

ARIZONA STATE UNIVERSITY EAST/TEMPE CAMPUS
GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/29/08

1. ACADEMIC UNIT: Film and Media Studies

2. COURSE PROPOSED: FMS 200 Film History 3
(prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Kevin Sandler Phone: 480-965-2835
Mail Code: 0402 E-Mail: Kevin.Sandler@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. 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.

Core Areas

Awareness Areas

Literacy and Critical Inquiry—L
Mathematical Studies—MA CS
Humanities and Fine Arts—HU
Social and Behavioral Sciences—SB
Natural Sciences—SQ SG

Global Awareness—G
Historical Awareness—H
Cultural Diversity in the United States—C
(Note: one course per form)

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available

7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this a multisection course?: No Yes; Is it governed by a common syllabus? _____

Daniel Bernardi
Chair/Director (Print or Type)


Chair/Director (Signature)

Date: 10/29/08

In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Historical Awareness–H

This course presents a history of Hollywood cinema as a commercial and cultural institution, situating it within a larger economic, political, and social context driven by issues, problems, and ideas.

Arizona State University Criteria Checklist for

HISTORICAL AWARENESS [H]

Rationale and Objectives

The lack of historical awareness on the part of contemporary university graduates has led recent studies of higher education to call for the creation and development of historical consciousness in undergraduates now and in the future. From one perspective historical awareness is a valuable aid in the analysis of present-day problems because historical forces and traditions have created modern life and lie just beneath its surface. From a second perspective, the historical past is an indispensable source of national identity and of values which facilitate social harmony and cooperative effort. Along with this observation, it should be noted that historical study can produce intercultural understanding by tracing cultural differences to their origins in the past. A third perspective on the need for historical awareness is summed up in the aphorism that he who fails to learn from the past is doomed to repeat it. Teachers of today's students know well that those students do not usually approach questions of war and peace with any knowledge of historic concord, aggression, or cruelty, including even events so recent as Nazi and Stalinist terror.

The requirement of a course which is historical in method and content presumes that "history" designates a sequence of past events or a narrative whose intent or effect is to represent such a sequence. The requirement also presumes that these are human events and that history includes all that has been felt, thought, imagined, said, and done by human beings. The opportunities for nurturing historical consciousness are nearly unlimited. History is present in the languages, art, music, literatures, philosophy, religion, and the natural sciences, as well as in the social science traditionally called History.

Proposer: Please complete the following section and attach appropriate documentation.

ASU--[H] CRITERIA			
THE HISTORICAL AWARENESS [H] COURSE MUST MEET THE FOLLOWING CRITERIA:			
YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	1. History is a major focus of the course.	
X	<input type="checkbox"/>	2. The course examines and explains human development as a sequence of events.	
X	<input type="checkbox"/>	3. There is a disciplined systematic examination of human institutions as they change over time.	
X	<input type="checkbox"/>	4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	
		THE FOLLOWING ARE NOT ACCEPTABLE:	
		• Courses in which there is only chronological organization.	
		• Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.	
		• Courses whose subject areas merely occurred in the past.	

Historical Awareness [H]

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Course Prefix	Number	Title	Designation
<u>FMS</u>	<u>200</u>	<u>Hollywood Film History</u>	

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)
1. History is a major focus of the course.	Course assesses the 1890-2000 time period.	Syllabus: Course Description
2. The course examines and explains human development as a sequence of events.	Course assesses the events, issues, ideas, and people that contributed to the construction of Hollywood cinema as a unique industrial, aesthetic, and cultural institution	Syllabus: Assigned Readings and Course Assignments
3. There is a disciplined systematic examination of human institutions as they change over time.	Students are asked to assess the evolution of the following elements of Hollywood film history: <ul style="list-style-type: none"> • Conglomeration • The role of marginalized people like Native Americans, Latinos, and women • Ideology • Propaganda • Globalization 	Syllabus: Assigned Readings and Course Assignments
4. The course examines the relationship among events, ideas, and artifacts and the broad social, political and economic context.	American cinema is analyzed within such contexts as: <ul style="list-style-type: none"> • Censorship and art • First Amendment and free expression • Capitalism and politics • Suburbanization and the baby boom 	Syllabus: Course Description, Assigned Readings, and Course Assignments

HOLLYWOOD FILM HISTORY

FMS 200

Fall 2008

<http://www.asu.edu/courses/fms200s>

Professor: Dr. Kevin Sandler
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Office Hours: Tuesday, 1pm to 3pm, LL648A

Teaching Assistant: Brad Gyori
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Telephone: 965.9264
Office Hours: Wednesday, 1pm to 3pm, LL648B

COURSE DESCRIPTION

Hollywood Film History introduces students to the basic issues related to the phenomenon of American cinema. It looks at Hollywood film history from the 1890s to the turn of the 21st century as a unique industrial, aesthetic, and cultural institution. It considers the economics of Hollywood, the art of cinema, and the experience of moviegoing as a portrait of the relationship between an American national identity and an industrialized mass culture that has slowly evolved over the past century. As such, this course explores the workings of Hollywood as a delicate balance between industry and entertainment, enterprise and ideology, between “show” and business.

Hollywood Film History, however, does not explore this history in a purely chronological fashion. It does not simply present blow-by-blow accounts of “great men” and their achievements or straightforward, deterministic accounts of the influence of technology on the course of history. Rather, this course presents a history of Hollywood cinema as a commercial and cultural institution, situating it within a larger economic, political, and social context driven by issues, problems, and ideas. It also critically considers the products of that institution--the movies--as artistic forms that reveal, both directly and indirectly, something about American experience, identity, and culture. What we commonly call “Hollywood entertainment” nonetheless has powerful ideological effects and social and cultural resonance for audiences. They do not call it a “dream factory” for nothing.

As a generally stable, cultural institution in the 20th century, Hollywood cinema emerges a stylistically unified body of entertainment generated within a certain mode of production for mass consumption around the world. These general characteristics continue to underlie the organization, nature, and reception of American cinema and this Hollywood Film History lectures and assignments examine present-day matters and concerns alongside these historical forces and traditions. Awareness how conglomeration, nationalism, sexuality, terror, and other issues play out across

contemporary Hollywood films not only reifies historical knowledge but situates students as historical subjects, preparing them to become better thinkers, communicators, and decision-makers in today's world.

COURSE OBJECTIVES

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, speaking, 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 attend threaded discussions in class and/or on the eBoard. To access the class website and eBoard, you can use your personal computer, one in the library, and/or computer labs at ASU.

Readings: You will be reading a number of articles, all of which have been posted to the virtual classroom in the Schedule section. To honor copyright law, they have been password protected. The teaching team will email you the passwords before the first day of class. Read the articles carefully and on time—by Monday class time for each Lesson--as they form the basis of the online discussions, quizzes, and papers.

Screenings: You are often responsible for screening one film per lesson. The titles are listed under Learning Tasks on the class website or in this syllabus. If you are taking this course via distance learning and are not within driving range of campus, you can purchase the titles through Amazon.com (or another on-line distributor) or rent them at your local video store. Several are available at the ASU Library. Most are also available through NetFlix, which is an ideal solution to students that must rely on rentals when the course is taught via distance learning. Don't watch these films for entertainment; watch them for study. Take notes and view them numerous times. The screenings also form the basis of online discussions, quizzes, and papers.

Caveats: There are a few caveats for class. 1) Food consumption is permitted in discussion or screenings as long as it doesn't make crunching, crackling, or wrinkling sounds. You will be asked to put the food away if it causes a disturbance during lecture, screenings, or discussion. This might be a good time to go on a soft food diet (gummy bears, sour patch kids, cheese wiz). 2) Tardiness will not be accepted. After five minutes past the hour, no one will be allowed in the lecture hall or classroom. If you will be late, you must contact me or the teaching assistant prior to class. 3) Cell phones must be turned off. If your cell phone goes off during a lecture, you (or a proxy) will be required to dance a few bars to King Julien's "I Like to Move It" from *Madagascar* or a song of your choice 4) No talking during the screening. Whispers now and then are okay but

you should be taking notes and critically engaging with the film at all times. 5) Credits are part of the movie. Don't leave your seats until the lights come on. Give respect to the many technicians, production assistants, and craft service people who make our filmgoing pleasure possible. Without them, we would be English majors. 7) Late papers will not be accepted without instructor permission and make-up exams will be administered only with a doctor's note. 8) No grades will be given out or discussed over e-mail at any time during or after the semester.

PLAGIARISM POLICY

In the "Student 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://www.asu.edu/studentaffairs/studentlife/judicial/academic_integrity.htm#definitions. Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.

GRADED WORK C-1 through C-4

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 complete several interactive reading reviews, engage in all learning tasks, and answer and ask questions on our electronic bulletin board.

Essay #1 (100 Points): Identify a particularly powerful film experience, either powerful or negative, that you have had in some point of your life, and account for the intensity of your response as best you can. Your thesis should essentially address why you were so affected by the film when you first saw it.

To account for the intensity of your response, describe as objectively as possible the following three dimensions of your experience:

The text: What scenes stood out? What characters and settings do you particularly remember? Did particular aesthetics move you in a certain way (e.g., lighting, costumes, special effects)? Did particular themes move you? What emotional responses did you have at particular moments? Why?

The context: How did the conditions of viewing affect your experience? (Were you alone, on a date, with friends or family? Did you see it in the classroom, theaters, on DVD, on the internet, or on a portable viewing device?) How did your familiarity--or lack of familiarity--of the text affect your experience? (Had you seen trailers or read about the text? Were you familiar with the text in some pre-existing form such as comic books, television shows, etc.)

Yourself: How did your own identity shape your viewing experience? (age, class, race, ethnicity, gender, sexual orientation, etc.)? How did the text reflect and tap

into your own particular experiences and details about your life? (love, friendship, nationhood, politics, etc.)

Try to address each of these dimensions collectively, not individually in separate paragraphs. Doing so will provide a more dynamic account of this experience, one is that is uniquely historical and personal to oneself.

Remember. Don't just credit the film with doing all the work in terms of creating your response. Think about your own life experiences and cultural perspective, thereby trying to determine why the film affected you so greatly at that particular historical moment in your life. Dig deep—don't settle for just "I loved it because it was really funny" or "I hated it because I disagreed with the moral statements it made." Ask yourself questions like why would jokes of this nature be so pleasurable to you, or how did this film confront these issues in ways that pushed all your hot buttons?

The paper should be 1500 words long (double-spaced, 12 pt. font, one-inch margins) with a 150-word cushion on either side. Due date is Friday, September 26, at 9am by email to the teaching assistant. Essays will be docked one letter grade each day they are late without permission of the professor.

Essay #2 (100 points): In this paper, you will try to step back from your personal connection to the film you wrote about in the first paper, by researching and assessing a film's production and reception from a more objective historical perspective. In removing your personal thoughts on the film from the equation, you want to select and present evidence that supports a thesis, which will advance an interpretive argument about the historical context of the film, examine its reception, and/or the recognition (or lack thereof) of this relevance at the time of the film's production and release. All this is intended to give insight into the film's historical import.

You will choose a single film that somehow functioned as an "event" and to figure out the historical parameters of that event. An event could be films that generated violent reactions (*The Birth of a Nation*), films that were invoked in censorship battles (*Baby Face*, *Salt of the Earth*), films that shaped social habits (*It Happened One Night*) films that resurrected a genre (*Stagecoach*), films that defined a franchise), and films that generated strong critical battles (*Bonnie and Clyde*). Your research material for this paper will consist of newspapers, magazine and journal articles and reviews of the film from the film's time period to the present. You are required to consult at least five of these primary sources. Be sure to note the explanations given by the authors for the historical events you examine as well as for the facts they cite. Synthesize your evidence when discussing why you agree or disagree with an author's ideas. You may wish to adapt another author's thesis that relates to your topic, but be sure to credit the author whose writing is helping you to formulate your own argument.

Your grade for this paper will be based on the quality of your research, the quality of your writing and composition, and the competence, originality and insightfulness of your argument and approach. A poor paper will be one that is under-researched, not very detailed or well-written, and/or does not have a clear thesis. A good paper will be one that is thoroughly researched and which has a clear thesis that supports a credible, detailed historical argument. A great paper will be one that takes a good paper to an extra level: it will take a risk, it will be creative, it will be insightfully argued, it will be original.

Your chosen film must have been released between 1934 and 1967 and must be approved by the professor or teaching assistant before embarking on the assignment.

The paper should be 1500 words long (double-spaced, 12 pt. font, one-inch margins) with a 150-word cushion on either side. Due date is Friday, October 31, at 9am by email to the teaching assistant. Essays will be docked one letter grade each day they are late without permission of the professor.

Essay #3 (100 points): This essay combines the perspectives of the first two essays by asking you to adopt a distanced yet wholly engaged perspective on a film quite familiar to you. It asks you to think beyond traditional conceptions of film history as you ponder the essential historical signifiers contained in a film within a futuristic scenario.

The year is 2050. Much of the world has been destroyed in a series of global wars a few decades earlier. Now, with its infrastructure rebuilt, the United States is trying to piece together its cultural legacies. The vast majority of historical records and films from the previous century, including those in the long ago-abandoned National Film Registry, have been lost forever. You have recently been hired by the Library of Congress to reconstruct American film history.

This is your latest assignment. The Library of Congress has just received a set of film canisters that was found deep in a copper mine in Arizona. There is no title, year, or country of origin listed on the canisters, degradation of the film stock has resulted in the opening and ending credits crumbling to ash, there are no existing historical records that indicate what exactly the film is, and you have no recollection of this particular film. All you know is that the film was released between 1977 and 1999.

It is your job to establish when and where this film was made based on the evidence you glean from watching the film and your general knowledge of 20th century Hollywood film history. Thus, you have to watch the film and then produce a five-page report containing your deductions about the film's historical identity. Using evidence from the film itself, whether aesthetic, technological, cultural and/or economic in nature, and your knowledge of film history, you will

identify as much as you can about the film's status as an art form and a commodity. You should consider several of the following matters:

- what particular period the film was made in
- how the film may have been distributed and marketed
- who the creative artists were behind it (studio, stars, directors, etc.)
- whether the film was rated or not, and if so, what rating
- what audience the film was aimed at
- what kind of film it was (franchise, independent, low-budget, blockbuster, etc.)

You don't have to address all of these issues in the paper—some aspects will be more compelling and revealing for certain films than for others, and you do want your paper to have a focused thesis. But at least consider all of these perspectives for the first time you view the film.

Remember, you must provide specific evidence and logic indicating how you came to those conclusions. You are not required to consult sources beyond the film and the course readings for this paper, but you are certainly welcome to turn to other sources to help you support your descriptions of a period's film history. Cite these sources the way you usually would in a paper—i.e. footnotes, parenthetical references, or a bibliography—ignoring the paper's bizarre scenario in that regard. However, do keep in mind that in this contrived scenario, you don't have any access to background material about the film's production (though you can make some assumptions, of course); you're going solely on what you see in the film text, coupled with your general knowledge of what movies were like in a particular era and nation. You **can not** use sources directly related to the film itself. So while you can consult outside sources, make sure you still rely heavily on what you see in the film for evidence.

Feel free to be creative in tackling this scenario. You can adopt the bureaucratic language of a government employee, the scientific discovery of an archivist, the crazed exhilaration of a fan. The professor will provide you a list of films to choose from.

Your grade for this paper will be based on the quality of your writing (which should be clear, precise, and engaging throughout with no significant problems with grammar and style), the strength and focus of your thesis, the depth of thought evident in your ideas, and the rigor with which you analyze the film.

Your grade for this paper will be based on the quality of your writing (which should be clear, precise, and engaging throughout with no significant problems with grammar and style), the strength and focus of your thesis, the depth of thought evident in your ideas, and the rigor with which you analyze the film.

The paper should be 1500 words long (double-spaced, 12 pt. font, one-inch margins) with a 150-word cushion on either side. Due date is Monday, December 8, at 9am by email to the teaching assistant. Essays will be docked one letter grade each day they are late without permission of the professor.

Participation (100 Points): Attendance forms part of your participation grade. You are also responsible for participating in the threaded discussions that take place on the electronic bulleting board (eBoard). You should post two substantive comments or questions per Lesson. 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 the eBoard and post to a Lesson after it has been completed and expect for the posts to be counted toward your participation grade. 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: 0 to 400 Points

A+	.....	400 Points
A	.....	372 - 399 Points
A-	.....	360 - 371 Points
B+	.....	352 - 359 Points
B	.....	332 - 351 Points
B-	.....	320 - 331 Points
C+	.....	312 - 319 Points
C	.....	280 - 311 Points
D	.....	240 - 279 Points
E	.....	000 - 239 Points

LEARNING TASKS

This course is comprised of 15 lessons. Each lesson includes all or some of these tasks:

1. Reading: Read a Chapter from the Assigned Book
2. Reading Review: Reconsider Key Concepts from the Readings
3. Screening: Study Films Screened for Class
4. Website: Surf Relevant Websites
5. Film Clips: Review Scenes Referenced in Readings & Lectures
6. eBoard: Pose and Answer Questions on the Electronic Board

**Films and Clips Subject to Change

PART I: THE RISE OF HOLLYWOOD AND THE COMING OF SOUND

Lesson 01: The Birth of Cinema (Monday/Wednesday, 8/25 & 8/27)

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

Reading Review

Website: [Library of Congress American Memory Project](#)

Screening: *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)

Lecture: Early Cinema

Concepts: Vaudeville, Early Film Audiences, Actualities

Film Clips: *The Kiss* (Thomas A. Edison (1896), *Arrival of a Train at La Ciotat* (Lumière, 1896), *The Gay Shoe Clerk* (Porter, 1903), *How a French Nobleman Got a Wife Through the New York Herald "Personal" Columns* (Porter, 1904), *The Suburbanite* (Wallace McCutcheon, 1904), *Princess Nicotine* (Blackton, 1909), *Gertie the Dinosaur* (Winsor McCay, 1914)

eBoard: Discuss with Classmates

Lesson 02: Narrative Integration (Wednesday, 9/3)

Reading: Daniel Bernardi, "The Birth of a Nation"

Janet Staiger, "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"

Reading Review

Website: [EarlyCinema.com](#)

Screening: *The Birth of a Nation* (Griffith, 1915) (Available at guba.com in several parts)

Lecture: Classical Hollywood Narrative and Style

Concepts: Visual Style as Language / Ideology / Industry

Film Clips: *The Birth of a Nation* (Griffith, 1915)

The Girls and Daddy (Griffith, 1909)

Way Down East (Griffith, 1920)

Within Our Gates (Oscar Micheaux, 1920)

eBoard: Discuss with Classmates

Lesson 03: Slapstick and the Silent Period (Monday/Wednesday, 9/8 & 9/10)

Reading: Donald Crafton, "Pie and Chase"

Tom Gunning, "Response to 'Pie and Chase'"

Charles Chaplin, "Fourteen"

Raymond Rohauer, "Interview with Marion Mack"

Reading Review

Website: [Slapstick-Comedy.com](#)

Screening: *The Immigrant* (Charles Chaplin, 1917)

His Wooden Wedding (Leo McCarey, 1925)

The General (Buster Keaton, 1927)

Lecture: Slapstick

Concepts: Birth of Sound, Rise of the Studio System, Vertical Integration

- Film Clips:** *The Immigrant* (Chaplin, 1917), *His Wooden Wedding* (McCarey, 1925), *The Freshman* (Lloyd, 1925), *The General* (Keaton, 1927), *The Jazz Singer* (Crosland, 1927), *The Love Parade* (Lubitsch, 1929)
- eBoard:** Discuss with Classmates

PART II: THE STUDIO ERA

Lesson 04: **The Production Code (Monday/Wednesday, 9/15 & 9/17)**

Reading: Reading: Lea Jacobs, "The Fallen Woman Film and the Impetus for Censorship"

"The Motion Picture Production Code"

Reading Review

Website: BettyBoopToons.com

Screening: *Baby Face* (Albert Green, 1933)

Lecture: Film Regulation

Concepts: Harmless Entertainment, the Depression, the Fallen Woman Film

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

eBoard: Discuss with Classmates

Lesson 05: **Studios (Monday/Wednesday, 9/22 & 9/24)**

Reading: Tino Balio, "Columbia Pictures"

Frank Capra, "Winning the Grail"

Reading Review

Website: [Cinema History Around the World: Arizona](#)

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

Lecture: The Studio System

Concepts: Majors and Minor Studios, the Dream Palace, Poverty Row

Clips: *Blonde Venus* (Sternberg, 1932), *Grand Hotel* (Golding, 1932), *It Happened One Night* (Capra, 1934), *The Bride of Frankenstein* (Whale, 1935), *G-Men* (Keighley, 1935), *Top Hat* (Sandrich, 1935), *The Awful Truth* (McCarey, 1937), *T-Men* (Mann, 1947)

eBoard: Discuss with Classmates

Historical Essay #1: Due as Email Attachment on Friday, 9/26, 9:00am MST.

Lesson 06: **Genres (Monday/Wednesday, 9/29 & 10/1)**

Readings: Reading: Jim Kitses, "Authorship and Genre"

John E. O'Connor, "The White Man's Indian"

Philip Jenkinson, "John Ford Talks to Philip Jenkinson"

Reading Review

Website: [30 Greatest Westerns](#)

Screening: *Stagecoach* (John Ford, 1939), *The Battle of Midway* (John Ford, 1942)

Lecture: Genres

Concepts: Signs and Syntax, Melodrama, the Western

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), *The Searchers* (Ford, 1956)
eBoard: Discuss with Classmates

Lesson 07: **Stars (Monday/Wednesday, 10/6 & 10/8)**

Reading: Richard Dyer, "'Introduction' to *Heavenly Bodies*"
James Damico, "Ingrid from Lorraine to Stromboli"
Alfred Hitchcock, "Are Stars Necessary?" and "The Enjoyment of Fear"
Reading Review

Website: CaryGrant.net
IngridBergman.com

Screening: *Notorious* (Alfred Hitchcock, 1946)

Lecture: The Star System

Concepts: WWII Propaganda, Star System

Film Clips: *Emperor Jones* (Murphy, 1933), *Pin Up Girl* (Humberstone, 1944)
Der Fuhrer's Face (Kinney, 1942), *Notorious* (Hitchcock, 1946), *Easter Parade*
(Walters, 1948), *Joan of Arc* (Fleming, 1948), *The Stratton Story* (Wood, 1949)

eBoard: Discuss with Classmates

PART III: THE TELEVISION BROADCASTING AGE

Lesson 08: **Anti-Communism in Hollywood (Monday/Wednesday, 10/13 & 10/15)**

Reading: Brian Neve, "HUAC, the Blacklist, and the Decline of Social Cinema"
"Contemporary Accounts [on *Salt of the Earth*]"
Reading Review

Website: [Blacklisted: Hollywood on Trial podcast](#)

Screening: *Salt of the Earth* (Herbert Biberman, 1954)

Lecture: The Hollywood Ten

Concepts: HUAC, 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)

eBoard: Discuss with Classmates

Lesson 09: **Television's Impact on Hollywood (Monday/Wednesday, 10/20 & 10/22)**

Reading: Christopher Anderson, "Introduction: Hollywood in the Home"
Jeff Young, "A Face in the Crowd [interview with Kazan]"
Reading Review

Website: [The Andy Griffith Show Rerun Watchers Club](#)

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

Lecture: Hollywood TV

Concepts: Suburbanization, Dwindling Audiences, 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, TV)

eBoard: Discuss with Classmates

Lesson 10: Decline of the Studio System (Monday/Wednesday, 10/27 & 10/29)

Readings: Justin Wyatt, "From Roadshowing to Saturation Release"

Albert R. Broccoli, "*Goldfinger*"

Reading Review

Website: [MI6: The Home of James Bond](#)

Screening: *Goldfinger* (Guy Hamilton, 1964)

Lecture: The Blockbuster

Concepts: Early Blockbusters, Box-office Recession, Runaway Production

Film Clips: *Lawrence of Arabia* (Lean, 1962), *Cleopatra* (Mankiewicz, 1963), *Goldfinger* (Hamilton, 1964), *Nothing But a Man* (Roemer, 1964), *Beach Blanket Bingo* (Asher, 1965), *Dr. Doolittle* (Fleischer, 1967), *I am Curious (Yellow)* (Sjöman, 1967) *Billy Jack* (Laughlin, 1971)

eBoard: Discuss with Classmates

Historical Essay #2: Due as Email Attachment on Friday, 10/31, at 9am MST.

Lesson 11: The Rating System (Monday/Wednesday, 11/3 & 11/5)

Reading: Kevin S. Sandler, "CARA and the Emergence of Responsible Entertainment"

Arthur Penn, "Making Waves"

"The Code and Rating System"

Reading Review

Screening: *Bonnie and Clyde* (Arthur Penn, 1967)

Website: [The Motion Picture Association of America](#)

Lecture: Hollywood Reinvents Itself

Concepts: Rise of European Art Cinema, Waning Production Code, Youth Market

Film Clips: *La Dolce Vita* (Fellini, 1961), *Blow-Up* (Antonioni, 1966), *The Chase* (Penn, 1966), *Who's Afraid of Virginia Woolf?* (Nichols, 1966), *Bonnie and Clyde* (Penn, 1967), *The Graduate* (Nichols, 1967), *The Wild Bunch* (Peckinpah, 1969), *Carnal Knowledge* (Nichols, 1971), *Deep Throat* (Damiano, 1972)

eBoard: Discuss with Classmates

Lesson 12: Auteur Renaissance (Monday/Wednesday, 11/10 & 11/12)

Reading: Noel King, "The Last Good Time We Ever Had"

Ian Christie & David Thompson (Interview with Scorsese), "*Taxi Driver*"

Reading Review

Website: [Taxi Driver Movie Site](#)

Screening: *Taxi Driver* (Martin Scorsese, 1976)

Lecture: Hollywood during Vietnam

Concepts: Film School Generation, Saturation Release, Violence

- Film Clips:** *Airport* (Seaton, 1970), *Five Easy Pieces* (Rafelson, 1970), *Two-Lane Blacktop* (Hellman, 1971), *Mean Streets* (Scorsese, 1973), *Chinatown* (Polanski, 1974), *The Conversation* (Coppola, 1974) *The Sugarland Express* (Spielberg, 1974), *Taxi Driver* (Scorsese, 1976)
- eBoard:** Discuss with Classmates

PART IV: THE CONGLOMERATE ERA

Lesson 13: The Contemporary Hollywood Blockbuster (Monday/Wednesday, 11/17 & 11/19)

- Readings:** Thomas Schatz, “The New Hollywood”
Mark Salisbury (Interview with Tim Burton), “*Batman*”
Reading Review

Website: [PBS Frontline: The Monster that Ate Hollywood](#)

Screening: *Batman* (Tim Burton, 1989)

Lecture: Franchising

Concepts: Synergy, Video, Multiplexes, Globalization

Film Clips: *The Godfather* (Coppola, 1972), *Jaws* (Spielberg, 1975), *Saturday Night Fever* (Badham, 1977), *Star Wars IV: A New Hope* (Lucas, 1977), *Rocky IV* (Stallone, 1985), *Top Gun* (Scott, 1986), *Batman* (Burton, 1989), *Dick Tracy* (Beatty, 1990)

eBoard: Discuss with Classmates

Lesson 14: Independents: Miramax and Black Film (Monday/Wednesday, 11/24 & 11/26)

- Reading:** Alisa Perren, “sex, lies and marketing,”
Jesse Algeron Rhines, “Blockbusters and Independents: 1975 to the Present”
Marlaine Glicksman, “Spike Lee’s Bed-Stuy BBQ”
Reading Review

Website: [Separate Cinema Archive: Black Film Posters](#)

Screening: *Do the Right Thing* (Spike Lee, 1989)

Lecture: Independents and Hollywood

Concepts: Audience Fragmentation, Major-Independents, Black Cinema

Film Clips: *The Deep* (Yates, 1977), *Stir Crazy* (Poitier, 1980), *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),

eBoard: Discuss with Classmates

Lesson 15: Women Directors and Hollywood Cinema (Monday/Wednesday, 12/1 & 12/3)

- Reading:** Christina Lane, “Just Another Girl Outside the Neo-Indie”
Denise Mann, “Kimberley Peirce (interview)”
Reading Review

Website: [Indiewire: Independent Film News](#)

Screening: *Boys Don't Cry* (Kimberley Peirce, 1999)

Lecture: Women Film Directors

Concepts: Art Houses, Conglomeration, Aesthetics and Representation

Film Clips: *Daughters of the Dust* (Dash, 1991), *Dogfight* (Savoca, 1991), *Just Another Girl on the I.R.T.* (Harris, 1993), *Go Fish* (Troche, 1994), *Walking and Talking* (Holofcener, 1996), *The Blair Witch Project* (Myrick and Sanchez, 1999), *Boys Don't Cry* (Peirce, 1999), *Girlfight* (Kusama, 2000)

eBoard: Discuss with Classmates

Lesson 16: Surprise Film! (Monday, 12/8)

Historical Essay #3: Due as Email Attachment on Monday, 12/8, at 9:00am MST.