week of classes and especially after the final exam.

STUDENTS WITH DISABILITIES:

If you are seeking classroom accommodations under the Americans with Disabilities Act, you are required to register with the Disability Resource Office (DRO). The DRO is located in Rm. 32, Tyler Hall. Phone is 831-6350. To receive academic accommodations for this class, please obtain the proper DRO forms and meet with me at the beginning of the semester.

MATURE SUBJECT CONTENT:

Film embraces all of life and we will embrace all of film - at times we will be covering material of a mature and controversial nature. If you have a problem with this please meet with me in my office the first week of class so that I am aware of this and alternative assignments may be made.

Topical Outline:

Before 1895 the early beginnings
- Shadow Shows - Panoramas - Dioramas - The Magic Lantern - Zoetrope - Kinetograph - Kinetoscope - Peep shows
- Cinematographe, the Lumiere Brothers of Lyon
- Cinema as a world wide phenomena
- Early Transitions
- From machine to art form
- From still to moving pictures
- From moving snapshots to the juxtaposition of images in an expressive continuum
- Barnstorming
- America - France - Germany - Italy - Russia
- Coming of age
- Bringing the classical theatre to the screen
- New literacy - the camera as narrative vehicle
- The emergence of America as a super power
- Propaganda and hate films
- Escapism: the serial
- The golden age of Swedish and Danish cinema
- Post War Cinema
- The golden age of German cinema (expressionism and Reinhardt School)
- France (impressionism, dadaism and surrealism)
- Soviet Union
- Britain (Cinematograph Films Act of 1927)
- India
- Japan
- American cinema conquest and annexation
- Staples:
  - The Western - The Spectacle - The Great Comedians - The News Reel - Animated Cartoons
  - Cinema as industry
  - SOUND
  - Resistance
  - Economic game
  - Between the Wars
  - The factory system
  - The Musical
  - The resurgence of British Cinema
  - The flowering of the independent French cinema
  - The documentary
  - World War II
  - The Nazi film machine
  - Film making in occupied France
  - Italian renaissance
  - Past War
  - Reorganization of the studio system and rise of the independents
  - French Independents
  - Socialist Bloc Film Makers
  - Cinema in the television age
  - New Technologies
  - Blockbusters
  - From television to the silver screen
  - Britain: Literary Adaptations and the Golden Age of Comedy
  - Cinema Self-Consciousness
  - The influence of International Film Festivals
  - International Film
  - The Wide Screen: mise-en-scene vs. montage
  - Form vs. Content
  - Movements
  - Free Cinema
  - New Wave
  - Underground
  - Contemporary Trends