

## ENG 4110 WEEK-BY-WEEK SYLLABUS, part 1

### Professor Roger Beebe—FALL 2010

WEEK ONE [Aug. 24/26]: the transition to post-classical Hollywood

Mon: screen *Psycho* (1960)

Tues: Basic introduction

Thurs: What is classical cinema?

suggested outside screenings: *House on Haunted Hill* (1959), *The Tingler* (1959), *Homicidal* (1961), *What Ever Happened to Baby Jane?* (1962), *Hush...Hush*, *Sweet Charlotte* (1964)

WEEK TWO [Aug. 31/Sept. 2]: the New Hollywood, part I (counterculture)

Mon: screen *Easy Rider* (1969)

Tues: read Linda Williams, “Discipline and Fun: *Psycho* and Postmodern Cinema”

Thurs: read *Cahiers du Cinéma* (excerpts); Andrew Sarris, *The American Cinema* (excerpts)

suggested outside screenings: *Bonnie and Clyde* (1967), *The Graduate* (1967), *Head* (1968), *Medium Cool* (1969), *Putney Swope* (1969), *Five Easy Pieces* (1970), *Two-Lane Blacktop* (1971), *Badlands* (1973), *Nashville* (1975)

suggested outside reading: Peter Biskind, *Easy Riders, Raging Bulls*

WEEK THREE [Sept. 7/9]: the New Hollywood, part II (movie brats)

Mon: screen *The Long Goodbye* (1973)

Tues: read Fredric Jameson on pastiche (excerpts)

Thurs: read Justin Wyatt, “From Roadshowing to Saturation Release”

suggested outside screenings: *The Last Picture Show* (1971), *The Godfather* (1972), *American Graffiti* (1973), *Mean Streets* (1973), *Paper Moon* (1973), *Chinatown* (1974), *The Conversation* (1974), *Taxi Driver* (1976), *The Deer Hunter* (1978), *Apocalypse Now* (1979)

WEEK FOUR [Sept. 14/16]: the era of the Blockbuster

Mon: screen *Jaws* (1975)

Tues: read Justin Wyatt, *High Concept* (excerpts)

Thurs: read Fredric Jameson, “Reification and Utopia in Mass Culture” (excerpts)

suggested outside screenings: *Star Wars, Episode IV: A New Hope* (1977), *Rambo: First Blood Part II* (1985), *Lethal Weapon* (1987), *Die Hard* (1988), *Terminator 2: Judgment Day* (1991), *Independence Day* (1996)

WEEK FIVE [Sept. 21/23]: the rise of Independent Film

Mon: screen *Do The Right Thing* (1989)

Tues: read Ed Guerrero, "The Black Image in Protective Custody"; screen clip from *Lethal Weapon*

Thurs: read Ed Guerrero, "The Black Film Wave at Middle Age"

suggested outside screenings: *sex, lies, and videotape* (1989), *Drugstore Cowboy* (1989), *Metropolitan* (1990), *Trust* (1990), *Slacker* (1991), *Reservoir Dogs* (1992), *El Mariachi* (1992), *Go Fish* (1994), *Pulp Fiction* (1994)

suggested outside reading: John Pierson, *Spike, Mike, Slackers, and Dykes: A Guided Tour Across a Decade of American Independent Cinema*; Peter Biskind, *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film*

## WEEK SIX [Sept. 28/30]: Digital Cinema / The Mainstream Documentary

Mon: screen *Roger & Me* (1989)

Tues: read John Belton, "Digital Cinema: A False Revolution"

Thurs: read Jean Baudrillard, *Simulations* (excerpts)

suggested outside screenings: *Jurassic Park* (1993), *Toy Story* (1995), *Fast, Cheap, & Out of Control* (1997), *The Big One* (1997), *Bowling for Columbine* (2002), *The Fog of War* (2003), *Spellbound* (2003), *Super Size Me* (2004), *March of the Penguins* (2005), *An Inconvenient Truth* (2006)

suggested outside reading: Lev Manovich, "What is Digital Cinema?" (available online)