



UNSW
AUSTRALIA

Faculty of Arts
& Social Sciences

School of the Arts and Media



Frame grab, *Sunset Boulevard* Billy Wilder, 1950

ARTS1062

Hollywood Film: Industry, Technology, Aesthetics

Session 2, 2014

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Class locations and times:

Lecture (weeks 1-12):

- 9.30-10.30am Friday Law Theatre G04*

Screening (weeks 1-12)

- Thursday 3.30-6.00 Ritchie Theatre or Thursday 9.30-12.00 Web 332

Tutorials (weeks 2-13):

- Thursday 10.30-12 (Class 10103) Old Main Bldg 230 – Jodi Brooks
- Thursday 12.30-2 (Class 7696) Old Main Bldg 151 – Jodi Brooks
- Thursday 12.30-2 (Class 7697) Elec. Engineering 219 – Jodi Brooks
- Monday 11-12.30 (Class 7694) Quad 1048 – Jessica Ford
- Monday 12.30-2 (Class 7695) Quad 1047 – Jessica Ford
- Monday 2-3.30 (Class 7700) Colombo LG01 – Jessica Ford
- Tuesday 9-10.30 (Class 7698) Quad 1048 – Emily Chandler
- Tuesday 10.30-12 (Class 7701) Quad 1048 – Rodney Wallis
- Tuesday 10.30 – 12 (Class 10394) Square house 109 – Angelos Koutsourakis
- Tuesday 12-1.30 (Class 7699) Morvern Brown G6 – Rodney Wallis
- Tuesday 12-1.30 (Class 7704) Goldstein G05 – Emily Chandler
- Tuesday 1.30-3 (Class 7702) Morvern Brown G6 – Rodney Wallis

Please note:

(1) tutorials commence in week 2 of session. Because the lecture for this course falls on a Friday, the tutorial for that lecture will take place in the following week. For example, the tutorial discussion for the lecture topic of week 1 will take place in the Monday, Tuesday and Thursday tutes in week 2, and so forth.

(2) Lectures will commence at 9.30am.

Because the screening and lecture have been timetabled in such a way that the screening falls the afternoon before the lecture (precluding the possibility of introducing the film in the lecture), we are going to alter the structure of the screening slot so that there is an introduction to the film. Film introductions will take place at the start of the screening session. The lecture will therefore now commence at 9.30!

Staff Contact Details

Position	Name	Email	Location	Phone
Course Convener	Dr Jodi Brooks	j.brooks@unsw.edu.au	231H Webster	93855635
Lecturers	Dr Jodi Brooks, Dr Teresa Rizzo Rodney Wallis			
Tutors	Dr Jodi Brooks	j.brooks@unsw.edu.au		
	Emily Chandler	Emilykchandler50@gmail.com		
	Jessica Ford	j.a.ford@unsw.edu.au		
	Rodney Wallis	Rodney.bwallis@gmail.com		
	Dr Angelos Koutsourakis	a.koutsourakis@unsw.edu.au		

Consultation times:

Jodi Brooks – Tuesday 11-12;

School contact details**School of the Arts and Media Contact Information**

Room 312, level 3 Robert Webster Building

Phone: 9385 4856

Email: sam@unsw.edu.au

Attendance Requirements

- Students are expected and required to attend all class contact hours. Please note this includes lectures, screenings, and tutorials.
- Attendance is recorded at all tutorials. Please ensure that your name has been marked off.
- A student who attends less than 80% of class contact hours without justification 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 a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, they should seek permission from the Course Authority. The application 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 for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A student seeking approval to be absent for more than one month must apply in writing to the Dean.
- 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.
- For more information about the FASS attendance protocols, see the SAM policies and guidelines webpage: <https://sam.arts.unsw.edu.au/students/resources/policies-guidelines/>

Essential Information for FASS/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: course summary, aims, outcomes, teaching strategies

ARTS1062 is a 6uoc course. It is one of the two first year courses in the Film Studies major. Lectures and screenings run weeks 1-12, tutorials weeks 2-13.

Summary of the Course

This course examines the world's most powerful film industry – Hollywood cinema. Over the 12 weeks of the course we will develop and explore a historical and conceptual map of the institution that dominated the global film industry in the twentieth century, and which continues to do so today. By focusing on cinema as a socio-cultural and economic force, both in the United States and across the globe, this course 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, including the star system, the production code, the studio system, the genre system, monopolistic practices like vertical integration, and the Classical Hollywood style of filmmaking.

In the **first part** of the course we will be focusing on what is referred to as “classical Hollywood” cinema and looking at the development of the Hollywood film industry over the first 4 decades of the twentieth century. We will be looking at the development of the studio system (the industrial model through which Hollywood cinema operated) and the development of the classical Hollywood style (the aesthetic system of classical Hollywood cinema) and exploring the relations between them. In the **second part** of the course we will be exploring some of the various transformations that Hollywood cinema has undergone since the demise of the studio system in the 1950s through to the present day.

This course builds on the level 1 gateway course “Introduction to Film Studies” (ARTS1060) and serves as a bridge to level 2 courses in the Film Studies major and minor. The histories, concepts, and debates examined in this course are also relevant to a broad range of disciplines and areas of study including visual studies, media studies, economics, politics, and sociology.

Aims of the Course

1. To provide a knowledge of the history of the development of the Hollywood studio system
2. To explore how commercial factors impact upon film styles and aesthetics.
3. To develop an 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

On successful completion of this course, you will be able to:

1. demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon;
2. identify the features and principles of Classical Hollywood style filmmaking and continuity editing;
3. articulate 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. investigate and critically analyse a range of aspects of Hollywood cinema and present your findings a coherent, well structured, written form.

Graduate Attributes

This course will provide an environment that fosters the following Film Studies Graduate Attributes in students:

1. An understanding of the methods of analysis and thinking specific to the discipline of film studies (through course learning outcome 2);
2. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape (through course learning outcomes 1 and 3);
3. An awareness of the aesthetic, technical, and cultural dimensions of film (through course learning outcome 3);
4. An ability to identify and interpret a range of national and international contexts for filmmaking (through course learning outcome 1)
5. The skills to analyse and interpret written and audio-visual texts (through course learning outcomes 1 and 4)
6. A knowledge of the historical development of film as both a specific medium and as part of a constantly evolving media landscape (through course learning outcome 3)
7. Skills in scholarly research as applied to and appropriate for the field of film studies (through course learning outcome 4)

Students will be encouraged to develop these Graduate Attributes through the course's learning activities and assessment tasks. These attributes will be assessed within the prescribed assessment tasks.

Rationale for the inclusion of content

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.

Film screenings provide a key focus of the course and will take place each week the day before 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 focus on exploring concepts and debates and film practices in depth and student-led discussion will be central. Information about tutorial activities and tutorial preparation will be available on Moodle.

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***
- (3) that you have done the set reading (and ideally, extra reading too!)***

Teaching approach and strategies

This course has been structured in a way that will enable you to develop an understanding of the history of Hollywood cinema. Each week's topic builds on the material and ideas covered in the previous weeks and as such, it is important to keep up to date with the readings and the discussion. If you *do* slip behind one week you should catch up as soon as

you can so that you can fully engage with class discussion and so that you can get the most from (and do your best in) the course assessment tasks.

Central to our approach to teaching in this course is ensuring that all students are given opportunities to actively engage in the course learning activities and topics through tutorial activities and 'from the floor' questions in lectures. We have also structured this course in such a way that tutorial preparation and tutorial activities directly feed in to assessment tasks. This helps ensure that key course material is adequately covered, and that there are plenty of opportunities for students to discuss concepts and material in class prior to being assessed on this knowledge.

Testing and applying concepts are particularly productive ways to develop both your understanding of the field and your analytic skills and for this reason critical discussion and debate around concepts and terms will play a key role in this course. While tutorials provide the primary forum for debate and discussion in this course, you are also encouraged to ask questions at the lectures and there will be time set aside for questions in each lecture.

Taking responsibility for your learning, both through class participation and through your own course research and class preparation, is important for developing your work skills and your ability to manage projects. During this course we will discuss effective ways of organising your study to enable you to get the most out of this course and so that you can also identify the analytic and research skills that you're developing.

Independent learning will play an invaluable role in your study. Each topic comes with suggested extra readings and if there are particular areas or topics that you would like to pursue further, please see me for suggested resources.

Please note: *Please set aside 2-3 hours a week to do your readings and related research and allow adequate time to do your assessment tasks. It will take you 1-2 hours a week to read the course readings, write your reading notes and check back over the lecture powerpoints. This is time well spent. It will not only enable you to get a lot more out of the course, it will also place you well ahead in terms of assessments (this reading and preparation time will prepare you for the tests, will be the time required for the reading summaries, and will give you an important knowledge base for your essay). If you keep up to date with your readings and participate in class discussions you will find it a lot easier to do the course assessment tasks. You are also strongly encouraged to view as much as you can while undertaking your film studies courses.*

Essential course materials (course 'text book'):

Course reader. Course readings for this course have been compiled into a 'course reader'. This can be bought from the university bookshop. It is essential reading and all students and you will be expected to bring your copy of the reader with you to tutorial classes. Where the library owns an electronic copy of a book or journal, links to the e-copy for that reading are in the Moodle page for that week.

Assessment

In order to pass this course, you must make a serious attempt at ALL assessment tasks. This is a SAM requirement.

<i>Assessment task</i>	<i>Length</i>	<i>Weight</i>	<i>Learning outcomes assessed</i>	<i>Due date</i>
<i>Short in-class test A (based on course material for weeks 1-4)</i>	<i>30 min written test (1-2 pages)</i>	<i>12.5%</i>	<i>1, 2, and 3</i>	Week 5 <i>This test will take place in your tutorials in week 5 (week commencing Aug 25).</i>
<i>Short in-class test B (based on course materials weeks 6-11)</i>	<i>30 min written test (1-2 pages)</i>	<i>12.5%</i>	<i>1, 2, and 3</i>	Week 12 <i>This test will take place in your tutorials in week 12 (week commencing October 20).</i>
<i>Essay</i>	<i>2000 words</i>	<i>40%</i>	<i>1, 2, 3, and 4</i>	Week 9 <i>4pm Tuesday 23rd September</i>
<i>Student-led film discussion – small group presentation on film screening</i>	<i>10-15 minutes per group of 2-3</i>	<i>10%</i>	<i>1</i>	Weeks 3-13 <i>Presentations will take place in tutorials between weeks 3-13. Each student will participate in 1 group presentation.</i>
<i>Reading notes</i>	<i>@250 words for each week's topic (see Moodle for details regarding this assessment task)</i>	<i>25%</i>	<i>1 and 3</i>	Weeks 3-13 <i>Reading notes will be collected 5 times across the semester from weeks 3-13.</i>

Assessment tasks

Detailed information about each assessment task is available in the 'assessment' folder in Moodle.

Assessment task 1

In-class test A and in-class test B

These tests will assess your knowledge of course material (in particular, the course readings). Please note, test questions will be published on Moodle one week prior to the test for each of these tests. This is to enable you to focus your test preparation and revision and to give you time to raise questions in your tutorials.

Test 1 will focus on the readings and debates examined in weeks 1-4. Test questions will be placed on Moodle Aug 18.

Test 2 will focus on the readings and debates covered in week 5-11. Test questions will be placed on Moodle October 13.

Assessment criteria:

- Demonstration of an understanding of the terms, concepts, debates, and/or facts being assessed;
- Clearly written answers.

Assessment task 2

Essay

Essay questions for the short essay will be available in the Assessments section of Moodle from week 3. A marking rubric will be available on Moodle. Please consult the rubric.

The **Research Essay** (2000 words) must be based on one of the essay topics provided. The essay provides you with the opportunity to demonstrate your understanding of the relevant historical and theoretical literature on Hollywood film, to develop your research skills and practice your critical analysis skills by engaging with scholarly literature related to the essay question you are answering. The task is intended to orient you toward understanding the broader themes of the course by focusing on specific events or occurrences. You will thus be expected to demonstrate understanding of the relevant historical, social and political contexts of the research topic on which you have chosen to focus. The essay enables you to develop the historical, analytical and critical skills necessary for independent research in the future. For further guidance on essay research and writing see the Learning Centre website: <http://www.lc.unsw.edu.au/olib.html>.

Assessment Criteria

- Capacity to develop a clear and original argument that is well supported by scholarly references and examples from films.
- Demonstration of close viewing of relevant films through a detailed analysis and interpretation of film sequences, paying close attention to film as a specific medium.

- Evidence of a creative, clear, and thoughtful engagement with the issues, ideas, and material offered by the course.
- Ability to identify and effectively apply relevant concepts and themes.
- Demonstration of knowledge of a substantial amount of critical scholarship related to the topic.
- Presentation of the assignment in a coherent and intelligible manner.
- Consistent and accurate use of scholarly referencing of sources.

Assessment task 3

Group presentation/film discussion

This assessment task will be undertaken in groups of 2 or 3. Groups will lead a discussion around the film screening for that week's topic (i.e., the film screened the previous week). Students will be expected to have viewed the film closely and, where relevant, will show and discuss segments of the film for the class. The aim of this assessment task is to generate productive discussion around the film or films being examined. As such, it is up to the group members to decide what they want to discuss. This might include: how the film relates to other work by this filmmaker/this genre/this studio; and/or information about the reception of the film; industrial, formal, aesthetic, and/or social factors of particular interest in regards to this film.

Your final mark for this project will consist of 2 marks – 50% for the group (as allocated by the marker/tutor) and 50% for the individual contribution to the project and its presentation. Please see the information about this assessment task on Moodle for further details.

Assessment criteria

- Creative and critical engagement with material through the use of discussion, examples, and/or clips.
- Clear verbal communication of ideas and capacity to deliver material effectively.
- Demonstration of ability to manage and supervise a productive class discussion.
- Evidence of preparation and ability to work as a group.

Assessment task 4

Reading summaries

Reading summaries will be collected 5 times over the semester. On these 5 occasions your tutor will ask all students to hand in their reading summaries for that week's readings (for the purposes of the reading summaries you are only expected to write summaries of the essential readings for that week but if you wish you can also use one of the extra readings). You will need to make sure that you bring your reading summaries to class. Reading summaries should be presented in the following form:

- Typed in 12 pt and double-spaced
- Your name, tutorial class, and student number should be included on your document
- The name and title of the reading should be clearly indicated

All students can nominate which three reading summaries they want to have assessed and therefore included in the final grade. At least one of these summaries must be from weeks 9-13.

Assessment criteria:

- Identification and elaboration of the most important points in the readings (clear identification of central and subsidiary arguments);
- Clear written expression.

Submission of Assessment Tasks

Reading summaries and in-class tests will be collected in tutorials. The essay needs to be submitted in both hard copy and soft copy. Hard copies are to be submitted through the SAM assessment box on Level 3 Webster Building. Electronic copies are to be submitted via Turnitin on the course Moodle site.

Please note, you must submit all written work in 12-point font, double spaced and paginated. Please make sure that you keep an electronic and hard copy for yourself.

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 FASS 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 to the Course Authority before the due date. The form can be downloaded here: <https://sam.arts.unsw.edu.au/students/resources/forms/>
- The Course Authority should respond to the request within two working days.
- 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.
- A student who missed an assessed activity held within class contact hours should apply for Special Consideration via myUNSW.
- 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.
- For more information, see the FASS 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://my.unsw.edu.au/student/atoz/SpecialConsideration.html>

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.
- **Duplication:** 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 \(http://www.lc.unsw.edu.au/plagiarism\)](http://www.lc.unsw.edu.au/plagiarism), in the myUNSW student A-Z: Guide <https://my.unsw.edu.au/student/atoz/Plagiarism.html> and in Appendix A of the [Student Misconduct Procedure \(pdf-https://www.gs.unsw.edu.au/policy/documents/studentmisconductprocedures.pdf\)](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.

THE COURSE AT A GLANCE

<i>Week</i>	<i>Lecture date</i>	<i>Lecture topic</i>	<i>Screening</i>	<i>Readings</i>	<i>Lecturer</i>
1	1/8	Introduction to the course: Why Study Hollywood?	<i>Sullivan's Travels</i> (Sturges, 1941)	<i>Gomery</i> <i>Maltby</i>	Jodi Brooks
2	8/8	The rise of Hollywood cinema	<i>The Sheik</i> (George Melford, 1921)	<i>Bordwell, Thompson & Staiger + Bordwell video lecture</i>	Jodi Brooks
3	15/8	Production Code	<i>Blonde Venus</i> (von Sternberg, 1932) <i>OR I'm No Angel</i> (Wesley Ruggles, 1933)	<i>Jacobs</i>	Jodi Brooks
4	22/8	The classical Hollywood style	<i>Mildred Pierce</i> (Michael Curtiz, 1945)	Williams Cook	Jodi Brooks
5	29/8	Hollywood and American Identity	<i>The Wild Bunch</i> (Sam Peckinpah, 1969)	Pippin Bazin	Rodney Wallis
6	5/9	Hollywood in the age of television	Whatever Happened to Baby Jane? (Robert Aldrich, 1962)	Belton Balio	Jodi Brooks
7	12/9	New Hollywood and the Hollywood renaissance	<i>Taxi Driver</i> (Martin Scorsese, 1976)	Schatz	Teresa Rizzo
8	19/9	Blaxploitation and its impact on American cinema	<i>Baadassss Cinema</i> (Isaac Julien, 2002)	Guerrero	Jodi Brooks
9	26/9	The high concept film	<i>Terminator 2</i> (James Cameron, 1991)		Teresa Rizzo
Tutorial break					

10	10/10	Women filmmakers in American cinema today	<i>Please Give</i> (Nicole Holofcener, 2010)	Wyatt Radner	Jodi Brooks
11	17/10	American Independent Film and the Hollywood Art Film	<i>Elephant</i> (Gus Van Sant, 2003)		Teresa Rizzo
12	24/10	The database narrative and post digital Hollywood	<i>Eternal Sunshine of the Spotless Mind</i> (Gondry)		Teresa Rizzo

Course schedule SESSION 2, 2014

Full information about the week by week topics, including information about tutorial preparation and activities, can be found on Moodle. You should explore this website at your earliest possible convenience.

Topic 1: Introduction to the course: Why Study Hollywood? (Dr Jodi Brooks)

1st August

Screening: *Sullivan's Travels* (Preston Sturges, 1941), 90 mins.

Tutorial Reading

- Douglas Gomery, 'Hollywood as industry', in *The Oxford Guide to Film Studies*, eds. John Hills and Pamela Church Gibson, Oxford: Oxford University Press, 1998, pp.246-254.
- Richard Maltby, 'Introduction: Taking Hollywood Seriously', in *Hollywood Cinema: An Introduction*, (London: Blackwell, 1995), pp. 1-17.

Topic 2: The Rise of Hollywood cinema (Dr Jodi Brooks)

8th August

Screening: *The Sheik* (George Melford, 1921) 80mins (with some old-school shorts!)

Tutorial Reading

- David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, Chapter 8 'The Hollywood mode

of production: its conditions of existence', New York: Columbia University Press, 1985, pp.87-95.

- *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....*

Topic 3: The Production Code: Gangsters and Fallen Women (Jodi Brooks)

15th August

Screening: *Blonde Venus* (Paramount, Joseph von Sternberg, 1932), 93 minutes

Tutorial Reading

- Lea Jacobs, 'The Fallen Woman Film and the Impetus for Censorship', in *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*, Berkeley: University of California Press, 1995, pp. 3-26.
- 'The Production Code of 1930', in Gerald Mast (Ed.), *The Movies in Our Midst* (Chicago: University of Chicago Press), 1982, pp. 321-333.

extra reading

- 'List of "Don't and Be Carefuls"' from Raymond Moley, *The Hays Office* (Indianapolis: Bobbs-Merrill), pp. 240-241.

Topic 4: Classical Hollywood Style and the Studio System' (Jodi Brooks)

22nd August

Screening: *Mildred Pierce* (Warner Brothers, Michael Curtiz, 1945), 111 minutes.

Tutorial Reading

- Linda Williams, 'Feminist Film Theory: Mildred Pierce and the Second World War', *Female Spectators: Looking at Film and Television*, edited by E. Deidre Pribram (London: Verso, 1988).

Extra reading:

- Pam Cook, 'Duplicity in *Mildred Pierce*', *Screening the Past: Memory and Nostalgia in Cinema*, London: Routledge, 2005, pp.29-43.

Topic 5: Hollywood and American Identity (Rodney Wallis)

29th August

Screening: *The Wild Bunch* (Sam Peckinpah, 1969) 144 mins.

Tutorial Reading

- André Bazin, 'The Western: or, the American film par excellence', in *What Is Cinema? Vol. 2*, essays selected and translated by Hugh Gray, Berkeley: University of California Press, [1971] 2005, pp.140-148.

- Robert B. Pippin, 'Introduction', *Hollywood Westerns and American Myth*, New Haven & London: Yale University Press, 2010, pp.1-25 plus notes.

Topic 6: Hollywood in the Age of Television: technicolour, widescreen and casts of thousands (Jodi Brooks)

5th September

Screening: *Whatever Happened to Baby Jane* (Robert Aldrich, 1962) 134 minutes.

Tutorial reading:

- John Belton, 'Hollywood in the Age of Television', *American Cinema/American Culture*, New York: McGraw Hill, 2013, pp. 322-340.

Extra reading:

- Tino Balio, 'Introduction to Part 1', in *Hollywood in the Age of Television*, London: Unwin Hyman, 1990, pp. 3-40.

Topic 7: New Hollywood and the "Hollywood Renaissance" (Dr Teresa Rizzo)

12th September

Screening: *Taxi Driver* (Martin Scorsese, 1976) 113 minutes (TBC)

Tutorial Reading

- Thomas Schatz, 'The New Hollywood', in *The Film Cultures Reader*, edited by Graeme Turner, London and New York; Routledge, pp. 184-205

Topic 8: Hollywood and exploitation cinemas: the case of Blaxploitation and its significance for new Hollywood (Jodi Brooks)

19th September

Screening: excerpts from *Baadasssss Cinema* (Isaac Julien, 2002), 58 mins, with *Superfly* (Gordon Parks Jr, 1972) 93 mins.

Tutorial Reading

- Ed Guerrero, Chapter 3, 'The Rise and Fall of Blaxploitation', *Framing Blackness: The African American Image in Film*, Philadelphia: Temple University Press, 1993, pp.69-111.

Topic 9: Hollywood and the 'high concept film' (Dr Teresa Rizzo)

26th September

Screening: *Terminator 2: Judgment Day* (James Cameron, 1991) 137mins.

Tutorial Reading

- Justin Wyatt, 'Conclusion: High Concept and the Course of American Film', *High Concept*, Austin, TX: University of Texas Press, 1994, pp. 188-202.

Extra reading:

- Hilary Radner, 'New Hollywood's new women: Murder in mind – Sarah and Margie', in *Contemporary Hollywood Cinema*, ed. Steven Neale, London: Routledge, 1998, pp.246-261.

Tutorial break 27/9-6/10

Please note: there will be no tutorials on Monday 6th October as it is the Labour Day public holiday. Students in the Monday tutorials are welcome to attend other tutorial classes this week but are not required to do so.

Topic 10: Women Filmmakers in Hollywood Today (Jodi Brooks)

10th October

Screening: *Please Give* (Nicole Holofcener, 2010), 90mins.

Tutorial Reading

- 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). *Use link from moodle to access e copy in library.*

Extra reading

- Claire Perkins, 'Beyond Indiewood: The Everyday Ethics of Nicole Holofcener', *Camera Obscura* 85 (2014) *access e-copy of essay through Moodle link (UNSW library holds e copies of this journal)*
- Claire Perkins, *American Smart Cinema* (Edinburgh: Edinburgh University Press, 2012). (closed reserve library)

Topic 11: The Hollywood art film and American independent cinema (Dr Teresa Rizzo)

17th October

Screening: *Elephant* (Gus Van Sant, 2003) 81 mins.

Tutorial reading:

- [Access e-book through Moodle] 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:

- 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. 105–1 31.

Topic 12: Contemporary Hollywood and the 'database narrative' (Teresa Rizzo)

24th October

Screening: *Eternal Sunshine of the Spotless Mind* (Michael Gondry, 2004) 108 mins.

Tutorial reading:

- Lev Manovich, 'What is Cinema: Digital Cinema and the History of the Moving Image' in *The Language of New Media*, Cambridge: MIT Press, 2001 pp. 286-308.

Course resources

1. Further reading. You will find suggested further reading lists for this course on the course Moodle site. These reading lists are organized around the various topics studied in the course.
2. Online archives and databases. You will also find a number of links to useful archives and databases that will help you with your research and your self-directed learning. These links are found on the 'resources' page of the course Moodle site.
3. UNSW library DVD collection. The UNSW library holds an excellent collection of DVDs relevant to this course. You can watch these in the library by booking one of the viewing booths. You are strongly encouraged to make use of this resource!
4. UNSW library. A number of useful texts for this course have been placed in the high use collection. If you type 'arts1062' in to the catalogue you will be taken to the materials placed in reserve for this course. Some of these items are available in electronic form.

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 during the session. We will be seeking your feedback on the course and course materials at various points in the course and encourage you to provide feedback!