

Dr. Susan Nance
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class meeting: Tues 7:00-9:50pm, 102 Rozanski Hall (ROZH)
Office hours in #2008 MacKinnon Extension
Wed. 2:00-4:00pm, or by appointment
or visit Dr. Nance right before class

Cinema and the Moving Image

> CALENDAR DESCRIPTION:

This course provides a historical survey of cinema and the moving image, as well as the material, cultural, political and technological contexts of their production. Students will come to understand the broad development of the medium over the past one hundred and thirty years, beginning with early, pre-cinematic moving image technologies and ending with an analysis of the influence of other media and merchandizing on cinema. Students will also become familiar with crucial terminology for analyzing and writing about how films have been constructed and how they communicated to audiences over time. Geographic or thematic focus may vary according to the expertise of the instructor.

> CONTENT / LEARNING OUTCOMES:

This course provides a historical survey of Hollywood cinema, as well as the material, cultural, political, and technological contexts of film production. The course combines lectures, film viewing, online presentations on primary sources, writing assignments, and online discussion groups. Students in the course will learn how to write persuasively and accurately about the history of cinema, the material production of films, and their cultural influence through online discussion groups, a mid-semester essay, a written component to the primary source presentation assignment, and a final examination. In this course, students will also be strongly encouraged to seek out their own interests in the history of film, and find their own voice with which to discuss cinema.

HIST 3260 trains students in:

- A. (Global Understandings Learning Outcome):
 - broad global knowledge of the history of cinema and the moving image over the last two centuries, and the place of Hollywood in that history
- B. (Critical and Creative Thinking Learning Outcome):
 - understanding and using critical concepts and tools for understanding films and other moving images as products of specific historical contexts: audience reception, auteur theory, genre, star study, celebrity, "high concept," etc.
 - a sense of historical development by exploring changes over time with respect to the technological, social, cultural, political, and commercial contexts in which cinema was imagined, created, distributed, and consumed
 - basic understanding of the different ways of studying cinema by discipline and theoretical orientation, and how the historiography of cinema is thus informed
- C. (Communicating Learning Outcome):
 - how to communicate research findings and syntheses of assigned reading and film

viewings to peers in an academic written style

- how to write effectively and clearly about cinema through correct use of terminology relative to film and the entertainment business
- the practice of developing one's writing skills by frequent creation of writing on topics relevant to students and on a deadline

D. (Literacy Learning Outcome):

- how to conduct secondary and primary source research in traditional libraries and online archives specific to the history of cinema
- the practice of continually developing one's digital literacy skills by exploration of new online platforms for research and communication of scholarly information

E. (Professional and Ethical Behavior Learning Outcome):

- expertise in the predictive skills of the historian in observing and analyzing the 20th century in order to analyze contemporary events and questions about cinema in the context of continuing cultural globalization and new media
- a sophisticated understanding of the power and limits of the filmmaker with respect to audiences, studios, production companies and other commercial interests, governments and critics
- the practice of weighing one's own analysis of cinematic communication against those of others to understand how different audiences make their own uses of the moving image
- a sophisticated appreciation of and empathy for the people who make films and love cinema through discovery of one's own passion for the medium!

> DR. NANCE'S AVAILABILITY:

Please note my weekly office hours indicated above and the extra office hours that I offer by appointment. I am also happy to help students by email, but please do note that for getting the best help for many important issues with which I help students – like working through a proposed research topic, research plan or argument, or getting help on revising ineffective prose – it is more productive to see me in person. Students may always speak to me before or after class, as well.

> COURSE SITE:

The online aspects of this course are run on the University's Courselink site. Always look on our Courselink newsfeed for up-to-the-minute news and instructional advice on course assignments. Our Courselink site also includes class lecture Powerpoint presentations, writing guidelines, grading rubrics, the film list, and other important documents and links that you will need in order to complete the course assignments.

> COURSE REQUIREMENTS:

Online discussions (3 @ 5%, 10%, 10%):	25%
Mid-semester essay (take-home, due October 16):	20%
Primary source presentation (weeks 7-8):	20%
Final examination (take-home, due December 12):	35%

> **REQUIRED TEXTS / READING / VIEWING:**

* when possible, these items will also be on reserve at the U of G library and/or in our Courselink Content section

books, paperback

Jon Lewis, *American Film: A History* (W W Norton, 2007). ISBN: 978-0393979220

Hess and Dabholkar, *Singin' In the Rain: The Making of an American Masterpiece* (University Press of Kansas, 2009). ISBN: 978-0700617579

Lynda Obst, *Sleepless in Hollywood: Tales from the New Abnormal in the Movie Business* (Simon & Schuster, 2013). ISBN: 978-1476727752

books, electronic

Patrick Keating, *Hollywood Lighting from the Silent Era to Film Noir* (New York: Columbia University Press, 2010), excerpt (see schedule below).

Tom Sito, *Moving Innovation: A History of Computer Animation* (MIT Press, 2002).

A decade by decade book series, *American Cinema of the 19—s* (1910s, 1920s, etc.), is, in large part, available online through UofG Library; 1940s and 1950s are in paper form there. Specific parts of these books are assigned reading in the schedule below, but the whole series is useful for individual research projects.

articles and book chapters

Nicholas Sammond, "Dumbo, Disney and Difference: Walt Disney Productions and Film as Literature," in Julia Mickenburg, ed., *Oxford Handbook of Children's Literature* (New York: Oxford University Press, 2011), 147-166.

Michael Allen, "Yakima Canutt: From Colfax to Hollywood and Beyond," *Columbia* 12, no. 2 (Summer 1998): 38-43.

Courtney White, "Tony the Wonder Horse: A Star Study," in Susan Nance, ed., *The Historical Animal* (Syracuse: Syracuse University Press, 2015), 289-306, 347-50.

films/video

Beyond the representative film(s) listed with each topic in the Course Schedule at the end of this syllabus, please consult the course film list, in our Courselink Content section. As the semester progresses, films viewed and discussed in class, as well as recommended viewing, will appear there week by week.

scholarly digital archives (free-access, public, required research source):

A selection of digital scholarly archives for the course for researching the Primary Source Analysis and Presentation assignment (and other research) resides in our Courselink Content section. Students can add to the list by emailing Dr. Nance additional scholarly, academic archives. Acceptable research sources are generally marked by a .gc.ca, .gov, .edu, and .org domain, and are housed by an academic institution, public archive, or a non-profit historical society.

COURSE REQUIREMENTS IN DETAIL

> WEEK 1 INTRODUCTIONS and DISCUSSION – 5%

Students will be assigned into discussion groups of about 20 each, and the discussion grades this week and thereafter will come from grading of students' informed and helpful posts. Sometime during Week 1, please use the Week 1 Discussion forum to introduce yourself and post on the focus questions listed in the discussion instruction box. Please make use of the "guidelines for participation" below before you post. These guidelines are also posted in our Courselink Content section "Writing Tools."

Guidelines for Participation in the Discussions from Dr. Nance

Your posts in any given discussion window should consist of:

1. an initial post offering a debate or historical problem, *about* 200 words long
2. at least three intelligent replies to other students that add specific historical examples and information in order to move the discussion forward and help one another wade through and understand the course material.

Your posts should do the following things:

- show off your work in completing the course readings and/or research assignments
- add something to that knowledge, or critique it in some way
- be illustrated with specific historical detail
- avoid impressionistic statements that do not refer to historical examples or analytical arguments
- not be posted in the last 2 hours of the discussion window, when there is not much debate ongoing anymore.
- for initial posts, provide an analysis that addresses a historical topic from a particular Unit OR, if you are feeling really smart, some idea, issue, theme, problem that connects historical topics from two different Units and shows some analysis of change over time
- use the subject line / title of the post to indicate your post's topic or (better yet) argument, so as to grab fellow students' interest, eg. "Sound technology as an enemy of creativity?" (not "Discussion 1")

Tips for using the Discussions on Courselink in this course:

- To make the discussions much more clear, click on the "settings" wheel (under the grey navigation bar towards the top of this webpage - beside the search bar), then unclick the setting called "include original post in reply." This can make things a lot easier to follow.
- Use Grid View to display the discussions with less white space on the page, so that you can scroll down the page and see all the initial posts, and replies, each with its own subject line. If you are not in Grid View: go to "Discussions" > Settings (top right corner) and choose Grid View...

> ONLINE DISCUSSIONS (Discussions #1 and #2) – 10% of course grade each

There will be two scheduled discussion periods during the semester during which students will be asked to do some research and discuss the reading and focus questions for the current week and the previous week. Specific instructions will appear in the text box accompanying each discussion. Please make use of the “Guidelines for Participation in Discussions” above before you post.

> MID-SEMESTER ESSAY – 25% of course grade:

There will be an essay due mid-way through the semester, the purpose of which is to give you an opportunity to demonstrate and synthesize your knowledge of the past with reference to the course themes regarding cinema as a product of technology, culture, and commerce. The essay is also a dress rehearsal for the final examination and an opportunity to practice writing concisely and accurately, which is a skill everyone needs.

The submission of the essays is administered through the appropriate dropbox. The essay questions will be posted on the Courselink newsfeed about 10 days in advance. They will be based on in-class materials, course readings, films, and other primary sources viewed in class and graded according to the rubric in the Writing Tools module of the Content section of our Courselink page.

Essay length: **1250 words**. Proper citations are very important to your final grade. Please provide citations as footnotes or endnotes according to the Chicago Manual of Style; no MLA or parenthetical citations please. Students **do not** need to provide a “works cited” page at the end of their essays. If you wish to cite a lecture, you can use this format: Nance, “Lecture title from syllabus,” History 3260, date of lecture.

A grading rubric, link the Chicago Manual of Style, the writing guidelines on page 8 of this syllabus, and other helpful documents are also included in the Writing Tools module of the Content section of our Courselink page. Please do see Dr. Nance for one-on-one help with any aspect of your writing.

Please deposit this writing as a single Microsoft Word or Adobe .pdf file uploaded into the appropriate HIST 3260 Courselink DROPBOX. Late fees of 5% per day apply to these submissions, up to a maximum of 96 hours, after which no more submissions will be accepted. We cannot accept email messages sent to deliver of these assignments.

Your uploaded file **MUST** bear a title in one of the following formats:

LASTNAME.firstname.assignmentname.doc or
LASTNAME.firstname.assignmentname.docx or
LASTNAME.firstname.assignmentname.pdf

> **PRIMARY SOURCE PRESENTATION (via discussion board) – 20%**

The primary source presentation assignment asks you to find, contextualize, and analyze a primary source documenting a particular historical context in the history of cinema. This semester, our primary source is the movie “trailer.”

With respect to **a film made before 1980**, find and curate a single movie trailer as a primary source. Create a curation (brief essay – **400 words** max, excluding citations) that places the primary source in the context of:

- the film it originally promoted and the history of the material production of the film
- the broader marketing processes in Hollywood cinema (reference to the histories of film branding and marketing in Lewis’ *American Film*, Hess and Dabholkar’s volume, *Singin’ in the Rain*, and Obst’s *Sleepless in Hollywood*, and other relevant course readings are important here)
- the specific historical context, both nationally/internationally with respect to the audience and the industry
- the intersection of culture, technology, and commerce in the history of cinema
- the original intended viewing audience for the trailer vs. the film, the competing stories the two documents may tell, and an analysis of the movie trailer as a distinct communication form that may or may not have been effective.

In your curation text, please also provide:

- brief archival information about the current location of the trailer online, its condition, and the opportunities/problems for the historian therein
- a link to the item in question at the scholarly digital archive or youtube space; while you may embed images in your post, please do not attach any files to your post since we want everything to be visible online (not downloaded).

Finally, your curation text should make use of:

- any relevant course readings (as noted above)
- your own primary source research through the online scholarly archives listed in archive list in our Content section of Courselink (a list approved by Dr. Nance, email her if you have another site you think could be added), cited at the end of your curation text
- your own additional secondary source research in scholarly journals or books from UofG Library, cited at the end of your curation text
- *ideally* both of the above, primary and secondary research

NOTE: for this assignment (as with all scholarly writing about cinema) imdb.com, Wikipedia, fan-sites, and other consumer-generated sources must be treated as primary sources. Industry trade journals like *Variety* and *The Hollywood Reporter*, as well as newspapers like the historical *New York Times*, you should treat as hybrid primary-secondary sources that contain factual information but also need some careful analysis.

Edit your writing to **a concise and intelligent 400 words** (excluding citations) for your post. Deposit all of this as one posting on the discussion board for your group during the posting window for Discussion #2. And, make sure to return a few times and comment or ask questions about other students’ archival finds and postings in order to get top marks for this project.

> FINAL EXAMINATION – 30% of course grade:

There will be a final examination for the course during the examination period at the end of the semester. The purpose of the final examination is to give you an opportunity to demonstrate and synthesize your knowledge of cinema and Hollywood history with reference to the course themes: art, technology, business. It is also an opportunity to demonstrate your hard work attending class lectures and completing assigned readings, as well as the final opportunity in the course to practice writing concisely and accurately. Instructions on word length, citations, etc. will appear in the final examination.

A grading rubric, link the Chicago Manual of Style, the writing guidelines on page 8 of this syllabus, and other helpful documents are also included in the Writing Tools module of the Content section of our Courselink page. Please do see Dr. Nance for one-on-one help with any aspect of your writing.

Please deposit your Final Examination as a single Microsoft Word or Adobe .pdf file uploaded into the appropriate HIST 3260 Courselink DROPBOX. Late fees of 5% per day apply to these submissions, up to a maximum of 96 hours, after which no more submissions will be accepted. We cannot accept email messages sent to deliver of these assignments. Your uploaded file **MUST** bear a title in one of the following formats:

LASTNAME.firstname.assignmentname.doc or

LASTNAME.firstname.assignmentname.docx or

LASTNAME.firstname.assignmentname.pdf

For more details on the final examination, see our newsfeed on Courselink.

**SOME WRITING GUIDELINES from Dr. Nance
(also in our Courselink Content module “Writing tools”):**

- Use active voice (to explain WHO did what & why)
- Define terms and events with a sentence clause or whole sentence, as appropriate
- Discuss events in chronological order
- Essays are more persuasive if they have a beginning, middle, and an end
- Know the difference between a descriptive statement and an analytical argument
- You know you have an argument if you are answering a how or why question
- Try to make connections between historical topics, rather than discussing them as a disconnected series of topics.
- If you can, try and show change over time in your writing
- Don't be deterred from discussion of historical phenomena that seem contradictory, confusing or hotly debated! The past was just as complicated as our present is today, so our explanations of the past need to be nuanced and complex -- there are seldom black and white explanations, most of history is in the grey areas and contradictions.
- In the short essays required by this course, do not lose marks at the beginning of your essays by using up valuable space on "just-getting-warmed-up-here!" kinds of sentences that either restate the essay questions without answering them OR make big, bland statements (eg. "American history has been shaped by cinema...") that don't address the specific historical topic we are asking you about. While you are writing a draft, these kinds of sentences are fine if you need to get going. But once your essay is written and you have thought things through, take the time to go back and either delete those sentences or revise them with specific detail. Essentially your introduction should name the context, time, place, the players, or historical process involved; then, briefly name your argument that answers a how or why question about the that context, time, place, players and process. Two or three sentences will do.
- Make use of the Chicago Style of Humanities citation how-to guide (http://www.chicagomanualofstyle.org/tools_citationguide.html), grading rubric, and other advice and guidelines in the Writing Tools and Documents section in the “Content” section of our Courselink page.

HANDING IN ASSIGNMENTS (for Dr. Nance):

In this course, there is no rescheduling of any assignment without medical documentation or requests made through the B. A. Counseling Office or the Student Accessibility Services office. With respect to assignments handed in through a Courselink dropbox: if you choose to hand in any assignment late, you will lose 5% per day after the deadline to a limit of four days (96 hours) at which time all dropboxes will close. If in doubt, hand things in early. **No, you may not hand in assignments by email in this course.** If you find yourself in serious difficulty with coursework, contact the undergraduate advisor in your program, or the [BA Counselling Office](http://www.uoguelph.ca/baco/contact.shtml): <http://www.uoguelph.ca/baco/contact.shtml>

Turnitin

In this course, as part of the ongoing efforts to maintain academic integrity at the University of Guelph, we will be using Turnitin, which is integrated with the CourseLink Dropbox tool and designed to detect possible plagiarism, unauthorized collaboration, or copying. All assignments submitted to our Courselink dropboxes will be analyzed and included as source documents in the Turnitin.com reference database solely for the purpose of detecting plagiarism of such papers. Use of the Turnitin.com service is subject to the Usage Policy posted on the Turnitin.com website. By using Turnitin you will be able to educate yourself about preventing academic misconduct. Instructors in this course will only grade your final submission to any given dropbox. So, you may screen your own assignments through Turnitin as many times as you wish before the due date. You will be able to see and print reports that show you exactly where you have properly and improperly referenced the outside sources and materials in your assignment.¹

(Department of History policies):

HANDING IN AND GETTING BACK PAPERS/ASSIGNMENTS:

*Unless the course instructor says otherwise, all History papers and assignments are to be handed in at class and returned at class. LATE PAPERS may ONLY be placed through the open slots in the mailboxes of faculty members and Graduate Teaching assistants at the student's own risk. Mailboxes for regular faculty members are located in Room 2009 Mackinnon Extension and are accessible 8.30 a.m. – 4.00 p.m. Mon.-Fri. Mailboxes for graduate students and other instructors are located in the hallway at the 2nd floor entrance to the MacKinnon Extension building from the old MacKinnon building office tower (second floor). Late papers will not be date stamped. The History department and its instructors bear no responsibility whatsoever for late papers. **Under no circumstances should the wire baskets outside professors' offices be used to deposit student papers.***

CLASSROOM ETIQUETTE AND USEFUL TOOLS

To avoid distraction, the History Department requests that you turn off wireless connections during class unless requested by the instructor to do otherwise. The Department maintains a web site <http://www.uoguelph.ca/history> that will be helpful in various ways to students in History courses - such as conveying names of student award winners, information on undergraduate and graduate programs at Guelph, and the famous History Department Newsletter. There are useful links to on-line resources that include *A Guide to Writing History Research Essays*, which will be valuable to students in all History courses. The University of Guelph History Society operates a number of programs to assist History undergraduates, and information about these programs can be accessed through the Department website.

¹ This statement adapted from:
http://www.uoguelph.ca/ada-cbs/instructors/instructors_policystatements.shtml.

(College of Arts policies, updated August 2016):

EMAIL COMMUNICATION:

As per university regulations, all students are required to check their <mail.uoguelph.ca> email account regularly: email is the official route of communication between the university and its students.

WHEN YOU CANNOT MEET A COURSE REQUIREMENT:

When you find yourself unable to meet an in-course requirement due to illness or compassionate reasons, please advise the course instructor (or designated person, such as a teaching assistant) in writing, with your name, i.d.# and email contact. See the Undergraduate Calendar for information on regulations and procedures for Academic Consideration:

<http://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-ac.shtml>

DROP DATE:

This semester, the last day to drop one-semester courses without academic penalty is **Friday, November 4, 2016**. For regulations and procedures for Dropping Courses, see the [Undergraduate Calendar](#):

<http://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-drop.shtml>

COPIES OF OUT OF CLASS ASSIGNMENTS:

Keep paper and/or other reliable back-up copies of all out-of-class assignments: you may be asked to resubmit work at any time.

ACCESSIBILITY:

The University of Guelph is committed to creating a barrier-free environment. Providing services for students is a shared responsibility among students, faculty and administrators. This relationship is based on respect of individual rights, the dignity of the individual and the University community's shared commitment to an open and supportive learning environment. Students requiring service or accommodation, whether due to an identified, ongoing disability or a short-term disability should contact Student Accessibility Services as soon as possible. For more information, contact CSD at 519-824-4120 ext. 56208 or email sas@uoguelph.ca or see the [SAS website](#): <https://www.uoguelph.ca/csd/>

STUDENT RIGHTS AND RESPONSIBILITIES:

Each student at the University of Guelph has rights, which carry commensurate responsibilities that involve, broadly, being a civil and respectful member of the University community. The [Rights and Responsibilities](#) are detailed in the Undergraduate Calendar:

<http://www.uoguelph.ca/registrar/calendars/undergraduate/2016-2017/c01/index.shtml>

ACADEMIC MISCONDUCT:

The University of Guelph is committed to upholding the highest standards of academic integrity and it is the responsibility of all members of the University community – faculty, staff, and students – to be aware of what constitutes academic misconduct and to do as much as possible to prevent academic offences from occurring. University of Guelph students have the responsibility of abiding by the University's policy on academic misconduct regardless of their location of study; faculty, staff and students have the responsibility of supporting an environment that discourages misconduct. Students need to remain aware that instructors have access to and the right to use electronic and other means of detection.

Please note: Whether or not a student intended to commit academic misconduct is not relevant for a finding of guilt. Hurried or careless submission of assignments does not excuse students from responsibility for verifying the academic integrity of their work before submitting it. Students who are in any doubt as to whether an action on their part could be construed as an academic

offence should consult with a faculty member or faculty advisor. The [Academic Misconduct Policy](#) is detailed in the Undergraduate Calendar:
<http://www.uoguelph.ca/registrar/calendars/undergraduate/current/c08/c08-amisconduct.shtml>

RECORDING OF MATERIALS/LECTURES:

Presentations made in relation to course work—including lectures—cannot be recorded or copied without the permission of the presenter, whether the instructor, a classmate or guest lecturer. Material recorded with permission is restricted to use for that course unless further permission is granted.

RESOURCES:

The [Academic Calendars](#) (www.uoguelph.ca/registrar/calendars/) are the source of information about the University of Guelph's procedures, policies and regulations that apply to undergraduate, graduate and diploma programs.

COURSE SCHEDULE:

> Beyond the representative film(s) listed with each topic below, please consult the **course film list**, in our Courselink Content section, as the semester progresses – a full list of the films viewed and discussed in class, as well as recommended viewing, will appear there week by week.

Week 1: September 13

Introduction: Cinematic Technology and Storytelling before Sound

Read: Lewis, *American Film*, chapters 1, 2.

Watch: experimental film shorts (see film list); *The Great Train Robbery*, 1903; *Birth of a Nation*, 1915; *The Gold Rush*, 1925; *You're Darn Tootin'*, 1928.

**> Week 1 Introductions and Discussion:
Mon. Sept. 12 – Sun. Sept. 18, 11:59pm**

Week 2: September 20

Early Feature Film: Sound and Animation

Read: Lewis, *American Film*, chapter 3, p. 91-101.

Sammond, "Dumbo, Disney and Difference: Walt Disney Productions and Film as Literature," 147-166.

Watch: *Steamboat Willie*, 1928; *Snow White and the Seven Dwarfs*, 1937; *The Jazz Singer*, 1927; *King Kong*, 1933; *Dumbo*, 1941.

Week 3: September 27

Celebrity and the Modern Audience, 1910s-1930s

Read: Lewis, *American Film*, chapter 3, p. 102-145.

Watch: *The Public Enemy*, 1931; *Scarface*, 1932; *Lady Killer*, 1933; *Angels with Dirty Faces*, 1938..

> Discussion #1 posting window: Mon. Sept. 19 – Sun. Oct. 2, 11:59pm

Week 4: October 4

Genre, Stars, and Pre-War Hollywood as Collaborative Industrial System

Read: Lewis, *American Film*, chapter 4; chapter 6, 247-260.

Allen, "Yakima Canutt: From Colfax to Hollywood and Beyond," 38-43.

White, "Tony the Wonder Horse: A Star Study," 289-306.

Watch: *Cimarron*, 1931; *Stagecoach*, 1939 – with commentary by Scott Eyman.

Week 5: October 11

Fall/Thanksgiving break – no class

Read: begin reading... Hess and Dabholkar, *Singin' in the Rain: The Making of an American Masterpiece* (2009).

> Mid-Semester Essay due: Sunday, Oct. 16, 11:59 pm

Week 6: October 18

Film Noir, Horror, and Social Critique at Mid-Century

Read: Lewis, *American Film*, chapter 5.

Keating, *Hollywood Lighting from the Silent Era to Film Noir*,

“Introduction,” “Part III: Shifting Patterns of Shadow,” 1-12, 201-264.

Watch: *The Maltese Falcon*, 1941; *Double Indemnity*, 1944; *The Postman Always Rings Twice*, 1946; *A Touch of Evil*, 1958; *North by Northwest*, 1959; *Psycho*, 1960; *Night of the Living Dead*, 1968.

Week 7: October 25

Classical Hollywood Cinema, Studios, and the Musical

Read: finish reading... Hess and Dabholkar, *Singin' in the Rain*.

Watch: *Top Hat*, 1935; *Swing Time*, 1936; *The Wizard of Oz*, 1939; *Singin' in the Rain*, 1952; *A Star is Born*, 1954

Week 8: November 1

Labor, Gender, and the Collapse of the Studio System, 1960s – 1970s

Read: Lewis, *American Film*, chapter 6; chapter 7, p. 281-88.

Watch: *Casting By*, 2012; *Look Who's Coming to Dinner*, 1967; *The Graduate*, 1967; *Valley of the Dolls*, 1967.

**> Primary Source Presentation (via discussion board) posting window:
Mon. Oct. 24 – Sun. Nov. 6, 11:59pm**

Week 9: November 8

Special Effects, Dystopia, and Science Fiction in the Age of Space Travel

Read: Lewis, *American Film*, chapter 7, p. 289-349.

Watch, outside class: *Stanley Kubrick: A Life in Pictures*, 2001.

Watch: *2001: A Space Odyssey*, 1968; *Planet of the Apes*, 1968; *Andromeda Strain*, 1971; *THX 1138*, 1971; *Soylent Green*, 1973; *Logan's Run*, 1976

Week 10: November 15

Preproduction and the Late 20th Century Science-Fiction “Family Tree”

Read: Lewis, *American Film*, chapter 8, 372-98.

Watch: *Jodorowsky's Dune*, 2013.

Week 11: November 22

The Antiwar Film and Audiences after the War in Vietnam

Read: Grant, ed., *American Cinema of the 1960s*, "1965: Movies and the Color Line," "1968: Movies and the Failure of Nostalgia," 130-49, 193-216.

Friedman, ed., *American Cinema of the 1970s*, "1979: Movies and the End of an Era," 228-49.

Watch: *This is the Army*, 1943 (not antiwar); *Bataan*, 1943 (not antiwar); *The Green Berets*, 1968 (not antiwar); *The Deer Hunter*, 1978; *Apocalypse Now*, 1979; *Full Metal Jacket*, 1987; any *Rambo* movie... *Hearts of Darkness: A Filmmaker's Apocalypse*, 1991.

> **Discussion #2 posting window: Mon. Nov. 14 – Sun. Nov. 27, 11:59pm**

Week 12: November 29

Youth-Oriented Cinema and New Consumer Technologies

Read: Lewis, *American Film*, chapter 6, 250-56; chapter 8, 351-71.

Watch: *Beach Blanket Bingo*, 1965; *The Breakfast Club*, 1985; *Fight Club*, 1999; *Cloverfield*, 2008, any *Paranormal Activity* movie...

Week 12.5: December 2 - Friday (make up for Tuesday of Thanksgiving Break)

Hollywood Globalized: The Animated Blockbuster since 1990

Read: Obst, *Sleepless in Hollywood*, especially chapters 1 – 4.

Lewis, *American Film*, chapter 9.

Watch: *Terminator 2: Judgment Day*, 1991; *Aladdin*, 1992; *Toy Story*, 1995; *Avatar*, 2009; any *Ice Age* or *Kung Fu Panda* movie...

> **Final Examination due Monday, December 12, 11:59pm**
(For more details on the final exam, see our newsfeed on Courselink.)