

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 301.27 L01
TOPIC IN NATIONAL CINEMA (The New Hollywood)
FALL 2016

September 13/December 8
Lecture: Tuesdays – 9:30-11:20, Thursdays – 9:30-12:14

Instructor: Murray Leeder
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Web page: D2L available through MyUofC portal
Office Hours: Wednesdays 16:00-17:00, Thursdays 11:30-12:30

Course Description

The term “New Hollywood,” also known as the “Hollywood Renaissance” or the “American New Wave,” denotes a period from roughly the late 1960s through the early 1980s that saw important aesthetic, industrial and thematic shifts in Hollywood cinema. This course examines many of its key developments and figures, including the emergence of directors like Martin Scorsese, Francis Ford Coppola, Brian de Palma, Steven Spielberg and George Lucas, and actors like Robert de Niro, Al Pacino, Jack Nicholson, Faye Dunaway and Jane Fonda.

Objectives of the Course

This class is designed as a broad survey of film production in Hollywood and the United States more broadly in the years before, during and after the 1970s. Secondary subjects of study include genre, history, authorship and identity.

Textbooks and Readings

King, Geoff. *New Hollywood Cinema: An Introduction*. London: IB Tauris, 2002.
 Brooker, Will. *Star Wars*. London: BFI, 2009.

Other readings will be available through Desire2Learn or online

Internet and electronic communication device information

Cell phones should be placed on silent during class time. Laptops may be used for the purpose of note taking during lecture, but must be closed during screenings.

Assignments and Evaluation

20% **Literature Review:** Geoff King articulates two broad ways of conceptualizing the New Hollywood: as “The Hollywood Renaissance” and as “Blockbusters and Corporate Hollywood.” Concisely summarize and contrast these two versions. You will be judged on your understanding of both of them independently and your ability to draw intelligent and perceptive observations about their similarities and differences. 4-5 full pages. Please read the style guide provided on Blackboard and follow it fully. No essay that lacks proper citations will pass.

Due October 6

10% **Research Essay Proposal/Annotated Bibliography:** Includes a one-page description of your topic and argument, which outlines the shape your essay will take; AND a 2-3 page annotated bibliography that lists the primary and scholarly sources that you will use and provides a brief (2-3 sentence) explanation of the relevance of each. Please read the style guide provided on D2L and follow it fully.

Further details of this assignment will be available through D2L.

Due November 3

25% **Research Paper:** You may write about a film from our course or another New Hollywood film of your choice (ideally, this should be an American film of 1968-1980; other choices may require more defense). You will produce a contextual analysis of a film, focused on the industrial circumstances of its production, or its relationship to a particular movement or cycle (etc.), or the way certain aspects of the film comment on or evoke a relationship with particular social circumstances, or circumstances of its release and reception (e.g. censorship, critical response, "cult" status, etc.). 5-6 full pages. Further instructions will be provided. Please read the style guide provided on D2L and follow it fully. No essay that lacks proper citations will pass.

Further details of this assignment will be available through D2L.

Due December 8

25% **Final Exam**

Scheduled by Registrar.

10% **Participation**

Because participation is a necessary component of the course, students are expected to both attend both lectures and labs and participate in classroom discussion. Marks will be assigned determined by the quality and volume of participation. A student who attends regularly but does not participate in classroom discussion can expect no more than 5/10.

10% **Online Discussion**

On the discussion board on D2L, students will be credited for a maximum of twenty posts on a pass/fail basis (each worth 0.5%). A maximum of two posts will be permitted per film, and if you post twice on the same film, one of them *must* be a response to another student's post. Posts will be due on the Sunday following a screening. A post must be a minimum of 150 words.

Registrar-scheduled Final Examination: Yes

Note: If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

Note:

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the Writing Centre. Visit the website for more details:

<http://www.ucalgary.ca/ssc/writing-support>

Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades but course work will be given percentage grades. The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good--clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%
2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	0-49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and

ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3rd Floor TFDL, <http://www.ucalgary.ca/ssc/writing-support>).

Academic Misconduct

For information on academic misconduct and its consequences, please see the University of Calgary Calendar at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about ...	Visit or contact ...
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY <ul style="list-style-type: none"> • Calgary Police Service • Emergency Text Messaging • Emergency Evacuation & Assembly • Safewalk Program 	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage http://www.ucalgary.ca/emergencyplan/assemblypoints If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/
DESIRE2LEARN (D2L) Support <ul style="list-style-type: none"> • IT help line 	http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE <ul style="list-style-type: none"> • Writing Support Services • Student Services Mobile App 	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents

<p>STUDENTS' UNION CONTACTS</p> <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombudsman 	<p>https://www.su.ucalgary.ca/about/who-we-are/elected-officials/</p> <p>http://www.ucalgary.ca/provost/students/ombuds</p>
<p>SU WELLNESS CENTRE</p> <ul style="list-style-type: none"> • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	<p>403-210-9355 (MSC 370), M-F, 9:00–4:30 pm</p> <p>http://ucalgary.ca/wellnesscentre/counselling</p> <p>http://ucalgary.ca/wellnesscentre/health</p> <p>403-266-HELP (4357)</p> <p>http://ucalgary.ca/wellnesscentre/healthycampus</p> <p>If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.</p>

Schedule of Lecture Topics and Readings

Information will be available through Desire2Learn.

Except where noted, all readings come from: King, Geoff. *The New Hollywood Cinema: An Introduction*. London: I.B. Tauris, 2002.

Week 1

September 13/15

Introduction

Bonnie and Clyde (1968)

King. "Introduction."

Week 2

September 20/22

The Hollywood Renaissance

Easy Rider (1969)

King. Chapter 1. "New Hollywood, Version I: The Hollywood Renaissance."

Week 3

September 27/29

Comes the Blockbuster

Jaws (1975)

King. Chapter 2. "New Hollywood, Version II: Blockbusters and Corporate Hollywood."

Week 4

October 4/6

Authorship and the New Hollywood I

The Conversation (1974)

King. Chapter 3. "From Auteurs to Brats: Authorship in New Hollywood."
 Corrigan, Timothy. "Auteurs and the New Hollywood." *The New American Cinema*. Ed. Jon Lewis. Durham, NC: Duke University Press, 1998. 38-63.

Literature Review is due October 6

Week 5

October 11/13

Genre Revisionism

Chinatown (1974)

King. Chapter 4. "Genre Benders."

Cawelti, John. "Chinatown and Generic Transformation in Recent Films." *Film Theory and Criticism: Introductory Readings*. Eds. Gerald Mast, Marshall Cohen, Leo Braudy. New York: Oxford University Press, 1992. 498-511.

Week 6

October 18/20

Nostalgia and Innovation

American Graffiti (1972)

Cook, David. "Technical Innovation and Aesthetic Response." *Lost Illusions: American Cinema in the Shadow of Watergate and Vietnam, 1970-1979*. New York: Charles Scribner's Sons, 2002. 355-96.

Jameson, Frederic. "Postmodernism and Consumer Society." *Modernism/Postmodernism*. Ed. Peter Brooker. New York: Longman, 1992. 163-79.

Week 7

October 25/27

Art, Politics and Narration in *Taxi Driver*

Taxi Driver (1976)

Ray, Robert B. "The Godfather and Taxi Driver." *A Certain Tendency of the Hollywood Cinema, 1930-1980*. Princeton: Princeton University Press, 1985. 326-60.

Wood, Robin. "The Incoherent Text: Narrative in the 70s." *Hollywood from Vietnam to Reagan . . . and Beyond*. New York: Columbia University press, 2003. 41-62.

Week 8

November 1/3

Altman's America

Nashville (1975)

Hoberman, J. "Nashville Contra Jaws, Or "The Imagination of Disaster" Revisited." *The Last Great American Picture Show: New Hollywood Cinema in the 1970s*. Eds. Thomas Elsaesser, Noel King, Alexander Horwath. Amsterdam: Amsterdam University Press, 2004. 195-222.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/reader.action?docID=10065764>

Research Essay Proposal/Annotated Bibliography due November 3

Week 9

November 8

Horror and the New Hollywood

Sisters (1973)

Wood, Robin. "An Introduction to the American Horror Film." *The American Nightmare*. Toronto: Festival of Festivals, 1979. 7-28.

Week 10

November 15/17

Contexts: Vietnam, Feminism and Activism

Coming Home (1978)

Ross, Steven J. "Movement Leader, Grassroots Builder: Jane Fonda." *Hollywood Left and Right: How Movie Stars Shaped American Politics*. Oxford: Oxford University Press, 2011. 227-70.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/detail.action?docID=10492581>

Week 11

November 22/24

Contexts: Watergate and Paranoia

All the President's Men (1977)

Kirshner, Jonathan. "Chapter 6: Privacy, Paranoia, Disillusionment and Despair." *Hollywood's Last Golden Age: Politics, Society, and the Seventies Film in America*. Ithaca: Cornell University Press, 2013. 133-65.

<http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/detail.action?docID=10612409>

Week 12

November 29/December 1

Star Wars in Context

Star Wars (1977)

Brooker, Will. *Star Wars*. London: BFI, 2008.

Week 13

December 6/8

Exploitation

Targets (1968)

Death Race 2000 (1975)

Speldwinde, André. 'Targets.' *Senses of Cinema* 16 (September 2001): n.p.

<http://sensesofcinema.com/2001/cteq/targets/>

Research Essay due December 8