

Eng 492 / IDS 496 / Eng 592

Harold Considers His Options in



Hal Ashby's *Harold and Maude* (1971)

Cinema of the 1970s

Fall 2010, Thursday: 6-10 – Caldwell G 107

Dr. Devin Orgeron

Office Hours: T: 9:30-12:00 / Th: 5:00-6:00 or by appt.

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Film Studies at NCSU: NCSU offers a Film Studies Minor and a Film Studies Major. For more information, visit our website at: www.ncsu.edu/chass/film.

Required Texts:

- 1) David Cook, *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979* (History of the American Cinema, V. 9) (Paperback): University of California Press
- 2) Electronic Reserve Materials ("ER" on syllabus) <https://reserves.lib.ncsu.edu/>

Course Objectives and Outcomes: This course explores one of the most vibrant and misunderstood decades in international cinematic history. Vietnam, Watergate, the stateside proliferation of the auteur theory, the emergence of the film-school generation, a growing appreciation for foreign and/or "arthouse" cinema, and by decade's end, the birth of the summer blockbuster all conspire to make the 1970s especially rich cinematic ground. Screenings, readings, class discussions, critical essays, quizzes, and exams will help students draw the connections between these political, social, theoretical, economic, and aesthetic shifts and the films themselves.

Screenings: You are required to be present for **all** screenings. If you have a **documented emergency** and miss a screening, you are responsible for viewing the film(s) on your own time prior to class discussion. The Film Studies lab (Tompkins G116) has most of the films on the syllabus. Arrange with Clitha Mason (cmason2@ncsu.edu / 515.9420) – M:10-2/T:1-5/W:12-4.

This course focuses on 1970s films. Some of the films in this course and some of the films offered as extra credit involve drug-use, nudity, sexuality, violence, extreme language, etc. If you fear that you might be offended by such material, you should meet with me immediately and may want to seek another course.

Class Discussion/Oral Participation: Discussions will revolve around the materials we've seen and read so always bring the text being covered to class along with the notes that you have taken during or after the screenings. I frequently call on students to respond to questions or to provide topics for discussion, so be ready to participate on a daily basis. You should feel free to express your opinions and ideas, but also be prepared to draw upon supporting evidence from the films and essays. While I do not officially quantify oral participation in determining your grade, participation *influences* borderline grades. An avid participator with a high "B" (mathematically) will often receive an "A" in the course, while someone who does not participate regularly with a borderline "B"/"C" will receive a "C" in the course. Students who participate usually receive the highest grades in the course, largely because they use each class session to test their own ideas.

Reading: You are required to complete all reading for each class session. Read carefully and closely, making comments in the margins of the text and taking notes in order to help your oral responses in class and to prepare you for the papers and final examination. You should print out and bring to class all assigned e-reserve materials.

Written Work: There are two formal papers in this course, both *about* 8 pages. The due dates for both papers are noted on your syllabus. You are encouraged to discuss paper topics or any other assignment with me in advance via email or during my office hours to avoid writing an inappropriate paper. **Proofreading and revision** are essential to good writing and getting another person to read your work often reveals problems that you might miss. Papers are due at the beginning of class on the day that they are due. **Late papers drop a grade per class day that they are late.** Please consider using NCSU's **free** Writing Tutorial Services. Call 515-3163 or visit http://www.ncsu.edu/tutorial_center/writespeak/index.html for more information.

Final Examination:

This class also includes a final exam that will be cumulative. *There are no make-up exams.* You are responsible for all material covered in the readings, screenings, lectures, and discussions.

Academic Integrity:

Academic dishonesty of any kind will not be tolerated. This includes plagiarism, cheating on assignments or exams, turning in work that has been previously submitted or was written (partially or entirely) by someone else, fabricating information or citations, or helping another student commit an act of academic dishonesty. I reserve the right to give students a failing grade in the course for any violation of academic integrity.

Attendance:

Attendance is required. If you miss a class, provide documentation in a timely manner and ask another student for class notes and find out if you missed any assignments. More than two absences will result in the lowering of your grade by 2/3 for every additional day (an "A" student with three absences will receive a "B+" for the course).

Grades:

Your final grade will be determined as follows:

20% Quizzes/In-Class Writing/Homework

20% Paper #1

30% Final Paper

30% Final



<http://www.cinemaoverdrive.net/>

<http://www.facebook.com/group.php?gid=202195373034>

Cinema Overdrive * EXTRA CREDIT *** Cinema Overdrive**

5 points each -- select up to 2 events

Submit a 1.5-2 page typed write-up on how the film fits into your picture of the 1970s (based on our reading, discussions, etc.). Also, be certain to comment on the show itself. What preceded the screening? How did it set the stage? You may also comment on the group's web-presence and their advertising (how these elements contribute to the "atmosphere" these folks are trying to create/re-create. Some films in the series are NOT from the 1970s. Simply apply the same logic to the decade in question (i.e. what does the film tell us about the 1980s?). These are due the week after the event, no exceptions. **NOTE:** there will also be a FREE, Wednesday night (7:00 pm) DISASTER FILM SERIES at the Witherspoon Campus Cinema beginning in November: details TBA, though the same general "rules" apply. **Please include your name, the name of the film, the name of the individual(s) introducing (along with a brief summary of that introduction), and the date of the event in your write-up. AND PLEASE GO TO THESE EVENTS EVEN IF YOU DON'T NEED THE CREDIT.**



Holly and Kit in Terrence Malick's *Badlands* (1973)

This syllabus is subject to change. You are responsible for all changes announced in class. If you miss some or all of a class session, contact a classmate about changes to the syllabus. Always read the assigned text for the class session on which the assignment appears. Dates with "ALSO VIEW": Please view these films on your own BEFORE that class. These titles will be available in the Film Studies lab.

Out of the 1960s

Aug. 19

Introduction: Contradictory Impulses

Screening: *Billy Jack* (1971) Tom Laughlin (114 min.)

The Blockbuster

Aug. 26

Screening: *Star Wars* (1977) George Lucas (121 min.)

Reading: *Lost Illusions*: Chs. 1-3 (pgs. 1-65 & Ch. 5 (pgs 238-251)

Pauline Kael: "*Billy Jack: Winging It*" (pgs. 406-411) **(ER)**

The American Auteur: Case Studies

Sept. 2

Screening: *The Long Goodbye* (1973) Robert Altman (112 min.)

Reading: *Lost Illusions* Ch. 4 (pgs. 67-98)

Robert Kolker: "Radical Surfaces: Robert Altman" (esp. pgs. 329-332, 343-347 & 363-374) **(ER)**

Sept. 9

Screening: *Harold and Maude* (1971) Hal Ashby (91 min.)

Reading: *Lost Illusions* Ch. 4 (pgs. 98-119)

Christopher Beach: "On the Road to Find Out" (pgs. 38-64) **(ER)**

Sept. 16

Screening: *Annie Hall* (1977) Woody Allen (93 min.)

Reading: *Lost Illusions* Ch. 4 (pgs. 119-132)

Ryan Gilbey: "Woody Allen" (pgs. 159-175) **(ER)**

Sept. 23

Screening: *Mean Streets* (1973) Martin Scorsese (110 min.)

Reading: *Lost Illusions* Ch. 4 (pgs. 133-157)

The 70s: Aesthetic and Mood

Sept. 30

Screening: *Badlands* (1973) Terrence Malick (95 min.)

Reading: *Lost Illusions* Ch. 9 (pgs. 355-373)

Ryan Gilbey: "Terrence Malick" (pgs. 89-101) **(ER)**

Paper #1 Due

Oct. 7 NO CLASS—Fall Break

Oct. 14

Screening: *A Woman Under the Influence* (1974) John Cassavetes (155 min.)

Reading: *Lost Illusions* Ch. 9 (pgs. 373-396)

Ivone Margulies: "John Cassavetes: Amateur Director" (275-306) **(ER)**

Genre and Market

Oct. 21

Screening: *Chinatown* (1974) Roman Polanski (131 min.)

Reading: *Lost Illusions* Ch. 5 (pgs. 172-193)

Thomas Elsaesser: "The Pathos of Failure" (pgs. 279-292) **(ER)**

Oct. 28

Screening: *The Chinese Connection* aka *Fist of Fury* (1972) Lo Wei (110 min.)

Reading: *Lost Illusions* Ch. 5 (pgs. 193-197) & Ch. 6 (pgs. 259-271)

Yvonne Tasker: "Fists of Fury" (pgs. 315-336) **(ER)**

ALSO VIEW: *Enter the Dragon* (1973) Robert Clouse (102 min.)

European Perspectives – on The Universe and on America

Nov. 4

Screening: *Solaris* (1972) Andrei Tarkovsky (165min.)

Reading: Maximilian Le Cain: "Andrei Tarkovsky" **(ER)**

Nov. 11

Screening: *The Man Who Fell To Earth* (1976) Nicholas Roeg (138 min.)

Reading: *Lost Illusions* Ch. 10 (pgs. 397-416)

Nov. 18

Screening: *Stroszek* (1977) Werner Herzog (115 min.)

Reading: William Beard: "American Madness" (pgs. 59-72) **(ER)**

FINAL PAPERS DUE

Nov. 25

NO CLASS - Thanksgiving

Current Events: *Paranoia and the Political Culture of the 1970s*

Dec. 2

Screening: *All The President's Men* (1976) Alan Pakula (138 min.)

Reading: *Lost Illusions* Ch. 5 (pgs. 197-215) and Ch. 8 (pgs. 337-353)

ALSO VIEW: *Apocalypse Now* (1979) Francis Ford Coppola (153 min.) – orig. theatrical rel.

**Final Exam: Th. Dec. 9, 6:00-9:00 p.m.
(please bring exam books)**