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<th>Instructor: Dr. Stephen Rust</th>
<th>Spring 2013</th>
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<tr>
<td>Email: <a href="mailto:srust@uoregon.edu">srust@uoregon.edu</a></td>
<td>M/W 2:00-3:50 pm</td>
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<td>Office: PLC 239 / Phone: 346-0058</td>
<td>ED 276</td>
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<td>Office hours: MWF 9:50-10:50am</td>
<td>CRN: 32907</td>
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**Course Description:**
This course will constitute an historical survey of the New Hollywood period, examining the development of the U.S. film industry from 1964-1980. “New Hollywood” or “The Hollywood Renaissance” refers to a unique period of U.S. studio filmmaking driven largely by up-and-coming writer/directors. These young filmmakers, influenced by the American social upheavals of the 1960s and the cinematic innovations of European filmmakers, brought explicit sex, drugs, rock and roll, and a countercultural ethos to the American cinema in the late 1960s and throughout the decade of the 1970s. According to film journalist Peter Biskind, the New Hollywood period was “the last time Hollywood produced a body of risky, high-quality work . . . that defied traditional narrative conventions, that challenged the tyranny of technical correctness, that broke the taboos of language and behavior, that dared to end unhappily” (Biskind 17). We will supplement our historical readings with formal close analysis of the films we screen, plus extensive class discussion.

**Required Texts:**
Biskind, Peter. *Easy Riders, Raging Bulls*
Cook, David. *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam*
Corrigan, Timothy. *A Short Guide to Writing about Film*
* Access to Blackboard for Additional Documents and Assignments

*Recommended/Optional:* Harris, Mark. *Pictures at a Revolution*

**Class Meetings & Procedures:** Attendance is required and checked daily. You are expected to attend all class meetings and participate in all discussions. Screening and discussing films in a group setting is vital to critical learning. If you plan to be absent on a given day you must contact me *in advance* to arrange make-up work/exams. The following attendance policy is straightforward and non-negotiable: THREE absences no questions asked. You are responsible for any missed screenings, notes, or assignments due. A FOURTH absence, for any reason, will result in the automatic deduction of one-third letter grade from your final grade (e.g., from A- to B+). On the FIFTH absence you will automatically receive a failing grade for the course.

**Participation:** This is a discussion based class. As such it is absolutely vital that you complete the shared reading assignment prior to attending class. As you read, mark any passages that strike you as interesting or challenging and come to class ready to discuss the texts.

**Screenings:** Watching films in a classroom requires different ways of seeing (and note-taking), as you will need to pay close attention to how the events unfold on screen and why each film takes its own specific form. If you are absent during a screening day you will need to make arrangements to see the film on your own.

**Academic Honesty & Plagiarism:** The University of Oregon values academic integrity. You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. At a minimum, documented plagiarism will result in course failure. See Blackboard for resources and information on citation styles and practices.

**Access For Students With Disabilities:** If you have a registered disability, which you believe may affect your performance in this course, please see or contact me the first week of the term so we can make the necessary arrangements for your fullest access to the course and its activities.
Assignments:
Weekly reading responses: 10%
Participation and group presentation: 10%
Midterm close-reading essay and film review analysis: 20%
Research essay (Including proposal and annotated bibliography): 35%
Final Exam: 25%

Reading and Film Response: You are responsible for posting five one-page, single-spaced responses to the assigned readings. You will post these to the Blackboard Discussion Board before class on Wednesdays for the five weeks indicated on the schedule. You may use examples from the films we have watched as examples but if you do keep it to a specific moment, image, idea, or character that supplements your understanding of the course readings. At least one direct quote from the week’s reading must be integrated into your response. Late postings accepted at a 30% penalty up to one week late.

Presentation: Each student must sign up for a group presentation during the term. Presentations will take place on the day listed on the course schedule. There will be five presentation groups consisting of 4-5 students each. Each student will be individually responsible for a 3-4 minute presentation and 4-5 slides on a topic related to the week’s film. The group should meet once to discuss your topic and divvy up responsibilities topics and a second time to review your content and practice. Your group will have 15-20 minutes to present your slides using Prezi, Powerpoint, or similar software. (It is your responsibility to make sure our classroom technology can support the media you plan to show.) Please visit the library and spend a couple hours researching your topic. Cite sources! Get to know your fellow presenters and contact with them before your presentation. Get contact information in class or via our Blackboard site. Post your presentation slides and notes to the Blackboard Discussion Board. Group 1: Environmental Issues, Group 2: Youth Culture, Group 3: Race Relations, Group 4: Feminism, Group 5: Vietnam & Watergate.

Midterm Essay: You may choose any of the first four films for this assignment. There are two parts to this assignment. First, you will locate four film reviews that were written at the time of the film’s initial release and write a 2-page evaluation of the reviews. (You might consider such questions as: What elements of plot, character, or theme are most often discussed? What events in the world outside the theater may have influenced their reviews? What do the reviewers agree and disagree about?, etc.). Include a bibliography in which you correctly cite each review in MLA format: library.uoregon.edu/guides/citing/mla_media.html. Second, you will write a 3-4 page critical essay in which you analyze a single sequence, motif (recurring visual or audio element), or aesthetic technique (editing, cinematography, etc.) used in one of the first four films. This essay should be a formal analysis of the techniques employed by the film as it reveals, masks, or exploits history. This paper may be a jumping off point for your larger research project or simply a chance to practice the skills involved in writing about cinematic texts. Your essay should be double-spaced, in Times New Roman 12pt font. See your Corrigan textbook for detail information on formal analysis.

Research Essay and Annotated Bibliography: Your final project for the course is to write an 8-10-page research paper exploring a specific aspect of the New Hollywood Period. Your job is to identify a question that is currently at issue within the broad context of this course and endeavor to develop an original conclusion/solution to this question. You will complete a 400-500-word proposal, an 800-1000-word annotated bibliography of 7-10 sources, a rough draft of at least 6 pages, a peer-review, and a final draft of 8-10 pages with a bibliography of 10 sources. You are invited to discuss you project with me during office hours and visit the Writing Lab in 72 PLC. The essay should evidence depth of reasoning and textured writing that integrates pertinent quotations from the source material. A minimum of five direct citations from your source texts are required. Include page numbers and use MLA or Chicago format. Use double-sided printing to save paper. Format: Double-Spaced, Size 12 Times New Roman Font. For Week 10 you will post one-page, single spaced peer review of one of your classmate’s rough drafts and post this to Blackboard.
Schedule

Week 1: Dr. Strangelove (Stanley Kubrick, 1964)
Read: Cook: Chapters 1-2, Corrigan: Chapter 1
Recommended: In the Heat of the Night (Norman Jewison, 1967) and The Graduate (Mike Nichols, 1967)

Week 2: Bonnie & Clyde (Arthur Penn, 1967)
Read: Biskin: Intro – Chapter 7, Reading Response #1 Due
Class Visit April 10 to the Art Museum’s exhibit “West of Center: Art and Counter-Culture 1965-75”
Recommended: Midnight Cowboy (John Schlesinger, 1969) and M*A*S*H (Robert Altman, 1970)

Week 3: 2001: A Space Odyssey (Kubrick, 1968)
Read: Cook: Chapters 3 & 9, Reading Response #2 Due, Group 1 Presents
Recommended: Rosemary’s Baby (Roman Polanski, 1968) and Easy Rider (Dennis Hopper, 1969)

Week 4: Drive, He Said (Jack Nicholson, 1970, R)
Read: Corrigan: Chapters 2, 3 & 5, Essay 1 Due Wednesday, Group 2 Presents

Week 5: Sweet Sweetback’s Baadasssss Song (Melvin Van Peebles, 1971, R)
Read: Cook: Chapters 4-5, Group 3 Presents, Meet in Library on Wednesday for Jigsaw Assignment
Recommended: The Exorcist (William Friedkin, 1973) and Inside Deep Throat (Fenton Baily, 2005)

Week 6: Alice Doesn’t Live Here Anymore (Martin Scorsese, 1974, PG)
Read: Cook: Chapter 4 and Biskin: Chapters 8-14, Reading Response #3 Due, Group 4 Presents
Recommended: The Godfather (Francis Ford Coppola, 1971) and Chinatown (Roman Polanski, 1974)

Week 7: One Flew Over the Cuckoo’s Nest (Milos Forman, 1975, R)
Read: Corrigan: Chapters 4, 6 & 7, and PDF: “Excerpts from Cuckoo’s Nest”, Reading Response #4 Due
Meet in Library on Monday for Library Research
Recommended: All the President’s Men (Alan Paluka, 1976) and Network (Sidney Lumet 1976, R)

Week 8: Hearts of Darkness: A Filmmaker’s Apocalypse (Fax Behr, 1991, R)
Read: Cook: 11, Proposal & Annotated Bibliography Due Wednesday, Group 5 Presents
Recommended: Hearts and Minds (Peter Davis, 1974) and Harlan County, U.S.A. (Barbara Kopple, 1976)

Week 9: Annie Hall (Woody Allen, 1977, PG)
Read: Cook: Chapters 7 & 8, Reading Response #5 Due
Recommended: Logan’s Run (Michael Anderson, 1976) and Star Wars (George Lucas, 1977)

Week 10: The Wall (Alan Parker, 1982, R)
Read: Catch-Up, Final Exam Review
Post your Rough Draft of Research Paper (6+ pages) to Blackboard Discussion Board on Wednesday
Post Peer Review to Blackboard Discussion Board by Friday at 5pm
Recommended: E.T.: The Extra Terrestrial (Steven Spielberg, 1982), Stand By Me (Rob Reiner, 1986)

Final Exam: Wednesday, June 12, 3:15-5:00pm. Bring a Green Book.
Research Paper Due at the Exam