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| **Course** | Classical Hollywood Film | **Year** | 2022/2023 |
| **Study programme** | English Studies | **ECTS** | 4 |
| **Department** | English Department |
| **Level of study programme** | ☐Undergraduate | ☒Graduate | ☐Integrated | ☐Postgraduate |
| **Type of study programme** | ☐Single major☒Double major  | ☒University | ☐Professional | ☐Specialized |
| **Year of study** | ☐ 1. | ☐2. | ☐ 3. | ☒ 4. | ☐ 5. |
| **Semester** | ☒Winter☐Summer | ☐ I. | ☐ II. | ☐ III. | ☐ IV. | ☐ V. |
| ☐ VI. | ☒VII. | ☐ VIII. | ☐ IX. | ☐ X. |
| **Status of the course** | ☐Compulsory | ☒Elective | ☒Elective course offered to students from other departments | **Teaching Competencies** | ☐ YES ☒ NO |
|  **Workload** | 30 | **L** | 15 | **S** | 0 | **E** | **Internet sources for e-learning** | ☐ YES ☒ NO |
| **Location and time of instruction** | Room 157, Monday, 17.00 | **Language(s) in which the course is taught** | English |
| **Course start date** | 4.10.2022. | **Course end date** | 27.01.2023. |
| **Enrolment requirements** | students should be enrolled in the 1st semester |
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| **Course coordinator** | Rajko Petković, PhD, associate professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; through MS Teams; Office 132 |
| **Course instructor** | Rajko Petković, PhD, associate professor |
| **E-mail** | rpetkovi@unizd.hr | **Consultation hours** | Monday, 15,30 – 17,00; by e-mail; through MS Teams; Office 132 |
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| **Mode of teaching** | ☒Lectures | ☒Seminars  | ☐Exercises | ☐E-learning | ☐Field work |
| ☐Individual assignments | ☒Multimedia and network | ☐Laboratory | ☐ Mentoring | ☐Other |
| **Learning outcomes** | - the ability to compare and use relevant theoretical approaches to the classical Hollywood cinema - the ability to define stylistic and narrative features of the classical Hollywood cinema - the ability to analyze the socio-historical context of classical and modern American films - the ability to demonstrate independent critical judgement and analytical skills in relation to the classical Hollywood film and to apply this to writings- recognize and describe relevant ideas and concepts- connect different approaches, perceptions, and knowledge through an interdisciplinary approach- apply a critical and self-critical approach in argumentation- carry out scientific research investigations- apply ethical principles in conducting investigations and in resolving issues independently and in a group- distinguish basic theoretical concepts of narrative and narratology, and analyze narratives in literature and film |
| **Learning outcomes at the Programme level** | - the ability to define and recognize basic concepts of the classical Hollywood cinema- the ability to analyze the correlation of the modern American film, classical Hollywood cinema and avant-garde film |
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| **Assessment criteria**  | ☒Class attendance | ☒Preparation for class | ☐Homework | ☐Continuous evaluation | ☐Research |
| ☐Practical work | ☐Experimental work | ☐Presentation | ☐Project | ☒ Seminar |
| ☒ Test(s) | ☐Written exam | ☒Oral exam | ☐Other: |
| **Conditions for permission to take the exam** | class attendance (80% full-time students; 50% associate students), accepted seminar paper, participation in class discussions, mid-term exam |
| **Exam periods** | ☒Winter | ☐Summer | ☒Autumn­ |
| **Exam dates** | January / February 2023 |  | September 2023 |
| **Course description** | Bearing in mind that the narrative is the dominant organizing structure of films, the course will pay special attention to the classical Hollywood narrative style, which is the foundation for understanding the American cinema in general. Due to the enormous significance and influence of the American film on the world cinema, it can be argued that the classical Hollywood style is the most influential type of narration in film history. The course will elaborate the key features of the classical Hollywood cinema: generic conventions, star system, continuity editing, goal-oriented main protagonist, invisible direction, a sense of unity and completeness, commercial character of films.The classical Hollywood cinema is a paradigmatic example of character-driven stories, which is of vital importance for their popularity.Seminars will deal with the topics closely related to the course contents. |
| **Course content** | 1. Introduction to the course2. Causality and motivation – basic elements of the film story3. Classical linear narration in the Hollywood film4. Space and time in the classical film5. Anatomy of the classical film scene6. Hollywood mode of production to 19307. Development of the classical linear style, 1909 - 19288. Mid-term exam9. Hollywood mode of production, 1930 - 196010. Case study - *Casablanca*11. Classical genres: Western12. Classical genres: Detective film and film noir13. Classical genres: Screwball comedy14. Classical style after 196015. Final revision of the course |
| **Required reading** | Bordwell, David; Janet Staiger i Kristin Thompson. *The Classical Hollywood Cinema: Film Style and Mode of Production to 1960*. London: Routledge, 1985.Bordwell, David. *On the History of Film Style*. Cambridge: Harvard University Press, 1997.Schatz, Thomas. *Hollywood Genres: Formulas, Filmmaking, and the Studio System*. Philadelphia: Temple University Press, 1981. |
| **Additional reading** | Balio, Tino. *Grand Design: Hollywood as a Modern Business Enterprise,1930-1939*. Berkeley: University of California Press, 1995.Barr, Charles. *Vertigo*. BFI Film Classics. London: British Film Institute, 2008.Belton, John. *American Cinema/American Culture*. New Brunswick: Rutgers University Press, 1994.Bordwell, David. *Narration in the Fiction Film*. London: Methuen, 1985.Bordwell, David. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press, 2006.Bowser, Ellen. *The Transformation of Cinema 1907-1915*. Berkeley: University of California Press, 1994.Braudy, Leo i Marshall Cohen. *Film Theory and Criticism*. 7th edition. New York: Oxford University Press, 2009.Buscombe, Edward. *The Searchers*. BFI Film Classics. London: British Film Institute, 2008.Cook, David A. *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam 1970-1979*. Berkeley: University of California Press, 2000.Crafton, Donald. *The Talkies: American Cinema’s Transition to Sound 1926-1931*. Berkeley: University of California Press, 1999.Elsaesser, Thomas i Warren Buckland. *Studying Contemporary American Film: A Guide to Movie Analysis*. London: Arnold Hodder, 2002.Gallagher, Tad. *John Ford: The Man and His Films*. Berkeley: University of California Press, 1988.Gilić, Nikica. „Postmoderno i postmodernističko u suvremenome filmu“, u: *Hrvatski filmski ljetopis*, br. 5 (II), 1996., str. 110 - 113.Gilić, Nikica. „Periodizacijska problematika filmskog postmodernizma“, u: *Hrvatski filmski ljetopis*, br. 23 (VI), 2000., str. 132 – 141Gilić, Nikica. *Uvod u teoriju filmske priče*. Zagreb: Školska knjiga, 2007. Gunning, Tom. „'Sad je vidiš, sad je ne vidiš': temporalnost filma atrakcije“, u: *Hrvatski filmski ljetopis*, br. 14 (IV), 1998., str. 131 - 138.Hall, Sheldon. „Rodoslovlje modernog blockbustera“, u: *Hrvatski filmski ljetopis*, br. 40 (X), 2004., str. 5 - 16.Koszarski, Richard. *An Evening’s Entertainment: The Age of the Silent Feature Picture, 1915-1928*. Berkeley: University of California Press, 1994.Kragić, Bruno. „Tipologija ženskih zvijezda američkog filma“, u: *Hrvatski filmski ljetopis*, br. 42 (XI), 2005., str. 3 - 21.Kragić, Bruno. „Filmske zvijezde – tipovi i tipološki sustavi (na primjeru muških zvijezda američkog filma)“, u: *Književna smotra*, br. 139 (1), 2006., str. 37 – 51.Lev, Peter. *The Fifties: Transforming the Screen, 1950-1959*. New York: Charles Scribner’s Sons, 2003.Monaco, Paul. *The Sixties: 1960-1969*. Berkeley: University of California Press, 2001.Moss, Marilyn Ann. *Raoul Walsh: The True Adventures of Hollywood's Legendary Director*. Screen Classics edition. Lexington, Ky.: The University Press of Kentucky, 2011.Mulvey, Laura. *Citizen Kane*. 2. edition. BFI Film Classics. London: British Film Institute, 2012.Musser, Charles. *The Emergence of Cinema: The American Screen to 1907*. New York: Scribner's, 1990.Norton, Mary Beth (et al.). *A People and a Nation: A History of the United States*. Brief Edition, Fourth Edition, Boston, New York: Houghton Mifflin Company, 1996.Palmer, R. Barton. *Hollywood's Dark Cinema: The American Film Noir*. New York: Twayne Publishers, 1994.Peterlić, Ante. *Povijest filma: rano i klasično razdoblje*. Zagreb: Hrvatski filmski savez, 2008.Petković, Rajko. *Film noir i njegovo nasljeđe u američkom filmu*. Magistarski rad, Zagreb: Filozofski fakultet, 2002.Petković, Rajko. *Američki nezavisni film osamdesetih i devedesetih*. Doktorska disertacija, Zagreb: Filozofski fakultet, 2009.Prince, Stephen. *A New Pot of Gold: Hollywood Under the Electronic Rainbow, 1980-1989*. Berkeley: University of California Press, 2000.Rothman, William. *Hitchcock: The Murderous Gaze*. Cambridge, Mass.; London: Harvard University Press., 1982.Schatz, Thomas. *Boom and Bust: American Cinema in the 1940s*. Berkeley: University of California Press, 1999.Sklar, Robert. *Movie-Made America: A Cultural History of American Movies*. New York: Random House, 1975.Sim, Stuart (ur.). *The Routledge Companion to Postmodernism*. London: Routledge, 2001.Thompson, Kristin. *Storytelling in the New Hollywood: Understanding Classical Narrative Technique*. Cambridge, MA.: Harvard University Press, 1999.Tomaševski, Boris. *Teorija književnosti: Tematika*. Zagreb: Matica hrvatska, 1998.Wood, Robin. *Howard Hawks*. Contemporary Approaches to Film and Media Series. Detroit: Wayne State University Press, 2006. |
| **Internet sources** | - |
| **Assessment criteria of learning outcomes** | Final exam only |  |
| ☐Final written exam | ☒ Final oral exam | ☐Final written and oral exam | ☐Practical work and final exam |
| ☐Only test/homework  | ☒ Test | ☒ Seminar paper | ☐Seminar paper and final exam | ☐Practical work | ☐other forms |
| **Calculation of final grade** | 10% - attendance; 20% - seminar paper; 30% - test; 40% - oral exam |
| **Grading scale**attendance: 0,45 ECTS preparation for class: 0,55 seminar paper: 1test: 1 oral exam: 1 | below 60% | Failure (1) |
| 60-69% | Satisfactory (2) |
| 70-79% | Good (3) |
| 80-89% | Very good (4) |
| above 90% | Excellent (5) |
| **Course evaluation procedures** | ☒Student evaluations conducted by the University☐Student evaluations conducted by the Department☐Internal evaluation of teaching☐Department meetings discussing quality of teaching and results of student evaluations☐Other |
| **Note /Other** | In accordance with Art. 6 of the *Code of Ethics* of the Committee for Ethics in Science and Higher Education, “the student is expected to fulfil his/her obligations honestly and ethically, to pursue academic excellence, to be civilized, respectful and free from prejudice.”According to Art. 14 of the University of Zadar's *Code of Ethics*, students are expected to “fulfil their responsibilities responsibly and conscientiously. […] Students are obligated to safeguard the reputation and dignity of all members of the university community and the University of Zadar as a whole, to promote moral and academic values and principles. […]Any act constituting a violation of academic honesty is ethically prohibited. This includes, but is not limited to:- various forms of fraud such as the use or possession of books, notes, data, electronic gadgets or other aids during examinations, except when permitted;-various forms of forgery such as the use or possession of unauthorised materials during the exam; impersonation and attendance at exams on behalf of other students; fraudulent study documents; forgery of signatures and grades; falsifying exam results.”All forms of unethical behaviour will result in a negative grade in the course without the possibility of compensation or repair. In case of serious violations the *Rulebook on Disciplinary Responsibility of Students at the University of Zadar* will be applied.In electronic communications only messages coming from known addresses with a first and a last name, and which are written in the Croatian standard and appropriate academic style, will be responded to. |