KK1. Understanding Hollywood (15 hp)
Course convenor: Patrick Vonderau
Course start: Monday 17/1, 10-12 F-Salen

COURSE DESCRIPTION
"Hollywood" is the name of a community north of Los Angeles and also designates what over the course of a century has become the world’s culturally and economically most influential media industry. How to explain Hollywood’s global reach, and what to make of its possible futures? This course provides an in-depth look at Hollywood as an agglomeration of industries providing the world with feature film as much as television programming, with mainstream as much as independent cinema and with political ideologies as much as their critique. In that sense, Hollywood today still is „a place you can’t geographically define“ (John Ford), while at the same time relying on a concrete industrial infrastructure, labor force and a set of economic practices deeply embedded within American culture and capitalism. The course invites to explore the relation between these two places: for although often critized, Hollywood certainly necessitates closer scrutiny as to the ways by which its often contradictory industrial and economic histories relate to the aesthetics and politics of current media making.

17/1-2011
Patrick Vonderau

Why Hollywood?
Screening 10-12 F-Salen: Stand-In (USA 1937, Tay Garnett)
Lecture & seminar 12-15 seminarierum 1

21/1-2011
Bo Florin

Europa och Hollywood – ett ömsesidigt inflytande
Screening 10-11.30 Bio Mauritz: The Marriage Circle (USA 1924, Ernst Lubitsch)
Lecture & seminar 12-15 seminarierum 1
Kristin Thompson, "Epilog: The Lubitsch Touch” i Herr Lubitsch Goes to Hollywood, German and American Film after World War I, (Amsterdam: Amsterdam University Press 2005), 127-131+143-144 (noter).

31/1-2011
Christopher Natzén

Ljudfilmens standardisering och spridning
Screening 10.30-12 Bio Mauritz: The Jazz Singer (Alan Crosland, 1927)
Lecture & seminar 13-16 seminarierum 1

Mick Alleyne, „Sound Technology - Sounds Reel: Tracking the Cultural History of Film Sound Technology“ in Graeme Harper et. al. (eds.), *Sound and Music in Film and Visual Media* (London/New York: Continuum 2009), 15-27.

7/2-2011
Marina Dahlquist

**Representation ifrågasatt: från Collier till Hays**
Screening 9-11 F-Salen: *Souls for Sale* (USA 1923, Rupert Hughes)
Lecture & seminar 11-14 seminarierum 1
*The Motion Picture Production Code* (Washington/Los Angeles: Motion Picture Association of America).

14/2-2011
Jan Olsson

**Hud & jord. Om kontextuell ikonografi**
Screening 10-12 Bio Maurit: *The Searchers* (USA 1956, John Ford)
Lecture & seminar 13-16 seminarierum 1


21/2-2011
Louise Wallenberg

**Omläsningar av Hollywood i The New Queer Wave**
Screening 11-13 F-Salen: *Watermelon Woman* (USA 1996, Cheryl Dune)
Lecture & seminar 13-16 seminarierum 1


28/2-2011
Pelle Snickars

**Apple och Hollywood**
No screening. Lecture & seminar 13-16 seminarierum 1

7/3-2011
Patrick Vonderau

Holmwood, the Franchise // Examination
Screening 10-12 F-Salen: X-Men (USA 2000, Bryan Singer)
Lecture & seminar 13-16 seminarierum 1

COURSE LITERATURE

Obligatory reading

Alleyne, Mick, „Sound Technology - Sounds Reel: Tracking the Cultural History of Film Sound Technology“ in Graeme Harper et. al. (eds.), Sound and Music in Film and Visual Media (London/New York: Continuum 2009), 15-27.


*The Motion Picture Production Code* (Washington/Los Angeles: Motion Picture Association of America).


Thompson, Kristin, ”The German vs. The American Lubitsch: Set Design in the Silent Features“, *Aura. Film Studies Journal* Vol. 6, Nr. 2 (2000), 72-89.

Thompson, Kristin, ”Epilog: The Lubitsch Touch” i *Herr Lubitsch Goes to Hollywood, German and American Film after World War 1*, (Amsterdam: Amsterdam University Press 2005), 127-131+143-144 (noter).


**Recommended reading (selection)**


LEARNING OUTCOMES

After passing the course, students should demonstrate 1. in-depth knowledge of key concepts and critical debates pertaining to the study of Hollywood; 2. an ability to navigate in the field of approaches relating to the study of Hollywood; 3. an ability and interest in formulating research questions based on the adoption of media theoretical knowledge and a sound understanding of Hollywood’s industrial and economical history.

ASSESSMENT AND GRADING

During the course, students will read texts, actively and regularly participate in seminars, lectures and screenings. For each seminar, students have to provide a short summary of their weekly reading assignments (resulting in a brief summary of each text plus 3 research questions related to the respective lecture). At the end of the course, students will do a home writing assignment. All three parts of the exam are obligatory.

EXAMINATION

a. The viewing of film, television and other media throughout the programme is mandatory and will be assessed on par with course literature. Essays or theses should be word processed and students may be required to present them electronically. Genuine Text may be used to protect against plagiarism. Cases of suspected cheating, such as plagiarism, will be reported to the University’s Disciplinary Committee by the departmental chair or director of studies. b. Grades are awarded on a seven-point assessment scale: A = Excellent  B = Very good  C = Good  D = Satisfactory  E = Poor  Fx = Inadequate  F = Unacceptable. c. Assessment criteria will be circulated at the start of the course. d. The final grade for the whole course must be at least E to pass. e. Students who fail a course with grade Fx or F have the right to undertake four additional assessments, so long as courses continue to run, to achieve a pass grade. Students who receive grade E cannot repeat an assessment in order to attain a higher grade. Students who receive grade Fx or F for a course on two occasions by one and the same
examiner have the right to request that another examiner be appointed to consider the grade, if there is no particular reason that excludes such action. A formal request concerning change of examiner shall be submitted to the departmental board.