

Educator's Guide For The Great Directors: The Making of 21st Century Hollywood

For Advanced Placement and College

Series produced by
Centre Communications, Inc. for
Ambrose Video Publishing, Inc.

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Published and Distributed by Ambrose Video Publishing
145 West 45th St., Suite 1115
New York, NY 10036
1-800-526-4663
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<http://www.ambrosevideo.com>

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Table of Contents	Page
Table of Contents and Rights.....	2
Materials in the Series.....	2
Instructional Notes.....	3
Introduction and Summary of Series.....	3
Summary of Programs (accessed through DVD Menu Screen under chapter selects)...	4
Program 1: The Summer Blockbuster.....	4
Program 2: The Independent Auteur.....	7
Program 3: Immigrant Filmmakers.....	10
Program 4: Documentary and Experimental Film.....	13
Program 5: Animation.....	17

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MATERIALS IN THE SERIES

Educator's Guide – This Educator's Guide has been prepared to aid educators in utilizing materials contained within this series. In addition to this introductory material, the guide contains the following:

- Suggested Instructional Notes
- Student Learning Goals

INSTRUCTIONAL NOTES

It is suggested that you preview the series and read the Student Goals and Educator Points. By doing so, you will become familiar with the materials and be better prepared to adapt the series to the needs of your class. Please note that each program is set up to be played continuously and you will probably find it best to follow the series and the programs in the order in which they are presented, but this is not necessary. Each program can be divided into chapters accessed through the DVD's Menu Screen under Chapter Selects. In this way each chapter can be played and studied separately. It is also suggested that the series presentation take place before the entire class and under your direction. As you review the instructional programs outlined in the Educator's Guide, you may find it necessary to make some changes, deletions, or additions to fit the specific needs of your students.

INTRODUCTION AND SUMMARY OF SERIES

In the 21st century, Hollywood retains the glitz and glamor of its past as well as its great studios. Yet even as the old Hollywood can still be seen, the new millennia has given America a new Hollywood, a revitalized Hollywood bringing sensational films in a wide spectrum of genres. *The Great Directors: The Making of 21st Century Hollywood* follows the genius of American cinema as it has evolved with the times. Directors have become the creative force behind films, while movies themselves, from documentaries and animation to blockbusters and insightful Indies have taken on the mantle of great literature. *The Great Directors: The Making of 21st Century Hollywood* begins with the event that saved Hollywood from extinction in the 1970s – the Summer Blockbuster. It next looks at the filmmakers who established the new tradition of thought-provoking movies with the independent auteurs, such as John Cassavetes, Stanley Kubrick and Quentin Tarantino, and the immigrant directors, such as Otto Preminger, Ernst Lubitsch and Ang Lee. The series then discusses the Documentary and Experimental Films and filmmakers who are on the cutting edge of cinema. Finally the series ends with the resurgence of animation in a new golden age with leading animators such as Pixar.

The five programs are laid out so they can be viewed in their entirety, or by selecting individual chapters, be viewed separately. Each chapter presents a story of American cinema through its outstanding directors. Most importantly, cinematic history and figures are clearly presented using state of the art visuals that make learning easy and fun.

Below is a list of the series' programs and their chapters. Using these programs, educators can create a lesson plan to cover the specific issues, themes and historical figures mentioned.

Program 1: The Summer Blockbuster

- The Tent Pole
- 1972 – Francis Ford Coppola Redefines Hollywood
- 1975 – Steven Spielberg Launches the Summer Blockbuster
- 1977 – George Lucas Establishes 'The Franchise'

- 2012 – The Franchise Event Film

Program 2: The Independent Auteur

- The Auteur Theory
- 1959 – John Cassavetes, Father of Independent American Cinema
- 1968 – Stanley Kubrick, *2001: A Space Odyssey*
- 1970 – Robert Altman's *MASH* Satirizes War
- 1977 – Woody Allen Makes *Annie Hall*
- 1994 – Quentin Tarantino Romanticizes Violence with *Pulp Fiction*
- 2007 – The Coen Brothers, Masters of Genre Bending

Program 3: Immigrant Filmmakers

- The Outsider's Perspective
- 1942 – Ernst Lubitsch, Master of Innuendo
- 1944 – Otto Preminger Brings the Dark Shadows of Europe to Hollywood
- 1954 – Elia Kazan Redefines Acting
- 1958 – Alfred Hitchcock, Master of Suspense
- 2013 – Ang Lee Wins Oscar for Best Director

Program 4: Documentary and Experimental Film

- The Documentary
- 1922 – Robert J. Flaherty, Father of Documentary Film
- 1943 – Maya Deren and Stan Brakhage Set the Standard for Experimental Film
- 1967 – D.A. Pennebaker Develops Direct Cinema
- 1988 – Errol Morris, *The Thin Blue Line*
- 1990 – The Ken Burns Style

Program 5: Animation

- A New Golden Age of Animation
- 1914 – Winsor McCay's *Gertie the Dinosaur*
- 1937 – Walt Disney's *Snow White and the Seven Dwarfs*
- 1953 – Chuck Jones' Surreal *Duck Amuck*
- 2013 – Pixar Animation Studios' *Brave* Wins an Oscar

SUMMARY OF PROGRAMS FOR THE GREAT DIRECTORS: THE MAKING OF 21ST CENTURY HOLLYWOOD

Program 1: The Summer Blockbuster

Program one shows how the summer blockbuster not only redefined Hollywood; it established one of American cinema's greatest financial marvels – the franchise.

Chapter one describes Hollywood's tent-pole concept, where a motion picture is expected to balance out the financial performance of a studio.

Chapter two examines how director Francis Ford Coppola redefined Hollywood's movie making and bring audiences back to theaters.

In chapter three, Steven Spielberg's influence on the summer blockbuster is discussed.

How George Lucas created the movie franchise is depicted in chapter four.

Chapter five looks at the new cadre of directors who used the franchise event to establish the tent-pole that would ensure every studio's success.

Chapter 1: The Tent Pole

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Hollywood's dominance of world cinema in the 21st century is based on the genius of its business mode, while at the same time nurturing artistic excellence
- The old studios are still there but now they are owned by global corporate giants
- Hollywood in the 21st century has found a way to hand out best picture awards for such artistic achievements while creating a formula for money making blockbusters
 - The blockbusters are what the industry dubs tent poles
 - The strategy of the tent pole concept was to have one or two films a year that make a lot of money and support the studio
 - These turn out to be largely action-packed films, often enhanced by 3D, grossing over \$1 billion
- The summer blockbuster had its origins in the 70s with three iconic American directors: Steven Spielberg, George Lucas and Francis Ford Coppola

Chapter 2: 1972 – Francis Ford Coppola Redefines Hollywood

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Director Francis Ford Coppola changed how Hollywood did business
- A brief biography of Coppola
- By 1972 Coppola made his mark on Hollywood and changed the way movies could be seen with *The Godfather*
 - One theme is that the film is about a family trying to hold on to its ethnic and cultural background by whatever means necessary
 - Another theme is that there is no segment of American society that isn't either corrupt or corruptible
 - This theme of corruption at the highest level evolves through *The Godfather Part Two* and *Part Three*
- Seven years after *The Godfather*, Coppola redefined how Hollywood operated with the war film *Apocalypse Now*
 - It uses the Vietnam War as a backdrop to depict what happens when the veneer of civilization is wiped away by the savage unknown
- *Apocalypse Now* was a critical and financial success, so in a bizarre twist of fate, Coppola showed the studios a new way of making money

- United Artists, afraid the movie would be a failure, loaned Coppola the money for making it, so Coppola owned the rights to the film
- When the film became a huge success, Coppola sold it to foreign distributors, as well as the future industries of video tape, DVD and Cable Television

Chapter 3: 1975 – Steven Spielberg Launches the Summer Blockbuster

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- Many say Steven Spielberg singlehandedly brought Hollywood out of its downward financial spiral of the 60s and early 70s
- Spielberg’s genius is that he is phenomenal commercially
- He’s a capable filmmaker who can put the audience in the place where his films take place
 - At the age of 25 Spielberg directed his first major feature, the cult classic *Duel*
 - Four years later he made *Jaws*, which would create the financial model for studios into the 21st Century
 - One of Hollywood’s big discoveries of the 1970s was the seasonal audience
 - The movie *Jaws* in 1975 is the first film to capitalize on the seasonal nature of the audience to be successful
 - Teenagers and young adults are most likely to go to the movies when they’re on vacation from school
 - Ever since *Jaws*, a big budget film pitched at the core audience of Hollywood, young folks, come out on prized weekends at the beginning of the vacation period
- Over the years Spielberg has continuously produced and directed some of the world's most beloved and profitable films

Chapter 4: 1977 – George Lucas Establishes ‘The Franchise’

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- George Lucas created some of the world's most famous film characters: Darth Vader, Yoda, and Indiana Jones
- Lucas almost single-handedly invented what is today the mainstay of Hollywood success: the franchise
 - This is a multi-series of high budget movies with recurring characters and stars
- George Lucas was able to figure out the blockbuster mentality
- He also tapped Americans’ awe at special effects and the sentiment of awe at certain kinds of mythic stories
- He understood the importance of working in a genre such as science fiction where directors can expand the franchise more easily than conventional

Chapter 5: 2012 – The Franchise Event Film

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- The yearly mega–franchise blockbuster, such as *Iron Man* or *Harry Potter*, forms the tent poles of the studio system today
- The short list of the cadre of young American directors who've mastered the blockbuster includes Joss Whedon, Jon Favreau, Sam Raimi, Michael Bay and James Cameron
- Cameron is the master of everything blockbuster, from his groundbreaking special effects in the *Terminator* franchise to the top two grossing films of all time – *Titanic*, and *Avatar*
- Undoubtedly, new American blockbuster masters are on the horizon, as the demand for bigger and better cinematographic rides will never end

Program 2: The Independent Auteur

Program 2 examines American cinema's independent auteur, the author of the *avant garde* literature of modern American film.

Chapter one examines how a film's director is now recognized as the author of the film.

John Cassavetes' unique style in directing low budget but brilliant independent films is shown in chapter two.

The impact Stanley Kubrick on the big budget independent film is depicted in chapter three.

Chapter four examines the genius of film auteur Woody Allen.

Chapters five and six look at the distinctive style of Quentin Tarantino and the Coen brothers as they brilliantly rework old movie genres.

Chapter 1: The Auteur Theory

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- In the 21st Century there are two Hollywoods
 - The Hollywood of big budget, mega blockbusters, and the Hollywood of lower budget, thought–provoking, independent films
 - The smaller independent films are a new form of literature
- The genius of 21st Century Hollywood is that it also nourishes the independent auteur
 - The word auteur arose when French film critics were trying to get film recognized as an art form
 - French critics thought that the director is the primary author of the film's meaning
 - They liked to say that the film auteur writes with images the way an author writes with a pen
- These auteur directors included Howard Hawks, George Cukor, John Ford, Fritz Lang, and Alfred Hitchcock

- By the late 1960s, the collapse of the old studio system set the stage for a New Wave of American Cinema
 - Directors finally gained the freedom to put their visions on the big screen
 - They became true auteurs and opened the door to explore every aspect of the human condition and push the limits of cinematographic style and technology

Chapter 2: 1959 – John Cassavetes, Father of Independent American Cinema

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- John Cassavetes was the first independent American auteur to delve deeply into human relationships and emotions in the modern world
 - He directed low budget films that were personal
 - He managed to tell stories that were raw, emotional, unpredictable, and profoundly moving
- At the age of 30 Cassavetes directed his first independent feature
- In 1974 he directed his masterpiece, *A Woman Under the Influence*
 - It portrays the plight of everyday people in an increasingly sterile and judgmental world
- John Cassavetes continued to make films until his death in 1989
- His choice to make penetrating films about the condition of the everyday American will always personify the spirit of independent film
- To be an independent filmmaker for Cassavetes was a choice
 - It meant less money, less resources, but it meant freedom and it meant for him art

Chapter 3: 1968 – Stanley Kubrick, 2001: A Space Odyssey

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- With his 1968 film, *2001: A Space Odyssey*, Stanley Kubrick reinvented the way a movie could be watched
 - The movie was a turning point in American cinema on the re-imagination of space and science fiction
 - Thematically, the movie introduced a deeply complex creation mythology, while at the same time, setting the bar for visual effects and revitalizing the science-fiction genre
- When Kubrick began making his movies in England, he created a new model for the auteur
 - The auteur took complete creative control, writing, directing, editing, and producing his own films
- Kubrick's films manipulated emotion, and asked rich philosophical questions about the dark side of humanity
- Stanley Kubrick is arguably the most influential auteur of the late 20th Century

Chapter 4: 1970 – Robert Altman's *MASH* Satirizes War

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Robert Altman was in many ways the ultimate Hollywood rebel, a true auteur breaking every cinematographic rule
- He was also the master of the ensemble cast and the use of sound
- In his mid 30s Altman directed his first feature: *MASH*
 - It is the 1970 groundbreaking subversion of a classic American genre – the war film
- In a short period of time Altman would go on to subvert many of Hollywood's venerated genres
 - The Western, with *McCabe and Mrs. Miller*
 - The musical, with *Nashville*
 - The Hollywood story itself with the 1992 film, *The Player*
- Altman was also a cinema-*verité* style director, interested in portraying raw and real emotions

Chapter 5: 1977 – Woody Allen Makes *Annie Hall*

Student Goals – In this *The Great Directors: The Making of 21st Century Hollywood* chapter the students will learn:

- There is no more recognizable independent American auteur than Woody Allen
- In Woody Allen what we have is the Jewish American experience of the big city
- An experience of survival, an experience of detached irony, it's an experience that life is a valley of tears and that the best way to go through it is to laugh
- A brief biography of Woody Allen
- In 1977 Allen made what many consider to be his masterpiece and the first modern romantic comedy, *Annie Hall*, winning him the Oscar for Best Director
 - The film follows the relationship of Alvy Singer, played by Woody Allen, and Annie Hall, played by Diane Keaton
- Allen's genius lies in his ability to deal with serious issues, while at the same time holding true to his comedic roots
- Woody Allen's lasting contribution to Independent American Cinema is a realistic portrayal of the modern American male
- In a career spanning more than fifty-years and making close to fifty films, Woody Allen continues to direct well into the 21st century

Chapter 6: 1994 – Quentin Tarantino Romanticizes Violence with *Pulp Fiction*

Student Goals – In this *The Great Directors: The Making of 21st Century Hollywood* chapter the students will learn:

- Director Quentin Tarantino has ingeniously combined old genres to create something completely new
- He is a brilliant screenwriter
- His first two films, *Reservoir Dogs* and *Pulp Fiction* combined pop-culture references with non-linear narratives
- *Pulp Fiction* would be Tarantino's highest grossing film until his mega-successes *Inglorious Basterds* in 2009 and *Django Unchained* in 2012
- *Django* earned Tarantino a Best Original Screenplay Oscar and a nomination for Best Picture

Chapter 7: 2007 – The Coen Brothers, Masters of Genre Bending

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Working very much at the margins of the mainstream industry, the Coen brothers began to make genre pieces with deliberate differences
 - They tried to find new ways of getting at the essence of these genres
- There is no mistaking a Coen Brothers movie
 - Every shot is perfectly composed for the viewer
 - Every word is perfectly placed in the dialogue
 - Every movie has a unique take on American values, always experimenting with the role of the ordinary American Hero
- A brief biography of Joel Coen and Ethan Coen
- In 1984 the brothers' debut movie, *Blood Simple*, would launch the careers of the directorial duo that would give a new energy to Independent American Cinema
- Always mixing genres, they churned out a stream of hugely popular successes
- In November 2007, the Coen Brothers gave audiences something totally different ... The chilling noir–thriller *No Country for Old Men*
 - The film explores the ineptness of the traditional male hero in the face of a modern menace

Program 3: Immigrant Filmmakers

Program three describes the impact of immigrant filmmakers not only on American cinema, but on the story of America, showing Americans who they are from the outsider's perspective.

The impact of the immigrant filmmaker on American cinema is shown in chapter one.

Chapter two looks at the films of Ernst Lubitsch and his introduction of black comedy.

Chapter three shows how Otto Preminger changed the Hollywood format from simple characters and happy endings to more realistic films.

Chapter four looks at the influence of Elia Kazan on modern filmmaking.

Alfred Hitchcock's brilliance is examined in chapter five.

Chapter six shows the directing brilliance of Ang Lee, as he puts new life into tired genres.

Chapter 1: The Outsider's Perspective

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- 21st century Hollywood remains a magnet for brilliant foreign directors just as it has been throughout its history

- They are drawn from all over the world by the best actors, the best talent and the best financial system to support the grandest cinematic visions
- The history of Hollywood cannot be understood without the contribution of foreign filmmakers
- Hollywood has had two types of film immigrants
 - The foreign born that came early on with their families to the United States, such as Frank Capra
 - Those who come as adults, like Fritz Lang who came from Germany
- The common denominator of the foreign born filmmakers is that they add to the experience of being American but also never forget their roots
- The legacy of foreign filmmaker has many themes
 - The immigrants who founded the studio system
 - The arrival of the second wave of immigrant directors from Germany and Central Europe including Fritz Lang, William Wyler, and Ernst Lubitsch

Chapter 2: 1942 – Ernst Lubitsch, Master of Innuendo

Student Goals – In this *The Great Directors: The Making of 21st Century Hollywood* chapter the students will learn:

- Ernst Lubitsch brilliantly used innuendo to depict highly charged sexual scenes
 - For a time Hollywood forced its filmmakers to avoid certain topics
 - There was a real sense of a moral code and a restriction to what film makers could and couldn't do
 - Lubitsch has a visual way of expressing ideas that otherwise couldn't be said in films
- Ernst Lubitsch was born in Berlin, Germany and in 1922 left his homeland for a career in Hollywood
- Lubitsch would redefine the romantic comedy in American cinema
- Lubitsch really creates a romantic and beautiful and elegant style that is the epitome of what Hollywood was capable of doing at the peak of its golden era

Chapter 3: 1944 – Otto Preminger Brings The Dark Shadows of Europe to Hollywood

Student Goals – In this *The Great Directors: The Making of 21st Century Hollywood* chapter the students will learn:

- Austro-Hungarian filmmaker Otto Preminger understood the moral ambiguities that plague mankind
- In the classical era of Hollywood, Preminger's films examined in depth both the complexities of American society and the dark side of the human condition
- Preminger's films are often times about controversial subjects
 - His films included heroin addiction in the brilliant 1955 *The Man with the Golden Arm*
 - Rape and incest in *Anatomy of a Murder*, 1959
 - And homosexuality in the 1962 film, *Advise & Consent*
- Preminger lays things out in an objective fashion and shows all the sides of a question
- In a Preminger film all human behavior is nuanced and there is good in the worst and bad in the best

- A brief biography of Preminger
- The combination of Preminger's intellectual upbringing and the turmoil of the Great War would bring darkness to his films
- Preminger's willingness to push the boundaries of film signaled the beginning of the end for the highly conservative Production Code in Hollywood
- He opened the floodgates for the New Wave of Hollywood that would follow in the late '60s

Chapter 4: 1954 – Elia Kazan Redefines Acting

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- Elia Kazan is the most hated and the most revered man in Hollywood history
- He is famous for introducing social realism and method acting
- He was a member of the Actors Studio
- Kazan became well known because of *A Street Car Named Desire*, *On the Waterfront* and *East of Eden*
- He utilized improvisation to capture the spontaneity of performance
- With actors Marlon Brando, James Dean and Montgomery Clift created a new image of the American male hero on screen
- A brief biography of Kazan and his association with the American Communist party
- In 1947 he ratted to Congress on his colleagues who had been part of the Communist Party in the '30s
- As a result, they were blacklisted from working in Hollywood, but as a friendly government witness, Kazan was allowed to continue his directing career

Chapter 5: 1958 – Alfred Hitchcock, Master of Suspense

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- Alfred Hitchcock is a household name in America and around the world
- Born in 1899 into English society, he was given a Jesuit education of moral certainty, yet his films were filled with moral ambiguity
- When he arrived in Hollywood he became the 'master of suspense' and the master of off screen space
- Hitchcock used many ideas and techniques to create suspense
 - He used montage editing, rapid film editing
 - He used great designers like Saul Bass to help him plan out his films, and make every shot so visually, so prepared and so perfectly executed
- In some recent polls Hitchcock's 1954 masterpiece, *Vertigo*, has replaced Orson Welles' *Citizen Kane* as the greatest film of all time
 - *Vertigo* is all about the wait and the suspense to find out what the truth is
- Hitchcock explored the depths of human insanity, fear and psychopathology in his later films
- In the 50s he moved into television and hosted and produced the television series: *Alfred Hitchcock Presents*

Chapter 6: 2013 – Ang Lee Wins Oscar for Best Director

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- Perhaps no one carries on the great tradition of bringing the outsider perspective to 21st-century Hollywood better than Ang Lee
- He is a master of tackling worn out old genres and infusing them with new life
- His 2000 epic *Crouching Tiger, Hidden Dragon* reworked and gave new life to the martial arts film genre
- Ang Lee has a very lush visual sense as seen in *Life of Pi* and *Brokeback Mountain* He's a real humanist who shows great compassion in his films
- Ang Lee won best director Academy Awards for *Brokeback Mountain* and *Life of Pi*

Program 4: Documentary and Experimental Film

Program four describes the genre of short documentaries and experimental films from the 30s and 40s that have influenced American cinema and blossomed into the megahit documentary features of the 21st Century.

Chapter one examines how filmmakers take ordinary or exceptional events and turn them into compelling stories known as documentaries.

Chapter two describes the influence of American cinema's first documentarian, Robert J. Flaherty on the making of documentaries.

The abstract experimental films of Maya Deren and Stan Brakhage are depicted in chapter three.

Chapter four discusses D.A. Pennebaker and his introduction of the 'fly on the wall' cinematographic technique used in modern documentaries.

Chapter five examines the work of Errol Morris, one of the greatest documentarians of the 21st century.

The impact Ken Burns and his style of documentary filmmaking on television and feature-length documentaries are discussed in chapter six.

Chapter 1: The Documentary

Student Goals – In this The Great Directors: The Making of 21st Century Hollywood chapter the students will learn:

- In the 21st century, the American documentary film industry is becoming a greater part of Hollywood's financial and critical success
- Documentaries cover all areas of interest, including nature, politics, social causes, climate change, history and education
- The history of documentary can be traced back to France's Lumière

- All documentaries utilize the ‘observational mode’ or ‘fly on the wall’ approach, whether that ‘fly’ is objectively capturing the world or altering the world to fit its beliefs
- The term documentary was coined by John Grierson in 1926 in a revue that he did of the Robert Flaherty film, *Moana*
- Documentary films are about shaping reality into a story
- Then in the 1930s and ‘40s, political entities, began promoting their own ideologies in the form of documentaries and film propaganda was born
 - A lot of the most famous documentary films are propaganda films
 - Leni Riefenstahl’s *Triumph of the Will* is a propaganda film, but it is also a documentary in that it was non-fiction
 - Staging does not change a film from being a documentary
 - The line between propaganda and documentary is very blurry
- In the 21st Century documentaries have become a major form of education and entertainment for a growing number of Americans and people around the world

Chapter 2: 1922–Robert J. Flaherty, Father of Documentary Film

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- The father of the documentary, was Robert J. Flaherty
- Flaherty fashioned the story for his documentaries on the people and place he was filming
- Flaherty’s masterpiece is his 1922 *Nanook of the North*
 - *Nanook of the North*, released in 1922, is often said to be the first documentary film
 - It follows one individual character, Nanook, and his life with his family
 - A lot of that film is staged
 - This was in order to capture what Flaherty saw as the spirit of Inuit life
 - Flaherty’s idea was that through staging he wasn’t being untruthful, he was capturing the true essence of Inuit life
- *Nanook of the North* proved to be a huge box office hit. And he was able on the strength of that hit, to make *Moana*, a description of life in the South Sea Islands
- Until his death in 1951, at the age of 67, Flaherty continued to film the poetic relationship of man and nature

Chapter 3: 1943 – Maya Deren and Stan Brakhage Set the Standard for Experimental Film

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Experimental films work more in the realm of the aesthetics, not so much dealing with reality but dealing with the poetics of cinema
- Many film historians say that Maya Deren was the mother of experimental filmmaking in America
- In 1943 she filmed her groundbreaking *Meshes of the Afternoon*
 - The film is a non-narrative short film that has a kind of spiral structure,
 - There is no story but characters and objects repeat

- There is not a clear story or a clear meaning, but viewers get a picture of a female character who seems to be entrapped in her house
- And it's a film about her frustrated desire
- Now Maya Deren was really influenced by surrealism, and she was trying to capture the dreams and anxieties and fears of the unconscious mind
- Deren developed one of the first theories of experimental filmmaking, of how film could be kind of like poetry
 - She was interested in articulating an idea of counter cinema, of film that could be an alternative to the classical narrative Hollywood films that we're used to
 - Maya Deren wanted the viewer to have an utterly personal emotional experience apart from any story
- In 1963 experimental filmmaker par excellence Stan Brakhage filmed his innovative *Mothlight*
- Stan Brakhage had an incredibly fierce, determined commitment to making an absolutely personal cinema
- Although experimental filmmaking never became part of Hollywood, it is consistently studied in film schools across America

Chapter 4: 1967 – D.A. Pennebaker Develops Direct Cinema

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- D.A. Pennebaker pioneered a movement called Direct Cinema, or Cinéma Vérité
 - Direct Cinema came about in the late 1950s, partly due to the invention of new technologies - the portable hand held cameras and the Nagra tape recorder
 - Direct Cinema strove for a kind of fly on the wall authenticity, a sense that you were just watching reality unfold without the intervention of a filmmaker
- 1965 Pennebaker followed folk rock legend Bob Dylan on his 1965 tour of the U.K.
 - The film, *Dont Look Back*, changed the face of documentary film forever
 - In this film Pennebaker introduces the fly on the wall technique
- It's just fantastic, a really important documentary film, which uses this kind of a fly on the wall technique
- Pennebaker later met filmmaker Chris Hegedus and the duo would produce many thought provoking documentaries, including the 1992 political film *The War Room*
 - The documentary chronicled Arkansas Governor Bill Clinton's successful campaign for the presidency
 - Viewers really get the sense of what modern political electioneering is all about
- In 2012 D.A. Pennebaker was the first documentarian to be awarded the honorary Lifetime Achievement Oscar

Chapter 5: 1988 – Errol Morris, *The Thin Blue Line*

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Errol Morris taste for the macabre and willingness to find the truth, whatever that may be, are at the heart of his films

- A brief biography of Morris
- Morris' first documentary, *Gates of Heaven* in 1978, was about the Pet Cemetery business and gained him critical recognition
- His next doc premiered in 1981 the quirky *Vernon, Florida*
- In 1988, Morris perfected his penetrating style with his documentary 'who-dunnit', *The Thin Blue Line*
 - *The Thin Blue Line* was controversial because it was marketed as a documentary but it features a lot of self consciously restaged scenes
 - Morris restaged the truth from a lot of different perspectives in order to get to the actual truth
 - *The Thin Blue Line* is about a murder that takes place and we see interviews with various witnesses, various police, people who are accused of doing this crime
 - Viewers see the crime reenacted from each of the witnesses different perspectives
 - The film is radical questioning of what the truth is, which ultimately brings out the real truth that is the wrong man was convicted of this crime
- Morris' most acclaimed work the 2003 seminal film, *The Fog of War*, would earn him an Academy Award for Best Documentary Feature
 - *The Fog of War* is about Robert McNamara's role in the Vietnam War during the Johnson Administration
 - By the end of that film, viewers see him basically admitting that he is a war criminal, which is astounding to see this on film
 - *The Fog of War* shows how the perspective of time can actually change the way you view historical events

Chapter 6: 1990 – The Ken Burns Style

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Ken Burns created a unique style for showing historical documentaries
- Some of his techniques are - camera movement on a photo, lilting background music, poignant sound effects, interviews with experts, and a voice of God narrator
- Most educational or television documentaries now use this
- A brief biography of Ken Burns
- Burns' first 'Ken Burns style' documentary was titled *Brooklyn Bridge*
 - The hour-long film chronicled the construction and impact of New York City's most famous bridge
 - It proved to the world that a documentary film could revisit and invigorate any historical event
- Burns' masterpiece, the 11-hour, *The Civil War* add a new innovation to documentary films - the long form documentary
- Ken Burns has made a wide array of documentaries ranging from Baseball, to Jazz and the creation of the National Parks system
- He chooses subjects, which are generally very expressively and particularly American
- His films wrestle with that essential American dynamic of how do we balance our individualism and our desire to work together

Program 5: Animation

Program five traces the evolution of Animation from the earliest feature, Winsor McCay's *Gertie the Dinosaur*, and the genius of Walt Disney to the 21st Century's CGI megahits from studios like Pixar.

Chapter one discusses the studios, such as Pixar and Dreamworks, which have produced CGI animation, sparking a second golden age of animation in the 21st Century.

Chapter two looks at the first Hollywood animator, Winsor McCay and his creation, *Gertie the Dinosaur*.

The impact of 20th Century Hollywood's greatest animator, Walt Disney, is discussed in chapter three.

Chapter four looks at the influence of animator Chuck Jones on the creation of cartoon characters for American cinema.

The pioneering efforts of Pixar Animation Studios in the computer revolution of animation and digital effects are examined in chapter five.

Chapter 1: A New Golden Age of Animation

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- In the 21st century, digital animation in Hollywood led by Pixar Animation Studios is in the midst of a new renaissance
- However, animation matured decades earlier in Hollywood
- Animated films have always been a part of Hollywood cinema
- Nothing creates a greater fantasy world than the digital artistry of 21st century animation
- Not only have animated features been huge money-makers, but they have been artistically acclaimed
 - Disney's 1991 *Beauty and the Beast* was the first animated film ever to be nominated for Best Picture
 - A new Academy Award category was created at the turn of the 21st century: Best Animated Feature
- The first Oscar winner being the computer-generated *Shrek* in 2001
- All of this was brought about by the digital revolution where the painstaking art of hand-painted cells was replaced by computer-generated frames
- The animated digital revolution was complete with the 1995 release of *Toy Story*, the first fully computer-animated, feature film
 - Around the same time, *Terminator 2: Judgment Day* demonstrated the remarkable integration of computer generated effects into live-action
- Animated features in the 21st century have joined narrative films in taking on social issues of the times

Chapter 2: 1914 – Winsor McCay’s *Gertie the Dinosaur*

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- *Gertie the Dinosaur* made by American cartoonist and animator Winsor McCay is considered by most film historians as the first true animated film
 - McCay pioneered inbetweening, the use of registration marks, cycling, and other animation techniques that became standard in the early cartoon world
 - In 1921 McCay followed up his dinosaur theme with *Gertie on Tour*
- The animated cartoon industry was born in 1916 with *Krazy Kat*, a creation of American George Herriman
- *Krazy Kat* was followed by a proliferation of characters, many of which were comic strip adaptations brought to the screen following their earlier popularity with
- Other cartoon characters who arose during Hollywood’s Golden Age of Animation include, Felix the Cat, Tom and Jerry Betty Boop Daffy Duck and Bugs Bunny
- The cartoon scene changed forever when Walt Disney's iconic Mickey Mouse and all the classic Disney characters showed up in his 1929 *Silly Symphony*

Chapter 3: 1937 – Walt Disney's *Snow White and the Seven Dwarfs*

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- Walt Disney was the pioneer of animation he created four of the most beloved cartoon characters of all time – Mickey Mouse, Pluto, Goofy and Donald Duck
- In 1937, he changed the face of animation as well as the financial structure of Hollywood
- The success of Disney’s *Snow White* launched the whole wave of Disney animation
- Disney tried three times to run a successful animation business
 - In 1919 along with his partner, Fred Harman, he did a series of seven-minute fairy tales called *Alice in Cartoonland*, but the business failed
 - Next, Disney and his brother Roy Disney moved to Hollywood, where they founded the Disney Brothers' Studio where they invented Oswald the Lucky Rabbit
 - A few years later, Disney lost the rights to Oswald, along with all of Disney’s animators
 - Then Disney created a new character, Mickey Mouse – an anthropomorphic mouse who typically wore red shorts, large yellow shoes, and white gloves
 - Mickey officially debuted in 1928 in the short film, *Steamboat Willie*, one of the first sound cartoons and the Disney company was on its way
 - In 1929, Disney created *Silly Symphonies*, introducing Mickey's newly created friends, including Minnie Mouse, Donald Duck, Goofy, and Pluto
- One of Disney’s most popular early cartoons, *Flowers and Trees*, was the first to be produced in color and to win an Oscar
- In 1933, Walt Disney produced his award-winning and groundbreaking version of The Three Little Pigs fairy tale
 - *The Three Little Pigs* is an important transition
 - Though a short film, it differentiates the pigs and gives them an identity and character traits, like in a feature film

- Four years later Walt Disney changed the landscape of cartooning and animation forever with his breathtaking 1937 animated feature film, *Snow White*
 - *Snow White* is drawn to look almost like a real life character, so it is feature length or it's like a live action feature film, in that there are some
- From then on Disney, and Disney Studios, poured out one remarkable animated feature success after another
- Today Walt Disney draws a comparison to Steve Jobs as the entrepreneurial genius of Hollywood
 - Disney thought about films as part of a larger entertainment business or entertainment complex, so a film has product tie-ins
 - There are all sorts of things you can buy related to *Snow White*

Chapter 4: 1953 – Chuck Jones’ Surreal *Duck Amuck*

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- In 1950 animation director Chuck Jones changed the character of Daffy Duck into a vain, egomaniacal, prima donna, always trying to steal the spotlight from Bugs Bunny
- Three years later Jones directed what is considered to be the second greatest cartoon of all time: *Duck Amuck*
- A brief biography of Chuck Jones
- Jones created his groundbreaking works through the 1950s while working primarily at Warner Brothers
- By this time Jones had become a master filmmaker and director, known for such endearing characters as Road Runner, Wile E. Coyote and Pepe le Pew
- Jones knew how to use color and he understood life as comedy
- In 1966 Jones directed one of most beloved Christmas stories of all time - Dr. Seuss's *How the Grinch Stole Christmas*
- Jones’ animation group would win three Academy Awards for animated short films

Chapter 5: 2013 – Pixar Animation Studios’ *Brave* Wins an Oscar

Student Goals – In this The Great Directors: *The Making of 21st Century Hollywood* chapter the students will learn:

- The Pixar story is legendary
 - Bankrolled by Steve Jobs, a group of talented and visionary computer engineers and artists undertook the task of creating a computer generated feature film
- After years of toiling and experimentation, finally in 1995, *Toy Story*, a movie that brought toys to life, was finished
- *Toy Story* was directed by John Lasseter, but the movie was written collaboratively
 - It’s creative team included Lasseter, Pete Docter, Joss Whedon, Andrew Stanton, Joel Cohen, and Alec Sokolow
 - Its music was by Hollywood veteran Randy Newman
- *Toy Story* took the animation world by storm and was a huge box office success
- Pixar has an unparalleled track record of churning out one terrific film after another
 - They really contain genuine human emotions that we normally think of as being outside of the bounds of what children can handle

- They're telling stories on multiple levels at the same time
- Pixar director, John Lasseter, creates an atmosphere in terms of the film itself, where all these characters really take on sort of very interesting personalities