



# New Mexico State University Carlsbad

## CMT 170

### History of Film – A Global Perspective

Spring 2016, C71

Online – 3 credits

**Faculty:** Jessica Johnston

**Office Hours:** Tuesdays, 12-2pm

**Office Location:** Online (Canvas Chat)

**Email address:** jj131112@nmsu.edu

#### COURSE DESCRIPTION

CMT 170 explores the history of cinema from the earliest 19<sup>th</sup> century developments to the present digital video revolution. It offers students a broader base of understanding of the tools and methodologies used in the craft of filmmaking.

This course consists of weekly readings and independent film viewings, meaning that students will be expected to read and watch films on their own time before online class discussions. Coursework will have students produce a weekly journal response to the readings and films, along with a discussion post sharing ideas and perspectives on the week's screening with the rest of the class. Throughout the semester, one essay and one semester project will be assigned in order to help students better engage with the implications behind film history's development and how it has contributed to the infrastructure of today's international industry.

#### PRE-REQUISITES/CO-REQUISITES

No pre-requisites needed, although an interest in cinema and experience in video production may allow students to further benefit academically and professionally.

#### REQUIRED TEXTS AND MATERIALS

- *Film History, An Introduction* (Ed. 3) by Kristin Thompson and David Bordwell (because this book is expensive, I recommend renting it through Amazon for \$30)
- Ability to stream or rent films for class (I will always try to have a “free” option available each week, but it may be helpful to have either a Netflix or Hulu Plus account. You can get one for \$7.99/mo.)

#### TECHNOLOGY EXPECTATIONS

In order to succeed in this course, students should have the following minimum technical skills: creating documents in Microsoft Word, submitting files on Canvas, logging into and utilizing NMSU email, downloading and installing appropriate software (noted on next page), navigating Canvas and downloading/opening files, and formatting papers using APA (a style guide can be

found [here](#)).

Students must be up-to-date with software and system requirements in order to stream films online. Software required include [Adobe Flash Player](#) 11.1 or above and [HTML5 player or Silverlight](#) to watch content on Netflix. Internet browsers (Internet Explorer 10+, Firefox 15.0+, Safari 5+, or Chrome) and computer systems (Microsoft Windows XP SP2, Mac OS X 10.6, or Linux) must be updated, and JavaScript and Cookies should be [enabled](#). Students must also have a strong Internet speed connection (I recommend 1.5 Mbps). You can test your speed [here](#). During the first week of class, I will ask students to test their technology capabilities to ensure they can stream the films smoothly and without interruption.

Students should also have Microsoft Office installed on their computer in order to submit assignments as .doc files. As a student with access to Office 365 through your NMSU email, you should be allowed to download Microsoft Office for free. Log in to your NMSU email, click on Office 365 in the top left corner, and select “Install Now.”

## **GRADUATE OUTCOMES**

Upon graduation, students of NMSU Carlsbad will be able to satisfactorily demonstrate:

- Effective communication skills in reading, writing, listening, and speaking
- Basic critical thinking skills
- An understanding of the obligations of effective citizenship in a democratic society
- An understanding of the fundamental concepts of mathematics and science
- Appropriate technological literacy and skills for personal and professional use
- An understanding of the fundamental concepts for analyzing significant primary texts and/or works of art, including fine arts, literature music, theater, and film

## **STUDENT LEARNING OUTCOMES**

Upon successful completion of this course, students will be able to:

1. Distinguish various historic film movements, terminology, key people, and innovations that have contributed to the development of the global film industry.
2. Clearly describe film eras and genres and their influence on the films being viewed.
3. Analyze and interpret aspects of film history and how films have shaped and been shaped by society, politics, and the film industry itself.
4. Create a dialogue with other learners debating the importance and impact of certain films and their presence in historical and current events.

## **GRADING**

Points/Grading conversion:

Grade	Points	Percentage
A+	576-600	96-100
A	570	95
A-	540-564	90-94
B+	516-534	86-89
B	510	85
B-	480-504	80-84
C+	456-474	76-79
C	450	75
C-	420-444	70-74
D+	396-414	66-69
D	390	65
D-	360-384	60-64
F	0-354	0-59

Any factors affecting grades:

Journal responses are graded based on completion and quality of the answers provided (a rubric can be found on the next page). Students are allowed to miss up to 2 journal responses without grade penalty. Students are also allowed to miss 1 discussion post without grade penalty. A missed discussion post includes any post not made by the deadline or contains incomplete work (ex. failure to respond to all questions, failure to reply to at least 2 classmates). Discussion posts and journal responses missed thereafter will be recorded as zeros and cannot be made up.

Graded Exercises:

Assignments	Grade Distribution
Weekly Discussion Posts (due 11:59pm Saturday)	25% (150 points)
Journal Responses (due 11:59pm Thursday)	10% (60 points)
Midterm Essay (due 11:59pm Saturday, March 26)	25% (150 points)
Final Semester Project (due 11:59pm Wednesday, May 11)	40% (240 points)

**ASSIGNMENT AND PARTICIPATION DESCRIPTION**

Film Viewings

Each week, students will watch at least ONE of the two film options available. For shorter films, the course calendar will indicate that students will need to watch both film options. These films will be relevant to the various film movements and topics presented in the week's readings and aid students in producing a more nuanced discussion post. Many of the films can be viewed on YouTube or on other free streaming sites, but others may require students to have accounts on websites like Netflix or Hulu Plus (\$7.99/mo). Other options include streaming films on Amazon Instant Video (\$2.99 rental fee) or finding them at local libraries and video rental distributors. For those students who require closed captioning subtitles, please notify me at the beginning of the course so I can ensure that any changes to course content accommodate your needs.

Journal Responses

Using the form provided on Canvas, students will take notes for each film viewed. The journal response will also ask students to reflect on key concepts and terms learned from the readings and analyze how they understand each film's connection and significance to relevant historical events. Each response is worth 4 points and will be graded using the following rubric:

- 1 pt. – did not complete the full form; responses seem irrelevant or off topic and do not touch on the film and readings
- 2 pt. – did not complete the full form; responses do not delve into details or draw on aspects from the film and readings
- 3 pt. – completed the full form; could use more thought behind responses, clearer language, or connections between the film and readings
- 4 pt. – completed the full form and provided detailed responses drawing on the film and readings

### Discussion Posts and Responses

Students will be expected to compose a weekly discussion post (min. 100 words) on the appropriate Canvas discussion board, responding to a set of questions related to the readings and screening. Additionally, students will reply to at least 2 classmates by Saturday (min. 50 words). From time to time I will chime in, but for the most part discussions will be amongst students. In total, 15 posts will be created worth 10 points each.

### Midterm Essay

Around mid-semester, students will compose an essay based on one or more of the films and periods studied thus far. Students will select a prompt I have provided (or come up with one of their own, approved by me first), and write 4-5 double-spaced pages following APA guidelines (style guide provided on Canvas). Students will be assigned to peer review groups in order to share their rough drafts with one another for critical feedback using a form I will provide. Students will then submit their final drafts to me after revising their essays.

### Final Semester Project

For the final project, students will have the choice of completing either a research paper OR video project based on the films, cinematic movements, and theories studied in the course. Students who elect to do the video project MUST have access to their own equipment and software—I cannot provide anyone with these tools.

If students choose to write a research paper, they will devise a research question based on a topic in the film industry that interests them. This topic might center upon political or societal issues occurring at the time and how these issues intersect with the film industry, or it might apply an important theory from film criticism to a particular film or films. Essays should be 5-8 double-spaced pages following APA guidelines and should have a minimum of 4 scholarly sources included in the bibliography. More information will be provided later in the semester. Project proposals will be sent to me a few weeks before the project is due.

If students choose to create a video project, they should pick a particular film movement or auteur being studied to provide the framework for their video utilizing themes and techniques from their chosen film movement or auteur. The script (consisting of 3-5 pages in standard screenwriting format) will be submitted a few weeks prior to the project's due date. Students should email me if this option interests them.

## FEEDBACK AND CONTACTING ME

For journal responses, I will provide some feedback at the beginning in order to help students orient themselves to these weekly assignments (expect comments within a week after each deadline). Midterm essays and final projects will have feedback 1-2 weeks after those deadlines. For any questions or concerns, I can be reached by email ([jejohnston90@gmail.com](mailto:jejohnston90@gmail.com)) or during my online office hours on Canvas Chat (Tuesdays, 12-2pm). I'm usually very prompt when responding to emails, but please give me up to 24 hours to reply before emailing me again. I can also be reached by phone (575-706-1799), but I ask that this only be reserved for emergencies. When emailing me, please include your full name and the class you're emailing me about. You can also just address me as Jessica (not Professor or Dr. – I'm only a PhD student at the moment).

## COURSE OUTLINE

Though this class is online, students are expected to treat it like any other face-to-face class. This means that students cannot work ahead and should complete the coursework week by week. I can make exceptions for special circumstances, but I must be notified at the beginning of the semester. Below is a schedule for how the course will be organized:

**Sunday** – Reading, notes, and film viewing are confirmed

**Monday-Wednesday** – Students make time for reading, film viewing, and journal response

**Thursday** – Journal response due by 11:59pm

**Friday-Saturday** – Discussion posts and responses to at least 2 classmates due by 11:59pm  
Saturday

## COURSE CALENDAR

Week	Lecture Topic	Reading	Screening
1- Jan. 20-23	Course Introduction and Tour	Course Syllabus, Technology and Plagiarism Agreement	No Screening – Student Introductions on Discussion Board
2 – Jan. 24-30 *Last Day to Add/Change (1/29)	The Invention and Early Years of Cinema	Chapter 1 (pgs. 3-21)	1) <i>First Films</i> (1895), dir. Lumiere Brothers,  2) <i>A Trip to the Moon</i> (1902), dir. George Melies  3) <i>The Great Train Robbery</i> (1903), dir. Edwin S. Porter
3 –	The International	Chapters 2 (pgs. 22-42)	1) Clip from <i>The Birth</i>

Jan. 31-Feb.6	Expansion of the Cinema	and parts of 3 (pgs. 55-67)	<p><i>of a Nation</i> (1915), dir. D.W. Griffith</p> <p>2) <i>The Student of Prague</i> (1913), dir. Stellan Rye</p> <p>OR</p> <p><i>The Poor Little Rich Girl</i> (1917), dir. Maurice Tourneur</p>
4 – Feb. 7-13	The Late Silent Era	Chapters 7 (pgs. 128-151) and parts of 8 (pgs. 152-158)	<p>1) News reel from Rudolph Valentino's death announcement</p> <p>2) <i>The Cabinet of Dr. Caligari</i> (1920), dir. Robert Wiene OR <i>Metropolis</i> (1927), dir. Fritz Lang</p>
5 – Feb. 14-20	The Introduction of Sound	Chapter 9 (pgs. 177-194)	<p>1) Clip from <i>The Jazz Singer</i> (1927), dir. Alan Crosland</p> <p>2) <i>Modern Times</i> (1936), dir. Charlie Chaplin OR <i>The Blue Angel</i> (1930), dir. Joseph Sternberg</p>
6 – Feb. 21-27	The Studio System	Chapter 10 (pgs. 195-218)	<p>1) Video on the history of film censorship</p> <p>2) <i>Citizen Kane</i> (1941), dir. Orson Welles</p> <p>OR</p> <p><i>To Be or Not to Be</i> (1942), dir. Ernst Lubitsch</p>
7 – Feb. 28-Mar. 5	Film Movements During WWII  *Midterm Essay Assigned	Chapters 12 (pgs. 239-258)	<p><i>The Triumph of the Will</i> (1935), dir. Leni Riefenstahl</p> <p>OR</p> <p><i>Jud Suss</i> (1940), dir. Veit Harlan</p>
8 –	American Postwar Era	Chapter 15 (pgs. 298-323)	1) Smell-O-Vision

Mar. 6-12	*Midterm Rough Drafts Emailed to Peers (Due 11:59pm Saturday, March 12)		video  2) <i>Some Like it Hot</i> (1959), dir. Billy Wilder OR <i>Rear Window</i> (1954), dir. Alfred Hitchcock
9 – Mar. 13-19	Spring Break – No Class	No Reading	No Screening
10 – Mar. 20-26	Postwar International Cinema  *Midterm Essay Due 11:59pm Saturday, March 26	Chapters 16 (pgs. 324-357) and parts of 18 (pgs. 358-363)	1) Clip from <i>Throne of Blood</i> (1957), dir. Akira Kurosawa  2) <i>Umberto D.</i> (1952), dir. Vittorio De Sica OR <i>The Bicycle Thief</i> (1948), dir. Vittorio De Sica
11 – Mar. 27-Apr. 2 *Last Day to Drop with a “W” (3/28)	Auteur Theory and French New Wave  *Final Project Assigned	Parts of Chapter 19 (pgs. 381-383) and 20 (pgs. 403-418)	1) Video on Auteur Theory  2) <i>Breathless</i> (1960), dir. Jean-Luc Godard OR <i>8 ½</i> (1963), dir. Federico Fellini
12 – Apr. 3-9	Documentary and Experimental Cinema	Chapter 21 (pgs. 439-469)	1) Documentary of your choice  2) <i>Meshes of the Afternoon</i> (1943), dir. Maya Deren 3) <i>Rabbit’s Moon</i> (1950), dir. Kenneth Anger  4) “Andy Warhol Eats a Hamburger” (1980), dir. Andy Warhol
13 –	New Hollywood from	Chapter 22 (pgs. 472-493)	1) Video on the history

Apr. 10-16	1960-1980  *Final Project Proposals Due 11:59pm Saturday, April 16		of fake blood  2) <i>Apocalypse Now</i> (1979), dir. Francis Ford Coppola OR <i>Bonnie and Clyde</i> (1967), dir. Arthur Penn
14 – Apr. 17-23 *Last Day to Withdraw (4/22)	Developing International Cinema	Chapter 26 (pgs. 599-626)	1) Video on cinema diaspora  2) <i>Tsotsi</i> (2005), dir. Gavin Hood OR <i>Monsoon Wedding</i> (2001), dir. Mira Nair
15 – Apr. 24-30	Post-1980s American Cinema and the Entertainment Economy	Chapter 28 (pgs. 661-693) and review on independent cinema	<i>Pulp Fiction</i> (1994), dir. Quentin Tarantino OR <i>Clerks</i> (1994), dir. Kevin Smith
16 – May 1-7	Digital Technology and the Cinema	Part of Chapter 29 (pgs. 709-712) and Chapter 30 (pgs. 714-736)	1) Trailer swede  2) <i>Ex Machina</i> (2015), dir. Alex Garland OR <i>Nightcrawler</i> (2014), dir. Dan Gilroy
17 – May 8-14	No Class  *Final Projects Due 11:59pm Wednesday, May 11	No Reading	No Screening

### **POLICIES AND PROCEDURES**

Students are responsible for procedures and policies contained and addressed in the NMSU Main Campus Student Handbook (<http://studenthandbook.nmsu.edu/>) and/or the NMSU Carlsbad Student Handbook (<http://carlsbad.nmsu.edu/students/all-students/student-handbook/>).

### **PLAGIARISM STATEMENT**

Plagiarism is the deliberate or unintentional act of using another person's work as your own for credit. Failing to maintain academic honesty is subject to a grade of F and further disciplinary actions as stated in the Student Handbook (link provided above). For this course, students are expected to read and sign an Academic Honesty Statement provided in Unit 0.

## **STUDENTS WITH DISABILITIES**

Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act (ADA) covers issues relating to disability and accommodations. If a student has questions or needs an accommodation in the classroom (all medical information is treated confidentially), contact:

**NMSU Carlsbad:** Haley Jones, Special Accessibility Services Coordinator, Room 107  
Phone: 575-234-932, E-mail: [hmjones@nmsu.edu](mailto:hmjones@nmsu.edu), Website: <http://carlsbad.nmsu.edu/>

**NMSU Main Campus:** Trudy Larkin, Director of Student Accessibility Services, Corbett Center Student Union, Room 208, Phone: 575-646-6840, E-mail: [sas@nmsu.edu](mailto:sas@nmsu.edu),  
Website: <http://sas.nmsu.edu/>

NMSU policy prohibits discrimination on the basis of age, ancestry, color, disability, gender identity, genetic information, national origin, race, religion, retaliation, serious medical condition, sex, sexual orientation, spousal affiliation and protected veterans status. Furthermore, Title IX prohibits sex discrimination to include sexual misconduct, sexual violence, sexual harassment and retaliation.

For more information on discrimination issues, Title IX or NMSU's complaint process contact:  
Gerard Nevarez or Agustin Diaz  
Office of Institutional Equity (OIE) – O'Loughlin House  
Phone: 575-646-3635 E-mail: [equity@nmsu.edu](mailto:equity@nmsu.edu) Website: <http://nmsu.edu/~eeo/>

## **ACADEMIC SUPPORT SERVICES**

### **Library and Media Center**

The NMSU Libraries provide digital access to a variety of academic resources and supplemental print material. Faculty, staff, current students in NMSU Carlsbad certificate programs, associate degree and transfer programs have 24/7 remote access to the electronic network of learning resources and shared NMSU Libraries' catalog. The librarian provides orientation and information literacy training to faculty and their students upon appointment. The main campus library is open 7 days a week, Monday through Thursday 7:30 a.m. to 2 a.m., Friday, 7:30 a.m. to 8 p.m. and during the semester, Saturday 9 a.m. to 6 p.m. and Sunday 10 a.m. to 2 a.m. The library provides student access to laptop computers, digital cameras, and Flip® video cameras for check-out. A pleasant and comfortable setting, the library provides reading and study rooms for individual and group study or discussion. Click [here](#) to learn more about the NMSU Carlsbad Library and its hours of operation.

### **Campus Tutoring**

NMSU Main Campus offers free, face-to-face tutoring five days a week at the Campus Tutoring Center, located on the 2<sup>nd</sup> floor of Corbett Center Student Union, Room 206. More information on hours available and tutoring subjects can be found at their website (<http://ssc.nmsu.edu/services/campus-tutoring-service/>). Additionally, the Writing Center is an invaluable tool that can assist students at any stage of the writing process. Visit their website to make an appointment (<http://english.nmsu.edu/services/writing-center/>).

The T.E.A.M. (Tutoring in English and Math) Center provides free academic support to NMSU Carlsbad students. The T.E.A.M. Center offers free individual and small group tutoring in math, English (including specific research, writing, and reading skills for all college-level courses) for

both developmental and college-level courses. Students can meet with a tutor by appointment at any point during the semester; some eligible students may enroll in tutoring for credit courses. Visit our staff in IB 253, call us 575.234.1315, or make an appointment through the NMSU Carlsbad website. The T.E.A.M. Center is open Mondays through Thursdays from 8 a.m. to 7 p.m. and Fridays from 8 a.m. to 1 p.m. Click [here](#) to learn more about the NMSU Carlsbad T.E.A.M. Center.

### **Counseling and Student Development Center (CSDC)**

Counseling on main campus can be found in Garcia Annex, Room 100 (<http://counselingcenter.nmsu.edu/counseling-center/>). For NMSU Carlsbad students, the Counseling & Student Development Center (CSDC), Room 107, also supports students step by step through their college experience through:

- Academic Advising
- Special Needs Accommodations
- New Student Orientation and Welcome Week
- Career and Job Placement
- Student Government and Organizations (ASNMSU Carlsbad)
- Dual credit and Early Admission

For more information, please call (575) 234-9337 or visit our [website](#).

### **NETIQUETTE EXPECTATIONS**

According to [The Core Rules of Netiquette](#) by Virginia Shea, Netiquette (known as "Internet etiquette") is a catch-all term for the conventions of politeness and respect recognized in live chats, discussions, and emails. In online learning, Netiquette includes a set of guidelines that everyone should follow to promote appropriate online communication. Here are a few guidelines to follow when posting in online chats, discussions, and emails:

- **Maintain a positive tone:** When communicating online, we often forget that we are communicating with other human beings because we only see a computer screen. You do not see facial expressions, body language, or hear the tone of voice when you read messages. It's easy to misinterpret your correspondent's meaning, so always stop and think about your response before hitting submit. Always ask yourself, "Would I say that to a person's face?"
- **Use appropriate grammar and structure:** In other words, avoid using "R U" instead of "are you." There are some students in class that may not understand this type of communication and it does not enhance anyone's writing or vocabulary skills. [Emoticons](#) are fine as long as they are appropriate. A smile :) is welcome, anything offensive is not.
- **Never use all CAPS:** In online communication, caps are known as shouting, so refrain from using them.
- **Avoid personal attacks and flames:** Do not respond to personal attacks or [flames](#) when responding online. If you believe that you are being attacked, please email your instructor.
- **Avoid Offensive language:** Cursing, racial slurs, and other types of language that would not be appropriate in a face-to-face class are also inappropriate online.

- **Be respectful:** Always be polite and respectful in your discussions. Discussions are constructed so that they will allow you to think critically and offer theory plus opinion. There will be differences in opinions. There will be many viewpoints. Remember: Students taking online courses come from different parts of the country or even other countries. Cultural differences allow us to appreciate different perspectives.

*Adapted from the following website:*

*Albion.com & Ross, S. T. (2011). The Core Rules of Netiquette. Retrieved on July 11, 2013 from <http://www.albion.com/netiquette/corerules.html>*

## **TECHNOLOGY SUPPORT**

- You need to go to [learn.nmsu.edu](http://learn.nmsu.edu) to login into Canvas
- You may use any web browser for Instructure Canvas. However, it is highly recommended that you use [Mozilla Firefox](#) (version 24 or later) or [Google Chrome](#) (version 30 or later) to use the drag and drop capabilities for fast upload.
- Canvas is not dependent on any browser plug-ins. However, these browser plug-ins may still be needed to access documents and tools within Canvas (*recommended versions as of October 2013*):
  - [Adobe Acrobat](#) 11.0 or later
  - [Adobe Flash](#) 11 or later
  - [Adobe Shockwave](#) 12.0 or later
  - [Apple QuickTime](#) 7.7.4 or later
  - [Java](#) 7.40 or later
  - [Microsoft Silverlight](#) 5.1 or later
- If you need help with Canvas, please do the following:
  - click on HELP link in upper right hand corner of the Canvas dashboard,
  - review [Instructure Canvas Student Guide](#),
  - contact the Learning Technology Center (LTC) at Carlsbad Campus 575-234-9263 (M-F: 8:00am-5:00pm Mountain Time) or contact the ICT Help Desk at Las Cruces Campus 575-646-1840 (M-F: 8:00am-5:00pm Mountain Time),
  - email [help@nmsu.edu](mailto:help@nmsu.edu) to get technical help if you are having problem.

## **REVISED DATE**

This syllabus was revised on January 9, 2016.