EXPANDED COURSE DESCRIPTION
FILM AND VIDEO
School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts
FA / FILM 2200 3.0 SECTION A
EARLY CINEMA TO SOUND ERA: 1895 - 1930
FALL 2020 / WINTER 2021

Last Modified Date: 09/01/2020

COURSE CALENDAR DESCRIPTION
Examines the emergence of cinema as a technology, cultural experience, economic structure, and means of artistic expression. Prerequisite: FA/FILM 1400 9.00 or 6.00.
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INSTRUCTOR(S)

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<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Hayashi, Sharon H</td>
<td>Sec. A / LECT / F</td>
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SPECIAL FEATURES

Acknowledgement of Indigenous Peoples and Traditional Territories
We recognize that many Indigenous nations have longstanding relationships with the territories upon which York University campuses are located that precede the establishment of York University. York University acknowledges its presence on the traditional territory of many Indigenous Nations. The area known as Tkaronto has been taken care by the Anishinabek Nation, the Haudenosaunee Confederacy, the Wendat, and the Métis. It is now home to many Indigenous Peoples. We acknowledge the current treaty holders and the Mississaugas of the New Credit First Nation. This territory is subject of the Dish With One Spoon Wampum Belt Covenant, an agreement to peaceably share and care for the Great Lakes region.

Diversity Statement
Cinema and Media as an industry, cultural practice and area of study contributes to ongoing systemic racism through the perpetuation of stereotypes, the underrepresentation of diverse perspectives, characters and stories, and through discrimination in hiring, funding and casting. Today we are living through a period of unprecedented change where many institutions are reflecting on their complicity and committing to action plans that would redress and change historic inequities. These are also sites where new possibilities and aspirations can emerge. We want to be part of that change.

In this course on Early Cinema, I intend to highlight films, filmmakers and analytic methods that embody and embrace diversity: gender, sexuality, disability, socioeconomic status, ethnicity, race, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally or for other students. For more information on how our department is addressing systemic racism, please see our Action Plan:

Course website: eclass.yorku.ca
Course Director: Sharon Hayashi
Zoom Office Hours: By appointment (email for appt)
E-mail: hayashi@yorku.ca
Lecture/Screening: This course is taught by remote teaching and learning and there will be no activities on campus. Pre-recorded (asynchronous) lectures, screenings and readings will be available online in eclass beginning every Friday 9am.

Tutorials:
Tutorials begin on Sept 10 and will be held live (synchronously) on zoom videoconferencing software. Tutorials are small group discussion sessions that are held in conjunction with lectures and screenings. Thursday tutorials will be used as a forum for the discussion of readings, to reinforce or elaborate issues discussed in class, and to provide assignment assistance.

As with the lectures and the screenings, tutorials are mandatory and you are expected to attend unless you have notified your tutorial leader in advance that you will be absent with a legitimate reason. Attendance will be taken. You will already be assigned to one of the 60 minute Thursday tutorials listed below:

Tutorial 1: 12:30
Tutorial 2: 12:30
Tutorial 3: 1:30
Tutorial 4: 1:30
Tutorial 5: 12:30
Tutorial 6: 1:30
Tutorial 7: 12:30
Tutorial 8: 1:30

Technical requirements for taking the course: For the weekly tutorials, please install zoom videoconferencing software on a computer with webcam and microphone, and/or a smart device such as a phone with these features. You will need a stable, higher-speed Internet connection. There are online tests, such as Speedtest, https://www.speedtest.net/ that can be run to determine internet connection and speed.

Useful links for computing information, resources and help for students:
Computing for Students Website https://student.computing.yorku.ca/
Learning Skills Services https://lss.info.yorku.ca/online-learning/
Zoom@YorkU User Reference Guide
Zoom@YorkU Best Practices

Course Management: The Course Director and Tutorial Leaders (Teaching Assistants) will work as a teaching team. The Course Director will coordinate the lectures. The Tutorial Leaders, who are graduate students in the Department of Cinema and Media Arts, will lead tutorial sections of the course. Although problems encountered in the course may be discussed with any member of the team, in most cases it would be appropriate to speak first with your Tutorial Leader.

Course Director Availability:
The Course Director and Tutorial Leaders will hold zoom office hours by appointment. You are encouraged to meet with us; we can discuss any topic or issue you like, including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues that interest you. Unfortunately, most students wait until the week before assignments are due to consult instructors. Don’t get caught in the rush.

E-mail Policy: We will endeavor to answer e-mail as promptly as we can. Allow for one week for a response. Please reserve e-mail for making appointments and for asking brief questions of information.
Substantive discussions about course material and assignments should occur in tutorials and during office hours. There may be times when I will send e-mails to the entire class via moodle. If you regularly use a non-York e-mail account make sure that you forward your emails. See https://google.info.yorku.ca/frequently-asked-questions-for-google-apps/

The course examines the practices, theories and debates surrounding the emergence of cinema from a late 19th century technology and set of social practices to its establishment as a culture industry. The course will cover film exhibition and audience reception, film’s relation to other arts, the transition to sound cinema, issues of gender, sexuality, corporeality, and race. Weekly screenings will include short films, actualities, early comedy, drama, non-fiction, film serials, early sound feature films and contemporary films that help reinforce our understanding of early cinema practices and how these inform emerging cinema practices today. Students will have the opportunity to closely study the work of various relevant filmmakers, theorists, critics and commentators.

Prerequisite: FILM1400 or FILM1401

TOPICS AND CONCEPTS

Early Cinema/Future Cinema, Cinema of Attractions, Visual Culture, Sound, Spectatorship, Stardom, Photogenie, Race, Stereotypes, Archives, Curation, Exhibition

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

- Develop familiarity with theories of cinematic modernity from the period 1895-1930.
- Study the cinema as an emerging technology that combines social practices with technological developments.
- Develop an understanding of the development of practices of film production, distribution, exhibition and reception
- Gain an overview of broad trends in the topic area as well as alternative practices and theories

After taking this course students should be able to:

- Understand the ways in which theories of early cinema history have reformulated the discipline of Cinema and Media Studies.
- Develop the ability to review, present, and critically evaluate qualitative and quantitative information in developing accounts of cinema and media history.
- Develop arguments, judge historiographic theories and models; apply underlying concepts, principles, and techniques of historical analysis; propose solutions to, or frame appropriate questions to historical problems
- Research and write about advanced film theory and historical analysis in preparation for advanced studies.

Weekly Schedule Fall 2020-21
(Note: Topics, screenings, and readings are subject to change--please see eclass for updates)

Week 1: Sept 9 Introduction
Visual Culture and Colonialism
Tutorials start on Sept 10
Emergence of Cinema
Accessing readings and screenings +Weekly tutorials
Required Reading:
none
Further Reading:

Screening:
Buffalo Bill’s Wild West Show (1894) https://www.youtube.com/watch?v=kjIH5AUglos

Referenced Films:

Week 2: Sept 16 Cinema of Attractions, Curation and Exhibition
Discussion of Assignment

Required Reading:

Recommended Reading:

Screenings:
Kinetoscope Films by Edison:
Annabelle’s Serpentine Dance (1895)
Babe Johnson’s Tough Dance
Fatima’s Dance (Censored version)
Strong Man Sandow (1894)
Prof Welton’s Boxing Cats (1894)
Lumiere Brothers Films
Leaving the Factory [Sortie d’Usine] (1895)
Feeding the Baby [Repas de bebe] (1895)
Demolition of a Wall [Demolition d’un mur] (1895)
Sprinkler Sprinkled [L’Arrosseur arose] (1895)
Arrival of a Train [Arrive d’un train] (1895)
Something Good Negro Kiss (1898) William Selig
What Happened in the Tunnel (1903) Edwin S Porter
Laughing Gas (1907) Edwin S Porter
The Big Swallow (1901) James Williamson
The Extraordinary Cab Accident (1903) - Robert W. Paul
Dog Factory (1904) Thomas Edison

https://www.youtube.com/watch?v=ac2fWCwDH9Y

A Fair(y) Use Tale, Media Education Foundation
Explains copyright, public domain and fair use of materials.
http://cyberlaw.stanford.edu/blog/2007/03/fairy-use-tale

MOMA The IMAX of the 1890s HOW TO SEE the First Movies
https://www.youtube.com/watch?v=BBNwiPgknn8

Week 3: Sept 23 Archives
Reading:

Dawson City website:
http://www.picturepalacepictures.com/DAWSON_CITY__FROZEN_TIME.html

Screening:
Lime Kiln Club Film Day (1914) Bert Williams (MOMA)
https://www.youtube.com/watch?v=U-IdQ9APUHI

Interview with Garrett Bradley, director of America (2019) on the use of recently discovered archival footage:
https://www.youtube.com/watch?v=DUOYI-XZSX8


Week 4: Sept 30 Bodies, Gender and Sexuality (Women Action Stars)
Curation Proposal+Bibliography due in tutorials Oct 1

Readings:
Women Film Pioneers Project:
https://wfpp.columbia.edu/


Further Reading:

Screening:
Hazards of Helen: The Escape on the Fast Freight with Helen Holmes (1915), Paul Hurst
https://www.youtube.com/watch?v=EHJRTgkZXJM

Week 5: Oct 7 Photogenie and Transnational Stardom

Reading:

https://ebookcentral.proquest.com/lib/york/detail.action?docID=1170520


Screening:
The Cheat, Cecil B DeMille 1915 US
https://www.youtube.com/watch?v=tLW8U7aP5KA&feature=youtu.be

Laura Ivins, “What is Photogenie?” (videoessay)
https://www.youtube.com/watch?time_continue=229&v=S_wGUZ-mdo8&feature=emb_logo

Week 6 Fall Reading Week –No lectures, screenings or tutorials

Week 7: Oct 21 Spectatorship and the Public Sphere

Reading:
https://www-fulcrum-org.ezproxy.library.yorku.ca/concern/monographs/bc386j723

Screening:
The Sheik (1921) George Melford [York Kanopy]
The Son of the Sheik (1926) George Fitzmaurice [York Kanopy]

Week 8 Oct 28 Remix, Reframe, Remake: Birth of a Nation 1915-- What to do with a racist film when it is a foundational text?

Reading:
Jacqueline Stewart, “Why we can’t turn away from ‘Gone with the Wind’”

Paul D. Miller (DJ Spooky), “Notes for Paul D. Miller's Rebirth of a Nation” (online: http://www.djspooky.com/articles/rebirth.html)

Screenings:
Interview with Paul Miller/DJ Spooky on approach to cinema
https://www.youtube.com/watch?v=Ek6uXeNu7aQ

DJ Spooky trailer for Rebirth of a Nation
https://www.youtube.com/watch?v=kekndjJW3O4

DJ Spooky Rebirth of a Nation at Millennium Park (Full version for reference)
https://www.youtube.com/watch?v=qQNp-VHAueE

The Birth of a Nation (2016) Nate Parker [Criterion on Demand York]
https://media3-criterionpic-com.ezproxy.library.yorku.ca/display/006/wwk770?t=F176836

BlacKkKlansman (2018) Spike Lee [MUBI.com]
Opening Scene:
https://www.youtube.com/watch?v=DoMOVhJw3i0

Ending Scene:
https://www.youtube.com/watch?v=1_QccgBBEHc

Gone with the Wind Jacqueline Stewart TCM Intro
https://www.youtube.com/watch?v=0DF2FKRToiQ

Week 9: Nov 4 Black Spectatorship and Production
Curation Program Due Nov 5

Readings:
https://www-fulcrum-org.ezproxy.library.yorku.ca/concern/monographs/dn39x1977

Recommended Reading:
https://www-fulcrum-org.ezproxy.library.yorku.ca/concern/monographs/08612n890

Screening:
Within Our Gates (1920) Oscar Micheaux [York Kanopy] Watch bonus tracks by Jacqueline Stewart and Charles Musser

Recommended:
Cheryl Dunye, Watermelon Woman, 1996
Interview with Cheryl Dunye:
https://www.youtube.com/watch?v=it7Kra-Aw-g

Daughters of the Dust, 1991, Julie Dash
Julie Dash Interview:
https://www.youtube.com/watch?v=vyidjZMMhw

NYT 28 recommendations for Black History Month
Reconstructing the History of Silent Race Films 1909-1930—a project by UCLA students
http://dhbasecamp.humanities.ucla.edu/afamfilm/

Week 10: Nov 11 Return of the Gaze: Ethnography to Indigenous VR

Reading:
Martha of the North: Apology from the Government of Canada
Saimaqatigiingniq, reconciliation between equals
http://apihtawikosisan.com/2012/04/saimaqatigiingniq-reconciliation-between-equals/

Recommended Reading:


Stephen Marche, “Canada’s Impossible Acknowledgement,” in The New Yorker, Sept 7, 2017
https://www.newyorker.com/culture/culture-desk/canadas-impossible-acknowledgment

Screening:
Nanook of the North(USA, 1922 79 min) Robert Flaherty
https://video-alexanderstreet-com.ezproxy.library.yorku.ca/watch/nanook-of-the-north

Martha of the North (Canada, 2008) Marquise Lepage
https://www-nfb-ca.ezproxy.library.yorku.ca/film/martha_of_the_north_edu/

Savage (2009), Lisa Jackson
https://vimeo.com/68582103

Week 11: Nov 18 Chinese Modern Woman—When Early Cinema is Not Early

Screening:
Wu Yonggang, Shénnü (The Goddess, 1934)
https://www.youtube.com/watch?v=ImgECu4dwtU&feature=youtu.be

The Goddess (1934) 3 min summary
https://www.youtube.com/watch?v=H-X5G9-5B74

Reading:
Zhang Zhen, “An Amorous History of the Silver Screen: The Actress as Vernacular Embodiment in Early Chinese Film Culture” Camera Obscura, 48,16(3) 228-263 (online)

Recommended Reading:


Week 12: Nov 25 Sound

Reading:
Freda Freiberg, “The Transition to Sound in Japan”

Screening:
History of Sound in the Cinema, John Hess (first 17 mins)
https://www.youtube.com/watch?v=Ot5IryUt9SM

Week 13 Dec 2 Exhibition Presentations
No reading or screenings for this week—use time to prepare for exhibition presentation. Prepare and upload your statement of participation by Dec 2
Exhibition Assignment presentations in tutorial Dec 3

GRADED ASSESSMENT

a) Attendance and Participation (30%)
Being part of an intellectual community means attending tutorials punctually, reading thoughtfully in advance and involving yourself in tutorial discussions in a way that

Curation Project (in two steps)
In this assignment, you will curate a program of 10 film/video/digital works of your choice that develop an argument about a theme taken up in the course. At least one of the works in your program should be early cinema short. Please refer to our Early Cinema Holdings at SMIL resource for a list of early cinema films available at York’s Sound and Moving Image Library. Helpful digital resources and research tools for researching early and silent cinema: https://wfpp.columbia.edu/digital-resources-research-tools/

b) Curation Proposal+Bibliography due OCT 1 (15%)
Write a 300-500 word proposal for your curation program. In order to research your curation program, you will select at least 5 essays or books that help you develop your topic. You are encouraged to include at least one reading from our course materials. Your weekly reading notes from lecture and tutorial discussion may be very useful for this assignment. Use Chicago Manual of Style to format these references.

c) Curation Program due in tutorial NOV 5 (35%)
In your program notes, you will give brief, original descriptions of a sentence or two of the works you have chosen + (filmmaker, year, time, and format). You will also write a short essay (1000-1500 words) describing the theme(s) that run through your program and how the films you have chosen fit together. Be clear about the argument you are making through your selection of films. You may also choose images with which to decorate and advertise your program.

d) Group Exhibition Assignment—Statement due DEC 2, Presentations in tutorial DEC 3 (20%)
Your group will choose a year bet 1890 and 1930. You will research cinema going in that year in your location of choice. Where and how are the films shown? Who is the audience? What is the architecture of the theatre like? What kind of sound/music accompanies the films? Your group will create the experience of going to the cinema in your chosen year by using the possibilities of zoom and zoom breakout rooms (photos, lighting, atmosphere, acting, costumes, sets, a cinema program, a narrator, music, other sound, etc). Each member should write a separate statement of what they contributed to the group’s presentation. List the sources you used for your research in Chicago Manual of Style.

Course Readings:
Readings are available online through York University Library (http://www.library.yorku.ca/) via eclass. Readings have been assigned on a weekly basis and should be prepared before class as they will be referred to during lecture and frequently discussed more thoroughly during tutorial. Readings for each week are listed in the course outline. Additional readings may be assigned or recommended during the course. In order to participate fully in the course you need to be familiar with the readings.

1. Please prepare one question about the reading for the week for each tutorial and participate responsibly.
2. Reflect on the discussion after each meeting. Write down the ideas and issues that seem important to you, and questions and concerns you have about the readings.

How to Read Analytically:

1. Look for important concepts and ideas and how they are explained and used. For example, how is the term "cinema of attractions" defined and employed by the writer?

2. Look for arguments made by the author. Why does the author believe or not believe something? What methodologies are employed?

3. What sources does the author quote from? Do these sources give you any ideas about the author's point of view, politics, and/or values?

4. Look at the examples used. Are they relevant? Do they support assertions? Or are they too selective, neglecting other examples they might not support these assertions?

5. Look for contrasts and comparisons. Frequently authors embed these in their texts. When you can, make a chart that shows these contrasts and comparisons.

6. Look for insights—this can be understood as seeing relationship between or among phenomena they you never saw before. Are these insights valuable? Where do they lead you?

7. Look for threads, topics that keep coming up repeatedly. What significance do these threads have?

8. Don't expect to agree with everything an author writes. If you disagree, make sure you have valid reasons. Even if authors are wrong about some things, they may be right about other things.

9. What about the author's style? How important is style in convincing you to believe something? What is distinctive about the author's style?

General Assignment Guidelines:

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be uploaded electronically directly to the course website. All assignments must have your student name and number, tutorial leader, course title and number clearly indicated on the front page. Ensure that you keep copies of all submitted work.

Lateness Penalty: A total grace period of two days will be allotted to each student for the course. After you use up your two late days, late assignments will be penalized 5% per day late, including weekends (i.e. 10% for Saturday and Sunday). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be granted by the Course Director.

Attendance and Participation:

--Students are expected to watch all lectures and screenings, and attend all tutorials. Please arrive on time. Arriving late and leaving early is both disrespectful and disruptive.
--Please respect your fellow students’ opportunity to learn.
--Students are responsible for completing all readings for that week before the tutorial.
--Students are responsible for ensuring that their attendance is noted for each tutorial. If you miss tutorial, it is your responsibility to contact your tutorial leader to explain the circumstances. Please arrange with another member of your tutorial to obtain notes should you miss tutorial.
--Your participation grade will be determined on the basis of the quality and frequency of participation in tutorial discussion, group work and on the basis of consistent improvement in assignments over the semester.

Writing Skills:

I cannot emphasize enough the importance of good writing skills for your future. I strongly urge you to take advantage of the university’s Centre for Academic Writing, (http://writing-centre.writ.laps.yorku.ca/)

ADDITIONAL INFORMATION
Academic Policies / Information

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes York’s Academic Honesty Policy and Procedures, Access/Disability, Ethics Review, Religious Observance Accommodation, Student Code of Conduct.

Additional information:

- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more.
  
https://registrar.yorku.ca/enrol/dates/fw20

- Manage my Academic record
  
http://myacademicrecord.students.yorku.ca/

Important Dates:

Last date to drop a Fall term (F) course without receiving a grade: November 6, 2020

Last date to submit Fall term work: December 9, 2020

"20% Rule"

No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.

Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University's course website system. If your course is using Moodle, click here to access it.

Moodle @ York University