

# HIST 5375G - Topics in Public History: Preserving & Presenting Historic Home Movies

## SYLLABUS



*Movie watchers, ca. 1965. Photographer unknown.*

### **Class meetings**

Wednesdays, 6:30-9:00 pm

### **Instructor**

Snowden Becker

[snowdenbecker@gmail.com](mailto:snowdenbecker@gmail.com)

(323) 365-9263 cell

Office location: TMH05

Office hours: Wednesdays 3:00-6:00 pm, or by appointment

### **Course Description**

Amateur filmmakers have documented notable people, places, and events over the last century, but non-commercial films and videos present unique challenges for both preservation and interpretation. This seminar explores how home movies contribute to the historical record and how they fit into the management of mixed-media collections.

### **Course Goals and Objectives**

Students in this class will gain technological, social, and historical perspectives on amateur films as they have been made throughout the 20<sup>th</sup> century. Upon completion of this course, students will be able to identify and assess the physical condition of the most commonly used amateur film and video formats; understand basic preservation needs of film and video materials; evaluate the legal, ethical, privacy, and interpretive issues unique to amateur media; become familiar with major collections and individual examples of historical home movies; and learn how home movies are preserved and presented as part of the historical record of the United States and its people.

### **Grading and Assignments**

Grades for this class will be based on the following scale: A=91-100, B=81-90, C=71-80, etc.

- Mid-term exam consisting of multiple-choice and short-answer questions, plus one essay question (15%)
- Individual presentation of assigned readings and/or viewings for one week during the semester (5%)
- Written summaries and responses to assigned readings and/or viewings (20% - four short papers counting for 5% each)
- Participation in class discussions, including contributions to the online course forums (10%)
- A semester project that assesses and explores the historical value of a specific piece of amateur film or video (50%).

Late submissions of assignments will receive a letter-increment deduction for each day they are late. That means an A paper submitted one day late would receive an A-; two days late would bring it to a B+, and so on. No assignment will be accepted more than four days late without prior arrangement for an extension. If you anticipate difficulty with a deadline, please contact me as soon as possible to discuss your options. If you are unhappy with your grade on a written assignment, you may revise and resubmit it to improve your grades. I strongly recommend handing in *something* on the due date, even if it is incomplete, as the original late penalties will still apply to resubmitted assignments. *All assignments must be completed and submitted in order to receive a passing grade in this class.*

Students will also be asked to submit progress reports every three weeks for their semester projects, beginning in week 6. These reports will not be graded, but will help provide me with indications that all projects are on track. They will also offer a means for students to receive feedback and guidance, where needed, on individual projects. At the end of the term, students will present their work on their semester projects to the class as a whole. These presentations will count toward the class participation grade, and they are another opportunity for students to receive feedback from their peers on their ideas and final projects before turning them in.

### **Classroom policies**

#### *Accommodations for students with disabilities*

I will gladly make appropriate accommodations for students with documented needs. The ODS web site outlines procedures and responsibilities for documenting permanent or temporary disabilities here: <http://www.ods.txstate.edu/Student-Resources/Disability-Documentation.html>. Additional services and accommodations for students with special needs are available via ODS. If you have accommodation needs, please find time in the first week of classes to let me know what you require and how I can help.

#### *Academic honesty*

The Academic Honor Code in the Texas State Student Handbook identifies various forms of academic misconduct; it is your responsibility to know what constitutes plagiarism, collusion, and other violations and to ensure that the work of others is properly used and cited in your own writing.

#### *Student conduct*

The Student Handbook also outlines the University's expectations regarding individual conduct in the classroom. While often stereotyped as boring, home movies and other amateur media demonstrably have aspects that are controversial, political, or affecting on a personal level. Your alertness to and respect for these nuances, as well as the feelings and professional opinions of your student colleagues, is expected at all times in this classroom, just as it will be in your professional practice. On the other hand, thoughtful disagreements with the assigned readings or course topics will likely drive some of the most

productive, enlightening discussions we have in this class. Take time to formulate your objections clearly and always bear in mind that intelligent people may disagree.

### *Use of electronic devices*

Presence in the classroom is not merely physical; it comprises your awareness and attention as well. Using laptops for note-taking or following along with online or digital reserve readings is acceptable, and I am sympathetic to everyone's need to be available by phone in the event of emergency. Nevertheless, texting, chatting, trolling eBay, browsing on Facebook, etc. are distracting to others and are all things to be done on your own time. I will be disappointed if I notice this behavior during my own lectures, displeased if I see it during presentations by your classmates, and mortified if it goes on during guest speakers' visits. If you have better things to do during this time, or people you'd rather be with, I would prefer you don't come to class at all.

## **Course Outline**

### Part 1: Motion Picture Technologies

#### **January 19**

##### **Week 1: Course introduction**

- Review of syllabus and expectations (for the course and for the students)
- Distribution of *Living Room Cinema DVDs*
- Defining our terms: home movie, amateur film, non-commercial media; film, video, digital, and audio formats; other terms and usage
- A brief history of amateur media, 1890-2010 (*Handout: Timeline*)
- Why do (you think) people want to make their own movies?
- Why do we/would we want to watch other people's home movies?

### *Readings*

National Film Preservation Foundation. (2004). *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco: NFPF. **(NFPF Guide)** (PDF available online at <http://www.filmpreservation.org>.) **Read Chapters 1-3**, "Why Preserve Film?" "Understanding Film and How It Decays," and "Film Handling and Inspection," pp. 1-33.

Ishizuka, K. L., & Zimmermann, P. R. (Eds.). (2008). *Mining the Home Movie: Excavations in Histories and Memories*. Berkeley: University of California Press. **(Mining the Home Movie)**. **Read Introduction**, pp. 1-28.

**[Total: 61 pages]**

### *Viewings*

Center for Home Movies. (2010). *Films from Home Movie Day, Vol. 1: Living Room Cinema (Living Room Cinema)*. London: Watchmaker Films. (DVD) **Watch** "Charlie Says Bagel" and "Chloe's 3<sup>rd</sup> Birthday."

#### **January 26**

##### **Week 2: Early amateur media (1890-1930)**

- Where is the dividing line between amateur and professional media? When did we start differentiating between them? Has that boundary moved over the years, and is it still moving now?
- Classifying amateur movies (group exercise)
- The first true amateur formats: 9.5mm and 16mm
- Understanding the impact of recording technologies on the image
- Early innovation: the development of color and sound
- Evaluating film's condition and care
- Distribution of films for semester projects

### Readings

\*\*Zimmermann, P. R. (1995). *Reel Families: A Social History of Amateur Film*. Bloomington: Indiana University Press. **Read Chapter 2**, "Entrepreneurs, artists, hobbyists, and workers, 1897-1923" pp. 12-55.

*NFPF Guide*: **Read Chapters 4 and 6**, "The Curatorial Role" and "Storage", pp. 34-40, 59-69.

\*\*Steg, A. (2010). The Itinerant Films of Arthur J. Higgins. *The Moving Image*, 10(1), 115-125.

\*\*Starred readings will be available on e-reserves at least one week in advance.

**[Total: 59 pages]**

### Viewings

From *Living Room Cinema*: **Watch** "Decomposed Carnival."

### Assignment: Short paper #1

How would you define a "home movie"? What does a home movie look like? Are the limits of the term flexible, or fairly well-defined? Is there such a thing as a "typical" home movie? You may feel free to disagree with any of the definitions we discussed during the first class meeting, but your alternative definition(s) should be well substantiated.

## February 2

### Week 3: Mid-century amateur media (1935-1975)

- Less is more: launching 8mm and Super8
- The economics of film in the postwar era
- Screening: Charles and Ray Eames's *Polavision* (a cautionary tale)
- Early video technologies and their uses

### Readings

\*\*Czach, L. (2002). Polavision instant movies: Edwin Land's quest for a new medium. *The Moving Image*, 2(2), 1-24.

\*\*Stone, M. (2003). "If it moves, we'll shoot it": The San Diego Amateur Movie Club. *Film History*, 15(2), 220-237

*Mining the Home Movie*: Read any **five (or more, if you wish)** of the following collection profiles:

Chapter 2: The Human Studies Film Archive, Smithsonian Institution  
Chapter 4: La Filmoteca de la Universidad Nacional Autónoma de México  
Chapter 6: The Imperial War Museum Film and Video Archive  
Chapter 8: The Florida Moving Image Archive  
Chapter 13: The Netherlands Archive/Museum Institute  
Chapter 15: The Library of Congress  
Chapter 18: The WPA Film Library  
Chapter 20: The Academy Film Archive  
Chapter 22: The New Zealand Film Archive/Nga Kaitiaki o Nga  
Chapter 24: The Oregon State Historical Society's Moving Image Archives  
Chapter 26: The Stephen Lighthill Collection at the UCLA Film & Television Archive

**[Total: about 65 pages]**

**First progress reports on term projects due!** In a page or so, summarize your work to date—research you have done or are planning to do, resources you have consulted, etc. Email or turn in hard copy by end of class period.

## February 9

### Week 4: Modern media and the coming of video (1975-present)

- The evolution of video into a consumer format
- Early video works and their impact
- Video assessment and preservation needs
- The beginning of the end for film

### Readings

\*\*Hilderbrand, L. (2006). *Inherent vice: Access, aesthetics, and videotape bootlegging*. New York University. **Read pp. 1-32 (Introduction)**; the complete dissertation is available in the e-reserves, so you may read further if you wish. (Note that we will return to Hildebrand's work later for our discussions on intellectual property, copyright, and fair use.)

**Visit** all of the following web resources—you need not read every entry in the glossaries, etc., but do read the introductions and selected chapters, and spend some time becoming familiar with each site. These are resources that you will find extremely helpful when working with videotape collections.

Video History Project. (n.d.) *Video Preservation: The Basics*. Online:  
[http://www.experimentalvcenter.org/history/preservation/preservation\\_toc.php3?id=1](http://www.experimentalvcenter.org/history/preservation/preservation_toc.php3?id=1)

Bay Area Video Coalition (BAVC): *Preservation Glossary*. Online:  
[http://www.bavc.org/index.php?option=com\\_content&task=view&id=568&Itemid=932](http://www.bavc.org/index.php?option=com_content&task=view&id=568&Itemid=932)

Texas Commission on the Arts: *Videotape Identification and Assessment Guide*. Online:

<http://www.arts.state.tx.us/video/>

[Total: 32 pages, plus three web sites]

## February 16

### Week 5: Digital media and format migration

- Understanding how film, video, and digital media translate
- Summarizing our technical overview (mid-term prep)

#### Readings

*NFPF Guide*: **Read Chapter 5**, “Duplication,” pp. 41-58.

*Mining the Home Movie*: **Read the remainder** of the following collection profiles (whichever ones you did not read for Week 3):

Chapter 2: The Human Studies Film Archive, Smithsonian Institution

Chapter 4: La Filмотека de la Universidad Nacional Autónoma de México

Chapter 6: The Imperial War Museum Film and Video Archive

Chapter 8: The Florida Moving Image Archive

Chapter 13: The Netherlands Archive/Museum Institute

Chapter 15: The Library of Congress

Chapter 18: The WPA Film Library

Chapter 20: The Academy Film Archive

Chapter 22: The New Zealand Film Archive/Nga Kaitiaki o Nga

Chapter 24: The Oregon State Historical Society’s Moving Image Archives

Chapter 26: The Stephen Lighthill Collection at the UCLA Film & Television Archive

[Total: About 70 pages]

#### Assignment: Short paper #2

Based on the institutional profiles you have read from *Mining the Home Movie*, and our class discussions so far about the context in which home movies and other non-commercial films are collected, preserved, and shown, what common characteristics could we say institutions (or individuals) who collect home movies share? Do they share specific concerns or constraints? Or are their differences more important than their similarities—could there ever be just *one* central home movie archive that serves the purposes of all of these institutions?

Part 2: Structure, content, production, and use of amateur media

## February 23

### Week 6: Storytelling and narrative forms in home movies

- **Midterm exam** – administered in first half of class
- What stories do home movies tell? How do they tell them?
- Actuality vs. documentary
- Narrative structures—overt or intentional; the hidden/implicit stories that might be revealed over time or on close reading

- How much of any film's story is evident, and how much is interpreted/supplied? What are the facts and what are our guesses? The consequences of our "filling in the blanks"?

**Progress report on term projects due! Email or turn in hard copy by end of class period.**

### Readings

Papers from the Northeast Historic Film, 2006 Summer Film Symposium: Amateur Fictions (all available online at: <http://oldfilm.org/content/2005-symposium>). **Read** Dwight Swanson's opening remarks, along with the short papers by Robbins Barstow, Tony Dowmunt, Ross Lipman, and Andrea McCarty.

\*\*Jones, J. (2003). From Forgotten Film to a Film Archive: The Curious History of "From Stump to Ship". *Film History*, 15(2), 193-202.

\*\*Kattelle, A. D. (2003). The Amateur Cinema League and Its Films. *Film History*, 15(2), 238-251.

**[Total: about 45 pages]**

### Viewings

From the *Living Room Cinema* DVD: **Watch** "The Sheep," "Tarzan and the Rocky Gorge," and "Winter Sight."

## March 2

### Week 7: Identifying common themes and subject matter

- What are the limits of our understanding/knowledge when it comes to these movies? We can't watch them all; how do we know how representative any one movie/collection of movies can be of a specific family, culture, era or event?
- How (and how effectively) has home movie footage been used to tell stories about individuals, groups, events, or eras from the past?
- Current scholarly thinking on home movies—what is common, what is unusual
- Travel/vacation films, family events, social rituals

*Guest speakers:* Elizabeth Hansen and Megan Peck (Texas Archive of the Moving Image)

### Readings

\*\*Erens, P. (1986). The Galler Home Movies: A Case Study. *Journal of Film and Video*, 38(3-4), 15-24.

\*\*Schneider, A. (2003). Home Movie-Making and Swiss Expatriate Identities in the 1920's and 1930's. *Film History*, 15(2), 166-176.

\*\*Koltyk, J. A. (1993). Telling narratives through home videos: Hmong refugees and self-documentation of life in the old and new country. *Journal of American Folklore*, 106(422), 435-449.

\*\*Washington State Film Preservation Manual. (2003). (PDF). Online: <http://www.lib.washington.edu/specialcoll/film/preservationmanual.pdf>

[Total: 35 pages, plus the manual, which you may just skim to familiarize yourself with the contents.]

### Viewings

LRC: **Watch** the “Rosenblatt Wedding” and “Zizes Wedding” films—first with the commentary **off** and a second time with the commentary **on**.

### Assignment: Short paper #3

Look over the list of Amateur Cinema League “10 Best” winners from 1930-1994 from last week’s reading (Katelle, 2003). Can you detect any themes, trends, or patterns of interest in the films that have been selected for recognition across the years? Briefly discuss any one aspect of the list of winners that catches your interest, whether it’s the way the subjects of the films may have changed over the years, people who made the films or places where they were made, or something else altogether. The important thing is to consider the list as a whole, and what these aspects of it might tell us about the 60-plus-year span of amateur film history it encapsulates.

### March 9

#### Week 8: Time capsules: (extra)ordinary lives from long ago

- Defining “normal” based on media representations
- Do we focus on what is representative, or what is different? Who decides?
- What would we be missing if we didn’t have these records?
- Film exhibition, public and private
- Itinerant filmmakers and their work

### Readings

\*\*Toulmin, V., Russell, P., & Neal, T. (2003). The Mitchell and Kenyon Collection: Rewriting Film History. *The Moving Image: The Journal of the Association of Moving Image Archivists*, 3(2), 1–18.

\*\*McManus, I., & Hartigan, A. (2007). Declining left-handedness in Victorian England seen in the films of Mitchell and Kenyon. *Current Biology*, 17(18), 793-794.

\*\*Compton, M. A. (2010). Collecting Georgia’s Hometown Movies: Acquisition, Ownership, Preservation, and Access. *The Moving Image*, 10(1), 89-101.

\*\*Zimmermann, P. R. (2003). Magical History Film and Video Bus Tour, Florida Moving Image Archive, January 2002 (review). *The Moving Image*, 3(1), 161-163.

[Total: 45 pages]

### Viewings

**Watch** *Harold’s Home Movies* (dir. Jason Plourde, Sean West, 2005). DVD copy on reserve.

### March 16: Spring Break (no class)

### March 23

#### Week 9: Telling untold stories



- Continuation of previous week's topic: defining "normal"
- How does ownership/control over the means of media production change what people choose to depict?
- Expanding the definition of "underrepresented" to include children (not child actors), animals, the poor, the mentally ill and physically or developmentally disabled
- Compare/contrast with the groups more traditionally defined as underrepresented: women, minorities, immigrants, LGBT community, etc.
- Within-group documentation vs. outside observation
- *In-class screening*: "A Natural History of Psychotic Illness in Childhood"

### Readings

\*\*Massie, H. N. (1975). The early natural history of childhood psychosis. *Journal of the American Academy of Child & Adolescent Psychiatry*, 14(4), 683.

\*\*Osterling, J., & Dawson, G. (1994). Early recognition of children with autism: A study of first birthday home videotapes. *Journal of Autism and Developmental Disorders*, 24(3), 247–257.

\*\*Palomo, R., Belinchon, M., & Ozonoff, S. (2006). Autism and family home movies: a comprehensive review. *Journal of Developmental & Behavioral Pediatrics*, 27(2), S59-68.

**Progress report on term projects due! Email or turn in hard copy by end of class period.**

### Part 3: Personal films and public life

#### March 30

#### **Week 10: Amateur works on the National Film Registry**

- Screening: *Think of Me First as a Person*
- What the NFR is and how it works
- Amateur films on the list
- NFPF and other funding for film preservation
- Should the Registry include more amateur films? Fewer? What is their place in American filmmaking and the historical record?
- The role of the canon in shaping public perceptions of history, historical value, etc.
- *In-class screening*: Barstow's presentation of "Disneyland Dream" to the Librarian of Congress

### Readings

*Mining the Home Movie*: **Read Chapters 11 and 12**, "The Moving Image Archive of the Japanese American National Museum" and "The Home Movie and the National Film Registry," pp. 122-141.

**Read** the press release for the 2010 National Film Registry nominees:

<http://www.loc.gov/today/pr/2010/10-273.html>

\*\*Laverents, S. (1971). "Multiple SIDosis." *PSA Journal*.

**Read** the blog post about the preservation of the original film and audio materials for NFR title *Think of Me First as a Person* at <http://amateurism.wordpress.com/2010/02/14/preserving-think-of-me-first-as-a-person/>.

### Viewings

*Multiple SIdosis* (dir. Sid Laverents, 1970). DVD copy on reserve; we've also screened this in class.

*Disneyland Dream* (dir. Robbins Barstow, 1956) – available online from the Internet Archive at [http://www.archive.org/details/barstow\\_disneyland\\_dream\\_1956](http://www.archive.org/details/barstow_disneyland_dream_1956)

*Our Day* (dir. Wallace Kelly, 1938) – available online from the Internet Archive at [http://www.archive.org/details/Our\\_Day](http://www.archive.org/details/Our_Day)

### April 6

#### **Week 11: Horror films – atrocities, disasters, tragedies, and crimes**

- What does it mean to have a fixed record of things many people wish they had never seen, or could forget?
- Presenting recordings with respect, sensitivity, and integrity
- Who owns history? What happens when private lives intersect with public events or sweeping historical moments?
- Recordings as evidence in the legal and historical or archival senses
- Privacy and image ethics

### Readings

\*\*Orgeron, M. (2006). Liberating Images? Samuel Fuller's Film of Falkenau Concentration Camp. *Film Quarterly*, 60(2), 38–47.

\*\*Tomasulo, F. P. (1996). "I'll see it when I believe it': Rodney King and the prison-house of video." In V. C. Sobchack (Ed.), *The persistence of history*. Routledge.

### Viewing

Abraham Zapruder's film of President John F. Kennedy's assassination – multiple versions online  
George Holliday's video of the Rodney King arrest – multiple versions online

Watch these two short films, as well as your choice of:

*Capturing the Friedmans* (dir. Andrew Jarecki, 2003). **DVD copy on reserve.**

OR

*Grizzly Man* (dir. Werner Herzog, 2005). **DVD copy on reserve.**

#### **Assignment: Short paper #4**

Both *Capturing the Friedmans* and *Grizzly Man* have passages where home movie material is declared off-limits—too private, or too disturbing, to show to an audience. In *Capturing the Friedmans*, Jarecki chooses to show David Friedman's video diary clips, whereas Herzog shows only people's reactions to the sound recorded on Timothy Treadwell's last tape. Discuss the director's decision in the case of whichever film you chose to watch this week, and consider how you might handle a similar situation as a

footage owner/creator, exhibitor, or director of a new work that incorporates equally sensitive material. (If you watched both features, feel free to compare and contrast.)

### April 13

#### Week 12: Re-use and re-imagining

- Viral videos
- Intellectual property, sampling, forwarding
- The concept intellectual property and legal doctrine of fair use
- Reuse of media in new productions
- Does scientific research constitute a part of “public history”?

**Progress report on term projects due! Email or turn in hard copy by end of class period.**

#### Readings

*NFPF Guide*: **Read Chapters 7, 8, and 9**, “Cataloging,” “Legal Context,” and “Access”, pp. 70-92.

*Mining the Home Movie*: **Read Chapter 16**, “Deteriorating memories: Blurring fact and fiction in home movies in India,” pp. 168-184.

Center for Social Media. (2005). *Documentary Filmmakers’ Statement of Best Practices in Fair Use*. Online: <http://www.centerforsocialmedia.org/fair-use/best-practices/documentary/documentary-filmmakers-statement-best-practices-fair-use>.

Society of American Archivists. (2009). *Orphan Works: Statement of Best Practices*. Online: <http://www.archivists.org/standards/OWBP-V4.pdf>.

#### Viewing

*I for India* (dir. Sandhya Suri, 2005). **DVD copy on reserve.**

### April 20

#### Week 13: The future of amateur media: What comes next?

- New genres? Vlogs, reaction videos, others?
- The problem of ephemerality: How will we maintain access to all of this through technological changes?
- How has YouTube changed since it started? How has it changed the ways in which we watch all kinds of media? Will it last—and if not, what’s next?

#### Readings

\*\*Hilderbrand, L. (2007). YouTube: Where Cultural Memory, L and Copyright Converge. *Film Quarterly*, 61(1), 48-57.

\*\* Orgeron, M., & Orgeron, D. (2007). Familial Pursuits, Editorial Acts: Documentaries after the Age of Home Video. *The Velvet Light Trap*, 60, 47–62.

**April 27**

**Week 14:**

- Student presentations of final projects (part 1)

*No readings this week.*

**May 4 (exam week)**

**Week 15:**

- Student presentations of final projects (part 2)
- “My favorite home movie” viewing: Everyone should email a link before class, or bring a digital copy of a film or video selection we have not covered in our assignments, to watch together on our last day.
- Course evaluations and wrap-up

**Final project papers are due via email (PDF, DOC or DOCX) by midnight on Friday, May 6.**

Required texts

Center for Home Movies. (2010). *Films from Home Movie Day, Vol. 1: Living Room Cinema*. London: Watchmaker Films. (DVD)

Ishizuka, K. L., & Zimmermann, P. R. (Eds.). (2008). *Mining the Home Movie: Excavations in Histories and Memories*. Berkeley: University of California Press.

National Film Preservation Foundation. (2004). *The Film Preservation Guide: The Basics for Archives, Libraries, and Museums*. San Francisco: NFPF. (PDF available online at <http://www.filmpreservation.org>.)

Recommended viewing (plus other selections, as assigned)

Abraham Zapruder’s film of the Kennedy assassination (1963) (and other films made that day)

*Capturing the Friedmans* (dir. Andrew Jarecki, 2003)

*Deep Water* (dir. Louise Osmond, Jerry Rothwell, 2006)

*Disneyland Dream* (dir. Robbins Barstow, 1965)

*Falkenau, the Impossible: Sam Fuller Remembers* (dir. Emil Weiss, 1988)

*Family Album* (dir. Alan Berliner, 1986)

George Holliday’s video of the Rodney King arrest (1991)

*Grizzly Man* (dir. Werner Herzog, 2005)

*Harold’s Home Movies* (dir. Jason Plourde, Sean West, 2005)

*I for India* (dir. Sandhya Suri, 2005)

*Multiple Sclerosis* (dir. Sid Laverents, 1970)

*Private Century* (dir. Jan Siskel, 2006)

*The Real Dirt on Farmer John* (dir. Taggart Siegel, 2005)

*Think of Me First as a Person* (dir. Dwight Core Sr., George Ingmire, 1975)

*Topaz* (dir. David Tatsuno, 1945)

### Web sites and online resources

One hundred years of film sizes. <http://www.xs4all.nl/~wichm/filmsize.html>  
The Film Preservation Guide. <http://www.filmpreservation.org>  
Film Forever: The Home Film Preservation Guide. <http://www.filmforever.org>  
Home Movie Day. <http://www.homemovieday.com>  
Home and Amateur. <http://amateurism.wordpress.com/>  
The Internet Archive. <http://www.archive.org>  
Moving Image Collections Online. <http://www.mic.loc.gov>

## **ASSIGNMENTS AND GRADING**

**Responses to readings:** Four short papers, 5% each; total, 20% of final grade

Throughout the semester you will be asked to respond to selected course readings in the form of a short (500-750 words, or 2-3 double-spaced pages) paper. These are due at the beginning of class for the week they are assigned. Grading will be based on quality and correctness of writing as well as information content, so be sure to proofread carefully and cite all sources accurately!

**Presentation of readings:** 5% of final grade. During the semester, each student will be asked to present one (or more) of the readings for that week and lead class discussion on related topics.

**Midterm:** Multiple-choice and short-answer, plus one essay. Administered in first half of class. 15% of final grade.

**Term project:** 50% of final grade. See assignment sheet for details.

**Class participation and preparation:** 10% of final grade. Demonstration of familiarity with the assigned readings and viewings; insightful and substantive contributions to class discussions and lectures; and regular, timely attendance will all contribute to your participation grade for the class.