### Course Description:
This course will constitute an historical survey of the New Hollywood period, examining the development of the U.S. film industry from 1967-1980. “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*
- Harris, Mark. *Pictures at a Revolution*

* Access to Blackboard for Additional Documents and Assignments

### 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: **FIRST** and **SECOND** absence excused, no questions asked. You are responsible for any missed screenings, notes, or assignments due that day. A **THIRD** 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 **FOURTH** absence the student 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 film and reading responses: 10%
Midterm close-reading essay and shot list: 20%
In-Class Final exam: 25%
Final research essay and annotated bibliography: 35%
Participation and group presentation: 10%

Reading and Film Response: For weeks 1-3, 5-6, and 8 you will write a 600-700 word response to the assigned readings and film. You will post these writings to the course “Discussion Board.” Addressing your writing to a topic recently at hand (either from a recent lecture, discussion, or reading) and relying upon your class and screening notes, your writing should make an informed assertion about a specific moment, image, idea, or character from the film. Do not attempt to write about everything all at once. Your writing will provide me with a sense of how closely you are watching the films, and how well you are able to apply material from lecture, text, and our discussions. Discussion posts are due by noon each Wednesday. Late postings accepted at 30% penalty. Upload your post to Blackboard in WORD or PDF format. For Week 10 you will post a 600-word peer review of a classmate’s essay draft instead of a reading response.

Midterm Essay: Write a 4-5 page close reading of a single sequence, motif, or cinematic element used in one of the first four films. Pay particular attention to realism and the portrayal of history. Rather than conducting extensive research, this paper 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. Outside sources are not required but must be cited if they are referenced. Include a “shot list” of at least five shots with your essay. A shot list worksheet is available on Blackboard.

Research Essay and Annotated Bibliography: Your final project for the course is to write an 8-10 page research paper which explores 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 proposal for your project, an annotated bibliography of 5 sources, a peer-review draft, and a research bibliography of 10-15 sources. The paper must feature an original and engaging thesis, smooth transitions, varied sentence structure, fresh diction, strong voice, appropriate tone, and something memorable. You are invited to discuss your 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.

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 six presentation groups consisting of 6-7 students each. Each student will be individually responsible for a 2 minute presentation on a topic related to the week’s film. The group should meet twice: once to divide topics and again to practice. Your group will have 15 minutes to present 20-30 slides using Microsoft PowerPoint or similar software. (You may extend your presentation an additional 3 minutes to include a video clip but it is your responsibility to make sure our classroom technology can support the media you plan to show.) Each group should cover the following topics: a) Production, b) Reception, c) Style, d) Cast and Crew, and e) Related films/media texts. Each student will write a 1-2 page summary of their research (including references) and post this to Blackboard instead of a weekly film and reading response. It is highly recommended that one group member serve as moderator to keep time for the group. Please visit the library and spend a couple hours researching your topic. Get to know your fellow presenters as you will need to be in contact with them before your presentation. Get contact information in class or via our Blackboard site.

Final Exam: In-Class. Bring a Green Book and two #2 Pencils.
Schedule

**Week 1: Hard Day’s Night** (Richard Lester, 1964)
Read: Cook: Chapters 1 & 2 and Biskin: Introduction and Chapter 1
Recommended: *Jules et Jim* (Francois Truffaut, 1962) and PDF “Taking Film Notes”

**Week 2: In the Heat of the Night** (Norman Jewison, 1967)
Read: Harris: Part I & II
Recommended: *Guess Who’s Coming to Dinner* (Stanley Kramer, 1967) and PDF: “Analyzing Film”

**Week 3: The Graduate** (Mike Nichols, 1967)
Read: Harris: Part III and PDF “Approaches to Writing about Film”

**Week 4: Five Easy Pieces** (Bob Rafelson, 1970)
Read: Biskin: Chapters 2-5
Please visit the film exhibit at the Lane County Historical Museum, 9am-4pm, 740 W. 13th Avenue, Eugene
Recommended: *Medium Cool* (Haskell Wexler, 1968) and *Easy Rider* (Dennis Hopper, 1969)
**Due: Midterm Essay (4 page close reading of scene w/ shot list)**

**Week 5: Shaft** (Gordon Parks, 1971)
Read: Cook: Chapters 5 & 6 and PDF “Doing Film Research”
Class visit from research librarian Elizabeth Peterson this week – prepare questions in advance.
Recommended: *Soylent Green* (Richard Fleischer, 1973) and *Inside Deep Throat* (Fenton Baily, 2005)

**Week 6: Alice Doesn’t Live Here Anymore** (Martin Scorsese, 1974)
Read: Cook: Chapter 4 and Biskin: Chapters 6-8
Recommended: *The Godfather* (Francis Ford Coppola, 1972) and *Annie Hall* (Woody Allen, 1977)

**Week 7: Hearts and Minds** (Peter Davis, 1974)
Read: Cook: Chapter 11 on Documentary and Biskin: Chapters 9-11
Recommended: *Harlan County, U.S.A.* (Barbara Kopple, 1976) and *When We Were Kings* (Leon Gast, 1996)
**Due: Research Proposal & Annotated Bibliography (5 sources)**

**Week 8: Network** (Sidney Lumet, 1976)
Read: Cook: Chapters 7 & 8 and Biskin: Chapters 12-14
Recommended: *Shampoo* (Hal Ashby, 1975) and *All the President’s Men* (Alan Pakula, 1976) and

**Week 9: Close Encounters of the Third Kind** (Steven Spielberg, 1977)
Read: Cook: Chapters 3 and 9
Recommended: *The Exorcist* (William Friedkin, 1971) and *Star Wars* (George Lucas, 1977)
**Peer Review Draft Due (5+ pages)**

**Week 10: The Wall** (Alan Parker, 1982)
Reading: Catch Up & Review for Final
Recommended: *Coming Home* (Ashby, 1978) and *Fast Times at Ridgemont High* (Amy Heckerling, 1982)

**Final Exam:** 3:15-5:00pm Tuesday, December 6. Bring Green Book and pencils for in-class final exam
**Turn in your Research Paper at the final exam**