



**Faculty of Arts and Social
Sciences**

School of the Arts and Media

ARTS1062

Hollywood Film: Industry, Technology, Aesthetics

Session 2, 2015

UNSW Course Outline

Staff Contact Details

Position	Name	Email	Availability	Location	Phone
Course Authority	Jodi Brooks	j.brooks@unsw.edu.au	Mondays 1.15-2pm. Other times by appointment.	Webster 231H	93855635

School of the Arts and Media Contact Information

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Website: <https://sam.arts.unsw.edu.au>

Attendance Requirements

- A student is expected to attend all class contact hours for a F2F or blended course and complete all activities for a blended or fully online course.
- A student who attends less than 80% of the classes/activities and has not submitted appropriate supporting documentation to the Course Authority to explain their absence may be awarded a final grade of UF (Unsatisfactory Fail).
- A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.
- If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.
- A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.
- A student who has submitted the appropriate documentation but attends less than 66% of the classes/activities will be asked by the Course Authority to apply to discontinue the course without failure rather than be awarded a final grade of UF. The final decision as to whether a student can be withdrawn without fail is made by Student Administration and Records.
- For more information about the SAM attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information For SAM Students

For essential student information relating to: attendance requirements; requests for extension; review of marks; occupational health and safety; examination procedures; special consideration in the event of illness or

misadventure; student equity and disability; and other essential matters, see the SAM Policies and Guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Course details

Credit Points: 6

Summary of the Course:

Subject Area: Film Studies This course can also be studied in the following specialisations: Media, Culture and Technology The 'Hollywood Film' course offers students the opportunity to study the world's most powerful film industry. It produces an historical and conceptual map of the institution that dominated the global film industry in the twentieth century, and which continues to do so today. In focusing on cinema as a socio-cultural and economic force, both in the United States and across the globe, it examines how Hollywood has historically produced and distributed a powerful cultural imaginary and devised methods to encourage audiences to consume it. The course considers Hollywood as an early example of a genuinely global industry that initially sustained itself through the implementation of a range of industrial, economic, cultural, legal, quasi-legal, and indeed illegal conventions and practices, i.e., the star system, the production code, the studio system, the genre system, monopolistic practices like vertical integration, and the Classical Hollywood style of filmmaking.

Aims of the Course:

1. To give Film Studies students a firm grounding in the history of the development of the Hollywood System.
2. To show how commercial factors impact upon film styles and aesthetics.
3. To develop understanding of the dynamic relationship between cinema and its technological, juridical, political and economic determinants.
4. To understand Hollywood as both an American and a global phenomenon.
5. To give students an understanding of the interconnectedness of cinema as a commercial enterprise and a form of mass entertainment that aims to satisfy collective desire.

Student learning outcomes:

At the conclusion of this course the student will be able to:

1. Demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon.
2. Be able to identify the features and principles of Classical Hollywood style filmmaking and continuity editing.
3. Have an understanding of the history of Hollywood cinema and an awareness of some of the technological, political and economic factors that have shaped that history.
4. Be able to Investigate and critically analyse a range of aspects of Hollywood cinema and present your findings in a coherent, well structured, written form.

Graduate Attributes:

At the conclusion of this course the student will be able to:

1. An understanding of the methods of analysis and thinking specific to the discipline of film studies
2. A knowledge of the historical development of film as both a specific medium and as part of a constantly

evolving media landscape

3. An awareness of the aesthetic, technical, and cultural dimensions of film
4. An ability to identify and interpret a range of national and international contexts for filmmaking
5. The skills to analyse and interpret written and audio-visual texts
6. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape
7. Skills in scholarly research as applied to and appropriate for the field of film studies

Rationale for the inclusion of content and teaching approach

This course has been designed to develop your knowledge and understanding of some of the industrial, technological, socio-economic, and aesthetic factors that impact on and are at play in Hollywood cinema and in popular media more broadly. In this course we not only want to develop your knowledge of Hollywood cinema, we also want to develop your interest in it. This is because an understanding of the history of Hollywood cinema does not only give us an understanding of Hollywood film and the Hollywood film industry (however defined) – it also gives us insights into other film practices (studio-based or not), media industries, and popular culture forms that have responded to, drawn from, or informed Hollywood cinema.

Our approach to this task of developing your knowledge of, and your interest in, Hollywood cinema has been to structure this course around particular moments in Hollywood film history where the interrelations between industrial, technological, socio-economic and aesthetic factors and interests have come into tension and/or taken the industry in different directions. Our approach to teaching here is one in which we use the films themselves as the starting points for much of the discussion. The films that we've selected – some of which will be familiar to you, others will not – are all films, we believe, that will stimulate your interest in thinking about the questions that Hollywood cinema raises.

This course plays an important role in the Film Studies major: as a L1 course, it provides some of the foundational knowledge necessary for upper level study in the major, and it develops your skills in writing, film analysis, critical reading, research, and collaborative thinking and debate – all important skills that you will need for upper level study. It will teach you some of the basic techniques in and vocabulary for analyzing and interpreting Hollywood cinema and introduce you to the conventions of classical Hollywood style and its diversification at key historical junctures. Over the semester you will develop skills in undertaking formal analysis of film texts and you will develop your awareness of socio-cultural, technological, industrial and political determinants of film styles.

Please note your tutor will expect you to come to each class prepared.

'Tutorial prepared' means:

- (1) that you have attended the lecture and screening (and taken notes)*
- (2) that you have consulted the Moodle page for this class/topic and undertaken any tutorial preparation tasks listed there*
- (3) that you have done the set reading (and ideally, extra reading too!)*

Teaching strategies

Film screenings provide the focus of the course and will take place each week after the lecture. Films have been selected in order to demonstrate how Hollywood cinema has developed throughout the course of the twentieth century, to introduce students to works that best exemplify developmental trends, that straddle a range of genres, and that allow students to observe and reflect upon changes in the Hollywood style.

Lectures are designed to provide a context for film screenings by giving an historical overview of the Hollywood system, outlining the different subsystems that support the Hollywood system, and paying particular attention to the impact of key economic, juridical, social, historical and technological factors that have determined the nature of the industry. They also provide explanations of relevant concepts and draw students' attention to particularities of film style.

Tutorials will be focused on student-led discussion. Each week from week 4, a group of 2-3 students will be responsible for leading the discussion on key points in the readings and the screening. This task may be approached creatively and involve design of group activities that prompt the class to delve deeply into issues and ideas raised by the readings and their relation to the weekly screenings. This task allows students to practice planning, teamwork and public speaking skills. Tutorials are thus designed to ensure that students develop the capacity to think independently about the course material and come to class adequately prepared to discuss it.

Assessment

Assessment task	Length	Weight	Learning outcomes assessed	Graduate attributes assessed	Due Date
Essay (40%)	2000 words plus bibliography. Essay questions, assessment criteria, and the marking rubric will be available in the Assessments section of Moodle from week 4. The essay must be based on one of the essay topics provided.	40%	1,2,3,4	1,2,3,4,5,6,7	4pm Monday 28th September
Presentation (10%)	Brief spoken presentation on film screening or related topic (5 mins per person) done in small groups of 2 or 3. See Moodle for assessment criteria and detailed information about this assessment task.	10%	1	2,5	Presentations run in tutorials weeks 3-13.
In-class test (25%)	Two short in-class tests conducted in tutorials in week 6 and week 12 (worth 12.5% each).	25%	1,2,3	1,2,3	week 6 and week 12
Reading Summaries (25%)	Three 250-350 word reading summaries. Reading summaries will be collected in tutorials at various times across the semester. You will need to submit a reading summary on three of these occasions. See	25%	1,3	2,4,5	various dates

Submission of Assessment Tasks

Students are expected to put their **names** and **student numbers** on **every page** of their assignments. If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally in SAM there will no longer be any hard-copy submission; assessments must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible it will be stated on your course's moodle site with alternative submission details.

Essays are to be submitted online via Turnitin on Moodle. Essays need to be submitted in 12-point font, double spaced, and paginated. Please make sure that you keep and copy for yourself.

In-class tests and **reading summaries** will be submitted in tutorials and will be returned to students in class.

If you have any problems submitting via Turnitin, send your Convener a word.doc version of your assignment immediately, together with an explanation of the problem you are encountering. You should then follow the protocol outlined at the following site:

<http://teaching.unsw.edu.au/moodle-students-help>

Advice about whom to contact is given when you log in to Moodle. Such advice includes the following:

If you have trouble logging in, or you cannot see your course once you login, please contact the IT Service Centre for assistance.

*For enrolment and login issues contact: IT Service Centre Email: itservicecentre@unsw.edu.au
Internal: x51333/ External: (02) 9385-1333/ International: +61 2 9385 1333*

If you have difficulty using the Moodle environment or tools, please contact External TELT support. Moodle Mobile is now supported on this version of Moodle.

External TELT Support: Email: externalteltsupport@unsw.edu.au Internal: 53331 / External: (02) 9385 3331 / International: +61 2 9385 3331

Electronic submission: Please be aware that when you submit a UNSW course assignment online, through a facility such as Turnitin etc., you are automatically acknowledging that you have understood and abided by the University requirements in respect of student academic misconduct outlined in the Student Code Policy and Student Misconduct Procedures, both of which are available at: (<https://my.unsw.edu.au/student/academiclife/assessment/StudentMisconduct.html>).

You are also declaring that the assessment item is your own work, except where acknowledged, and has not been submitted for academic credit previously in whole or in part. In addition, you are declaring that the assessor of this item may, for assessment purposes:

- provide a copy to another staff member of the University

- communicate a copy of this assessment item to a plagiarism checking service (such as Turnitin) which may then retain a copy of the assessment item on its database for the purpose of future plagiarism checking.

Please do not send your Course Conveners a copy of your assignment unless you are unable to submit via Turnitin. Once you have submitted you will receive a receipt to confirm that you have successfully submitted. Keep this receipt as proof of the date and time that you lodged your assignment. If you do not receive such notification, you must ask your Convener, by email, to check whether your upload was successful.

Late Submission

PLEASE NOTE THAT THESE RULES APPLY FOR ALL COURSES IN SAM.

If your assignment is submitted after the due date, a penalty of 3% per day (including Saturday, Sunday and public holidays) will be imposed for up to 2 weeks. For example, if you are given a mark of 72 out of 100 for an essay, and your essay were handed in two days late, it would attract a penalty of 6% and the mark would be reduced to 66%. If the same essay were handed in seven days late (i.e. a penalty of 21%) it would receive a mark of 51%. If your assignment is not submitted within 2 weeks of its due date, it will receive a mark of 0. For more information on submission of late work, consult the SAM assessment protocols at <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Extension Procedure

- A student seeking an extension should submit a SAM extension application form (found in Forms on SAM website) to the Course Authority before the due date.
- The Course Authority should respond to the request within two working days of the request.
- The Course Authority can only approve an extension of up to five days. A student requesting an extension of more than five days should complete an application for Special Consideration.
- If a student is granted an extension, failure to comply will result in a penalty. The penalty will be invoked one minute past the approved extension time.
- This procedure does not apply to assessment tasks that take place during regular class hours or any task specifically identified by the Course Authority as not subject to extension requests.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- For more information, see the SAM extension protocols on the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Special Consideration

In the case of more serious or ongoing illness or misadventure, you will need to apply for Special Consideration. For information on Special Consideration please go to this URL: <https://student.unsw.edu.au/special-consideration>

Students who are prevented from attending a substantial amount of the course may be advised to apply to withdraw without penalty. This will only be approved in the most extreme and properly documented cases.

Academic honesty and plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

- **Copying:** using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.
- **Inappropriate paraphrasing:** changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's

ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

- **Collusion:** working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.
- **Inappropriate citation:** Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.
- **Duplication ("self-plagiarism"):** submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Details of what plagiarism is can be found on the Learning Centre's Website Plagiarism & Academic Integrity website (<http://www.lc.unsw.edu.au/academic-integrity-plagiarism>), in the myUNSW student A-Z: Guide <https://student.unsw.edu.au/plagiarism> and in Appendix A of the Student Misconduct Procedure (pdf- <https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf>).

The Learning Centre also provides substantial education written materials, workshops, and tutorials to aid students, for example:

- Correct referencing practices;
- Paraphrasing, summarising, essay writing and time management
- Appropriate use of and attribution for a range of materials including text, images, formulae and concepts.

Individual assistance is available on request from The Learning Centre. Students are also reminded that careful time management is an important part of study and one of the identified causes of plagiarism is poor time management. Students should allow sufficient time for research, drafting and proper referencing of sources in preparing all assessment items.

Course schedule

Week	Topic	Lecture Content	Tutorial/Lab Content	Screening Content
Week 1: 27-31 July	Introduction to the course: Why Study Hollywood?	30th July: Topic 1 Introduction to Hollywood cinema and the questions and topics to be explored in the course.	No tutorials in week 1 -- tutorials follow on from lectures and commence week 2.	<i>Sullivan's Travels</i> (Preston Sturges, 1941), 90 mins.
Week 2: 3-7 August	The Rise of Hollywood cinema and the studio system	6th August: Topic 2 The rise of the Hollywood film industry -- the development of the studio system.	3rd-5th August. Tutorials on topic 1: discussion of central questions to be explored in the course; discussion of readings and film. See Moodle for tutorial preparation information.	<i>Gentlemen Prefer Blondes</i> (Howard Hawks, 1953), 91 mins. Excerpts: <i>The Sheik</i> (George Melford, 1921) and <i>Coney Island</i> (Roscoe Arbuckle, 1917).
<p>Essential Readings:</p> <p>Readings for topic 1:</p> <ul style="list-style-type: none"> ◦ Douglas Gomery, 'Hollywood as industry', in <i>The Oxford Guide to Film Studies</i>, eds. John Hills and Pamela Church Gibson, Oxford: Oxford University Press, 1998, pp.246-254. ◦ Richard Maltby, 'Introduction: Taking Hollywood Seriously', in <i>Hollywood Cinema: An Introduction</i>, (London: Blackwell, 1995), pp. 1-17. <p>Extra reading:</p> <ul style="list-style-type: none"> ◦ Jane Mills, excerpts from Chapter 2, "Thinking Outside the Frame," from <i>Loving & Hating Hollywood: Reframing local and global cinemas</i> (Sydney: Allen & Unwin, 2009), pp.44-55. 				
Week 3: 10-14 August	The Production Code: Regulating the Silver Screen	13th August: Topic 3 Hollywood in the 1930s and the introduction of the Production Code.	10th-12 August. Tutorials on topic 2: understanding the classical Hollywood mode of production	<i>Blonde Venus</i> (Paramount, Joseph von Sternberg, 1932), 93 minutes
<p>Essential Readings:</p> <p>Readings for topic 2</p> <ul style="list-style-type: none"> ◦ David Bordwell, Janet Staiger and Kristin Thompson, <i>The Classical Hollywood Cinema: Film Style and Mode of Production to 1960</i>, Chapter 8 'The Hollywood mode of production: its conditions of existence', New York: Columbia University Press, 1985, pp.87-95. ◦ <i>Make sure you watch the David Bordwell video lecture 'How Motion pictures became the movies' – link on Moodle! Observations on film art : What next? A video lecture, I suppose. Well, actually, yeah.... Link on Moodle</i> 				
Week 4: 17-21	The Classical	20th August: Topic 4	17th-19th August.	<i>Mildred</i>

August	Hollywood style	Understanding the classical Hollywood style and its features.	Tutorials for topic 3: understanding the relationships between industry self-regulation and state censorship.	<i>Pierce</i> (Warner Brothers, Michael Curtiz, 1945), 111 minutes.
<p>Essential Readings:</p> <p>Readings for topic 3:</p> <ul style="list-style-type: none"> ◦ Lea Jacobs, 'The Fallen Woman Film and the Impetus for Censorship', in <i>The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942</i>, Berkeley: University of California Press, 1995, pp. 3-26. ◦ 'The Production Code of 1930', in Gerald Mast, ed., <i>The Movies in Our Midst</i>, Chicago: University of Chicago Press, 1982, pp. 321-333. <p>Extra reading:</p> <ul style="list-style-type: none"> ◦ 'List of "Don't and Be Carefuls"' from Raymond Moley, <i>The Hays Office</i>, Indianapolis: Bobbs-Merrill, pp. 240-241. 				
Week 5: 24-28 August	Introduction to Hollywood post WW2	27th August: Topic 5 Hollywood moves in to the 1950s; <i>and</i> assessment information on researching and writing your essay	24-26th August: understanding the classical style; the Hollywood star system; <i>Mildred Pierce</i> discussion.	<i>The Night of the Hunter</i> (Charles Laughton, 1955), 91 mins (and not to be missed!)
<p>Essential Readings:</p> <p>Readings for topic 4:</p> <ul style="list-style-type: none"> ◦ Linda Williams, 'Feminist Film Theory: Mildred Pierce and the Second World War', <i>Female Spectators: Looking at Film and Television</i>, edited by E. Deidre Pribram (London: Verso, 1988). <p>Extra reading:</p> <ul style="list-style-type: none"> ◦ Pam Cook, 'Duplicity in <i>Mildred Pierce</i>', <i>Screening the Past: Memory and Nostalgia in Cinema</i>, London: Routledge, 2005, pp.29-43. 				
Week 6: 31 August - 4 September	Hollywood in the Age of Television	3rd September: Topic 6 Hollywood responds to the rise of television: widescreen, technicolour, and casts of thousands.	31st August-2nd September: (i) in-class test A (40 mins) (ii) film discussion (see Moodle for further details)	<i>Whatever Happened to Baby Jane</i> (Robert Aldrich, 1962) 134 minutes.
<p>Essential Readings:</p> <p>No new readings for this week. Please revise for test.</p>				
Week 7: 7-11 September	New Hollywood and the Hollywood	10th September: Topic 7	7th-9th September. Tutorials for topic 6 --	<i>Taxi Driver</i> (Martin Scorsese, 1976) 113

	Renaissance	The Hollywood Renaissance -- its features and causes.	Hollywood in the age of television. Discussion of how Hollywood responded to the rise of television.	minutes
<p>Essential Readings:</p> <p>Readings for topic 6:</p> <ul style="list-style-type: none"> ◦ John Belton, 'Hollywood in the Age of Television', <i>American Cinema/American Culture</i>, New York: McGraw Hill, 2013, pp. 322-340. <p>Extra reading:</p> <ul style="list-style-type: none"> ◦ Tino Balio, 'Introduction to Part 1', in <i>Hollywood in the Age of Television</i>, London: Unwin Hyman, 1990, pp. 3-40. 				
Week 8: 14-18 September	The High Concept film	<p>17th September: Topic 8</p> <p>The high concept film and its place in the industry</p>	<p>14th-16th September.</p> <p>Tutorials on topic 7: understanding the Hollywood Renaissance -- the film school generation and the new Hollywood.</p>	<p><i>Terminator 2: Judgment Day</i> (James Cameron, 1991) 137mins.</p>
<p>Essential Readings:</p> <p>Readings for topic 7:</p> <ul style="list-style-type: none"> ◦ Thomas Schatz, 'The New Hollywood', in <i>The Film Cultures Reader</i>, edited by Graeme Turner, London and New York; Routledge, pp. 184-205 				
Week 9: 21-25 September	American independent film and the Hollywood art film	<p>24th September: Topic 9</p> <p>Understanding the relationships between American independent film and Hollywood film part 1.</p>	<p>21st-23rd September.</p> <p>Tutorials on topic 8: identifying features of the high concept film; pitching a high concept film exercise</p>	<p><i>Elephant</i> (Gus Van Sant, 2003) 81 mins.</p>
<p>Essential Readings:</p> <p>Readings for topic 8:</p> <ul style="list-style-type: none"> ◦ Justin Wyatt, 'Conclusion: High Concept and the Course of American Film', <i>High Concept</i>, Austin, TX: University of Texas Press, 1994, pp. 188-202. <p>Extra reading:</p> <ul style="list-style-type: none"> ◦ Hilary Radner, 'New Hollywood's new women: Murder in mind – Sarah and Margie', in <i>Contemporary Hollywood Cinema</i>, ed. Steven Neale, London: Routledge, 1998, pp.246-261. 				

Week 10: 6-9 October	The American smart film	8th October: Topic 10 Understanding the relationships between American independent film and Hollywood film part 2: the Sundance generation and the "smart sensibility."	No tutorials for Monday classes due to public holiday. Students in Monday's classes are welcome to attend other tutorials this week or participate in the online discussion on Moodle. Tutorials 6th-7th October. Close analysis of <i>Elephant</i> ; detailed discussion of Holmlund reading for this week.	<i>Frances Ha</i> (Noah Baumbach, 2012), 86 mins.
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Essential Readings:

Readings for topic 9:

- Chris Holmlund, 'Introduction', *Contemporary American Independent Film: from the margins to the mainstream*, eds. Chris Holmlund and Justin Wyatt, London and New York: Routledge, 2004, pp. 1-17.

Extra reading:

- Alisa Perren, "A Big Fat Indie Success Story? Press Discourses Surrounding the Making and Marketing of a 'Hollywood' Movie", *Journal of Film and Video* 56.2 (Summer 2004): 18-31
- See Moodle for readings on *Elephant*.

Week 11: 12-16 October	Women filmmakers in Hollywood today	15th October: Topic 11 What place do women filmmakers have in the Hollywood film industry today? Questions of opportunity, value, and style.	12th-14th October. Tutorials for topic 10: defining the smart sensibility and smart cinema; identifying the industrial, cultural and social factors that underlie this trend in contemporary American cinema.	<i>Please Give</i> (Nicole Holofcener, 2010), 90mins.
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Essential Readings:

Readings for topic 10:

- Jeffrey Sconce, "Irony, nihilism and the new American 'smart' film", *Screen* 43.4 (2002): 349-369.

Extra Reading:

- Yannis Tzioumakis, 'Academic discourses and American independent cinema: in search of a field of studies. Part 1: from the beginnings to the 1980s', *New Review of Film and Television Studies*, 9:2, 2011, pp. 105–131.
- Laura Henderson, book review, "*American Smart Cinema* by Claire Perkins," *Senses of Cinema* 69

(2013) <http://sensesofcinema.com/2013/book-reviews/american-smart-cinema-by-claire-perkins/>

Week 12: 19-23 October	What, and where, is Hollywood today?	22nd October. Topic 12 Closing lecture examining the kinds of questions that the industry faces today: Hollywood in the age of online global distribution.	19th-21st October. Tutorials on topic 11: (i) 40 mins in-class test B (ii) close analysis of Christina Lane reading and film discussion.	Film screening TBA: class vote!
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Essential Readings:

Readings for topic 11:

- Christina Lane, "Just Another Girl Outside the Neo-Indie", in *Contemporary American Independent Film: From the Margins to the Mainstream*, ed. Chris Holmlund and Justin Wyatt (New York & London: Routledge, 2005). access this reading through Moodle (e-book).

Week 13: 26-30 October	closing discussion	No lecture	26th-28th October: in-class debate on Hollywood now; closing discussion and course feedback.	
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Essential Readings:

- Yannis Tzioumakis, "Between 'indiewood' and 'nowherewood': American independent cinema in the twenty-first century", *International Journal of Media & Cultural Politics* 10.3 (2014): 285-300.

Course evaluation and development

Course materials and course structure (including the ordering of material, readings, screenings, and nature of assessment) are regularly revised based on student feedback as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and we will be asking you to reflect on your learning in the course and share your thoughts on the course and the course materials at various points in the course. At the end of the semester feedback will also be gathered using UNSW's Course and Teaching Evaluation and Improvement (CATEI) process.