

Film 4170
American Film History I
Fall 2006

Lecture, Mondays & Wednesdays
5:30pm to 6:45pm
204 Aderhold Learning Center
Screening Lab, Wednesdays
7pm to 8:50pm
406 Arts and Humanities

Mr. Bryan Cardinale-Powell
Room 729, One Park Place

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Office Hours: Tuesdays & Thursdays, 9:30 to 10:45 am, or by appointment

Course Description:

Throughout the 20th century, movies played an important role in the culture of the United States. This course will focus on the development of the Hollywood dream factory from turn of the century experiments in narrative and industrial organization through periods of refinement and transformation, culminating in the closure of the classical Hollywood era, sometime in the 1960s. Along the way, analytical tools like authorship, genre, ideology and social history will help shape not only our understanding of the relationship between the movie industry and American culture, but also our understanding of the movies themselves.

Required Text:

Coursepack, available for purchase at The Printshop.

Readings assigned for this course were carefully selected to complement class activities and screenings. Therefore, **reading assignments should be completed before attending class.**

Additional readings may be assigned and distributed over the term, depending on developments in the class.

Course Requirements:

Student requirements include the following:

- Attendance and Participation in classroom discussions
- Completion of two (2) exams
- Screening responses
- Research Paper

Attendance and Participation: Your attendance in class is expected and will be monitored by the use of sign-in sheets.

Exams: Both exams for the class will require students to use examples from class readings and screenings in response to essay prompts.

Screening responses: Monday classes will open with a discussion of the week's screening. To supplement this discussion, students should submit to the instructor, via email, a one to two page response to each film no later than 6 p.m. Friday following the screening.

Research Paper: Each student will complete a 7-10 page essay written on an approved topic related to the study of American film from 1900 to the 1960s. We will discuss ideas for topics in class, a first draft will be required, and students will present research findings to the class in 7-10 minute presentations at the end of the semester.

No cheating and/or academic dishonesty in any form will be tolerated in this course. Please refer to the Policy on Academic Honesty explained in the online student handbook available at http://www2.gsu.edu/%7Ewwwdos/codeofconduct_conpol.html for further details.

Grading:

Students will earn final grades based on the following formula:

- 30% Research Paper
- 30% Exam 1 (Midterm)
- 20% Exam 2 (Final)
- 10% Screening responses
- 10% Attendance/Participation

Assignment scores and calculated totals will correspond to letter grades according to the following scale:

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| 93-100 | A |
| 90-92 | A- |
| 88-89 | B+ |
| 83-87 | B |
| 80-82 | B- |
| 78-79 | C+ |
| 70-77 | C |
| 68-69 | C- |
| 60-67 | D |
| 0-59 | F |

Withdrawal Policy:

There is a new withdrawal policy for all undergraduates starting Fall 2006: All undergraduates are allowed to withdraw with a grade of "W" a maximum of six times in their entire careers at Georgia State. Students who exceed the limit will automatically receive a grade of "WF" which will count as an "F" for GPA calculations. Withdrawals taken before Fall 2006 will not count against the limit and neither will hardship withdrawals, withdrawals at other institutions or withdrawals after the midpoint. Withdrawals after the semester midpoint are automatically given a grade of "WF."

To avoid withdrawals, a student is encouraged to attend class regularly and complete every assignment on time. Students should seek the instructor via e-mail or during office hours to discuss any problems with the course. A student who does not perform well in class and/or on assignments and exams will be sent an e-mail by the instructor seeking a meeting to discuss any problem(s) the student is having with the course. The purpose of the meeting will be to remedy the problem(s) and allow the student to find ways to succeed in this course.

The department of communication's Undergraduate Studies Office will also be notified of apparent student underperformance, and an advisor will be available to provide confidential mentorship or to put you in contact with other university resources that can help you navigate this class. At any time in the semester a student can seek an appointment for an advisement session with the Undergraduate Studies Office by sending an e-mail to advise-comm@gsu.edu or by going to 835 One Park Place.

October 16th is the last day students can withdraw from this class and receive a grade of W. If you choose to withdraw from this course, please be sure to follow the Registrar's procedure to make sure your withdrawal is official before the deadline, otherwise you will receive an F for the course.

Make-up exams and grades of Incomplete (I) are reserved solely for verifiable hardships.

If you have any questions, please feel free to contact me at any time during the semester to discuss your classroom performance. **They're your grades. You earn them.**

Tentative Class Schedule

Changes may be necessary due to unforeseen circumstances

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| <p>WEEK 1 AUGUST 21</p> <p style="text-align: right;">23</p> | <p>Course introduction</p> <ul style="list-style-type: none"> • Ross, Steven. "Introduction: Why Movies Matter." <p>SCREENING: <i>Broken Blossoms</i> (Griffith, 1919).</p> |
| <p>WEEK 2 28</p> <p style="text-align: right;">30</p> | <p>What is Hollywood Cinema?</p> <ul style="list-style-type: none"> • Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." • Maltby, Richard. "Industry 1: To 1948." • Musser, Charles. "Work, Ideology, and Chaplin's Tramp." • Sloan, Kay. "From <i>The Loud Silents: Origins of the Social Problem Film.</i>" <p>SCREENING: <i>The Gold Rush</i> (Chaplin, 1925).</p> |
| <p>WEEK 3 SEPTEMBER 4</p> <p style="text-align: right;">6</p> | <p style="text-align: center;">*** NO CLASS – LABOR DAY HOLIDAY ***</p> <p>Movie stars and movie fans</p> <ul style="list-style-type: none"> • Dyer, Richard. "Stars as social phenomenon." • Maltby, Richard. "Entertainment 1." • Orgeron, Marsha. "Making <i>It</i> in Hollywood: Clara Bow, Fandom and Consumer Culture." <p>SCREENING: <i>It</i> (Badger, 1927).</p> |
| <p>WEEK 4 11</p> <p style="text-align: right;">13</p> | <p>From silents to synchronized sound</p> <ul style="list-style-type: none"> • Gomery, Douglas. "Technological Film History." <p>SCREENING: <i>Singin' in the Rain</i>, (Kelly & Donen, 1954).</p> |

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| <p>WEEK 5 18</p> | <p>Censorship and the Production Code Administration</p> <ul style="list-style-type: none"> • Maltby, Richard. "'Baby Face' or How Joe Breen Made Barbara Stanwyck Atone for Causing the Wall Street Crash." • Jacobs, Lea. "Censorship and the Fallen Woman Cycle." • Curry, Ramona. "Goin' to Town and Beyond: Mae West, Film Censorship and the Comedy of Unmarriage." • The Production Code <p>20 SCREENING: <i>She Done Him Wrong</i> (Sherman, 1933).</p> |
| <p>WEEK 6 25</p> | <p>***Research Paper Idea Roundtable***</p> <p>27 Hollywood and the Depression</p> <ul style="list-style-type: none"> • Eckert, Charles. "The Carole Lombard in Macy's Window." • May, Lary. "From <i>The Big Tomorrow: Hollywood and the Politics of the American Way.</i>" <p>*** Distribute Midterm exam essay prompts ***</p> <p>SCREENING: <i>(Mr. Smith Goes to Washington, 1939).</i></p> |
| <p>WEEK 7 OCTOBER 2</p> | <p>Genre 1 – Screwball Comedy</p> <ul style="list-style-type: none"> • Schatz, Thomas. "Film Genres and the Genre Film." • Schatz, Thomas. "The Screwball Comedy." <p>4 SCREENING: <i>His Girl Friday</i> (Hawks, 1940).</p> <p>*** Midterm Exam Due via email by midnight, October 6th ***</p> |
| <p>WEEK 8 9</p> | <p>Hollywood and World War II</p> <ul style="list-style-type: none"> • Mintz, Steven & Randy Roberts. "Part III: Wartime Hollywood." • Smith, Greg. "Blocking <i>Blockade</i>: Partisan Protest, Popular Debate and Encapsulated Texts." • May, Lary. "Making the American Consensus: The Narrative of Conversion and Subversion in World War II Films." <p>11 SCREENING: <i>Mildred Pierce</i> (Curtiz, 1945).</p> |
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| <p>WEEK 9 16 18</p> | <p align="center">*** Semester Midpoint ***</p> <p>Genre 2 – The Western</p> <ul style="list-style-type: none"> • Belton, John. “The Making of the West.” • Schatz, Thomas. “The Western.” <p>SCREENING: <i>The Man Who Shot Liberty Valance (Ford, 1962).</i></p> |
| <p>WEEK 10 23 25</p> | <p>Postwar and HUAC</p> <ul style="list-style-type: none"> • Belton, John. “Hollywood and the Cold War.” • Cogley, John. “HUAC: The Mass Hearings.” <p>SCREENING: <i>Salt of the Earth (Biberman, 1954).</i></p> |
| <p>WEEK 11 30 NOVEMBER 1</p> | <p>Authorship 1 – Hitchcock Reading TBD</p> <p>SCREENING: <i>Vertigo (Hitchcock, 1958).</i></p> |
| <p>WEEK 12 6 8</p> | <p>Authorship 2 – Welles Reading TBD</p> <p align="center">*** Research Paper Draft Due ***</p> <p>SCREENING: <i>Touch of Evil (Welles, 1958).</i></p> |
| <p>WEEK 13 13 15</p> | <p>Cultural Change and Studio disintegration Reading TBD</p> <p>SCREENING: <i>The Man with the Golden Arm (Preminger, 1955).</i></p> |
| <p>WEEK 14 20 22</p> | <p align="center">*** Informal Research Paper discussions ***</p> <p align="center">*** NO CLASS – THANKSGIVING HOLIDAY ***</p> |
| <p>WEEK 15 27 29</p> | <p>Research Presentations</p> <p>Research Presentations</p> <p>SCREENING: <i>Shadows (Cassavetes, 1957).</i></p> |

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| WEEK 16 DECEMBER 4 | Home-grown alternatives to Hollywood <ul style="list-style-type: none">• Carney, "Freedom from Styles and Styles of Freedom." <p style="text-align: center;">***Distribute Final Exam Essay Prompts*** *** Research Paper Final Draft Due ***</p> |
| 6 | Review and wrap-up |
| FINAL EXAM 11 | *** Exam Due via email by midnight *** |

Policy on Academic Honesty

Reprinted from the Georgia State University Faculty Handbook | FALL 06

As members of the academic community, students are expected to recognize and uphold standards of intellectual and academic integrity. The university assumes as a basic and minimum standard of conduct in academic matters that students be honest and that they submit for credit only the products of their own efforts. Both the ideals of scholarship and the need for fairness require that all dishonest work be rejected as a basis for academic credit. They also require that students refrain from any and all forms of dishonorable or unethical conduct related to their academic work.

The university's policy on academic honesty is published in the *Faculty Affairs Handbook* and the *On Campus: The Undergraduate Co-Curricular Affairs Handbook* and is available to all members of the university community. The policy represents a core value of the university and all members of the university community are responsible for abiding by its tenets. Lack of knowledge of this policy is not an acceptable defense to any charge of academic dishonesty. All members of the academic community -- students, faculty, and staff -- are expected to report violations of these standards of academic conduct to the appropriate authorities. The procedures for such reporting are on file in the offices of the deans of each college, the office of the dean of students, and the office of the provost.

In an effort to foster an environment of academic integrity and to prevent academic dishonesty, students are expected to discuss with faculty the expectations regarding course assignments and standards of conduct. Students are encouraged to discuss freely with faculty, academic advisors, and other members of the university community any questions pertaining to the provisions of this policy. In addition, students are encouraged to avail themselves of programs in establishing personal standards and ethics offered through the university's Counseling Center.

Definitions and Examples

The examples and definitions given below are intended to clarify the standards by which academic honesty and academically honorable conduct are to be judged. The list is merely illustrative of the kinds of infractions that may occur, and it is not intended to be exhaustive. Moreover, the definitions and examples suggest conditions under which unacceptable behavior of the indicated types normally occurs; however, there may be unusual cases that fall outside these conditions which also will be judged unacceptable by the academic community.

Plagiarism. Plagiarism is presenting another person's work as one's own. Plagiarism includes any paraphrasing or summarizing of the works of another person without acknowledgment, including the submitting of another student's work as one's own. Plagiarism frequently involves a failure to acknowledge in the text, notes, or footnotes the quotation of the paragraphs, sentences, or even a few phrases written or spoken by someone else. The submission of research or completed papers or projects by someone else is plagiarism, as is the unacknowledged use of research sources gathered by someone else when that use is specifically forbidden by the faculty member. Failure to indicate the extent and nature of one's reliance on other sources is also a form of plagiarism. Any work, in whole or in part, taken from the Internet or other computer-based resource without properly referencing the source (for example, the URL) is considered plagiarism. A complete reference is required in order that all parties may locate and view the original source. Finally, there may be forms of plagiarism that are unique to an individual discipline or course, examples of which should be provided in advance by the faculty member. The student is responsible for understanding the legitimate use of sources, the appropriate ways of acknowledging academic, scholarly or creative indebtedness, and the consequences of violating this responsibility.

Cheating on Examinations. Cheating on examinations involves giving or receiving unauthorized help before, during, or after an examination. Examples of unauthorized help include the use of notes, computer based resources, texts, or "crib sheets" during an examination (unless specifically approved by the faculty member), or sharing information with another student during an examination (unless specifically approved by the faculty member). Other examples include intentionally allowing another student to view one's own examination and collaboration before or after an examination if such collaboration is specifically forbidden by the faculty member.

Unauthorized Collaboration. Submission for academic credit of a work product, or a part thereof, represented as its being one's own effort, which has been developed in substantial collaboration with another person or source, or computer-based resource, is a violation of academic honesty. It is also a violation of academic honesty knowingly to provide such assistance. Collaborative work specifically authorized by a faculty member is allowed.

Falsification. It is a violation of academic honesty to misrepresent material or fabricate information in an academic exercise, assignment or proceeding (e.g., false or misleading citation of sources, the falsification of the results of experiments or of computer data, false or misleading information in an academic context in order to gain an unfair advantage).

Multiple Submissions. It is a violation of academic honesty to submit substantial portions of the same work for credit more than once without the explicit consent of the faculty member(s) to whom the material is submitted for additional credit. In cases in which there is a natural development of research or knowledge in a sequence of courses, use of prior work may be desirable, even required; however the student is responsible for indicating in writing, as a part of such use, that the current work submitted for credit is cumulative in nature.