

Hollywood in the 1930s

This course introduces students to Hollywood films and filmmaking, from the transition to sound film in late 1920s and early 1930s, through the Great Depression and to the beginning of World War II. It covers basic vocabulary of film analysis and aesthetics, as we learn to describe films' formal properties, while attending to Hollywood's industrial structure. Topics will include the economic history of the studio and star system, genres, technical achievements (sound, color), the Production Code, and the impact of the Depression on movies and audiences. At the end of the course students will have acquired an understanding of how 1930s Hollywood films functioned as significant aesthetic, commercial and cultural artifacts.

This course aims to: 1) introduce you to the development of the Hollywood production process in the 1930s, and 2) deepen your understanding and encourage critical awareness of the textual and contextual features of Hollywood filmmaking.

Having successfully completed this course you will be able to demonstrate **knowledge and understanding** of:

- the diversity of Hollywood genres, stars, and studios in the 1930s.
- patterns and strategies of Hollywood film production, and their relationship with wider social and political determinants in 1930s American culture.
- recurrent themes and motifs, such as marriage and romance, discourses of ethnicity, immigration, crime, and gender, and the relationship of these discourses to institutional frameworks such as economics and censorship.

You will also develop the following **key skills**:

- engage with different and sometimes competing methodologies (economics, genre theory, political history).
- deepen your critical skills, your knowledge of theoretical paradigms and historical backgrounds.
- incorporate your skills as a viewer into a detailed analysis of film that incorporates close textual analysis.

Classroom Environment

Questions or concerns relative to class material and classroom environment should be first discussed with the instructor, who will make every effort to address them. Some of the audiovisual material presented contains explicit nudity or depictions of sexual acts; there is material that deals with issues of violence, sexism, sexuality, and racial stereotypes. All material has been selected to engage with the course's focus and should therefore be considered from an analytical rather than a moral perspective. It is your responsibility to see me if you

require more specific forewarnings about the content of individual films or readings.

You may use your computer to take notes, but all computers must be turned off during screenings. All phones should be turned off in class.

Course Expectations:

1. **To attend class.** Written notification is expected if you cannot come to class due to illness or serious impediment. As the course depends on everyone's contribution, students who miss more than two classes will be penalized (2% per missed class deducted from final grade unless medical document is provided). Everyone is expected to arrive on time: be discrete if you are late or leave early.
2. **To read the assigned materials.** The calendar gives you a week by week description of what will be discussed in class as well as required reading. You will want to consult the calendar a few days before each class. The readings are not easy! You may need to go over them more than once in order to be fully prepared for class discussion. The readings will provide us with the common ground upon which we will base our conversations. Without that common ground, our conversations will lose some of their richness. **Readings must therefore be done before class.** Optional readings are sometimes suggested for those who wish to research a week's topics further.
3. **To be attentive and participate in class.** Participation does not simply mean speaking aloud in class, although that is essential. Students should participate by actively following the discussion, and by contributing to our quarter-long conversation through the insights they present in their papers and projects.
4. **To complete the required assignments in a timely fashion.** The assignments provide you with both informal and formal opportunities to articulate your responses to the issues we'll be discussing. You will get the most out of the course if you turn in your work on time.

Assignments and Evaluations

1. We will have periodical **writing exercises in class**, which are designed both to ensure that you are keeping up with the reading, and to stimulate class discussion. I will pose a question about the reading at the beginning of class, and ask you to write a paragraph or two in response.
2. You will write **three responses to films** screened in class. The first will be a film review, the second a formal analysis, and the last will be a critical analysis. Instructions for each will be provided in class.
3. With a partner, you will research and offer a **presentation** to introduce one of the films screened in class.

4. You will write one **final paper** (10-12 pages). This paper will incorporate your independent research on the course material, and will require you to use the research and documentation skills that you should have developed throughout the semester.

Writing Exercises: 15%

Film Responses: 30%

Oral Presentation: 10%

Final Paper: 35%

Attendance and Participation: 10%

General Guidelines for Written Assignments

Organization, grammar, spelling, syntax, formatting, punctuation, writing style and the use of illustrations will count towards your final grade. Computer difficulties will not be accepted as an excuse for a late submission; you may want to print your paper the night before to avoid last minute problems.

I recommend using a standard writing guide such as the *MLA Style Manual* and Timothy Corrigan's *A Short Guide to Writing about Film*.

All written assignments must be handed to the instructor in class on the day they are due. Electronic copies may be exceptionally accepted (preferably in a .pdf format). All assignments are to be written in Times New Roman, 12 pt, and double-spaced. Images are to be added at the end of the document and do not factor in the page count.

Your final paper should be written in an essay form, and should be 10-12 pages (approximately 2500 to 3000 words, excluding title page, bibliography, endnotes and illustrations). You must briefly explain the concepts you are using (with proper referencing) and demonstrate how they apply (or not) to the film. Your term paper will be evaluated according to the grid provided below.

A good strategy would be to select your film early on and work on your paper throughout the semester, as we discuss the various texts. This will allow you to view your chosen film several times during the course of the semester and work on the final paper while your ideas are still fresh.

Late submissions will be penalized (2% per day, including week end days).

Plagiarism:

The most common offense under the Academic Code of Conduct is plagiarism which the Code defines as “**the presentation of the work of another person as one's own or without proper acknowledgement**”. This could be material copied word for word from books, journals, internet sites, professor's course

notes, etc. It could be material that is paraphrased but closely resembles the original source. It could be the work of a fellow student, for example, an answer on a quiz, data for a lab report, a paper or assignment completed by another student. It might be a paper purchased through one of the many available sources. Plagiarism does not refer to words alone — it can also refer to copying images, graphs, tables, and ideas. Finally, if you translate the work of another person and do not cite the source, this is also plagiarism. You cannot submit the same paper for more than one course. If you are not sure how to quote or reference some material, I will be more than happy to help.

MARKING GRID

Topic not understood	0	15	Topic well-understood
Does not answer the question(s)	0	5	Clearly answers the question(s)
Does not satisfy the parameters of the assignment	0	5	Satisfies all parameters of the assignment
Does not define/understand key terms and concepts	0	15	Defines/understands key terms and concepts
Does not use relevant sources efficiently	0	10	Uses relevant sources efficiently
No critical understanding of the literature	0	20	Solid critical understanding of the literature
Points are unclear and inconsistent	0	5	Points are clear and consistent
Unfounded assertions and description	0	5	Uses evidence-based reasons and argument(s)
Essay is rambling and without structure	0	5	Essay is logically structured and consistent
Numerous grammatical and/or spelling errors*	0	5	Few or no grammatical and/or spelling errors
Poorly implemented/ inconsistent writing style	0	5	Consistent and well-implemented writing style
Unacceptable referencing	0	5	Acceptable referencing
Final Grade (before late penalty)			/100

* I do take into account students whose native language is not English. It is your responsibility to let me know if that is the case.

CALENDAR

WEEK 1

Introduction

Today we will discuss the socio-historical context of the 1930s, spectatorship practices and the various technical developments in film—namely, the transition to sound and early Technicolor.

📖 Thompson, Kristin and David Bordwell. "The Hollywood Studio System, 1930-1945". *Film History: An Introduction*, third edition. Madison: U of Wisconsin P, 2010. 195-206

🎞️ *The Roaring Twenties* (Raoul Walsh, 1939), 106 min.

Optional:

📖 Bordwell, David and Kristin Thompson. "Sound in the United States". *Film History: An Introduction. Third Edition*. McGraw-Hill, 2010. 178-184.

MODULE 1 History

WEEK 2

Pre-Code 1 — Realism

📖 Brauer, Ralph. "When the Lights Went Out: Hollywood, the Depression, and the Thirties". *Journal of Popular Film and Television* 8.4 (1981): 18-29.

🎞️ *The Blot* (Lois Weber, 1921), clip.

🎞️ *The Red Kimona* (Dorothy Davenport & Walter Lang, 1925), clip.

🎞️ *Under 18* (Archie Mayo, 1931), clip.

🎞️ *Street Scene* (King Vidor, 1931), 80 min. **Review due next week.**

Optional:

📖 Balio, Tino. "Social Problem Films". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 280-298.

🎞️ *Brother Orchid* (Lloyd Bacon, 1940).

WEEK 3

Film Review of *Street Scene* due today

Hollywood's Periphery I: The Documentary

📖 Aitken, Ian W. *The Documentary Film Movement: An Anthology*. U of Columbia P, 1998. 1-29 and 52-68.

🎞️ *The Plow that Broke the Plains* (Pare Lorentz, 1935), 25 min.

🎞️ *We Work Again* (Eric Burroughs et al, 1937), 15 min.

🎞️ *The City* (Ralph Steiner, Willard Van Dyke, 1939), 43 min.

Optional:

📖 Bordwell, David and Kristin Thompson. "Leftist, Documentary, and Experimental Cinemas, 1930-1945". *Film History: An Introduction. Third Edition*. McGraw-Hill, 2010. 277-286

WEEK 4

Hollywood's Periphery II: "B" and Ethnic Films: Production and Exhibition

📖 Gomery, Douglas. Part II "Alternative Operations". *Shared Pleasures: A*

History of Movie Presentation in the United States. Madison: U of Wisconsin P, 1992. 137-211.

🎞️ *Dark Manhattan* (Harry Fraser and Ralph Cooper, 1937), 70 min.

Optional:

📖 Taves, Brian. Chapter 8 "The B Film: Hollywood's Other Half". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 313-350.

🎞️ *Hallelujah* (King Vidor, 1929)

🎞️ *The Emperor Jones* (Dudley Murphy, 1933). Starring Paul Robeson.

🎞️ *Wages of Sin* (Oscar Micheaux, 1929)

WEEK 5

Stars, the Star System and Prestige Pictures

📖 Balio, Tino. "Selling Stars". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 144-175.

🎞️ *Grand Hotel* (Edmund Goulding, 1932), 112 min. **Formal Analysis due next week.**

Optional:

📖 Dyer, Richard. "Introduction". *Heavenly Bodies: Film Stars and Society*. London: Routledge, 2004. 1-16.

📖 Klaprat, Cathy. "The Star as Market Strategy: Bette Davis in Another Light". *The American Film Industry*. Ed. Tino Balio. Madison: U of Wisconsin Press, 1976. 351-376.

📖 Balio, Tino. "Prestige Pictures". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 179-211.

🎞️ *A Star Is Born* (William Wellman, 1937)

WEEK 6

Formal Analysis of *Grand Hotel* due today

Code Enforcement: Good Clean Fun and Fast-Talking Comedies

📖 Bergman, Andrew. Chapter 10 "Frank Capra and the Screwball Comedy, 1931-1941". *We're in the Money: Depression American and Its Films*. New York: New York UP, 1971. 132-148.

📖 Gehring, Wes D. Chapter 2 "Screwball Comedy". *Romantic vs. Screwball Comedy: Charting the Difference*. Plymouth: Scarecrow Press, 2008. 29-66.

🎞️ *It Happened One Night* (Frank Capra, 1934), 105 min.

Optional:

📖 Maltby, Richard. "The Production Code and the Hays Office". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Ed. Tino Balio. Berkeley: U of California P, 1993. 37-72.

📖 Gehring, Wes D. "McCarey vs Capra: A Guide to American Film Comedy of the '30s". *Journal of Popular Film and Television* 7.1 (1978): 67-84.

📖 Gehring, Wes D. "Screwball Comedy: An Overview". *Journal of Popular Film and*

- Television* (Winter 1986): 178-185.
- 📖 DiBattista, Maria. Chapter 1 "Fast-Talking Dames". *Fast-Talking Dames*. New Haven: Yale UP, 2001. 4-35.

MODULE 2 Genres

WEEK 7

The Gangster Film

- 📖 Bordwell, David and Kristin Thompson. "Understanding Genres". *Film Art: An Introduction*. Tenth Edition. McGraw-Hill, 2013. 329-333.
- 📖 Warshaw, Robert. "The Gangster As Tragic Hero" (1948). *The Immediate Experience: Movies, Comics, Theatre and Other Aspects of Popular Culture*. Cambridge: Harvard UP, 2001. 97-103.
- 📖 Jowett, Garth. "Bullets, Beer and the Hays Office: *The Public Enemy*". *American History, American Film: Interpreting the Hollywood Image*. Eds. John E. O'Connor and Martin A. Jackson. New York: Ungar, 1979. 57-75.
- 🎞️ *The Public Enemy* (William A. Wellman, 1931), 83 min.

Optional:

- 🎞️ *The Doorway to Hell* (Archie Mayo, 1930)
- 🎞️ *Little Caesar* (Mervyn LeRoy, 1931)
- 🎞️ *Scarface* (Howard Hawks, 1932)
- 🎞️ *G Men* (William Keighley, 1935)

WEEK 8

The Musical and Sound

- 📖 Roth, Mark. "Some Warner's Musicals and the Spirit of the New Deal". *Velvet Light Trap: A Critical Journal of Film & Television* 1 (1971). 20-25.
- 🎞️ *Footlight Parade* (Lloyd Bacon, 1933), clip.
- 🎞️ *42nd Street* (Lloyd Bacon, 1933), clip.
- 🎞️ *Gold Diggers of 1933* (Mervyn LeRoy, 1933), 97 min.

Optional:

- 📖 Fischer, Lucy. "The Image of Woman as Image: The Optical Politics of Dames". *Sexual Stratagems: The World of Women in Film*. Ed. Patricia Erens. New York: Horizon, 1979.
- 📖 Balio, Tino. "Musicals". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 211-235.

WEEK 9

Melodrama, Weepies and the Woman's Films

- 📖 Doane, Mary Ann. Chapter 3 "The Moving Image: Pathos and the Maternal". *The Desire to Desire: The Woman's Film of the 1940s*. Bloomington: Indiana U P, 1987. 70-95.
- 🎞️ *Back Street* (John M. Stahl, 1932), 93 min.

Optional:

- 📖 Balio, Tino. "The Woman's Film". *Grand Design: Hollywood as a Modern Business Enterprise, 1930-1939*. Berkeley: U of California P, 1993. 235-255.

- 📖 Jacobs, Lea. Chapter 4 "Something Other than a Sob Story". *The Wages of Sin: Censorship and the Fallen Woman Film, 1928-1942*. Berkeley: U of California P, 1995. 85-105.

WEEK 10

The Western

- 📖 Studlar, Gaylyn. "Be a Proud, Glorified Dreg': Class, Gender and Frontier Democracy in *Stagecoach*". *Stagecoach*. Ed. Barry Keith Grant. Cambridge: Cambridge UP, 2002. 132-157.
- 🎞️ *Stagecoach* (John Ford, 1939), 96 min. **Critical Analysis due next week.**

Optional:

- 📖 Bordwell, David and Kristin Thompson. "The Western". *Film Art: An Introduction*. Tenth Edition. Madison: U of Wisconsin P, 2013. 339-341.
- 📖 Stanfield, Peter. *Hollywood, Westerns and the 1930s. The Lost Trail*. Exeter: U of Exeter P, 2001.
- 🎞️ *The Big Trail* (Raoul Walsh, 1930)
- 🎞️ *Cimarron* (Wesley Ruggles, 1931)
- 🎞️ *Belle of the Nineties* (Leo McCarey, 1934)

MODULE 3 Directors

WEEK 11

Critical Analysis of *Stagecoach* due today

A "Woman Director" in Hollywood: Dorothy Arzner

- 📖 Mayne, Judith. Chapters 2 "Successes and Failures" and 3 "The Independent". *Directed by Dorothy Arzner*. Bloomington: Indiana UP, 1994. 35-79.
- 🎞️ *Dance, Girl, Dance* (Dorothy Arzner, 1940), clip.
- 🎞️ *Merrily We Go To Hell* (Dorothy Arzner, 1932), 78 min.

Optional:

- 📖 Gaines, Jane. "Dorothy Arzner's Trousers". *Jump Cut* 37 (July 1992): 88-98.
- 📖 Casella, Donna. "What Women Want: The Complex World of Dorothy Arzner and Her Cinematic Women". *Framework: The Journal of Cinema and Media* 50.1-2 (Spring & Fall 2009): 235-270.
- 📖 Cook, Pam. Chapter 3 "Approaching the Work of Dorothy Arzner". *Feminism and Film Theory*. Ed. Constance Penley. New York: Routledge, 1988. 46-56.

WEEK 12

Final Paper due today

The Lubitsch Touch

- 📖 Harvey, James. *Romantic Comedy in Hollywood From Lubitsch to Sturges*. New York: Da Capo, 1987. 3-59.
- 🎞️ *The Smiling Lieutenant* (Ernst Lubitsch, 1931), clip.
- 🎞️ *Design For Living* (Ernst Lubitsch, 1933), 91 min.

Optional:

- 📖 Millar, Gavin. "Ernst Lubitsch". *Cinema: A Critical Dictionary*. Ed. Richard Roud. New York: Viking, 1980. 643-650.

WEEK 13

Frank Capra and the American Dream

- 📖 Poague, Leland. "The Capra Characters". *The Cinema of Frank Capra*. New York: A.S. Barnes, 1975. 78-94.
- 📖 Carney, Raymond. Chapter 13 "Speaking the Language of the Heart". *American Vision: The Films of Frank Capra*. Cambridge: Cambridge UP, 1986. 299-345.
- 🎞️ *Forbidden* (Frank Capra, 1932), clip.
- 🎞️ *Mr. Smith Goes to Washington* (Frank Capra, 1939), 129 min.

Optional:

- 📖 Carney, Raymond. Chapter 12 "Deeds, Words, Gasps and Glances". *American Vision: The Films of Frank Capra*. Cambridge: Cambridge UP, 1986. 262-298.

Additional Resources :

General:

- Balio, Tino. *Grand Design: Hollywood As A Modern Business Enterprise 1930-1939*. Berkeley: U of California P, 1993.
- Bergman, Andrew. *We're in the Money. Depression America and its Films*. New York: NYUP, 1971.
- Dickstein, Morris. *Dancing in the Dark: A Cultural History of the Great Depression*. New York: W.W. Norton & Co, 2010.
- Harvey, James. *Romantic Comedy in Hollywood From Lubitsch to Sturges*. New York: Da Capo, 1987.
- Jewell, Richard. *The Golden Age of Cinema: Hollywood 1929-1945*. Malden: Blackwell, 2007.
- Schatz, Thomas. *The Genius Of The System: Hollywood Filmmaking in the Studio Era*. New York: Pantheon Books, 1988.
- Vasey, Ruth. *The World According To Hollywood 1918-1939*. Madison: U of Wisconsin P, 1997.

Star System and Fandom:

- Barbas, Samantha. *Movie Crazy: Fans, Stars and the Cult of Celebrity*. New York: Palgrave, 2001.
- Davis, Ronald L. *The Glamour Factory: Inside Hollywood's Big Studio System*. Dallas: Southern Methodist UP, 1993.
- DeCordova, Richard. *Picture Personalities: The Emergence of the Star System in America*. Urbana: U of Illinois P, 2001.
- Dyer, Richard. *Stars*. London: BFI, 1979.
- McDonald, Paul. *The Star System: Hollywood's Production of Popular Identities*. London: Wallflower, 2000.
- Slide, Anthony. *Inside the Hollywood Fan Magazine: A History of Star Makers, Fabricators, and Gossip Mongers*. Jackson: U P of Mississippi, 2010.

Sound:

- Crafton, Donald. *The Talkies: American Cinema's Transition to Sound, 1926-1931*. New York: Scribner, 1997.
- Drew, William M. *The Last Silent Picture Show: Silent Films on American Screens in the 1930s*. Lanham: Scarecrow Press, 2010.
- Friedman, Ryan Jay. *Hollywood's African American Films: The Transition to Sound*. New Brunswick: Rutgers UP, 2011.
- Gomery, Douglas. "The Coming of the Talkies: Invention, Innovation, and Diffusion". *The American Film Industry*. Ed. Tino Balio. Madison: U of Wisconsin P, 1976. 193-211.
- Gomery, Douglas. "The Coming of Sound to the American Cinema: A History of the Transformation of an Industry". *Business and Economic History*, Second Series, Volume 8 (1979): 114-117.
- Gomery, Douglas. *The Coming of Sound*. New York: Routledge, 2005.
- Mizejewski, Linda. *Ziegfeld Girl: Image and Icon in Culture and Cinema*. Durham: Duke UP, 1999.
- O'Brien, Charles. *Cinema's Conversion to Sound: Technology and Film Style in France and the US*. Bloomington: Indiana UP, 2005.
- Spadoni, Robert. Chapter 1 "The Uncanny Body of Early Sound Film". *Uncanny Bodies : The Coming of Sound Film and the Origins of the Horror Genre*. Berkeley: U of California P, 2007. 8-30.
- Spring, Katherine. *Saying It With Songs: Popular Music and the Coming of Sound to Hollywood Cinema*. Oxford: Oxford UP,

Colour:

- The American Widescreen Museum: www.widescreenmuseum.com
- Basten, Fred E. *Glorious Technicolor: The Movies' Magic Rainbow*. Easton Studio Press, 2005.
- Gunning, Tom, Laura Mulvey and Al Rees. "Colour and the Moving Image: History, Theory, Aesthetics, Archive. University of Bristol, UK, 2009": http://www.bris.ac.uk/drama/colour_conference/
- Heckman, Heather. "Conference Reports: Colour and the Moving Image, University of Bristol, 10-12 July 2009": <http://www.scope.nottingham.ac.uk/confreport.php?issue=16&id=1194>

Musical:

- Dunne, Michael. *American Film Musical Themes and Forms*. Jefferson: McFarland, 2004.
- Hoberman, J. "42nd Street". *British Film Institute Film Classics, volume 1*. London: BFI, 2003. 197-220.
- Altman, Rick. *The American Film Musical*. Bloomington: Indiana UP, 1989.
- Feuer, Jane. *The Hollywood Musical*. London: Macmillan, 1982.
- Kreuger, Miles (ed). *The Movie Musical from Vitaphone to 42nd Street*. New York: Dover, 1975.
- Mast, Gerald. *Can't Help Singin': The American Musical on Stage and Screen*.

Woodstock: Overlook, 1987.

Mordden, Ethan. *The Hollywood Musical*. New York: St. Martin's, 1981.

Schatz, Thomas. *The Genius of the System*. New York: Pantheon, 1988.

Western

Anderson, Robert. "The Role of the Western Film Genre in Industry Competition, 1907-1911". *Journal of the University Film Association* 31.2 (Spring 1979): 19-27.

Brodie Smith, Andrew. *Shooting Cowboys and Indians. Silent Western Films, American Culture, and the Birth of Hollywood*, UP of Colorado, 2004.

Buscombe, Edward (Ed.). *The BFI Companion to the Western*. BFI, 1988.

Buscombe, Edward and Roberta E. Pearson (Ed.). *Back in the Saddle Again*. London: BFI, 1998.

Buscombe, Edward. *'Injuns!' Native Americans in the Movies*. Reaktion Books, 2007.

Cameron, Ian and Douglas Pue (Ed.), *The Movie Book of the Western*. Studio Vista, 1996.

Carmichael, Deborah. *The Landscape of Hollywood Westerns*. U of Utah P, 2006.

Cawelti, John G. *The Six-Gun Mystique*. Bowling Green U Popular Press, 1985.

Coyne, Michael. *The Crowded Prairie: American National Identity in the Hollywood Western*, I.B. Tauris, 1997.

Fenin, George N. and William K. Everson. *The Western: From Silents to the Seventies*. Bonanza Books, 1973.

French, Peter. *Cowboys Metaphysics. Ethics and Death in Westerns*. Rowman & Littlefield, 1997.

Kitses, Jim and Gregg Rickman. *The Western Reader*. Limelight Editions, 1998.

Langman, Larry. *A Guide to Silent Westerns*. Greenwood press, 1992.

Lenihan, John. *Showdown : Confronting Modern America in the Western Film*. U of Chicago P, 1980.

Lyons, Robert (Ed.), *My Darling Clementine*, Rutgers UP, 1984.

McDonald, Archie P. *Shooting Stars: Heroes and Heroines of Western Film*. Bloomington, Indiana UP, 1987.

Parks, Rita. *The Western Hero in Film and Television*. UMI Research Press, 1982.

Rainey, Buck. *Heroes of the Range. Yesteryear's Saturday Matinee Movie Cowboys*, Scarecrow Press, 1987.

Rollins, Peter C. and John O'Connor, *Hollywood's Indian: the Portrayal of the Native American in Film*, Lexington, UP of Kentucky, 1998.

Sarf, Wayne Michael. *God Bless You, Buffalo Bill. A Layman's Guide to History and the Western Film*. Fairleigh Dickinson UP, 1983.

Saunders, John. *The Western Genre from Lordsburg to Big Whiskey*. London: Wallflower, 2001.

- Simmon, Scott. *The Invention of the Western Film. A Cultural History of the Genre's First Half-Century*. Cambridge: Cambridge UP, 2003.
- Stanfield, Peter. *Hollywood, Westerns and the 1930s. The Lost Trail*. Exeter: U of Exeter P, 2001.
- Studlar, Gaylyn and Matthew Bernstein (Eds.). *John Ford Made Westerns*. Indiana U P, 2001.
- Tuska, Jon. *The Filming of the West*. Doubleday, 1976.
- Tuska, Jon. *The American West in Film. Critical Approaches of the Western*. Greenwood Press, 1985.
- Verhoeff, Nanna. *The West in Early Cinema. After the Beginning*. Amsterdam UP, 2006.
- Wright, Will. *Six Guns and Society. A Structural Study of the Western*. U of California P, 1976.
- Yawn, Mike and Bob Beatty. "John Ford's Vision of the Closing West: From Optimism to Cynicism", *Film & History* 26.1-4 (1996): 6-19.