

SCHOOL OF THE ARTS AND MEDIA

ARTS1062

Hollywood Film: Industry, Technology, Aesthetics



Course Information

SESSION 2, 2016

THE UNIVERSITY OF NEW SOUTH WALES

LECTURES: WEDNESDAYS 1.30-3.00PM Keith Burrows Lecture Theatre

SCREENINGS: WEDNESDAYS 3.00-5.30PM Ritchie Theatre, Scientia Building

**THURSDAYS 10.00-12.30 Webster Cinema, Rm327, Level 3
Robert Webster Building**

TUTORIALS: MONDAYS-WEDNESDAYS various times

Mon 10:30AM - 12:00PM	2-9,11-13	Webster 252	Jodi Brooks
Mon 12:00PM - 01:30PM	2-9,11-13	Webster 252	Jodi Brooks
Mon 2:00PM - 03:30PM	2-9,11-13	Webster 251	Sharon Mee
Tue 09:00AM - 10:30AM	2-9,10-13	Red Centre West 3037	Luke Robinson
Tue 10:30AM - 12:00PM	2-9,10-13	Goldstein G02	Luke Robinson
Tue 12:00PM - 01:30PM	2-9,10-13	Quadrangle G042	Rodney Wallis
Tue 01:30PM - 03:00PM	2-9,10-13	Quadrangle G042	Rodney Wallis
Tue 03:00PM - 04:30PM	2-9,10-13	Squarehouse 214	Jessica Ford
Tue 04:30PM - 06:00PM	2-9,10-13	Squarehouse 214	Jessica Ford
Wed 09:00AM - 10:30AM	2-9,10-13	Morven Brown G4	Jessica Ford
Wed 010:30AM - 12:00PM	2-9,10-13	Morven Brown G4	Jessica Ford
Wed 12:00PM - 01:30PM	2-9,10-13	Quadrangle G042	Jodi Brooks

Lectures and Screenings begin in Week 1

Tutorials begin in Week 2

Staff Contact Details

Convener: Dr Lisa Trahair
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Office Hour: Monday 1-2 pm
Room: 226 Robert Webster Building
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Lecturer: Dr Jodi Brooks
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Jessica Ford
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School Contact Information

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Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course. Students must attend 80% of the lectures and tutorials to pass the course.

Attendance Requirements (continued)

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, their request 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.

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

All SAM students must make a serious attempt at all assessments in order to pass the course.

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 you 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.

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.

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.

Course Schedule

COURSE LECTURES, READINGS AND SCREENINGS

The course will cover 12 topics. The topic will be introduced in the lecture and then taken up in tutorials the following week.

Topic 1: Why Study Hollywood?—Lisa Trahair

27th July—3rd August

Screening: *2001: A Space Odyssey* (MGM, Stanley Kubrick, 1968), 141 minutes.

Tutorial Reading

- Richard Maltby, 'Introduction: Taking Hollywood Seriously', in *Hollywood Cinema: An Introduction*, (London: Blackwell, 1995), 1-17.
- Timothy Corrigan and Patricia White, *The Film Experience: An Introduction* (Boston: Bedford/St Martin's, 2004). Excerpts from Chapter Three 'Seeing through the Image: Cinematography', 75-101.

Topic 2: The Emergence of Cinema as an Institution and the Silent Film—Lisa Trahair

3rd August—10th August

Screening: *Cops* (Buster Keaton and E. Cline, 1922), 22 minutes *Sherlock, Jr.* (Buster Keaton, 1924), 45 minutes.

Tutorial Reading

- David Bordwell, Janet Staiger and Kristin Thompson, *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*, (New York: Columbia University Press, 1985). Chapter 14 'From primitive to classical'; Chapter 16 'The Continuity System'.

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

10th August—17th 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), 3-26.

extra reading

- 'The Production Code of 1930', in Gerald Mast (Ed.), *The Movies in Our Midst* (Chicago: University of Chicago Press), 1982, 321-333.
- 'List of "Don't and Be Carefuls"' from Raymond Moley, *The Hays Office* (Indianapolis: Bobbs-Merrill), 240-241.

Topic 4: The Coming of Sound, the Musical and the Family Romance—Luke Robinson

17th—24th August

Screening: *The Wizard of Oz* (Victor Fleming, MGM, 1939), 101 minutes.

Tutorial Reading

- Richard F. Selcer, 'Home Sweet Movies: From Tara to Oz and Home Again', in *Journal of Popular Film and Television*, 18: 2, Summer 1990, 52-63.
- Alan Williams, 'Historical and Theoretical issues in the Coming of Recorded Sound to the Cinema', in *Sound Theory Sound Practice*, ed. by Rick Altman (New York: Routledge, 1992), 126-137, 260-261.
- Richard Dyer, 'Entertainment and Utopia,' in *Hollywood Musicals, The Film Reader*, edited by Steven Cohan (London and New York: Routledge, 2002), 19-30.

Topic 5: Classical Hollywood Style and The Studio System'—Lisa Trahair

24th August—31st 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).
- Greg Garrett, 'The Many Faces of Mildred Pierce: A Case Study of Adaptation and the Studio System', *Literature/Film Quarterly*, 23: 4, 1995, 287-292.

Topic 6: : Blacklisting: Hollywood and McCarthyism—Rodney Wallis

31st August—7th September

Screening: *On the Waterfront* (Columbia, Elia Kazan, 1954) 108 minutes.

Tutorial Reading

- Larry Ceplair and Steven Englund, 'The Congressional Hearings of October 1947,' in *The Inquisition in Hollywood* (Urbana and Chicago: University of Illinois Press, 2003) 254-298.
- Peter Biskind on Kazan/On the Waterfront titled 'The Politics of Power in "On the Waterfront"', *Film Quarterly*, 29:1, 1975, 25-38.

Topic 7: Hollywood in the Age of Television: technicolour, widescreen and casts of thousands—Jodi Brooks

7th September—14th 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), 322-340.

Extra reading:

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

Topic 8: New Hollywood and the Hollywood Renaissance—Lisa Trahair

14th September—21st September

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

Tutorial Reading

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

Topic 9: The High Concept Film—Lisa Trahair

21st September—5th October

Screening: *Minority Report* (Twentieth-Century Fox, Steven Spielberg, 2002), 145 minutes.

Tutorial Reading

- Justin Wyatt, 'Conclusion: High Concept and the Course of American Film', *High Concept* (Austin, TX: University of Texas Press, 1994), 188-202.
- Karen B. Mann, 'Lost Boys and Girls in Spielberg's "Minority Report"' *Journal of Narrative Theory*, 35:2, Summer, 2005, 196-217.

Topic 10: The Smart Film—Jessica Ford

5th October—12th October

Screening: *Frances Ha* (Noah Baumbach, 2012), 86 mins.

Tutorial Reading

Jeffrey Sconce, 'Irony, Nihilism and the New American 'smart' film', *Screen* 43:4, 2002, 349-369.

Extra reading

- Claire Perkins, *American Smart Cinema* (Edinburgh: Edinburgh University Press, 2012). (closed reserve library)

Topic 11: Women Filmmakers in Hollywood Today—Jodi Brooks

12th October—19th October

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

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).

Extra reading

- Claire Perkins, *American Smart Cinema* (Edinburgh: Edinburgh University Press, 2012). (closed reserve library)

Topic 12: Where and what is Hollywood today?—Jodi Brooks

19th October—26th October

Screening: *Zootopia* (Byron Howard, Rich Moore and Jared Bush, 2016, USA) 108 minutes

Tutorial Reading

- Charles Acland "Avatar as Technological Tentpole," *FlowTV* 11.6 and additional excerpts from various readings and industry reports.

COURSE ASSESSMENTS

Assessment Tasks

Assessment task	Weight	Length	Due Date	Submission
In-class test	20%	40 minutes	Week 4 Tutorial	Test will assess comprehension of tutorial readings, lecture material, and understanding of technical film terms in relation to the films so far viewed in the course.
Group tutorial presentation	20%	1 hour (interactive)	Slides and report due the same day as presentation	Hard copy of slides and report to be given to tutor at end of tutorial
Class log books	15%	no limit	unspecified	Students should come each week prepared with a stapled print out/notes of work with name and tutorial time on the top right hand side.
Essay	45%	1500 words	4pm Tuesday 4th October	Students cannot write an essay on the same topic as their tutorial facilitation.

ASSESSMENT DETAILS

ASSESSMENT TASK 1

Week 4

20%

In-class test

Details: 40 minute test.

Feedback: Written feedback on test. Mark explained through attached marking rubric.

This will take place in your tutorial in Week 4 and will assess your comprehension of tutorial readings, lecture material, and understanding of technical film terms in relation to the films so far viewed in the course.

Assessment criteria

- Demonstration of understanding of lecture material
- Demonstration of understanding of tutorial readings
- Evidence of careful film viewing.
- Demonstration of working knowledge of film terminology

Learning outcomes

- Demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon.
- Be able to identify the features and principles of Classical Hollywood style filmmaking and continuity editing.
- 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

ASSESSMENT TASK 2

Tutorial Facilitation

20% of your assessment will be awarded for a **group facilitation of the tutorial discussion**. In weeks 5-13 groups of 2-3 students will be responsible for leading the discussion on key points in the readings and the screening. This task should be approached creatively and involve the 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. **The main aim is to generate class discussion**. This task develops your organisational and communicative skills, particularly the planning, teamwork and public speaking skills needed for effective and creative collaborative work.

Each group will be asked to submit a print out of their slides, a summary in point form of the process of their preparation and a breakdown of who was responsible for each aspect of the facilitation.

While this is a group task, members of the group will not necessarily obtain the same grade, which will take into account individual performance and contribution to content. Groups should aim to **facilitate tutorial discussion** for the first hour of the tutorial. Your tutor will direct the last half hour of the class, which will be devoted to sequence analyses, further discussion of the reading, and the development of essay writing skills.

Assessment Criteria

- Ability to organize and present a coherent conceptual outline and structure of main ideas and issues pertinent to the weekly topic
- Rigorous attention to and elaboration of the most important points in the tutorial readings.
- Creative and critical engagement with concepts and material through the use of discussion, examples, case studies, and 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.
- Submission of slides and breakdown of preparation and labour.

Learning outcomes

- Demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon.
- 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.

ASSESSMENT TASK 3

Class log books

15%

On three unspecified occasions throughout the semester students will be required to submit a weekly log of lecture notes, film notes and tutorial reading notes. The primary aim of this assessment task is to help students practice regular and close engagement with all course

materials. There will be 5 opportunities in the semester for students to submit a total of 3 weekly log books. Logs will be collected at the end of the tutorial so you should come each week prepared with a stapled print out/notes of your work with your name and tutorial time on the top right hand side.

Assessment Criteria

- Demonstration of effective study skills, include note taking, film viewing and careful reading.

Learning outcomes

- Demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon.
- 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.

ASSESSMENT TASK 4

Research Essay

45%

Due 4pm Tuesday 4th October. Essay questions and a grading template will be provided in Week 4. The **Research Essay** (1500 words) must be based on one of the essay topics provided. Students **cannot** write an essay on the same topic as their tutorial facilitation. 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.

Learning outcomes

- Demonstrate an understanding of the Hollywood cinema industry as a business enterprise and a cultural phenomenon.
- 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.
- Be able to identify the features and principles of Classical Hollywood style filmmaking and continuity editing.
- 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.

Course Resources

Moodle is the main resource for this course

Lecture slides and Echo recordings will be available on Moodle, as will opportunity to upload assignments on Turnitin

Textbooks and tutorial readings

- All tutorial readings can be downloaded from Moodle
- Recommended John Belton, *American Cinema/American Culture*, 4th Edition (New York, McGraw-Hill, 2012).

Course Evaluation and Development

We value your feedback. This is gathered every year through the UNSW Course and Teaching Evaluation and Improvement (CATEI) Process. Information gathered from this process is used to make continual improvements to the course. You are also encouraged to use consultation times to provide feedback on various aspects of the course directly to me.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externaleltsupport@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.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

- * Prevent you from completing a course requirement,
- * Keep you from attending an assessable activity,
- * Stop you submitting assessable work for a course,
- * Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including 'When to Apply', 'How to Apply' and 'Supporting Documentation' please refer to the Special Consideration website:

<https://student.unsw.edu.au/special-consideration>

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.

Information about correct referencing practices, paraphrasing, summarising, essay writing and time management, as well as the appropriate use of and attribution for a range of materials including text, images, formulae and concepts can be found in the Style Guide and Essay Writing Guide on the Course Moodle page.

Individual assistance with essay writing 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.