ARIZONA STATE UNIVERSITY
GENERAL STUDIES COURSE PROPOSAL COVER FORM

Course information:
Copy and paste current course information from CLAS Search/Course Catalog.

Academic Unit   CLAS    Department   English
Subject  FMS    Number  200    Title  Hollywood Film History    Units:  3
Is this a cross-listed course? No
If yes, please identify course(s)
Is this a shared course? No
If so, list all academic units offering this course
Course description:

Requested designation: Literacy and Critical Inquiry—L
Note: a separate proposal is required for each designation requested.

Eligibility:
Permanent numbered courses must have completed the university’s review and approval process.
For the rules governing approval of omnibus courses, contact the General Studies Program Office at (480) 965-0739.

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area
requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two
core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies
course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist
• Literacy and Critical Inquiry core courses (L)
• Mathematics core courses (MA)
• Computer/statistics/quantitative applications core courses (CS)
• Humanities, Fine Arts and Design core courses (HU)
• Social and Behavioral Sciences core courses (SB)
• Natural Sciences core courses (NS/SG)
• Global Awareness courses (G)
• Historical Awareness courses (H)
• Cultural Diversity in the United States courses (C)

A complete proposal should include:
☐ Signed General Studies Program Course Proposal Cover Form
☐ Criteria Checklist for the area
☐ Course Syllabus
☐ Table of Contents from the textbook and list of required readings/books

Contact information:

Name          Kevin Sandler       Phone        480-727-3920
Mail code     0302                 E-mail:  kevin.sandler@asu.edu

Department Chair/Director approval: (Required)

Chair/Director name (Typed):  Mark A. James (director undergrad studies) Date:  Feb. 6, 2014
Chair/Director (Signature):  [Signature]

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>CRITERION 1:</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.</td>
<td></td>
</tr>
</tbody>
</table>

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

   C-1

<table>
<thead>
<tr>
<th>CRITERION 2:</th>
<th></th>
</tr>
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<tbody>
<tr>
<td>The composition tasks involve the gathering, interpretation, and evaluation of evidence.</td>
<td></td>
</tr>
</tbody>
</table>

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

   C-2

<table>
<thead>
<tr>
<th>CRITERION 3:</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams.</td>
<td></td>
</tr>
</tbody>
</table>

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".

   C-3
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed</em>.</th>
</tr>
</thead>
</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".

"C-4"
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations.</td>
<td>100 percent of the grade is dependent on writing, with 50 percent of each take-home exam based on a critical essay requiring sources</td>
<td>Exams</td>
</tr>
<tr>
<td>The composition tasks involve the gathering, interpretation, and evaluation of evidence.</td>
<td>The exams ask the students to gather research, interpret the films, and evaluate the evidence gathered together in the course reader</td>
<td>Exams</td>
</tr>
<tr>
<td>The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</td>
<td>Each exam is a take-home exam requiring a critical essay for 50% of the grade</td>
<td>Exams</td>
</tr>
<tr>
<td>These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments.</td>
<td>Exams are evenly spaced out so the instructor can provide copious notes through the Track Changes tool in Microsoft Word</td>
<td>Syllabus: Graded Work</td>
</tr>
</tbody>
</table>
FMS 200 - Film History

Course description: Introduces the technological, aesthetic, social, and economic aspects of international film history.

Enrollment requirements: None

Units: 3

Repeatable for credit: No

General Studies: 0 in HU, 0 in ST/CI

Offered by: College of Liberal Arts and Sciences

Class meeting details

Class: 07855

Days: MWF

Start: 1:00 PM

End: 1:50 PM

Location: COLLEGE OF LSA

Instructor: Bailey

Terms Offered: Spring 2014

Class number: 20702

Section: 001

Additional class details

Component: Lecture

Section: Session A

Dates: 1/13/2014 - 5/1/2014

Last day to enroll: January 14, 2014

Drop/add/withdraw: January 14, 2014

Course withdrawal deadline: February 02, 2014

Instruction Mode: Internet

Fee: $25 class fee

Combined with: FMS 200 (0694)

Books:

Textbooks for this class

Reserved Seat Information:

Classes in this class have been reserved for students in the specified programs, majors or groups listed below.

Reserved seats are subject to change without notice.

On-campus students

Reserved Seats Available: 0

Students Enrolled: 0

Total Seats Reserved: 0

Reserved Until: n/a

Off-campus students

Reserved Seats Available: 0

Students Enrolled: 0

Total Seats Reserved: 0

Reserved Until: n/a

Non-Reserved Seats Available: 55

Students Enrolled: 0

Total Seats Reserved: 0

Reserved Until: n/a
HOLLYWOOD FILM HISTORY
FMS 200
Summer 2013

Professor: Dr. Kevin Sandler Kevin.Sandler@asu.edu
Teaching Assistant: Shannon Lujan sllujan1@asu.edu
Office Hours: By appointment through Skype

COURSE OUTLINE
This course places U. S. film history within the economic and historical context of its production, circulation, and consumption. Students examine how and why the aesthetic systems at work in Hollywood cinema should not be separated from their underlying commercial ambitions. Based in canonical readings from major film scholars and filmmakers – including directors, executives, and stars – students explore the workings of Hollywood as an industrial and formal system, revealing the delicate balance between industry and art, between entertainment and commercial enterprise, between “show” and “business.”

At the end of this course, you will be able to: 1) critically engage with the operations and organization of the Hollywood film industry; 2) analyze how the business of film has shaped and impacted the content and reception of cinema in the twentieth century; 3) reflect on some of the methods and frameworks that scholars have employed in their study of the media industries; 4) articulate an understanding of the Hollywood film industry by strengthening your writing and listening skills; and 5) recognize yourself as a historical subject whose viewing experiences are contextually influenced and filled with meaning.

You are expected to engage in all learning tasks and participate in discussions in class and/or on the eBoard. To access the class website and eBoard, you can use your personal computer, a computer in the library, and/or ones in the computer labs at ASU.

Readings: You will be reading a number of articles, all of which are available in the second edition of the Hollywood Film History reader available only as an eBook online through Pearson Education at http://www.pearsoncustom.com/az/asu_film/. One article for the course (labeled in the syllabus below) is available directly from the course website. Read the articles carefully and on time--by class time for each Lesson--as they form the basis of the lectures, online discussions and exams. PLEASE NOTE: IT WILL NOT BE POSSIBLE TO PASS THE EXAMS WITHOUT DOING THE READINGS.

Screenings: You are responsible for screening one or more films per Lesson. They can be streamed directly from the class website. Do not watch these films simply for entertainment; watch them for study. Take notes and view them numerous times. The screenings also form the basis of the lectures, online
discussions, and exams. PLEASE NOTE: IT WILL NOT BE POSSIBLE TO PASS THE EXAMS WITHOUT WATCHING THE SCREENINGS.

**Academic Dishonesty:** In the “Academic Integrity Policy” manual, ASU defines plagiarism as “using another’s words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another’s work or materials and for acknowledging and documenting the source appropriately.” You can find this definition at: [http://provost.asu.edu/academicintegrity](http://provost.asu.edu/academicintegrity). Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing, and any other form of dishonesty.

**Disability Accommodations:** Qualified students with disabilities who will require disability accommodations in this class are encouraged to make their requests to me at the beginning of the semester. **Note:** Prior to receiving disability accommodations, verification of eligibility from the Disability Resource Center (DRC) is required. Disability information is confidential.

**Establishing Eligibility for Disability Accommodations:** Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. Their office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: 480-965-1234 (V), 480-965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/cd/drc](http://www.asu.edu/studentaffairs/cd/drc). Their hours are 8:00 AM to 5:00 PM, Monday through Friday.

**GRADED WORK**
We expect every student to leave this course with a better – more insightful – understanding of Hollywood film history. Along the way, we ask that you engage in all learning tasks, and answer and ask questions on our electronic bulletin board.

**First Exam (25%)**
The first exam covers material from Lessons 1 through 5. It will consist of identification and essay questions. The essay questions will require you to use the *Hollywood Film History* reader and cite from its pages. **Exam Will Be Released on Thursday, 5/30 and Due on Sunday, 6/2 at 11:59pm, AZ Time.**

**Second Exam (30%)**: The midterm covers material from Lessons 6 through 10. It will consist of identification and essay questions. The essay questions will require you to use the *Hollywood Film History* reader and cite from its pages. **Exam Will Be Released on Thursday, 6/13 and Due on Sunday, 6/16 at 11:59pm, AZ Time.**

**Final Exam (30%)**: The final exam covers material from all Lessons with a particular focus on 11 through 15. It will consist of identification and essay questions. The essay
questions will require you to use the Hollywood Film History reader and cite from its pages. Exam Will Be Released on Thursday, 6/27 and Due on Saturday, 6/29 at 11:59pm, AZ Time.

**Participation (15%)**:
You are responsible for participating in the threaded discussions that take place on Blackboard. You must post a minimum of **TWO** substantive comments per Lesson, one per question. A “substantive” post is one that is thoughtful, developed and connected to the lesson topic; typically, substantive posts are more than three sentences long. These posts must keep up with the progress of the course. You cannot, for example, go back to Blackboard and post to a Lesson after it has been completed and expect for the posts to be counted toward your participation grade. Questions for the Lessons will be posted to Blackboard every morning of the start of each Lesson and will be due at 11:59pm the day before the following Lesson. For example, if Lesson One falls on a Monday and Lesson Two falls on a Thursday, then you can post between 9am on Monday and 11:59pm on Wednesday. For every time you don’t post, you lose the maximum value of percentage points for that Lesson (approximately 7%). Moreover, the teaching team will keep track of your participation, including assessing the value of what you bring to this interactivity. Refrain from flaming or ad hominem comments. Please be rigorous but constructive.

**Grading Scale**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>A+</td>
<td>98-100%</td>
</tr>
<tr>
<td>A</td>
<td>93-97%</td>
</tr>
<tr>
<td>A-</td>
<td>90-92%</td>
</tr>
<tr>
<td>B+</td>
<td>88-89%</td>
</tr>
<tr>
<td>B</td>
<td>83-85%</td>
</tr>
<tr>
<td>B-</td>
<td>80-82%</td>
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<tr>
<td>C+</td>
<td>78-79%</td>
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<tr>
<td>C</td>
<td>70-79%</td>
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<tr>
<td>D</td>
<td>60-69%</td>
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<tr>
<td>E</td>
<td>00-59%</td>
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</tbody>
</table>

**LEARNING TASKS**

This course is comprised of **15 Lessons**. Each Lesson includes all these tasks:

1. **Lecture:** Listen to the Lecture for Class
2. **Reading:** Read a Chapter(s) from the Assigned Book
3. **Screening:** Study Films Screened for Class
4. **Website:** Surf Relevant Websites
5. **Film Clips:** Review Scenes Referenced in Readings & Lectures
6. **Blackboard:** Pose and Answer Questions on the Electronic Board

**THE RISE OF HOLLYWOOD AND THE COMING OF SOUND**

**Lesson 01:** The Birth of Cinema (Monday, 5/20)
Lesson 02: Narrative Integration (Wednesday, 5/22)

Reading: Daniel Bernardi, "The Birth of a Nation"
D. W. Griffith, "Reply to the New York Globe," "How I Made The Birth of a Nation," and "The Rise and Fall of Free Speech in America"
Oscar Micheaux, "The Negro and the Photo-Play"

Website: EarlyCinema.com

Screening: The Birth of a Nation (David Griffith, 1915)

Lecture: Classical Hollywood Narrative and Style

Concepts: D. W. Griffith, Ideology, Race Cinema

Film Clips: Those Awful Hats (Griffith, 1909), The Birth of a Nation (Griffith, 1915), Way Down East (Griffith, 1920), Within Our Gates (Micheaux, 1920)

Blackboard: Discuss with Classmates

Lesson 03: Slapstick and the Silent Period (Friday, 5/24)

Reading: Donald Crafton, "Pie and Chase"
Tom Gunning, "Response to Pie and Chase"
Samuel L. Rothafel, "What the Public Wants in the Picture Theater"
Harry M. Warner, "Future Developments"

Website: Slapstick-Comedy.com

Screening: The General (Keaton, 1927)
The Immigrant (Charles Chaplin, 1917)
His Wooden Wedding (Leo McCarey, 1925)

Lecture: Slapstick

Concepts: Film Distribution, Rise of the Studio System, Sound Technology

Film Clips: The Freshman (Lloyd, 1925), The General (Keaton, 1927), The Jazz Singer (Crosland, 1927), Steamboat Bill, Jr. (Reisner, 1928), The Love Parade (Lubitsch, 1929)

Blackboard: Discuss with Classmates

THE STUDIO ERA

Lesson 04: The Production Code (Monday, 5/27)
Reading: Lea Jacobs, “The Fallen Woman Film and the Impetus for Censorship” 
Jack Vizzard, “The Monitor Ass of the Universe”

Website: Hollywood Production Codes

Screening: Baby Face (Albert Green, 1933)

Lecture: Film Regulation

Concepts: Mutual Decision, Hays Office, Film Scandal

Film Clips: Baby Face (Green, 1933), The Smiling Lieutenant (Lubitsch, 1931) Scarface (Hawks, 1932), The Merry Widow (Lubitsch, 1934)

Blackboard: Discuss with Classmates

Lesson 05: Studios (Thursday, 5/30)
Reading: Tino Balio, “Columbia Pictures”
"Portrait of a Vertically Integrated Company: Metro-Goldwyn-Mayer”
Frank Capra, “Winning the Grail”

Website: Cinema History Around the World: Arizona

Screening: It Happened One Night (Frank Capra, 1934)

Lecture: The Studio System

Concepts: Majors and Minors, Vertical Integration, House Style

Clips: Blonde Venus (Sternberg, 1932), Grand Hotel (Golding, 1932), Bright Eyes (Butler, 1934), It Happened One Night (Capra, 1934), Bride of Frankenstein (Whale, 1935), G-Men (Keighley, 1935), Top Hat (Sandrich, 1935), The Awful Truth (McCary, 1937)

Blackboard: Discuss with Classmates

Lesson 06: Genres (Monday, 6/3)
Readings: Jim Kitse, “Authorship and Genre”
John E. O’Connor, “The White Man’s Indian”
Jack Shahcen, “Reel Bad Arabs”

Website: 30 Greatest Westerns

Screening: Stagecoach (John Ford, 1939)

Lecture: The Genre System

Concepts: Signs and Syntax, the Western, Native Americans

Film Clips: The Battle at Elderbush Gulch (Griffith, 1913), Drums along the Mohawk (Ford, 1939), Stagecoach (Ford, 1939), Go West! (Buzzell, 1940), My Darling Clementine (Ford, 1946), Fort Apache (Ford, 1948), Star Wars IV: A New Hope (Lucas, 1977), The Academy Awards (March 13, 1973)

Blackboard: Discuss with Classmates

First Exam: Released on Thursday, 5/30 - Due on Sunday, 6/2 at 11:59pm, AZ Time

Lesson 07: Stars (Wednesday, 6/5)
Reading: Richard Dyer, “Introduction’ to Heavenly Bodies”
James Damico, “Ingrid from Lorraine to Stromboli”
Alfred Hitchcock, “Are Stars Necessary?” and “The Enjoyment of Fear”
Lesson 08: Anti-Communism in Hollywood (Friday, 6/7)

Reading: Brian Neve, “HUAC, the Blacklist, and the Decline of Social Cinema”
“Testimony of Walt Disney, U.S. Congress House Un-American Activities Committee”
Edward Dmytryk, “Mr. Crum: May I Request the Right of Cross-examination?”

Website: Blacklisted: Hollywood on Trial podcast

Screening: Salt of the Earth (Herbert Biberman, 1954) and Crossfire (Edward Dmytryk, 1947)

Lecture: Postwar Hollywood

Concepts: First Amendment Protection, Paramount Decree, Blacklist

Film Clips: Crossfire (Dmytryk, 1947), In a Lonely Place (Ray, 1950), The Hollywood Ten (Berry, 1950), The Caine Mutiny (Dmytryk, 1951), On the Waterfront (Kazan, 1954), Salt of the Earth (Biberman, 1954), See It Now (1954, TV)

Blackboard: Discuss with Classmates

THE TELEVISION BROADCASTING AGE

Lesson 09: Television’s Impact on Hollywood (Monday, 6/10)

Jeff Young, “A Face in the Crowd [interview with Kazan]”

Website: The Andy Griffith Show Rerun Watchers Club

Screening: A Face in the Crowd (Elia Kazan, 1957)

Lecture: Hollywood and Television

Concepts: Cinerama, 3-D, Widescreen


Blackboard: Discuss with Classmates

Lesson 10: The Birth of the Blockbuster (Thursday, 6/13)

Frank J. Taylor, “Big Boom in Outdoor Movies”
Samuel Arkoff, Flying Through Hollywood by the Seat of My Pants (excerpt)

Website: CommanderBond.net
Screening:  
Goldfinger (Guy Hamilton, 1964)

Lecture: The Decline of the Studio System

Concepts: Drive-Ins, Box Office Recession, Exploitation

Film Clips: Lawrence of Arabia (Lean, 1962), Cleopatra (Mankiewicz, 1963), Goldfinger (Hamilton, 1964), Beach Blanket Bingo (Asher, 1965), Dr. Dolittle (Fleischer, 1967)

Blackboard: Discuss with Classmates

Second Exam: Released on Thursday, 6/13 - Due on Sunday, 6/16 at 11:59pm, AZ Time

Lesson 11: The Rating System (Monday, 6/17)
Reading: Kevin S. Sandler, “CARA and the Emergence of Responsible Entertainment”
Arthur Penn, “Making Waves”

Website: The Motion Picture Association of America and The Motion Picture Rating System

Screening: Bonnie and Clyde (Arthur Penn, 1967)

Lecture: Hollywood Reinvents Itself

Concepts: Runaway Production, European Art Cinema, Social Movements


Blackboard: Discuss with Classmates

Lesson 12: New Hollywood in the 1970s (Wednesday, 6/19)
Reading: David A. Cook, “Formative Industry Trends, 1970-1979”
Andrew Sarris, “Confessions of a Middle Class Film Critic”

Website: The Jack Nicholson Fan Page

Screening: Taxi Driver (Martin Scorsese, 1976)

Lecture: Hollywood during Vietnam

Concepts: Film School Generation, Auteur Renaissance, Corporate Consolidation

Film Clips: Psycho (Hitchcock, 1960), Five Easy Pieces (Rafelson, 1970), Two-Lane Blacktop (Hellman, 1971), The Conversation (Coppola, 1974), The Sugarland Express (Spielberg, 1974), Taxi Driver (Scorsese, 1976)

Blackboard: Discuss with Classmates

THE CONGLOMERATE AGE

Lesson 13: The Contemporary Hollywood Blockbuster (Friday, 6/21)
“Strauss Zelnick: Twentieth Century Fox”

Website: PBS Frontline: The Monster that Ate Hollywood
Screening: Batman (Tim Burton, 1989)
Lecture: Corporate Hollywood
Concepts: Synergy, VCRS, Multiplexes
Film Clips: Airport (Seaton, 1970), The Godfather (Coppola, 1972), Jaws (Spielberg, 1975), Saturday Night Fever (Badham, 1977), Star Wars IV: A New Hope (Lucas, 1977), Top Gun (Scott, 1986), Batman (Burton, 1989)

Lesson 14: Independents: Miramax and Black Film (Monday, 6/24)
Reading: Alisa Perren, “sex, lies and marketing.”
Jesse Algeron Rhines, “Blockbusters and Independents: 1975 to the Present”
Tiiu Lukk, “Romantic Comedy: Four Weddings and a Funeral”
Website: Separate Cinema Archive: Black Film Posters
Screening: Do the Right Thing (Spike Lee, 1989), Boys n the Hood (John Singleton, 1991)
Lecture: In the Shadow of Hollywood
Concepts: Major-Independents, Blaxploitation, New Black Cinema
Blackboard: Discuss with Classmates

Lesson 15: Women Directors and Hollywood Cinema (Thursday, 6/27)
Reading: Christina Lane, Just Another Girl Outside the Neo-Indie”
Denise Mann, “Negotiating the Politics of (In)Difference in Contemporary Hollywood: An Interview with Kimberly Peirce”
Wheeler Winston Dixon, “Twenty-Five Reasons Why It’s All Over”
Website: Indiewire: Independent Film News
Screening: Boys Don’t Cry (Kimberly Peirce, 1999)
Lecture: Female Authorship
Concepts: Feminist Theory, Film Festivals, Arthouses
Film Clips: The Hitchhiker (Lupino, 1953), Fast Times at Ridgemont High (Heckerling, 1982), Desperately Seeking Susan (Seidelman, 1985), Dogfight (Savoca, 1991), Just Another Girl on the I.R.T. (Harris, 1993), The Blair Witch Project (Myrick and Sanchez, 1999), Boys Don’t Cry (Peirce, 1999), Girlfight (Kusama, 2000)
Blackboard: Discuss with Classmates

Final Exam: Released on Thursday, 6/27 - Due on Saturday, 6/29 at 11:59pm, AZ Time.
Bibliography for Hollywood Film History, 2nd Edition


Christina Lane, “Just Another Girl Outside the Neo-Indie,” in Contemporary American Independent Film: From the Margins to the Mainstream, Chris Holmlund and Justin Wyatt, ed. (London; Routledge, 2005), 193-210.


Frank J. Taylor, “Big Boom in Outdoor Movies,” *Saturday Evening Post* 229 (September 15, 1956), 31, 100-102.


**Supplemental Sources**

A Personal Journey with Martin Scorsese through American Movies (Martin Scorsese, 1995).
FMS 200: Hollywood Film History
Summer 2013
Exam #1
Due: Sunday, 6/2 at 11:59pm, AZ Time.

I Identification (ten points each)
In the spaces provided, answer five of the eight identifications. First, define the
terms/names in your own words (i.e. not Wikipedia) as they specifically pertain to the
material covered in FMS 200. We will be checking your answers alongside Wikipedia’s
definition. Second, explain the importance of these terms for understanding the
Hollywood film industry and give detailed examples. If you answer six or more
identifications, only the first five identifications will be graded. Please remember to
frame your answer through this course’s approach to Hollywood: as art and industry, as
entertainment and commercial enterprise, as “show” and business.

You must use the following format and length from the example below to answer each
identification.

Example:
Miscegenation:
Definition: A term to describe marriage, interbreeding or relations between members of
different races that had a profound impact on Hollywood films from the silent era to the
Studio era.
Significance: The significance of miscegenation to understanding the history of
Hollywood as an industry was that it was prohibited in the Don’ts and Be Carefuls as
well as the Production Code. This prohibition constructed a hierarchy of sexualized
relations that privileged whiteness in Classical Hollywood film form and narrative. The
foundations of future Hollywood narratives involving miscegenation can be found in the
horror of interracial mixture presented in D. W. Griffith’s The Birth of a Nation.

1. Slapstick
2. Motion Picture Patents Company
3. Mutual Decision
4. Kinetoscope
5. Fatty Arbuckle
6. Parallel Editing
7. A-Class Picture
8. Unit-Producer System

II Short Answer (fifty points)
Provide a 1000-word answer to the following question. You have a 50-word buffer on
each end of the word count so your answer must be from 950 words to 1050 words. No
more, no less or points will be deducted. Please include a word count at the top of your
essay. Footnotes and bibliography should not be included in this word count. Please
remember to frame your answer through this course’s approach to Hollywood: as art and
industry, as entertainment and commercial enterprise, as "show" and business. Please refer to at least three different readings from the Hollywood Film History reader in your answer. The "Production Code" and the movies themselves do not count as sources. Properly cite these readings according to MLA or Chicago Manual of Style and provide a proper bibliography at end of the essay. Failure to cite from the Hollywood Film History reader and engage with its readings will result in a failing grade for the answer.

Discuss the transition in Hollywood from the silent era (1894-1929) to the sound era (1930-1939, for the purposes of this question). Identify one business and one aesthetic element from the silent era that carried over into the sound era as well as one business and one aesthetic element from the silent era that did not carry over into the sound era. Please explain why in your answer.
FMS 200: Hollywood Film History
Summer 2013
Exam #2
Due: Sunday, 6/16 at 11:59pm, AZ Time.

I Identification (ten points each)
In the spaces provided, answer five of the eight identifications. First, define the terms/names in your own words (i.e. not Wikipedia) as they specifically pertain to the material covered in FMS 200. We will be checking your answers alongside Wikipedia's definition. Second, explain the importance of these terms for understanding the Hollywood film industry and give detailed examples. If you answer six or more identifications, only the first five identifications will be graded. Please remember to frame your answer through this course’s approach to Hollywood: as art and industry, as entertainment and commercial enterprise, as “show” and business.

Please use the following format and length from the example below to answer each identification.

Example:
Miscegenation:
Definition: A term to describe marriage, interbreeding or relations between members of different races that had a profound impact on Hollywood films from the silent era to the Studio era.
Significance: The significance of miscegenation to understanding the history of Hollywood as an industry was that it was prohibited in the Don’ts and Be Carefuls as well as the Production Code. This prohibition constructed a hierarchy of sexualized relations that privileged whiteness in Classical Hollywood film form and narrative. The foundations of future Hollywood narratives involving miscegenation can be found in the horror of interracial mixture presented in D. W. Griffith's The Birth of a Nation.

1. Cinemascope
2. Hollywood Ten
3. Miracle Decision
4. Smell-O-Vision
5. The Western
6. "Scenes of Surrender"
7. Roadshow
8. Disneyland (tv show)

II Short Answer (fifty points)
Provide a 1000-word answer to the following question. You have a 50-word buffer on each end of the word count so your answer must be from 950 words to 1050 words. No more, no less, or points will be deducted. Please include a word count at the top of your essay. Footnotes and bibliography should not be included in this word count. Please remember to frame your answer through this course’s approach to Hollywood: as art and industry, as entertainment and commercial enterprise, as “show” and business.
A. Select one of the following three Hollywood Studios (WARNER BROS., RKO, or "the other studios") that you feel were the most representative of the studios during this period. Write a short essay describing why your choice studio is unique from the other Hollywood Studios. Provide a snapshot of the studio during the heyday of the studio. (e.g., write about Warner Bros.)

The answer...

Film History reader and engage with the readings will result in a failing grade for

Please refer to at least three different readings from the Hollywood Film History reader.

Film History reader and engage with the readings will result in a failing grade for...
FMS 200: Hollywood Film History
Summer 2013
Final Exam
Due: Saturday, June 29 at 11:59pm AZ Time.

I: Name That Film (one point each)
Identify the film in which the following characters, objects, or events have appeared. Choose only from the following class screening list and select only 10 of the 12 IDs below. They are: A Trip to the Moon (Georges Méliès, 1902), Life of an American Fireman (Edwin S. Porter, 1902), The Great Train Robbery (Edwin S. Porter, 1903), The Birth of a Nation (Griﬃth, 1915), The Immigrant (Charles Chaplin, 1917), His Wooden Wedding (Leo McCarey, 1925), The General (Buster Keaton, 1927), Baby Face (Albert Green, 1933), It Happened One Night (Frank Capra, 1934), Stagecoach (John Ford, 1939), Notorious (Alfred Hitchcock, 1946), Crossﬁre (Edward Dmytryk, 1947), Salt of the Earth (Herbert Biberman, 1954), A Face in the Crowd (Elia Kazan, 1957), Goldﬁnger (Guy Hamilton, 1964), Bonnie and Clyde (Arthur Penn, 1967), Taxi Driver (Martin Scorsese, 1976), Batman (Tim Burton, 1989), Do the Right Thing (Spike Lee, 1989), Boys Don’t Cry (Kimberly Peirce, 1999).

Example: A Water Tower: The General

1. A Haystack
2. An Alcoholic Doctor
3. A Broken Pair of Glasses
4. A Suspected Fake Leg
5. A Wine Cellar
6. A Vat of Acid
7. A Plate of Beans at a Restaurant
8. An Advertising Jingle
9. A Self-Inflicted Gunshot Wound
10. A Bear Trap
11. A Pepperoni Pizza
12. A Bowler Hat (not worn by Charlie Chaplin)

II: Identiﬁcation (ten points each)
In the spaces provided, answer four of the six identifications. First, deﬁne the terms/names in your own words (i.e. not Wikipedia) as they speciﬁcally pertain to the material covered in FMS 200. We will be checking your answers alongside Wikipedia’s deﬁnition. Second, explain the importance of these terms for understanding the Hollywood ﬁlm industry and give detailed examples. If you answer ﬁve or more identifications, only the ﬁrst four identiﬁcations will be graded. Please remember to frame your answer through this course’s approach to Hollywood: as art and industry, as entertainment and commercial enterprise, as “show” and business.

Please use the following format and length from the example below to answer each identiﬁcation.

Example:
Miscegenation:
Definition: A term to describe marriage, interbreeding or relations between members of different races that had a profound impact on representation and narrative in Hollywood ﬁlms from the silent era to the studio era.
Signiﬁcance: The signiﬁcance of miscegenation to understanding the history of Hollywood as an industry was that it was prohibited in the Don’ts and Be Carefuls as well as the Production Code. This prohibition constructed a hierarchy of sexualized relations that privileged whiteness in Classical Hollywood ﬁlm form and narrative. The foundations of future Hollywood narratives involving miscegenation can be found in the horror of interracial mixture presented in D. W. Griﬃth’s The Birth of a Nation.

1. Movie Brats
2. Responsible Entertainment
III Essay (fifty points)
Provide a 1000-word answer to the following question. You have a 50-word buffer on each end of the word count so your answer must be from 950 words to 1050 words. No more, no less. Footnotes and/or bibliography should not be included in this word count. Please remember to frame your answer through an understanding of Hollywood as an art and industry, as entertainment and commercial enterprise, as “show” and business. Please refer to at least three different readings from the *Hollywood Film History* reader in your answer. The “Production Code” and the movies themselves do not count as sources. Properly cite these readings according to MLA or Chicago Manual of Style and provide a proper bibliography at end of the essay. Failure to cite from the *Hollywood Film History* reader and engage with its readings will result in a failing grade for the answer.

Lesson 13 discusses the blockbuster as the driving force behind the decision-making of the Hollywood studios at the end of the twentieth century. First, briefly describe the artistic and business characteristics of the blockbuster and how it operates in *Batman* (1989). Second, compare and/or contrast the blockbuster mentality to the ways that economic and industrial forces may have historically shaped the creative decisions at work in ONLY one of the following films: *Salt of the Earth, A Face in the Crowd, Goldfinger, Bonnie and Clyde, Do the Right Thing, or Boys Don’t Cry.*
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## Screening Film History

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"The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde," Tom Gunning

"Founding Father: Louis Lumière in Conversation with Georges Sadoul," edited and translated by Pierre Hodgson

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"The Birth of a Nation (1915): Integrating Race into the Narrator System," Daniel Bernardi

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"Reply to the New York Globe," D. W. Griffith

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