

**Summer 2020, UC Santa Cruz
Film 134B**

American Film: 1960 – Present

Course Description:

This course is a survey of American film from 1960 up to the present day, following an industrial and social narrative of Hollywood's transformations over this period. We will study independent cinema, as well as Hollywood to understand the ways in which these two filmmaking institutions influenced one another and reacted to social, political, cultural and technological change. Some movements and issues that the course will highlight will include American auteurism and Counterculture, "High Concept" filmmaking and conglomeration in the film industry, legacies of Black filmmaking, New Queer Cinema, and women in Hollywood, as well as the roles of technology in producing and consuming cinema and film culture in and outside of theaters.

PRE RECORDED LECTURES POSTED: Mondays and Wednesdays after noon (PST)

Instructor: Christina Corfield
ccorfiel@ucsc.edu

Office Hours: By appointment only

Please email me to set up a Zoom meeting during this time should you want to meet virtually. I will also be holding 1 hour drop in sessions on Friday mornings. These are group sessions for anyone who wants to ask questions about class content or assignments in an open setting.

TAs & Discussion Sections:

Section A: Thurs, 1.00-2.00pm	Erick Msumanje	emsumanj@ucsc.edu
Section B: Thurs, 2.15-3.15pm	Ernie Calderon	eacalder@ucsc.edu

Readings, Screenings, and Lectures.

- All readings are available online via Canvas as PDFs.
- When possible, screenings will be via streaming on Swank (URLs will be on Canvas) OR films will be made available as digital files in a shared Google Drive folder.

- I will be delivering all lectures as recordings and making those recordings available via a Google Drive folder. I will post lectures on Mondays and Wednesdays. This decision is to maintain the broadest accessibility to all enrolled - so that those who may have technical issues, inconsistent Wi-Fi, time-zone considerations or issues to do with falling sick or caretaking responsibilities, will be able to access lectures and watch when they are able.
- There will be periodic quizzes on class content, readings and screenings, so please be sure to keep up with lectures and class content.

Sickness and Participation Issues.

If you are enrolled in this class, you should be keeping up with lectures and screenings as assigned and attending sections. However, if, during the quarter, you experience significant issues that are inhibiting your participation in the class, for example, due to illness, significant technical issues or caretaking responsibilities, please let me and your TA know and we will work with you and your needs.

Accessibility

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Difficult Content

In Film and Digital Media courses you will often be assigned films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

Important Summer Session Remote 2020 Deadlines

Session 1:

Drop: Monday, June 29

Request for "W": Friday, July 10

Session 2:

Drop: Monday, August 3

Request for "W": Friday, August 14

8-Week:

Drop: Monday, July 6

Request for "W": Friday, July 24

10-Week:

Drop: Monday, July 6

Request for "W": Friday, July 24

Summer is unique. **You will not be dropped for non-attendance or non-payment.** You must drop yourself. Dropping before the deadline results in a full-tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/studentlife/index.html>

For questions about dropping, requesting a W grade for a course, or withdrawing from the summer quarter, email summer@ucsc.edu.

DRC Remote Accommodations

The Disability Resources Center reduces barriers to inclusion and full participation for students with disabilities by providing support to individually determine reasonable academic accommodations. Operations continue via remote appointments. If you have questions or concerns about exam accommodations or any other disability-related matter, email the DRC Schedulers at drc@ucsc.edu for an appointment.

Small Group Tutoring

Small Group Tutoring (SGT) supports students academically to advance educational equity by designing inclusive learning environments outside of the classroom. In SGT, you can expect the Tutor to facilitate cooperative group activities designed to have students work together on the course content and develop study skills for the course. SGT is offered at least three times each week for the entire quarter. The Tutor is an undergraduate student who took the class, did well, and is trained to facilitate group sessions to focus on students' needs to succeed in the course. SGT is open to all students enrolled in the class and they must sign up on our online system: TutorTrac. When students sign up for SGT, they are committing to attend every week. For Summer 2020, students can begin signing up for tutoring on **Monday, June 22rd** and tutoring will begin **Wednesday, June 24th**. Students only have to sign up once for tutoring and their appointments will repeat weekly. Sign-ups will close on **Friday, August 14th** for all Summer Session Sign-Ups. This means that after **August 14th**, no new students can sign up for tutoring.

Want SGT to be successful for you? Bring your books, lecture notes, questions, and be open to working collaboratively with your peers. You can sign up using this link: <https://ucsc.go-redrock.com/tracweb40/NoAccess.4sp?errText=insufficient%20credentials%20to%20view%20content>

You can also find the link on our website: <https://lss.ucsc.edu/index.html>

Academic Dishonesty

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It

tarnishes the value of a UCSC degree. All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he or she may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his or her college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the Division of Undergraduate Education.

Title IX

The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus resources, reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#), and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX Office is actively responding to reports and requests for consultation. If you are not currently working with someone in the office and want to make a report/request a consult, you can expect the fastest response by using our [online reporting link](#).

For more information please visit the [Title IX Operations under Covid-19](#) page.

Distribution of Course Notes

Please note that selling, preparing, or distributing for any commercial purpose course lecture notes or video or audio recordings of any course is explicitly forbidden by campus policy, unless authorized by the University in advance – for instance, by the Disability Resource Center, which can assign students who need one a note taker with a laptop or other recording device – and explicitly permitted by the course instructor in writing. (DRC notetaking accommodations should, and usually will, be announced to the instructor in advance in formal communication from the DRC.)

In this class, we abide by the [UCSC Principles of Community](#), so please familiarize yourself with these important principles.

Late Assignments

Late assignments will be accepted with a deduction in point/grade to reflect the lateness of the assignment. However, please let your TA and myself know if you are having significant issues that are prohibiting you turning your work in and we will work with your needs, and make accommodations at my discretion, according to your situation.

Grade Disputes

If you have questions about the grading of your work, please make arrangements to meet with your teaching assistant (TA). If your questions are not resolved, please see me in office hours. If the matter still remains unresolved, I will advise you on further options.

Assignments and Evaluation

Attendance	15%
Online Quizzes	30%
Paper outline and biblio assignment	15%
final paper	40%

Online Quizzes

2 Quizzes will be offered online via Canvas and will cover readings, lectures, and screening content for a particular period of time. You will have three days to complete each of these quizzes. Format will be short written responses (short sentence answers). I have marked on the syllabus when these quizzes will take place. Quizzes will open on Friday mornings and remain open through Sundays. Responses will not be timed.

Outline and bibliography for Research Paper *DUE JULY 8*****

Approximately one paragraph (200-250 words) outlining your final research paper, including the film/s and topic you will be discussing. In addition, a bibliography of 5 sources to be used must be included.

Research Paper *DUE JULY 24*****

One paper of approximately 2000 words on a U.S. film made between 1960 and the present. Using the 5 academic sources you found for your bibliography assignment, write a research paper in which you analyze your film/s of choice from *a historical perspective*. Sources should be a mix of both primary and secondary sources. A more detailed prompt will be provided later.

****** SCHEDULE IS SUBJECT TO MODIFICATION ******

Week 1:

Mon June 22

Hollywood in Crisis, Youth and Rebellion

Reading:

MURRAY "Hollywood, Nihilism, and the Youth Culture of the Sixties: *Bonnie and Clyde*"

Screening:

Bonnie and Clyde. Dir., Arthur Penn, 1967

Wed June 24

Counterculture on Screen

Reading:

MILLIKEN "1969: Movies and the Counterculture"

BELTON "The Counterculture Strikes Back"

Screening:

Medium Cool. Dir., Haskell Wexler, 1969

Week 2:

Mon June 29

The New American Cinema or "New Hollywood"

Reading:

ROSENBAUM "New Hollywood and the 1960s Melting Pot"

TZIOUMAKIS "The New Hollywood and the Independent Hollywood"

Screening:

Mikey and Nicky. dir. Elaine May, 1976

Wed July 1

Conglomeration, Blockbusters and the "High Concept" Film

Reading:

MASSOOD "Movies and a Nation in Transformation"

GOMERY "The Hollywood Blockbuster: Industrial analysis and practice"

Screening:

Jaws. dir. Steven Spielberg, 1975.

QUIZ 1 (COVERING WEEKS 1 AND 2) – OPENS FRIDAY DUE SUNDAY

Week 3:

Mon July 6

"Morning in America": Rehabilitating the National Image at the Movies

Reading:

GRINDON "Movies and Fissures in Reagan's America"

KENDRICK "Pure Action, Packaged Violence: The Role of the Action Film in 1980s Hollywood"

BELTON "Bringing it All Back Home"

Screening:

Field of Dreams dir., Phil Alden Robinson, 1989

Wed July 8 –

The Rise of the Independents, the Emergence of “Indiewood”

Reading:

PERREN “sex, lies and marketing: Miramax and the Development of the Quality Indie Blockbuster”

SCHATZ “Conglomerate Hollywood and American Independent Film”

Screening:

El Mariachi. dir., Robert Rodriguez, 1992

*****Paper Outline & Bibliography Due*****

Week 4:

Mon July 13

Legacies of Black Filmmaking

Readings:

Bausch “Black Masculinity in Film from Blaxploitation to New Black Realism”

FAIN “Black Icons: Control, Agency, and Self Appropriation”

BOBO “Black Women Filmmakers: A Brief History”

Screening:

To Sleep with Anger. dir., Charles Burnett, 1990 **OR** *Eve’s Bayou*. dir., Kasi Lemmons, 1997

Wed July 15

New Queer Cinema

Readings:

RICH “New Queer Cinema”

KOHLEN “Visions of History: Queerness and Race in Hollywood Cinema from the Production Code to X-Men”

Screening:

Totally Fucked Up. dir., Gregg Araki, 1993 **OR** *The Watermelon Woman*. dir., Cheryl Dunye, 1997

QUIZ 2 (COVERING WEEKS 3 AND 4) – OPENS FRIDAY DUE SUNDAY

Week 5:

Mon July 20

“Smart” Cinema & Women in Hollywood

Reading:

SCONCE “Irony, Nihilism, and the New American Smart Film”

RADNER “The Rise and Fall of the Girly Film: From the woman’s picture to the new woman’s film, the chick flick, and the smart-chick film”

Screening:

Mosquita Y Mari dir., Aurora Guerrero

Wed July 22

A New Film Culture: The Rise of Home Viewing

Reading:

TRYON "The Rise of the Movie Geek"

HAGENER "Cinephilia and Film Culture in the Age of Digital Networks"

Screening:

Roma. dir., Alfonso Cuarón, 2018

Final Paper Due Friday July 24