

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number _____

Course Title _____

Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroup(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis
- Philosophic and Linguistic Analysis
- Visual and Performance Arts Analysis and Practice

Foundations of Society and Culture

- Historical Analysis
- Social Analysis

Foundations of Scientific Inquiry (IMPORTANT: If you are only proposing this course for FSI, please complete the [updated FSI information sheet](#). If you are proposing for FSI and another foundation, complete both information sheets)

- Physical Science
With Laboratory or Demonstration Component must be 5 units (or more)
- Life Science
With Laboratory or Demonstration Component must be 5 units (or more)

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Do you intend to use graduate student instructors (TAs) in this course? Yes No

If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course over the next three years:

2018-19	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2019-20	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____
2020-21	Fall Enrollment _____	Winter Enrollment _____	Spring Enrollment _____

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes No

If yes, provide a brief explanation of what has changed:

Present Number of Units: _____ Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

General Knowledge

Integrative Learning

Ethical Implications

Cultural Diversity

Critical Thinking

Rhetorical Effectiveness

Problem-solving

Library & Information Literacy

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- 1. Lecture: _____ (hours)
- 2. Discussion Section: _____ (hours)
- 3. Labs: _____ (hours)
- 4. Experiential (service learning, internships, other): _____ (hours)
- 5. Field Trips: _____ (hours)

(A) TOTAL Student Contact Per Week _____ **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- 1. General Review & Preparation: _____ (hours)
- 2. Reading _____ (hours)
- 3. Group Projects: _____ (hours)
- 4. Preparation for Quizzes & Exams: _____ (hours)
- 5. Information Literacy Exercises: _____ (hours)
- 6. Written Assignments: _____ (hours)
- 7. Research Activity: _____ (hours)

(B) TOTAL Out-of-class time per week _____ **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week _____ **(HOURS)**

Instructor: Kirsten Lew
 Email: kirstenmlew@ucla.edu
 Class time and location: TBA

Censoring Hollywood: Reading Cinema Through the Production Code



Course Description

Old black and white films seem a lot more prudish: no sex, no swearing, no nudity, clear good guys and bad guys, married couples sleep in twin beds, and there seem to be no gay people. We might assume that these representations simply reflect the sensibilities of the culture at the time. But that is not the case at all. From the 1930s until the 1960s, Hollywood films were heavily censored by religious groups who feared the effects that the new medium of film had on the general population. These groups were so influential that they eventually led to the film industry adopting what was known as “the Code,” which not only forbade presenting many things on film, but it also required that all films have an unambiguous “moral” message that rewarded virtuous characters and punished sinful ones. Many of the most iconic films of classical Hollywood—*Gone with the Wind*, *Citizen Kane*, *The Maltese Falcon*, *Casablanca*—were made under the restrictions of the Code. It is one of the most important forces that shaped classical Hollywood cinema and everything that came after it—yet few people know that it existed.

This course will use the context of Hollywood under the Code in order to introduce students to: 1) the critical and technical vocabulary of film analysis; 2) the academic methods of historical research; 3) and the interpretive significance of ideology and cultural production. We will be analyzing a variety of genres in order to see the manifold ways censorship inflected the presentation of cultural issues. Each week, we will discuss a particular thematic context for understanding both censorship and specific social concerns presented in the films themselves, including issues of gender, sexuality, race, and class. Throughout the course we will ask: how do we understand censorship as not simply prohibiting representations, but actively shaping them? How do we identify competing ideologies in works of film? What kinds of viewing and interpretive practices do we need to employ in order to see these tensions? Whose perspectives are privileged, and whose are marginalized? Coursework will culminate in a research project and presentation.

Course Objectives

- Ideology: Students will learn to identify the ideological implications of films, particularly as they pertain to issues of race, gender, sexuality, and class.
- Form: Students will learn the key tenets of visual analysis so that they can identify how formal choices inflect meaning and interpretation.
- Reading: Students will develop their critical reading skills and be introduced to the protocols of film scholarship by engaging with academic articles and book selections each week.
- Writing: Students will develop their critical writing skills through scaffolding and shorter written assignments feeding into the course's final research project.
- Research: Students will learn how to develop a research question and productively use archival materials through a quarter-long project devoted to the production history of a single film.

Required Texts

Raymond Chandler, *The Big Sleep* (New York: Vintage Books, 1992)

All other readings will be available as PDFs on CCLE.

Film Screenings

All films will be available for viewing on CCLE. There are no group screenings. As with the reading, you must come to class having watched the assigned film for that week.

Course Requirements

Participation: 15%

Quizzes: 10%

Close Reading Essay: 15%

Research Project Abstract: 5%

Research Project First Draft: 15%

Research Project Presentation: 10%

Research Project: 30%

Grading Rubric

A: ≥95% B-: ≥82% D+: ≥68%

A-: ≥92% C+: ≥78% D: ≥65%

B+: ≥88% C: ≥75% D-: ≥62%

B: ≥85% C-: ≥72% F: ≥55%

All grades are final.

Participation

Your participation in section comprises 15% of your total grade in the class. This grade is based on your contributions (not just presence) in section discussions, so you must come with the assigned texts, having completed the assigned reading and viewing, ready to ask questions, offer observations, and engage with your peers and the material.

After each class by midnight you must complete and submit an online self-evaluation via Google Forms on your preparedness, contribution, and engagement for that week. You will effectively be telling me what participation grade you think you earned and why, based on the rubric in the form and the requirements delineated above. I, however, will determine your final grade if I believe that your assessment should be raised or lowered.

Attendance is mandatory in order to pass the class. You may have one excused absence before it starts to negatively affect your participation grade, because, obviously, you must be present in order to participate.

Quizzes

Each week we will begin class with a brief quiz comprised of one short answer question. These quizzes will be on the secondary reading for that week. They are graded out of 5 points. Quizzes cannot be made up later.

Close Reading Paper (due Fri Jan 31 by 5pm on Turnitin)

Write a 3-5 page paper (not including images, which should be in an appendix at the end) focusing on a single still frame from one of the films we have watched in class so far. Using the terms of *mis-en-scène*, show how the shot's formal choices create meaning that goes beyond what is literally happening in the plot and that contributes to larger ideas or themes. Your paper must have an argument. The point here is to focus intently on one issue, not to say everything there is to say about the entire film.

Research Project Abstract (due Fri. Feb 14 by 5pm on Turnitin)

In one double-spaced page, explain what film your paper will be on and briefly what the censorship issues are that you will be considering in your final research paper. Delineate your findings so far and articulate how you plan on using them to form an argument about the film. You are free to consult additional material including script drafts or the source text if your film is adapted from a novel or play, so long as everything is properly cited. You do not need to have an argument finalized yet, though you should have a tentative one (a hypothesis, if you will). The purpose of this assignment is not so much to judge your writing as to make sure you are on the right track with your project.

Research Project First Draft (due Sun. Feb 23 by 5pm on Turnitin AND in class Mon. Feb 24)

You will submit a first draft of your research paper, of at least 8 pages. It must include your argument and your research findings. Note: you will be workshopping these pages with your peers in class, so bring a hard copy to class in addition to submitting it on Turnitin. I will not be grading this as I would a polished essay, as it is mostly an opportunity for you to get feedback from your peers and to a limited extent from me, but I will be grading you on the amount of work you appear to have done in terms of research and building towards an essay with a solid argument and organized in a clear way.

Research Project Presentation (due Mon. March 9 in class)

Students will each give a 5-7 minute presentation about their research project to the rest of the class, plus time to answer any questions. Powerpoints or handouts are required. This is an

opportunity to concisely present your research to your peers, and to have the opportunity to see what kind of feedback you get before turning in your final paper.

Final Research Project (due Finals Week, Friday March 20 by 5pm on Turnitin)

Write a 10-12 page research paper (not including images, which should be in an appendix at the end) focusing on a film of your choice from the list of “Recommended Films” in the Course Schedule that we did not discuss in class (if you would like to write on a film not listed but whose censorship files are available online, consult with me). There are two parts to this assignment: First, using the Margaret Herrick Library’s online Production Code Administration records collection (see “Important Links” below), summarize the main things film censors found objectionable about the film in question and how they voiced or justified their concern. Then, use this issue to close-read and critically analyze the film. How does our knowledge of the film’s censorship history change how we might understand the final film work? Your paper’s argument should answer this question. It should also include screenshots from the film that are part of your analysis. Use the Chicago Manual of Style for citations.

Plagiarism

UCLA defines academic plagiarism as follows:

“Plagiarism includes, but is not limited to, the use of another person’s work (including words, ideas, designs, or data) without giving proper attribution or citation. This includes, but is not limited to, representing, with or without the intent to deceive, part or all of an entire work, obtained by purchase or otherwise, as the student’s original work; or representing an altered but identifiable work of another person or the student’s own previous work as if it were the student’s original work.”

Any student who is caught plagiarizing all or a part of any of the assignments for this course will be referred to the Dean of Students as per UCLA’s policy, and will receive a Deferred grade on their transcript until the Dean resolves their case. Be forewarned that the worst grade you can possibly receive on an original assignment (F) is still worth 55%, whereas an essay that is plagiarized receives a 0.

Discussion Etiquette

Keep all interactions professional and academic at all times. This means no interrupting, no aggressive language, no personal attacks, and no discriminatory statements of any kind. Students who violate this policy will be referred to the Dean of Students.

We will be discussing issues of race, gender, and sexuality throughout the course. Furthermore, we will be considering historical films with offensive representations, texts that might use racial and sexual slurs, and terms that are now outdated. In this context, we need to be able to engage with the material thoughtfully and contextually while also being mindful of our own discourse. In these discussions, it is very important to always assume good intentions on your classmates’ parts: if someone brings up a phrase or idea you find problematic, instead of attacking them, assume that perhaps they are not aware of some of its connotations and raise the question for discussion about whether the term/idea is critically useful. In addition, we will not justify images by saying that “things were just like that back then,” nor will we simply stop at labeling them

racist/sexist/etc. As scholars, we do not seek to blame or indict but to describe *how* and *why*—to understand our critical and cultural vocabulary as always in flux, not simply “right” or “wrong.”

Also, be mindful of how much you’re speaking or not speaking. Step into the conversation whenever you have something to say but make sure to give your classmates a turn too.

Technology

It is a truth universally acknowledged that if you are on a computer, you are on the Internet. You may bring laptops, tablets, or e-readers to class in order for us to consult the secondary readings, but sometimes I will ask you to put these away so that we can focus on discussion. Cell phones must always be silenced and put away.

Contacting the TA & Office Hours

You can contact me via email if you have a brief clarifying question, but you should come to my office hours if you have a question that requires a lengthier answer. I highly encourage you to come to office hours anyway, particularly if you are quiet in section, and to discuss your research project throughout the quarter. Also be aware that I don’t regularly check my email on the weekends. If you email me 24 hours before an essay is due I probably won’t respond in time, so don’t do it.

I reserve the right to amend these policies.

Important Links

The Margaret Herrick Library’s digital archives for the Production Code Administration.

<http://go.galegroup.com/gdsc/browseCollection.do?mCode=5XPN&prodId=GDSC&userGroupName=uclosangeles&aCmnd=ViewAll&inPS=true&searchType=AdvancedSearchForm&rc=true>

***This link will give you access to the Code files on your film for your research project. If you cannot access it, let me know. You will need to have access to UCLA’s campus proxy server.**

A digital version of the Production Code that shows its emendations and revisions between 1930 and 1967.

https://productioncode.dhwritings.com/multipleframes_productioncode.php

MPPDA Digital Archive

<https://mppda.flinders.edu.au>

UCLA’s Library Guide for research on film and media studies.

<http://guides.library.ucla.edu/film>

Yale Film Analysis, a quick guide for the main important film terms within the categories of mis-en-scène, cinematography, editing, and sound.

<https://filmanalysis.coursepress.yale.edu>

Additional Student Resources

Center for Accessible Education (CAE)

A255 Murphy Hall

<http://www.cae.ucla.edu/>

If you will need special accommodations due to a suspected, documented, or temporary disability, or if you have any questions about what options are available to you, contact CAE by week 2. I cannot make any accommodations myself, and accommodations cannot be applied retroactively.

Counseling & Psychological Services

John Wooden Center West (behind the gym, across from the playing fields)

<http://www.counseling.ucla.edu/>

College is stressful! Please contact the UCLA Counseling Center if you are experiencing stress or distress for whatever reason, whether it be or school-related or personal. CAPS is completely confidential and free of charge to all registered students. Counselors are available to talk via phone 24/7 at (310) 825-0768.

Undocumented Student Program<http://www.usp.ucla.edu>

Student Activities Center, B44

Offers confidential support and services to undocumented students.

Campus Assault Resources & Education (CARE)<http://www.careprogram.ucla.edu>

Offers support, services, and resources for survivors of sexual assault, domestic violence, and stalking. There is also the Title IX office (<https://www.sexualharassment.ucla.edu>), which handles cases of sexual harassment or discrimination in addition to sexual violence. Please be aware that I am a *mandatory reporter* for cases of sexual harassment and assault, which means that I am a resource but not a confidential one.

Economic Crisis Response Team<http://www.studentincrisis.ucla.edu/Economic-Crisis-Response>

If you are experiencing a financial crisis that is impacting your education, contact the ECR Team for help. Also, Bruin Shelter (<http://www.bruinshelter.org>) is available to UCLA students between 18 and 24 who are experiencing homelessness.

For more resources, see the Bruin Resource Center (<http://www.brc.ucla.edu/Programs>) and the Office for Equity, Diversity, and Inclusion's Campus Resources page (<https://equity.ucla.edu/programs-resources/campus-resources/>).

Course Schedule

*All readings aside from the Chandler novel are available as PDFs on CCLE. You must bring these readings to class either as printouts or on your laptop.

**There are no group film screenings for this class. All films will be available for viewing through CCLE.

Week One: Introduction to the Code and to Visual Analysis

In-class Film: selections from *Morocco* (dir. Josef Von Sternberg, 1930)

In-class Reading: selections from *Mutual Film Corporation v. Industrial Commission of Ohio* (1915); List of Don'ts and Be Carefuls (1927); The Motion Picture Production Code (1930); selections from the Payne Fund Studies; Yale Film Analysis

Guiding Questions: First, who were the people and organizations behind film censorship? What was the Hays office and the MPPDA? Why were people so concerned about the new mass medium of film in the 1920s and 30s? What made it different from other art forms? Second, what is visual analysis? What are the formal components of film (mis-en-scène, cinematography, editing, and sound)? How does film form contribute translate to film meaning?

Week Two: Pre-Code Hollywood and Female Sexuality

Students will select what film they are going to work on for their research project.

Film: *She Done Him Wrong* (dir. Lowell Sherman, 1933)

Reading: Lea Jacobs, Preface to *The Wages of Sin*, ix-xi

Jill Watts, selections from *Mae West: An Icon in Black and White*, pg. 150-162, 170-173

Guiding Questions: How does a pre-Code film upset our perceptions of the past? What forms these perceptions? How does a mass entertainment form like film shape our vision of the world? How is film form used to imply more than is being directly stated, especially in regard to subversive content?

Recommended films: *Back Street* (1932), *Red Dust* (1932), *Shanghai Express* (1932), *The Story of Temple Drake* (1933), *The Bitter Tea of General Yen* (1933), *I'm No Angel* (1933), *Belle of the Nineties* (1934)

Week Three: Gold Diggers and the Great Depression

Film: *Baby Face* (dir. Alfred E. Green, 1933); uncensored version and censored ending

Reading: Richard Maltby, "Baby Face, or How Joe Breen Made Barbara Stanwyck Atone for Causing the Wall Street Crash"

Ellen Scott, selection from "More than a 'Passing' Sophistication: Dress, Film Regulation, and the Color Line in 1930s American Films," pg. 60-64

Guiding Questions: What are the ideological implications—not just the graphicness—of *Baby Face* that the censors wanted changed? Why would they find these representations threatening? Whom does it threaten? How do “gold digger” films posit a relationship between gender and class rise? What kinds of opportunities for class rise are shown as available for Black and white women respectively?

Recommended films: *Blonde Venus* (1932), *Red Headed Woman* (1932), *The Greeks Had a Word for Them* (1932)

Week Four: Social Pictures and Crime

Film: *I Am a Fugitive from a Chain Gang* (dir. Mervyn Leroy, 1932)

Reading: Thomas Doherty, selection from *Pre-Code Hollywood*, pg. 162-166
Ellen Scott, selection from *Cinema Civil Rights*, pg. 13-15

Guiding Questions: In what ways is *I Am a Fugitive* a “rebellious” film? What forms of authority does it challenge? What are the implications of its ending? How do films about poverty displace social realities that affect people of color in greater proportions onto narratives about white characters?

Recommended films: *Little Caesar* (1931), *The Public Enemy* (1931), *Scarface* (1932), *The Grapes of Wrath* (1940)

Week Five: The Production Code Administration and Competing Ideologies

Film: *Imitation of Life* (dir. John Stahl, 1934)

Reading: Susan Courtney, selection from *Hollywood Fantasies of Miscegenation*, pg. 142-169

Guiding Questions: What kinds of racial representations did film censors find concerning? How did the PCA attempt to appease audiences with politically disparate beliefs? Whose ideas about race are privileged? What kinds of negotiations does *Imitation of Life* make in order to make its interracial friendship “acceptable” under Code standards?

Recommended films: *Stagecoach* (1939), *Gone with the Wind* (1939), *Stormy Weather* (1943), *Pinky* (1949), *The Searchers* (1956)

Week Six: The Celluloid Closet

Film: *Cat People* (dir. Jacques Tourneur, 1942)

Reading: Chon Noriega, “‘Something’s Missing Here!’: Homosexuality and Film Reviews during the Production Code Era, 1934-1962”

Guiding Questions: What methods of viewing and reading do we need to employ to see the queer subtexts that were written out of films under the Code? How do anxieties around masculinity and heterosexuality shape how gay characters appear (or don't appear) in film of the period?

Recommended films: *Queen Christina* (1934), *Rebecca* (1940), *Tea and Sympathy* (1956), *Cat on a Hot Tin Roof* (1958), *Suddenly Last Summer* (1959), *The Children's Hour* (1961)

Week Seven: Film Noir and Adaptation

Film: *The Big Sleep* (dir. Howard Hawks, 1946)

Reading: James Naremore, selection from *More than Night: Film Noir in its Contexts*, pg. 96-123.

Raymond Chandler, *The Big Sleep*

Guiding Questions: How does the issue of adaptation help us understand what filmmakers and censors found unfilmable or problematic under the Code? How is book-to-film adaptation a useful tool for scholarship beyond just comparison?

Recommended films: *The Maltese Falcon* (1941), *Double Indemnity* (1944), *Laura* (1944), *Mildred Pierce* (1945), *Gilda* (1946), *The Postman Always Rings Twice* (1946), *Scarlet Street* (1946)

Week Eight: Changing Mores in Postwar America

First draft of research paper due on Sunday Feb 23 by 5pm. Also bring a hard copy to class for peer review workshop.

Film: *Rebel Without a Cause* (dir. Nicholas Ray, 1955)

Reading: Thomas Doherty, selection from *Hollywood's Censor: Joseph I Breen and the Production Code Administration*, pg. 316-336.

Guiding Questions: What kinds of postwar social pressures do we see causing fissures in film censorship? What aspects of censorship are visibly more lax, and what aspects endure? What kinds of cultural arguments can we reasonably make by comparing pre-war films to postwar ones, and how do we incorporate history into that argument?

Recommended Films: *A Streetcar Named Desire* (1951), *A Place in the Sun* (1951), *High Noon* (1952), *Kiss Me Deadly* (1955), *The Man with the Golden Arm* (1955), *Touch of Evil* (1958), *Imitation of Life* (1959), *Anatomy of a Murder* (1959), *Psycho* (1960)

Week Nine: The End of the Code

Film: *In the Heat of the Night* (dir. Norman Jewison, 1967)

Reading: Steve Ryfle, “Desegregating Hollywood: The Impact and Legacy of *In the Heat of the Night*”

Guiding Questions: How does our knowledge of the Code help contextualize the experimentation we see in films of the 1960s and 70s? How might we describe some of the ideological differences we see between films of the Code era and films of New Hollywood? What kinds of themes are filmmakers experimenting with that they were not allowed to do under the Code? What is still being policed by the studios?

Week Ten: Presentations

Students will give 5-7 minute presentations based on their research project. Their peers will provide brief written comments and questions with the aim of helping each other with the final research paper.

Guiding questions: The Code is long gone, but film studios still self-regulate. In an era beyond formalized film censorship, how can we discern the kinds of narratives, characters, or topics that major Hollywood films still often refuse to treat? How do they make messages about race, class, gender, and sexuality “safe” or more palatable for mass audiences with diverse views? Whose views are privileged, and whose continued to be marginalized? Think about these questions in terms of a movie that you’ve seen recently.

Finals Week: Research papers are due on Friday March 20 by 5pm.



New Course Proposal

English 98TA Censoring Hollywood: Reading Cinema Through the Production Code

Course Number English 98TA

Title Censoring Hollywood: Reading Cinema Through the Production Code

Short Title

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. An introduction to Hollywood cinema through the context of film censorship from the 1930s to the 1960s. Introduces students to the terms of film analysis, the interpretive practice of ideological critique, and the protocols of archive research.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [ENGL 98TA_Lew_Syllabus.docx](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Kirsten Lew) UID: 403990218

Professor Kathleen McHugh is the faculty mentor for this course. UID: 203154970

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on April 19, 2019

Grading Structure Participation: 15%
Quizzes: 10%
Close Reading Essay: 15%
Research Project Abstract: 5%
Research Project First Draft: 15%
Research Project Presentation: 10%
Research Project: 30%

Effective Date Winter 2020

Discontinue Date Summer 1 2020

Instructor	Name	Title
	Kirsten Lew	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department English

Contact Name E-mail

ROUTING STATUS

Role: L&S FEC Coordinator - Ries, Mary (mries@college.ucla.edu) - 61225

Status: Pending Action

Role: CUTF Coordinator - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Approved on 8/14/2019 1:30:43 PM

Changes: No Changes Made

Comments: on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee

Role: Initiator/Submitter - Chen, Michelle L (mchen@teaching.ucla.edu) - 53042

Status: Submitted on 8/12/2019 11:46:33 AM

Comments: Initiated a New Course Proposal

[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at publications@registrar.ucla.edu or (310) 825-6704