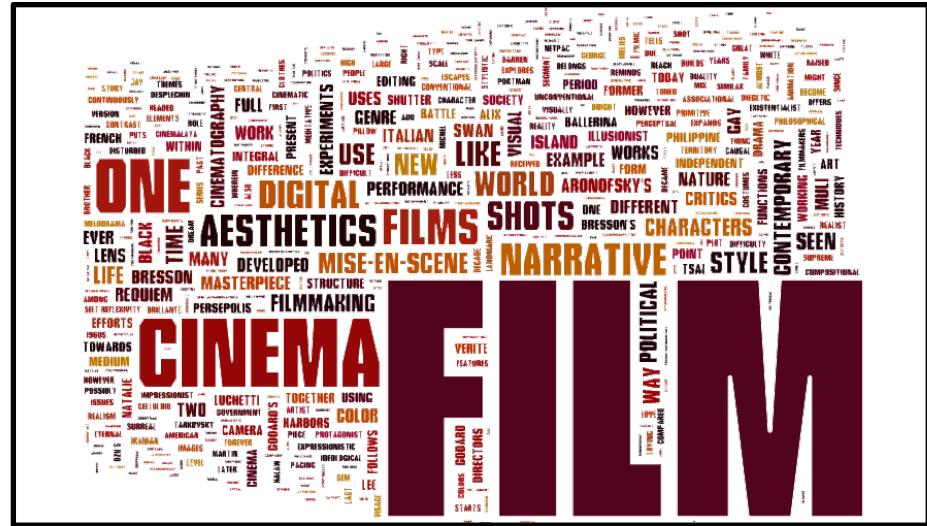


history of media arts



Course description.

This is the first of a two-semester course that explores the historical development of the media arts, including the film, broadcasting, and sound recording industries until 1965. Investigates the relationships between economics, industrial history, and social and political systems, and the styles and techniques of specific films and broadcast programs. Special attention is given to the diversity of styles of presentation in the media.

We cannot cover all aspects of media history to 1965 in this course and will only be able to scratch the surface of a vast and fascinating field. Therefore, students are encouraged to continue to explore aspects of media history that they find interesting outside of the

classroom by reading books and articles, watching and listening to additional material, accessing reputable internet sites, and by taking other media history courses offered at upper levels of the VMA curriculum.

Required text.

Thompson, K., & Bordwell, D. (2019). *Film history: An introduction*. (4th ed.). McGraw-Hill. Additional required readings and course materials available through the course Canvas page.

Policies.

Communication

You can expect that I will respond to emails promptly, but please allow a 48-hour response time for all communication.

Late Assignments

I will deduct up to 5 percent per day for all late assignments. Any work that is not made up within

contact info

**Dr. Cindy S. Vincent, Ph.D.
Virtual Office Hours:
Tuesdays 12-2 pm
& by appointment**

grading

Paper 1	25%
Paper 2	25%
Paper 3	25%
Course Discussions	15%
Class Exercises	10%

20 days of the original due date will not be accepted. No late assignments will be accepted after the last day of class.

Attendance

There is no grade for attending class. However, if you miss a class, in-class exercises may not be made up.

Grading

I will not discuss grades in the classroom. All discussions will take place at least 24 hours after the grade is received. Each student is responsible for completing all course requirements and for keeping up with all that goes on in the course. Final grades will be determined by all course assignments and extra credit.

Extra Credit

Every student has the opportunity to earn 15 extra credit points for: 1) being on time to every class and staying the full duration of the class period, and 2) attending every class. You must meet both criteria.

Course assignments.

Short Papers

Over the course of the semester you will write three papers. Once a month you will choose a media era we discuss in the course to research and write an in-depth 5- to 7-page paper. More details will be provided on the course Canvas page.

Course Discussions

Plan to build on the required readings/screenings during class through critical conversations with classmates and complete Canvas discussions outside of class online.

Class Exercises

Class exercises will build on the readings/screenings and conversations that should be completed prior to attending class.



Course goals.
G1. Provide an overview of the prevailing theories and history of media studies
G2. Explore the different sub-fields and methodological approaches to media studies
G3. Examine the relationship between media structures and human behavior, social relations, social institutions, and culture
Learning objectives.
LO1. Demonstrate an understanding of the history of media arts to 1965
LO2. “Think historically” while showing evidence of adequate study skills through performance on tests and quizzes
LO3. Explicate the relationship between film form and its historical and cultural contexts
LO4. Observe with knowledge and reflect upon the articulation of a film’s content, form and structure
LO5. Demonstrate a competency in discussing the ways in which film is influenced and shaped by individuals, movements, institutions and technologies with local, national, transnational and global dimensions
LO6. Convey an understanding of the relationship between film form and its historical and cultural contexts

The fine print.

Accessibility & Accommodations

We are committed to providing equal access and support to all students who qualify through the provision of reasonable accommodations so that each student may fully participate in the student experience. Please be aware that accommodations are not applied retroactively. If you have a religious observance or practice that impacts the calendar below, please contact me as soon as possible to discuss how we may make appropriate arrangements.

Plagiarism Statement

It is the responsibility of all students to know and adhere to the University’s policy on plagiarism. If you have any questions concerning the plagiarism policy or about documentation of sources in work you produce in this course, please speak to me.

Diversity Statement

Every student in this class will be honored and respected as an individual with distinct experiences, talents, and backgrounds. Issues of diversity may be a part of class discussion, assigned material, and projects. I will make every effort to ensure that an inclusive environment exists for all students. If you have any concerns or suggestions for improving the classroom climate, please do not hesitate to speak with me.

Title IX Statement

I am a responsible employee which means I am not a confidential resource, therefore I am required to report disclosures that may violate the Sexual Misconduct Policy. If you would like to speak with someone confidentially, please contact the offices of Violence Prevention and Response, Counseling and Psychological Services, or Health and Wellness. Otherwise, if you would like to report an incident involving a possible violation of the Sexual Misconduct Policy, please contact our Title IX Coordinator.

Tentative* Course Schedule

**This schedule is subject to change*

Date	Topic	Readings & Assignments**
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Week 1 August 31

Online Introductions
The Context of 19th Century Invention/ The Origins
of Recording

Week 2 September 7

9/7 NO CLASS (Labor Day)

Online The Invention and Early Years of the Cinema, 1880s-1904
Screening: *Those An'ful Hats* (1909), *An Unseen Enemy* (1912), *Painted Lady* (Griffith, 1912), *The Kid* (Chaplin, 1921)

Preface to the 4th edition
Ch. 1

Week 3 September 14

In-Class Silent Cinema Features Ch. 2-3

Online The Late Silent Era of Hollywood, 1920-1928 Ch. 7
Screening: *Sherlock Jr.* (Keaton, 1924), *The Circus* (Chaplin, 1928)

Week 4 September 21

In-class The Art of Silent Cinema I Ch. 5

Online Art of Silent Cinema II/ Avant Garde Cinema Ch. 8
Screening: *Sunrise* (Murnau, 1927)

Week 5 September 28

In-class French Impressionism Ch. 4

Online Soviet Montage School Ch. 6
Screening: *Triumph des Willens / Triumph of the Will*, (Riefenstahl, 1935) **PAPER 1 DUE**

Week 6 October 5

In-class Motion Pictures & the Advent of Sound Ch. 9

Online The Hollywood Studio System, 1930-1945 Ch. 10
Screening: *Footlight Parade*, (Bacon, Berkeley, 1933)

Week 7 October 12

10/12 NO CLASS (Indigenous People's Day)

Online The Radio Boom / The F.C.C. / The Radio Networks
Screening: *Citizen Kane* (Welles, 1941)

Week 8 October 19

In-class	The Origins of Noir	Ch. 11
Online	WWII	Ch. 14
Screening: <i>Casablanca</i> (Curtiz, 1943)		

Week 9 October 26

In-class	American Cinema in the Postwar Era, 1945-1960	Ch. 15
Online	Postwar Cinema Beyond the West, 1945-1959	Ch. 18
Screening: TBD		

Week 10 November 2

In-class	Birth of Television and Early Programming	
Online	From Live TV to The Telefilm	
Screening: <i>The Hitchhiker</i> (Ida Lupino, 1952)		

Week 11 November 9

In-class	Auteurist Theory	Ch. 19
Online	Italian Neorealism	Ch. 16
Screening: <i>Cleo from 5 to 7</i> (Agnes Varda)		

Week 12 November 16

In-class	New Waves and Young Cinemas	Ch. 20
Online	The Italian Auteurs	
Screening: <i>Dr. Strangelove</i>		

Week 13 November 23

In-class	Direct Cinema / Cinema Verite	Ch. 21
Online	Direct Cinema Pt. II	
Screening: <i>Shadows</i> (Cassavetes, 1960)		

Week 14 November 30

Online	Early 60s Television	
Screening: <i>Hard Days Night</i> (Lester, 1964)		

Week 15 December 7

Online	PAPER 3 DUE
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**Additional readings and assignments listed on course Canvas site