Films of the 1970s

Spring 2006

Monday: 6-10 – Caldwell G 107

Dr. Devin Orgeron
Office Hours: M: 5:00-6:00 / W: 11:00-12:00 or by appt.
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Film Studies at NCSU: NCSU offers a Film Studies Minor (15 credit hours) and a Film Major (30 credit hours). For more information, contact Dr. Maria Pramaggiore or visit our website at: www.ncsu.edu/chass/film.

Required Texts:
2) Electronic Reserve Materials (ER on syllabus) – http://www.lib.ncsu.edu/reserves/ (Orgeron, Devin – Eng492G)

Course Objectives and Outcomes: This course explores one of the most vibrant and misunderstood decades in international cinematic history. Vietnam, Watergate, the state-side 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 Library’s media center (2nd floor of D.H. Hill, 515-2977) has most of the films we’ll be viewing.

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 participant 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 515-3162 or visit [http://www.ncsu.edu/tutorial_center/writespeak/index.htm](http://www.ncsu.edu/tutorial_center/writespeak/index.htm) 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 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, please 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 one full letter for every additional day (an “A” student with three absences will receive a “B” for the course).

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

- 20% Quizzes/In-Class Writing/Homework
- 20% Paper #1
- 30% Final Paper
- 30% Final

**EXTRA CREDIT**
- 5 points each -- select up to 2 events

**Super Cinema of the 70s Series: American Justice**
At the Witherspoon Campus Cinema: [www.ncsu.edu/cinema/](http://www.ncsu.edu/cinema/)
**FREE** - **Open to the public** – All Films Start at 7:00 p.m.
Submit a 1.5-2 page typed write-up addressing issues raised in the introduction to the film as well as thoughts on how the film fits into the picture of the 1970s as you understand it (based on our reading, discussions, etc.) so far:

Thursday Feb 9: *Vanishing Point* (1971) Richard Sarafian (107 min.) – Dr. Devin Orgeron
Thursday Feb 16: *Coffy* (1973) Jack Hill (90 min.) – Dr. Marsha Orgeron
Thursday Feb 23: *Night Moves* (1975) Arthur Penn (99 min.) – Dr. Joe Gomez

OR
Join us for a MIDNIGHT SCREENING of

(1975) Jim Sharman

**Details**
Midnight– Friday, April 21
5 dollars
I’ll be there (not in costume)
We’ll meet in the lobby…
You will submit a 1.5-2 page typed write-up of the film and the nature of the screening experience.
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.

Out of the 1960s
Jan 9
Introduction: Contradictory Impulses
Screening: *Billy Jack* (1971) Tom Laughlin (114 min.)

Jan 16
NO CLASS—Martin Luther King, Jr. Day

The Blockbuster
Jan 23
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
Jan 30
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)

Feb 6
Screening: *Harold and Maude* (1971) Hal Ashby (91 min.)
Reading: *Lost Illusions* Ch. 4 (pgs. 98-119)

Feb 13
Screening: *Annie Hall* (1977) Woody Allen (93 min.)
Reading: *Lost Illusions* Ch. 4 (pgs. 119-132)
Ryan Gilbey: “Woody Allen” (pgs. 159-175) (ER)

Feb 20
Screening: *Mean Streets* (1973) Martin Scorsese (110 min.)
Reading: *Lost Illusions* Ch. 4 (pgs. 133-157)

The 70s: Aesthetic and Mood
Feb 27
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
Mar 6  Classes Cancelled—Spring Break

Mar 13
Reading: *Lost Illusions* Ch. 9 (pgs. 373-396)
Ivone Margulies: “John Cassavetes: Amateur Director” (275-306) (ER)

**Genre and Market**
Mar 20
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)

Mar 27
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)

**The American Dream From Outside**
Apr 3
Screening: *The Man Who Fell To Earth* (1976) Nicholas Roeg (138 min.)
Reading: *Lost Illusions* Ch. 10 (pgs. 397-416)

Apr 10
Screening: *Stroszek* (1977) Werner Herzog (115 min.)
Reading: William Beard: “American Madness” (pgs. 59-72) (ER)

**Current Events: This is the End**
Apr 17
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)

**FINAL PAPERS DUE**

Apr 24
Screening: *Apocalypse Now* (1979) Francis Ford Coppola (153 min.)
Reading: Timothy Corrigan: “Auteurs and the New Hollywood” (pgs. 38-63) (ER)

Final Exam: Monday May 1, 6:00-9:00 p.m.
(please bring exam books)