Instructor: Steve Olson  
Office Phone: 1536  
Office Hours: see Faculty Info in Blackboard  
E-mail address: olsons@cwu.edu  
Office: L&L 416A  
Writing Center: Brooks Library, First Floor, Learning Commons, 963-1270, www.cwu.edu/learning-commons/university-writing-center

Required Texts  
You might be required to purchase one film for your use in preparing a presentation or paper.

Catalogue Description  
A history of the development of narrative film as an art form and cultural medium, with primary focus on Hollywood cinema. ENG 353 and COM 353 are equivalent courses; students may not receive credit for both. Prerequisite: FVS 250.

Course Objectives  
Together we will view, study, and discuss several films to heighten our understanding and appreciation of the beginning and development of narrative film. Because this is such a large topic, we will need a focus. That focus will be primarily on American films, and it will exclude animation and documentaries. That still leaves a vast array of films that tell fictive stories, so we will view landmarks of the development of narrative film—that is, films that represent major shifts in how fictive stories are “told” on screen and with sound. We will also need to examine the relationship between the film industry (the “tellers” of the stories) and the viewing society (the interpreters or consumers of those stories).

Requirements (means of assessment)  
- Two papers (about 1200-1500 words, 4-5 pages). (No rewrites after a paper has been graded.)  
- Two exams.  
- One individual or group presentation—extending an important topic in a chapter by researching the topic beyond what is provided in the course text book.  
- Participation in discussions on Blackboard.  
- Conscientious attendance and class participation.

Course Outcomes and Means of Assessment (see attachment at end of this document)

Help with Writing Assignments at CWU’s University Writing Center  
Check it out at www.cwu.edu/learning-commons/university-writing-center:  
Writing Consultants offer free, one-on-one sessions to all CWU students, of all disciplines and levels. Students can brainstorm ideas, find research, and revise their drafts for organization, citation style, and grammar, learning how to edit their own papers.  
You can drop in or call to make an appointment. The Writing Center is located in the Learning Commons, first floor of Brooks Library. The phone number is 963-1270.  
Also available are grammar handouts and other writing resources at the same Web page.
CITIZENSHIP
I expect you to participate conscientiously, conduct yourselves in class responsibly, attend class each period, complete assignments on time, and demonstrate academic integrity. If you do miss class, remember to talk with a classmate about that day’s lesson and check Blackboard and Groupwise for any new information. You are responsible for completing any work assigned while you are absent. You may turn in assignments early if you know you are going to miss class. Be a good citizen to other classmates, not only to me.

Class Conduct
What follows may seem obvious, but I've noticed that people have different expectations of "responsible" class conduct. To avoid hard feelings, let me tell you what I expect.
Come to class on time, stay until the end, and pay attention while here. Coming late, leaving early, and reading, talking to friends, laying your head on your desk, closing your eyes and slumping back, looking at extraneous material during class, doodling, or playing with your cell phone are all disruptive, and, frankly, rude to me and your classmates. The best thing to do is to pay attention and give each student his or her due, regardless of what you might think of their ideas, beliefs, etc.
We're all responsible for maintaining the learning environment here. Please, be considerate.

- PHONES OFF in the classroom when you enter. even before class start time!
- DO NOT leave the room when we are discussing issues in small groups!

Academic Honesty (or lack thereof)
Plagiarism is presenting as your own the IDEAS OR WRITING of someone else. Plagiarized papers will receive an F, at least. I may fail you for the course for plagiarizing a single assignment. University Policy requires that serious cases of plagiarism, which are a violation of the Student Code of Conduct, be reported to Student Affairs. (See CWU’s policy on academic dishonesty in appendix B of the catalog.)

Plagiarism is a form of cheating, and it is illegal. One shouldn’t have to say this, but I will. Plagiarism is also unethical and immoral: it is violating the sanctity of the human heart and mind, which is a greater offense to other human beings than its illegality.

Unfortunately, the increasing ease with which papers may be purchased raises suspicion of plagiarism. The following three specific types of problems will lead to a great deal of grief on your part as well as a possible smear on your academic record. 1) Although I do not think of myself as a police officer, it is all too easy to spot a non-student paper. I reserve the right to ask you to reproduce in my office the major arguments and writing style of any paper you turn in. If you cannot do this upon request, I will consider the paper plagiarized and you will receive an F for it and possibly for the class. 2) If you turn in a paper at any time during the course that is different from the one you proposed, is not accompanied by rough drafts (if required), and/or is not accompanied by copies of outside sources (if required), you will receive an F for that paper and perhaps for the entire course. 3) If, without my permission, you turn in the same paper for this class that you have turned in to another class, you will receive an F for that paper. Please take these warnings very seriously.

Absences
- Be punctual: you will be counted absent if you are perpetually tardy or are very late to a single class. Recent polls in various classes show that students consider 10 to 15
minutes very late.

- You will be counted absent if you are not prepared for class.
- For 4 absences I may reduce your final grade by five percent.
- For 5 absences I may reduce your final grade by ten percent.
- For 6 or more absences I may fail you for the course.
- There is no such thing as an excused absence (though I think I'm reasonable).

I will be particularly vigilant about attendance during class viewing times. You might think that you can buy or rent a DVD and watch it at home. Yes, go ahead—that’s great for first, second, third, and more viewings. But watching a film with a group (at least once) is a vital component of the viewing experience because the situation under which a film is seen directly affects the spectator’s response. This communal aspect of viewing is particularly important in our circumstance because we are a like-minded, mutually invested body.

**Participation**

This is a difficult item to grade, and you might think it "subjective." However, several things reveal how involved you are in the course. Attendance: merely showing up for class every day doesn’t earn an "A" for participation: being there is a minimum, a basic requirement (it could even be less than adequate, and “adequate” can be thought of as Cish). Your level of participation in both large-group and small-group discussions: how many, how consistent, and how thoughtful are the comments you make? the questions you ask? Your record of performance on quizzes: do your scores fluctuate, indicating sporadic attention to the course material? The thoughtfulness and style of your papers: are they dashed off? somewhat thoughtful? very thoughtful? The thoughtfulness of your answers on exams: do they reveal careful and attentive preparation? Your discussions with me outside of class: do they evince a conscientious student? Your attitude: what do your tone, demeanor, perpetual tardiness, perpetual excuses reveal about your conscientiousness? These aspects help you maintain, lose, or gain credibility. You are welcome to ask me any time during the quarter how you are doing in terms of participation or credibility. **I may use participation when awarding your final grade for the course by raising or lowering your grade one full letter.** In other words, just as your grade may suffer by exceptionally poor participation, it may benefit from exceptionally fine participation.

**GRADES**

**Timeliness**

I am not obliged to accept late assignments. However, should I agree to accept a late assignment, for each class day that it is late I may reduce the grade on it by five percent.

**Completeness**

Completing all assigned work is a minimum requirement of the course: this means that I may fail you for the course if any assignment is not completed.
Distribution of Grades
Assignments are weighted as follows to arrive at the final grade for the course:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Papers (15% and 20%, respectively)</td>
<td>35</td>
</tr>
<tr>
<td>Presentation</td>
<td>15</td>
</tr>
<tr>
<td>Participation in discussions on Blackboard</td>
<td>15</td>
</tr>
<tr>
<td>Exams (15% and 20%, respectively)</td>
<td>35</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

ADA STATEMENT
Students with disabilities who wish to set up academic adjustments in this class should send me an electronic copy of their “Academic Adjustments” as soon as possible so we can meet to discuss how the approved adjustments will be implemented in this class. Students with disabilities without this documentation should contact the Center for Disability Services Office, Bouillon 140 or ds@cwu.edu or 509-963-1202 immediately.

WELCOME TO THE COURSE!
### Course Outcomes and Means of Assessment

<table>
<thead>
<tr>
<th>Outcomes</th>
<th>Assessments</th>
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<tbody>
<tr>
<td>(1) will be able to demonstrate their understanding of appropriate film</td>
<td>Quizzes and exams on film terminology;</td>
</tr>
<tr>
<td>terminology;</td>
<td>critical/analytical essays.</td>
</tr>
<tr>
<td>(2) will be able to demonstrate an understanding of the major technological</td>
<td>Quizzes and exams.</td>
</tr>
<tr>
<td>developments of narrative film (e.g., sound, color, special effects);</td>
<td></td>
</tr>
<tr>
<td>(3) will be able to demonstrate an understanding of the major changes</td>
<td>Quizzes and exams.</td>
</tr>
<tr>
<td>in the production of narrative film (e.g., studio system, censorship,</td>
<td></td>
</tr>
<tr>
<td>independent film);</td>
<td></td>
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<tr>
<td>(4) will be able to demonstrate an understanding of changes in the roles</td>
<td>Quizzes and exams.</td>
</tr>
<tr>
<td>of executives and artists in the narrative film industry (e.g.,</td>
<td></td>
</tr>
<tr>
<td>producers, directors, actors);</td>
<td></td>
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<tr>
<td>(5) will be able to demonstrate an understanding of the development and</td>
<td>Quizzes and exams.</td>
</tr>
<tr>
<td>changes in narrative film genres;</td>
<td></td>
</tr>
<tr>
<td>(6) will be able to demonstrate an understanding of the development and</td>
<td>Quizzes and exams.</td>
</tr>
<tr>
<td>changes in narrative film styles (e.g., animation, film noir, realism/</td>
<td></td>
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<tr>
<td>anti-realism);</td>
<td></td>
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<tr>
<td>(7) will be able to identify, articulate, and critique the</td>
<td>Class discussion, class participation,</td>
</tr>
<tr>
<td>representations and treatments of race, gender, and class in film and</td>
<td>critical/analytical essays.</td>
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<tr>
<td>video.</td>
<td></td>
</tr>
<tr>
<td>(8) will be able to utilize the above concepts in active viewing and</td>
<td>Class discussion, class participation,</td>
</tr>
<tr>
<td>discussions of narrative film;</td>
<td>oral presentations.</td>
</tr>
<tr>
<td>(9) will be able to utilize the above basic concepts in narrative film</td>
<td>Examinations and critical/analytical essays.</td>
</tr>
<tr>
<td>analysis in critical writing assignments;</td>
<td></td>
</tr>
<tr>
<td>(10) will develop and be able to express verbally and in written</td>
<td>Class discussion, class participation,</td>
</tr>
<tr>
<td>assignments an understanding of film as a medium of culture.</td>
<td>critical/analytical essays.</td>
</tr>
</tbody>
</table>
## SCHEDULE OF ASSIGNMENTS

Read the chapter from the textbook as noted during the week it is listed.
Films will be viewed Mondays during the scheduled lab session.
The film we will view is emboldened.

<table>
<thead>
<tr>
<th>WEEK</th>
<th>CHAPTER</th>
<th>FILM(S) AND TOPICS</th>
</tr>
</thead>
</table>
| 1: April, 2, 3, 4 | LOOK OVER: Chp 1: Early Cinema (1893-1914) READ: Chp 2: Silent Era (1915-28) | **Broken Blossoms**  
Chaplin  
German Expressionism  
Other issues (see textbook) |
| 2: April 7, 9, 10, 11 | READ: Chp 3: Technical Innovation and Industrial Transformation (1927-38) | **Jazz Singer**, *Gone with the Wind* (1939), *Wizard of Oz* (1939), *Snow White and the Seven Dwarves* (1937), Sound and Color; Animation; Studio Style; Censorship; Genre and Studio Hollywood |
War films; Stars; Genre-Woman’s films, Early Film Noir |
| 4: April 21, 23, 24, 25 | Hollywood in Transition (cont.) | *Film*?  
*Citizen Kane*?  
Cont. from above |
| 5: April 28, 30, May 1, 2 | PAPER 1 DUE—28th  
Chp 5: Adjusting to a Postwar America (1945-55) | *Maltese Falcon*, *The Big Sleep*, *Sunset Boulevard*, *On the Waterfront*.  
Postwar Hollywood; Film Noir; auteur |
| 6: May 5, 7, 8, 9 | EXAM 1—5th  
Hitchcock  
New Hollywood; genre; code defying |
| 7: May 12, 14, 15, 16 | Chp 7: Hollywood Renaissance (1968-80) | *Easy Rider*, *The Godfather 1&2*, *Chinatown*, more (see textbook)  
Which film?  
Race/color |
| 8: May 19, 21, 22, 23 | Hollywood Renaissance (cont.) | *Which film*?  
Hitchcock?  
Films and topics continued from above |
See textbook for films and topics  
*Which film*? |
| 10: June 2, 4, 5, 6 | PAPER 2 DUE—6th  
*Which film*? |

### FINAL EXAM

Thursday, June 12, 8:00-10:00  
MUST BE COMPLETED in BLACKBOARD