

CLASSICAL HOLLYWOOD CINEMA

Film 2254F

Western University

Film Studies Fall 2019

Screening: Wednesdays 11:30 am-2:30 pm (UC-1405)

Lecture/Discussion: Thursdays 11:30 am-1:30 pm (UC-1405)

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Office Hours: Tuesdays 4:30-5:30 pm; Wednesdays 2:30-3:30 pm and by appt.

COURSE DESCRIPTION

This course surveys the central industrial, technological, aesthetic, and ideological developments in the history of classical Hollywood cinema. Given the global prominence and influence of Hollywood cinema, much of the course will be focused on the establishment of the Hollywood studio system and its many transformations over the course of the 20th century. We will begin with an analysis of the origins of the medium and its place in American culture at the turn-of-the-century. We will then examine the development of narrative cinematic standards and the rise and consolidation of the Hollywood studio system, paying close attention to genre, stardom, marketing, and popular reception from the 1920s to the 1960s. In addition to key technological developments such as the coming of sound and the emergence of widescreen cinema, we will also explore social anxieties about cinema's effects, the institution of the Production Code, and the complex relationship of Hollywood film to key social crises (The Depression, WWII, McCarthyism, Civil Rights) of the period.

Course Objectives: This course operates as an American film history course, but it also investigates the methods and ideological issues of film historical research more broadly. In addition, the course explores how film aesthetics and theory may be understood in the context of American film history and the Product and () Tj ET Q q 0.8H80.2 (n 0 0 Tm /TT3 1 Tf [(de

COURSE REQUIREMENTS and GRADING GUIDELINES

- Class Attendance and Participation [10%]

posted. The final exam is a comprehensive exam, but it will emphasize course material since the second exam. Finally, there may be periodic *unannounced* reading quizzes given at the beginning of Thursday

Week 3—Sept. 18/19—Modernity and Early American Film

Screening: Select Edison Co. Films

The Lonedale Operator (D.W. Griffith, 1911, 17 min.)

Week 7—Oct. 16/17—The MGM Musical

Screening: *Meet Me in St. Louis* (Vincente Minnelli, 1944, 108 min.)

Reading: [Lewis]: Pgs. 151-164; 187-193
& [OWL]: Dyer, “The Perfection of *Meet Me in St. Louis*”
& [OWL]: Schatz, “Hollywood: The Triumph of the Studio System”

****Film Analysis Paper Due Wednesday Oct. 16****

Section III: POSTWAR CRISES and the DECLINE of the STUDIO SYSTEM

Week 8—Oct. 23/24—Realism and the Returning Vet

Screening: *The Best Years of Our Lives* (William Wyler, 1946, 172 min.)

Reading: [Lewis]: Pgs. 164-176; 193-195
& [OWL]: Westwell, *War Cinema*, Ch-2, “World War Two on Film”
& [OWL]: Kozloff, excerpts from *The Best Years of Our Lives*

Week 9—Oct. 30/31—Disillusionment and Disorder: Film Noir

Screening: *Detour* (Edgar G. Ulmer, 1945, 67 min.)

Reading: [Lewis]: Pgs. 181-187; 207-230
& [OWL]: Sobchack, “Lounge Time”

****Exam #2 on Wednesday October 30 at the Beginning of Class****

Week 10—November 6/7—FALL TERM READING WEEK

Week 11—Nov. 13/14—Hitchcock and Homosexuality

Screening: *Rope* (Alfred Hitchcock, 1948, 80 min.)

Reading: [Lewis]: Pgs. 266-275
& [OWL]: Wood, “The Murderous Gays: Hitchcock and Homophobia”
& [OWL]: Noriega, “Something’s Missing Here!”

Week 12—Nov. 20/21—Hollywood’s Red Scare

Screening: *My Son John* (Leo McCarey, 1952, 122 min.)

Reading: [Lewis]: Pgs. 197-207; 230-237
& [OWL]: Rogin, “Kiss Me Deadly”

Week 13—Nov. 27/28—Juvenile Delinquency in Widescreen

Screening: *Rebel Without a Cause* (Nicholas Ray, 1955, 111 min.)

Reading: [Lewis]: Pgs. 239-248; 250-263; 277-282
& [OWL]: Belton, “Glorious Technicolor”
& [OWL]: Mitchell, “Jim Stark’s ‘Barbaric Yawp’”

****Marketing & Reception Analysis Due Wednesday Nov. 27****

Week 14—December 4/5—Melodrama and the Civil Rights Era

Screening: *Imitation of Life* (Douglas Sirk, 1959, 125 min.)

Reading: [OWL] Fassbinder, “Six Films by Douglas Sirk” (excerpt)
& [OWL] Fischer, “Three-Way Mirror: *Imitation of Life*”

****FINAL EXAM****

Prerequisites: Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. The decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

UWO Policy on Accommodation for Medical Illness: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments must apply to their Academic Counseling Office of their home Faculty and provide documentation. *Academic accommodation cannot be granted by the instructor or department. Official accommodation is also required for ALL missed assignments (including quizzes).*

GRADING CRITERIA

A+ (90-100):

Argument:

