

English 497.003, (83088) The Sixties through Film
Gerald Duchovnay Fall 2014
Class Meeting Time: TBA
Office: Hall of Languages 326
Office: Hall of Languages, 326 / Office Hours: TR, 10--11, 12:15-1:45
Other times by appointment.
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Course Description: English 497, The Sixties through Film, will exam aspects of U.S. film history of the 60s and 70s, with glances at other international influences on the period and links to other issues, including aspects of history and culture. The focus of this iteration of this class will be on aspects related to Civil Rights, considering how films reflect the ideology and culture of our country, how the films we see or talk about have been important in film history, and how these films and their ideas reflect the culture of that time and continue to influence our lives today.

Textbooks:

Grant, Barry Keith. Ed. *American Cinema of the 1960s*. New Brunswick, NJ: Rutgers UP, 2009. ISBN-13: 978-0813542195
Kirshner, Jonathan. *Hollywood's Last Golden Age: Politics, Society, and the Seventies Film in America*. Ithaca: Cornell UP, 2012. ISBN: 13: 978-0801478161
Plus additional texts designated by the instructor as we progress during the semester.

Highly Recommended:

Biskind, Peter. *Easy Riders, Raging Bulls: How the Sex-Drugs-Rock 'n' Roll Generation Saved Hollywood*. New York: Simon and Schuster, 1998.
Giannetti, Louis and Scott Eyman. *Flashback: A Brief History of Film*. 6th Edition. Boston: Allyn and Bacon, 2010.
Hoberman, J. *The Dream Life: Movies, Media, and the Mythology of the Sixties*. New York: The New Press (Macmillan), 2003.
--for quick overviews of films and listings of directors and actors and other information-- Maltin, Leonard. *Movie and Video Guide, 2014*. New York: Signet, 2014; or, *Video Hound's Golden Movie Retriever, 2014*. Detroit: Thomson/Gale, 2010. A useful collection of interviews with filmmakers is: Duchovnay, Gerald, ed. *Film Voices*. Albany: SUNY Press, 2004, but there are other such collections of interviews with filmmakers. See also <imdb.com>
See the Reserve List at the Gee Library for this course and for English 510.
Also: Access to films via Netflix, Hulu, the Media Center, etc.

Student Learning Outcomes: Learning outcomes are what you are able to do as a result of the activities, readings, instruction, etc. that have occurred in this course -- these are my expectations of you, the learner in this course:

1. You will demonstrate an understanding of the history of motion pictures in the U.S. (primarily) in the 60s and 70s;
2. You will demonstrate skills in visual literacy – being able to read films – in a way that you could not before this class;
3. You will demonstrate a familiarity with ways of discussing and evaluating films as reflections of cultures and periods of history;
4. You will participate in a “community” interested in discussing/analyzing films beyond the surface level of narrative or character.

Evaluations: Grades will be determined by papers, responses, exams as necessary, and discussion. Actual percentages will be determined by the number of responses, exams, and papers to be worked out between instructor and student.

Attendance: We will meet on a regular basis to talk about the films viewed and responses to those films.

Common Decency All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. In addition, you are requested to turn off your cell phone or put it in vibration mode before entering the classroom. Please, no text messaging while in the classroom. If you are text messaging, you will be asked to leave the class.

Students with Disabilities: The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact: Office of Student Disability Resources and Services / Texas A&M University-Commerce /Gee Library, Room 132 Phone (903) 886-5150 or (903) 886-5835 Fax (903) 468-8148

The Writing Center. The Writing Center is dedicated to helping writers take advantage of all opportunities for learning related to the writing process; to that end, the Center can assist writers at any stage of the writing process. In addition to your instructor, this is the place to go for additional assistance with your reading and writing projects at TAMU-Commerce. The Center can help you with your papers and digital texts for your classes. The Center has two locations: (1) on the ground floor of the Hall of Languages (room 103), and (2) by the circulation desk in Gee Library. To schedule an appointment, come to HL 103 or call (903) 886-5280, or check out the hours at the Gee Library.

Papers: The formal papers will be 6-8 printed pages, double-spaced, plus documentation, unless otherwise noted. Each paper must use **6 (six)** different substantive sources (in the paper), but those sources do not include the film, Wikipedia, general references (dictionary, bible, etc.). Written responses to film viewings and readings will be worked out between the student and the instructor.

Plagiarism/Academic Honesty: Instructors in the Department of Literature and Languages do not tolerate plagiarism and other forms of academic dishonesty. Instructors uphold and support the highest academic standards, and students are expected to do likewise. Penalties for students guilty of academic dishonesty include disciplinary probation, suspension, and expulsion. (Texas A&M University-Commerce Code of Student Conduct 5.b[1,2,3]).

Our word plagiarism is derived from a word that means "to kidnap." Plagiarism is a form of kidnapping someone else's ideas, opinions, arguments, or research, and presenting them (it) as your own. Plagiarism "includes (but is not limited to) failure to indicate the source with quotation marks or footnotes where appropriate if any of the following are reproduced in the work submitted: 1. A phrase, written or musical; 2. A graphic element; 3. A proof; 4. Specific language; 5. An idea derived from the work, published or unpublished, of another person" or group.

Much of the confusion and unintentional dishonesty in undergraduate papers results from ignorance or carelessness with regard to attribution of sources. When you borrow from what others have said, you are obligated to acknowledge your sources. We all solicit opinions about our writing from family, friends, or colleagues. Your indebtedness to others for sharing ideas with you about your paper or for reading and commenting on it can be indicated in an acknowledgements page accompanying each formal assignment. If you go beyond conversations with friends or colleagues to other outside sources, you need to acknowledge these sources in your paper and in a Works Cited page. If you are uncertain about your documentation, please see your instructor before you submit your paper. Intentional plagiarism will result in a zero for the work and appropriate disciplinary action.

Class Schedule: The key words here are tentative and flexibility. The specific films will be worked out between instructor and student, as will readings to supplement those listed below.

Week 1, August 26 Course Introduction/ Aspects of Assessment/ Reading Films /Film Clip

Read for Next Time: .

AC60, Introduction, 1-21

Influences of the 50s and 60s: Coming of Age in 1962

Read for Next Time: AC60, 22-43 (1960)

Joyce Maynard, "An 18-Year-Old Looks Back on Life"
<http://www.nytimes.com/books/98/09/13/specials/maynard-mag.html>

Week 2 Sept. 2

Early 60s/Discussion of American Graffiti
 Read for Next Time: AC60, 44-66(1961)
 Early 60s--Discussion of 60s
 Read for Next Time: AC60, 67-88 (1962)

Week 3 Sept. 9--Early 60s

Read for Next Time: AC60, 89-109 (1963)
 Giannetti, "Ideology," Understanding Movies, (on reserve)
 AC60, 110-129 (1964)

Week 4 Sept. 16 --Mid 60s

Read for Next Time: AC60, 130-149 (1965)

 Read for Next Time: AC60, 150-171 (1966)

Week 5 Sept. 23 --Mid 60s

Read: AC60, 172-192 (1967), AC60, 193-216 (1968)

Week 6 Sept. 30--1968: A Most Important Year

Read for Next Time: AC60, 217-238 (1969)

Week 7 October 7 Civil Rights and Late 60s

Readings: TBA

Week 8 October 14 Civil Rights

EXAM, if appropriate
 Read for Next Time: Kirshner, Prologue & Chapter 1

Week 9 -- October 21--Transitioning 60s-70s

Read: Kirshner, Chapter 2

Week 10--October 28-Early 70s

ReadL Kirshner, Chapter 3

Week 11 --Nov. 4--Early 70s

Read for Next Time: Kirshner, Chapter 4

Week 12, Nov. 11--Mid 70s

Read for Next Time: Kirshner, Chapter 5 &6

Week 13, Nov. 18--Mid 70s

Read for Next Time: Kirshner, Chapter 7

Week 14 , Nov. 25 --Late 70s

Read for Next Time: Kirshner, Chapter 8

Week 15, Dec. 2 --Late 70s

Influence of the 60s & 70s, Summation

Week 16 Finals Week
Final Examination, TBA