

**2010: Term 2**  
**HOLLYWOOD CINEMA 1930-1960**  
**(FILM 220: SECTION 001)**



OKANAGAN

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Office: ART 145  
Office Hours: Monday 3:00-4:00  
Wednesday 10:00-11:00  
Thursday 3:00-4:00

Teaching Assistant Gabriel Newman: [gabrielnewman@shaw.ca](mailto:gabrielnewman@shaw.ca)

Discussion and Tutorial with Gabriel Newman: 2:30-3:30 Wednesdays ART 108

**CALENDAR ENTRY:**

Hollywood Cinema 1930-1960

Analysis of the aesthetics, economics, history, and technological characteristics of the classical Hollywood period.

**COURSE CONTENT:**

The aim of this course is to examine the aesthetics, economics, history, and technological characteristics of the classical Hollywood period. The course is structured around lectures, screenings, and discussion. Students will be expected to analyze assigned films from a practical and theoretical perspective. This includes a discussion of film history and a look into the technological and sociological influences on product.

**FORMAT:**

Lecture

Monday 12:30- 14:00 Art 114

Wednesday 15:30-18:00 Art 366

**REQUIRED TEXTS:**

John Belton: American Cinema American Culture.

**EVALUATION CRITERIA AND GRADING:**

Wednesday, Feb 10: In Class Mid term 30 %

You are responsible for all lecture, readings, and all films shown in class. This exam will include a 2-3 page take-home essay. You are responsible for all lecture, readings, and all films shown in class.

Wednesday, March 17: Essay 40 %

Essays should be approximately six pages in length. Topics will be assigned in class. Essays up to a week late will be graded without penalty, but with no comments. After that, essays will be docked 30%. No essays will be accepted if they are more than 2 weeks late. The only

exceptions to this policy are essays accompanied by a written medical excuse or by the written approval of a UBCO advisor.

You will submit your essay to turnitin.com at: <https://turnitin.com/static/index.html>

**CLASS ID: 3038678**

**ENROLLMENT PASSWORD: Film220 (No spaces)**

TBC                      Final Exam                      30 %

You are responsible for all lecture, readings, and all films shown in class. You are responsible for all lecture, readings, and all films shown in class.

### **IMPORTANT**

1. If a complaint arises over fairness and /or accuracy in the grading of an assignment, the student must provide written documentation of this complaint and book a meeting with the instructor.
2. You will be expected to participate in all classes; poor attendance and participation will affect your grade. Ensure that you have viewed/read the appropriate work for each class in advance.
3. Final examination times will be posted by UBC toward the end of the semester.
4. Submit your essay in proper format or expect a lower grade. If you have never written a university essay, book an appointment with the staff at the Writing Centre on the second floor of the Arts building.

Acceptable essays written at home must

- a. adhere to the guidelines for each assignment (length, style, etc.),
  - b. be double-spaced,
  - c. be typewritten/ word processed in Times New Roman 12 pt. font,
  - d. be written on one side of the paper only,
  - e. have adequate margins (one inch all around),
  - f. be formatted for 8.5 X 11 inch paper,
  - g. use MLA 6<sup>th</sup> ed. style documentation.
5. **Keep this course outline. This contract outlines our mutual obligations and responsibilities.**

### **PLAGIARISM –**

Please see the online calendar for policies and regulations regarding academic misconduct:

<http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,959#11230>

Plagiarism, which is intellectual theft, occurs where an individual submits or presents the oral or written work of another person as his or her own. Scholarship quite properly rests upon examining and referring to the thoughts and writings of others. However, when another person's words (i.e., phrases, sentences, or paragraphs), ideas, or entire works are used, the author must be acknowledged in the text, in footnotes, in endnotes, or in another accepted form of academic citation. Where direct quotations are made, they must be clearly delineated (e.g., within quotation marks or separately indented). Failure to provide proper attribution is plagiarism because it represents someone else's work as one's own. Plagiarism should not occur in submitted drafts or final works. A student who seeks assistance from a tutor or other scholastic aids must ensure that the work submitted is the student's own. Students are responsible for ensuring that any work submitted does not constitute plagiarism. Students who are in any doubt as to what constitutes plagiarism should consult their instructor before handing in any assignments.

### **ACADEMIC INTEGRITY:**

The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. A more detailed description of academic integrity, including the policies and procedures, may be found at: <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,959>

## SCHEDULE:

1.     Mon    Jan    4     Intro + Lecture: 1930's  
       Wed    Jan    6     Lecture + Screening: Classical Hollywood Narration  
                              Reading: The Emergence of Cinema, Chapter 1
  
2.     Mon    Jan    11    Lecture: Classical Hollywood Cinema Narration  
       Wed    Jan    13    Lecture + Screening: **Grapes of Wrath** (John Ford, 1940, 129 min)  
                              Reading: Classical Hollywood Cinema: Narration, Chapter 2
  
3.     Mon    Jan    18    Lecture: Classical Hollywood Cinema Style & Structure  
       Wed    Jan    20    Lecture + Screening: **Vidas Secas** (Santos, 1963, Brazil)  
                              Essays assigned!  
                              Reading: Classical Hollywood Cinema: Style, Chapter 3
  
4.     Mon    Jan    25    Lecture: The Studio System, The Production Code  
       Wed    Jan    27    Lecture + Screening: **Psycho** (Hitchcock, 1960, 109 min)  
  
                              Reading: The Studio System, Chapter 4  
                              WebCT/Vista: The Censors, Tamar Lane, 1923.  
                              Film to View Independently: **Celluloid Closet** (Friedman, 1995, 101 min)  
  **This Film is not yet Rated** (Kirby Dick, 2006)
  
5.     Mon    Feb    1     Lecture: The Star System, Self-reflexivity  
       Wed    Feb    3     Lecture + Screening: **Sunset Boulevard** (Billy Wilder, 1950, 110 min)  
                              Reading: The Star System, Chapter 5  
  
  WebCT/Vista: "You turned off the whole movie!" – Types of Self-reflexive Discourse in Film, Gloria Withalm
  
6.     Mon    Feb    8     Lecture: Review  
       Wed    Feb   10    MID TERM EXAM

## Reading Week February 15-19

7.     Mon    Feb   22    Lecture: American Comedy  
       Wed    Feb   24    Lecture + Screening: **Mr Deeds Goes to Town** (Frank Capra, 1936)  
                              Reading: American Comedy, Chapter 8

Film to View Independently: **Mr Deeds** (Steven Brill, 2002)

8. Mon Mar 1 Lecture: War and Film, 1940's  
Wed Mar 3 Lecture + Screening: **Casablanca** (Michael Curtiz, 1942)  
Reading: War and Cinema, Chapter 9
9. Mon Mar 8 Lecture: War and Film  
Wed Mar 10 Lecture + Screening: **Open City** (Rosellini, 1945)
10. Mon Mar 15 Lecture: The Musical, 1950's  
Wed Mar 17 Lecture + Screening: **Singin' in the Rain** (S Donen, 1952, 102 min)  
Reading: The Musical, Chapter 7
- ESSAY DUE**
11. Mon Mar 22 Lecture: The Western  
Wed Mar 24 Lecture + Screening: **The Searchers** (John Ford, 1956, 119)  
Reading: The Making of the West, Chapter 11  
The Searchers: Indian Love Call, Drew Hayden Taylor, VISTA
12. Mon March 29 Lecture: Post War History  
Wed March 31 Lecture+ Screening: **Kiss Me Deadly** (R. Aldrich, 1955, 104 min)  
Reading: Hollywood and the Cold War, Chapter 12  
Films to View Independently: **Bringing Darkness to Light** (G Leva, 2006, 60 min)

**Monday, April 5<sup>th</sup>, Closed for Easter**

13. Wed Apr 7 Lecture: Review + Hollywood in the age of TV  
Reading: Hollywood in the Age of TV, Chapter 13

**Final examination times will be posted by UBC toward the end of the semester.**

## **BIBLIOGRAPHY:**

Bordwell, David, Janet Staiger and Kristin Thompson. *The Classical Hollywood Cinema: Film Style & Mode of Production to 1960*. New York: Columbia University Press, 1985.

Black Gregory D. *Hollywood Censored: Morality Codes, Catholics, and the Movies*. New York: Cambridge University Press, 1994.

Braudy, Leo and Marshall Cohen, ed. *Film Theory & Criticism*. 7<sup>th</sup> Edition. New York: Oxford University Press, 2009.

Corrigan, Timothy. *A Short Guide to Writing About Film*. 5<sup>th</sup> Edition. New York: Pearson Longman, 2004.

Dixon, Wheeler Winston, ed. *American Cinema of the 1940's*. London: Rutgers University Press, 2006.

Field, Sid. *The Screenwriter's Workbook*. New York: Dell Publishing, 1984.

Hark, Ina Rae, ed. *American Cinema of the 1930's*. London: Rutgers University Press, 2007.

Monaco, James. *How to Read A Film- Movies, Media and Beyond*. 4<sup>th</sup> Edition. New York: Oxford University Press, 2009.

Pomerance, Murray, ed. *American Cinema of the 1950's*. London: Rutgers University Press, 2005.

Wexman, Virginia W. *A History of Film*. 7<sup>th</sup> Edition. New York: Allyn & Bacon, 2010.