

Updated: September 3, 2014

FILM 3321: 1970s and Hollywood Revival
Fall 2014
Thursday, 1-3:45pm
Location: ECSN 2.120

Dr. Shilyh Warren
shilyh.warren@utdallas.edu
Office: JO 5.112
Office phone: 972-883-6316
office hours: before class, by appointment
Emails are encouraged and will be answered in 48hrs on weekdays

Course Description:

Martin Scorsese, Francis Ford Coppola, Steven Spielberg, George Lucas, Brian De Palma, Robert Altman... what was it about the social, political, economic, and industrial climate in the 1970s that created cinematic giants of these male film directors? In this course, we explore the "New American Cinema" of the 1970s, beginning in the 1960s with breakthrough films such as *Bonnie and Clyde* (1967) and *Easy Rider* (1969), moving through iconic features like *The Godfather* (1972), *The Exorcist* (1973), *Taxi Driver* (1975), and *Apocalypse Now* (1979), and ending in the early 80s with *Raging Bull* (1980) and *Dressed to Kill* (1980). We'll explore the 1970s as a discreet decade in American history, where new forms of cinematic masculinity, combined with political uncertainty and industrial recalibrations give rise to some of the most memorable films Hollywood has ever produced.

Warning: Most of these films contain scenes of graphic and potentially disturbing violence and sexuality. By signing up for this class, you agree to approach the material with generosity, respect, and intellectual decorum. This class is designed for students with an interest in film and a willingness to experience the many emotional, physical, and intellectual responses popular films elicit.

Student Learning Objectives/Outcomes:

By the end of this course, students should demonstrate:

- a detailed knowledge of the texts we read and the films we watch;
- the ability to think critically about the texts; and
- an understanding of the particular history and impact of the 1970s.

Required Textbooks and Materials:

1. Bruce J. Schulman, *The Seventies: The Great Shift in American Culture, Society, and Politics* (New York: DA Capo Press, 2002). ISBN: 030681126X
2. Jon Lewis, ed. *The New American Cinema* (Duke University Press, 1998). ISBN: 0822321157

All other readings will be available on e-reserves with our password.

The URL for this page is: <http://utdallas.docutec.com/eres/coursepage.aspx?cid=1757>

Plases:

- Please print out all reading assignments and bring hardcopies to each class.
- Please come prepared to discuss the materials listed under the given date of class.
- Please do not expect to watch the assigned film at the UTD library the day it is due or the day before it is due. I usually check these out to prepare my lecture.

Updated: September 3, 2014

Assignments and Grading Policy:

- **10pts - Participation**
 - Attendance (after 2 absences, your grade will be negatively impacted). There are no excused absences in this class. Emergencies may be brought up with the professor in extreme cases where absence is inevitable.
 - You are expected to come fully prepared for each and every class. This means you will have completed ALL the reading and the screening assignments for the day.
- **20pts - 1 Audio-visual presentation on the assigned HW film (10 min. max)**
 - Components:
 - **Introduce the film** (title, director, year, major actors, and how the film was received when it was released by critics and audiences)
 - **Present one clip from the film** (3 min or less). This clip should be a crucial scene that helps us understand the significance of the film. Please have the exact time code for your scene, which we will project from the DVD. Please set up the scene for us, remind us when it takes place in the film and why it is important.
 - **Provide a handout** that includes: your name, the name, director, and year of the film, and 3 discussion questions for the group (thinking questions, not yes or no questions) about the film and how it relates to our main theme of the week.
- **70pts - 1 Research Paper (1250-1500 words)**

This paper will be on any director, genre, or theme from the 1970s of your choice (not necessarily from our syllabus). For this paper, you will research the film's critical reception upon its release (by reading film reviews from the period) and you will write about what the film meant to audiences in the 1970s (by providing social and historical context) and what it means to us today (by comparing it with similar films/ directors/ genres today). You are trying to answer the question: what is the significance of this film for audiences today and how does that compare to its relevance when it was released?

This major assignment has 5 parts, each with their own due date.

- Part 1 – Paper proposal - 10 pts – DUE 10/9 by email
- Part 2 – Paper thesis – 5 pts – DUE 10/9 by email
- Part 3 – Introductory paragraph – 10 pts – DUE 10/30 in class
- Part 4 – Rough draft – 20 pts – DUE 11/13 in class
- Part 5 – Final draft – 25 pts – DUE 12/12 by email

Grading Scale:

A+ = Rare*	B+ = 86-89	C+ = 77-79	D+ = 67-69	F = Below 60
A = 95-100	B = 83-85	C = 73-76	D = 63-66	
A- = 90-94	B- = 80-82	C- = 70-72	D- = 60-62	

*A+ is reserved for the student who goes above and beyond the course expectations by contributing broadly and significantly to the entire learning experience of the community.

Updated: September 3, 2014

Course Calendar

8/28 - Class 1. Introduction

In-class: *A Decade Under the Influence: The 70s Films that Changed Everything* (2003, 65 mins)

9/4 - Class 2. What Happened in Hollywood?

HW: *Easy Rider* (Dennis Hopper, 1969)

1. Stephen Farber, "End of the Road?" *Film Quarterly* 23.2 (Winter, 1969-1970): 3-16. (e-r)
2. Bruce Schulman, *The Seventies*, Introduction (1-20), Chapter 3 (78-101), Chapter 4 (102-117).

9/11 - Class 3. Independence – Blaxploitation

HW: *Shaft* (Gordon Parks, 1971)

1. Ed Guerrero, "A Circus of Dreams and Lies" (NAC 328-353).
2. Bruce Schulman, *The Seventies*, Ch2 (53-77).
3. Sasha Kleszy, "Blaxploitation: A Video Essay" <http://vimeo.com/16963546>

9/18 - Class 4. Auteurs – Francis Ford Coppola

HW: *The Godfather* (Coppola, 1972)

1. David Cook, "Auteur Cinema and the 'Film Generation' in 1970s Hollywood" (NAC 11-37).
2. Bruce Schulman, *The Seventies*, Chapter 1 (23-52) and 7 (159-192).

9/25 - Class 5. Auteurs – Coppola cont'd.

HW: *Apocalypse Now* (Coppola, 1979)

1. Miriam Hansen, "Traces of Transgression in *Apocalypse Now*," *Social Text* 3 (1980): 123-135.
<http://www.jstor.org/stable/466348>
2. Bruce Schulman, *The Seventies*, Ch5 (121-143).

10/2 - Class 6. Auteurs – George Lucas

HW: *Star Wars* (Lucas, 1977)

1. James Curtis, "From *American Graffiti* to *Star Wars*," *Journal of Popular Culture* 13.4 (Spring 1980): 590-601.
2. Scott Bukatman, "Zooming Out: The End of Off-screen Space" (NAC 248-272).

10/9 - Class 7. Screening Only.

Taxi Driver (Scorsese, 1976)

Read and hold on to these thoughts until 10/16:

1. Robin Wood, "The Incoherent Text: Narrative in the 1970s," *Hollywood From Vietnam to Reagan... And Beyond* (41-62).
2. Roger Ebert, "An Interview with Martin Scorsese and Paul Schrader," *Scorsese by Ebert* (U of Chicago P, 2008): 39-47.

****Due 10/9 by 5pm BY EMAIL: Paper proposal and Thesis statement(s). What will you try to prove, discuss, or explain this essay? Write one longer paragraph in which try to explain: what the object of study is (a film, a director, a genre?), how you plan to examine this object, and what conclusions you draw from your study. Also try to develop one or two sentences that tell us what your main argument, claim, or thesis is.**

Updated: September 3, 2014

10/16 - Class 8. Auteurs – Martin Scorsese

HW: *Raging Bull* (Scorsese, 1980)

1. Pam Cook, "Masculinity in Crisis?" *Screen* 23.3-4 (1982): 39-46.
2. Bruce Schulman, *The Seventies*, Ch8 (193-217), Ch9 (218-252), and Conclusion (253-257).

10/23 - Class 9. Auteurs – Steven Spielberg

HW: *Jaws* (Spielberg, 1975)

1. Justin Wyatt "From Roadshowing to Saturation" (NAC 64-86).
2. Peter Lev, *American Films of the 1970s: Conflicting Visions*, Ch3 "Disaster and Conspiracy" (40-59).

10/30 - Class 10. Auteurs – Terrence Malick

HW: *Badlands* (Malick, 1973)

1. Ryan Gilbey, "Terrence Malick," *It Don't Worry Me* (New York: Faber & Faber, 2003): 89-102.
2. Bruce Schulman, *The Seventies*, Chapter 6 (144-158)

****Due 10/30 in class: Introductory paragraph for the Final Research Paper. How do you plan to begin your paper? This introductory paragraph should help us focus in on your topic and also understand what your main goal in the rest of the essay will be.**

11/6 -- Class 11. Genres – Comedy/Cult

HW: *Pink Flamingos* (Waters, 1972)

1. Gaylyn Studlar, "Midnight S/excess: Cult Configurations of "Femininity" and the Perverse," *Journal of Popular Film and Television* (Spring 1989): 2-14.

11/13 – Class 12. Documentary Auteurs – The Maysles Brothers

HW: *Grey Gardens* (Albert and David Maysles, 1977)

1. David Davidson, "Direct Cinema and Modernism: The Long Journey to *Grey Gardens*," *Journal of the University Film Association* 33.1 (Winter 1981): 3-13.
2. Marjorie Rosen, "Grey Gardens: A Documentary about Dependency." *Ms.* 9 (January 1976): 28—30.

****Due 11/13 in class: (Polished) Rough Draft of Final Research Paper. This rough draft should contain proper sentence and paragraph structure, be fully cited, and complete. The only thing that should be "rough" here is the development of the ideas.**

11/20 - Class 13. Genres – Horror

HW: *Carrie* (Brian de Palma, 1976)

1. Robin Wood, Ch5 "The American Nightmare: Horror in the 70s," *Hollywood: From Vietnam to Reagan... And Beyond* (New York: Columbia UP, 2003): 63-84.
2. Shelley Stamp Lindsey, "Horror, Femininity, and Carrie's Monstrous Puberty," *Journal of Film and Video* 43.4 (Winter 1991): 33-44.

12/4 - Class 14. Genres – Sci-Fi

HW: *Alien* (Ridley Scott, 1979)

1. Peter Lev, "1979: Movies and the End of an Era," *American Cinema of the 1970s* (New Jersey: Rutgers, 2007): 228-249.

Updated: September 3, 2014

***Due 12/12 at 5pm by email attachment (Microsoft Word): Final draft of Research Paper. 2 points will be deducted for each 5 minutes the paper is late. No papers will be accepted after 11:59pm. No extensions will be granted.

UT Dallas Syllabus Policies and Procedures

The information contained in the following link constitutes the University's policies and procedures segment of the course syllabus. Please go to <http://go.utdallas.edu/syllabus-policies> for these policies.

The descriptions and timelines contained in this syllabus are subject to change at the discretion of the Professor. Please make sure you have the most updated version of this syllabus.