



ARIZONA STATE UNIVERSITY  
GENERAL STUDIES COURSE PROPOSAL COVER FORM

**Course information:**

Copy and paste current course information from Class 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 (SQ/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

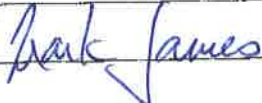
**Contact information:**

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): 

## 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, or 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.

<b>ASU - [L] CRITERIA</b>			
TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE--AS EVIDENCED BY THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 1:</b> At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. <i>Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</i></p>	
<p>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.</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p>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".</p> </div> <p style="text-align: center;">C-1</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 2:</b> The composition tasks involve the gathering, interpretation, and evaluation of evidence</p>	
<p>1. Please describe the way(s) in which this criterion is addressed in the course design</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p>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".</p> </div> <p style="text-align: center;">C-2</p>			
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p><b>CRITERION 3:</b> The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</p>	
<p>1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px 0;"> <p>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".</p> </div> <p style="text-align: center;">C-3</p>			

<b>ASU - [L] CRITERIA</b>			
<b>YES</b>	<b>NO</b>		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<b>CRITERION 4:</b> 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. <i>Intervention at earlier stages in the writing process is especially welcomed</i>	
<p>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</p>			
<p>2. Also:</p> <div style="border: 1px solid black; border-radius: 50%; padding: 10px; margin: 10px auto; width: 80%;"> <p>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".</p> </div>			
<p>C-4</p>			

Course Prefix	Number	Title	Designation
FMS	200	Hollywood Film History	

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.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations.	100 percent of the grade is dependent on writing, with 50 percent of each take-home exam based on a critical essay requiring sources	Exams
The composition tasks involve the gathering, interpretation, and evaluation of evidence.  The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams	The exams ask the students to gather research, interpret the films, and evaluate the evidence gathered together in the course reader  Each exam is a take-home exam requiring a critical essay for 50% of the grade	Exams  Exams
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.	Exams are evenly spaced out so the instructor can provide copious notes through the Track Changes tool in Microsoft Word	Syllabus: Graded Work



My ASU My ASU Home

SET

**class search & course catalog**

Term:

Search:

Subject:

Level:

Gen Studies:

Location:

Offerings:

Session:

**Search**

Clear  
Advanced Search

**FMS 200 - Film History**

Spring 2014

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: (L or HU) & H

Offered by: College of Liberal Arts and Sciences

**Class meeting details**

Class #:	Days:	Start:	End:	Location:	Instructor:	Seats open:
19751				ICourse	Bradley	28 of 144 <input type="button" value="Add"/>

**Additional class details**

Component: Lecture  
 Session: Session A  
 Dates: 1/13/2014 - 3/4/2014  
 Last day to enroll: January 14, 2014  
 Drop deadline: January 14, 2014  
 Course withdrawal deadline: February 02, 2014  
 Instruction Mode: Internet  
 Fees: \$25 class fee

Combined with: FMS 200 (23834)

Books:

Reserved Seat Information:	Reserved Available Seats	Students Enrolled	Total Seats Reserved	Reserved Until
Seats 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	0	35	33	n/a
Film and Media Studies or Filmmaking Practices students	29	75	104	n/a
Non Reserved Available Seats: 0				

# HOLLYWOOD FILM HISTORY

## FMS 200

### Summer 2013

**Professor:** Dr. Kevin Sandler [Kevin.Sandler@asu.edu](mailto:Kevin.Sandler@asu.edu)  
**Teaching Assistant** Shannon Lujan [sllujan1@asu.edu](mailto: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/](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>. 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/ed/drc](http://www.asu.edu/studentaffairs/ed/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

C-1

C-3

C-4



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**

A+	....	98-100%
A	.....	93-97%
A-	.....	90-92%
B+	.....	88-89%
B	.....	83-85%
B-	.....	80-82%
C+	.....	78-79%
C	.....	70-79%
D	.....	60-69%
E	.....	00-59%

**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)**

C-1

**Reading:** Douglas Gomery, "Hollywood as Industry" **Available on Web Site**  
 Tom Gunning, "The Cinema of Attractions"  
 Georges Sadoul, "Founding Father: Louis Lumière in Conversation with Georges Sadoul"

**Website:** Library of Congress American Memory Project

**Screening:** *A Trip to the Moon* (Georges Méliès, 1902), *Life of an American Fireman* (Edwin Porter, 1902), *The Great Train Robbery* (Edwin Porter, 1903)

**Lecture:** Early Cinema

**Concepts:** Early Cinematic Devices, Early Film Exhibition, Edison Trust

**Film Clips:** *The Kiss* (Edison, 1896), *Arrival of a Train at La Ciotat* (Lumière, 1896), *The Gay Shoe Clerk* (Porter, 1903), *The Suburbanite* (McCutcheon, 1904), *Princess Nicotine* (Blackton, 1909)

**Blackboard:** Discuss with Classmates

**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](http://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"  
Richard Maltby, "The Production Code and the Mythologies of 'Pre-Code' Hollywood"  
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* (McCarey, 1937)  
**Blackboard:** Discuss with Classmates

**Lesson 06: Genres (Monday, 6/3)**

**Readings:** Jim Kitses, "Authorship and Genre"  
John E. O'Connor, "The White Man's Indian"  
Jack Shaheen, "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"

**Website:** [CaryGrant.net](http://CaryGrant.net)  
[IngridBergman.com](http://IngridBergman.com)  
**Screening:** *Notorious* (Alfred Hitchcock, 1946)  
**Lecture:** The Star System  
**Concepts:** Film Exhibition, Block-booking, Star Persona  
**Film Clips:** *Emperor Jones* (Murphy, 1933), *Pin Up Girl* (Humberstone, 1944) *Der Führer's Face* (Kinney, 1942), *Notorious* (Hitchcock, 1946), *Joan of Arc* (Fleming, 1948), *The Stratton Story* (Wood, 1949), *Jerry O'Connell* (Funny or Die, 2008)  
**Blackboard:** Discuss with Classmates

**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)**

**Reading:** Christopher Anderson, "Introduction: Hollywood in the Home"  
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  
**Film Clips:** *Disneyland* (1954, TV), *It's Always Fair Weather* (Donen and Kelly, 1955), *Rebel without a Cause* (Ray, 1955) *A Face in the Crowd* (Kazan, 1957), *Maverick* (1957, TV) *Will Success Spoil Rock Hunter?* (Tashlin, 1957), *The Andy Griffith Show* (1960-68, TV), *Cinemascope* (2005)  
**Blackboard:** Discuss with Classmates

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

**Readings:** Sheldon Hall and Steve Neale, "Roadshows, Showcases, and Runaways, 1956-1970"  
Frank J. Taylor, "Big Boom in Outdoor Movies"  
Samuel Arkoff, *Flying Through Hollywood by the Seat of My Pants* (excerpt)  
**Website** [CommanderBond.net](http://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"  
Jack Valenti, "Statement by Jack Valenti, MPAA President, before The National Commission on the Causes and Prevention of Violence"  
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  
**Film Clips:** *La Dolce Vita* (Fellini, 1961), *Blow-Up* (Antonioni, 1966), *Who's Afraid of Virginia Woolf?* (Nichols, 1966), *Bonnie and Clyde* (Penn, 1967), *The Graduate* (Nichols, 1967), *I am Curious (Yellow)* (Sjöman, 1967), *The Wild Bunch* (Peckinpah, 1969), *Carnal Knowledge* (Nichols, 1971), *Deep Throat* (Damiano, 1972)  
**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)**

**Readings:** Thomas Schatz, "The New Hollywood"  
"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"  
Tiu 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  
**Film Clips:** *Sweet Sweetback's Baadasssss Song* (Van Peebles, 1971), *Super Fly* (Parks, Jr., 1972), *The Deep* (Yates, 1977), *Stir Crazy* (Poitier, 1980), *Rocky IV* (Stallone, 1985), *She's Gotta Have It* (Lee, 1986), *Hollywood Shuffle* (Townsend, 1987), *The Thin Blue Line* (Morris, 1988), *Do the Right Thing* (Lee, 1989), *sex, lies and videotape* (Soderbergh, 1989), *Pulp Fiction* (Tarantino, 1994)  
**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.

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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**

C-2

C-3

**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**.

C-2

C-3

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.**

A. Select one of the following three Hollywood studios (Warner Bros., RKO, or United Artists) and provide a snapshot of that studio during the heyday of the Studio System (1930-1948). Your key task: describe how your chosen studio is **typical** of any other Hollywood studios during this period, while also elaborating on what makes your chosen studio **unique** from the other Hollywood studios during this period. With your chosen studio, include a discussion of the types of films in production, distribution and exhibition strategies, the star system, and other distinguishing features. In your answer, please use Baby Face (if you select Warner Bros.), Notorious (if you select RKO), or Stagecoach (if you select United Artists) to serve as an example when discussing your chosen studio.

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

3. Sell-Through
4. Saturation Releasing
5. Blaxploitation
6. Synergy

### 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 decisionmaking 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*.



# HOLLYWOOD FILM HISTORY

A CUSTOM EDITION

KEVIN SANDLER, EDITOR  
FILM AND MEDIA STUDIES  
ARIZONA STATE UNIVERSITY

## Custom Publishing

New York Boston San Francisco  
London Toronto Sydney Tokyo Singapore Madrid  
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