

New Hollywood Now

LMC 3252 | Fall 2026

TR, 12:30-1:45 p.m., Skiles 354

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Description

The decade regarded as “New Hollywood” (roughly 1967-1976) features a new generation of young American filmmakers who created bold and transformative films that arguably saved American cinema. New Hollywood Now leverages the era’s scrappy spirit into an energetic classroom experience through an unprecedented **collaboration with longtime Turner Classic Movies host Ben Mankiewicz**, whose years of experience facilitating public film dialogue will enrich our classroom space with cinephilic zeal and invaluable stories.

Blending Mankiewicz’s firsthand accounts of these artists and films with our rigorous screening and reading schedule, this course explores New Hollywood’s contemporary resonance through traditional study and lived practice. Supported through generous grants from the School of Literature, Media and Communication and the Ivan Allen College of Liberal Arts, New Hollywood Now foregrounds the vitality of revisiting the archives, telling stories about the past, and appreciating how these stories—cinematic and personal—transform American and cinematic futures. Incorporating oral histories, film reviews, student reflections, group projects, and scholarship, this course shows why movies—and why these movies especially—matter. Through studying New Hollywood Now, what can we learn about how we or how film remembers? How can cinema contain and create the myths that bond communities, shape relationships, and define us?

Best practices: In addition to the readings and screenings listed in the course schedule, you are strongly encouraged to seek out, listen to, and watch the hundreds of hours' worth of interviews, conversations, and podcasts featuring our esteemed collaborator, Ben Mankiewicz, in dialogue about the movies! While our class meetings will feature some of these interviews and introductions, the sheer quantity of material exceeds our class time. Immersing yourselves in this work can help you make the most of this precious opportunity to learn from him, to ask better questions of him, and to appreciate the movies via his model of a cinephilic life. His work with Turner Classic Movies, *The Plot Thickens* (podcast), and *Talking Pictures* (podcast) offer excellent homebases for this learning.

Disclaimer: These movies are full of (and will likely incite) big feelings. Even at their time of release (as the reviews we study will reveal), their shrill impact set these films apart from all that had come before. You will likely feel some combination of surprise, sadness, delight, frustration, anger, joy, hope, fear, pain, healing—and more, and in moments that aren’t always predictable or consistent. Some of these films light up my life, and some of them pain me to watch again (some feature crushing scenes alongside illustrious moments). Try as you can to be patient with these films, to move beyond merely endorsing or liking what’s “relatable” into a curiosity about why or how these films make meaning. Elements of these films are outdated and uncomfortable (especially regarding misogyny, racism, homophobia, and ableism). I do not offer content warnings, insofar as what feels uncomfortable to me may differ from what feels uncomfortable to you, and each of us has our own limits and zones of tolerance. This course aspires to balance critique with curiosity, to regard films thoughtfully and generously, to discern where and how our frustration and admiration shift, coexist, and change with time. The beauty of our small class and its discussion-rich environment is that we can work through these complex ideas together. Let’s.

Course Learning Outcomes

By the end of this course, students will be able to:

- Grasp the foundations by which films are organized, constructed, and produced
- Demonstrate the basic language of filmic expression
- Connect socio-political and cultural events of 1967-1976 with key films of this time period
- Appreciate the trajectory by which Hollywood's classical and post-classical years gave rise to New Hollywood
- Consider New Hollywood's legacy relative to cultural memory and film history
- Register how studying film history means writing it (relative to what is and is not included)
- Converse with peers and community with regard to how film connects personal and public
- Explore the multimodal ways in which New Hollywood has contemporary resonance
- Reflect on how their own work—as a student, artist, human—might be understood relative to the young voices, aesthetics, forces, motives, passions, and circumstances of the artists of New Hollywood

Core IMPACTS statement

This is a Core IMPACTS course that is part of the Humanities area. Core IMPACTS refers to the core curriculum, which provides students with essential knowledge in foundational academic areas. This course will help students master course content, and support students' broad academic and career goals.

This course should direct students toward a broad Orienting Question:

How do I interpret the human experience through creative, linguistic, and philosophical works?

Completion of this course should enable students to meet the following Learning Outcome:

- Students will effectively analyze and interpret the meaning, cultural significance, and ethical implications of literary/philosophical texts or of works in the visual/performing arts.

Course content, activities and exercises in this course should help students develop the following Career-Ready Competencies:

- Ethical Reasoning
- Information Literacy
- Intercultural Competence

Assignments and Grading

Attendance: This class expects that you will be present for our meetings. Absences for religious holidays and observances, Georgia Tech athletic competitions (for athletes), illness, and sanctioned school functions will be excused (with notice). You can achieve the objectives of this course only through regular, responsible attendance and active engagement during our meetings. Students who miss more than three classes without documentation of illness or family emergency will see a lowered final grade, and students who miss more than six classes for any reason may fail the course. Students who are absent do not have the option of accessing a recorded class or participating remotely.

- Classroom Engagement (10%)
- Impressions (5@5% each=25%)
- Discussion Posts (4@5% each=20%)
- Living History Project (15%)
- Then/Now Film Reception Lab (15%)
- Final Project (15%)

Your final grade will be assigned as a letter grade according to the following scale:

- A 90-100%
- B 80-89%
- C 70-79%
- D 60-69%

COURSE MATERIALS

Texts: Scholarly essays, reviews, and criticism will be either uploaded to Canvas as PDF files or linked within the Canvas course schedule.

You will be expected to screen feature films, as indicated in the syllabus. Screen the feature films prior to the class meeting for which they're scheduled (unless otherwise indicated).

Films: Film access will vary depending on the title. At the time of my writing this syllabus, I estimate that you will have to rent only three films (the library is working to secure access to the others), but this availability has yet to be confirmed. You will *at most* incur the cost of roughly a \$5 rental for each feature not currently streaming through our library or other online sources. *Do not share* any Georgia Tech-housed film files beyond the parameters of our course. Feature films for the course are as follows:

Alice Doesn't Live Here Anymore (Martin Scorsese, 1974)

Bonnie & Clyde (Arthur Penn, 1967)

Claudine (John Berry, 1974)

The Godfather (Francis Ford Coppola, 1972)

The Graduate (Mike Nichols, 1967)

Harlan County, USA (Barbara Kopple, 1976)

In the Heat of the Night (Norman Jewison, 1967)

Jaws (Steven Spielberg, 1975)

Klute (Alan J. Pakula, 1971)

The Last Picture Show (Peter Bogdanovich, 1971)

Love Story (Arthur Hiller, 1970)

*M*A*S*H** (Robert Altman, 1970)

McCabe & Mrs. Miller (Robert Altman, 1971)

Network (Sidney Lumet, 1976)

A New Leaf (Elaine May, 1971)

One Flew Over the Cuckoo's Nest (Milos Forman, 1975)

Three Days of the Condor (Sydney Pollack, 1975)

Screenings: Sharing films can be an exercise in collaboration and friendship, and screening these films together can help you to find camaraderie not only in the completion of classwork but also in the processing of experiences—sometimes delightful, sometimes heavy, sometimes slow-moving—within the films. Towards this end, I encourage you to find a partner or small group with whom to establish a ritual of screening our class films.

Fair Use: This course, by braiding film, theory, and history, transforms media from its original entertainment purpose and situates it—via critical commentary, detailed analysis, student reflection, and class discussion—within a noncommercial, educational context. Studying film is a requirement of the course, and film access is in keeping with fair use principles, given our educational contextualization of the material.

Course Policies and Expectations

CANVAS

Outside of our physical class meetings, you will be expected to consult Canvas to read announcements, post your discussion ideas, submit your assignments, and access readings.

OFFICE HOURS

Please visit! If my available times don't work for you, please contact me, and we'll find a time. You don't have to be struggling—or flourishing, for that matter—in the class to chat.

LATE WORK

Discussion Posts and Film Impressions can earn up to 5 points for a timely response. Late posts can earn at most 4 points, with one point lost for each day late. Late impressions won't be accepted, given that you have the option of writing on another film. Your oral history project has a built-in grace period of two days. For presentations and final projects, the immediacy of sharing your work with peers and my submitting final grades means that I can't accept late assignments.

ACADEMIC INTEGRITY

Georgia Tech aims to cultivate a community based on trust, academic integrity, and honor. Students are expected to act according to the highest ethical standards. [Review Georgia Tech's Honor Code](#) and the [student Code of Conduct](#). This class upholds Georgia Tech's commitment "to cultivate a community based on trust, academic integrity, and honor." Towards that end, I will strictly enforce the honor code, and all violations will be reported to the Dean of Students' Office, who will investigate the incident and identify the appropriate penalty for violations. While group project assignments expect that students collaborate (on an original presentation), and while I encourage shared film screenings, your submitted writing and media projects must be your own original work, and you are responsible for whatever work you submit as yours. For more details, see <http://policylibrary.gatech.edu/student-affairs/academic-honor-code>

ON GENERATIVE ARTIFICIAL INTELLIGENCE (GAI)

I appreciate that GAI grows more "intelligent" by the day, and our future involves learning to work with this technology; yet the uniqueness of your own perception is worth learning to express within compelling prose. Toward this end, I've tried to build assignments that foreground human creativity and that hope for—more than grammatically-smooth but outsourced prose—a messiness and boldness that's wholly *yours*. Come to the writing process from a place of honesty, as a chance to take what's circling in you as an inchoate idea and press it into phrases and sentences that are true to your thinking. Approach writing as a process of thinking and refining your thoughts. I want to be neither your police nor your fool, and I trust you to make good choices. You'll have the rest of your life to explore what's possible with GAI, so let's take this semester to strengthen the writing that you can make of your own accord. *In other words, write without the assistance of GAI.* You are responsible for every assignment that you submit that bears your name, and you will be expected to understand and stand by—and be able to talk freely and easily about—all ideas within your prose. A paper that suggests a student's sophisticated understanding of cinematography, in contrast with that same student's confusion about basic cinematographic principles during class or in office hours, indicates a possible breach of academic integrity. I am *all for learning and progress*, but please make sure that it's *yours*.

ZOOM VISITS, INCLEMENT WEATHER, AND DIGITAL LEARNING DAYS

For eight of our classes this semester, we will be having class via Zoom so as to accommodate the fact that Ben Mankiewicz lives in California and Georgia Tech is in Atlanta. For these sessions, exercise good Zoom etiquette in finding a distraction-free zone where you can log in to Zoom with your camera on. Mute your microphone and raise your hand to contribute ideas. In the case of inclement weather or an event impacting campus operations, we will either pivot to digital instruction (provided we have internet and health) or cancel class. Unless you hear from me otherwise (via Canvas announcements), assume that we will be meeting in-person for class.

STUDENT-FACULTY EXPECTATIONS AGREEMENT

At Georgia Tech, we believe that it is important to strive for an atmosphere of mutual respect, acknowledgement, and responsibility between faculty members and the student body. The Student-Faculty Expectations articulate some basic expectations that you can have of me and that I have of you. In the end, simple respect for knowledge, hard work, and cordial interactions will help build the environment we seek. Therefore, I encourage you to remain committed to the ideals of Georgia Tech while in this class.

MOBILE DEVICES IN CLASSROOM

I appreciate that laptops and tablets can streamline students' access to reading materials, and these devices can also help you engage in the class through taking notes. These devices can also become sites of distraction: you will find it hard to participate in discussion, when tempted by the allure of YouTube highlights; and, by extension, I will lose my focus when I sense your losing yours. In short, use your laptops and tablets with discretion. If you have your screen open, I expect that you are engaging with class material (i.e. you shouldn't be completing homework for another class, writing your friends/family, scrolling social media, or watching videos unrelated to class). Please know that attention is contagious, and your distraction also diminishes the quality of your peers' focus. Use good judgment, and be respectful of the lived experience of the classroom.

Resources

UNDERGRADUATE STUDENT ACADEMIC SUCCESS RESOURCES

A list of resources for undergraduate students' academic success and information about advising can be found at [Success at Tech](#).

WRITING AND COMMUNICATION CENTER

I encourage your visiting the Naugle Writing and Communication Center, where they can help your ideas take written and visual form. They help students with writing, ideas, and research, and they also offer feedback on presentations, design, slide decks, and all things communication- and writing-oriented. See <http://www.communicationcenter.gatech.edu/>

LEARNING SUPPORT AND ACCOMMODATIONS

In keeping with Georgia Tech's policies and my own values, I welcome students with disabilities to this class. Though I am imperfect and always learning, I aim to provide equal access and a culture of inclusion without altering the essential elements of coursework. Please feel welcome to talk with me about any barriers this class creates for your learning. Students experiencing academic barriers due to disability or chronic medical conditions should contact the Office of Disability Services at disabilityservices.gatech.edu or call the office at 404.894.2563 or in person at Smithgall Student Services Building, 353 Ferst Drive, Suite 221. If you have already registered with the Office of Disability Services and have obtained an accommodation letter, please

meet with me during office hours as early in the semester as possible to discuss implementing your accommodations.

STUDENT WELL-BEING

As your professor and fellow human, I am concerned about your overall physical, social, and mental well-being. A comprehensive list of wellness-related resources has been compiled and maintained by the Office of the Vice President for Student Engagement and Well-being. <https://students.gatech.edu/student-resource-guide>