



The University of Southern Queensland

## Course specification

The current and official versions of the course specifications are available on the web at <http://www.usq.edu.au/coursespecification/current>.

Please consult the web for updates that may occur during the year.

### Description: New Hollywood Cinema

Subject	Cat-nbr	Class	Term	Mode	Units	Campus
CMS	2014	90578	2, 2009	EXT	1.00	Toowoomba

<b>Academic group:</b>	FOART
<b>Academic org:</b>	FOA003
<b>Student contribution band:</b>	1
<b>ASCED code:</b>	100700

### STAFFING

Examiner: Andrew Mason

Moderator: Daryl Sparkes

### SYNOPSIS

This course continues studies of cinema begun in CMS 2013 Cinema Text and Theory. The course offers textual and institutional studies of American mainstream films of the so-called "New Hollywood" or "New American" period of cinema from about 1965 to the present. The course examines the influence of French Nouvelle Vague cinema theory and the Italian neo-realist genre on narrativity in American popular cinema, an impact that was accentuated by the changing nature of Hollywood production processes and the emergence of the younger, more affluent and more discriminating post-World War II television generation. The course considers both textual and institutional theories and contexts in a wide selection of post-1965 American films beginning with the seminal 'The Graduate', 'Bonnie and Clyde' and '2001: A Space Odyssey' through to present day American feature films. The course includes film theory, audience study and analysis and delineations of institutional processes and contexts, including the decline of the studio system, changes in international distribution, and the reception in America of foreign, especially European and Australian, films.

### OBJECTIVES

On completion of this course students will be able to:

1. Demonstrate an informed understanding of the period of cinematic development known as New Hollywood Cinema (assessment items 1, 2 & 3 refer);
2. Identify and discuss critically the theoretic and contextual origins of New Hollywood cinema (assessment items 1, 2 & 3 refer);
3. Conduct textual analyses of New Hollywood films (assessment items 1, 2 & 3 refer).
4. Describe and discuss socio-economic and cultural factors that determined the evolution of New Hollywood cinema (assessment items 1, 2 & 3 refer)

## TOPICS

	Description	Weighting (%)
1.	Defining and delimiting the term 'New Hollywood cinema' and its antecedents and contexts, in terms of textual and institutional factors	10.00
2.	Classical Hollywood realist cinema: tradition, text and the studio system as institution	10.00
3.	Italian Neo-Realism and French Nouvelle Vague cinema: text and industry	10.00
4.	The French Nouvelle Vague and the classical Hollywood text: theory, context and ideological innovation	15.00
5.	New Hollywood cinema as experimental cinema: textual and institutional significance	15.00
6.	New Hollywood cinema and film theory: 6.1. semiotics and auteurism	10.00
7.	New Hollywood cinema and film theory: 7.1. approaches to narrative realism	10.00
8.	New Hollywood cinema: 8.1. television and the cinema industry	10.00
9.	New Hollywood cinema: 9.1. Hollywood in the last decade	10.00

## TEXT and MATERIALS required to be PURCHASED or ACCESSED

ALL textbooks and materials are available for purchase from USQ BOOKSHOP (unless otherwise stated). Orders may be placed via secure internet, free fax 1800642453, phone 07 46312742 (within Australia), or mail. Overseas students should fax +61 7 46311743, or phone +61 7 46312742. For costs, further details, and internet ordering, use the 'Textbook Search' facility at <http://bookshop.usq.edu.au> click 'Semester', then enter your 'Course Code' (no spaces).

Hayward, S 2006, *Key concepts in cinema studies*, 3rd edn, Routledge, London.

King, G 2002, *New Hollywood cinema: an introduction*, Columbia University Press, New York.

## REFERENCE MATERIALS

Reference materials are materials that, if accessed by students, may improve their knowledge and understanding of the material in the course and enrich their learning experience.

A wide selection of new Hollywood films

Biskind, P 1999, *Easy Riders/Raging Bulls: how the sex-drugs-and-rock-n-roll generation saved Hollywood*, Simon & Schuster, New York.

Bordwell, D, Staiger, J & Thompson, K 1988, *The classical Hollywood cinema: film style and mode of production to 1960*, Routledge, London.

Braudy, L & Cohen, M (eds) 2004, *Film theory and criticism: introductory readings*, 6th edn, Oxford University Press, New York.

Cook, DA 2004, *A history of narrative films*, 4th edn, WW Norton, New York.

Cook, P & Bernink, M (eds) 1999, *The cinema book*, 2nd edn, BFI Publishing, London.

Lewis, J 1995, *Whom God wishes to destroy: Francis Ford Coppola and the new Hollywood*, Duke University Press, London.

Neale, S & Smith, M (eds) 1998, *Contemporary Hollywood cinema*, Routledge, London.

Pye, M & Myles, L 1979, *The movie brats: how the film generation took over Hollywood*, Holt, Rinehart and Winston, New York.

Schatz, T 1993, *The New Hollywood, Film theory goes to the movies*, Collins, J, Radner, H & Preacher Collines, A, Routledge, New York.

Stam, R 2000, *Film theory: an introduction*, Blackwell Publishers, Maiden, Mass.

## STUDENT WORKLOAD REQUIREMENTS

ACTIVITY	HOURS
Examinations	2.00
Private Study	163.00

## ASSESSMENT DETAILS

Description	Marks out of	Wtg (%)	Due date
ASSIGNMENT 1 (2000 WDS)	100.00	30.00	07 Sep 2009
ASSIGNMENT 2 (2500 WDS)	100.00	40.00	26 Oct 2009
WRITTEN EXAM (2 HOURS)	100.00	30.00	END S2 (see note 1)

### NOTES

1. Exam date will be advised when timetables are finalised.

## IMPORTANT ASSESSMENT INFORMATION

- 1 Attendance requirements:  
There are no attendance requirements for this external course. However, it is the students' responsibility to study all material provided to them or required to be accessed by them to maximise their chance of meeting the objectives of the course and to be informed of course-related activities and administration.
- 2 Requirements for students to complete each assessment item satisfactorily:  
To complete each of the assessment items satisfactorily, students must obtain at least 50% of the marks available for each assessment item.
- 3 Penalties for late submission of required work:  
If students submit assignments after the due date without extenuating circumstances and without prior approval, then a penalty of a maximum of 5% of the assigned mark may

- apply for each working day late, up to a maximum of 10 working days, at which time a mark of zero can be recorded for that assignment.
- 4 Requirements for student to be awarded a passing grade in the course:  
To be assured of receiving a passing grade a student must achieve at least 50% of the total weighted marks available for the course.
  - 5 Method used to combine assessment results to attain final grade:  
The final grades for students will be assigned on the basis of the weighted aggregate of the marks (or grades) obtained for each of the summative assessment items in the course.
  - 6 Examination information:  
The exam for this course is a CLOSED EXAMINATION, and candidates are allowed to bring only writing and drawing instruments into the examination.
  - 7 Examination period when Deferred/Supplementary examinations will be held:  
Any deferred or supplementary examinations for this course will be held during the next examination period.
  - 8 University Regulations:  
Students should read USQ Regulations 5.1 Definitions, 5.6. Assessment, and 5.10 Academic Misconduct for further information and to avoid actions which might contravene University Regulations. These regulations can be found at the URL <http://www.usq.edu.au/corporateservices/calendar/part5.htm> or in the current USQ Handbook.

## ASSESSMENT NOTES

- 9 (a) The due date for an assignment is the date by which a student must despatch the assignment to the USQ. The onus is on the student to provide proof of the despatch date, if requested by the Examiner. (b) Students must retain a copy of each item submitted for assessment. This must be produced within five days if required by the Examiner. (c) In accordance with University's Assignment Extension Policy (Regulation 5.6.1), the examiner of a course may grant an extension of the due date of an assignment in extenuating circumstances such as documented ill-health. (d) Students who have undertaken all of the required assessments in the course but who have failed to meet some of the specified objectives of the course within the normally prescribed time may be awarded the temporary grade: IM (Incomplete-Makeup). An IM grade will only be awarded when, in the opinion of the examiner, a student will be able to achieve the remaining objectives of the course after a period of non-directed personal study. (e) Students who, for medical, family/personal, or employment-related reasons, are unable to complete an assignment or sit for an examination at the scheduled time, may apply to defer an assessment in the course. Such a request must be accompanied by appropriate supporting documentation. One of the following temporary grades may be awarded: IDS (Incomplete - Deferred Examination); IDM (Incomplete Deferred Make-up); IDB (Incomplete - Both Deferred Examination and Deferred Make-up).

## OTHER REQUIREMENTS

- 1 If assignments in the course require the use of surveys, interviews, etc., students should be aware of the University and Faculty of Arts ethical requirements/guidelines. (The course syllabus distributed to students in the first week of teaching provides this information.)
- 2 Students can expect that questions in assessment items in this course may draw upon knowledge and skills that they can reasonably be expected to have acquired before enrolling in the course. This includes knowledge contained in pre-requisite courses and appropriate

communication, information literacy, analytical, critical thinking, problem solving or numeracy skills. Students who do not possess such knowledge and skills should not expect to achieve the same grades as those students who do possess them.

3 Students will require access to email and have internet access to UConnect for this course.

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