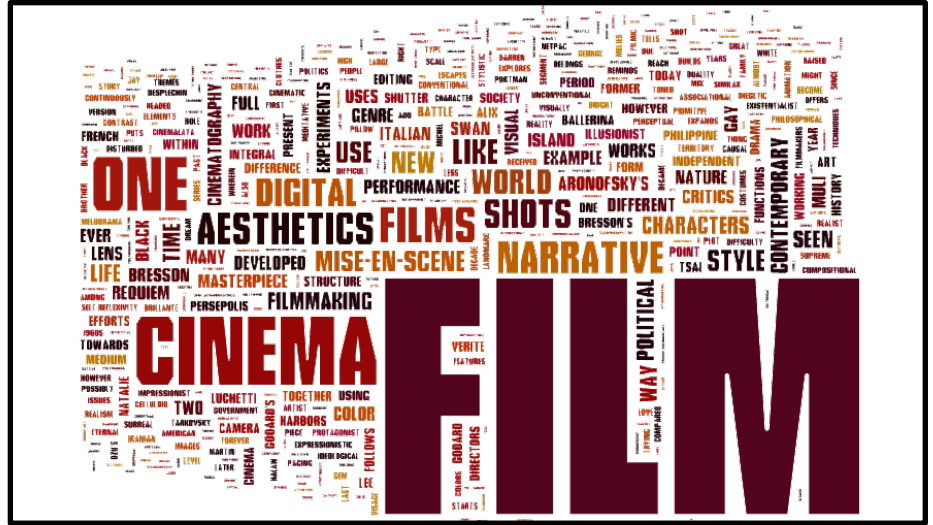


1. *Journal of the American Academy of Child and Adolescent Psychiatry*, 35, 10, 1173-1180.



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.

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.

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.

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

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

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**
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: <i>Those Awful Hats</i> (1909), <i>An Unseen Enemy</i> (1912), <i>Painted Lady</i> (Griffith, 1912), <i>The Kid</i> (Chaplin, 1921)	Preface to the 4 th edition Ch. 1
Week 3 September 14		
In-Class	Silent Cinema Features	Ch. 2-3
Online	The Late Silent Era of Hollywood, 1920-1928 Screening: <i>Sherlock Jr.</i> (Keaton, 1924), <i>The Circus</i> (Chaplin, 1928)	Ch. 7
Week 4 September 21		
In-class	The Art of Silent Cinema I	Ch. 5
Online	Art of Silent Cinema II/ Avant Garde Cinema Screening: <i>Sunrise</i> (Murnau, 1927)	Ch. 8
Week 5 September 28		
In-class	French Impressionism	Ch. 4
Online	Soviet Montage School Screening: <i>Triumph des Willens</i> / <i>Triumph of the Will</i> , (Riefenstahl, 1935)	Ch. 6 PAPER 1 DUE
Week 6 October 5		
In-class	Motion Pictures & the Advent of Sound	Ch. 9
Online	The Hollywood Studio System, 1930-1945 Screening: <i>Footlight Parade</i> , (Bacon, Berkeley, 1933)	Ch. 10
Week 7 October 12		
10/12	NO CLASS (Indigenous People's Day)	
Online	The Radio Boom / The F.C.C. / The Radio Networks Screening: <i>Citizen Kane</i> (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	PAPER 2 DUE
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	

**Additional readings and assignments listed on course Canvas site