

- Participation in class discussion is strongly encouraged (though not required) and can affect your participation and overall grade positively (see Evaluation).
Fruitful participation is obviously dependent on doing the assigned readings.

EVALUATION:

Midterm: 30%

Term Paper: 30%

Final Exam: 30%

Class Participation: 10%

GRADING:

97-100% = A+, 93-96% = A, 90-92% = A-, 87-89% = B+, etc.

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SCHEDULE AND AGENDA

(Readings and Screenings subject to revision)

WEEK 1

Wed., June 29

Introduction: The Movies Begin, But at What Cost?

Screening: *What Price Hollywood?* (1932, 88 min.)

WEEK 2

Monday, July 4

NO CLASS: Independence Day

Tuesday, July 5

Industry I: Classical Hollywood

Reading: Maltby Ch. 5; Williams (CR)

Screening: *Sunset Blvd.*, Part 1 (1950, 55 min.)

Wed., July 6

Industry II: "New Hollywood" I

Reading: Maltby Ch. 6; Schatz (CH)

Screening: *Sunset Blvd.*, Part 2 (55 min.)

WEEK 3

Monday, July 11

Industry III: "New Hollywood" II

Reading: Maltby Ch. 7

Screening: *The Player*, Part 1 (1992, 63 min.)

Tuesday, July 12

Film Technology: The Movies Meet TV

Reading: Maltby Ch. 8

Screening: *The Player*, Part 2 (60 min.)

Wed., July 13
 Entertainment and Politics: The Blacklist; and Review
Reading: Maltby Ch. 9
 Screening: *The Front* (1976, 94 min.)

WEEK 4

Monday, July 18
MIDTERM EXAM (Bring Blue Books)

Tuesday, July 19
 Broadcasting I: Radio
Reading: Schafer, Ch. 1
 Screening: *A Face in the Crowd*, Part 1 (1957, 65 min.)

Wednesday, July 20
 Broadcasting II: Television I
Reading: Schafer: Ch. 2
 Screening: *A Face in the Crowd*, Part 2 (60 min.)

WEEK 5

Monday, July 25
 Television II
Reading: Schafer, Ch. 3; Adorno and Horkheimer (CR)
 Screening: *Network*, Part 1 (1976, 61 min.)

Tuesday, July 26
 Television III
Reading: Schafer, Ch. 4; MacDonald (CR), Garnham (CR)
 Screening: *Network*, Part 2 (60 min.)

Wed., July 27
 International Media
Reading: Schafer, Ch. 7; Meehan (CR), Wasko (CR)
 Screening: *The China Syndrome*, Part 1 (1979, 63 min.)

WEEK 6

Monday, Aug. 1
 The Telecommunications Act of 1996
Reading: Horwitz (CR), Aufderheide (CR)
 Screening: *The China Syndrome*, Part 2 (60 min.)

Tuesday, Aug. 2
 The New Media Monopoly and Postmodernism
Reading: Bagdikian (CR), Collins (CR)
 Screening: *The Truman Show*, Part 1 (1998, 52 min.)

Wed., Aug. 3

TERM PAPERS DUE!

Media Reform and Postmodernism

Reading: McChesney (CR)

Screening: *The Truman Show*, Part 2 (50 min.)

WEEK 7

Monday, Aug. 8

Review

Screening: TBA

Tuesday, Aug. 9

FINAL EXAM (Bring Blue Books)

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TERM PAPER GUIDELINES

I. Due: Wed., Aug. 3 (late papers docked 1/3 grade per late day).

II. Length: 5-7 pages (typed, double-spaced, 12-point font, 1-inch margins)

III. Topic:

A. Using your historical knowledge of media industries and one of the conceptual frames discussed in class (e.g., culture industry, New Hollywood, commercial intertext, postmodernism, big media), analyze the structure and function of the U.S. film or broadcasting industries in relation to a self-representational film not viewed in class (from the 1950s onward). (Non-viewed films to choose from are listed below, and you may propose others.)

B. Besides class reading(s), bring in at least two outside academic texts (articles or books).

C. Some questions to be addressed:

1. How does the film's representation of the industry correspond to your historical view of the status of the industry at the time the film is set and/or was made?
2. Is the film critiquing, valorizing, or "neutrally" presenting the status of the industry, bearing in mind that any representation is rooted in ideology. In other words, what position is the film/TV show taking toward the industry?
3. If the film is critiquing the industry, is it presenting any alternative?
4. What are the changes (if any) you recognize in the way the industry is being represented compared to how it has been or (if applicable) would be represented in the future?
5. What is the significance of these changes (or lack thereof) to the viability and socio-cultural value of the industry?

D. If you choose a period piece (e.g., The Last Tycoon, released in 1976, set in the 1930s), you would have an additional, but interesting, challenge of dealing with how attitudes about the earlier period inform attitudes about the period when the film was made.

IV. Method:

A. Title Page:

1. Title of essay, with main title and subtitle (puns are encouraged), e.g.:

Right on the Money:

The Politics of Self-Representation in What Price Hollywood?

2. Name; Course number; Term

B. Introduction:

1. State your topic: What conceptual frame you are going to apply to which film.
2. State what you hope to demonstrate about the film and/or TV industry by applying this particular conceptual frame to this particular film.
3. In identifying the film, give the director and release date upon introducing the film—e.g., The Player (Robert Altman, 1992).

C. Body:

1. Briefly explain the conceptual frame and the main action and theme of the film/TV show.
2. Proceed with your analysis, using the conceptual frame and close readings of the film to ground your argument.
3. Place your film into historical context: explain how it reflects/help(ed) reproduce the times in which it was made.
4. Incorporate your other academic texts in a way that furthers your argument.
5. As much as possible, but only with secure understanding, use technical terms derived from lecture and readings.
6. All academic texts must be cited using one of the approved citation methods (MLA, CMS, APA).

D. Conclusion:

1. Summarize your findings, avoiding redundancy.
2. End with a strong statement that gives a clear sense of what you have tried to show.

E. Works Cited or Bibliography

V. Additional Pointers:

- A. Make sure to number your pages!
- B. Underline or put in italics all titles (films, TV shows, books, etc.; articles are put in quotes).
- C. When referring to creators or authors, give the full name the first time they are mentioned, thereafter only the second name: e.g., “Stuart Hall has analyzed cultural production and reception in terms of an encoding/ decoding process. Many commentators have concluded—incorrectly, I believe—that Hall privileges the decoding side of the equation.”
- D. When describing film content, use the present tense: e.g., “In The Player, Griffin Mill **represents** a postmodern variant of the venal and corrupt studio executive”; “In this scene, Mill **displays** his moral depravity by **failing** to

disclose his involvement in the crime”; “The Player scathingly **satirizes** the film industry’s continuing sacrificing of art to the bottom line.”

E. To indicate a film’s historical relations, however, use the past tense: e.g., “The Player **was** the first mainstream U.S. film in decades to critique the Hollywood system”; “The Player **launched** a new trend in anti-Hollywood films.”

F. No plot summaries! Plot information should only be used to support the thematic points of your paper.

G. No plagiarism! This will result in an automatic Fail for the assignment and, depending on the egregiousness of the infraction, possibly for the class as well.

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SELF-REPRESENTATIONAL FILMS (POST-1950)

The Bad and the Beautiful (1952)
 Barton Fink (1991, set in early 1940s)
 Be Cool (2005)
 Being There (1979)
 The Big Knife (1955)
 Bowfinger (1999)
 Broadcast News (1987)
 EDTV (1999)
 Get Shorty (1995)
 The Goddess (1958)
 Hero (1992)
 The Last Tycoon (1976, set in 1930s)
 Living in Oblivion (1995)
 Mulholland Drive (2002)
 My Favorite Year (1982, set in early 1950s)
 Nickelodeon (1976, set in 1910s)
 The Organization Man (1956)
 Pleasantville (1998, set in 1990s and 1950s)
 Quiz Show (1994)
 Radio Days (1987, set in 1930s)
 SImOne (2002)
 Soapdish (1991)
 Stunt Man (1980)
 A Star is Born (1954)
 A Star is Born (1976)
 Sweet Smell of Success (1957)
 Switch Channels (1988)
 Talk Radio (1988)