

# Study Guide: Exam no. 1

Development of Film & Media // Fall 2020 // Kathy Cacace

Use the following list of concepts and related clips to guide your studying. Please note that I do not test on years or dates. I would just like you to understand the order of historical events. As an example, an exam might ask you to associate films with their historical eras, and then put them in order.

## Week 1 Concepts

|                       |                           |
|-----------------------|---------------------------|
| History               | Black Maria               |
| Historiography        | Lumiere brothers          |
| Optical toys          | Cinematograph             |
| Magic lantern         | Technological determinism |
| Zoetrope              |                           |
| Eadweard Muybridge    |                           |
| Zoopraxiscope         |                           |
| Thomas Edison & staff |                           |
| Kinetoscope           |                           |
| Vitascope             |                           |



The Kiss (1896)  
Something Good (1898)  
Various Edison shorts  
Various Lumiere shorts  
Be Natural (2018)

## Week 2 Concepts

|                           |                        |
|---------------------------|------------------------|
| Media industries          | 1890s social forces    |
| perspective               | Spectacle & realism    |
| Georges Melies            | Entertainment pre-film |
| Gaston Melies             | Nickelodeon            |
| Star Films Paris          | Cultural studies       |
| Star Films US             | Cultural determinism   |
| The Edison Trust (MPPC)   | Social construction of |
| Factory production system | technology             |
| One-reel films            |                        |



A Terrible Night (1896)  
Four Troublesome Heads (1898)  
A Trip to the Moon (1902)  
The Great Train Robbery (1903)

## Week 3 Concepts

|                     |                      |
|---------------------|----------------------|
| Production          | Discourse            |
| Exhibition          | D.W. Griffith        |
| Distribution        | Oscar Micheaux       |
| Film exchange       | Stereotype           |
| Carl Laemmle        | Controlling images   |
| Characteristics of  | Blackface minstrelsy |
| early cinema        | Canon                |
| Characteristics of  |                      |
| transitional cinema |                      |



Laughing Gas (1907)  
The Lonedale Operator (1911)  
Suspense (1913)  
Daisy Doodad's Dial (1914)  
The Birth of a Nation\* (1915)  
Within Our Gates (1920)

\*we didn't watch this--just know about it

## Week 4 Concepts

|                           |                          |
|---------------------------|--------------------------|
| Edison Trust/MPPC         | "The Biograph Girl"      |
| Oligopoly                 | Florence Lawrence        |
| Monopoly                  | Ingenu (Pickford)        |
| The Independents          | Swashbuckler (Fairbanks) |
| Move to CA                | Vamp (Bara)              |
| Studio system             | Latin Lover (Valentino)  |
| Vertical integration      | Sessue Haykawa           |
| Block booking             | Chaplin & Keaton         |
| Blind bidding             | Star system              |
| Classical Hollywood style | Hierarchy of performers  |
| Remasculinization of      | Josephine Baker          |
| moviemaking               | Anna May Wong            |
| Stars & star image (Dyer) | Warner Oland             |
| Ideology                  | Yellowface               |
|                           | Agency                   |



Lost LA: The Dream Factory  
Wong & Baker short clips  
It (1927)

## Week 5 Concepts

|                          |                         |
|--------------------------|-------------------------|
| "Silent" film            | Great Depression        |
| Cue sheets &             | Pre-Code films & themes |
| accompaniment            | Media effects           |
| Sound of disc            | Payne Fund studies      |
| Sound on film            | Legion of Decency       |
| Vitaphone                | Will Hays               |
| Four impacts of sound    | Production Code         |
| Dolores Del Rio          | Joseph Breen            |
| Urbanization             | Production Code Admin.  |
| Wall Street Crash (1929) | Censorship vs.          |
|                          | self-regulation         |



Abe Lass interview  
The Jazz Singer (1927)  
Flying Down to Rio (1933)  
His Girl Friday (1940)  
Loose Ankles (1930)  
Red Headed Woman (1932)  
Scarface (1932)  
Vox video: Legion of Decency

# Reading

**When reviewing readings, try to A) summarize the main argument of the piece and identify a few pieces of evidence to support it and B) connect it to our lectures & screenings.**

Wang, "Silent film of Black couple's kiss discovered..."

Solnit, Chapter 1 of *River of Shadows*

Gunning, "Cinema of Attractions"

Pearson, "Early Cinema"

Fuller-Seeley, "Let's Go in to a Picture Show"

Pearson, "Transitional Cinema"

McGillan, "Me and Oscar Micheaux"

Schatz, excerpt from *The Genius of the System*

Smith, "Confessions of Theda Bara"

Mao, "Anna May Wong Fans Her Time Machine" and other poems

Gomery, "Sound"

Doherty, excerpt from *Pre-Code Hollywood*

The Production Code of 1930

# Big Ideas

**Your "essay" questions (think written reflection, not five-paragraph formal essay) will be drawn from among these ideas.**

Who invented film?

How are the early and transitional eras of cinema different?

What was it like to go to a film in 1900? 1910? 1925? 1930? 1935?

How did early film companies organize their businesses?

Why was the MPPC at odds with the Independents?

How did *Within Our Gates* respond to *Birth of a Nation*?

Why did the movie industry take hold in Hollywood?

Why purpose do stars serve?

How did the studio system and the star system work?

What impact did sound have on motion pictures?

What was the difference between pre-Code and post-Code cinema?

Why was the Production Code implemented?