



**ENG 492/ IDS 496, Spring 2011**  
**Cinema Stylists: Sam Fuller, Douglas Sirk, Nicholas Ray**  
**Tuesday/Thursday 10:15-12:05**

Dr. Marsha Orgeron  
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Office Hours: T 9-10am; Th 12-1pm (or by appt.)

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Office Phone: (919) 515-4149

**Lab Hours:** The Film Studies lab (Tompkins G116), where you can go to review films, will be staffed by Clitha Mason. The film studies website will have lab hours posted. Feel free to email Clitha regarding the availability of the film you want to see: [cmason2@ncsu.edu](mailto:cmason2@ncsu.edu).

**Film Studies at NCSU:** We offer a Film Minor (15 credits), a Film Major (33 credits), and an English Major with a Film Concentration. For more information contact the Director of Film Studies, Dr. Maria Pramaggiore ([maria\\_p@gw.ncsu.edu](mailto:maria_p@gw.ncsu.edu)) or visit: [www.ncsu.edu/chass/film](http://www.ncsu.edu/chass/film).

**CHASS Career Services:** CHASS Careers Services are available through the University Career Center, 2100 Pullen Hall. Your career contacts are: Sara Concini (A-H) and Woody Catoe (I-Z). Call 515-2396 to make an appointment. [www.ncsu.edu/career](http://www.ncsu.edu/career)

**Required Texts:**

All readings are available on “e-reserve”: <https://reserves.lib.ncsu.edu/> -- log on under “my course reserves.” Please bring readings to class on the days we will be discussing them.

**Course Objectives and Outcomes:**

Three of America’s most revered cinematic stylists greatly influenced filmmaking and filmmakers in the 1950s and beyond, both in America and around the globe. Nicholas Ray, Sam Fuller, and Douglas Sirk developed unique aesthetic approaches to their particular thematic interests. We will explore the refinement of and significance behind the signature styles of each director. This class will also function as a detailed study of the American studio system in the 1950s, which was in a transitional moment between the heyday of the studio system and the era of independent, producer-packaged filmmaking that prevailed in the 1960s and 1970s.

The course will include regular readings, screenings, and class discussions. There will be a short paper early in the semester, a final research paper, a group presentation, and a final examination.

**Course Requirements:** Regular course attendance is required. Please turn *off* all cell phones prior to the start of class and arrive on time; it is always disruptive to have late arrivals but is especially so on screening days. If you miss a class, ask another student for notes and find out if you missed any new assignments. You are responsible for making up any missed screenings on your own time. In addition to the film studies lab, the D. H. Hill main circulation desk has the films we’ll be viewing this semester on reserve for this course: 515-3280.

In-class quizzes (we will have unannounced ones based on the readings and screenings) and exercises cannot be made up. I will drop the lowest quiz score at the end of the semester so that missing one such assignment will not adversely impact your grade. Documented emergencies will receive special consideration if work can be made up in a timely fashion; however, it is up to you to email me promptly (within 48 hours) and to provide verifiable documentation for any such accommodations within a week.

Discussions will revolve around the materials we've seen and read so always bring the reading being covered to class along with notes that you have taken during or after the screenings/readings. I frequently call on students to respond to questions so be ready to participate on a daily basis. You should always be prepared to draw upon supporting evidence from the films and essays during our discussions. Your verbal contributions to the course will be factored into 30% of your final grade per the breakdown below.

**Administrative:** Reasonable accommodations will be made for students with verifiable disabilities for students registered with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed work.

**Written Work:** I accept late papers; they drop 5 points (out of 100) per day that they are late. I do not accept emailed papers. You are, however, welcome and encouraged to discuss paper topics or any other assignment with me in advance via email or in person. Consider using the university's free Writing Tutorial Services: 515-3163.

**Academic Integrity:** Academic dishonesty of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else (this includes websites), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. In addition to being referred to the Office of Student Conduct and having to undertake that office's Academic Integrity Program, any student who violates the Code of Student Conduct—whether in a formal paper, an informal writing assignment, an exam, or any other kind of assignment—will receive a failing grade in the course and be placed on Academic Integrity Probation.

Please see [http://www.ncsu.edu/student\\_affairs/osc/AIpage/acaintegrity.html](http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html) for an explanation of academic integrity and of the consequences for violating it. Ignorance is not an excuse for any act of plagiarism; the University considers it your responsibility to know the rules of academic integrity. If you don't understand the rules for academic writing, please see me or consult a writing manual *before* working on your first paper.

**Grades:** Your final grade will be determined as follows:

Paper #1 (4-5 pages): 20%

Paper #2 (8-10 pages): 30%

Group Presentation (50 pts.)/Participation (50 pts.)/Quizzes & Assignments: 30%

Final Exam: 20%

All assignments will be graded with letter grades using a plus/minus scale, or on a point system with an equivalent scale. Consistent active participation in class discussion will help your overall performance and will influence borderline grades.



**Cinema Stylists  
Syllabus for Spring 2011**

*Please come to class having already read whatever we are scheduled to discuss.*

**Nicholas Ray**

- Tu Jan 11 Screen: *They Live By Night* (1949, 95 min.)  
Th Jan 13 Read: Andre Bazin, "On the politique des auteurs"  
Philip Scheuer, "Crop of Practical Young Men Displacing Old-Line  
Directorial Stylists and 'Artists'"
- Tu Jan 18 Screen: *In a Lonely Place* (1950, 94 min.)  
Th Jan 20 Read: Geoff Andrews, "Themes and Style" and "*In A Lonely Place*"  
Clip: *On Dangerous Ground* (1952)
- Tu Jan 25 Screen: *Johnny Guitar* (1954, 110 min.)  
Th Jan 27 Read: Jacques Rivette, "On Imagination"  
Francois Truffaut, "A Wonderful Certainty"  
Thomas Brady, "Hollywood is Calm"  
Victor Navasky, "Foreword" from *Naming Names*
- Tu Feb 1 Screen: *Rebel Without a Cause* (1955, 111 min.)  
Th Feb 3 Read: Peter Biskind, "Rebel without a Cause"  
Eric Rohmer, "Ajax or the Cid?"  
Jean-Luc Godard, "Nothing but Cinema" & "Beyond the Stars"
- Tu Feb 8 Screen: *Bigger Than Life* (1956, 95 min.)  
Th Feb 10 Read: Berton Roueché, "Ten Feet Tall"  
Charles Bitsch, "Interview with Nicholas Ray"

**Douglas Sirk:**

- Tu Feb 15 Screen: *Magnificent Obsession* (1954, 108 min.)  
Th Feb 17 Read: Barbara Klinger, "The 'Progressive' Auteur, Melodrama, and Canonicity"
- Tu Feb 22 Screen: *All That Heaven Allows* (1955, 89 min.)  
**Paper #1 Due**  
Th Feb 24 Read: Roger McNiven, "The Middle-Class Home of the Fifties"  
Clip: *Has Anybody Seen My Gal?* (1952)
- Tu Mar 1 *There's Always Tomorrow* (1956, 84 min.)  
Th Mar 3 Read: Paul Willeman, "Towards an Analysis of the Sirkian System"  
Clip: *All I Desire* (1953)

March 7-11 NO CLASS: Spring Break

Tu Mar 15 Screen: *Written on the Wind* (1956, 99 min.)

Th Mar 17 Read: Thomas Elsaesser, "Tales of Sound and Fury"  
Clip: *The Tarnished Angels* (1957)

Tu Mar 22 Screen: *Imitation of Life* (1959, 125 min.)

Th Mar 24 Read: Rainer Werner Fassbinder, "Imitation of Life: On the Films of Sirk"

### **Sam Fuller:**

Tu Mar 29 Screen: *The Steel Helmet* (1951, 85 min.)

Th Mar 31 Read: Lisa Dombrowski, "Introduction" to *The Films of Samuel Fuller*

Tu Apr 5 Screen: *Pickup on South Street* (1953, 80 min.)

Th Apr 7 Read: Luc Moullet, "Sam Fuller: In Marlowe's Footsteps"  
Marsha Gordon, "What Makes a Girl Who Looks Like That..."

Tu Apr 12 Screen: *Forty Guns* (1957)

Th Apr 14 Read: Richard Lippe, "Sam Fuller and the Western"  
Clip: *I Shot Jesse James* (1949)

Tu Apr 19 Screen: *Underworld USA* (1961)

Th Apr 21 NO CLASS: Spring Holiday

Tu Apr 26 **Paper #2 Due / Final Exam Review**

### **Cinematic Legacies:**

Th Apr 28 Group Presentations on the Cinematic Legacies of Ray/Sirk/Fuller

Tu May 10 **8-11 a.m. Final Exam**

**\*There are no make-ups for the final exam.\***