

SPRING 2021 | FMS 200

FILM HISTORY

MON / WED / FRI 12:20 - 1:10 PM
ASU SYNC COURSE

INSTRUCTOR CONTACT INFO

Katherine (Katie) Morrissey (she/her)

Office: RBHL 109

Email: kmorrissey@asu.edu

Office Hours: Mondays & Wednesdays from
11 - 12 pm and by appointment.

01 // COURSE INFORMATION

COURSE DESCRIPTION & OVERVIEW //

As described in the ASU Course Catalog, this course introduces “the technological, aesthetic, social and economic aspects of international film history.” I want you to leave this course with a better understanding of film’s complicated technological, industrial, and formal, and cultural histories. That means looking at key shifts in film technologies, changes in film’s form, the development of common storytelling practices, and the relationship between technology and aesthetics. This also means looking at the ways international film industries and styles have developed over time and influenced each other. Finally, it requires cultural context and for us to consider ways national and cultural contexts have also shaped film over time.

STUDENT LEARNING OUTCOMES //

1. Students will identify key technological and industrial shifts in film history and describe their role in shaping film’s form, styles, and genres.
2. Students will identify a range of national cinemas, film genres, and film styles. Students will describe their formal and aesthetic traits, and assess their cultural and political contexts.
3. Students will develop active/present viewing and reading practices for engaging film history, working with films, and producing formal media analysis.
4. Students will produce forms of writing and analysis common to media studies, conducting research and producing work that contributes to the discipline. Students will articulate why their lines of inquiry matter and how their work is relevant to media studies.
5. Students will deploy leadership and collaborative skills by participating in both individual and small group projects, guiding class discussions, participating in small group activities, and sharing insights and questions with the group.

TEACHING METHODS //

We use the following methods to help you meet learning outcomes:

- **Most Monday and Wednesdays are “live” class sessions.** These days center around discussion, small group activities, and in-class assignments to help you apply and test your knowledge. Generally, Mondays focus on readings/lectures and Wednesdays focus on screenings.
- **Most Fridays are group meeting or at-home work days.** We tend to use the time on Friday to meet in groups and complete group work. When groups don't meet, we'll either have an all-class meeting or you get a working day to start on the next week's materials.
- Class is **discussion and participation heavy.** You learn best by asking questions when you are confused and getting feedback.
- Regular **check-in quizzes** and **group film analysis reports** give you the opportunity to test your awareness of film history and identify areas where support is needed.
- The **midterm and final exams** pull the pieces of the class together. Use these to evaluate your mastery of class material.

CONTENT WARNING //

During this semester we will be discussing a variety of subjects and looking at materials that may represent beliefs and life experiences that are different than your own. The readings and screenings for this course may contain adult material. This includes harsh language, drug use, nudity, violence, sexual violence, and sexual content that ranges from suggestive to highly explicit. It is important that we all approach these materials with maturity and that we are respectful of each other's views.

If you have any reservations, for whatever reason, about watching, reading, or discussing certain types of content, make sure you contact me during the first week of class.

REQUIRED MATERIALS //

Technology

This class is taught via ASU Sync. All students will attend class via Zoom. To ensure we can communicate with each other, everyone needs to attend class with **a device that can use Zoom** and has, at minimum, **a microphone for you to speak into**. If we can't see you, let's make sure we can hear you!

Assignments will always be submitted on Canvas. To ensure you can complete in-class work, everyone needs to attend class with **a device that can access Canvas** and post work there.

Be sure you test out your technology before coming to class. For Zoom, make sure you test your audio, video, and microphone to ensure all are working. For Canvas, make sure you test your device to ensure you can read and submit posts/files.

Textbook & Readings

Film History: An Introduction (4th Edition, 2019) by Kristin Thompson and David Bordwell. ASU Bookstore prices range from \$53.25 to \$124.25 (depending on type purchased). You may save by shopping online. Any additional assigned readings will be available as pdfs on Canvas.

Film Screenings

Full length films will be temporarily available via Canvas and Zoom screenings. A limited amount of media clips will be available on Canvas for class assignments. If you miss a screening, you may need to arrange to screen the film on your own. You will also need access to screening materials for film analysis projects. You are responsible for renting, purchasing, or borrowing any media you missed in class or that you need for major assignments. Costs here typically vary from \$0 - \$20 per film.

Please note: You are responsible for planning ahead, testing files/links, and ensuring you have access to the materials you need in order to complete work on time.

02 // GRADING

% GRADE BREAK DOWN

CLASS PREPARATION & ENGAGEMENT

Class Check-ins	15%
Notes	5%

FILM ANALYSIS REPORTS

Group Reports	30%
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EXAMS

Midterm	25%
Final	25%

TOTAL 100%

Class Preparation & Engagement //

I use **check-in quizzes (15%)** to help you check your understanding of key concepts from the reading and lecture materials. These are given in class and cannot be made up without a serious and compelling reason.

Taking screening notes (5%) is an important habit to develop. Notes give you a record of things you noticed and lets you see patterns. To help you develop this practice I will provide a few quick items to look for with each screening assignment.

Everyone takes notes in their own way. However, I expect you to make a good faith effort at taking notes. Generally, you are expected to have at least one full page of notes per screening assignment. Keep all your notes in one place. They will be collected at the end of the semester and you will receive credit for them.

Film Analysis Reports //

Film analysis reports (30%) are produced in small groups. We can't exhaustively cover all of film history in one semester. Instead, you will have regular opportunities to select a specific type of cinema which you want to study in more detail. Students will be placed in groups based on their interests. Each group is responsible for watching, analyzing, and discussing a particular mode of cinema. At the end of the week, the group will submit a brief report summarizing their findings.

Please note: Barring emergencies, the only way to participate in these assignments is to sign up for a group on time and then participate in your group's work process.

Exams //

Our semester has a **midterm and a final exam (25% each)**. You cannot pass this class without completing both exams. Exams cannot be made up without a serious and compelling reason.

Extra Credit Discussions (3%) //

Everyone benefits when we work through problems and examples together as a class. You have an opportunity to share ideas, links, questions, or respond to others via Yellow Dig. Post with a question, screencap, a clip, a quote from the reading, a link to a relevant piece of media... There are a lot of options! If I can, I'll try to fit them into the class discussion.

To receive credit, **you must submit at least 3 posts and 3 replies on Yellow Dig over the course of the semester**. Your posts must be related to the week's materials. As long as you earn the minimum points on Yellow Dig, you will get the full extra credit points.

03 // CLASS POLICIES

COVID-19 & SPRING 2021 //

The ASU Honor Code stresses achievement, engagement, and **responsibility**. Given the current pandemic, we all need to take additional steps to ensure the health and well-being of the ASU community. Everyone will need to wear masks and practice social distancing in accordance with current ASU guidelines. If a student is not following ASU health guidelines and does not have an exemption from ASU to do so, they will be asked to take action or leave class immediately.

ASU SYNC COURSE

As a course with over 200 students, **FMS 200 will be conducted via ASU Sync only**. This means I will deliver instruction to you at the regularly scheduled meeting day/time via Zoom, and you will be expected to attend class during the regularly scheduled meeting day/time via Zoom. Everyone will attend class “live” on our scheduled days/times and participate remotely in synchronous learning opportunities. Everyone will have access to course materials (e.g., the syllabus, the course outline, instructions and links for assignments) via Canvas.

ILLNESS

If you suspect or know you have COVID-19, please stay home. If you feel well enough, you may continue to attend class via Zoom. If not, let me know you are ill, and we will negotiate your make-up work when you are feeling better.

Medical Assistance: [ASU Health Services](#) offers free testing. Tests can be scheduled through [My Health Portal](#).

Cleared to Return: According to [Student FAQs](#): “To return to campus, students... must demonstrate that they have met the criteria set by the Maricopa County and state health departments:

1. At least 10 days since symptoms first appeared **and**
2. At least 24 hours with no fever without fever-reducing medication **and**
3. Symptoms have improved.

Students who are under the care of ASU Health Services will be cleared by those providers. Students can also provide a letter from an outside medical provider or proof of negative tests to [ASU Health Services](#) for verification and approval.”

ATTENDANCE //

Given the current pandemic, there is no mandatory attendance policy. However, some assignments can only be completed if you are prepared for and engaged with each week's materials. These are designed to reward sustained participation, while not penalizing you for any illness or emergencies you encounter on the way.

If you have a serious and compelling reason for missing class or an assignment, I will work with you to manage the effect on your final grade. However, this needs to be determined on a case-by-case basis. In these circumstances, you should contact me as quickly as possible to discuss the situation.

Students are not penalized for time taken for [university sanctioned events and religious observances](#) as designated by the Office of the Executive Vice President and Provost. Accommodation will be provided for both attendance and assignments that fall on these days.

LATE WORK //

I assign deadlines to keep everyone on track and to help you succeed. However, life happens. I have programmed in some wiggle room to help:

- **Film analysis reports** have a 48-hour window for late submissions. Every 24 hours, the group grade drops 10 additional points.
- Given the nature of the **check-in quizzes** it is not possible to turn these assignments in late. Instead, your lowest 5 grades will be dropped. Take the opportunity to make up the missed work during a different week of class.
- Barring emergencies, no make-up exams will be given for the **midterm or the final**. If you have an emergency and miss an exam, you have 14 days to contact me to discuss the possibility of a make-up exam.

EMAIL & CANVAS //

Part of my job is to help students prepare for professional careers. As such, our relationship needs to be a professional one. When you contact me, please format your messages accordingly. If you have not written more professional-style emails before, here's a handy guide: www.wikihow.com/Email-a-Professor.

During standard working hours (M - F, 9-5), I generally respond to messages quickly. However, you should expect a response within 1-2 working days. If you contact me outside of standard work hours my reply may take longer.

Check Canvas regularly. If you do not like to use ASU email, you can set it up to forward elsewhere. Whatever method you choose, keep an eye on your ASU address and on Canvas so that you do not miss important messages.

ETHICS & CONDUCT //

We need to work together to create a supportive, respectful, and constructive learning environment. If something related to our class is making it challenging for you to learn, feel safe, or feel comfortable participating please let me know as soon as you possibly can.

Academic honesty is expected of all students in all examinations, papers, laboratory work, academic transactions and records. The possible sanctions for academic dishonesty include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal. For more information, see ASU's [Academic Integrity Policy and Student Honor Code](#).

Safety and wellbeing are critical to learning. In accordance with the ASU Student Services Manual 104-2, any instance of threatening, harassing, or violent behavior will be reported both to the ASU Police Department and to the Office of the Dean of Students.

If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

ENSURING ACCESSIBILITY //

If you prefer captioned media, for any reason, please contact me. Generally, most film screenings have captions available. However, some of these materials may be more accessible than others. Talk with me about arranging supplementary materials/support for anything that isn't automatically captioned.

Course materials are typically made available on Canvas in ways that should allow students to enlarge their display or view in high-contrast. However, I'm always testing new tools. Let me know if you're having issues and I will do my best to accommodate you.

Qualified students with disabilities who will require disability accommodations are encouraged to make their requests to me at the beginning of the semester either during office hours or by appointment. Note: Prior to receiving disability accommodations, verification of eligibility from Student Accessibility and Inclusive Learning Services (SAILS) is required. Disability information is confidential.

Establishing Eligibility for Disability Accommodations: Students who feel they will need disability accommodations in this class but have not registered with SAILS should contact SAILS immediately. Their Tempe office is located on the first floor of the Matthews Center Building. SAILS staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: <https://eoss.asu.edu/drc>. Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

04 // STEPS FOR SUCCESS

IF YOU NEED TO MISS A CLASS:

- **Make sure you still turn in all your work.** You don't want to lose assignment credit!
- All class materials are posted on Canvas. Look them up and **make sure you're prepared for the next class.**
- **Speak with classmates** to collect class notes and check on announcements.
- **Consider coming to my Zoom office hours** to review missed material and ask questions.

DEALING WITH TECHNOLOGY:

- Make sure you're testing out technology and troubleshooting issues **ahead of time.**
- If you run into problems with Canvas, **get tech support** from the [ASU Help Desk](#) ASAP.
- **Leave yourself time** to export/upload files. Doing this last minute leaves you open to problems and missed deadlines.
- If you run into serious and unavoidable tech issues, contact me ASAP. Depending on the circumstances, I may be able to work with you on a deadline extension.

IF YOU NEED TO MEET REGARDING GRADES/DRAFTS:

I would love to meet to discuss your work. Before we meet, please do the following:

1. **Give me a heads up** if you want to discuss a lengthy draft. I may be able to review the draft before you arrive.
2. **Review the relevant assignment(s)** before you arrive. This way the particulars will be fresh in your brain.
3. **Review the work you want to discuss.** If it's graded, **review the grading rubric and feedback.** Try to get a sense of what you do and don't already know, this will help guide your questions.
4. When possible, **bring a copy of your work and your notes** on it. Then, when I give you feedback, I'll be building on what you know, instead of repeating things you've already figured out.
5. **Bring a list of questions** about the work and/or your plans to revise it.

Our meetings won't be productive if you don't prepare. Make sure you take the time to do this. Otherwise we may need to reschedule.

Keep in mind, **grades are not negotiable.** To be fair to everyone, grades are determined based on how well you've met/exceeded requirements. Typically, grades can only be adjusted if an error has occurred. For more information about grades, see the [Grading and Assessment Handout](#).

OUR WEEKLY SCHEDULE //

Use our typical weekly schedule to help you plan out your semester. My Zoom office hours are Mondays and Wednesdays 11 am - 12 pm. I am also available by appointment. Use these times to meet with me, check on course materials/assignments, bring drafts, and ask for feedback.

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
Class meets. Process reading/ lecture.		Class meets. Process screenings.		Group Work & Working Day. Meet in groups & do film analysis report. Start next week's reading/ lecture.		
Class Check-in.		Class Check-in.		Group Reports Due.		

04 // ASU RESOURCES

ACADEMIC SUPPORT //

University Academic Success Programs (UASP) provides free services to help you succeed academically at ASU. Students who take advantage of these services tend to perform better academically. Their tutors can help you develop your academic skills in writing and analysis, develop customized work and study habits, figure out what you know, and what you still need to learn.

<https://tutoring.asu.edu/>

TECHNOLOGY SUPPORT //

If you are having issues with Canvas or anything technology you use for school, contact the ASU Help Desk: <https://myasu.force.com/>.

BASIC NEEDS //

It is difficult to learn when you are hungry, unsafe, or insecure about your well being. Any student who has difficulty affording groceries or accessing sufficient food to eat every day, who lacks a safe and stable place to live, or who is grappling with concerns such as mental or physical health, loss and grief, justice system involvement, immigration status, or persistent discrimination, violence, or trauma, including [sexual violence](#), and believes this may affect their performance in the course, is urged to contact one or more of the following for support:

- ASU [Dean of Students](#) - Student Advocacy and Assistance [480-965-6547]
- ASU [Counseling Services](#) [480-965-6146 or after business hours, 480-921-1006]
- ASU [Campus Safety](#)

Because online students live in various locations, search online for “basic needs information and referral” or “crisis hotline and services” to access resources or advocacy organizations near you.

If you are comfortable doing so, please notify me or any relevant instructors. This allows us to provide any resources we have available.

CORONAVIRUS //

Each of you is experiencing the pandemic in ways both familiar and unique. You may be grieving the loss of family and friends, or be disturbed by the conditions in which you now live, learn, work, etc. You may have health concerns, new or more intense responsibilities, food insecurity, housing instability, employment or financial pressures, etc. Some of you are living in town and others are located elsewhere, so the impact of the pandemic will vary.

ASU has its plan and resources (see, for example: [ASU COVID-19 Guide](#), the [ASU COVID-19 FAQ pages](#), [ASU Health Services](#), [ASU Counseling Services](#), and [ASU testing information site](#)), and you have your own priorities and needs to consider. I will be checking in with you all on a regular basis, but in the meantime, or at any point if your circumstances change, please let me know so that I can work with you to help you adjust or achieve your goals.

STUDENT DISCLOSURES OF SEXUAL VIOLENCE //

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/faqs>.

As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence. ASU Counseling Services, <https://eoss.asu.edu/counseling> is available if you wish to discuss any concerns confidentially and privately. ASU online students may access 360 Life Services, <https://goto.asuonline.asu.edu/success/online-resources.html>.

COURSE CALENDAR

TOPIC	DATE	READINGS & SCREENINGS	ASSIGNMENTS
Introduction to the Class	1/11		
Early & Pre-Sound Period			
Technology & Form Develops (W1)	1/13	Ch. 1 [3-21] & Ch. 2 [22-32]	1/13 Check-In
	1/15	Ch. 2 [33-43]	1/15 Check-In
Beginnings of Hollywood & National Cinemas (W2)	1/18	[School Closed for Martin Luther King Jr. Day]	
	1/20	Ch. 3 [44-66]	1/20 Check-In
	1/22	Screening: The Cheat	1/22 Check-In 1/23 W3 Sign Ups
Play With Form (W3)	1/25	Ch. 4 [71-73, 74-83] Ch. 5 [86-87, 88-94, 94-95] Ch. 6 [103-106, 108-121]	1/25 Check-In
	1/27	Screening Options: Smiling Madame Beudet (impressionism) Cabinet of Dr. Caligari (expressionism) The Last Laugh (kammerspiel) Strike (montage)	1/27 Check-in
	1/29	Group Meetings	1/29 Group Report #1 1/30 W4 Sign Ups
Industry & Genre Shifts (W4)	2/1	Ch. 7 [124-138, 143-144] Ch. 8 [147-149, 153-163]	2/1 Check-In
	2/3	Screening Options: The General (Silent Hollywood) Body & Soul (Black cinema) Man With a Movie Camera (city symphony) Experimental Cinema Shorts, 1920s	2/3 Check-In
	2/5	Group Meetings	2/5 Group Report #2

COURSE CALENDAR

Introduction of Sound			
Sound Technology Develops (W5)	2/8	Ch. 9 (172-188)	2/8 Check-In
	2/10	Screening: M	2/10 Check-In
	2/12	Working Day	2/13 W6 Sign Ups
Classical Hollywood (W6)	2/15	Ch. 10 (189-199, 204-210)	2/15 Check-In
	2/17	Screening Options: The Invisible Man (Horror) It Happened One Night (Screwball)	2/17 Check-In
	2/19	Group Meetings	2/19 Group Report #3 2/20 W7 Sign Ups
National Cinemas (W7)	2/22	Ch. 11 (213-228) Ch. 13 (252-261)	2/22 Check-In
	2/24	Screening Options: Sabotage (UK) Osaka Elegy (Japan) The Rules of the Game (France)	2/24 Check-In
	2/26	Group Meetings	2/26 Group Report #4
Midterm (W8)	3/1 to 3/5	No formal class meetings. Optional: Schedule Meeting w/Instructor	3/5 Midterm Due
Post-WWII Period			
Post-War Cinema (W9)	3/8	Ch. 15 (291-300) Ch. 16 (316-329)	3/8 Check-In
	3/10	Working Day. Class canceled and moved to Friday due to instructor illness.	
	3/12	Screening: Bicycle Thieves	3/12 Check-In 3/13 W10 Sign Ups
New Waves & Styles (W10)	3/15	Ch. 20 (393-401) Ch. 21 (441-455)	3/15 Check-In

COURSE CALENDAR

	3/17	Screening Options: Breathless (New Wave) Maya Deren & Kenneth Anger (Experimental)	3/17 Check-In
	3/19	Group Meetings	3/19 Group Report #5 3/20 W11 Sign Ups
New Models			
Hollywood Falls & Rises (W11)	3/22	Ch. 22 [461-476] Ch. 28 [653-659, 667-672, 675-682]	3/22 Check-In
	3/24	Screening Options: Butch Cassidy (New Hollywood) Jaws (Early Blockbusters) Waiting to Exhale (Medium Budget) My Own Private Idaho (Independent)	3/24 Check-In
	3/26	Group Meetings	3/26 Group Report #6 3/27 W12 Sign Ups
National Cinemas (W12)	3/29	Ch. 11 [229-230] Ch. 18 [365-369] Ch. 26 [590-619]	3/29 Check-in
	3/31	Screening Options: Up North (Nigeria) Y Tu Mamá También (Mexico) Rang De Basanti (India) Offside (Iran)	3/31 Check-in
	4/2	Group Meetings	4/2 Group Report #7 4/3 W13 Sign Ups
Global Film Culture (W13)	4/5	Ch. 27 [645-651] Ch. 28 [659-664] Ch. 29 [686-702]	4/5 Check-In
	4/7	Screening Options: Hero Attack the Block Tinker Tailor Soldier Spy The Bling Ring	4/7 Check-In

COURSE CALENDAR

	4/9	Group Meetings	4/9 Group Report #8 4/10 W14 Sign Ups
Digital Cinema (W14)	4/12	Ch. 30 (703-723) OPTIONAL Reread: Ch. 28 (655-664)	4/12 Check-In
	4/14	Screening Options: Tangerine Zero Dark Thirty Life of Pi	4/14 Check-In
	4/16	Group Meetings	4/16 Group Report #9 4/16 Make-Up Report
Final [W15]	4/19 to 4/23	No formal class meetings. Optional: Schedule Meeting w/Instructor	4/23 Final Due 4/23 Screening Notes Due