ARIZONA STATE UNIVERSITY
GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.
(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE November 23, 2010

1. ACADEMIC UNIT: Film and Media Studies

2. COURSE PROPOSED: FMS 440 Los Angeles: Movies and Culture 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON:
   Name: Michael Green
   Phone: 480-727-0884
   Mail Code: 0402 E-Mail: Michael.Green@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L □
   Mathematical Studies—MA □ CS □
   Humanities, Fine Arts and Design—HU □
   Social and Behavioral Sciences—SB □
   Natural Sciences—SQ □ SG □

   Awareness Areas
   Global Awareness—G □
   Historical Awareness—H □
   Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

CROSS-LISTED COURSES: □ No □ Yes; Please identify courses: ____________________________________________

Is this an multisection course?: □ No □ Yes; Is it governed by a common syllabus? ________________________

Julie Codell
Chair/Director (Print or Type)

Date: 12/16/10

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Rationale and Objectives

Literacy is here defined broadly as communicative competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>CRITERION 1:</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report</td>
<td>See Syllabus pages 3 and 4. Assignment descriptions and computation of course grades are listed in pages 2-5 of the syllabus.</td>
</tr>
</tbody>
</table>

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

<table>
<thead>
<tr>
<th>CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>See syllabus pages 1-4.</td>
</tr>
</tbody>
</table>

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

<table>
<thead>
<tr>
<th>CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>See syllabus pages 3 and 4.</td>
</tr>
</tbody>
</table>

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
## ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed</em></td>
</tr>
<tr>
<td>☒</td>
<td></td>
<td>See Syllabus pages 3, 4, 6, and 8. Critical Review #1 is due 3/8 so that students can build on their work and instructor comments for revision in Paper #2.</td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-4".
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>FMS</td>
<td>440</td>
<td>Los Angeles: Movies and Culture</td>
<td>L</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Criterion 1</td>
<td>Critical Review #1 and Critical Review #2. Also, essay questions on Final Exam.</td>
<td>See pages 3-4 in syllabus.</td>
</tr>
</tbody>
</table>

Criterion 2

Examples from paper topic 1& 2 - Analyze how a Hollywood musical that we have not discussed in class exemplifies Richard Dyer’s ideas about entertainment and utopia. Read the novel, The Day of the Locust, and compare it to the movie version. How does the movie represent Nathaniel West’s themes, ideas and prose? Finally, make an argument for how Hollywood and Los Angeles is being represented and what the overall point of such a representation is. Include support from Sklar’s article on early Hollywood and Davis’s chapter from City of Quartz. See pages 3-4 in syllabus for these and other examples.

Criterion 3 & 4

Critical Review #1 is due 3/8 so that students can build on their work and instructor comments for revision in Paper #2. See Syllabus pages 3, 4, 6, and 8.
### Course Catalog & Class Search

Click on the title of the course for more details. Each column can be sorted by clicking on the column header. Courses found: 1

<table>
<thead>
<tr>
<th>Term</th>
<th>Campus</th>
<th>Course</th>
<th>Title</th>
<th>Units</th>
<th>General Studies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spring 2011</td>
<td>TEMPE</td>
<td>FMS 440</td>
<td>Los Angeles: Movies and Culture</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Search</td>
<td>Course catalog</td>
<td>FMS 440</td>
<td>Explores film treatment of the historical culture of Los Angeles. fee Enroll requirements: Pre-requisites: Must have completed FMS 100 with a grade of C or greater; Must have completed one of the following courses with a grade of C or greater: ENG 102, 105 or 108 Academic Group &amp; Organization: Liberal Arts and Sciences - Dean, College of Liberal Arts and Sciences Allow multiple enrollments: No Primary course component: Lecture Repeateable for credit: No Grading method: Student Option</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subject</td>
<td></td>
<td>440</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Level</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Campus</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gen Studies</td>
<td></td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Keywords

Clear

Advanced Search

---

https://webapp4.asu.edu/catalog/courseslist?s=FMS&n=440&i=2111&hon=F
LA: Movies and Culture Course Description

This course examines Hollywood through the way that Hollywood has examined itself in the wake of the classical era (roughly 1930-1945); that is, each film studied in the course is a Hollywood (or in a few cases, independent) film that takes as its subject the making of films in Hollywood or other areas of the movie industry in Los Angeles since World War II. This approach will allow us a historical overview of Hollywood and the Los Angeles movie industry, its trends and cycles, its successes, failures and contradictions.

We will also use these films and the readings that accompany them as an occasion to study Hollywood styles and genres, and to look at the historical representation of race, ethnicity, gender, sexuality and class in Hollywood films. Because each film is necessarily set in Los Angeles, we will also examine something of the social and cultural milieu of Los Angeles from just after World War II to the present.

Readings in the course include:

*Los Angeles: Movies and Culture Film Reader*, editor Michael Green. This book comprises a number of articles, many from canonical film studies scholars, which inform our course topics.

*City of Quartz: Excavating the Future in Los Angeles, New Edition* (2006), by Mike Davis. Davis’ book is one of the most important social histories of the Los Angeles region.

*The Day of the Locust* (1939), by Nathaniel West. West’s book is considered one of the most important modern novels, as well as a well as one of the most influential takes on Hollywood in literature.

At the end of this course, you will be able to: 1) Better understand the relationship between Hollywood and Los Angeles in terms of historical, social and cultural, and industry aspects; 2) Recognize the ways in which Hollywood represents its own particular culture and values on film; 3) Reflect on some of the methods and frameworks that scholars have employed in their study of American film; 3) Articulate an understanding of American film by strengthening your writing, critical reading, debating, viewing and listening skills; 4) Analyze the representation and narration of race and gender in American film; and 5) Recognize yourself as a socio-cultural subject whose viewing experiences are contextually influenced and filled (for better and for worse) with ideology.
Key: C1 C2 C3 C4

FMS 440
LOS ANGELES: MOVIES AND CULTURE

Professor: Michael Green
Email: michael.b.green@asu.edu
Course URL: http://www.asu.edu/courses/fms440mg/
Office Hours: M – W 1:00-3:00
Class Hours and Location: M – W 3:30-4:45 in LL 247
Screening Hours and Location: M 7:00-9:30 in CPCOM 227

COURSE DESCRIPTION
In this course we will examine Hollywood through the way that Hollywood has examined itself in the wake of the classical era (roughly 1930-1945); that is, each film in the course is a Hollywood (or in a few cases, independent) film that takes as its subject the making of films in Hollywood or other areas of the movie industry in Los Angeles since World War II. This approach will allow us a historical overview of Hollywood and the Los Angeles movie industry, its trends and cycles, its successes, failures and contradictions.

We will also use these films and the readings that accompany them as an occasion to study Hollywood styles and genres, and to look at the historical representation of race, ethnicity, gender, sexuality and class in Hollywood films. Because each film is necessarily set in Los Angeles, we will also examine something of the social and cultural milieu of Los Angeles from just after World War II to the present.

At the end of this course, you will be able to: 1) Better understand the relationship between Hollywood and Los Angeles in terms of historical, social and cultural, and industry aspects; 2) Recognize the ways in which Hollywood represents its own particular culture and values on film; 3) Reflect on some of the methods and frameworks that scholars have employed in their study of American film; 3) Articulate an understanding of American film by strengthening your writing, critical reading, debating, viewing and listening skills; 4) Analyze the representation and narration of race and gender in American film; and 5) Recognize yourself as a socio-cultural subject whose viewing experiences are contextually influenced and filled (for better and for worse) with ideology.

C2
Reading: Los Angeles: Movies and Culture Film Reader, editor Michael Green.
Available at ASU bookstores or online through Pearson at http://www.pearsoncustom.com/az/asu_film/. This book comprises a number of articles, many from canonical film studies scholars, which inform our course topics.

City of Quartz: Excavating the Future in Los Angeles, New Edition (2006) by Mike Davis. Davis’ book is one of the most important social histories of the Los Angeles region.

The Day of the Locust (1939) by Nathaniel West. West’s book is considered one of the most important modern novels, as well as one of the most influential takes on Hollywood in literature.

Screenings: You are responsible for attending the weekly screening. The titles are listed under Learning Tasks on the class website or in this syllabus. Don’t watch these films for entertainment; watch them for study. Take notes, as the screenings also are the basis of online discussions, critical papers, and the final exam.

WARNING: Course content includes films that contain graphic violence, language, sexuality and drug use.

Plagiarism Policy: In the “Student Academic Integrity Policy” manual, plagiarism is defined as “… using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately.” You can find this definition by clicking here. Academic dishonesty, including inappropriate collaboration, will not be tolerated. There are severe sanctions for cheating, plagiarizing and any other form of dishonesty.

Classroom Policies: Late papers will not be accepted without instructor permission and make-up exams will be administered only with a doctor’s note or other university-approved excuse.

GRADED WORK
We expect every student to leave this course with a more insightful understanding of the relationship between Los Angeles, movies and culture.

Attendance (50 Points): Attendance is mandatory for a discussion class; therefore, you must show up regularly. For every unexcused absence over two, you will lose 5% of your attendance grade. Excused absences include illness with a doctor’s note; jury duty; car accident; or other acts of God.

Participation (50 Points): In order to get the most out of this class, you must participate regularly. I will monitor your participation, assessing the value of what you bring to the classroom. Please refrain from inflammatory or ad hominem comments. Disagreement does not constitute disrespect. We all have different points of view, different personal values, different life experiences, and different personal preferences that we bring with us to the classroom. This is the stuff of which great discussions are made.

Weekly Reading Quizzes (100 Points): Each Wednesday you will take a 10-question quiz on that week’s readings.
Critical Review #1 (100 Points): You will write a 5-6 page critical paper on the specific topic mandated by the instructions for Critical Review #1. Your paper must use at least four scholarly sources, only two of which may come from the course reading.

Your grade will be based on the clarity and relevance of your thesis statement, clear and concise writing, strong use of evidence and examples, and adherence to the assignment guidelines. Your paper must be double-spaced, include one-inch margins all-around, be in Times New Roman, and incorporate the definitions/concepts we have covered in the lectures and the readings. I must approve your thesis statement.

CR1 is scheduled earlier in the class so that you can build on your work and my comments for revision in paper 2.

Topics for Paper 1:

1. Analyze how a Hollywood musical that we have not discussed in class exemplifies Richard Dyer’s ideas about entertainment and utopia. What is the purpose of the movie and, by extension, Hollywood in making it? How does the film express the features of utopia outlined by Dyer – abundance, energy, community, etc.? How are representational and non-representational signs used in the film and to what effect? Be sure to discuss how these features are represented in terms of specific film techniques – mise-en-scene, cinematography, editing, performance, etc.

2. Read the novel, The Day of the Locust, and compare it to the movie version. How does the movie represent Nathaniel West’s themes, ideas and prose? Finally, make an argument for how Hollywood and Los Angeles is being represented and what the overall point of such a representation is. Include support from Sklar’s article on early Hollywood and Davis’s chapter from City of Quartz.

3. Write a paper in which you analyze how race OR gender are represented in LA Confidential. Though you may summarize some history, make sure that you analyze the movie historically, that is, through the lens of the time that it was made, (1997) not the time that it is set. Finally, Be sure to make a distinction between the way in which the plot features race or gender, and the movie’s attitudes about it. In other words, you will be making an argument about the movie’s ideology about race. Finally, be sure to situate your argument in terms of traditional representation of race or gender in film noir.

4. Come up with your own research paper and thesis argument related to material from the course. I will not automatically approve everything, but I am willing to discuss alternative paper topics to the ones listed here.
Critical Review #2 (100 Points): You will write a 7-8 page critical paper on the specific topic mandated by the instructions for Critical Review #2. Each paper must use at least six scholarly sources, only three of which may come from the reading.

Your grade will be based on the clarity and relevance of your thesis statement, clear and concise writing, strong use of evidence and examples, and adherence to the assignment guidelines. Your paper must be double-spaced, include one-inch margins all-around, be in Times New Roman, and incorporate the definitions/concepts we have covered in lectures and the readings. I must approve your thesis statement.

Part of your grade for CR2 is dependent on how thoroughly you implement my suggestions for revision for CR1.

Topics for Paper 2:

1. Analyze a Los Angeles movie or movie subject from the 1980s in terms of the way that it reflects a predominant ideology from the 1980s – in terms of race and ethnicity, class, gender, sexuality, politics, culture, capitalism, etc. (Review Sklar’s analysis of 1980’s cinematic hard bodies such as Stallone and Schwarzenegger in “The Age of Reagan.”)

You might, among other things, look at the way 1980s movies set in L.A. manifested a fear of nuclear war or communism, represented a conservative position on race or homosexuality, or used film noir to convey some other cultural anxiety of the moment. Your essay may address the way that these topics are specific to Los Angeles or more broadly reflect American culture.

Do not use more than 3 central films in your analysis (you may briefly mention others).

2. Write an essay in which you make an argument about how the ideology and aesthetic – that is, form and content and how they are related – of late 1980s and early 1990s independent OR black film compares and contrasts the ideology and aesthetic of Hollywood film. You may include “high concept” to help make your argument, but only as one point among several.

3. Come up with your own research paper and thesis argument related to material from the course. I will not automatically approve everything, but I am willing to discuss alternative paper topics to the ones listed here.

Final Exam (100 points): The exam will consist of true/false, multiple-choice, identification, fill-in-the-blank, short-answer, and essay questions. The short-answer and essay questions will be higher in value, so be sure that you think through the various concepts outlined in the readings, screenings, lectures and supplementary material.

Grading Scale: 0 to 500 Points
A+ ..... 500+ Points
A ..... 461 - 499 Points
A- ..... 450 - 460 Points
Lesson 1: ** Course Introduction (1/25 – 1/27) 
**Reading:** “Hollywood and the Dawning of the Aquarian Age,” by Robert Sklar

**Reading Review**

**Screening:** *Sunset Boulevard* (Wilder, 1950)

**Lecture:** What Is This Class About?

**Film Clips:** *Sunset Boulevard* (Wilder, 1950) (2 Clips)

**Website:** [Scandals of Early Hollywood](#)

**eBoard:** Discuss with Classmates

Lesson 2: ** Post-War Hollywood (2/1 – 2/3) 
**Reading:** “The Dissolution of the Homogeneous Audience and Hollywood’s Response: Cult Films, Problem Pictures, and Inflation,” by Robert Ray

“Entertainment and Utopia,” by Richard Dyer

**Reading Review 1**  **Reading Review 2**

**Screening:** *Singin’ in the Rain* (Donen and Kelly, 1952)

**Lecture:** Post-War Hollywood Looks Back on Itself

**Film Clips:** *Singin’ in the Rain* (Donen and Kelly, 1952) (3 Clips)  
*On the Waterfront* (Kazan, 1954)

**Website:** [Social Problem Films](#)

**eBoard:** Discuss with Classmates

Lesson 3: ** Hollywood and Social Melodrama (2/8 – 2/10) 
**Reading:** “The Evolution of Social Melodrama,” by John G. Calwelti

“The Day of the Locust” by Nathaniel West

“Citizen Shields: The Bad and the Beautiful,” by James Naremore

“Legendary Lana,” by John Updike

**Reading Review 1**  **Reading Review 2**

**Screening:** *The Bad and the Beautiful* (Minnelli, 1952)

**Lecture:** Hollywood’s Bad and Beautiful

**Film Clips:** *The Bad and the Beautiful* (Minnelli, 1952) (2 Clips)

**Website:** [Vincenzo Minnelli](#)

**eBoard:** Discuss with Classmates

Lesson 4: ** The Los Angeles Myth Builders (2/15 – 2/17) 
**Reading:** “Sunshine or Noir?” by Mike Davis

*The Day of the Locust* by Nathaniel West

**Reading Review 1**  **Reading Review 2**

**Lecture:** Sunshine or Noir?

**Film Clips:** *Blade Runner* (Scott, 1982) (2 Clips)
Chinatown (Polanski, 1974)
The Day of the Locust (Schlesinger, 1975)
Website: The Top 50 Movie Dystopias of All Time
eBoard: Discuss with Classmates

Lesson 5: Hollywood and Film Noir (2/22 – 2/24)
Reading: “The History of an Idea,” by James Naremore
“Bloody Christmas and the Irony of Police Professionalism: The Los Angeles Police Department, Mexican Americans, and Police Reform in the 1950s,” by Edward J. Escobar
Reading Review 1 Reading Review 2
Screening: L.A. Confidential (Hanson, 1997)
Lecture: The Many Forms of Noir
Film Clips: Double Indemnity (Wilder, 1944)
Touch of Evil (Welles, 1958)
Batman (Burton, 1989)
Minority Report (Spielberg, 2002)
L.A. Confidential (Hanson, 1997) (3 Clips)
Website: Film Noir: An Introduction
eBoard: Discuss with Classmates

Lesson 6: Los Angeles, Movies and Cars (3/1 – 3/3)
Reading: “Mass Politics and the Adoption of the Automobile in Los Angeles,” by Scott Bottles
“The Transportation Industry: Life in the United States,” by Marty Jeezer
Reading Review
Screening: Who Framed Roger Rabbit (Zemeckis, 1988)
Websites: The Streetcar Conspiracy
Cars in Pulp Fiction
Lecture: Car Culture in Hollywood
Film Clips: Terminator 2: Judgment Day (Cameron, 1991)
Falling Down (Schumacher, 1993)
L.A. Story (Jackson, 1990) (2 Clips)
Pulp Fiction (Tarantino, 1994)
Who Framed Roger Rabbit (Zemeckis, 1988)
eBoard: Discuss with Classmates

Critical Review #1: Due Monday 3/8 in class

Lesson 7: Hollywood in the Age of Reagan (3/8 – 3/10)
Reading: “A Critical Redefinition: The Concept of High Concept,” by Justin Wyatt
“Hollywood in the Age of Reagan,” by Robert Sklar
Reading Review 1 Reading Review 2
Screening: The Player (Altman, 1992)
Website: Soviet Wrestlers Mourn Ronald Reagan
Lecture: The Concept of High Concept
Film Clips: *Predator* (McTiernan, 1987)
          *The Player* (Altman, 1992) (2 Clips)
eBoard: Discuss with Classmates

**Spring Break:** March 14 - 21

**Lesson 8:** Changing Hollywood Culture: The Indie Film Renaissance (3/22 – 3/24)
Reading: “Introduction: The Story Til Now,” by Peter Biskind
Reading Review
Screening: *Swingers* (Liman, 1996)
Websites: The Sundance Institute
          Miramax Films
Film Clips: *Reservoir Dogs* (Tarantino, 1992)
          *Clerks* (Smith, 1994)
          *Gas Food Lodging* (Anders, 1992)
          *Smoke Signals* (Eyre, 1998)
          *Swingers* (Liman, 1996)
eBoard: Discuss with Classmates

**Lesson 9:** Urban Space in Los Angeles Cinema (3/29 – 3/31)
Reading: “Cotton in the City: The Black Ghetto, Blaxploitation and Beyond,” by Paula J. Massood
           “To the Rear of the Back End: The Economics of Independent Cinema,” by James Schamus
Reading Review 1 Reading Review 2
Screening: *Baadasssss* (Van Peebles, 2003)
Website: Collateral Damage: Los Angeles Continues Playing Itself
Lecture: Sweet Sweetback: Urban Space and Making an Indie
Film Clips: *Collateral* (Mann, 2003)
          *Baadasssss* (Van Peebles, 2003)
          *Sweet Sweetback’s Baadasssss Song* (Van Peebles, 1971)
eBoard: Discuss with Classmates

**Lesson 10:** Hollywood’s New Porn Aesthetic (4/5 – 4/7)
           “How to Look at Pornography,” by Laura Kipnis
Reading Review 1 Reading Review 2
Website: Frontline: American Porn
Lecture: L.A.’s Other Film Industry
Film Clips: *The Girl Next Door* (Greenfield, 2004)
          *Boogie Nights* (Anderson, 1998) (2 Clips)
eBoard: Discuss with Classmates

**Lesson 11:** Star Acting in the Movies (4/12 – 4/14)
Reading: “Auditioning Betty in Mulholland Drive,” by George Toles
Reading Review
Screening: *Mulholland Drive* (Lynch, 2001)
Website: The Super Star List
Lecture: City of Movie Stars
Film Clips: *A Streetcar Named Desire* (Kazan, 1951)
Pretty Woman (Marshall, 1990)
48 Hours (Hill, 1982)
Risky Business (Brickman, 1983)
*Mulholland Drive* (Lynch, 2001)
eBoard: Discuss with Classmates

Lesson 12: **Multicultural Los Angeles in the New Century** (4/19 – 4/21)
Reading: “Ethnicity and Opportunity in the Plural City,” by Roger Waldinger
Screening: *Real Women Have Curves* (Cardoso, 2002)
Website: Ethnic Los Angel es: Culture in the Global City (Blog)
Lecture: Ethnic L.A. on the Ground and in the Cinema
Film Clips: *Blade Runner* (Scott, 1982)
*El Norte* (Nava, 1984)
*Crash* (Haggis, 2004)
*Real Women Have Curves* (Cardaso, 2002)
eBoard: Discuss with Classmates

Critical Review #2: Due Monday 4/26 in class

Lesson 13: **Los Angeles Plays Itself** (4/26 – 4/28)
Reading: Movie Review of *"Los Angeles Plays Itself"* by Jonathan Rosenbaum
Screening: *L.A. Story* (Jackson, 1991)
Website: List of Films Set in Los Angeles
Movies Mentioned in "Los Angeles Plays Itself"
The Top 25 L.A. Movies of the Last 25 Years
Lecture: Los Angeles as Background, Character and Subject
Film Clips: *L.A. Story* (Jackson, 1991)
*Terminator 2: Judgment Day* (Cameron, 1991)
*Los Angeles Plays Itself*
The Cinematic Geography of Los Angeles
eBoard: Discuss with Classmates

Final Exam Review: 5/4

Final Exam: TBA
BIBLIOGRAPHY of Readings contained within *Los Angeles Movies and Culture* from Pearson Publishing

Edited by Michael Green, MFA, MA
Lecturer
Film and Media Studies Department
Arizona State University


Murphy, Brian. “Monster Movies: They Came From Beneath the Fifties.” *Journal of Popular Film* 1, 1 (Winter 1972): 31-44.


