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Creating a New Definition of Media Archival Literacy:
A Case Study of Three Introductory Media Archival Courses

A thesis submitted in partial satisfaction of the
requirements for the degree Master of Library
and Information Science

by

Shawn Derek Hall

2021

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ABSTRACT OF THE THESIS

Creating a New Definition of Media Archival Literacy:
A Case Study of Three Introductory Media Archival Courses

by

Shawn Derek Hall

Master of Library and Information Science

University of California, Los Angeles, 2021

Professor Leah A. Lievrouw, Chair

Having recently become a fully-fledged field independent of media studies and archival studies, media archival studies has struggled to define what competencies constitute media archival literacy and establish a consistent set of learning objectives to teach in introductory media archival courses. Applying Bloom's taxonomy to three introductory media archival courses' learning objectives, this paper outlines what knowledge, values, and skills are being taught in introductory media archival courses and examines the effectiveness of current teaching practices. Building upon these case studies, this paper proposes a template of learning objectives to reach a new concrete definition of media archival literacy. Consisting of observable action items that students can learn in one semester, this template of media archival literacy learning objectives aims to standardize media archival education courses to better prepare students for research opportunities in the archive and potential careers in media archival studies.

The thesis of Shawn Derek Hall is approved.

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2021

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Introduction

Growing from the disciplines of film studies and archival studies, media archival studies has solidified itself in the last twenty years as an independent academic and professional discipline (Edmondson, 2015). As an outgrowth of this profession, several master's programs throughout the world have been established to teach students media archival literacy and train future media archivists. The lack of undergraduate media archival studies programs and courses, however, leaves numerous media archivists at academic and non-academic institutions on their own to teach media archival literacy to undergraduates. Master's programs in related fields of archival studies, film studies, and history similarly leave instructors on their own to teach students how to work with media archival materials, an increasingly important medium of research for these fields. Working with professionals from various fields, many media archivists rely on their specific knowledge of their collections, media archival skills, and professional acumen to expose undergraduates and graduate students alike to media archival collections and skills.

Despite the dedication of media archivists and instructors teaching students their specific knowledge, without a clearly agreed upon set of media archival literacy competencies, media archival instructors cannot ensure that students are leaving their media archival courses with all the basic knowledge, value, and skills needed to work with media archival materials. To draft a prospective template of learning competencies that capture the necessary skills required for users to work with media archival collections, this paper conducts three case studies of introductory media archival studies courses. After analyzing the three courses' learning objectives and the instructors' effectiveness in teaching students these stated objectives, this paper proposes a

standard set of learning competencies that outline clear, observable knowledge, skills, and values to act as a new, more specific definition of media archival literacy. Focusing on students' ability to exhibit archival values and search strategies, perform physical motions necessary to handle, view, inspect, and preserve moving image materials, and create original knowledge through archival research, this new definition of media archival literacy provides a starting point for media archival instructors to ensure that their introductory courses teach students how to effectively become competent media archives users.

Literature Review

Numerous case studies from media archivists detailing their experiences using media primary sources to teach media archival literacy to undergraduates and graduate students in non-media specific archival programs have been published in journals in the field; however, the literature currently lacks critical examination of media archivists' claims that their current practices are successful in teaching students the necessary skills needed to work with media primary sources. Media archival education has relied heavily on pedagogy from the broader fields of archival studies, history, and film studies to derive desired learning outcomes and instructional methods. Because archival studies education rarely includes discussions of media's use in the classroom, media archivists have sought to apply theories and ideas especially for media by borrowing three major themes from other fields: teaching archival literacy to students; an emphasis on direct contact with primary sources; collaborating with other professionals. These three themes help to inform the field's current, generalized understanding of media archival literacy.

Archival Literacy

The concept of archival literacy provides a theoretical framework for determining what knowledge, values, and skills are required for users to adeptly navigate archival collections. Archival literacy can also be helpful in determining what knowledge, values, and skills to teach students how to work with media archival objects and what methods to employ to achieve these teaching objectives. Archival literacy grew out of library studies' concept of bibliographic instruction and information literacy. In library studies, information literacy is loosely understood as "the ability to locate, evaluate, and use information to become an independent lifelong learner"

(Kapitzke, 2003, p. 43). As information literacy became applied into an archival framework, literacy became the ability for a user to independently find and evaluate primary sources in the archives, use finding aids, understand archival terminology, and conduct hands-on research methods best suited for archival spaces.

Because of the wide variety of skills and knowledge required to effectively find and work with primary sources in the archives, it is difficult to nail down a list of essential abilities students need to learn. In an attempt to identify what knowledge and skills separate a novice and an expert archives user, archivists Elizabeth Yakel and Deborah Torres developed a definition of archival literacy with three distinct subsections: domain knowledge, artifactual literacy, and archival intelligence. They argue that domain knowledge, a user's outside knowledge of the topic being researched, and artifactual literacy, the ability to analyze primary archival sources to determine their evidentiary value to a researcher's questions, are more recognizable and emphasized at the expense of archival intelligence. Yakel and Torres (2003) define archival intelligence as the "knowledge about the environment in which the search for primary sources is being conducted" (p. 52). They further break down archival intelligence into three distinct categories:

- 1) knowledge of archival theory, practices, procedures;
- 2) strategies for reducing uncertainty and ambiguity when unstructured problems and ill-defined solutions are the norm;
- and 3) intellectual skills, or the ability to understand the connection between representations of documents, activities and processes and the actual object or process being represented. (Yakel & Torres, 2003, p. 54)

The authors suggest that archival instructors should put more focus on archival intelligence when educating users and students to teach “a more conceptual understanding of archives” (Yakel and Torres, 2003, p. 77).

While Yakel and Torres’ definition of archival literacy is a useful starting point that several media archivists have relied on in determining course curriculum, this definition struggles to articulate specific actions points for instructors to focus on. Yakel and Torres (2003) largely ignore domain knowledge and artifactual literacy in their article, asserting that researchers can obtain these skillsets “within the confines of their own disciplines or through special interest organizations” (p. 52). Domain knowledge and artifactual literacy are difficult to observe and separate from aspects of archival intelligence. Without a set of practical and observable skills to rely on, archival literacy is a state of mind defined by theoretical concepts that are interpreted differently by each archivist. If the concept of archival literacy is in flux and wildly different depending on the instructor, how can media archival literacy as currently constituted hope to establish a standardized set of effective learning objectives?

In order to observe the effectiveness of media archivists’ teaching methods, it is important to define the specific skills and knowledge that users need to learn in order to gain the most from archival research and preservation. As archival literacy becomes less of an abstract ideal and more of a tangible skillset that can be observed in students, agreeing on concrete curriculum to teach students and other users of the archive will allow instructors to more effectively communicate and impart archival literacy to new users in the archives. Building off Yakel and Torres’ definition of archival literacy, archivist Magia Krause conducted a teaching experiment to assess if focusing on archival literacy with undergraduate students adequately teaches them skills needed to work in archives. Krause split an undergraduate history class into

two groups, a treatment group that received two hours of hands-on archival instruction and a control group that received no training. Both groups were given a pre-test that evaluated their archival intelligence, asking them to describe archival objects, discern an object's historical context, ask critical questions relating to a research question, and to read a finding aid (Krause, 2010a, p. 534). After the treatment group received their archival training session, both groups were given a post-test that asked the same questions asked on the pre-test but requiring students to use different primary sources. While the pre-test scores were similar across the two groups, the post-test scores reported "a statistically significant difference in students' scores at the level of every rubric category" (Krause, 2010a, p. 521). Krause concluded that the experiment with nearly one hundred undergraduate students showed that "students learn from archival instruction, and, as a result, archivists can contribute to the educational missions of their institutions" (2010a, p. 528).

While no similar systematic experiment has been replicated in a media archives course, media archivists have advocated for their need to educate a variety of users, including undergraduate and graduate students in related disciplines, in media specific archival literacy. For example, media archivist Rick Prelinger (2009) has advocated for making accessibility a core tenet of media archives, arguing that accessibility will act "as an accelerator of literacy" to bring in a more diverse group of users to the archives (p. 173). This call for increasing literacy amongst media archival collection users can only go so far before media archival literacy is more clearly defined and more effectively taught to students. Vincent Longo (2019), after citing Yakel and Torres' definition of archival literacy, posits that "with an impossibly large amount of knowledge for educators to impart and students to retain over the short course of several lessons, the primary roadblock to student access is the inability to simultaneously teach each type of

knowledge” (p. 66). Media archivists face the challenge of teaching students the unique domain knowledge and artifactual literacy needed to work with both digital and physical primary media sources alongside the archival intelligence necessary to navigate the archives.

For media archivists, the skillsets needed to deal with primary media sources is even less well-defined than the skills composing archival literacy in archival studies. Media archivists’ desire to play an active role in “educating students in the theory and method of media historiography” is stunted without clearly defined educational objectives to teach students a specific vision of archival intelligence (Groening, 2017, para. 6). The lack of a centralized definition of media archival intelligence in the literature makes it difficult to analyze whether case studies from media archivist courses and projects were effective in teaching students how to adequately use media archive collections. To build off the existing literature, clearly identifying what unique skills and knowledge are needed when teaching media archival literacy will also help instructors to efficiently impart these skills to students in their courses. This paper fills a need for standardized learning objectives by providing a template of concrete learning objectives for introductory media archival courses spanning across all three learning domains of Bloom’s taxonomy.

Primary Sources

Journal articles in archival studies and history have routinely discussed the importance of using primary sources to give students hands-on experience in archives. This literature typically includes case studies and examples of successful courses, assignments, and activities, recommendations for archivists and instructors, tools to plan coursework and evaluate learning outcomes, and quantitative studies evaluating the effectiveness of using archival primary sources

in class instruction (Society of American Archivists, 2016; Falbo, 2001; Hinchliffe, 2016; Krause, 2010a). Much emphasis is placed on the transformative qualities of bringing primary sources into the classroom or bringing students into the physical space of the archive. As Falbo (2000) writes, using primary sources from special collections in undergraduate course work “transforms the traditional pedagogical model in which the teacher owns and disseminates information the students lack” (p. 34). Instead of relying solely on the teacher’s or archivist’s experience in the archives, students learn basic archival literacy by gaining experience handling and studying primary sources in the archive themselves.

While it is clear that primary sources do play a large role in helping students and new users of archives gain experience, archival studies literature often only vaguely describes the benefits of primary sources. The connection between users and physical archival objects is often mystified as the oversimplistic narrative of primary sources magically instructing students erases the concrete learning objectives that are taught through hands-on archival exercises. Primary sources are merely a tool that must be supported by proper instruction from archivists not a silver bullet that will magically teach students how to work and engage with primary sources. Much like archival literacy, the benefits of primary sources need to be more systematically defined and discussed explicitly. The benefits of students working with primary sources need to be more thoroughly explained using existing and emerging concepts of archival literacy. The increase of born-digital content and digitized archival objects also problematizes the narrative of educational properties mystically being bestowed upon students through their interactions with physical archival objects.

There are several obstacles for students to have meaningful experiences with primary sources. For instance, after interviewing twelve archivists that use primary source archival

materials to teach undergraduates, Krause (2010b) found that many archivists have not been trained in various teaching skills in their graduate studies (p. 410). The lack of professional guidelines for providing instruction in an academic setting hinders the ability for archivists and librarians to successfully teach courses without adding more responsibility to their already busy jobs. When studying K-12 teachers who include primary sources in their lesson plans, Patricia Garcia found that “teachers who attend a traditional archival orientation will learn to find primary sources, but they may not be familiar with appropriate methods of finding the optimal primary sources for their lesson” (Garcia, 2017, p. 210). In order to effectively use primary sources in the classroom, teachers at all levels will not be able to simply share their archival knowledge with their students but must also be trained in effective pedagogical approaches to teach students archival literacy through appropriate activities, exercises, and assignments that involve physical and/or digital primary sources.

Media archival studies literature has similarly embraced primary sources as a key educational tool despite the complexity of effectively using them in the classroom. Media archivists often emphasize the need for students to work with physical film, video, and tape in order to gain archival intelligence in media archives. For example, Bregt Lameris and Barbara Flueckiger (2019) in their University of Zurich film studies course worked to “educate film scholars with a deeper understanding of the material side of their objects of study” (p. 93). As these students worked with film reels and the technology that produced and exhibited these films, they changed “their ideas and knowledge by experiencing the history of cinema in the size and weight of a project, the difficulty of making good loops, and the complexity of the film’s trajectory through the projector” (Lameris & Flueckiger, 2019, p. 96). Just merely interacting with old film and camera equipment did not by itself teach these students; instead, the instructors

chose specific journal articles and in-class exercises that contextualized students' experiences with primary sources and archival objects (Lameris and Flueckiger, 2019, p. 95-97). While primary sources are important parts of archival education, media archivists should be careful to not fetishize primary media sources' capability to teach students necessary archival skills and erase the instructors' role in choosing the appropriate primary sources for students to work with and the importance of in-person instruction that contextualizes these hands-on experiences.

Alongside the need to include primary sources in media archival instruction, the rise of digital media and born-digital content has complicated the role of primary sources in media archival education. In a digital media world where less and less incoming students have firsthand experience with film, video, and tape, digital media has become a tool to support physical primary sources. Emily Carman, a film historian at Chapman University, has learned from her own teaching experience that digital repositories can enhance her undergraduate students' research projects in her film history courses. She states that digital tools have indeed "opened up the archives and democratized primary materials to make original research opportunities much more feasible for undergraduate education" and helped teach students media-related artifactual literacy (Carman, 2017, para. 8). Although "focusing solely on digital research has the potential to deter students from exploring additional harder-to-access-plentiful physical materials", using digital tools in tandem with primary media sources assists students to develop artifactual literacy to investigate and read both physical and digital media (Carman, 2017, para. 7).

Despite the tension between easily accessible digitized media collections and harder to find and handle physical media primary sources, using primary sources in the classroom is an important method to teach media archival literacy. With the assistance of instructors, students working with primary sources are able to gain artifactual literacy by working with a wide variety

of media formats. Using media primary sources is only a part of the educational process of teaching students media archival literacy. As Vincent Longo (2019) puts it, “greater digital or physical access to archival materials is inconsequential without training in how to navigate and find archives (even online archives) and education in how to use them” (p. 63). Finding new, effective ways to incorporate both digital and physical primary media sources will be an important step for media archivists in solidifying effective methods and pedagogies to teach students various aspects of media archival literacy.

The Embedded Archivist

Originally derived from library studies, the embedded archivist shows the potential for archivists to work in the classroom and be involved in creating curriculum. As defined in library studies, an embedded librarian works with “faculty to provide library support for a particular course” (Fic, 2018, p. 295). Building off this definition in library studies, the term embedded archivist has become more accepted in archival studies over the past several years as more archivists have become involved in teaching undergraduate and graduate courses and work with non-archivist instructors to create curriculum. An embedded archivist “can ‘slow down’ the pace at which content is delivered so that students have time to fully digest each step of the research process” (Fic, 2018, p. 295). Instead of focusing on single-class instruction sessions that can only scratch the surface of complex archival research skills, embedded archivists work with students one-on-one multiple times during a course to teach students how to engage with primary sources and develop relevant strategies to incorporate archival objects into students’ personal research process. In other words, an embedded archivist acts as a guide to more effectively teach students various aspects of archival literacy by sitting and working with them in the archives.

Embedded archivists stand in stark contrast to one-time instruction sessions meant to introduce students to basic archival literacy skills. Patrick Williams notes that “students in an information literacy session have little confidence in their knowledge” but that when archivists work side by side with students in the archives, both parties are “able to serve as guides to one another, to challenge each other, and build on our shared context” (Pagowsky, 2016, p. 118-119). Embedded archivists are closely aligned with archival studies’ reliance on and emphasis of working with primary sources. Archivists working and experimenting alongside students in the archives is clearly a beneficial exercise, similar to using primary sources, but it is not clear to what extent embedded archivists can effectively teach students archival literacy. The literature includes various educators and archivists relying on their personal experience teaching students, such as Williams’ experience quoted above, with little critical examination of the effectiveness of embedded archivists as a teaching tool. While these experiences are useful in showing the promise of embedded archivists to effectively teach students archival literacy skills, anecdotes do not adequately capture the specific skills students can learn from one-on-one instruction and hands-on exercises working alongside archivists.

As media archivists have more readily adopted the concept of embedded archivists, they have broadened the meaning of the term. While typically in archival studies literature embedded archivists are university and special collections archivists working with students, in media archivist studies the definition of an embedded archivist is expanded to include a wider variety of specialists and archivists. Connecting students with non-A/V archivists, specialists of various media formats, professors from other departments or institutions, administrators, and industry experts is seen throughout media archivist educational case studies. One of the distinct challenges in media archive studies is the vast amount of knowledge needed to work with

various specialized physical and digital formats. Archival media encompasses such diverse physical formats as 19th century wax cylinders, thirty-year-old floppy disks, digital formats on various computing systems spanning several decades, and a plethora of obsolete playback machines. No media archivist can specialize let alone understand how to handle, preserve, and study every extant and obsolete form of media. Embedding media specialists outside of the university into course instruction allows students to gain more exposure to more varied domain knowledge and artifactual literacy in media studies.

While many media archivists may not have been trained to teach college-level courses, their knowledge of their own collections provides invaluable information to the students working with primary sources in those collections. For example, during a course at the University of Arizona, teaching alongside a film historian, the university's multimedia and digital collections archivist was able to not only walk students through necessary film handling skills but provided "suggestions and access to little-known moving image and related collections", working as an embedded archivist in a classroom setting (Purdy & Jenkins. 2019, p. 107). Media archivists regularly emphasize that working with other specialists, in this case study a professor of film history, allows archivists to combine their knowledge of specific collections and audiovisual media handling and preservation expertise with other forms of knowledge both in and outside of the archive. Embedded archivists use their unique familiarity with and knowledge of their media collections to teach archival intelligence to students. By establishing a concrete definition of what skills and knowledge make up media archival literacy, embedded archivists will be more effective in sharing their expert knowledge and experience with media collections and the archive with students.

Media Archival Literacy

The concepts of archival literacy, primary sources, and embedded archivists that emerged from archival studies have shaped how media archivists have chosen which basic knowledge and skills in media archival studies to teach their undergraduate and graduate students. The current concept of media archival literacy discussed in the literature is defined as the basic ability for users to independently navigate media archives by searching, locating, and researching primary *media* archival sources. Simply put, media archival literacy has largely adopted Yakei and Torres' definition of archival literacy and added the stipulation that users need the knowledge to work specifically with archival media. This current definition of media archival literacy is both non-specific and non-material. Specific knowledge, values, and skills are not laid out for teachers to focus on when introducing students to media archives, preferring abstract concepts and ideas instead of easily observable outcomes in student work and behavior. Media archivists are still grappling with what unique skills and knowledge are included in media specific archival literacy and what competencies overlap with archival literacy.

Using three case studies of introductory media archival courses that aim to teach media specific archival literacy, work with primary sources, and include at least one embedded archivist, I identify course learning objectives to understand which knowledge, values, and skills instructors currently consider to be essential components of media archival literacy. I evaluate the effectiveness of each course's learning objectives, compare these course objectives and their efficiency across the three courses, and identify specific important knowledge, values, and skills that are missing from course instruction. Synthesizing the courses' successful learning objectives and creating observable learning objectives to cover essential knowledge, values, and skills not adequately covered by any of the three courses, this paper creates a new definition of media

archival literacy. This new definition builds upon the media archives field's current definition while outlining specific, observable competencies that can be used to teach students a comprehensive version of media archival literacy.

Methods

To identify current practices used to teach students media archival literacy and their effectiveness, it is necessary to establish a consistent rubric to observe the knowledge, values, and skills students have learned and retained at the completion of a course. Media archival education literature has not systematically sought to evaluate current teaching practices, usually only focusing on a single course taught by the journal article's author and authors. These case studies, increasingly appearing in the literature over the past decade, make it possible to investigate what competencies instructors include in their concept of media archival literacy and to what extent media archival instructors are successful in teaching their students these competencies. To evaluate the effectiveness of media archival courses in teaching their learning objectives, I analyze three case studies of introductory media archival courses taught at Pace University, University of Michigan, and University of Arizona, respectively. Using these courses' syllabi and their media archivist instructors' published journal articles discussing their experience teaching these courses, I identify the course's learning objectives, categorize each learning objective using Bloom's taxonomy, and analyze each course's effectiveness in teaching basic media archival literacy competencies. Examining these three courses' effectiveness in teaching students to work with media archival collections encapsulates current media archival educational practices and establishes a consistent group of learning objectives that reflect the baseline competencies currently being taught to students.

In the case studies, I first identify a course's stated learning objectives as found verbatim in each course's syllabus (reference appendices for a complete syllabus for each course). Next, I identify learning objectives not included in the course syllabus but articulated by the professors' personal accounts of their course in published journal articles. Including learning objectives from

the course syllabus and from the instructor's personal experiences of the course covers the course goals students are working towards learning and any knowledge, values, and skills that students learned that may have not be adequately covered or explicitly addressed in the course syllabus.

For the stated learning objectives in the course syllabus, I analyze how clear the language of these objectives are in describing a specific, observational behavior students will learn in the course that instructors can tangibly recognize and measure. According to educational instructor W. James Popham (1975), "a well-stated instructional objective describes in unequivocal terms the desired post instruction status of learners" (p. 48). Instead of stating that students will learn or understand vague concepts or skills, a clearly stated objective allows instructors to "detect which objectives should be pursued, ...design instructional sequences relevant to desired outcomes... [and] discern more readily whether an instructional program's goals have been realized" (Popham, 1975, p. 48). Popham's criteria for specific learning objectives that enable teachers and students to focus on the most important aspects of a course help to answer several questions about media archival courses. Are media archival instructors' stated learning objectives clearly defined? Do they help instructors and students focus on important knowledge, skills, values, and actions needed to work with archival media? Which competencies are being taught in media archival courses that are not clearly stated in course learning objectives? Focusing on these learning objectives will help in evaluating teachers' effectiveness in teaching media archival literacy and identify any issues or shortcomings with current learning objectives.

After evaluating the clarity and effectiveness of media archivists' learning objectives, I evaluate how effectively these learning objectives are taught and if students learn these

Bloom's Taxonomy

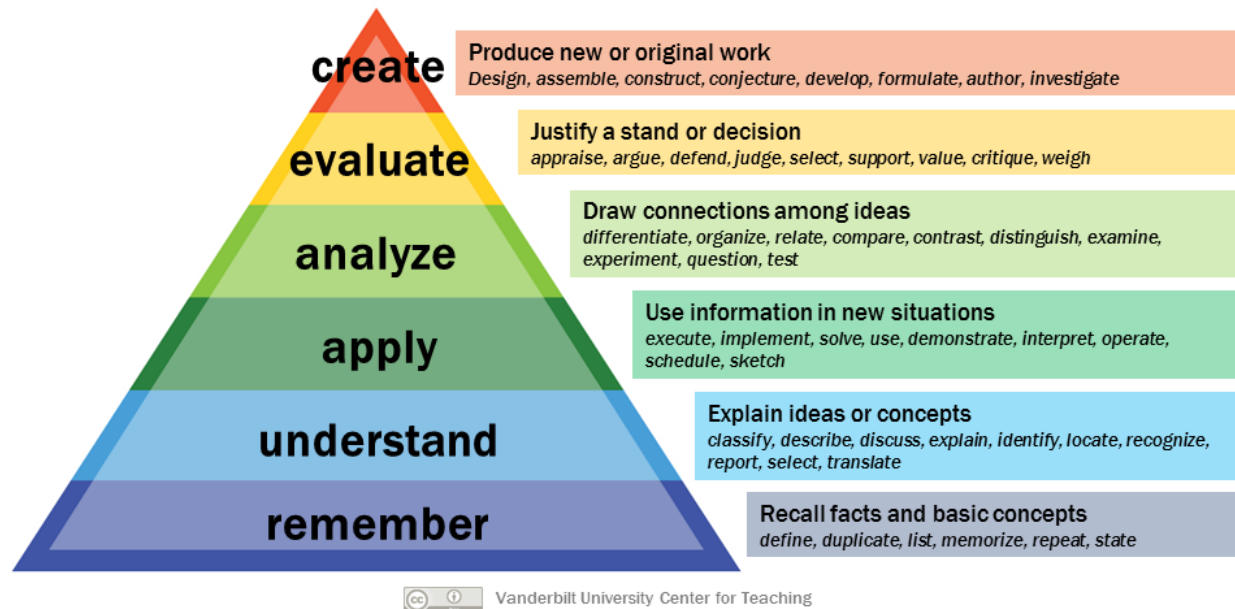


Figure 1. The six levels of the cognitive domain per the 2001 updated Bloom's taxonomy. From *Bloom's Taxonomy*, by P. Armstrong, 2010, Vanderbilt University Center for Teaching. Retrieved from <https://cft.vanderbilt.edu/guides-sub-pages/blooms-taxonomy/>.

knowledge, values, and skills by the end of the course. Bloom's taxonomy provides a framework to observe and compare student performance against media archival courses' stated learning objectives. First developed in 1956 by educational psychologist Benjamin Bloom, Bloom's taxonomy is a systematic classification of observable learning outcomes broken into three parts: the cognitive domain, the affective domain, and the psychomotor domain (Bloom, 1956). The cognitive domain focuses on intellectual categories of knowledge, understanding, and critical thinking skills. The affective domain focuses on students' feelings, emotions, values, and interests in the classroom while the psychomotor domain focuses on students' motor skills in learning. Bloom and subsequent education experts have developed structured classification systems that break down each domain into multiple subcategories of learning starting with the most basic level and building up to the most complex (Gronlund, 1985, p. 33).

For instance, the taxonomy's cognitive domain, updated in 2001, lists six different levels of knowledge: remembering, understanding, applying, analyzing, evaluating, and creating. (Krathwohl, 2002, p. 212-215; See Figure 1). Remembering and understanding focus on students' ability to recall and explain facts and concepts. In applying and analyzing, students apply the facts and ideas obtained in the remembering and understanding stages in new situations and make connections between different ideas and concepts. Evaluating and creating is more complex, describing students' ability to judge arguments, analyses, and critiques and using the previous forms of cognitive learning categories to create new, original work.

In media archival studies, the cognitive domain can be more clearly understood using an example of students learning how to preserve physical film prints. Students memorizing the deterioration issues and composition of film bases would be at the remembering and understanding levels of learning. In the applying and analyzing levels, students might use these facts and description of film bases to predict how fifty-year-old acetate 35 film print would deteriorate and differentiate between the susceptibilities of nitrate and acetate film bases to decay over time. Evaluating would require the students to determine an unidentified film print's base and preservation status using knowledge from lower cognitive levels. Creating would build upon their evaluation to develop and design a preservation strategy to ensure that a film print will be stored properly based on the film print's type of base and overall condition.

The affective domain is similarly broken down into five levels: receiving, responding, valuing, organization, and characterization by a value or value complex (Gronlund, 1985, p. 38). Receiving and responding include a student's ability to pay attention to classroom activities, demonstrations, and exercises and their active participation in the learning process. Valuing goes beyond merely participating in instruction but is a student's "internalization of a set of specific

values...[that] are expressed in the student's overt behavior" (Gronlund, 1985, p. 38). In organization, students begin to synthesize learned values into one single consistent value system. In the final stage of the affective domain, a student's value system influences and controls their long-term behavior, allowing observers to consistently predict their behavior based on the student's structured value system.

The affective domain captures how students in media archival education internalize values from the field presented to them by their instructors. For example, a student attentively listening to a lecture on privacy rights in media archives and participating in group discussions on this topic would be at the receiving level of the affective domain. During the valuing level of affective learning, a student might vocalize the significance of data privacy in archival studies and commit to applying it in their own value system. The student in the organization stage prioritizes data privacy in their internal value system by altering their actions such as asking photo subjects for permission to use photos of them for the student's class project. A student would reach the characterizing level when they consistently act in accordance with the data privacy being constantly aware of this value and adhering to it in everyday academic and professional life.

The psychomotor domain consists of seven levels: perception, set, guided response, mechanism, complex overt response, adaptation, and origination (Gronlund, 1985, p. 40). Perception and set describes a student's capability to use their sensory organs to prepare for and react to cues and instruction meant to guide their own motor activity. Guided response builds upon perception and set as students imitate movements made by an instructor. At this level, students learn through trial and error as they mimic these physical motions. After imitating these actions, students in the mechanism stage take the actions in the guided response stage and learn

to habitually repeat them with basic levels of proficiency. Through complex overt response, students then are able to turn newly learned motor skills into skillfully performed “motor acts that involve complex movement patterns” (Gronlund, 1985, p. 40). In the adaptation stage, students develop these motor actions to the point where they can “modify movement patterns to fit special requirements or to meet a problem situation” (Gronlund, 1985, p. 40). Finally, in the origination stage, students are able to create their own unique physical motions in response to new problems or situations that they encounter.

Psychomotor skills are important in identifying how students learn physical motions that are especially pertinent when working with primary media sources. For example, when a student is learning how to inspect and handle film at a rewinds bench, reception and set would first require the student to identify instructions and steps to use the rewinds bench and then to intently observe an instructor performing these steps at a film bench. At the guided response level, the student sits at the film bench mimicking physical movements previously performed by an instructor with assistance and feedback from an observant instructor. The student would then move to the mechanism level of psychomotor skills by repeating these learned actions. Once independently performing these actions without guidance the student would move into the complex overt response level. Adaptation requires the student to modify these physical movements in response to different situations such as changing movement patterns when using a differently modeled rewinds bench. Finally, at the origination stage of learning the student will independently create new physical movements in new environments and settings.

Bloom’s taxonomy’s three domains and numerous subcategories provides an effective framework to categorize, identify, and evaluate various skills and knowledge that are being taught in media archival education. In my study, I apply Bloom’s taxonomy to the previously

mentioned three introductory media archival courses to categorize the largely unidentified knowledge, values, and skills included in course syllabi that are being taught at each level of cognitive, affective, and psychomotor domain. I also use Bloom's taxonomy to organize a template of learning objectives that covers each domain and level of learning and lays out the basic competencies for a new definition of media archival literacy that can be taught to students in a single introductory course.

The three media archival courses I use for my case study are taught around the United States. All three media courses used archival primary sources, were taught by at least one trained archivist, and taught students with almost no experience working with primary media sources how to work with media collections in archives. Instructors for each course discussed their courses in peer reviewed journals detailing their students' and their own experiences in the course. I identify the stated learning objectives in each course syllabus and any other learning objectives recounted in the instructors' summary and experience of each course.

Once these learning objectives are clearly identified, I categorize the courses' learning objectives under domains and specific levels in Bloom's taxonomy to understand what instructors are aiming to teach their students. In my discussion section, I compare these objectives with the students' observable behavior throughout the course as described by the instructors to evaluate the effectiveness of current media archival courses. I then determine which levels of Bloom's taxonomy are being effectively taught to students and which levels and domains need to be given more attention in the classroom or need to be explicitly stated in course syllabi. After discussing these findings, I provide a template of learning objectives in each domain of Bloom's taxonomy to assist media archival educators in determining observable learning objectives in their courses. This template clearly defines a new conceptual framework of

media archival literacy by specifying the necessary knowledge, values, and skills required for students to successfully work with media archival collections.

Analysis and Findings

The case studies I have chosen include three introductory media archival courses taught at Pace University, the University of Michigan, and the University of Arizona. For each course, I individually describe each course's contents and assignments, stated learning objectives included in the syllabus, the learning objectives stated in instructors' journal articles about their course, and the general outcomes and learning competencies students learned by the end of the course. The learning objectives listed in each course's syllabus are directed towards students taking the course, explicitly outlining which knowledge, skills, and values the instructor intends the students to learn. The published journal articles are intended not for the course's students but for the instructor's professional peers in the media archives and related fields of discipline. A course's syllabus acts as an outline of student behavior while the instructors' journal articles are reports on the course detailing what students learned and achieved.

One advantage of using instructors' journal articles is the inclusion of some self-described deficiencies or failures in their course's design or execution. One disadvantage of relying on these journal articles is the instructors' bias in self-reporting especially when describing how successful the course was in teaching students the instructor's stated goals. Despite this self-report bias, these journal articles provide the best view into what students are learning without the capability of being in each instructor's classroom. Including both course syllabi and instructors' journal articles helps to balance out self-reported data provided by the instructors that may overstate, understate, or privilege the more successful students' experiences over others in the course that did not learn, practice, and apply certain learning objectives.

In the tables included in this section, the learning objectives from course syllabi are taken directly from the syllabus without changing any of the words. The learning objectives from the journal articles are slightly edited to remain consistent in tone and tense.

Case Study 1: Creative Projects in Film History, Spring 2018 (Pace University)

In Spring semester of 2018, assistant professor of American and cinema studies at Pace University Colin Williamson piloted an experimental course that sought to teach undergraduate students media archival research skills using the works of early cinema pioneer Edward Muybridge. Williamson himself researches early cinema history in the 19th and early 20th century and used his expertise in creating and teaching this course. In this Creative Projects in Film History course, students were tasked with creating three different creative exercises using a single chronophotographic plate from Muybridge's 1887 *Animal Locomotion* series held at the University of Pennsylvania. The three exercises required students to first provide historical context by creating a short photo-essay of their plate, compare, contrast, and connect the Muybridge plate to other audiovisual media artifacts, and animate the plate "by turning it into a piece of media art" (Williamson, 2018a, p. 2) For the course's final project, students designed a website that displayed the digital exhibition space for their three creative exercises (Williamson, 2018b).

By using multimedia research projects as the method for assessing students' learned skills and knowledge at the conclusion of the course, Williamson created an opportunity to observe students at several different points of the archival research process. The course heavily focused on teaching students how to study and learn from primary media archival sources instead of

simply learning about the films and photographs. This process-focused approach is evident in the four course objectives outlined in the course syllabus:

learn how to develop research questions and to employ the appropriate methods for answering them using primary and secondary source materials...develop a foundational understanding of film history as a field that will help [students] engage with other topics in film studies...learn to use audiovisual media to conduct, design, and present original research... [and] enhance students' oral presentation skills. (Williamson, 2018a, p. 1)

While the course was grounded in early cinema, this subject matter acted as a conduit for students to learn far reaching knowledge and skills that can be applied in other topics of film studies. Williamson's course aimed to use projects working with Muybridge's plates to teach students how to study primary media sources to develop relevant research questions and create original, accurate, and thought-provoking research and knowledge covering a wide variety of fields and topics.

Reading assignments for students to complete before class, lectures, workshops, and visits to archives and from archivists taught students knowledge, values, and skills that they would need to successfully complete their assignments and learn proper research skills. Before engaging with artifacts from early cinema, students were required to read various scholars' previous work on Muybridge and his contemporaries to give them basic knowledge in the domain of early cinema. Readings later in the term included articles detailing media archaeology in an effort to educate students on the artifactual literacy of working with primary media sources from the 19th century (Williamson, 2018a, p. 5-7). Class discussion on these readings sought to reinforce students' understanding of the reading materials and their ability to make connections

between the articles and their class assignments. Two workshops during the course also enabled “students to give and receive feedback on the nature and implication of their work” (Williamson, 2018a, p. 1). A field trip to the Museum of the Moving Image also exposed students to the archival setting that the primary sources are stored, preserved, and often studied in.

The courses’ learning objectives for students (see table 1) covered all three of the domains of Bloom’s taxonomy with an emphasis on the cognitive domain. In the cognitive domain, the course heavily emphasized creation, the highest and most complex level in the cognitive domain. To enable students to learn how to create original work in the course, the course sought to engage students with all levels of the cognitive domain. At the most rudimentary level, students were required to remember and recall facts and basic concepts of film history and Edward Muybridge’s work that were covered in assigned readings. Through class discussions on the readings and during lecture, students were given the opportunity to explain ideas and concepts, an important aspect of the understand level in the cognitive domain.

Another key theme of the course’s learning objectives in the cognitive domain is analysis. Working firsthand with Muybridge’s photographic plates incentivized students to challenge and question the myths of early cinema and explore how cinema as a technology and a medium developed in the late 19th century (Williamson, 2018a, p. 1). The syllabus states that as students work closely with archival materials they will come to “understand the assumptions involved in and the consequences of interpreting historical sources” (Williamson, 2018a, p. 1). The final project itself aimed to “assess how well students can connect central themes and questions from the class to their archival exercises” (Williamson, 2018a, p. 2). Teaching students how to draw connections between differing ideas, disciplines, and various media objects built a solid foundation to create new original work instead of merely regurgitating others’ past work

Table 1: Course Objectives by Learning Domain (Pace University)

	Cognitive Domain	Affective Domain	Psychomotor Domain
Learning Objectives from Course Syllabus	<ul style="list-style-type: none"> • Explore film history and develop a foundational understanding of film history as a field • Explain why the cinema has developed the ways it has for more than a century • Learn how to develop research questions through original archival research and writing • Challenge myths about the origins of motion pictures and reflect on the politics of the stories we tell about the medium • Gain experience in producing strong analyses in the form of research writing • Combine research writing with short animations and other motion picture exercise that will be compiled into multimedia projects • Learn to use audiovisual media to conduct, design, and present original research 	<ul style="list-style-type: none"> • Give and receive feedback on the nature and implication of their research • Enhance oral presentation skills through class discussions and participation • Engage with other topics in film studies (cross-disciplinary) • Work closely with archival materials, scholarly texts, and audiovisual media • Become active interpreters and creative users of archival materials 	N/A
Learning Objectives from Journal Article	<ul style="list-style-type: none"> • Develop a tactile understanding of the techniques and technologies Muybridge used (81) • Understand the processes of reuse, remediation, and recursion that shape the afterlives of archival materials (88) • Strengthen research writing skills • See how inherently linked historiography and production are as practices of critically engaging with film and media culture (90) • Reflect on the perspectives that students bring to analyzing and interpreting Muybridge’s work (81) • Link 19th century archival materials powerfully to our contemporary moment and the digital age of information (88, 91) 	<ul style="list-style-type: none"> • Identify the work students do in the classroom as part of a conversation with a larger research community (86) • Turn archives and museums into laboratories and transform early cinema archives into a space of action for students (88) • Exhibit curiosity and skepticism, wonder and sheer disbelief by balancing historical research with creative practice and interactive exhibition (77, 81) 	<ul style="list-style-type: none"> • Experience the unique experimental quality of handling historical artifacts (77) • Treat ‘play’ as a guiding research method to make the archive a place of improvisation (77, 87) • Develop an open mindset of innovation when handling artifacts that can lead to surprising ways of thinking about and interpreting the past (77)

All page numbers refer to (Williamson, 2019). Course objectives without corresponding page numbers are taken out of the course syllabus found in Appendix A.

and ideas. In total, Williamson's course relied heavily on the cognitive learning domain to ensure students left the course with the ability to develop research questions, produce strong analyses in their research writing, and become creative users of archival materials (Williamson, 2018a, p. 1).

In the affective domain, the course's learning objectives both encouraged students to engage with and internalize values in class discussions, in the archive, and in their creative research process. At the most basic level of affective learning, the course expected students to "see the work they do in the classroom as part of a conversation with a larger research community... [and] take great care and responsibility in presenting their historical research" (Williamson, 2019, p. 86). At the responding level of affective learning, the course used class discussions to teach students how to give and receive feedback on each other's work and to enhance their oral presentation skills (Williamson, 2018a, p. 1). At the valuing level of affective learning, the course aimed for students to embrace cross-disciplinary research and to "work closely with archival materials, scholarly texts, and audiovisual media" (Williamson, 2018a, p. 1). For more complex values, the course sought to control students' "behavior for a sufficiently long time...to have developed a characteristic life-style" that students would continue using in subsequent classes, future research opportunities, and eventually in their careers if applicable (Gronlund, 1985, p. 39). By the end of the course, students were expected to have learned how to become "active interpreters and creative users of archival materials" with the ability and drive to create new original research in other courses, situations, or fields (Williamson, 2018a, p. 1). The quality of their final project reflects how well each student internalized the creative research process and if they will be capable of utilizing these skills in other settings after the conclusion of the course.

Psychomotor skills were not explicitly addressed in the course syllabus or in the course's instruction as often as cognitive and affective learning skills and knowledge. When describing the basic concept of his course, Williamson (2019) described it as a "research methods seminar that combined foundational scholarship on early cinema with *hands-on* use of archival materials" (p. 78; emphasis added). Williamson did not specify what hands-on use of archival materials he was specifically referring to or how he would seek to teach students the motions and physical skills to work with audiovisual materials. Any knowledge or skills on the lower levels (perception, set, guided response, mechanism) in the psychomotor domain imparted to the students were not included in the course objectives. Workshops centered on handling physical archival objects and a visit to the Museum of the Moving Image in the course, alongside readings about media archaeology, provided spaces to teach students psychomotor skills and "creative uses of archival materials" while working with audiovisual media (Williamson, 2019, p. 77). Unfortunately, the exact nature of what psychomotor skills students should learn from these exercises and spaces was not specified and outlined clearly in the syllabus or in Williamson's subsequent journal article summarizing his experience with the course.

In the course syllabus, Williamson does not explicitly mention any learning objectives in the psychomotor skills domain; however, in his journal article, he mentions several learning objectives he sought to teach his students at the psychomotor domain. These course objectives lacked any concrete specifications for lower-level psychomotor skills but did address origination, the most complex level in the psychomotor domain that requires students to create "new movement patterns to fit a particular situation or specific problem" (Gronlund, 1985, p. 40). Williamson (2019) hoped his course would teach students that the idea that "handling historical artifacts has an experimental quality that can lead to innovation and new interpretation" (p. 77).

Instead of clearly outlining proper handling techniques for legacy media, Williamson aimed to teach students improvisation when handling early cinema artifacts as an exploratory step in the research method. He hoped to help students see the archive as a research laboratory and a space of action, experimentation, and play (Williamson, 2019, p. 88). Workshops and unstructured one-on-one time instruction in the archive may have provided students with some of the lower-level psychomotor skills and knowledge needed to build towards the more complex psychomotor skills of origination that are outlined in the syllabus; however, without these lower-level psychomotor skills clearly outlined in the syllabus, it is unclear if students were adequately prepared to achieve the course's learning objectives in the origination level. Including specific lower-level learning objectives in the psychomotor domain, such as describing the physical movements needed to view a film reel, would have better prepared students to achieve the course's learning objective at the origination level that expects students to treat the media archive as a laboratory of experimentation.

Case Study 2: Authorship and the Archive, Winter 2019 (University of Michigan)

At the University of Michigan, film history and theory professor Matthew Solomon and films studies librarian Phillip Hallman have taught the Authorship and the Archive course several times over the past decade. Starting first in 2013, the course has taught undergraduate students media archival skills using the personal papers and collections of such filmmakers as Robert Altman, Orson Welles, and Nancy Savoca. While the course has changed slightly since its first inception in 2013, the course's final project when taught most recently in Winter 2019 required students to "create a multi-paneled exhibition based on research they have done using

archival materials” from a single filmmaker’s collection assigned at the beginning of the semester (Solomon et al., 2017, para. 9).

The course’s purpose was to give students the ability to create their own original research projects within the confines of archival research while working with primary sources. Matthew Solomon observed the following about his students’ experience with research prior to taking the course:

[students] have generally become fairly adept at writing thesis-driven research papers that marshal an array of published secondary sources. This is what might be called a “top-down” approach to research since it tends to involve fairly specific research questions that can be partially answered through a process of hypothesis-testing and attempts to reconcile, verify, refute, or complicate published research findings. Students are less comfortable with more open-ended research assignments, which are often greeted with some version of the following (expressed with varying degrees of impatience and frustration): “I don’t understand what you want us to do/look for/find.” The preferred reply, however unsatisfactory, challenges the students to figure it out for themselves, and sounds something like this: “I don’t know. You tell me [what interests you and/or what you found, but hopefully both]. (Solomon et al., 2017, para. 3)

As an alternative to a “top-down”, hypothesis-testing research approach that students taking the course are more accustomed to, the course’s final project attempted to teach students how to glean information straight from an archival object. When researching for their final project, “rather than being asked to formulate and answer research questions...[students] are tasked with generating new knowledge from the contents of a carefully circumscribed archival collection in

‘bottom-up’ fashion” (Hallman & Solomon, 2019b, p. 109). Instead of assigning a more traditional research paper, working directly with a small sample of primary media sources allowed students to learn how to create original knowledge through archival research and gain information literacy working with primary sources. More than half of the appointed class sessions were spent in the University of Michigan’s Hatcher Library where students were given time to work with their assigned collection alongside the instructors.

To ensure that students stayed focused on creating original knowledge from their assigned box of archival objects, class lectures gave students context and background for the filmmaker’s work. For example, in Winter 2019 the class used independent filmmaker Nancy Savoca’s collection. They watched several of her films in class during the semester, worked on revising and updating her Wikipedia page based on their research, and even video conferenced Savoca herself (Hallman & Solomon, 2019a, p. 2). These class sessions focused on the filmmaker’s background allowed students to focus on the information provided by the filmmaker’s archival objects instead of trying to piece together the filmmaker’s entire career while rummaging through boxes of archival material. This bottoms-up approach, focusing on a small group of archival objects from a single filmmaker, created an ideal environment for students to learn and experience the archival research process themselves. While the course does hope to expose students to a single filmmaker’s work and the various holdings of the university’s archive, the main purpose of the course was to teach students research methods that they could apply to archival research outside of the course. Teaching students domain knowledge buttressed the emphasis of teaching artifactual literacy and archival intelligence.

The course’s learning objectives (see table 2) heavily focused on the cognitive domain and the creation level of learning. The course’s syllabus for the 2019 Winter semester states that

Table 2: Course Objectives by Learning Domain (University of Michigan)

	Cognitive Domain	Affective Domain	Psychomotor Domain
Learning Objectives from Course Syllabus	<ul style="list-style-type: none"> • Become acquainted with unique Screen Arts and Cultures archival resources in U of M Special Collection Library • Conduct original primary-source research in an archival setting • Create new knowledge not available online or in any published form using resources in the collections • Create multimedia content that informs others about UM’s singular collections (e.g., exhibit panel, audiovisual essay) 	<ul style="list-style-type: none"> • Foster collaboration • Open up collection to future researchers (access) 	<ul style="list-style-type: none"> • Participate in hands-on laboratory environment
Learning Objectives from Journal Articles	<ul style="list-style-type: none"> • Practice processes of primary-source research • Learn information literacy for primary sources (109-110) • Synthesize newfound knowledge and present it jargon-free to an audience unfamiliar with the material (§ 10) • Work with a limited number of primary resources (109) • Apply analytical concepts to unfamiliar examples (§ 5) • Analyze and argue for an archival object’s relevance and significance to one’s research question (§ 7) • Find pertinent materials to one’s research question and adjust research trajectories based on available archival materials (§ 5) • Make arguments about an item’s significance to the director’s career as a whole by contextualizing it in relationship to other primary and secondary source in the form of a brief illustrated presentation (§ 4) 	<ul style="list-style-type: none"> • Stimulate creativity rather than reproducing received knowledge (109) • Practice persistence, endurance, and patience while systematically working through individual items in archival folders and boxes (109) • Learn from experience and respond to unexpected connections and conjunctions (110) 	<ul style="list-style-type: none"> • Formulate ideas and connections by touching and handling materials (112) • Using a lab-based teaching model, learn hands-on archival research methods (114)

All page numbers refer to (Hallman & Solomon, 2019b) while all course objectives cited by a paragraph number are taken from (Solomon et al., 2017). Course objectives without corresponding page numbers are taken out of the course syllabus found in Appendix B.

the course's "overarching goal is to *create* new knowledge not available online or in any published form both individually and collaboratively by using the singular resources of these collections" (Hallman & Solomon, 2019a, p. 1; emphasis added). The final project challenged students to combine the various cognitive knowledge learned in the course to create multimedia content about the university's special collections by conducting original primary source research. At the remember and understanding levels of the cognitive domain, students engaged with course readings, discussions, and visits from filmmakers and archivists to learn basic facts about the filmmaker's work. Structured class time in the Hatcher Library working with the collection also provided time to teach students lower-level cognitive knowledge related to archival literacy, specifically discussing the makeup and purpose of a finding aid and "the implicit logic that dictates the organization of collections and individual boxes" (Hallman & Solomon, 2019b, p. 110).

The cognitive level of application was routinely emphasized in the course in class exercises with archival objects. After coming to understand the basic principles of examining primary media sources in the archive, students learned "to formulate new ideas through a spatial and tactile process" as they sorted through documents in the archive (Hallman & Solomon, 2019b, p. 112). As students applied these archival literacy skills during their research, they drew connections between the various items in the collection which is an essential part of the analyze level of the cognitive domain. As part of their analysis, students in the course were encouraged to "apply analytical concepts to unfamiliar examples, find pertinent materials, and change their research trajectories" if new information or connections changed the dynamics of their research question (Solomon et al., 2017, para. 5). The course instructors acted as guides, supervising students as they independently practiced applying archival knowledge taught in course

instruction as they handled primary sources. In class discussions and class presentations, the students then analyzed information they garnered from primary sources to create and share new original information with the class.

Evaluation, one of the most complex levels in the cognitive domain, was regularly emphasized in the course. When creating their eighteen-panel exhibition using materials from their assigned box in the collection, students were forced to evaluate which archival objects provided significant information and justify an object's inclusion in their exhibit. To practice this skill in the course, students were given short five-to-ten-minute presentations focusing on a single document in the materials they had worked with over the previous week. In front of the class, students made “an argument for [the object's] relevance and significance to the research questions” of their project (Solomon et al., 2017, para. 7). As students appraised, judged, and defended the significance of a single archival object in answering an aspect of their research question, students solidified their ability to analyze primary sources to create new knowledge unique to the items found in the archive.

Because of the course's focus on creating original archival research, the affective domain was an important aspect. The course focused on teaching values related to working with primary source material that students could understand, practice, and take with them after the conclusion of the course. Using class discussions and workshops, the course at the receiving level of the affective domain aimed to foster collaboration between students and faculty and to stimulate “creativity rather than encouraging students— either explicitly or implicitly— to reproduce received knowledge” (Hallman & Solomon, 2019b, p. 109). At the valuing level of the affective domain, instructors instilled the value of open access by framing their final exhibition as an

effort to “open up [the University of Michigan’s] singular collection for future researchers” (Hallman & Solomon, 2019a, p. 1).

The most ambitious course objective attempted to teach students values of archival research that are acquired through years of experience working with collections. At this characterization level of the affective domain, the instructors taught persistence, endurance, patience and “systematically working through individual items in archival folders and boxes” (Hallman & Solomon, 2019b, p. 110). While the course only lasted for fifteen weeks, the instructors had ensured that “the course structure, the course objectives, the course outcomes, and even the setting and duration of class sessions have been adjusted to serve the goal of teaching archival research— nothing short of a humanity laboratory class” (Hallman & Solomon, 2019b, p. 110). Working with archival materials in three-hour long collaborative class sessions in the university’s special collections library, the instructors allowed students to implement the values stressed in the course as they practiced methodical archival research. While supervising and guiding students during these lab-based working sessions, the instructors observed how their behavior had changed as a result of real-time guidance and values taught in the course. Other than a participation grade and observing students while they work in the library, the course did not provide robust evaluation to measure whether students had internalized values taught in the course or had changed their behavior because of their experience in the course.

The psychomotor skills in the course took a back seat to the more focused-on cognitive and affective domain. Other than one reference to hands-on archival research, the course objectives do not explicitly address knowledge in the psychomotor skills. Students did however come away from the course learning some psychomotor skills. The previously mentioned lab time spent working with archival materials provided unstructured time for the instructors to

“teach students *hands-on* archival research methods” (Hallman & Solomon, 2019b, p. 114; emphasis added). Handling physical archival materials forced “students to slow down and ponder what they are reading, as they see, touch, hear, and often even smell what they encounter in the archive, rather than moving forward to aggregate information as quickly as possible” (Hallman & Solomona, 2019, p. 112). Instead of teaching students set motions, the course invited students to experiment using several senses when interacting with primary media sources. Besides supervision during class time, the course had no system for evaluating what psychomotor skills students were learning and incorporating in their research method. Much like the course previously discussed at Pace University, lower-level psychomotor skills were not explicitly outlined in the course’s learning objectives or focused on during course instruction.

The course syllabus is sparse on learning objectives. In the cognitive domain, the learning objectives focus almost solely on the create level without detailing any analytical or evaluation skills essential to synthesize and create new knowledge during archival research. In the affective domain, the course syllabus only mentions the requirement for students to foster collaboration and make the archival materials accessible to future researchers. For the psychomotor domain, the instructors only list a vague notion that students will participate “in a hands-on humanities laboratory environment” (Hallman & Solomon, 2019a, p. 1). Besides listing readings and assignments, the syllabus does not mention specific activities or methods that students will undertake to learn and practice the course’s learning objectives.

In an article in *The Moving Image Journal* and an online article in the Society of Cinema and Media Studies’ *Teaching Dossier Journal*, the instructors more clearly outline what learning objectives they worked towards teaching their students in the course. In the cognitive domain, they list knowledge and skills at the understand, apply, analyze, and evaluate levels that students

learned during their time in the course. Learning objectives the instructors list include synthesizing newfound knowledge, analyzing an archival object's relevance to one's research question, and making arguments about an "item's significance to [a] director's career" (Solomon et al., 2017, para. 4).

The affective domain learning objectives included in the journal articles addressed more complex learning levels than those listed in the syllabus. For example, the instructors sought to teach students to practice persistence, endurance, and patience while "systematically working through archival folders and boxes" (Hallman & Solomon, 2019b, p. 109). This complex skill at the level of organization in the affective domain requires sustained practices as students need to change their behavior and synthesize a consistent value system. The psychomotor learning objectives included in the journal articles are just as vague as the single psychomotor learning objective briefly mentioned in the course syllabus. While the instructors do clarify that students in the course are to learn psychomotor skills by touching and handling archival materials in an archival setting, they do not specify which specific archival materials and what psychical movements students will observe, practice, and demonstrate in the course.

Case Study 3: Media Archaeology, Fall 2019 (University of Arizona)

Jennifer L. Jenkins, a film history and English professor at University of Arizona, and Trent S. Purdy, a multimedia digital collections archivist at the University of Arizona Special Collections library, teamed up to teach an experimental course on moving image archiving. The course utilized Jenkins' skills as a researcher and Purdy's experience in media archives to teach students both research methods and hands-on film handling techniques. The course took advantage of a then recently acquisitioned collection of 16mm films for the students to study.

Students at the beginning of the course picked one film from the university's 16mm film collection to work with throughout the semester. Students examined the film on the archive's film inspection equipment and researched both the physical object itself and its intellectual content. Each student worked throughout the semester with their film to write a research paper using their archival object, prioritizing their media artifact as a primary source, "relegating collateral paper and ephemeral materials to a secondary role" (Purdy & Jenkins, 2019, p. 102).

To support students and assist them during their semester long research and writing process, several exercises were assigned to the students along with weekly discussion posts centered on concepts covered in the weekly readings and lectures. The first assignment in the course required students to compile a sequenced shot list from a six-minute clip from a silent film. Detailing the film's camera movement, edits, transitions, shot types, and compositions of the frame, students wrote a three-page report analyzing "how the particular directorial choices evident in the decoupage work to construct the meaning of the scene" (Jenkins, 2019a, p. 1). Following the decoupage assignment, students submitted a two-to-three-page description and analysis of a single media artifact in the university's collection. Both of these assignments allowed students to apply and practice research methodology and gain feedback from the instructor before completing their research for their final fifteen to twenty-page research essay.

The class instruction consisted of three units each lasting several weeks. The first unit, Learning to Look, included "a survey of historical and contemporary media, techniques of fiction and nonfiction moving image narrative, and basic film history and theory" (Jenkins, 2019b, p. 1). The second unit, called Methodologies: Learning to Analyze, taught students "methods, materials, and approaches to researching moving image documents, including identification and use of technologies, descriptive metadata, primary and archival source materials, and historical

context” (Jenkins, 2019b, p. 1). The third unit of the course entitled Applied Practice combined the knowledge covered in the previous two sections and gave students class time to work on their final projects to view, inspect, and research their single film in the archive’s 16mm film collection. This three-pronged instruction approach taught students basic film history background, skills to interpret and analyze the moving image, and practical knowledge on how to meld hands-on archival research with film analysis and history to create original knowledge. The course heavily encouraged students “to go straight to the film or video and use the paper resources as supporting evidence rather than the more traditional reverse” (Purdy & Jenkins, 2019, p. 102).

The course’s first six weeks in the Learning to Look unit of the course focused predominantly on the cognitive domain (see Table 3). At the remember level of the cognitive domain, students were asked to recall basic facts about film history and theory and memorize keywords and concepts to inform their film analysis skills. For example, as part of a homework exercise before week two, students made their own working glossary of film analysis terms (e.g., *mise-en-scene*, 3-point lighting, and diegetic sound) (Jenkins, 2019b, p. 4). Building upon memorizing these terms and concepts, in the understanding level of the cognitive domain students were taught to understand “the mechanics of film and video as recording, preservation, and aesthetic media” (Jenkins, 2019b, p. 1).

The knowledge and principles students were required to remember and understand provided the groundwork for students to analyze film and archival objects. For example, students’ understanding of historical, cultural, and social contexts of film production taught in

Table 3: Course Objectives by Learning Domain (University of Arizona)

	Cognitive Domain	Affective Domain	Psychomotor Domain
Learning Objectives from Course Syllabus	<ul style="list-style-type: none"> • Become familiar with the range of sources and discourses that informed historical media production • Gain knowledge of basic media history and theory • Understand the mechanics of film and video as recording, preservation, and aesthetic media and its funding methods • Develop strategies for discovering and analyzing historical film and video as evidentiary material • Demonstrate understanding of the material through sophisticated analysis, critical thinking, and writing skills with appropriate command of the disciplinary discourse • Synthesize research and analysis in appropriate scholarly form as a research paper, journal article, or archival exhibit or installation 	<ul style="list-style-type: none"> • Explore the moving image as evidence across the disciplines, from Film Studies to History to Anthropology, the Social Sciences, and the Humanities (cross-disciplinary) • Participate in discussions that promote critical inquiry and collegial exchange of ideas • Relevant, active, and intelligent participation as evidence of students' engagement with the material • Respect materials, students, and professor • Act in forthright, professional, and timely manner • Demonstrate the value of archivists and practitioners collaborating in the academic research process • Espouse self-discipline, respect, and inclusivity 	<ul style="list-style-type: none"> • Demonstrate basic film and video handling and preservation methods
Learning Objectives from Journal Article	<ul style="list-style-type: none"> • Become familiar with tools to locate primary source materials in the library's catalog (103) • Think about locations, shooting contexts, and the historical moment that produced a particular media record (106) • Think critically about the historical, cultural, and social contexts for the creation of primary source media (103-4) • Learn to locate paper and moving image primary source materials that support one's research (106) • Work with primary media sources before relying on paper resources as supporting evidence (102) • Learn archival literacy and archival intelligence skills (102) • Build on analysis skills by expanding one's analytical comfort zones (103) • Understand archival principles and practices, and develop successful search strategies in research (102) • Interpret and assess the value of records as evidence (102) 	<ul style="list-style-type: none"> • Dismantle fear, trepidation, or hesitancy to work in the archives (106) 	<ul style="list-style-type: none"> • Successfully thread a projector (102) • Learn basics of film handling (102) • Inspect films noting edge codes, soundtracks, film content, and the film's overall preservation condition (102) • Interrogate primary sources via hands-on exploration (102) • Learn and practice archival best practices for moving image artifacts and resources (102)

All page numbers refer to (Purdy & Jenkins, 2019). Course objectives without corresponding page numbers are taken out of the course syllabus found in Appendix C.

the first unit of the course gave students the language to use when “discovering and analyzing historical film and video as evidentiary material” (Jenkins, 2019b, p. 1). Both the Decoupage assignment and Media Artifact Assessment focused less on producing original research than on the students’ ability to breakdown and analyze a moving image as both content and as a physical, archival object. These short two-to-three-page assignments provided a useful checkpoint for the instructor to check students’ comprehension of the materials covered so far in the course and their progress in analyzing both a film’s intellectual content, production, history, and cultural significance. Students’ engagement with the analyze level in the cognitive domain supported the course’s objective at the evaluation level of learning to teach students to “interpret and assess the value of records as evidence” (Purdy & Jenkins, 2019, p. 102).

While the first and second units of the course focused on the understand and analyze level of the cognitive domain, the final unit gave students time to work on creating their final research paper. Most students in the course were familiar with research writing at this point in their education; however, the archival research required to write this final paper was a new skill that required students to create original knowledge from the university’s 16m film collection. Students also gave a ten-minute presentation to the class summarizing their research and their findings as part of their final project. Other than this presentation, the students did not have opportunities to share their original work with those in or outside the class.

The course also taught various values pertaining to the affective domain of learning. At the most basic level of receiving, the course invited students to “explore the moving image as evidence across the disciplines, from Film Studies to History to Anthropology, the Social Sciences, and the Humanities” (Jenkins, 2019b, p. 1). Directing the student’s attention to the connections between various disciplines prepared them to view films and archival media objects

in different lights to glean a wider variety of information. At the responding level, the course encouraged students to participate in discussions that “promote critical inquiry and collegial exchange of ideas” (Jenkins, 2019b, p. 3). Students’ relevant, active, and intelligent participation in class discussions provided an adequate avenue for the instructor to discern a student’s understanding of course materials and how they were starting to interact with the values taught in the course readings, lectures, and exercises.

The course syllabus sets expectations for students to learn “behavior that is consistent and stable enough to make [a] value clearly identifiable”, an essential aspect of the valuing level of the affective domain (Gronlund, 1985, p. 38). During the course, students were expected to act in a forthright, professional, and timely manner while respecting the materials, students, and the professor (Jenkins, 2019b, p. 8). Collaboration with both archivists and academic researchers, self-discipline, respect, and inclusivity were values expected from the students in the course during structured class time and during their research. These higher-level values expected of the students in the course were largely vague and not specific to media archival literacy; however, these stated objectives in the affective domain show what the course’s instructors deemed as important and planned to teach their students.

The psychomotor domain was an essential component for the students as they handled and studied archival media. Before taking this course, the students had almost no experience working with analog media and were nervous to touch and work with archival media. According to the instructors, “handling and closely observing [film] formats and their playback hardware demystified moving image primary source materials for these students, successfully alleviating the barrier of anxiety of working with moving image formats and the fear that they would break something” (Purdy & Jenkins, 2019, p. 104). Breaking down the barrier between the students and

the physical object belongs in the two lowest levels of the psychomotor domain, perception and set. Observing others handling media and touching it themselves allowed the students to use their “sense organs to obtain cues that guide motor activity” to prepare them to enact the proper techniques when first learning how to handle media formats (Gronlund, 1985, p. 40).

Archivist Trent Purdy demonstrated for the students how to inspect a 16mm film and 8mm on a film bench. At the guided response level of the psychomotor domain, students were subsequently given the chance to imitate Purdy’s movements themselves while Purdy supervised. As students repeated these inspections more autonomously during their research project on these films, they entered the mechanism level of learning, confidently turning newly learned movements into habit. Students at this level learned how to unwind film, use a loupe to inspect 16mm and 8mm film on a film bench, and thread a film through a projector on their own. After students had seen demonstrations from the instructors and practiced with supervision, students became comfortable enough to inspect films without assistance from the instructors. If students took advantage of the course’s unstructured time for students to handle media in the archive, by the end of the course students could perform complex movement patterns proficiently. At this complex overt response level of psychomotor learning, movements were almost automatically performed without hesitation and “with ease and good muscle control” (Gronlund, 1985, p. 40).

The loftiest learning objective under the psychomotor domain in the course was to teach students “archival best practices for moving image artifacts and resources” (Purdy & Jenkins, 2019, p. 102). While threading a projector or unwinding a film on an inspection bench required students to perform simple, repeatable actions, understanding and implementing best practices when inspecting and handling moving image artifacts and resources requires students to “modify

movement patterns to fit special requirements... [and have the ability of] creating new movement patterns to fit a particular situation or specific problem” (Gronlund, 1985, p. 40). These skills at the adaptation and origination level of the psychomotor domain may be too difficult for students to achieve in one semester with limited time to work with primary source media; however, Purdy’s role as a supervising embedded archivist working alongside students as they inspected and handled film gave students access to Purdy’s knowledge gained from his years of experience working hands-on with archival media. Students at the end of the course became skilled in performing film inspections, both on a film bench and using a projector, but needed more experience and work with a wider diversity of film collections before they could adequately learn psychomotor skills at the highest levels of adaptation and origination.

Of the three courses in this study, the University of Arizona’s syllabus includes the most comprehensive listing of learning objectives in the cognitive and affective domain. Students reading the syllabus are quickly aware of what knowledge, values, and skills the course expects them to learn. The journal article adds some more cognitive and affective domain learning objectives and fleshes out more specific psychomotor learning objectives not specified in the course syllabus. While the syllabus simply states that students will need to demonstrate “basic film and video handling and preservation methods”, the journal article specifically names several observable psychomotor learning objectives (Jenkins, 2019b, p. 1). From listing skills such as successfully threading a projector and learning “archival best practices for moving image artifacts/resources”, the journal article better describes what physical movements are taught in the course (Purdy & Jenkins, 2019, p. 102). In both the syllabus and the journal article, the exact methods for teaching these skills and the lower-level psychomotor skills of perception, set, and guided response are not present.

In all three courses, the journal articles written by the courses' instructors fill in missing gaps of learning objectives not included in the syllabus. While these journal articles are useful resources to examine what competencies instructors focus on, they do not help the students focus on specific actions to learn the course's desired knowledge, values, and skills. In future iterations of these courses, instructors should work to update their syllabi to better include learning objectives outlined in their journal articles. Overall, the course syllabi and the journal articles summarize what knowledge, values, and skills instructors aim to teach their students and which important competencies they see as integral parts of their understanding of media archival literacy.

Discussion and Conclusion

By categorizing the learning objectives of these three case studies using Bloom's taxonomy, the priorities of these three media archival studies courses become clearer and easier to compare. Relying on the instructor's experience with their courses in journal articles, I compare the learning objectives of each course with the students' experience in the course. Based on the above findings and students' experience, I evaluate which levels in Bloom's taxonomy were effectively taught and internalized by students and which need more attention in future iterations of the course. This discussion produces a template of learning objectives that defines which skills and knowledge across all three learning domains are essential in teaching students media archival literacy. This new and more specific definition of media archival literacy will help to evaluate current introductory media archives courses and identify steps instructors and media archivists can take to ensure that their courses and interactions with students in the archive will effectively teach them the necessary knowledge, values, and skills for students to use, research, and preserve media primary sources in the future.

Observed Student Behavior

The success of each course's carefully crafted learning objectives, lectures, exercises, class discussions, and assignments are best observed in the students' completed work and their behavior in the course. The instructors of each course have outlined the competencies students learned in their courses and even mention some of the shortcomings of their course. While these accounts of student behavior may suffer slightly from instructors' self-reporting bias, they nevertheless provide the best method for evaluating students' behavior in each course. These observations of students' behavior and work before, during, and at the completion of the course

highlight the knowledge, values, and skills that were successfully internalized by students.

Comparing students' change over the course shows which learning objectives students achieved and which could be improved upon in future iterations of each course.

For Williamson's course on Edward Muybridge's work at Pace University, students' engagement with the course demonstrated their newfound basic understanding of early cinema history and the fundamentals of archival research. At the beginning of the course, many students knew Edward Muybridge's name or at least recognized his iconic photographs of a racing horse; however, students sometimes held "Muybridge up as one of the 'fathers' and 'inventors' of motion pictures and readily identify his images as 'primitive' emblems of the cinema's 'infancy'" (Williamson, 2019, p. 75). According to Williamson, this teleological narrative of Muybridge's works the students held coming into the course conjured "an image of that period as a mausoleum filled with the 'dead' or inanimate remains of old media that subsequent innovations rendered obsolete, both as cultural artifacts and as objects of study" (Williamson, 2019, p. 75). After creatively repurposing Muybridge's work, students had successfully challenged "linear conceptions of history by privileging the idea of circularity and the ways in which, rather than being replaced and left behind the past periodically returns and gets renewed in different forms" (Williamson, 2019, p. 83). The students' evolved understanding at the completion of the course of Muybridge's work reflects the effectiveness of the course's cognitive learning objectives to have students challenge myths of the motion picture's origins and explore film history.

Students' behavior also shows the course effectively taught students to develop research questions and analyze primary sources. Speaking of their experience in the course, one student observed that "I was given the creative freedom to come up with something of my own and

learned to find connections that might be unexpected, even if they are hidden in plain sight” (Williamson, 2019, p. 88). Students aptly connected 19th century archival materials to the contemporary moment in their creative projects. For example, one student used Muybridge’s photographs of deer to research the concept of urbanization and the destruction of forests since the late 19th century to present day (Williamson, 2019, p. 77) Students also successfully internalized values addressed in the learning objectives concerning the affective domain. For example, “the stakes of addressing an audience outside of the classroom encouraged students to take great care and responsibility in presenting their historical research”, meeting the course objectives to enhance students’ oral presentation skills and place their work as part of a larger conversation within the research community (Williamson, 2019, p. 86). The creative nature of students’ final online exhibit of their class exercises shows students’ ability to learn the values of cross-disciplinary co-operation and prioritize primary source archival materials over secondary sources.

In the University of Michigan course of Authorship and the Archives, many students entering the course had experience in researching secondary sources but little experience with archival materials and primary source documents. According to the instructors, the students were skilled in “synthesizing existing publications to support thesis driven arguments... [but were] not entirely sure how to deal with primary source evidence and open-ended research directives” (Hallman & Solomon, 2019b, p. 110). Lacking the proper archival intelligence, students were uncomfortable searching, studying, and evaluating materials in the poorly indexed, hard-to-browse archival collection selected for the course. As they worked in the archive and curated their own exhibit for the course, students learned to:

gain mastery of the subject quickly and expedite their empathy with the artist. Quickly, the romantic notion of the film director as a mythological figure or abstraction dissolves. Unlike using a database or secondary source for gaining information in the research process, they grasp how an individual letter, for example, fits within the context to the collection as a whole. They make big-picture connections and see the beginning, middle, and end of the artist's career. (Solomon, et al., 2017. para. 10)

The course's emphasis on hands-on research with the collection's archival materials taught students how to find materials pertinent to their research questions. By curating an exhibit, students demonstrated their ability to create new knowledge straight from the archives, analyze and evaluate an item's relevancy to their research, and learn information literacy to work with primary sources. Students' behavior shows that the course effectively taught its stated cognitive learning objectives.

The course's affective learning objectives are harder to measure solely based on the students' semester-long projects. For example, the course's learning objective to teach students persistence, endurance, and patience when searching for and studying items in archival folders and boxes is difficult to observe by looking at a student's finished project. Instructors relied on observing and guiding students during their time researching in the archive to ensure that they developed and applied these values while participating in class and completing the coursework. Lower-level learning objectives in the affective domain, such as stimulating creativity and fostering collaboration, were reinforced in course exercises and assignments. More complex affective learning objectives, such as persistence in the face of unexpected connections and conjunctions when researching, required more one-on-one instruction during students unstructured time examining objectives in the archives.

Similar to the course taught at Pace University, the University of Michigan course emphasized observing and evaluating cognitive and affective learning objectives over psychomotor skills. Because of the physicality of psychomotor learning, evaluation is best done in-person when students work with archival materials. Class instruction, structured exercises, and unstructured opportunities for students to work with film and other archival materials provided the best system for observing whether students were learning psychomotor skills taught in the course. While the instructors did address some psychomotor learning objectives and briefly addressed these skills in their observations of their courses, the coursework did not adequately or explicitly lay out which movements students should be able to perform. Instructors relied mainly on demonstrating physical movements for students in class time. In their journal articles, Williamson, Hallman, and Solomon failed to describe how proficiently students learned and adapted the physical movements taught in the course.

Students' behavior as observed by the University of Arizona instructors similarly highlights the successes and shortcomings of introductory media archival courses. Students coming into the course had no previous experience working with time-based media, analog formats, or mechanical playback equipment although many had "some experience with paper-based research" (Purdy & Jenkins, 2019, p. 104). The course's cognitive learning objectives focused on giving students the needed tools to navigate archival collections and analyze primary sources for their research project.

Students worked alongside media archivist Purdy to "locate paper and moving image primary source materials that supported their research" (Purdy & Jenkins, 2019, p. 106). In one instance, a student having trouble finding items documenting a filmmaker's experience during the production of a specific short film worked alongside Purdy to learn how to use a finding aid

to locate the filmmaker's journals, correspondence, and shot lists. Working with this collection, this student discovered B-roll film and outtake footage from the short film and promptly took the "lead in mounting the film and viewing its frames for content" (Purdy & Jenkins, 2019, p. 106). After inspecting one reel, the student continued inspecting the other film reels he found without assistance from the instructors. This one student's experience searching the collection and finding material to research shows both the course's ability to teach students archival intelligence and hands-on film inspection skills.

Students increased their confidence throughout the course during class exercises in the archive. Even at students' first encounter with the film inspection bench, students demonstrated their capability to adapt to new research environments once shown the basic actions and skills for each function. After Purdy demonstrated how to mount a 16mm film on a rewinds bench and instructed students how to reel through the film, students responded to the lack of a light box on one of the inspection tables and pulled their phones' flashlights to inspect the film (Purdy & Jenkins, 2019, p. 104-105). Responding and adapting to these circumstances shows the students' ability to not only learn the psychomotor skills and motions as demonstrated to them by their instructors but their capability to modify best practices to "fit special requirements or to meet a problem situation" (Gronlund, 1985, p. 40). Alongside the course's efficiency in teaching students repeated movements like threading a projector or placing a film on a viewing bench for inspection, their ability to adapt to extenuating circumstances in the archive proves their ability to learn archival best practices and adapt these skills to meet their own special research needs or the preservation status of the archival object. While it is impossible to learn every single archival best practice for various media formats in a single semester, these students gained the ability to apply their knowledge and adapt to possible future situations and archival research opportunities.

The University of Arizona course emphasized psychomotor skills more than the other courses but had less learning objectives targeted towards the create level in the cognitive domain. Assignments, including the decoupage, media artifact assessment and bibliography assignment, focused on analyzing and evaluating objects in the special collections. Teaching these application and analytical skills in the first sections of the course prepared students to create original knowledge in their final projects. Most students wrote an original research paper, although students also had the option of creating a detailed finding aid for an item in the collection in lieu of the final paper.

This final project fulfills the course's learning objective to "synthesize research and analysis in appropriate scholarly form as a research paper, journal article, or archival exhibit or installation" (Jenkins, 2019b, p. 1). While the create level of cognitive knowledge is emphasized more at the end of the semester, "over the course of the semester, students came to realize that archival holdings could offer them topics and evidence that would produce research that was truly original" (Purdy & Jenkins, 2019, p. 107). Outside of three students in the course that submitted their final research papers to regional history journals, the majority of students did not have the opportunity to share their research papers with anyone outside of the classroom like the curated exhibits at the University of Michigan or the online digital projects created by the Pace University students. By completing a traditional fifteen-to-twenty-page research paper, students in the course learned how to apply new archival research skills in the familiar written form of a thesis driven research paper instead of creating research in a strictly novel avenue that increased the visibility and accessibility of the archive and its collections to other students and patrons.

Observing student behavior as described by the course instructors highlights the learning objectives in each domain in Bloom's taxonomy that the students successfully learned by the

completion of each course. Overall, these three courses excel in teaching students knowledge in the cognitive domain, focusing their course assignments and final project on developing students' ability to analyze primary sources to create original research. In the affective domain, students' frequent participation in course discussions and in-class exercises effectively engaged them in the responding level of the affective domain. An emphasis on the values of cross-disciplinary collaboration, access, and relying on primary sources alongside providing students an opportunity to apply these values in their assignments and class time engaged students at the valuing level of the affective domain. In a single semester, these courses prepared students to develop deeper affective skills at the levels of organization and characterization but had no concrete tools to evaluate whether students had begun controlling their behavior to develop a characteristic lifestyle built upon important core values taught in the course.

The psychomotor domain in these courses leaves much lacking. Even the University of Arizona, which had the most emphasis on psychomotor learning of the three case studies covered, lacked clearly stated learning objectives to direct students towards gaining these necessary skills working with media collections in the archive. While all courses had some form of formal instruction teaching students how to handle archival materials and unstructured time for students to work with and research media collections, emphasis was placed on more complex psychomotor skills, such as adaptation and origination, instead of teaching students basic, repeatable movements. How effective can teaching students to create new movement patterns when handling archival media material be without first teaching students how to skillfully perform mechanical movements without any guidance? More emphasis should be placed on the lower levels of the psychomotor domain, such as perception, guided response, and mechanism, to allow students to perform basic physical movements in the archive. All three of these courses

teach the required physical movements to help students complete their assignments in the course but fail to adequately teach students to skillfully repeat these movements in future academic, professional, and research endeavors. More focus on clearly stated psychomotor learning objectives provide a solid foundation for students to learn physical movements to handle, view, inspect, and preserve a myriad of media formats in future study or research.

Despite some areas that need improvement, all courses have some level of engagement with most if not all levels across the three learning domains. The next step for these courses should be to clearly define learning objectives to ensure that students actively learn, cultivate, and internalize these knowledge, values, and physical movements at all levels in Bloom's taxonomy. Building on the previous observations of the students' behavior in these courses and the effectiveness of the courses' learning objectives in the three domains of learning, I compile a template of learning objectives that define which knowledge, values, and skills are essential in teaching students media archival literacy, proposing a new definition of media archival literacy with specific, observable competencies.

Template of Media Archival Literacy Learning Objectives

Building upon the successes of the three courses in the case study, my compiled template of learning objectives for media archival instructors aims to fill in the gaps of each course previously discussed and provide a starting point for instructors to copy and personalize learning objectives to their own specific teaching course and situation. Many of the learning objectives in the proposed template were adapted directly from successful learning objectives from the case studies. Several other learning objectives in the template were drafted to address a learning level not adequately addressed in the case studies, especially in the psychomotor domain, or missing

completely. Similar learning objectives were combined into one objective or simplified to reach the most basic competencies students need to adequately work with archival media collections. Each introductory media archival studies course will have different resources depending upon the instructor's experience, access to archival materials, and funding. This template focuses on the underlying knowledge, values, and skills that students can learn and practice in a single course that will provide students with a diverse and sturdy foundation to become literate working with media archival collections.

Table 4 lists learning objectives in each level of learning across all three domains of Bloom's taxonomy. The template's learning objectives in the cognitive domain begin at the remember level, the simplest level of the cognitive domain. To lay the groundwork for other knowledge students need in an introductory media archival studies course, students need to first gain domain knowledge of the archival materials they will be researching in the course. For example, the students in the University of Michigan course studied Nancy Savoca's career and watched her films before working with her collection. At the understand level of learning, students also need to understand how moving images are created, studied, and preserved. For example, students working with 16mm film need to understand the chemical makeup of celluloid film to properly handle and inspect the material. Knowledge of film production will also allow students to research both the artifacts itself and the social, historical, and cultural background surrounding the production of the media artifact. The learning objectives at the remember and understand levels provide the basis for specific domain knowledge students will need as they examine and research various moving image resources in the archives.

At the apply and analyze levels of cognitive learning, the template focuses on teaching students the archival intelligence to better understand how to work within the archives and begin

Table 4 Template of Learning Objectives for Introductory Media Archival Studies Courses

Cognitive Domain	Affective Domain	Psychomotor Domain
Recall facts and basic concepts from media history and film theory	Acknowledge and follow rules in the archives and classroom	Demonstrate and describe the characteristics and uses of different material components among specific media formats, playback machines, and moving image technologies
Describe mechanics of film and video production, preservation, and aesthetics	Demonstrate oral presentation skills through class discussion and participation	Memorize physical movements required to perform basic media archival tasks (i.e., thread a projector, mount a film on rewinds)
Define and explain basic archival theory and principles including provenance, respect de fonds, and conservation	Espouse self-discipline, respect, and inclusivity	Repeat motions as demonstrated by the instructor or archivist
Implement successful search strategies to search for and find relevant archival materials during research	Initiate cross-disciplinary collaboration	View, handle, and inspect moving image materials on suitable playback machines as evidentiary research material
Challenge previous assumed knowledge when presented with new and original information	Demonstrate persistence, endurance, and patience during systematic archival research	Independently prepare moving image materials for inspection and playback
Produce strong analyses in original research (writing, creating exhibits etc.)	Prioritize studying primary sources over secondary source archival materials	Store moving image materials in appropriate storage environment
Contextualize archival objectives and evaluate an item's significance to one's research question	Describe legal/evidentiary value of research materials	Formulate original ideas and connections by touching and handling archival materials
Interpret and assess the value of records as evidence	Balance historical research with creative practice and interactive exhibition	Use archival materials as forms of improvisation and play
Develop and adapt pertinent research questions before and during primary source research	Increase access to future researchers by making research available to the academic community and the public	Demonstrate best practices in moving image conservation and preservation
Conduct, design, and present original research to audiences of various skill levels working with archival materials		

the research process. Students at this stage will need to build upon their knowledge of basic archival theory and principles to skillfully navigate the archives. Students at the apply level of learning use their understanding of provenance from the understanding level to find relevant materials in a collection. When learning and implementing search strategies to find relevant archival materials, students will need to understand the purpose of finding aids, articulate the advantages and disadvantages of different online search systems (i.e., keyword, Boolean, etc.), and practice using these resources in the archive to find a variety of archival objects. Upon finding relevant archival objectives, students will need to learn how to analyze the information conveyed by the artifact itself and make connections between the artifact, other archival objectives in the collection, general social, political, and historical events and trends, and the creator's or subject's life and career. In order to prepare students to include their analysis in original research in the course, students need to be capable of challenging previously assumed knowledge when confronted with novel and original information in the archive.

The learning objectives at the evaluate and create levels of cognitive learning focus on teaching students artifactual literacy. After learning to apply their understanding of archival principles to finding and analyzing primary media sources in the archive, students need to connect their findings to a research question. Assessing an item's value as evidence and evaluating an archival object's significance to one's research question organizes a student's research into a presentable fashion. Students will also need to cultivate the flexibility to evaluate whether their research question fits with the information they gain from analyzing archival objects and primary and secondary sources of knowledge. As students constantly evaluate the relevancy of archival objects to their research pursuits, they will be capable of carrying out and

presenting original archival research that can be shared with those inside the course and with other professionals across similar disciplines. At the create level, students learn and practice the previous lower-level learning objectives in the cognitive domain. As students create original research in presentable exhibits, papers, and artistic projects, instructors are given tangible proof of students' engagement with cognitive knowledge and can evaluate which knowledge and skills they have learned and utilized to create their final project.

The learning objectives in the affective domain reflect values required for students to actively work with archival materials and create original research from studying media archival materials. At the receiving level, students are required to attentively follow and obey the classroom's and archive's rules to successfully learn basic archival principles and skills taught by instructors. At the responding level, this attentiveness translates into participation in class discussion and class exercises cultivating students' comprehension and oral communication skills. At the more complex level of valuing, students internalize values and begin practicing them in completing assignments. Some of these values include self-discipline, respect for the archival materials, and inclusivity when working with their classmates or professionals. These values can be observed as students complete course assignments, participate in in-class exercises in the archive, or work with archival materials.

Learning objectives in the organization and characterization stage attempt to instill values in students that they can independently practice after the completion of the course. The values listed in the template are necessary ideas and concepts that students need to develop in order to create original knowledge from media archival objects. For example, as students prioritize studying primary sources over secondary source archival materials in their research, they focus on materials that can give them unique insight into a filmmaker, media object, or event.

Balancing historical research with creative practice and interactive exhibition allows students to both analyze media objects for their content while also discovering various ways to use the physicality of the archival object for research. Emphasizing a student's responsibility to make media archives more accessible to future researchers and the public helps students to internalize a core tenet of archival ethics to increase the visibility of the students' research and encourage individuals in other disciplines to learn more about the archive.

Like the cognitive and affective domain in the learning objective template, the psychomotor domain covers competencies needed for students to become proficient in media archival literacy. At the perception stage, the template outlines the students' need to recognize the difference between media formats, such as different film gauge sizes (e.g., 8mm, 16mm, 32mm) or different videocassette formats (e.g., U-Matic, Betamax, VHS), and their playback machines. At the set level, students need to memorize the specific physical movements required to perform basic media archival tasks. For example, if the task is to mount a 16mm film onto a rewinds bench, the student needs to list the steps of transferring the reel of film onto a split reel. Building upon this basic knowledge, students at the guided response need to repeat motions demonstrated by their instructor or be guided through movements while performing a task. For example, after an instructor demonstrates how to mount a film onto a rewinds bench, a student would need to replicate the steps shown in the demonstration under guided supervision. During this stage of learning, the instructor would be able to adjust and correct any of the students' incorrect movements.

Once students have properly mimicked demonstrated physical movements performed by a media archivist, students need to practice these movements to skillfully perform them independently. At the mechanism and the complex overt response level of learning, learning

objectives in the template require students to independently prepare archival moving image materials to view, handle, and inspect materials using appropriate playback machines. These learning objectives can be best taught by providing students with time to work with moving image materials in the archive to practice physical movements demonstrated by course instructors. As students begin to master these motor acts needed to view, handle, and inspect archival media, instructors should encourage students to modify movement patterns when problems arise or to experiment with media in new ways. At the origination level of psychomotor learning, the template's learning objectives encourage students to create new movement patterns when working with archival media to create new avenues to interact with and reimagine the function and content of media archival material.

While this template categorizes learning objectives using the three domains of learning in Bloom's taxonomy, many of these learning objectives overlap into other domains. For example, in order for students to repeat physical movements demonstrated by their instructor they need to be receptive and participate actively in class exercises. Also, students may not necessarily achieve each learning objective starting from the lower levels of a domain and working their way up to the most complex levels of learning. Instead, students may learn multiple learning objectives across all three domains and levels during a single class discussion, in-class exercise, or assignment. Instructors should be more concerned about assigning readings, leading discussions, guiding in-class exercises and demonstrations, and creating appropriate assignments that teach students these learning objectives than trying to teach these learning objectives in order from least complex to most complex.

For this template to be effective, instructors should generally be aware of what learning competencies and experiences students in their course have when determining which learning

objectives to focus on. For example, if the course attracts a large number of students trained in archival research, the instructor may not need to spend too much time teaching students basic archival theory and search strategies. For students with experience in film production, instructors may need to focus less on teaching students basic film analysis terms and more on teaching students how to use a finding aid.

Instructors will need to adjust and customize these learning objectives slightly to match what media archival materials are at the course's disposal. Because of the various types of archival media formats, playback machines, and inspection methods, it is impossible to specifically outline the psychomotor skills needed to work with all types of media in one template. When teaching students how to work with specific media formats and machines, steps specific to operating this machinery need to be outlined more explicitly either in the syllabus, a class handout, a guided demonstration, or an assignment description. For example, if the course has access to a 16mm film projector, the different learning objectives in the psychomotor domain should tie-in to specific steps of preparing the film for projection, threading the projector, troubleshooting for when problems arise during projection, and properly cleaning and storing the projector and film after its use. For courses without access to physical film materials, students should still learn to differentiate between media formats and study steps to view specific formats of film, video, or tape for when they have an opportunity to handle these materials themselves in the future.

Instructors should also acknowledge that many of the learning objectives will not be perfected by students in one course. Learning objectives should stress concrete knowledge, values, and physical skills that can be taught in a single semester. Ideally universities would offer multiple classes in media archives; however, for undergraduates or graduate students not in a

media archives centric program, one media archives class is most likely all the formal instruction they will receive in media archives at their institution. While students will not be able to learn all of the best practices in moving image conversation and preservation in one course, they can learn the basic best practices to handle and inspect films or other media formats. This baseline understanding of best practices will allow students to further cultivate these skills in future courses or in later potential professional work.

It may be unrealistic to include learning objectives in such complex levels of learning as origination in the psychomotor domain and characterization in the affective domain if the course is unable to provide students adequate time or resources to develop these more complex, long-term skills. It is more important for students to competently gain a basic set of knowledge, values, and skills at the end of a course than for instructors to cover every complex media archival skill. This template serves as a new and more specific definition of media archival literacy than the one provided in this paper's literature review, including specific, observable competencies that can be taught to students in introductory media archival studies courses. By emphasizing observable learning objectives outlined in the template, media archival instructors will set the foundation for their students to not only become adept users of media archives in the course but lay the foundation for students to pursue careers in the media archival studies and become expert users of the archive.

Conclusion

Besides its value as a resource to assist instructors in planning introductory media archives courses, the template of learning objectives for media archival literacy outlines basic competencies for the knowledge, values, and skills that archive users need to perform research in

media archives. Pulling from the strengths of the three courses used in this case study, this template boils down the myriad knowledge, values, and skills contained in media archival studies to focus on competencies that teach students to successfully work with archival media and navigate the unique space of the archive. These learning objectives prepare students working towards contributing to the burgeoning field of media archives and exposes students from other related disciplines to the importance of primary media sources and archival materials. Even if many of these students do not pursue a career in media archival studies, these learning objectives allow them to excel at completing their assignments in the course, increase the visibility of media archives, and encourage former students to visit and use the archives' media collection for professional or personal reasons in the future.

The set of learning objectives put forth in this template provide a concrete set of observable knowledge, values, and skills that constitute a new expanded definition of media archival literacy. Many of these competencies are comparable to Yakei and Torres' definition of archival literacy as domain knowledge, artifactual literacy, and archival intelligence but incorporate skills unique to working with media artifacts. For instance, the psychomotor domain outlines the physical movements required for students to properly handle, inspect, and research primary source media. As a result of conducting this study and compiling a template of media archive specific learning objectives, I define media archival literacy as the capability for users to independently produce proficient analysis and original research by searching, locating, handling, and evaluating primary media archival sources. This paper's template of learning objectives outline the specific competencies for users to adequately perform the actions listed in this new, expanded definition of media archival literacy.

For students to be proficient in media archival literacy, they do not need to understand how to handle and preserve each type of media but should focus on gaining a baseline proficiency in each learning domain. If students successfully achieve the learning objectives listed in the template, they have a solid foundation to independently work in the archives and branch out to learn more complex and specific knowledge, values, and skills. Introductory media archival courses should aim to provide each student with a baseline proficiency in media archival literacy that will encourage and make it possible for students to pursue further media archival education.

Building upon this discussion of media archival education, it is imperative that media archivists systematically evaluate the effectiveness of specific teaching approaches. While this paper has examined three different introductory media archival studies courses, more work needs to be done to quantitatively assess the strengths and weaknesses of current teaching practices such as Krause's experiment with students' archival literacy skills before and after an archival instruction session (Krause, 2010a). This template can be used as a rubric to observe and systematically evaluate how well courses across the media archives field prepare students to gain the baseline competencies in media archival literacy.

This paper's new definition of media archival literacy hopes to engage media archivists in discussions centered on how to best teach students these foundational aspects of media archival literacy and how to best observe and evaluate how well students are internalizing these core competencies in introductory media archival studies courses. These three case studies have provided examples of how media archivists and professionals from related fields have drafted syllabi outlining learning objectives, led informational demonstrations and workshops in the archive, and created assignments to challenge students and effectively measure students' abilities

to learn and practice newfound knowledge, values, and skills. As the field of media archives grows and more courses are offered by media archivists in the future, this more concrete understanding of media archival literacy will help to effectively teach students the necessary knowledge, values, and skills to competently research primary media artifacts and contribute to the preservation, conservation, and study of archival media. If media archival professionals invest time and energy into successful teaching strategies, more talented and diverse students from various disciplines and backgrounds will be attracted to the growing field and contribute their unique voices, talents, and experience to media archival studies.

Appendix A: Pace University Course Syllabus

Williamson FSS 396A

Spring 2018

FSS 396A (CRN 24051) CREATIVE PROJECTS IN FILM HISTORY

Professor:	Colin Williamson, Ph.D.	Semester:	Spring 2018
Email:	cwilliamson@pace.edu	Time:	Thurs 12:15-3:15 PM
Office:	1505, 41 Park Row	Room:	W520
Office Hours:	Wed 1 – 4 PM and Thurs 11 AM-12 PM (and by appt.)	Credits:	3

Course Description

This course brings together the fields of media art and historiography in an experimental introduction to research methods in film and media studies. Students will be given the opportunity to explore film history by taking on the role of active interpreters and creative users of archival materials. Rather than simply studying the historical contexts in which the cinema developed, students will work closely with archival materials, scholarly texts, and audiovisual media to understand the assumptions involved in, and the consequences of, interpreting historical sources. Our focus will be on the early history of the cinema, when the identity of film as we understand it now was very much in flux. In recent decades, early film history has been a tremendous resource for challenging myths about the origins of motion pictures, for reflecting on the politics of the stories we tell about the medium, and for explaining why the cinema has developed the ways it has for more than a century. Rather than producing a final research paper, we will be combining research writing with short animations and other motion picture exercises that will be compiled into multimedia projects--e.g., a web page or something comparable. We will also be visiting the Museum of the Moving Image during the semester.

Course Objectives:

- Through original archival research and writing, students will learn how to develop research questions and to employ the appropriate methods for answering them using primary and secondary source materials. In the process, students will gain experience in producing strong analyses in the form of research writing.
- By studying the methods and issues of archival research, students will develop a foundational understanding of film history as a field that will help them engage with other topics in film studies while also enriching their liberal arts perspectives.
- Through carefully designed exercises involving creative uses of archival materials, and a multimedia final research project, students will learn to use audiovisual media to conduct, design, and present original research.
- There is a strong emphasis on class discussion, workshops, and presentations of research-in-progress, which will enable students to give and receive feedback on the nature and implications of their work. Participation in these class discussions, workshops, and presentations will also enhance students' oral presentation skills.

1 of 7

Assessment: Assignments and Grading (Based on a 200-point scale)

Assignments: Detailed prompts for individual assignments will be posted on Blackboard and distributed throughout the semester. Please consult the course schedule for due dates. All assignment **due dates are non-negotiable** unless a valid excuse for a late submission is provided, in which case the professor will evaluate any deductions in the grade awarded for the assignment according to the “Late Assignments” policy below.

- Exercises 1-4 _____ 40% (80 points)
 - Final Project _____ 30% (60 points)
 - Participation _____ 20% (40 points)
 - Attendance _____ 10% (20 points)
- **Exercises** (10% of final grade / 20 points each; 40% / 80 points total): Students will complete 4 short exercises (written and creative) using archival materials provided at the beginning of the semester. Each exercise will be sequenced and, collectively, they will be compiled into the final project. ***A prompt for completing each exercise will be distributed in class and available on the Blackboard website.***

Exercise 1: “Muybridge in Context” – For this exercise, you will use a guiding theme to put your photographic plate in historical context. The format for this will be a very short photo-essay.

Exercise 2: “Old / New” – For this exercise, you will compile a set of connections between your photographic plate and other audiovisual media artifacts based on resemblances and affinities.

Exercise 3: “Iteration” – For this exercise, you will “reanimate” your photographic plate by turning it into a piece of media art.

Exercise 4: “Project Outline” – For this exercise, you will design a map that you will use to design a website that curates exercises 1-3 and provides a “digital exhibition space” for your photographic plate.

- **Final Project** (30% of final grade / 60 points): Students will be asked to complete a substantial final project that will assess how well students can connect central themes and questions from the class to their archival exercises. Students will be required to create and present a multimedia research project that combines research writing with archival materials and creative audiovisual components in a digital format. A detailed prompt for this project will be made available to students at the beginning of the semester. ***Points will be deducted for submitting late based on the “Late Assignments” policy below.***
- **Participation** (20% of final grade / 40 points): Regular participation in discussions and workshops is crucial to each student’s success in the class. Students are required to participate in each class by discussing the readings and assignments for each week. **Evaluation of each student’s level of participation will be at the discretion of the professor.**

- **Attendance** (10% of final grade / 20 points): The course meets only once per week, so regular attendance at all class meetings is mandatory. Students are required to notify the professor of unavoidable/excusable absences before class begins on the day of the absence. Students may miss one class without affecting their grade. Any further absences will affect the overall grade negatively: **any absence over 1 will result in an automatic 10% drop in your final letter grade. If you miss more than 3 classes, you will fail the course.** Chronic lateness will be counted as absence.

Grading Scale

A	94-100%	C	74-less than 77%
A-	90-less than 94%	C-	70-less than 74%
B+	87-less than 90%	D+	67-less than 70%
B	84-less than 87%	D	64-less than 67%
B-	80-less than 84%	D-	60-less than 64%
C+	77-less than 80%	F	59% or below

Requirements and Policies

Required Readings: All required readings will be posted on **Blackboard**

Late Assignments: **2 points** will be deducted from each late assignment if the assignment is turned in after the required time on the day the assignment is due. **5 more points** will be deducted from the assignment for each additional day the assignment is late. ***No assignment will be accepted 3 days after the due date. Any assignment turned in that late will receive no credit.***

Readings: All readings must be completed prior to coming to class. You must be prepared to discuss the assigned readings.

Contacting the Professor: I will answer emails on weekdays (Monday-Friday) between 8 AM – 8 PM. I will try to respond to you within 24 hours. My emailing on weekends (Saturday-Sunday) will be limited, so if you contact me during that period please expect to hear back during my regular email hours during the week. You are also encouraged to use my office hours and to schedule an appointment with me if you cannot attend office hours.

Cell Phones: Cell phones must be turned off during class meeting times. No cell phone use will be permitted in class.

Writing and Academic Integrity: Students in this course are required to adhere to Pace University's Academic Integrity Code. The Academic Integrity Code supports honesty and ethical conduct in the educational process. It educates students about what constitutes academic misconduct, helps to deter cheating and plagiarism, and provides a procedure for handling cases of academic misconduct. Students are expected to be familiar with the Code, which can be found under "University Policies" in the [Student Handbook](#). Individual schools and programs may have additional standards of academic integrity. Students are responsible for familiarizing themselves with the policies of the schools, programs, and courses in which they are enrolled. Additionally:

- All writing that you do for this class must conform to Modern Language Association (MLA) or the Chicago Manual of Style (CMS) guidelines.
- **No plagiarism of any kind will be tolerated.** All writing must conform to the University's policies and regulations on academic honesty and plagiarism, which will be enforced. For more information, see <http://pace.smartcatalogiq.com/2011-2012/Undergraduate-Catalog/Academic/Academic-Policies-and-General-Regulations/Grades-and-Academic-Standing/Academic-Integrity>, or see me with any concerns you might have about your writing. If you are unclear about these requirements, please bring your questions to the Writing Center (<http://www.pace.edu/dyson/centers/writing-center/nyc>) or to me and I will help to clarify them.

Students with Disabilities: Students with disabilities who wish to obtain an accommodation or auxiliary aid for this course must contact the Coordinators of Disability Services at the University's Counseling Center in NY at (212) 346-1526. Trained professional counselors will: evaluate the student's medical/learning/psychological documentation; provide any necessary referrals if further documentation is required; make recommendations for a plan of accommodation; assist in arranging the recommended accommodations with professors and pertinent administrators. Professors are not authorized to provide academic accommodations and/or aids prior to the student's arranging for them through the Counseling Center. Professors are not authorized to contact the Counseling Center directly on the student's behalf.

Pace University Policies on Discrimination and Sexual Harassment: Pace University is committed to achieving full equal opportunity in all aspects of University life. Pursuant to this commitment, the University does not discriminate on the basis of actual or perceived sex, gender or gender identity; race; color; national origin; religion; creed; age; disability; citizenship; marital or domestic partnership status; sexual orientation or affectional status; genetic predisposition or carrier status; military or veteran status; status as a victim of domestic violence, sex offenses or stalking; or any other characteristic protected by law federal, state or local law, rule or regulation.

Pace University reaffirms the principle that its students, faculty and staff shall be free from sex discrimination. Sexual offenses such as rape, sexual abuse, or discrimination in the form of sexual harassment will not be tolerated.

Sexual harassment in any situation is reprehensible; it is particularly damaging when it exploits the educational or professional dependence and trust between individuals with different levels of authority. When the authority and power inherent in such relationships, whether overtly, implicitly, or mistakenly, are abused, there is potentially great damage to the individual, the alleged offender, and to the educational and professional climate of the University. Sexual harassment is defined under University policy as an attempt to coerce an unwilling person into a sexual relationship, or to subject a person to unwanted sexual attention, or to punish a refusal to comply or to create a sexually intimidating, hostile, or offensive working or educational environment. Sexual harassment includes a wide range of behaviors, from the actual coercing of sexual relations to the unwelcome emphasizing of sexual identity, verbal harassment or abuse, unwelcome sexual advances and unnecessary touching. This definition will be

interpreted and applied consistent with accepted standards of mature behavior, academic freedom, and freedom of expression.

Members of the University community who believe they have been sexually assaulted or harassed may obtain redress through the established informal and/or formal procedures set forth in the University Discrimination Grievance Procedure. All complaints will be addressed promptly and equitably. The informal channels are designed to provide counseling and an evaluation of options — all completely confidential and off the record. The formal procedures handle cases when the charge is written and signed and can result in an investigation.
<http://www.pace.edu/student-handbook/university-grievance-procedure-student-grievances>
Advising: I am here to provide you with every opportunity to succeed in this course. Please do not hesitate to schedule a meeting with me or to use my office hours for support with the readings, class discussions, or your writing.

Schedule (subject to change)

FEBRUARY 8 - INTRODUCTION AND OVERVIEW OF THE COURSE

FEBRUARY 15 - THE PROBLEM OF ORIGINS AND MYTHS

Reading(s): Tom Gunning, "Introduction" to *The Great Art of Light and Shadow*
 Tom Gunning, "Never Seen This Picture Before: Muybridge in Multiplicity"

FEBRUARY 22 - ARCHAEOLOGICAL APPROACHES TO EARLY FILM HISTORY

Reading(s): Thomas Elsaesser, "Archaeologies of Interactivity"
 Rebecca Solnit, "The Annihilation of Time and Space"

MARCH 1 - THE ARCHIVE AS A CABINET OF CURIOSITIES

Reading(s): Barbara Maria Stafford, "Revealing Technologies / Magical Domains"
 Walter Benjamin, "Theses on the Philosophy of History"
 Marta Braun, "Making *Animal Locomotion*"

*Supplemental: Stephen Bann, "Shrines, Curiosities, and the Rhetoric of Display"

<p>Field trip to the Museum of the Moving Image (meet at the museum at 1PM)</p>
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MARCH 8 – DREAMS AND CONSTELLATIONS

Reading(s): Meredith Bak, “The Ludic Archive: The Work of Playing with Optical Toys”
Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film*

Exercise 1 due in class

MARCH 15 – SPRING BREAK (NO CLASS)

MARCH 22 – MEDIA ART / MEDIA ARCHAEOLOGY

Reading(s): Erkki Huhtamo, “Resurrecting the Technological Past”

Exercise 2 due in class

MARCH 29 – RESURRECTING MUYBRIDGE

Screening: Eadweard Muybridge, *Zoopraxographer* (Thom Andersen, 1975)
Reading(s): Hollis Frampton, “Fragments of a Tesseract”

APRIL 5 – AFTERLIVES WORKSHOP

APRIL 12 – AFTERLIVES WORKSHOP (CONTINUED)

Exercise 3 due in class

APRIL 19 – WEBSITE-BUILDING WORKSHOP

APRIL 26 – PRESENTATIONS AND FEEDBACK SESSION

Exercise 4 due in class

MAY 3 - STUDY DAY – NO CLASS

MAY 10 - NO CLASS

Final Project due via email by 12 noon

SAC 335

Authorship and the Archive: Nancy Savoca

Exploring the Film, Theater, and TV Collections of the U of M Special Collections Library

Friday, 10-1, NQ2275* (after the first day of class, we will meet mostly in Hatcher Library)

Department of Film, Television, and Media

University of Michigan, winter 2019

Philip Hallman, phallman@umich.edu

Matthew Solomon, mpsolo@umich.edu

This course is a project-based learning experience that explores the unique archival resources related to Screen Arts and Cultures in the University of Michigan Special Collections Library. This semester, our focus will be on the papers of acclaimed independent filmmaker Nancy Savoca. The course is a collaboration between faculty and staff of the University of Michigan Library and the Department of Film, Television, and Media. It is a hands-on humanities laboratory course in which students conduct original primary-source research in an archival setting. Our overarching goal is to create new knowledge not available online or in any published form both individually and collaboratively by using the singular resources of these collections. Students will create original multimedia content that informs others about UM's singular collections while helping to open up these singular collections for future researchers. Our charge this term is to curate the upcoming Hatcher Gallery exhibition exhibit that will open at the end of the term; this exhibition will include approximately ten individual panels and two audiovisual essays.

Office hours: Solomon, Fri., 1-3, and by appointment (NQ6440)

E-mail address: mpsolo@umich.edu

Assessment:

Attendance and participation	20%
Exhibit panel	35%
Audiovisual essay	35%
Revise Nancy Savoca's Wikipedia page	10%

Course Schedule:

Jan. 11 (NQ2275): Course introduction: Archival Evidence as Material Culture

Jan. 18 (6th floor, Hatcher Library): What is an Archive? What is a Finding Aid?

Read unattributed Nancy Savoca Wikipedia page (https://en.wikipedia.org/wiki/Nancy_Savoca)

Read "Rebooting the Study of Film Authorship by Curating in the Classroom at Michigan" (<http://www.teachingmedia.org/teaching-primary-sources-media-studies-archive/>)

Appendix B: University of Michigan Course Syllabus

SAC 335

Authorship and the Archive: Nancy Savoca

Exploring the Film, Theater, and TV Collections of the U of M Special Collections Library

Friday, 10-1, NQ2275* (after the first day of class, we will meet mostly in Hatcher Library)

Department of Film, Television, and Media

University of Michigan, winter 2019

Philip Hallman, phallman@umich.edu

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Jan. 18 (6th floor, Hatcher Library): What is an Archive? What is a Finding Aid?

Read unattributed Nancy Savoca Wikipedia page (https://en.wikipedia.org/wiki/Nancy_Savoca)

Read "Rebooting the Study of Film Authorship by Curating in the Classroom at Michigan"
(<http://www.teachingmedia.org/teaching-primary-sources-media-studies-archive/>)

Class session will involve Librarian Meg Hixon

Jan. 25 (NQ2275): Early Films of an Independent Auteur

Class session will involve Librarian Christine Greive

Visit exhibits in Hatcher and UMMA

Watch *True Love* (1989) and *Dogfight* (1991)

Feb. 1 (6th floor, Hatcher Library): Archival Research

Watch *Household Saints* (1993) and *If These Walls Could Talk* (1996)

Feb. 8 (NQ2275): VIDEOCONFERENCE WITH NANCY SAVOCA AND RICH GUAY, TBC

VIDEOCONFERENCE WITH MARK COUSINS TBC

Prepare two questions to ask Savoca and Guay

Feb. 15 (6th floor, Hatcher Library): Curating an Exhibition: It's Not Like Writing a Paper

Watch *The 24 Hour Woman* (1999)

Read Beverly Serrell, *Exhibit Labels: An Interpretive Approach*, pp. 83-94, 233-236
and Hilde Hein, *The Museum in Transition: A Philosophical Perspective*, pp. 69-87

Prepare panel pitch

Watch *Dirt* (2003) and *Union Square* (2012)

Feb. 22 (6th floor, Hatcher Library): Working Session: Exhibit Planning and Selection

Prepare drafts of exhibit panel texts and selected artifacts for final revisions

Mar. 1 (6th floor, Hatcher Library): FINAL VERSIONS OF EXHIBIT PANELS DUE

Mar. 15 (6th floor, Hatcher Library): EXHIBIT PANELS WORKSHOP

Class session will involve Librarian Christine Greive

Mar. 22 (6th floor, Hatcher Library): Returning to the Archive with Fresh Eyes

Mar. 29 (6th floor, Hatcher Library): Returning to the Archive with Fresh Eyes, II

Apr. 5 (NQ2275): WIKIPEDIA PAGE REVISIONS DUE

A/V ESSAY WORKING SESSION

Apr. 12 (NQ2275): A/V ESSAY WORKING SESSION

Apr. 19 (location TBA): FINAL A/V ESSAYS DUE

rev. 1/11/19

Appendix C: University of Arizona Course Syllabus

ENGL/LIS 544: Media Archaeology Fall 2019

Jennifer Jenkins, MLIS, Ph.D.

Online Sections ENGL 544-101/ LIS 544-201

Contact: UA Office Modern Languages 461 by appointment

Office phone: [REDACTED] (no text capability)

Skype/Facetime by appointment Email: jenkinsj@email.arizona.edu



This course explores the moving image as evidence across the disciplines, from Film Studies to History to Anthropology, the Social Sciences, and the Humanities. The course breaks the semester into three successive parts:

- 1) **Background: Learning to Look**
a survey of historical and contemporary media, techniques of fiction and nonfiction moving image narrative, and basic film history and theory
- 2) **Methodologies: Learning to Analyze**
methods, materials, and approaches to researching moving image documents, including identification and use of technologies, descriptive metadata, primary and archival source materials, and historical context
- 3) **Applied Practice:** students will identify, research, and document an assigned film or films from local archival collections that relates to their topic area, **thereby building skills in and methodologies of defining and determining visual media as evidence.**

The semester's work will culminate in a digital Media Archaeology symposium.

Course Objectives and Expected Learning Outcomes

By the end of the semester, students will demonstrate:

- Knowledge of basic media history and theory
- Understanding of the mechanics of film and video as recording, preservation, and aesthetic media
- Basic film and video handling and preservation methods and funding mechanisms
- Familiarity with the range of sources and discourses that informed historical media production
- Strategies for discovering and analyzing historical film and video as evidentiary material
- Synthesis of research and analysis in appropriate scholarly form as a research paper, journal article, or archival exhibit or installation

Required Texts [all available digitally]

Huhtamo, Erkki and Jussi Parikka, *Media Archaeology: Approaches, Applications, and Implications* (Berkeley: U California Press, 2011) [MA in syllabus] **e-book linked on D2L through UA Libraries and also on D2L in pdf.**

Monaco, James. *How to Read a Film: Movies, Media, Multimedia.* 3d edition. New York: Oxford UP, 2000. [on D2L in pdf]

NFPF, *The Film Preservation Guide* (San Francisco, CA: National Film Preservation Foundation, 2004)
<http://www.filmpreservation.org/preservation-basics/the-film-preservation-guide-download>

Parikka, Jussi. *What is Media Archaeology?* Malden, MA: Polity Press, 2012. [on D2L in pdf]

Sikov, Ed. *Film Studies: An Introduction.* New York: Columbia University Press, 2009. **e-book linked on D2L**

Texas Commission on the Arts, *Video Identification and Assessment Guide* (2004). <http://www.arts.texas.gov/wp-content/uploads/2012/04/video.pdf>

Wiese, Marcus and Diana Weynand, *How Video Works: From Analog to High Definition* (Oxford, UK: Focal Press, 2004, rev. ed, 2015.) **[on D2L in pdf]**

****Readings that are not accessible via the UA library or the internet will be posted in pdf on D2L. The readings must be completed before the relevant class discussion period.**

Online Resources

Media History Digital Library: <http://mediahistoryproject.org/>

Oxford Digital Reference Shelf and Gale Virtual Reference Library

One hundred years of film sizes. <http://www.xs4all.nl/~wichm/filmsize.html>

The Film Preservation Guide. <http://www.filmpreservation.org>

The Internet Archive: Home Movies. https://archive.org/details/home_movies

Texas Archive of the Moving Image: <https://www.texasarchive.org/library/index.php?title=About>

Center for Home Movies Home Movie Registry: <http://www.centerforhomemovies.org/homemovieregistry/>

Timeline of Historical Film Colors. <http://zauberklang.ch/filmcolors/>

[State, local, and regional historical societies or heritage institutions]

D2L Tech Support: 520-626-TECH (available 24/7)

Required or Special Materials

Computer with high-speed internet and wifi access, standard Microsoft Office suite, access to a digital camera (phone is fine). Special media handling materials, if needed: white cotton gloves, loupe or magnifying glass (usually available in archives).

MS Office 365 is available from the UA Bookstore for free:

<http://uabookstore.arizona.edu/technology/campuslicensing/default.asp>

Facility with web searching, graphical interfaces (i.e., D2L or social media), Word and pdf formats and formatting, and email are minimum expectations of students in the iSchool. **If you are unsure about your skills, please contact me and I can help get you up to speed.**

Required/Recommended Knowledge

Basic knowledge of research methods within the discipline.

Curiosity and an open mind.

Assignments

Project	Particulars	Due date	Grade
Découpage of a film or video segment	shot grid plus summary conclusions, 3-4 pages	Oct. 1	20%
Media Artifact Assessment	2-3 pages, format TBA	Oct. 22	10%
Research Bibliography	10 items with annotations	Nov. 5	20%
Online In-house Research Conference	10-minute presentation	Dec. 3-6	15%
Final Project:	15-20 page research essay OR a fully-developed, metadata-rich Finding Aid	Dec 10	25%
Participation	Weekly posts (300 words/wk).		10%

Written Assignments should be uploaded to the D2L Dropbox in a Word document with the student's surname as the first word of the document title.

Logistics

Assignments are due Tuesdays @ 12 p.m. MST unless otherwise noted. Specific submission requirements are listed on the individual assignment sheets in D2L. **ALWAYS include your surname in the document file name, please!** It is not helpful to receive thirty files named "Assignment 1."

Lectures will be posted in D2L on Tuesdays by 9 a.m. MST. I use lectures to present concepts, vocabulary, theory, and applied examples that intersect with and amplify the week's assigned readings. I expect online students to view every lecture, and I will note who is viewing the lectures as part of the participation grade. I believe that if you do not view the lectures, then your posts and written work will reflect that neglect.

Discussions: Thursdays @ 12:01 a.m. MST--Saturdays @ 11:59 p.m. MST. Discussion promotes critical inquiry and collegial exchange of ideas—both essential job skills. Each week you will offer responses to the readings in the context of one or two framing questions, and respond substantively to **two** classmates' posts. Relevant, active, and intelligent participation is required as evidence of your engagement with the material. **You should be writing a combined total of between 300-500 words in discussion each week in response to the prompt or prompts (i.e., not 300 words per prompt if there is more than one).** To receive credit, all responses should be posted in their designated weekly forum on the D2L Discussion page by 11:59 p.m. on Saturdays. **Discussions are open for 72 hours** (minus two minutes) each week. You are expected to log in to D2L to participate during the time frame: **Thursdays @ 12:01 a.m. MST--Saturdays @ 11:59 p.m. MST.** In order to receive participation credit, you must post *and* respond before the discussion closes.

n.b., response posts should be the diametric opposite of clicking "Like" on Facebook: you should respond thoughtfully, substantively and in complete sentences. I expect you to talk to one another about the content of the readings and lectures.

Please be mindful of the professional profile you present when you post in discussion forums and when you interact with other students in our designated D2L spaces. Please review Virginia Shea's "Netiquette" rules posted here <http://www.albion.com/netiquette/corerules.html> I encourage you to engage with your peers in conversation and debate, but I expect these interactions to be friendly, relevant, and—above all—collegial.

Time Management: It's essential to keep up with the reading and assignments, as they build sequentially from one to the next and assignments depend upon that sequence. Time management is the key to success here: if you check in on the coursework each day, you will not be overwhelmed by trying to do a week's worth of work on the weekend.

Caveat: Information contained in the course syllabus, other than the grade and absence policy, may be subject to change *with advance notice*, as deemed appropriate to enhance student learning.

Weekly Plan

I. BACKGROUND: LEARNING TO LOOK

Week 1 Aug 27-Sep 2

MEDIA ARCHAEOLOGY AS METHOD

Introduction to the course expectations and assignments.

PLEASE READ THE ENTIRE SYLLABUS CAREFULLY.

Lecture: *Why old film matters to researchers and archivists*

Introduction to media archaeology: what this course is and is not; methodologies and logistics.

Keywords: Film, Video, original "legacy" format, access format, preservation, restoration, archivists, researchers

View on D2L: Trailer and Peter Jackson discussion of *They Shall Not Grow Old*

Reading:

Parikka, "Introduction: Cartographies of the Old and the New," *What*, Ch. 1.

Monaco, *How to Read a Film*, Ch. 2: Technology, 68-124. Cinema timeline, 640-676.

Week 2 Sept. 3-9

MOVING THE IMAGE

Lecture: *Early history of the moving image*

Optical toys, early photography, precinema.

Technology of the moving image: thaumatrope, zoetrope, series photography, kinoscope.

Keywords:

Technology, perception, narrative, and image. Persistence of Vision. Optical toys, [Early Visual Media](#), Magic Lantern, Series Photography.

View on D2L:

Precinema module

1888: Louis Le Prince's "Roundhay Garden"

Overview of film terminology:

Please look up, copy down, and make your own working glossary of all of the terms below. (The copying out is an important part of the process.)

A useful reference is: Aberystwyth Grammar of Television and Film:

<http://visual-memory.co.uk/daniel/Documents/short/gramtv.html>

Mise-en-scène (setting, props, costume, make-up, figure movement)

Editing (fade, dissolve, wipe, iris-in and iris-out, shot-reverse-shot, head-on/ tail-on, match-on-action, cross-cutting or parallel editing, eye-line match, cut-in and cut-away, montage)

Lighting (3-point, high-key, low-key)

Shot (establishing shot aerial shot over-the-shoulder, extreme close up close up, medium close up, medium shot, cowboy, long shot POV shot)

Camera Movement (zoom, pan, tilt, dolly ("crab" in the U.K.), crane)

Camera Angles (high, low, canted)

Camera Placement 180 degree Rule Rule of Thirds

Sound (diegetic and non-diegetic sound, dialogue overlap, sound bridge, synchronous and asynchronous sound).

Week 3 Sept. 10-16*FROM FLAT TO FLICKER: 1890-1895**

Lecture: Edison, "in the box"; Lumières, "out of the box"; Exhibition and reception.

Keywords:

1890: Dickson's kinetograph; 189: Edison's Kinetoscope, Black Maria, Paper Prints.

December 28, 1895: Auguste et Louis Lumière's *Première Séance* and the "Film Firsts."

Evolution of Film Genre: Actualité, Comedy, Travel, Suspense, Home Movies, Advertisement.

View on D2L: Edison shorts, Buffalo Bill's Wild West Show at the Columbian Exposition (1894)

Lumière Films on D2L [all]

Reading:

Gunning, "The Cinema of Attractions" [D2L]

Parikka, "Media Archaeology of the Senses," *What*, Ch. 2.

Huhtamo, "Dismantling the Fairy Engine: Media Archaeology as Topos Study," *MA*, Ch.1.

Week 4 Sept. 17-23*CLOSE READING OF THE SHOT; HOW TO DO A DÉCOUPAGE**

Lecture: *Eyes-On Workshop on Découpage Techniques*

Keywords: Découpage (an analytical method), Semiotics, denotative and connotative meaning, *mise-en-scène*, montage, Rule of Thirds

View on D2L: Porter, *The Great Train Robbery* (1903)

Méliès module on D2L [all]

Required Reading:

Monaco, "The Language of Film" *How*, Ch. 3,

Strauven, "The Observer's Dilemma: To Touch or Not to Touch," *MA*, Ch.7

Recommended:

Altman, "A Sematic/Syntactic Approach to Film Genre" <http://www.jstor.org/stable/1225093>

Bellour, Raymond. "Segmenting/Analyzing." [D2L]

Martin Scorsese, *Hugo* (2011) [streaming from UA Libraries] <https://tinyurl.com/yxq9qeeec>

Découpage media assigned**Week 5 Sept. 24-30****AUTHENTICITY AND AURA**

Lecture: *The Magic of the Archival Object*

Keywords: Aura, apparatus, authenticity, provenance, "original."

Reading:

Benjamin, "The Work of Art in the Age of Mechanical Reproduction" [D2L]

Baudry, "Ideological Effects of the Basic Cinematic Apparatus" [D2L]

Elsaesser, "Freud and the Technical Media: The Enduring Magic of the Wunderblock," *MA*, Ch. 5

Week 6 Oct. 1-7

EXCAVATING THE MEDIA ARTIFACT

Lecture: *How and where to find media* in a library, archives, or out in the world, and what to do with it once you find it

Reading:

Nicholson, Heather Norris. "Looking Beyond the Moving Moments: Adaptation, Digitization and Amateur Film Footage as Visual Histories." In Raw, Laurence, and Tutan, Define Ersin, eds. *The Adaptation of History: Essays on Ways of Telling the Past*. 196-206. Jefferson: McFarland & Company, 2012.
<https://ebookcentral.proquest.com/lib/uaz/detail.action?docID=1069436> and in pdf on D2L.

Parikka, "Archive Dynamics: Software Culture and Digital Heritage," *What*, Ch. 6.

Example: *Tribesourcing Southwest Film* project

Découpage due

II. LEARNING TO ANALYZE

***Week 7 Oct. 8-14**

FILM LANGUAGE AND SEMIOTICS: ANALYZING THE (MOVING) IMAGE

Lecture: *Film Theory for the Non-specialist: Practical Uses*

Keywords:

Reading:

Bazin, "The Evolution of the Language of Cinema," "The Ontology of the Photographic Image," "The Myth of Total Cinema." [D2L]

Doane, "The Voice in the Cinema: The Articulation of Body and Space." [D2L]

Heath, "Narrative Space," [D2L]

Metz, "Some Points in the Semiotics of the Cinema," "Problems of Denotation in the Fiction Film," [D2L]

For more on film theory, see Monaco, Ch. 5.

**Term project reel identified; reels mailed to students as needed

Week 8 Oct. 15-21

Eyes-on Workshop: *Film format identification, splicing, spooling, basic projector function*

Guests: Trent Purdy and Amanda Howard, Multi-Media Archivists, UA Special Collections

SATURDAY October 19, 11-1, Home Movie Day Tucson @Loft Cinema Screen 3

Outside Tucson: look for a Home Movie Day near you: <http://www.centerforhomemovies.org/2019-hmd-locations/>

Week 9 Oct. 22-28

PRESERVATION

Lecture: *What "Film Preservation" Means in the Digital Mediascape.*

Implications for Researchers and Archivists

Keywords: "catch and release," NFPF, TAMI, Internet Archive,

Reading:

NFPF, *The Film Preservation Guide* (all)

Internet Archive Blog: Home Movies: <https://blog.archive.org/2008/12/16/preservation-for-home-movies/>

Internet Archive Blog: New Tools and Digitization work with Educational Films Collection:

<https://blog.archive.org/2015/10/27/moving-image-archive-new-tools-and-digitization-work-with-educational-films-collection/>

Abiteboul, Serge. "The Digital Shoebox." In *Memory*, edited by Tortell, Phillippe, Turin, Mark, and Young, Margot, 225-32. Vancouver, BC: Peter Wall Institute for Advanced Studies, 2018. DOI: 10.2307/j.ctvbtzpfm.29

Chun, "The Enduring Ephemeral, or The Future Is a Memory," *MA*, Ch. 9.

DeMarinis, "Erased Dots and Rotten Dashes, or How to Wire Your Head for a Preservation," *MA*, Ch. 10.

Media Artifact Assessment Due

Week 10 Oct. 29-Nov.4

Eyes-on Workshop: *Video format identification*

Guest: Bob Nichol, Ping-Pong Media

Reading:

Texas Commission on the Arts, *Video Identification and Assessment Guide*

Wiese and Weynand, *How Video Works*:
Ch. 1, Introduction; Ch. 16, Magnetic Media; Ch. 17, Optical Media; Ch. 18, Timecode;
Ch. 20, Overview of Operations; Ch. 21, Test Signals, Displays, Media Problems.

III. APPLIED PRACTICE

***Week 11** Nov. 5-11

Lecture: *Deep Time of Media Objects*. How to excavate your film for information and context.

Reading: *Celluloid Pueblo*, Ch. 5

Research Bibliographies Due

***Week 12** Nov. 12-18

Progress reports on media artifact research

Essay thesis or finding aid outline due.

Reading:

Ernst, "Media Archaeography: Method and Machine vs. History and Narrative of Media," *MA*, Ch. 11.

Parikka, "Mapping Noise: Techniques and Tactics of Irregularities, Interception, and Disturbance," *MA*, Ch. 12.

Week 13 Nov. 19-25

Lecture: **Individual Skype/Facetime project consultations**

Week 14 Nov. 26-Dec. 2

Lecture: *Coaching for presentations*

Sobchak, "Afterword: Media Archaeology and Re-presenting the Past," *MA* Ch. 15

Prepping Symposium presentations

Week 15 Dec. 3-9

Revision, Tweaking, Finalizing Projects

In-house Digital Symposium: Media Archaeology

Week 16

Dec. 10

Final Projects Due

Course Logistics

Assignments are due on Tuesdays @ 12 p.m.(noon) MST unless otherwise noted. Specific submission requirements are listed on the individual assignment sheets in D2L. **ALWAYS include your surname in the document file name, please!** It is not helpful to receive thirty files named "Assignment 1."

Discussions: Discussion promotes critical inquiry and collegial exchange of ideas—both essential job skills. Each week you will offer responses to the readings in the context of one or two framing questions, and respond substantively to two classmates' posts. Relevant, active, and intelligent participation is required as evidence of your engagement with the material.

Online Discussions are open for 36 hours (minus one minute) each week in advance of the Tuesday class meetings. This is designed to help you prepare topics and concepts for the class meeting. You are expected to log in to D2L to participate during the time frame: **Sundays @ 12:01 a.m. MST--Tuesdays @ 12:00 p.m. MST**. In order to receive participation credit you must post *and* respond before the discussion closes. **You should be writing a combined total of between 200-300 words in discussion each week in response to the prompt or prompts (i.e., not 300 words per prompt if there is more than one)**. To receive credit, all responses should be posted on the D2L Discussion page by 11:59 p.m. on Mondays.

n.b., response posts should be the diametric opposite of clicking "Like" on Facebook: you should respond thoughtfully, substantively and in complete sentences. I expect you to talk to one another about the content of the readings and lectures in preparation for the in-person class meeting.

Please be mindful of the professional profile you present when you post in discussion forums and when you interact with other students in our designated D2L spaces. Please review Virginia Shea's "Netiquette" rules posted here <http://www.albion.com/netiquette/corerules.html>. I encourage you to engage with your peers in conversation and debate, but I expect these interactions to be friendly, relevant, and—above all—collegial.

Course Policies:

Attendance: 21st century scholars, librarians and archivists work in shared communities of practice. Part of your training is to engage with your colleagues. Excessive non-participation will lead to an administrative drop. The UA policy regarding absences on and accommodation of religious holidays is available at <http://policy.arizona.edu/human-resources/religious-accommodation-policy>. Absences pre-approved by the UA Dean of Students (or Dean designee) will be honored. See: <http://policy.arizona.edu/employmenthuman-resources/attendance>

Technology: Access to a high-speed internet connection, a high-functioning headset or earbuds for lectures, MS Office, and Adobe Reader for pdfs will contribute to your success in this course.

Grading: Students are expected to demonstrate understanding of the material through sophisticated analysis, critical thinking, and writing skills and to approach all work in an honorable and forthright manner. Written work will be graded on mastery of the material and applied task, effective analysis of course materials and ideas, and students' ability to write at a graduate level, with appropriate command of the disciplinary discourse. **As nascent information professionals, you know that Google is NOT the first (nor last) stop in your search strategy. Any research or consultation of outside sources must be fully, honestly, and correctly documented (even in discussion posts).**

Substance and analysis will be used as primary criteria for the evaluation of assignments and participation, including discussion posts. **Students are expected to produce graduate-level writing. Significant errors in spelling, grammar, and punctuation will lead to grade deductions.** Please proofread carefully! If you anticipate having writing problems, contact me ASAP. **Chicago Manual of Style, 16th:** In keeping with the research conventions of Film Studies, Archival Studies and the style sheets of the major film, adaptation, and archival journals, sources are to be cited using the notes-bibliography form as set out in the *Chicago Manual of Style*, 17th ed. (2010) https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/cmsof_formatting_and_style_guide/chicago_manual_of_style_17th_edition.html

You should learn the rules of this style sheet as part of your professional portfolio. All references to readings in the syllabus adhere to CMS bibliographic style for periodicals, so you can use them as examples.

Accessibility and Accommodations (DRC):

It is the University's goal that learning experiences be as accessible as possible. If you anticipate or experience physical or academic barriers based on disability, please let me know immediately so that we can discuss options. You are also welcome to contact Disability Resources (520-621-3268) to establish reasonable accommodations.

Grading Scale

(A) 90-100 (B) 80-89 (C) 70-79 (D) 60-69 (E) 59 and below.

Grading Scale: A = Excellent. All work completed in an outstanding manner, showing mastery of the material through sophisticated analytical and critical thinking and writing skills. **B = Very Good.** All work completed in an above-average manner in both analysis and writing, or work that is outstanding in one category but not the other. **C = Average.** Work completed adequately, but with insufficient analysis or critical approach, or unclear organization and weak writing skills. **D = Poor.** Work done on a level measurably below average, containing many mechanical and factual errors or poor writing and analytical skills. **E = Failure.** Incomplete work, or work replete with mechanical, analytical, and writing errors.

C and D grades are considered probationary grades for graduate students and may impede progress toward degree: <https://grad.arizona.edu/policies/academic-policies>

Incomplete. The grade of "I" will be awarded only in extreme exigent circumstances when all but a minor portion of the course work has been satisfactorily completed. Students should make arrangements with the instructor to receive an incomplete grade before the end of the semester. Requests for incompletes (I) and withdrawal (W) must

be made in accordance with university policies which are available, respectively:
<https://catalog.arizona.edu/policy/grades-and-grading-system#incomplete> and
<https://catalog.arizona.edu/policy/graduate-change-schedule-drop-add>

Late Work

Meeting deadlines is a professional job skill. Late assignment submissions and discussion participation are not acceptable. Please notify me immediately if you have a personal emergency that requires further consideration. You should have the appropriate documentation to verify an emergency. **If you are having difficulty balancing all your obligations, please send me an email sooner rather than later to discuss options.**

University Course Policies:

Academic Integrity: The Code of Academic Integrity states, in part: "Integrity is expected of every student in all academic work. The guiding principle of academic integrity is that a student's submitted work must be the student's own. This principle is furthered by the student Code of Conduct and disciplinary procedures established by ABOR Policies 5-308 - 5-403, all provisions of which apply to all University of Arizona students."
<https://deanofstudents.arizona.edu/policies/code-academic-integrity>

If you are unsure, err on the side of integrity and document all consulted sources and aids, such as **the Writing Center or any kind of tutor or proofreader.**

Plagiarism will not be tolerated. Any violations of the Code may result in the strictest sanctions by the University, one of which is expulsion. Do not expect tolerance, leniency, or second chances.

The University Libraries have some excellent tips for avoiding plagiarism available at:
<https://new.library.arizona.edu/research/citing/plagiarism>

Basic rule of thumb: if you're tempted, email me instead and we will talk through the problem and find a way for you to best exercise your skills.

Respectful Behavior: Respect for the material, other students, and the professor is part of a productive learning environment. The Student Code of Conduct states (in part): "The aim of education is the intellectual, personal, social, and ethical development of the individual. . . Self-discipline and a respect for the rights of others in the University community are necessary for the fulfillment of such goals." See <http://azregents.asu.edu/rrc/PolicyManual/5-308-StudentCodeofConduct.pdf> Good conduct is expected of all students.

Inclusivity, students should, at their discretion, indicate their preferred name and pronoun.

As part of **professional development,** students should develop habits of collegial comportment, both in discussions and in written work. This includes using proper, formal salutation and signature in emails, proofreading all work, treating classmates collegially, and working in a forthright, professional, and timely manner.

Email: In support of instruction, research, and administrative functions, the University provides the campus email system. Students should use their UA email (Catmail) for the aforementioned purposes. See examples of inappropriate uses of email here: <http://www.registrar.arizona.edu/personal-information/guidelines-use-official-student-email-addresses>



Appendix D: University of Arizona Decoupage Assignment

ENGL/LIS 544
Fall 2019

Decoupage/Segmentation	October 1 List + 3 pp.	20%
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1) Choose a sequence of approximately six minutes in length from a silent film from the narrative film sequences distributed on D2L.

From that clip, compile a sequenced shot list that details:

- shot number and time code
- shot type and focal length
- camera movement, if any
- setting and *mise en scène*
- edits and transitions
- composition in the frame

Every shot counts, including intertitles!

Sample shot grids may be found on the course D2L site. Reliable glossaries of film terms may be found at (links also on D2L):

The "Grammar" of Television and Film: Aberdeen

<http://www.aber.ac.uk/media/Documents/short/gramtv.html>

The New School Glossary of Film Terms

http://homepage.newschool.edu/~schlejoj/film_courses/glossary_of_film_terms/glossary.html#s

2) After completing the shot list, write a three-page typed, double-spaced analysis of how the particular directorial choices evident in the decoupage work to construct the meaning of the scene. Be sure to define the meaning of the scene, of course. Your analysis should use the information in the shot list as evidence. Document your points by shot number or time code in parentheses. Be very attentive to composition in the frame and how narrative pace is set by editing style. Focus on how the director uses the tools of filmmaking to present a specific interpretation of the scene.

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