

**FRPG 188S Rebels and Outcasts:
The American Identity in Film
Spring Semester, 2006**

**Prof. Kathleen Stein
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Office Hours: M 3:15-4:15 Griffiths 122B
T 2:30-3:30 Richardson 311
I am also available after every class and
by appointment.**

**Writing Mentor: Ms. Guinevere Seaward
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Office Hours to be held in
Pan-Hellenic Office, 2nd Floor Student Center
Times: Monday 2:30-5:00 and Thursday 4:00-7:00.**

Course Texts Available at the Bookstore:

Mintz, Steven, and Randy Roberts, Editors. *Hollywood's America: United States History Through Its Films. (Third Edition)* St. James, NY: Brandywine Press, 2001.

Giannetti, Louis. *Understanding Movies. (Tenth Edition)* Pearson Prentice Hall: Upper Saddle River, NJ, 2005.

Davis, James P. *The Rowman and Littlefield Guide to Writing With Sources. (Second Edition)* New York: Rowman and Littlefield, 2004.

Strunk, William, Jr. and E. B. White. *The Elements of Style. (Fourth Edition)* New York: Longman, 2000.

Other course readings are on the T: drive and the books from which they are drawn are all on reserve in the library. (Other chapters of these books may be used for research projects.)

About the course:

Film is a medium dependent on mass appeal for commercial success, yet from its inception American film has been fascinated with rebellious loners and social outcasts. We will explore what these figures can tell us about the American self-image and about the state of American society at the times they have most tended to appear. We will consider film as an artistic, emotional medium, and also as a barometer of reaction to economic upheaval, social change, gender tensions, and wars (hot and cold).

Course Requirements:

Quizzes: There will be quizzes on the assigned readings. Quizzes will be based on the study questions for the readings which will be handed out weekly. The average of your quiz grades will count as 15% of your final course grade.

Viewing Paper: There will be one, five page paper based on the intensive visual analysis of a film to be assigned. No outside sources are to be used for this paper; your "research" will consist in viewing the film at least three times to obtain evidence for your chosen

theme. (This film, like all the films shown in the course, will be broadcast nine times on the University's network.) This paper must conform to the paper guidelines to be handed out separately, and will be due on the date indicated below. **No late papers will be accepted.** This paper will count as 15% of your final grade.

Research Paper: Your major undertaking this term will be a 20-25 page research paper the full description of which will be handed out separately. There will be both a required number of written sources and of film sources involved in this topic. This means that part of your research will be in printed sources, and part of it will be watching additional films. The stages of this project will break down this way:

Research Proposal: Developed in consultation with me, and due on the date indicated below, this proposal will count as 10% of your grade. It will include a description of your project, a bibliography, and a filmography. Your proposal must conform to the paper guidelines in all respects, including proper, Chicago style bibliographical form. **No late proposals will be accepted.**

Outline: A detailed outline of your final paper will be due on the date indicated below and will count as 10% of your grade. **No late outlines will be accepted.**

First Draft: A first draft of your final paper will be due on the date indicated below and will count as 15% of your grade. This draft must conform to the paper guidelines in all respects, including proper, Chicago style footnote form. **No late first drafts will be accepted.**

Presentation: You will give a presentation on your project at the end of the term and this presentation will count as 10% of your grade.

Final Draft: The final draft of your research paper will be due along with your portfolio for the course on the date indicated below. It must conform to the paper guidelines in all respects, including proper, Chicago style footnote form. The final draft will count as 15% of your grade. **No late final drafts or portfolios will be accepted.**

Participation: You are expected to come to class prepared to discuss the readings and the films. Class participation will count as 10% of your grade.

Attendance: You may miss class three times without penalty. Thereafter each absence, for whatever reason, will cause 2% to be deducted from your final grade. Included in the attendance requirement will be showing up for conference appointments. If you need to change a previously scheduled conference appointment, contact me by email ahead of time or your missed appointment will count as an absence. Use your three free absences judiciously.

January 24 T Introduction to the course.

January 26 H Film: *Modern Times* (Chaplin, 1936).

Reading: *Hollywood's America*: Introduction, 1-30; Pt. 1, ch. 4, 53-63.

- January 31 T **Quiz** on readings for 1/26 and 1/31.
Reading: On T: drive: Doherty, *Pre-Code Hollywood*: Preface and Ch. 1, 1-20.
- February 2 H Film: *Scarface* (Hawks,1932)
Reading: On T: drive: Doherty, Ch. 6, 137-157.
Understanding Movies: Ch. 1 “Photography.”
Highly Recommended: *Hollywood’s America*, Pt.2, Ch. 3 “Gangsters And Fallen Women,” 93-102.
- February 7 T **Quiz** on readings for 2/2 and 2/7.
Reading: On T: drive: Hirsch, *Film Noir*: Ch.1.
Understanding Movies: Ch. 2 “Mise en scene”
College Success Questionnaire session.
- February 9 H Film: *The Maltese Falcon* (Huston, 1941)
Reading: On T: drive: Hirsch, Ch.4 and selections on Bogart and on Dashiell Hammett’s novel, *The Maltese Falcon*.
- Film for the Viewing Paper: *The Big Sleep* (Hawks, 1946) shown on the network, Friday, Saturday, Sunday.
- February 14 T **Viewing paper due at the beginning of class. No late papers will be accepted.** Library session on finding sources for film studies.
- February 16 H Film: *Letter From an Unknown Woman* (Ophuls, 1948)
Reading: On the T: drive: Haskell chapter on the Women’s Film.
Understanding Movies, Ch. 3 “Movement”
- February 21 T **Quiz** on reading for 2/16 and 2/21
Reading: *Understanding Movies* ,Ch.4 “Editing” and Ch. 6 “Acting”
- February 23 H Film: *Rebel Without a Cause* (Ray, 1955)
Reading: *Understanding Movies*, Ch. 11 “Critiques”

February 28 T **Quiz** on readings for 2/23 and 2/28.
Reading: Strunk and White, 1-33.
Davis, 1-30.
Conferences on proposals.

March 2 H Film: *The Searchers* (Ford, 1956)

March 7 T Conferences on proposals.

March 9 H Film: *Baby Face*(Green, 1932)
Highly Recommended: *Pre-Code Hollywood*, Ch. 5 “Vice
Rewarded: the Wages of Cinematic Sin,” 103-136.

March 10 F Proposals due in my mailbox by 4:00PM. No late proposals accepted.

March 14 T Proposals returned, conferences as needed.

March 16 H Film: TBA.

Spring Break

March 28 T Conferences

March 30 H Film: *The Apartment* (Wilder, 1960)

April 4 T Outlines due in class. Informal progress presentations. No late outlines will be accepted.

April 6 H Film: *The Graduate* (Nichols, 1967)

April 11 T Conferences

April 13 H Film: *Easy Rider* (Hopper, 1969)

April 18 T Conferences

April 20 H Film: TBA
Final Presentations Scheduled.

April 21 F First Drafts due in my mailbox by 4:00PM. No late papers will be accepted.

April 25 T Drafts returned in class.

April 27 H Film: TBA or presentation rehearsals.

May 2 T Presentations.

May 4 H Presentations

Final drafts and portfolios due 4:00PM, May 8th, in the box outside my office door. No late drafts or portfolios will be accepted.