



Module Guide

American Cinema:
Hollywood and
Independents

AME_5_AHI

BA (Hons.) Film Studies

LEVEL FIVE

**FACULTY OF ARTS AND
HUMAN SCIENCES
2011/12 Semester Two**

become what you want to be

BA Honours Film Studies Degree

Level 5
Semester Two 2011/12

American Cinema: Hollywood and Independents

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Module Title:	American Cinema: Hollywood and Independents
Module Level:	5
Reference Number:	AME_5_AHI
Credit Value:	20
Student Study Hours:	200 hours
Class Contact Hours:	48 hours
Private Study Hours:	152 hours
Pre-requisites:	Level 4 Modules
Co-requisites:	None
Excluded Combinations:	None
Module Co-ordinator:	Dr. Caitriona Beaumont, Room B243, Tel: 0207 815 5766, Email: beaumoca@lsbu.ac.uk Office Hours: Tuesdays 11am-12noon & Fridays 11.30am–12.30pm or by appointment
Parent Faculty	Faculty of Arts and Human Sciences
Subject Area:	Film Studies
Summary of Assessment Method:	One essay for 50% of the total mark and one two-hour unseen exam for 50% of the total mark

1. SHORT DESCRIPTION

The aim of this Module is to introduce students to the history and development of Hollywood Cinema. The Module will allow students to extend their knowledge and understanding of the growth of the film industry and their interpretation of image and meaning in film gained at Level 4. This Module will focus on all aspects of Hollywood Cinema including production, distribution, exhibition and audiences. It will go on to explore the relationship between Hollywood and Independent American Cinema and explore the latter in terms of an alternative representational mode to Hollywood. Students will also be given the opportunity to view a wide range of Hollywood and Independent films and to critically evaluate such films in relation to the major themes of the Module.

2. AIMS OF THE MODULE:

1. To examine the history and development of all aspects of Hollywood and American Independent Cinema including production, distribution, exhibition and audiences.
2. To focus on the 'golden age' of the Hollywood studio system from the 1930s to the 1950s and the post-studio period from the 1960s.
3. To consider the comparative modes of representation of gender and ethnicity in Hollywood and Independent films
4. To introduce students to the concept and range of genres in American Cinema and in relation to Independent Cinema.
5. To analyse the global impact of Hollywood, soft power and cultural imperialism.

6. To allow students to build on knowledge gained in Level 5 about the impact of Hollywood on the film industry and the alternative modes of representation in Independent Cinema.

3. LEARNING OUTCOMES:

On successful completion of this Module students will be able to:

Knowledge and Understanding:

- Understand the cultural and critical contexts relevant to Hollywood and American Independent Cinema
- Demonstrate an in-depth knowledge of aspects of the history and development of Hollywood and US Independent Cinema from the 1930s to the present
- Explain genre innovations and technological developments
- Recognize the issues surrounding representations of gender and minorities in American film
- Analyse a range of Hollywood and Independent Cinema

Intellectual Skills:

- grasp the methods that structure historical inquiry into film
- understand and evaluate ideas and arguments using Module material
- connect knowledge to elements of other Modules to build a comprehensive understanding of film

Practical Skills:

- use equipment for the analysis of film and audio-visual material
- locate and access advanced research material in libraries and on-line resources
- conform to academic standards in presentation of written work
- utilize Blackboard VLE to support learning and access Module material

Transferable Skills:

- exhibit good written and oral communication skills
- apply effective time management skills
- work to deadlines

4. EMPLOYABILITY:

On successful completion of this Module, students should have developed key employability skills to facilitate access to job markets in Media and Creative Industries, Teaching, Marketing and Administration, Journalism and related fields. Specific skills attained build upon those achieved at Level 4 and would include greater independence, adaptability, self-reliance and management of learning. These skills provide individuals with a competitive advantage in the job market.

5. INTRODUCTION TO STUDYING THE MODULE

Overview of Types of Classes

Students will normally have a four-hour teaching session each week comprising of lectures, workshops, seminars and film screenings. Seminars will include group work with students given the opportunity to discuss key concepts and ask questions during the seminar period. Lectures and seminars will include audio-visual material where appropriate.

Importance of Student Self-Managed Learning Time

Please note that ALL STUDENTS are expected to read AT LEAST TWO of the specific reading texts listed below for each seminar meeting AS WELL as viewing films listed in the filmography for each seminar topic. Active and informed participation in seminar discussions is vital for the success of this Module. Please come to the class prepared and willing to participate. Learning materials and assessment details will be available on Blackboard VLE.

6. ASSESSMENT

6a Assessment Method

This Module is assessed by a combination of coursework and examination comprising of:

1. One coursework essay (1,500 words max) for 50 per cent of the total mark. This essay requires students to provide an overview of a particular period in American Cinema history making reference to themes including the social and economic context of the time, the structure of the industry, the mode of production, technological development, audiences and output and the development of Independent American Cinema. Students are required to refer in some detail to at least THREE American films produced during the period selected in their essay, linking the themes and style of the films chosen to the period in which the films were produced. (For full details and guidance see Appendix One).
2. One two hour unseen examination, **TWO** questions to be answered for 50 per cent of the total mark. The question answered in Section A of the exam paper must be different to the topic chosen for the coursework essay. Any student selecting the same time period as the essay for their exam question will be awarded a zero grade for that answer.

PLEASE ENSURE THAT YOU SUBMIT TWO COPIES OF COURSEWORK FOR ASSESSMENT IN ORDER TO RECEIVE FULL COMMENTS AND FEEDBACK

The pass mark is 40 per cent for the Module as a whole, with a requirement that at least 30 per cent is achieved in each part of the assessment.

THE COURSEWORK DEADLINE IS WEEK 8: TUESDAY 20 MARCH 2012

6b)

Film studies guidance on written assignments and grading criteria

The following guidance is offered to help you understand what we are looking for in your submissions of written coursework (extract analyses, essays, etc.).

What your marker is looking for in your written coursework

G O O D	B A D
1. Essay content	
Topic addressed directly	Inclusion of irrelevant material
Key issues identified and stressed	Important points not stressed
Main factual material included	Important factual material omitted
Argument/material coherently presented	Argument/material does not come across clearly
Argument well supported by evidence (e.g. examples from film text)	Too little evidence provided
Concepts/theories mastered	Errors in interpreting concepts/theories
Critical appraisal of theories and material	Inadequate evaluation of theories and material
Effective use of own perceptions	Too subservient to secondary sources
Wide range of sources used productively	Too few sources used
Effective use of quotations	Inappropriate quotation
2. Essay technique	
Effective introduction	Introduction lacking or ineffective
Effective paragraphing	No clear principle of paragraphing
Good transition/linking between paragraphs	Transitions lacking or ineffective
Arguments expressed clearly	Insufficient clarity of expression
Clear sentence structure (grammar)	Unclear sentence structure
Correct spelling and punctuation	Poor spelling/punctuation, interrupting flow of sentences
Well managed reference to sources	Little or no reference to sources
All material clearly linked to line of	Material left hanging in mid-air –

argument	unanchored, unmediated
Frequent drawing of conclusions	Lack of conclusions – what is your point?
Effective final paragraph/conclusion	Final conclusion lacking or ineffective

Submission of coursework

All coursework is normally to be handed-in in hard-copy to the Faculty Office (B266) by the deadline date. You will be given a receipt for the work and are advised to keep this safe in the rare case that your paper is lost or misplaced. Tutors cannot accept e-versions of coursework.

For Level 5 and Level 6 work: you must hand in two copies of your assignment if you want to receive back the marked copy. This will enable you to benefit from the marker's comments made on your script.

Presentation

Remember that you are marked not only on content but on presentation too.

- Write out the question you are answering at the beginning of your paper
- **Header** (top of each page): student number (obligatory) and student name (voluntary)
- **Footer** (bottom of each page): page number
- **Word count**: either at the beginning or end of the essay

BODY TEXT

- **Line spacing**: 1.5
- **Font point size**: 11 or 12
- **Left and right margins**: leave enough space for marker's comments, typically 2.5cm (1 inch)
- **Paragraphs**: only hit the return button when you intend to start a new paragraph (paragraphs of just one or two sentences are not viable). Separate paragraphs with an extra line space. There is no need to indent new paragraphs. Think of paragraphs as the basic structuring tool for your essay. You should aim to introduce and develop new topics in a new paragraph, but there should also be a logical 'flow' from one paragraph to the next. Careless use of paragraphs usually indicates careless structuring of material.
- **References**: all quotes must be provided with a full reference, including page numbers, to indicate the source where you obtained it. The easiest way to reference your quotes is in parenthesis in the body of your text, e.g. "Neo-realism therefore invented a new type of image, which Bazin suggested calling 'fact-image'" (Deleuze [1989], p.1). The full details of this reference would then be included in your Bibliography at the end of the essay (see Bibliography below). N.B. If you make a statement of fact in your essay, e.g. "Bollywood produces over 900 films a year", then you must also give a reference (as above) to show where you obtained this information.

- **Bibliography:** at the end of your essay list all the books, articles and websites you have consulted in producing your essay. Remember that the internet is not always a reliable source of information and published books and articles should be given preference. A bibliography containing only internet sources is normally not acceptable and will result in lower marks. Omitting a bibliography will also result in the loss of marks. Layout should be in alphabetical order of author surname in the ‘Harvard’ style. E.g.

Ansell-Pearson, Keith (2002) Philosophy and the adventure of the virtual: Bergson and the time of life. London: Routledge.

Antonioni, Michelangelo (1996) The architecture of vision: writings and interviews on cinema Edited by Carlo di Carlo and Giorgio Tinazzi. American edition edited by Marga Cottino-Jones. New York: Marsilio Publishers.

Beckmann, John (ed) (1998) The virtual dimension: architecture, representation and crash culture. New York: Princeton Architectural Press.

Bogue, Ronald (2003) Deleuze on cinema. New York and London: Routledge.

Bolter, Jay David and Grusin, Richard (1998) Remediation: understanding new media. Massachusetts: MIT Press.

Deleuze, Gilles (1989) Cinema 2: The Time Image. Translated by Hugh Tomlinson and Robert Galeta. London: The Athlone Press

TIP: write your bibliography ongoing, as you are doing your reading and research, so you don't have to spend time collating the information when you have finished your essay.

- For further advice consult the following **referencing helpsheet**:
<http://www.lisa.lsbu.ac.uk/helpsheets/hs30.pdf>

Content

- **Sources:** if you make a factual claim (e.g. “Bollywood produces over 900 films a year”) you must provide the source of your information with a proper reference. If you are using someone else’s argument or point (even in your own words), you must again reference your source (see helpsheet above for advice on referencing).
- **Film titles:** underline or italicise all film titles. You should also provide the director’s name and year of production, but only the first time you mention a film e.g. *Casablanca* (Michael Curtis, 1942). In subsequent mentions of the same film there is no need to replicate this information.
- **Plagiarism:** the unacknowledged taking of someone else’s writing (from books, the internet, or anywhere else) and passing it off as your own will not

be tolerated. It is usually easy to detect and if discovered will incur severe penalties. For advice see the following helpsheet:

<http://www.lisa.lsbu.ac.uk/helpsheets/hs4.pdf>

Essay writing tips

The following url is a useful website containing general advice on essay writing:

<http://www.writing.utoronto.ca/advice/general/general-advice>

Grading Criteria

Marking Criteria

At all levels, five areas of assessment objective can be recognised:

1. Knowledge of the topic - ideas, concepts and institutions
2. Analysis of issues and an awareness of different viewpoints
3. Evaluation of competing explanations or theories applied to a problem
4. Ability to identify relevant sources of evidence, both empirical and theoretical, and to use these to produce an informative referencing system
5. Skill in the presentation of an answer with accuracy, clarity and coherence.

With these objectives in mind, the following model marking scheme should apply:

Fail	0-30%	Badly misunderstands the question; contains factual errors; none of basic objectives are achieved
	30-35%	Some knowledge of topic and examples, but objectives 2-5 not met
	35-39%	Exhibits some knowledge of topic, but essentially descriptive; cannot identify alternative viewpoints; objective 1 is present but 2-5 poorly met
Third	40-49%	Demonstrates limited basic knowledge of the topic, but essentially descriptive; displays an attempt at evaluation of material, but low on clarity and coherence; limited achievement of objectives 1,2,3,4,; low on objective 5
2:ii	50-59%	Exhibits good knowledge of the topic; can distinguish different approaches or viewpoints, and some ability of evaluation is present, but may to some extent lack clarity and coherence; reasonable attempt at referencing; very good on objective 1, weaker on 2-5
2:i	60-69%	Very good knowledge of basic ideas, concepts and institutions with good analysis of issues and evaluation; good uses of sources and references; meets objectives 1,2,4,5, weaker on 3
First	70-79%	Excellent knowledge of the topic, with high level analysis of a balanced nature. Strong on critical evaluation, clarity, coherence. All assessment objectives covered
	80% +	Same as the range 70-79% but adds a deeper understanding and evaluation of the issues and can "impose oneself on the subject"

Plagiarism

Plagiarism is the act of taking the words or ideas of others and passing them off as your own. In many cases plagiarism takes the form of copying from books and articles without full and accurate acknowledgement of sources. This can happen unintentionally when you use notes taken from a book/journal article and put them directly into your essay without properly attributing the source. **Whether intentional or not, plagiarism is not acceptable in any circumstances.** It is regarded as a form of cheating and there are strict University regulations to deal with it if it is discovered. You will find a summary of the University regulations & procedures governing plagiarism in your Student Handbook. You must read this carefully.

It is vital when taking notes in researching your topic to:

- (1) Note the FULL reference of the book/article you are researching.
- (2) Keep a precise note of the page numbers of any quoted material (for example in the margins of your notes)
- (3) Use precise double quote marks at the beginning & end of any quotes in your notes and check that any quotes/material used in your essay is accurately and carefully attributed

Guidelines for Website Referencing

There is no standard format for citing internet resources within academia and different publishers, academic journals and universities have their own styles. Please find below the recommended format for website referencing for this Module.

The term **Online** in brackets indicates the medium consulted, and should be used for all internet sources.

The **Accessed date** is the date on which you viewed or downloaded the document. This allows for any subsequent changes to the document. Remember that pages are constantly erased from the web and there is no guarantee that you will ever find that page again.

1. Individual Works: For example

Trangmar, K, (1999), Y2K: the cost effective solution to tackling the Millennium Bug (Online). Harlend Computer Services.
<http://www.cix.co.uk/-harlend/y> (Accessed 26 June 2008).

2. Electronic Journals: For example

Cumper, P. and Rodgers, M.E. (1997), Equality for All? Higher Education and the Disability Discrimination Act 1995 Web Journal of Current Legal Issues (Online). 1997, 3. Available from: <http://www.ncl.ac.uk/-nlawwww/1997/issue3/cumper3.html> (Accessed 30 June 1997).

When using the Harvard Reference System it is acceptable to list the author and date of the work along with its (Online) status and the (date accessed) for a text reference. In your bibliography you are required to provide the full reference in line with the examples provided above.

For example:

Harvard Reference in the body of the text: (Trangmar: (1999) (Online) (Accessed 26 June 2008))

Bibliography Reference: Trangmar, K, (1999), Y2K: the cost effective solution to tackling the Millennium Bug (Online). Harlend Computer Services. <http://www.cix.co.uk/-harlend/y> (Accessed 26 June 2008).

Learner Support Material

You will need to use both printed and electronic sources. As well as the recommended readings and references later in this guide, you should use the Web site LISA <http://www.lisa.lsbu.ac.uk>
 Our Learning and Information Services have created this site as your starting point for information searching. Use it to find books and other printed materials held in the Library, in other libraries, and to access recommended

Web sites, electronic abstracting services and full text journal articles. You can also use it to renew your books.

LISA can be used by anyone anywhere, but access to its premium databases and full text article services is restricted to SBU campuses and members of the University at home who apply for off-campus access. Details for off-campus access are on Help Sheet 3 Off-Campus (Remote) Access on LISA at <http://www.lisa.lsbu.ac.uk/helpsheets/index.html>

For help with using books, journals and electronic materials use the Information Support Centre (ISC) on Level 3 East in the Perry Library (ext.6627) or Help Desks in the other Libraries. The ISC contains reference and statistics collections and over 15 PCs dedicated to information searching. Staff will guide you to the most appropriate sources.

You can also use our Information Quest package <http://www.lisa.lsbu.ac.uk/quest> to learn how to search for materials for assignments.

THE BLACKBOARD SITE FOR THIS MODULE WILL LINK YOU TO RELVANT WEBSITES VIA THE EXTERNAL LINKS PAGE. THE SITE WILL ALSO BE UPDATED WITH NEWSPAPER ARTICLES, REPORTS ETC AS THEY ARE PUBLISHED SO BE SURE TO VISIT THIS SITE AT LEAST ONCE A WEEK. THE SITE WILL BE UPDATED WEEKLY WITH THE POWER POINT SLIDESHOWS FOR EACH LECTURE AVAILABLE ON THE DOCUMENTS PAGE OF THE SITE.

7. RECOMMENDED READING

MODULE TEXTBOOKS (recommended for purchase)

Maltby, R., Hollywood Cinema (2nd edition, 2003).
Tzioumakis, Yannis, American Independent Cinema (2006).

CORE READING: (books you must read in order to complete the Module)

Allen, M., Contemporary US Cinema (2003).
Altman, R., Film Genre (1999)
Andrew, G., Stranger than Paradise: Maverick Film-Makers in Recent American Cinema (1998).
Balio, T., The American Film Industry (1985)
Belton, J., American Cinema/American Culture (1994).
Benshoff, H. & Griffin, S, American on Film: representing race, class, gender and sexuality at the movies (2004).

- Biskind, P., Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film (2005).
- Bordwell, D., Staiger, J. & Thompson, K., The Classical Hollywood Cinema: film style and mode of production to 1960 (1988).
- Buscombe, E. & Pearson R (eds), Back in the Saddle Again: new essays on the Western (1998)
- Casper, D., Postwar Hollywood 1946-1962 (2007).
- Chopra-Grant, M., Hollywood Genres and Postwar America (2006)
- Cook, P., The Cinema Book (1985).
- Diawara, M., Black American Cinema (1993).
- Friedman, L.D (ed), Unspeakable Images: ethnicity and the American Cinema (c1991).
- Gomery, D., The Hollywood Studio System (1985).
- Harris, M. Scenes from a Revolution: The Birth of the New Hollywood (2008).
- Hill, J. & Cook, P., The Oxford Guide to Film Studies (1998).
- Hill, J & Church Gibson, P. (eds), American Cinema and Hollywood: critical approaches (2000).
- Hillier, J. (ed), American Independent Cinema: A Sight and Sound Reader (2001).
- Hillier, J., The New Hollywood (1994).
- Holmlund, C & Wyatt, J. (eds), Contemporary American Independent Film: From the Margins to the Mainstream (2005).
- Jewell, R., The Golden Age of Cinema: Hollywood 1929-1945 (2007).
- Kerr, P., The Hollywood Film Industry: a reader (1986).
- King, G., American Independent Cinema (2005).
- Knight, A. & Elisofon E., The Hollywood Style (1969).
- Langford, B., Post-Classical Hollywood: Film Industry, Style and Ideology Since 1945 (2010).
- Levy, E., Cinema of Outsiders: The Rise of American Independent Film (1999).
- Lyons, D., Independent Visions: A Critical Introduction to Recent Independent American Film (1994).
- McDonald, P. & J. Wasko, The Contemporary Hollywood Film Industry (2007).
- McGee, B., From Shane to Kill Bill: Rethinking the Western (2006).
- Maltby, R. & M. Stokes, Hollywood spectatorship: changing perceptions of cinema audiences (2000).
- Maltby, R. & Craven I., Hollywood Cinema: An Introduction (1995).
- Merritt, G., Celluloid Mavericks: A history of American Independent Film (2000).
- May, L., The Big Tomorrow: Hollywood and the Politics of American Identity (2000).
- Neale, S., Genre and Hollywood (2000).
- Neale, S (ed), Genre and Contemporary Hollywood (2002).
- Neale, S. & Murray Smith (eds), Contemporary Hollywood Cinema (1998).
- Nowell-Smith, G. (ed), The Oxford History of World Cinema (1996).
- Pierson, J., Spike Mike Slackers and Dykes: a guided tour across a decade of Independent American Cinema (1995).
- Reid, M., Redefining Black Film (1993).
- Rosen, D. & Hamilton, P., Off-Hollywood: the Making and Marketing of Independent Films (1990).

- Schatz, T., Hollywood genres: formulas, filmmaking and the studio system (1981).
- Shindler, C., Hollywood in Crisis: cinema and American Society, 1929-1939 (1996).
- Siegel, S. & Siegel, B., The Encyclopedia of Hollywood (2nd edition, 2004)
- Tasker, Y., Working Girls: Gender and Sexuality in Popular Cinema (1998)
- Thompson, K., and Bordwell, D., Film History: An Introduction (1994).
- Thompson, K., Storytelling in the New Hollywood: Understanding Classical Narrative Technique (1999).
- Thomson, D., The Whole Equation: A History of Hollywood (2005)
- Wiley-Blackwell History of American Film Volume I-IV (edited by Cynthia Lucia, Roy Grundmann and Art Simon) (Dec 2011)
- Wills, S., High Contrast: Race and Gender in Contemporary Hollywood (1997)

BACKGROUND READING: (books which are useful for coursework and seminar discussion)

- Aberdeen, J. A., Hollywood Renegades: The Society of Independent Motion Picture Producers (2000).
- Austin, T., Hollywood, Hype and Audiences (2002)
- Balio, T., Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939 (1995).
- Baxter, J., Hollywood in the sixties (1972).
- Baxter, J., Hollywood in the Thirties (1968).
- Berry, S., Screen Style: Fashion and Femininity in 1930s Hollywood (2000)
- Balio, T., Hollywood in the age of Television (1990).
- BBC, The Hollywood Machine: The Battle of the Blockbusters (2002).
- Bingham, D., Acting Male: Masculinities in the Films of James Stuart, Jack Nicholson and Clint Eastwood (1994)
- Biskind, P., Easy Riders, Raging Bulls (1998)
- Bogle, D., Toms, coons, mulattos, mammas and bucks: an interpretive history of blacks in American films (3rd edition, 1994)
- Buscombe, E. (ed), The BFI Companion to the Western (1993)
- Cameron, I. & Pye, D. (eds), The Movie Book of the Western (1996)
- Byars, J., All that Hollywood Allows: Re-reading Gender in 1950s Melodrama (1991)
- Carney, R., The Films of John Cassavetes: Pragmatism, Modernism and the Movies (1994).
- Cohen, S & Hark, I. (eds), Screening the male: exploring masculinities in Hollywood cinema (1993).
- Cook, D., Lost illusions: American Cinema in the Shadow of Watergate and Vietnam 1970-1979 (2002).
- Davis, R.L., Celluloid Mirrors: Hollywood and American Society since 1945 (1997).
- Denzin, N., Reading Race: Hollywood and the cinema of racial violence (2001).
- Dyer, R., Stars (2nd edition, 1998)
- Dyer, R., Heavenly Bodies: Film Stars and Society (1987).

- Feuer, J. The Hollywood Musical (1993).
- Fraser, G., The Hollywood history of the World (1996).
- Friedman, L.D, American Cinema in the 1970s: themes and variations (2007)
- Gledhill, C. (ed), Stardom: Industry of Desire (1991)
- Grant, B., Film Genre Reader II (1995).
- Guerrero, E., Framing Blackness: The African American Image in film (1993)
- Hardy, P. (ed), The BFI Companion to Crime (1997).
- Holmlund, C., 'Crusin' for a bruisin': Hollywood's Deadly (Lesbian) Dolls', Cinema Journal, 34.1, 1994
- hooks, b., Reel to Real: Race, Sex and Class at the Movies (1996)
- Jacobs, D., Hollywood Renaissance: The New Generation of Filmmakers and Their Work (1980).
- Kaplan, C., 'Dirty Harriet/Blue Steel: Feminist Theory goes to Hollywood', Discourse, 16.1, 1993
- Kent, N., Naked Hollywood: Money, Power and the Movies (1991).
- King, G., New Hollywood Cinema: an introduction (2001).
- Maltby, R. & Stokes, M., (eds), Identifying Hollywood's Audiences: Cultural Identity and the Movies (1999)
- Mast, G. & Kawin, B., A Short History of the Movies ((2000)
- May, L., "The Big Tomorrow": Hollywood and the Politics of the American Way (2000).
- Medved, M., Hollywood Vs America: Popular Culture and the War on Traditional Values (1992).
- Miller, T. et al, Global Hollywood (2001)
- Moretti, F. 'Planet Hollywood', New Left Review, no. 9, May/June 2001.
- Munby, J., Public enemies, Public heroes: Screening the Gangster from Little Caesar to Touch of Evil (1999).
- Neale, S & Smith, M. (eds), Contemporary Hollywood Cinema (1998)
- Nowell-Smith, G. & Steven, R., Hollywood and Europe: economics, culture and national identity 1945-1995 (1998).
- Pym, J., Time Out Film Guide (15th edition, 2007)
- Rosenblum, J., Movie Wars: How Hollywood and the media conspire to limit what films we can see (2002).
- Schatz, T., Boom and Bust: American Cinema in the 1940s (1999).
- Segrave, K., Movies at Home: How Hollywood Came to Television (1999).
- Siegel, S. & Siegel, B., The encyclopedia of Hollywood (1990).
- Slotkin, R. Gunfighter Nation: The Myth of the Frontier in Twentieth Century America (1992)
- Staiger, J., Interpreting films: studies in the historical reception of American Cinema (c1992).
- Tasker, Y., Spectacular Bodies: Gender, Genre and the Action Cinema (1993)
- Time Out Guides Ltd, Time Out Film Guide 2010 (2009)
- Torrence, B.T., Hollywood: the first hundred years (1982).
- Wasko, J., Hollywood in the Information Age (1994)
- Wyatt, J., High Concept: Movies and Marketing in Hollywood (1994).
- Universal, American Cinema Vol. 1-5 (1996).

JOURNALS

There are a number of journals available in the Perry and other libraries in print and electronic form which you should consult for this Module. They include: Sight and Sound, Cinema Journal, Quarterly Review of Film Studies, Film Review, Empire, Screen, American Cinematographer and Film Comment. You are expected to consult these journals on a regular basis and refer to relevant articles in coursework and seminar discussion.

The Guardian Newspaper Friday Supplement *Film and Music* has many interesting articles and features on American Cinema.

MUTIMEDIA RESOURCES

Please ensure you visit the blackboard site for this Module at least once a week for updates and information relating to the Module.

A wide range of resources are now available to you on the internet. When researching a particular topic it is useful to use a search engine such as www.google.com to locate websites relating to that topic. For journal articles and abstracts the best starting point is the University's Learning and Information Services (LISA) website www.lisa.lsbu.ac.uk. From the LISA website you can access Electronic Journals and Newspapers by following the instructions on screen.

There are also a number of databases and websites of particular interest for students taking this Module (links to these websites are available via the external links page on the blackboard site for this Module):

The British Film Institute www.bfi.org.uk
(this site includes a film links gateway, Facts on film and access to the bfi national library)

Internet Movie Database www.IMDb.com
(this site is an excellent resource for accessing a wide range of information about the movies including a title search to individual films)

FilmFour www.channel4.com/film
(this site includes an A-Z of film reviews archive, current film reviews and interviews with major Hollywood players)

PLEASE NOTE that the recommended reading listed above is only a guide and not a definitive list. You are encouraged and expected to use additional material, books, journals, magazines, newspapers, CD ROMs and online resources access to which is made available in the Perry Library and LRC.

Note: Wikipedia is not an academic source and should not be used as a source for essays etc.

8. FILMOGRAPHY

Below are listed *a sample* of films relevant to each lecture and seminar topic. You are expected to view as many of these films as possible during the course of the Module.

WEEK 1 (the Golden Age of Hollywood 1929-45 and Independent Cinema in the studio years)

The Jazz Singer (Alan Crosland, 1927)
 King Kong (Merian C. Cooper & Ernest B. Schoedsack, 1933)
 Bringing Up Baby (Howard Hawks, 1938)
 The Philadelphia Story (George Cukor, 1940)
 Citizen Kane (Orsen Welles, 1941)
 Casablanca (Michael Curtiz, 1942)

WEEK 2 (the star system 1930-1950s)

A Star is Born (William A. Wellman, 1937)
 Gone with the Wind (Victor Fleming, 1939)
 To Have and Have Not (Howard Hawks, 1944)
 Some Like it Hot (Billy Wilder, 1959)
 Cat on a Hot Tin Roof (Richard Brooks, 1958)
 North by Northwest (Alfred Hitchcock, 1959)

WEEK 3 (the decline of the studio system in the 1950s and 1960s: the rise of Independent Cinema)

All I Desire (Douglas Sirk, 1953)
 Rebel Without a Cause (Nicolas Ray, 1955)
 Night of the Hunter (Charles Laughton, 1955)
 Shadows (John Cassavetes, 1959)
 Psycho (Alfred Hitchcock, 1960)
 Dr. Strangelove or How I Learned to Stop Worrying and Love the Bomb (Stanley Kubrick, 1964)
 Goldfinger (Guy Hamilton, 1964)

WEEK 4 (Hollywood Renaissance and new Hollywood 1967s-1980s)

2001: A Space Odyssey (Stanley Kubrick, 1968)
 Easy Rider (Dennis Hopper, 1969)
 Midnight Cowboy (John Schlesinger, 1969)
 Klute (Alan J. Pakula, 1971)
 The Last Picture Show (Peter Bogdanovich, 1971)
 Chinatown (Roman Polanski, 1974)
 Jaws (Steven Spielberg, 1975)
 Taxi Driver (Martin Scorsese, 1976)
 Saturday Night Fever (John Badham, 1977)
 Star Wars (George Lucas, 1977)
 Close Encounters of the Third Kind (Steven Spielberg, 1977)
 Apocalypse Now (Francis Ford Coppola, 1979)
 Alien (Ridley Scott, 1979)
 American Gigolo (Paul Schrader, 1980)

WEEK 5/WEEK 6 (Independent American Cinema 1970s-1990s)

A Woman Under Influence (John Cassavetes, 1974)
 The Killing of A Chinese Bookie (John Cassavetes, 1976)
 Return of the Secaucus Seven (John Sayles, 1980)
 Stranger than Paradise (Jim Jarmusch, 1984)
 Down By Law (Jim Jarmusch, 1986)
 sex, lies and videotape (Steven Soderbergh, 1989)
 Slacker (Richard Linklater, 1991)
 Reservoir Dogs (Quentin Tarantino, 1992)
 Clerks (Kevin Smith, 1994)
 Dead Man (Jim Jarmusch, 1995)
 Welcome to the Dollhouse (Todd Solondz, 1996)
 Rushmore (Wes Anderson, 1998)
 The Blair Witch Project (Sanchez and Myrick, 1999)

WEEK 7 (musicals)

The Wizard of Oz (Victor Fleming, 1939)
 Easter Parade (Charles Walters, 1948)
 Annie Get Your Gun (George Sidney, 1950)
 Singin' in the Rain (Gene Kelly and Stanley Donen, 1952)
 A Star is Born (George Cukor, 1954)
 West Side Story (Robert Wise, 1961)
 Grease (Randal Kleiser, 1978)
 Evita (Alan Parker, 1996)
 Moulin Rouge! (Baz Luhrmann, 2001)
 Chicago (Rob Marshall, 2002)

WEEK 8 (gangsters and crime)

Scarface (Howard Hawks, 1932)
 Key Largo (John Huston, 1948)
 Bonnie and Clyde (Arthur Penn, 1967)
 The Godfather (Francis Ford Coppola, 1971)
 Mean Streets (Martin Scorsese, 1973)
 Scarface (Brian De Palma, 1983)
 Goodfellas (Martin Scorsese, 1990)
 Gangs of New York (Martin Scorsese, 2002)
 The Departed (Martin Scorsese, 2006)

WEEK 9 (westerns)

Stagecoach (John Ford, 1939)
 Drums along the Mohawk (John Ford, 1939)
 Duel in the Sun (King Vidor, 1946)
 Red River (Howard Hawks, 1948)
 Shane (George Stevens, 1953)
 High Noon (Fred Zinnemann, 1952)
 The Searchers (John Ford, 1956)
 The Magnificent Seven (John Sturges, 1960)
 Hud (Martin Ritt, 1963)
 The Good, the Bad and the Ugly (Sergio Leone, 1967)
 The Wild Bunch (Sam Peckinpah, 1969)

McCabe and Mrs Miller (Robert Altman, 1971)
 High Plains Drifter (Clint Eastwood, 1973)
 Unforgiven (Clint Eastwood, 1992)
 Last of the Mohicans (1992, Michael Mann)
 Dead Man (Jim Jarmusch, 1995)
 Brokeback Mountain (Ang Lee, 2005)
 The New World (Terrence Malick, 2005)
 The Assassination of Jesse James by the Coward Robert Ford (Andrew Dominik, 2007)
 No Country for Old Men (Joel Coen, 2007)
 Meek's Cutoff (Kelly Reichardt, 2010)
 True Grit (Joel Coen, 2010)
 Meek's Cutoff (Kelly Reichardt, 2010)
 Rango (Gore Verbinski, 2011)

WEEK 10 (American Cinema and Representations of ethnicity and diversity)

In the Heat of the Night (Norman Jewison, 1967)
 Guess Who's Coming to Dinner (Stanley Kramer, 1967)
 Sweet Sweetback's Baadasssss Song (Melvin Van Peebles, 1971)
 Shaft (Gorden Parks, 1971)
 Foxy Brown (Jack Hill, 1974)
 The Color Purple (Steven Speilberg, 1986)
 She's Gotta Have It (Spike Lee, 1986)
 Mississippi Burning (Alan Parker, 1988)
 Do the Right Thing (Spike Lee, 1989)
 Jungle Fever (Spike Lee, 1991)
 Crash (Paul Haggis, 2004)
 Inside Man (Spike Lee, 2006)

WEEK 11 (Hollywood into the 21st Century)

Groundhog Day (Harold Ramis, 1993)
 Titanic (James Cameron, 1997)
 Oh Brother Where Art Thou? (Joel Coen, 2000)
 Gladiator (Ridley Scott, 2000)
 Traffic (Steven Soderbergh, 2000)
 Lord of the Rings: The Fellowship of the Ring (Peter Jackson, 2001)
 Lord of the Rings: The Return of the King (Peter Jackson, 2003)
 Shrek 2 (Andrew Adamson & Kelly Asbury, 2004)
 The Aviator (Martin Scorsese, 2004)
 King Kong (Peter Jackson, 2005)
 Brick (Rian Johnson, 2005)
 Little Miss Sunshine (Jonathan Dayton/Valerie Faris, 2006).
 The Bourne Ultimatum (Paul Greengrass, 2007).
 There Will Be Blood (Paul Thomas Anderson, 2007)
 Sugar (Anna Boden, Ryan Fleck, 2008)
 Avatar (James Cameron, 2009)
 The Hurt Locker (Kathryn Bigelow, 2009).

Toy Story 3 (Lee Ukrich, 2010)
 Winter's Bone (Debra Granik, 2010)
 The Social Network (David Fincher, 2010)
 Hugo (Martin Scorsese, 2011)
 The Artist (Michel Hazanavicius, 2011)
 Bridesmaids (Paul Feig, 2011)

9. WEEKLY TEACHING PROGRAMME: LECTURES, WORKSHOPS, SEMINARS, SCREENINGS AND RECOMMENDED READING FOR EACH SESSION

LECTURE/WORKSHOP PROGRAMME

Note: the recommended reading for each lecture/workshop is listed under the relevant seminar topic held one week after the lecture (for example Lecture 1 is discussed in the seminar for Week 2). You are advised to read AT LEAST ONE of the core texts for each topic BEFORE attending the lecture.

BLOCK 1: HISTORICAL OVERVIEWS

WEEK 1	<p>Introduction to the Concept of American Cinema: The Golden Age of Hollywood 1929-1945 and Independent Cinema in the Studio years <i>Workshop: The American Cinema Quiz</i></p>
WEEK 2	<p>The Star System and American Cinema 1930-1950s Screening: <u>Bringing Up Baby</u> (Howard Hawks, 1938) <i>Workshop: Post-Screening Analysis and Discussion</i></p>
WEEK 3	<p>The Post War Years: The Decline of the Studio System in the 1950s and 1960s: Audiences, social change and the rise of Independent Cinema <i>Workshop: Case Study: John Cassavetes and the New American Cinema</i></p>

- WEEK 4** **The Hollywood Renaissance and New Hollywood 1967-1990s**
Workshop: Essay Writing Skills
- WEEK 5** **Contemporary Independent American Cinema 1970s-1990s: Part 1**
Workshop: Essay Topics
- WEEK 6** **Contemporary Independent American Cinema 1970s-1990s: Part 2**
Screening: A Woman Under the Influence (John Cassavetes, 1974)
Workshop: Post-Screening Analysis and Discussion

BLOCK 2: THEMES AND CASE STUDIES

- WEEK 7** **American Cinema Genres: Musicals**
Screening: Singin' in the Rain (Gene Kelly/Stanley Donen, 1952).
Workshop: Post-Screening Analysis and Discussion
- WEEK 8** **American Cinema Genres: Gangsters and Crime**
Screening: Bonnie and Clyde (Arthur Penn, 1967)
Workshop: Post-Screening Analysis and Discussion
- WEEK 9** **American Cinema Genres: Westerns**
Screening: Dead Man (Jim Jarmusch, 1995)
Workshop: Post-Screening Analysis and Discussion
- WEEK 10** **American Cinema and Representations of ethnicity and diversity**
Screening: Do The Right Thing (Spike Lee, 1989)
Workshop: Post-Screening Analysis and Discussion

- WEEK 11** **American Cinema into the twenty-first century:**
Globalization, technology, soft power and the
future of Independent Cinema 1990s to 2011
*Workshop: Case Study: Hugo (Martin Scorsese),
2011) and the 3D revival*
- WEEK 12** **Course Review and Exam Preparation**

SEMINAR PROGRAMME

Please note that ALL STUDENTS are expected to read AT LEAST TWO of the specific texts listed below for each seminar topic in advance of the weekly seminar. Active and informed participation in seminar discussions is vital for the success of this Module. Please come to the class prepared to participate on both an individual and group level.

WEEK 1 (introduction)

Understanding the Module Guide and assessment requirements

WEEK 2 (American Cinema 1929-1945)

Seminar work:

Working in your groups:

- (i) Identify the key factors which led to the emergence of the Hollywood studio system in the 1930s
- (ii) discuss why the studio system was so successful
- (iii) define the meaning of 'independent cinema' in the studio era

Specific Reading:

D. Bordwell, J. Staiger & K. Thompson, The Classical Hollywood Cinema (1988). (Janet Staiger's contributions).

D. Gomery, The Hollywood Studio System (1985).

J. Hill & P. Church Gibson, American Cinema and Hollywood: critical approaches (2000), Chap. 3.

R. Jewell, The Golden Age of Cinema: Hollywood 1929-1945 (2007), Chaps. 1-3.

P. Kerr, The Hollywood Film Industry: a reader (1986),

E. Levy, Cinema of Outsiders: The Rise of American Independent Film (1999).

R. Maltby, Hollywood Cinema (2003), pp. 130-141

G. Mast & B. Kawin, A Short History of the Movies (2000), Chap. 11

K. Thompson & D. Bordwell, Film History: an introduction (1994), Chap. 10
Universal (VHS), American Cinema Vol. 4: The Studio System (1996)

Y. Tzioumakis, American Independent Cinema: An Introduction (2006), Intro & Part I.

WEEK 3 (the star system and American Cinema 1930-1950s)

Seminar Work:

Working in groups answer the following questions:

1. Define the meaning of the star system
2. With reference to three films discuss the impact of the star system on the success Hollywood films in the 1930s, 1940s and 1950s.

Specific Reading:

- D. Bordwell, J. Staiger, & K. Thompson, The Classical Hollywood Cinema (1988)
- R. Dyer, Stars (2nd edition, 1993).
- C. Gledhill, (ed), Stardom: Industry of Desire (1991)
- J. Hill & P. Church Gibson, American Cinema and Hollywood: critical approaches (2000), Chap. 9.
- R. Jewell, The Golden Age of Cinema: Hollywood 1929-1945 (2007), Chap. 7.
- A. Knight & Elisofon, E., The Hollywood Style (1969).
- R. Maltby, Hollywood Cinema (2003), pp. 141-154
- Maltby, R. & M. Stokes, Hollywood Spectatorship: changing perceptions of cinema audiences (2000).
- K. Thompson & D. Bordwell, Film History: an introduction (1994), Chap. 10
- Universal (VHS), American Cinema Vol. 1: The Hollywood Style: The Star (1996)

WEEK 4 (the post war years: the decline of the studio system in the 1950s and 1960s: audiences, social change and the rise of Independent Cinema)

Seminar Work:

In your groups:

- (i) discuss the social, cultural and economic factors explaining the decline in cinema audiences in the US in the 1960s.
- (ii) identify the links between the rise of independent cinema and the emerging 'teen' audiences in the late 1950s and 1960s

Specific Reading:

- J. Baxter, Hollywood in the sixties (1972).
- T. Balio, Hollywood in the age of Television (1990).
- Carney, R., The Films of John Cassavetes: Pragmatism, Modernism and the Movies (1994).
- D. Casper, Postwar Hollywood: 1946-1962 (2007), Chaps. 2-6.
- Merritt, G., Celluloid Mavericks: A history of American Independent Film (2000).
- G. Mast & B. Kawin, A Short History of the Movies (2000), Chap. 11
- R. Maltby, Hollywood Cinema (2003), Chap. 6.
- Schatz, T., Boom and Bust: American Cinema in the 1940s (1999).
- Segrave, K., Movies at Home: How Hollywood Came to Television (1999).
- K. Thompson & D. Bordwell, Film History: an introduction (1994), Chap. 15
- Y. Tzioumakis, American Independent Cinema: An Introduction (2006), Part II.
- Universal (VHS), American Cinema Vol.4: Film in the television age (1996)

WEEK 5 (the Hollywood Renaissance and the new Hollywood: 1967-1990s)

Seminar Work:

In your groups answer the following questions:

1. With reference to **three** films identify key features of the 'Hollywood Renaissance'.
2. What was 'new' about the 'new Hollywood'?

Specific Reading:

- J. Belton, American Cinema/American Culture (1994)
- P. Biskind, Easy Riders, Raging Bulls (1998).
- D. Casper, Postwar Hollywood: 1946-1962 (2007), Chaps. 7-9.
- D. Cook, Lost illusions: American Cinema in the Shadow of Watergate and Vietnam 1970-1979 (2002).
- L.D. Friedman, American Cinema of the 1970s: themes and variations (2007).
- M. Harris, Scenes from a Revolution: The Birth of the New Hollywood (2008).
- J. Hillier, The New Hollywood (1994).
- D. Jacobs, Hollywood Renaissance: The New Generation of Filmmakers and Their Work (1980).
- G. King, New Hollywood Cinema: an introduction (2001).
- P. McDonald & J. Wasko, The Contemporary Hollywood Film Industry (2007).
- G. Mast & B. Kawin, A Short History of the Movies (2000), Chap. 15 & 17.
- R. Maltby, Hollywood Cinema (2003), Chap. 7.
- K. Thompson & D. Bordwell, Film History: an introduction (1994), Chap. 25
- Y. Tzioumakis, American Independent Cinema: An Introduction (2006), Part III, Chap. 5.

WEEK 6 (Contemporary Independent American Cinema 1970s-1990s)**Seminar Work:**

In your groups answer the following question:

- (i) identify and discuss the similarities and differences between contemporary American Independent Cinema and earlier independent movie making. Illustrate your arguments with specific film references.

Specific Reading:

- G. Andrew, Stranger than Paradise: Maverick Film-Makers in Recent American Cinema (1998).
- P. Biskind, Down and Dirty Pictures: Miramax, Sundance and the Rise of Independent Film (2005).
- J. Hillier, (ed), American Independent Cinema: A Sight and Sound Reader (2001).
- J. Hillier, The New Hollywood (1994).
- C Holmlund & J. Wyatt (eds), Contemporary American Independent Film: From the Margins to the Mainstream (2005).
- G. King, American Independent Cinema (2005).
- E. Levy, Cinema of Outsiders: The Rise of American Independent Film (1999).
- D. Lyons, Independent Visions: A Critical Introduction to Recent Independent American Film (1994).
- G. Merritt, Celluloid Mavericks: A history of American Independent Film (2000).
- J. Pierson, Spike Mike Slackers and Dykes: a guided tour across a decade of Independent American Cinema (1995).

- M. Reid, Redefining Black Film (1993).
 D. Rosen & P. Hamilton Off-Hollywood: the Making and Marketing of Independent Films (1990).
 Y. Tzioumakis, American Independent Cinema: An Introduction (2006), Part III, Chap. 5-7.

WEEK 7 Group Work on Essay Topics

WEEK 8 (musicals)

Seminar Work:

In your groups identify three factors explaining the popularity of musicals from 1930 to the present day.

Specific Reading:

- D. Casper, Postwar Hollywood: 1946-1962 (2007), Chaps. 17.
 J. Feuer, The Hollywood Musical (1993).
 B. Grant, Film Genre Reader II (1995).
 R. Maltby, Hollywood Cinema (2003), Chap. 4.
 S. Neale, Genre and Hollywood (2000).
 T. Schatz, Hollywood Genres (1981), Chap 7.

WEEK 9 (gangsters and crime)

Seminar Work:

In groups discuss the connections between the gangster genre and the urbanisation of American society.

Specific Reading:

- D. Casper, Postwar Hollywood: 1946-1962 (2007), pp. 301-323.
 B. Grant, Film Genre Reader II (1995).
 P. Hardy (ed), The BFI Companion to Crime (1997).
 R. Maltby, Hollywood Cinema (2003), Chap. 4.
 J. Munby, Public enemies, Public heroes: Screening the Gangster from Little Caesar to Touch of Evil (1999).
 S. Neale, Genre and Hollywood (2000).
 T. Schatz, Hollywood Genres (1981), Chap 4.

WEEK 10 (the western)

Seminar Work:

In your groups identify the major themes of Westerns and link these themes with the wider social, political and economic factors shaping American culture and society.

Specific Reading:

- D. Casper, Postwar Hollywood: 1946-1962 (2007), Chap. 21.
 E. Busscombe, The BFI Companion to the Western (1993).
 E. Buscombe & R. Pearson (eds), Back in the Saddle Again (1998).
 I. Cameron & D. Pye (eds), The Movie Book of the Western (1996).

- B. Grant, Film Genre Reader II (1995).
 B. McGee, From Shane to Kill Bill: Rethinking the Western (2006).
 R. Maltby, Hollywood Cinema (2003), Chap. 4.
 S. Neale, Genre and Hollywood (2000).
 T. Schatz, Hollywood Genres (1981), Chap 3.
 R. Slotkin, Gunfighter Nation: The Myth of the Frontier in Twentieth Century America (1992).
 R. Warshow, 'Movie Chronicle: The Westerner', in G. Mast & M. Cohen (eds), Film Theory and Criticism (1985).

WEEK 11 (American cinema and representations of ethnicity and diversity)

Seminar Work:

With reference to specific films, discuss in your groups:

- (i) the changing representation of African-Americans in Hollywood films over the last seventy years
- (ii) the impact of 'blaxploitation' on mainstream Hollywood and on independent American cinema

Specific Reading:

- H. Benschhoff & S. Griffin, America on Film: representing race, class, gender and sexuality at the movies (2004).
 D. Boogle: Toms, coons, mulattos, mammas and bucks: an interpretive history of blacks in American films (1994).
 J. Byars, All that Hollywood Allows (1991).
 Diawara, M., Black American Cinema (1993).
 Friedman, L.D (ed), Unspeakable Images: ethnicity and the American Cinema (c1991).
 E. Guerrero, Framing Blackness: The African American Image in Film (1993).
 b. hooks, Reel to Real: Race, Sex and Class at the Movies (1996).
 T. Lott, 'Hollywood and independent black cinema', in S. Neale & M. Smith (eds), Contemporary Hollywood Cinema (1998).
 R. Maltby, Hollywood Cinema (2003), pp. 101-107
 M. Reid, Redefining Black Film (1993).
 S. Wills, High Contrast: Race and Gender in Contemporary Hollywood (1997).

WEEK 12 (American Cinema into the twenty first century)

Seminar Work:

In your groups answer the following questions:

- (i) Discuss the impact of globalisation on the output and content of Hollywood films
- (ii) How 'independent' is American Independent Cinema in 2011?
- (iii) Identify three key changes and three key continuities in the history of American Cinema since the 1930s.

Specific Reading:

T. Balio, 'The globalisation of Hollywood in the 1990s', in S. Neale & M. Smith (eds), Contemporary Hollywood Cinema (1998).

BBC (vhs), The Hollywood Machine: The Battle of the Blockbusters (2002).

R. L. Davis, Celluloid Mirrors: Hollywood and American Society since 1945 (1997).

C. Holmlund, & J. Wyatt, (eds), Contemporary American Independent Film: From the Margins to the Mainstream (2005).

N. Kent, Naked Hollywood: Money, Power and the Movies (1991).

P. McDonald & J. Wasko, The Contemporary Hollywood Film Industry (2007).

R. Maltby, Hollywood Cinema (2003), Chap. 7.

L. May, The Big Tomorrow: Hollywood and the Politics of American Identity (2000).

T. Miller et al, Global Hollywood (2001)

F. Moretti, 'Planet Hollywood', New Left Review, 9. May/June 2001.

J. Wasko, Hollywood in the Information Age (1994), Chaps. 9 &10.

Tzioumakis, Yannis, American Independent Cinema (2006), Part III, Chap 8

APPENDIX ONE

Guidelines for writing the coursework essay

(Suggested readings for essays are listed in the Recommended Reading List and the specific readings recommended for seminar topics. You are expected to consult *at least 5/6* sources for your essays.)

THE COURSEWORK DEADLINE IS WEEK 8: TUESDAY 22 MARCH 2011

Outline and assess the most significant developments in American Cinema in **ONE** of the time periods listed below

1. The Golden Age of Hollywood Cinema 1929-1945
2. Post War Hollywood and rise of Independent Cinema 1946-1967
3. The Hollywood Renaissance 1967-1976
4. The 'New Hollywood' 1976-1990
5. American Cinema into the twenty first century 1990s-2011

Your essay must include detailed reference to at least **THREE** American films produced during the relevant time period (see the filmography), linking the themes and style of the films chosen to the period in which the films were produced. **Each essay must be structured around THREE of the following themes:**

- (i) the social and economic context of the period
- (ii) the structure of the industry
- (iii) the mode of production
- (iv) the relationship between Hollywood and Independent Cinema
- (v) technological developments
- (vi) audiences and output

The essay must include a full bibliography in the correct format and should be no more than 1,500 words.

Please note that the time-period chosen for the coursework essay must not be the same time-period selected when choosing questions from Section A in the end of semester exam. Any student who selects the same time period for their Section A exam question will be awarded a zero mark for that question.

APPENDIX TWO

American Cinema Module Film Review Blog

This blog has been set up on the Bb site for this Module to allow all students on the Module to write short comments/reviews on American films they watch during the course of the Module. As a course blog all students can view the blog and add their own comments to a review. Please ensure that all your entries are written in a clear and academic style with no bad language!

We will take some time each week to discuss the latest contributions to the blog and it would be great if as many of you as possible provide reviews and ratings for the films that you watch between now and May.

To access the Film Review Blog just click on the 'Film Review Blog' page of the Module Bb site and follow the instructions provided.

APPENDIX THREE

Module Evaluation Report Summary 2009-2010

This Module was evaluated by 20 out of a total of 34 students at the end of the Module in May 2010. Overall the views of students were very positive. 40 per cent rated lectures very good, 50 per cent gave a rating of good and 10 per cent gave a rating of satisfactory. 45 per cent rated seminars very good, 35 per cent as good, 15 per cent as satisfactory and 5 per cent as poor. The overall quality of the Module was judged very good by 35 per cent of students, good by 50 per cent of students and satisfactory by 15 per cent of students.

Information given on blackboard was rated very good by 60 per cent of students, good by 30 per cent of students and satisfactory by 10 per cent of students. 45 per cent of students found the standard of Blackboard on this Module was satisfactory or better and used the site at least once a week.

The Module Guide was rated as extremely useful by 55 per cent of students, very useful by 30 per cent and useful by 15 per cent of students. Feedback on coursework was rated as extremely useful by 30 per cent of students, very useful by 30 per cent and useful by 30 per cent. 10 per cent of respondents found feedback not very useful.

100 per cent of students found lectures valuable, 95 per cent found seminars valuable, 90 per cent found the form of assessment valuable and 90 per cent found the usefulness of feedback valuable. 90 per cent of students found the Module guide valuable and 85 per cent found the Module co-ordinate's helpfulness valuable.

The major issues students wanted to see improved included 65 per cent who wanted to see an improvement in spaces and rooms used for this Module. 35 per cent wanted to see Projects (Assessment) improved although there are no project assessments on this Module. 25 per cent wanted to see equipment used in classrooms improved.

For the academic year 2010/11 the allocation of rooms for this Module has been improved with the same teaching room being used for lectures, seminars and workshops for all twelve weeks of teaching. Equipment in classrooms has also been updated by the University which should result in an improved service. I have updated the Module Guide and blackboard site and my intention is to ensure that students engage even more with the blackboard site and its outward links to promote independent research skills and up to date research. I am also going to pilot a 'film review blog' on the Bb site to allow students to read each other's reviews of American films they watch during the course of the Module.

Dr. Caitriona Beaumont

18 January 2011