Time:
Tuesday/Thursday
9:30 am to 10:45 pm

Location:
Online Only

Instructor:
Dr. Martin L. Johnson
Assistant Professor, DOECL
518 Greenlaw Hall
mlj@email.unc.edu

Office Hours:
Monday/Tuesday, 11:00 am – 12:30 pm, and by appointment.
https://unc.zoom.us/j/9461101000

CATALOG DESCRIPTION

This course is designed to introduce students to a particular historical or cultural aspect of the cinema.

COURSE DESCRIPTION

Histories of Moviegoing

From the debut of Auguste and Louis Lumière’s cinematograph in 1895 to the alarm about the closing of theaters during the covid-19 pandemic, cinema has had an enduring place in global culture. But until recently, film and media scholars have focused on the production and analysis of moving images, ignoring the experience of the cinema. In this class, we will explore the history of moviegoing and movie culture in a global context. In our journey, we will ask questions such as these: How did moviegoing emerge as a mass phenomenon, and what is its future? Why did the star system develop in the commercial cinema, and what does it have to teach us about our contemporary experience of mediated identities? Which social groups were the most enthusiastic patrons of movie
theaters, and how can we use cinema to understand changes in global culture? How was cinema received in different national contexts, in large cities and rural areas, and in different cultures? How have new moving image technologies affected our engagement with the cinema?

In answering these questions, we will interpret primary source materials, consider questions of methodology and evidence, and revisit classic debates about how film history is written. We will also develop and conduct original research projects on the historical experience of the cinema, including historical approaches to contemporary phenomena. In this course, you will learn how to research and write histories of film and media using an array of methodologies and primary source materials. Assignments include several “student-sourced” research projects, which will give you first-hand experience with using primary digital documents as evidence, and, in the second half of the semester, a research project of your choice, which we will develop in class.

OBJECTIVES

As its title indicates, this course will introduce to the history of moviegoing, and, more broadly, the experience of moving images. In addition, the original research you conduct in this class give you research, analytic, and writing skills that you will carry forward through your academic and professional career. By the end of this class, you will be able to:

- understand how history is written, contested, and re-written.
- conduct primary and secondary source research using libraries and digital resources.
- develop an original research project in which you uncover and interpret primary source documents with the assistance of secondary sources.
- contextualize developments in media industries, audience practices, and content production by referencing the history of the dominant audio-visual medium of the 20th Century.
- present original research in a concise and engaging manner.

REQUIRED TEXTS

All assigned texts will be available on the Sakai site.

COURSEWORK & DECORUM

You will be expected to make regular contributions to class and show evidence of actively engaging course readings and screenings. While there will be graded assignments in this course, the substantive gains you make this semester will depend on your own commitment to mastering the material and methods presented. In order to achieve these goals, you should:
• read the assigned articles closely. Take notes. Ask questions. Be curious.
• complete assignments with the same diligence and thoughtfulness that you imagine was practiced by the authors of the articles you read.
• engage your classmates on the readings and presentations made in class.
• reflect on films and reading with patience and thoroughness, aware of the time that goes into devising and completing original work.
• write clearly and effectively, revising prose and arguments when necessary.

I value the opinions and perspectives of individuals from all diverse backgrounds. My goal is that all students’ needs are addressed in this course and all perspectives are valued. I broadly define diversity to include race, gender, national origin, ethnicity, religion, social class, age, sexual orientation and physical and learning ability. I strive to make this classroom an inclusive space for all minority student groups. I value your input to improve the climate of my classroom.

Along with many other courses across UNC, this course is participating in an important initiative by the Institute of African American Research called Student Learning to Advance Truth and Equity. IAAR-SLATE seeks to increase undergraduates’ understanding of race, racism and racial equity. All courses, like ours, in the program will include at least six required activities—three readings, and three events—that explore this topic. By enrolling in this course, you are also committing to joining in all of the assigned activities for the program, some of which are in-class and some of which take place outside of our class time. We will discuss some material together in our class, but we will also have opportunities to meet and learn from people whose work or lives help us understand race, racism and racial equity better. In some of the activities, you will also be able to dialogue with students in other courses who are also participating in the same required activities.

This course is also part of a series of Research-Related Skills Courses. At the end of the semester, you will help prepare a poster and presentation of your shared research project.

EVALUATION

In order to assess your mastery of the material and methods presented in this class, you will be asked to complete several small writing and research projects, a collaborative research project, and a final research project and paper. Each assignment will be discussed in class, and posted on the Sakai site, in advance of the due date.

Section I. Debates in Film Studies

In this first section of the course, we will consider how scholars construct arguments, choose methodologies, and create theoretical and historical paradigms that challenge how we understand a field or discipline. We will also seek to understand why these arguments about movienging matter, both for these scholars and for how we understand the history of the cinema. In order to deepen your understanding of this work, you will complete two
short written assignments, and, with six or seven of your classmates, present a debate, or series of debates, in class.

For the written assignments, you will be asked to write a 500-word response paper to the three articles from that week. Prompts will be distributed in class a week before they are due. For the presentations, you, with your group members, will read the assigned articles for the week as well as those marked below as “group reading.” In class, you will present the arguments that each scholar makes and lead the class in a discussion on the topics at hand. While you will have the entire class period for your presentation, I will assist you with coming up with material to discuss. Note: if you are presenting that week, you do not need to write a response paper.

Section II. Chapel Hill Moviegoing Project

In this section of the class, we will use primary source documents to document the history of moviegoing in Chapel Hill and Carrboro. Using newspapers, city directories, historical maps, oral histories, census records, and other resources, we will reconstruct the history of moviegoing on and off campus. Early in the semester, you will be assigned to a small group, which will document a historical period in Chapel Hill moviegoing. The periods will be:

1. Emergence of Moviegoing (1897-1926)
2. Moviegoing in Black and white (1927-1959)

Your group will be provided with primary source material to begin your query, which you will supplement with your own research. Because this assignment will be tied to course readings and discussions, the due dates vary. Each group will be responsible for submitting the following:

1. **Timeline:** While history is more than the sum of discrete events, identifying events can help us understand broader patterns. For your period, produce a timeline that discusses key moments in your period, such as theater openings and closings, screenings of note, protests, and other events.
2. **Directory:** Another way to imagine the history of moviegoing is to focus on geography. Describe, in detail, the locations of the places where movies were presented, sold, and encountered. In some cases, the theaters will still be standing, making this an easy task. In other cases, the theater building no longer exists, which may require you to identify approximately where it would have been.
3. **Images:** Using primary sources, as well as your own camera, document the places of moviegoing from your historical period. *Note: in order to complete this assignment, you need to be in Chapel Hill.*
4. **Narratives:** In your group’s research, you will uncover stories about the historical experience of moviegoing. Using this research, write three short
(500-750 words) pieces that draw from this research. For example, you could
tell of the story of a theater opening, a memorable screening, or the long
struggle to integrate Chapel Hill theaters.

5. **Presentation**: Bring together the work conducted by your group into material
that can be accessed by people outside of the class. This could take several
forms, including TikTok videos, websites, Wikipedia entries, maps, etc.
Essentially, you will take the data collected and assemble into accessible
material that relays critical histories about moviegoing in Chapel Hill.

Once your group is formed, I will meet with you to discuss your research plans. In order
to ensure that everyone contributes to the project, I ask that you let me know how you’ve
chosen to divide the tasks. While you might prefer each person to focus on a particular
task, you could divide the work in other ways.

In addition to your in-class presentation, your group will create a poster and short (3
minute) recorded presentation that will be submitted as part of the Office of
Undergraduate Research’s Celebration of Research & Expo on Monday, May 3. The
assignment is as follows:

Students will create a poster and a 3-minute voice-thread (using Zoom, an Adobe
Spark video, etc.) to present their research. Students can add a short slideshow
enlarging the abstract, methods, results, conclusions and photos/graphs, etc. to
coordinate with the voice-thread. Training to help students use Adobe Spark is
available through university libraries.

**Section III. Research Project**

In the second half of the class, you will complete an original, primary source-based
research project. As part of this project, you will write a 10- to 12-page paper (15-20
pages for graduate students) on your research and present your findings in class. In order
to help you write a successful paper, you are required to submit a literature review,
methodology and a paper proposal. These three assignments, which you will incorporate
into your paper, can be resubmitted for a higher grade as many times as you would like
up until the due date for the paper draft (note: failure to meet the initial deadlines will
incur a small penalty). The draft will be graded, and the final paper is due at the end of
the semester. In addition, you will present your research at the end of class, during the
final exam period.

**Submission Guidelines**: All written assignments must be submitted on paper on the
assigned due date, except when directed otherwise. Use the Chicago Manual of Style
guidelines, outlined here:

[www.chicagomanualofstyle.org/tools_citationguide.html](http://www.chicagomanualofstyle.org/tools_citationguide.html)

Late assignments will be penalized one-third of a letter grade for each day they are late.
You can receive a three-day grace period for one assignment.
Section IV. Class Participation

In addition to being assessed on these assignments, you will also be evaluated on your class participation, which includes attendance and in-class writing responses. Class participation is graded cumulatively, and as such is difficult to correct late in the course. The participation grade will come from two areas: engagement (10 points), which accounts for both attendance and your engagement in course materials and readiness (10 points), which will be assessed through the quality of your written and verbal responses to in-class assignments and discussions. If necessary, I will give reading quizzes without advance notice.

In addition, you will be expected to attend the following events, which are connected to class materials and will be held via Zoom. There will be six events in all, and each one will be about an hour. If you are not able to attend the Monday talks, I will try to make a recording available to you soon after it is completed, so you can listen to it before we meet as a class on Tuesday. If you attend all of these events, an additional point will be added to your final grade in the class.

February 9, 5:30 pm: A conversation with Karla Slocum (UNC) and Henry Louis Gates, Jr. (Harvard).


March 29, 5 pm: Jasmine Nadua Trice (University of California at Los Angeles), Discussion of City of Screens: Imagining Audiences in Manila's Alternative Film Culture (Duke UP 2021).

April 26, 5 pm: Panel on Cinemagoing in the Streaming Era.

Attendance Policy
Because this class is discussion-based and collaborative, all meetings will be synchronous, and classes will not be recorded. You are expected to attend every class meeting. No right or privilege exists that permits you to be absent from any class meetings except for excused absences for authorized University activities or religious observances required by your faith.

Attendance will be taken at the beginning of every class. If you arrive late, you are responsible for reminding me via email after class. As in any other aspect of life, attendance is critical to your success in the class. However, I understand that illness, personal issues, and other matters may result in your missing class. For this reason, you are permitted to miss up to three classes, no questions asked, during the semester. If you anticipate missing two or more successive classes, I would appreciate advance notice, as we will likely need to meet so you can catch up on missed material. For absences that are
excused by university policy (see above), please notify me so those absences do not count against you.

If you miss than more than three classes, I reserve the right to lower your grade or, in the case of excessive (six or more) absences, fail you for the course. If you have perfect attendance in the class, an additional point will be added to your final grade in the class.

In order to make it easy for you to calculate your final grade, I have allotted points for each assignment. For example, a grade of 4.5 out of 5 is equivalent to a 90, or a B+. The grade breakdown will be as follows:

| Class Participation | 20 points | Due Date |  |
|---------------------|-----------|----------|  |
| Debates in Film Studies |  |  |  |
| Presentation/Discussion | 5 points | Varies |  |
| Reading Response #1 | 2.5 points | Varies |  |
| Reading Response #2 | 2.5 points | Varies |  |
| Chapel Hill Project |  |  |  |
| Research | 10 points | Varies |  |
| Presentation | 10 points | Varies |  |
| Research Day Presentation | 5 points | April 29 |  |
| Research Project |  |  |  |
| Literature Review | 5 points | March 18 |  |
| Method & Evidence | 5 points | March 30 |  |
| Paper Proposal | 5 points | April 8 |  |
| Paper Draft | 5 points | April 29 |  |
| Final Paper | 15 points | May 11 |  |
| Research Presentation | 10 points | May 11 |  |
| TOTAL | 100 points |  |  |

I will use the following scale in assessing your work:

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<thead>
<tr>
<th>Grade</th>
<th>Description</th>
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<tr>
<td>94-100</td>
<td>A</td>
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<tr>
<td>93-90</td>
<td>A-</td>
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<tr>
<td>89-87</td>
<td>B+</td>
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<tr>
<td>86-84</td>
<td>B</td>
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<td>83-80</td>
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<td>79-77</td>
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<td>C-</td>
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<tr>
<td>69-67</td>
<td>D+</td>
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<tr>
<td>66-60</td>
<td>D</td>
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</tbody>
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By engagement, I mean work that takes the matter at hand seriously, and demonstrates a critical assessment of readings, screenings, and class content. By flaws, I separate minor flaws (spelling, grammar, improper citation) from major flaws (egregious instances of minor flaws, often to the detriment of the work as a whole, as well as work that shows lack of comprehension of course material).

ACCESSIBILITY STATEMENT

The University of North Carolina at Chapel Hill facilitates the implementation of reasonable accommodations, including resources and services, for students with disabilities, chronic medical conditions, a temporary disability or pregnancy complications resulting in difficulties with accessing learning opportunities.

All accommodations are coordinated through the Accessibility Resources and Service Office. See the ARS Website for contact information: ars.unc.edu

Relevant policy documents as they relation to registration and accommodations determinations and the student registration form are available on the ARS website under the About ARS tab.

COUNSELING AND PSYCHOLOGICAL SERVICES

CAPS is strongly committed to addressing the mental health needs of a diverse student body through timely access to consultation and connection to clinically appropriate services, whether for short or long-term needs. Go to their website: https://caps.unc.edu or visit their facilities on the third floor of the Campus Health Services building for a walk-in evaluation to learn more.”

ACADEMIC INTEGRITY

The University of North Carolina at Chapel Hill has had a student-led honor system for over 100 years. Academic integrity is at the heart of Carolina and we all are responsible for upholding the ideals of honor and integrity. The student-led Honor System is responsible for adjudicating any suspected violations of the Honor Code and all suspected instances of academic dishonesty will be reported to the honor system. Information, including your responsibilities as a student is outlined in the Instrument of Student Judicial Governance. Your full participation and observance of the Honor Code is expected.

Plagiarism in the form of "deliberate" or "reckless" representation of another's words, thoughts, or ideas as one's own without appropriate attribution to the original author in connection with submission of academic work, whether graded or otherwise, is a serious
breach of the academic integrity demanded by the Honor Code and one of the most common forms of academic misconduct processed by the Honor System.

TITLE IX RESOURCES (regarding discrimination, harassment, violence)

Any student who is impacted by discrimination, harassment, interpersonal (relationship) violence, sexual violence, sexual exploitation, or stalking is encouraged to seek resources on campus or in the community. Please contact the Director of Title IX Compliance (Adrienne Allison – Adrienne.allison@unc.edu), Report and Response Coordinators in the Equal Opportunity and Compliance Office (reportandresponse@unc.edu), Counseling and Psychological Services (confidential), or the Gender Violence Services Coordinators (gvsc@unc.edu; confidential) to discuss your specific needs. Additional resources are available at safe.unc.edu.

UNDERGRADUATE TESTING CENTER

The College of Arts and Sciences provides a secure, proctored environment in which exams can be taken. The center works with instructors to proctor exams for their undergraduate students who are not registered with ARS and who do not need testing accommodations as provided by ARS. In other words, the Center provides a proctored testing environment for students who are unable to take an exam at the normally scheduled time (with pre-arrangement by your instructor). For more information, visit http://testingcenter.web.unc.edu/.

WRITING CENTER

The Writing Center is BOTH online and in-person. This could be a wonderful resource to help with your writing assignments in this course (and any assignments in your other courses). You do not need a complete draft of your assignment to visit; they can help you at any stage! You can set up an appointment on their website: http://writingcenter.unc.edu. The Writing Center is the Student and Academic Services Building and offers personalized writing consultations as well as a variety of other resources.
SCHEDULE

Note: The professor reserves the right to make changes to the syllabus, including project due dates and test dates (excluding the officially scheduled final examination), when unforeseen circumstances occur. These changes will be announced as early as possible.

Week 1: Course Introduction

January 19:
Course Introduction

January 21:


Week 2. The Emergence of Cinema

January 26:

Note, if you’ve read this Gunning essay in other classes, read this one as well:


January 28:
Film Studies Debate:
When did cinema begin?


Group Supplementary Reading:


Week 3, Social History & The Transition

February 2:


February 4:

**Film Studies Debate #2:**

*What do we know about early movie audiences?*


Group Supplementary Readings:


Week 4, Large Screens, Small Screens | The Movie Star

February 9:


Talk by Doron Galili.

Michelle Lanier, “An Open Letter for These Times: Black Lives and Historic Sites.”

Evening event: A conversation with Karla Slocum (UNC) and Henry Louis Gates, Jr. (Harvard). 5:30 pm.

February 11:
Film Studies Debate #3:
Why are audiences interested in stars?

Class reading:


Group Supplementary Readings:


Week 5, Classical Hollywood and Its Discontents

February 16:
Wellness Day.

February 18:
Group 1:
Emergence of Moviegoing (1897-1926)

Week 6, Moviegoing and Difference

February 23:
Thomas Doherty. “This Is Where We Came In: The Audible Screen and the Voluble Audience of Early Sound Cinema,” in American Movie Audiences: From the Turn of the Century to the Early Sound Era, 143-163.


February 25:


Week 7, Cinema on the Move

March 2:

March 4:


Tom Rice, “‘Are You Proud to Be British?’: Mobile Film Shows, Local Voices and the Demise of the British Empire in Africa.” Historical Journal of Film, Radio, and Television 36:3 (2016), 331-351.

Week 8, Wide Screens and Small Stars

March 8:

March 9:


March 11:
Wellness Day

Week 9, The End of the Picture Palace Era

March 16:
Group 2. Moviegoing in Black and white (1927-1959)

March 18:

**Paper Proposal Due**

Week 10, New Hollywood & The Temporality of Cinemagoing

**March 23:**


**March 25:**


Week 11, Global/Local Cinemas

**March 29:** Special Event. Jasmine Nadua Trice (University of California at Los Angeles), Discussion of *City of Screens: Imagining Audiences in Manila’s Alternative Film Culture* (Duke UP 2121). 5 pm.

**March 30:**


**April 1:**
Week 12, Movies at Home

April 6:


April 8:

Week 13, The Long Goodbye: Cinephilia and Cinema Memory

April 13:


April 15:

Week 14, Film Festivals & Identity

April 20:

April 22:

Week 15, Moviegoing Online and Fan Culture

April 26: Panel on Cinemagoing in the Streaming Era, 5 pm.

April 27:
   Chuck Tryon, “‘Make any room your TV room’: digital delivery and media mobility.” Screen 53:3 (September 2012): 287-300.

April 29:


   Short (3 minute) presentation of research due.

Week 16, Futures of Moviegoing

May 3:
   Celebration of Research & Expo, hosted by the Office of Undergraduate Research

May 4:


Research Presentations on Tuesday, May 11 at 8 am