Overview
This module looks at Hollywood cinema from the 1970s, a period of violence and upheaval in the US but also an era of dynamic social change and artistic experimentation. On the one hand, the period’s films are marked by dark qualities whether they are neo-Noir, dystopic, doused in conspiracy, or plagued by fantasies of large-scale catastrophe. On the other hand, 1970s cinema reflects the exuberance of sexual liberation, gender trouble, and new forms of social power. The 1970s brought a bold formal inventiveness to even the most mainstream movies, which mixed codes from high and low genres, experimented with arty European aesthetics, and utilized camera techniques previously used only in documentaries and experimental films. By the end of the decade, the Hollywood film industry had been shaken by fierce independent producers, maverick directors, the rise of the blockbuster, and the burgeoning of new modes of in-home delivery, such as cable TV and videotape.

Teaching methods and timetable
This module will be taught through a combination of lectures, screenings, seminars and private study (reading and viewing).
- All lectures and screenings meet in A0.28.
- Both seminars meet in A0.26

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<th>Wednesdays</th>
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<tr>
<td>Lectures</td>
<td>13.00</td>
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<td>Screening A</td>
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<th>Thursdays</th>
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<td>Screening B</td>
<td>13.00</td>
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<tr>
<td>Seminar Group #1</td>
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<td>Seminar Group #2</td>
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It is a core requirement of the module that you attend every screening and all lectures.

You must attend your seminar group at the time assigned and will not usually be admitted to an earlier or later seminar. You are expected to have seen the film before coming to the seminars. If you miss a seminar, you must let me know promptly why this occurred. Please consult the new published regulations in the Departmental Handbook for penalties concerning poor seminar attendance.

**Principal Module Aims**
This module builds on work done in the first and second year on the history of cinematic form and the movie industry, as well as on the relationship between historical context and film texts. The focus on a discrete place and period (i.e., the US in the 1970s) will allow the module to attend carefully to how history shapes films, aesthetics, and the discourses surrounding cinema (stardom, genre, authorship).

**Learning Outcomes:**
- Demonstrate knowledge of the 1970s as a historical period, paying appropriate attention to newly emerging film aesthetics, the disruption of conventional genre categories and stardom, the shifting politics of representation (gender, sexuality, race, class), and the transformation of the film industry in the US.
- Mobilise appropriate theoretical paradigms commonly used to understand this period and region.
- Understand and distinguish between different methods of historiography. Develop a vocabulary for comparing the advantages and disadvantages of these different approaches to writing history.
- Pose questions of historical subjectivity (How do we access past attitudes, experiences, and identities? And then, how should we go about representing them?).
- Draw appropriate connections between historical context and form/content of the films.
- Refine skills of textual analysis.
- Improve skills in construction of argument, writing and presentation of evidence in written work.

**Formative Assessment**
Everyone must submit a short précis of an essay (even if you’re opting to take the exam) responding to the assignment.

- No longer that one side of A-4;
- Emphasize the contours of your argument, giving us a preview of what films you’ll be analysing and why;
- Include bibliography of at least four scholarly sources;
- **Due: in seminar, Week 8.**
Summative Assessment

There is a choice of assessment available for this module. The work can either be 100% examined, or 100% assessed. This sets up two options:

- One 2-hour exam, comprising 1 question to be answered in 2 hours, or
- One 5,000-word essay, see the assignment attached.

**Essay Deadline:** Monday 12th January (Spring Two, Week Two)

Required Readings

All required readings will be available in the library and/or on-line. The library has purchased several copies of some of the more important reference books on 1970s cinema. Some copies have been placed on 3-hour reserve.

Each week’s required readings exist in these additional places:

A. **In books** on reserve at the library. Several crucial readings are contained within books which cannot be legally extracted by the library. You will need to track down these books on your own. The library has purchased extra copies and placed them on short term loan.

B. **Extracts from books**, noted on schedule as [X]. The library has made PDFs of essays and chapters from books.

C. **Journal articles**, noted on schedule as [OnlineJournal]. You can find these on your own by using the citation provided below and then locating the journal’s electronic version via the library’s online catalog. If you need help or run into any trouble, ask me, approach the library help staff, or email the library help at Library@warwick.ac.uk.

D. **E-book**, noted on schedule as [e-book]. *The Last Great American Picture Show: New Hollywood Cinema in the 1970s* is an essential critical anthology. Unfortunately, it cannot be extracted due to copyright restrictions. The library has purchased additional print copies of this volume as well as an e-book version.

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Please Note: Each week you must download the PDFs, print them, read them, and bring the printed copies to the seminar.

To avoid snafus, I highly recommended that you locate, download, and print all of the required readings at the beginning of the term.

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**SCHEDULE**

**Week One: The Disastrous 1970s**

**Screenings:**
*Nashville* (Robert Altman, 1975) 159 min
*Watch on your own: Jaws* (Spielberg, 1975) 124 min

**Required Reading:**

**Further Reading:**
- Quirke, Antonia, *Jaws* (London: British Film Institute, 2002).

**Week Two: The New Auteurism / The New Realism**

**Screenings:**
*American Graffiti* (George Lucas, 1973) 110 min
*Mean Streets* (Martin Scorsese, 1973) 112 min

**Required Reading:**

**Further Reading:**
Week Three: Conspiracy and the Aesthetics of Late Capitalism
Screenings:
The Conversation (Francis Ford Coppola, 1974) 113 min

Required Reading:
• Lev, Peter, ‘Disaster and Conspiracy’ in American Films of the 70s Conflicting Visions (U of Texas P, 2000), pp. 40-59. [X]

Further Reading:

Week Four: Allusion, Landscape, Genre
Screenings:
Chinatown (Roman Polanski, 1972) 130 min

Required Reading:

Week Five: The Blockbuster and Its Suburbia
Screenings:
Close Encounters of the Third Kind (Steven Spielberg, 1977) 132 min

Required Reading:

Further Reading:
- Cook, David A. ‘Manufacturing the Blockbuster’ in Lost Illusions, pp. 25 – 65.

**Week Six: Reading Week**
* Read and prepare notes on either chapter 5, 6, 7, 8, or 10 of D. A. Cook, Lost Illusions.  
  [Details of this assignment to be announced.]
* Write formative exercise.

**Week Seven: Two African American Cinemas**

Screenings:
* Killer of Sheep (Charles Burnett, 1979) 83 min
* Shaft (Gordon Parks, 1971) 100 min

Further Viewing:
* Sweet Sweetback's Baadasssss Song (Melvin Van Peebles, 1971)

** ** Formative exercise due in seminar. ** **

**Required Reading:**

**Further Reading:**
- Lev, Peter, ‘From Blaxploitation to African American Film’ in American Films of the 70s Conflicting Visions, pp. 40-59.


**Week Eight: Urban Spaces / Gendered Places**

**Screenings:**

*Klute* (Alan Pakula, 1971) 114 min  
*Midnight Cowboy* (John Schlesinger, 1969) 113 min

**Required Reading:**


**Further Reading:**

- Lev, Peter, ‘Feminisms,’ *American Films of the 70s Conflicting Visions*: pp. 142- 164.  

**Week Nine: Horror**

**Screenings:**

*Carrrie* (Brian De Palma, 1976) 98 min  
*The Exorcist* (William Friedkin, 1973) 122 min

**Required Reading:**


**Further Reading:**


**Week Ten: The Homosexual**

**Screenings:**
*Crusing* (William Friedkin, 1980) 102 min
*Dog Day Afternoon* (Sidney Lumet, 1975) 125 min

**Required Reading:**

**Further Reading:**
Bibliography
Over the course of this module, I expect you to read a few key books in addition to the required weekly readings. It is crucial for you to get a feel for the various ways scholars understand American cinema during this period. Each of the following emphasizes a different perspective. As you read and take notes, you should build a sense of their relative strengths and weaknesses.

Key Books
Lev, Peter, American Films of the 70s Confl cting Visions (Austin: U of Texas P, 2000).

Introductions and Survey Chapters for broad overviews the period in US film

Additional Relevant Books
On New American Cinema

General Histories of 1970s America (not specifically on film)
Bailey, Beth L., and Dave Farber, (eds.), *America in the Seventies* (U P of Kansas, 2004).

Essential 1970s Films (for viewing on your own)
Crucial
*Apocalypse Now* (Francis Ford Coppola, 1979)
*The Godfather* (Francis Ford Coppola, 1972)
*The Godfather: Part II* (Francis Ford Coppola, 1974)
*Taxi Driver* (Martin Scorsese, 1976)
*Raging Bull* (Martin Scorsese, 1980)
*Badlands* (Terrence Malick, 1973)

Also Important
*Easy Rider* (Dennis Hopper, 1969)
*Wanda* (Barbara Loden, 1970)
*Five Easy Pieces* (Bob Rafelson, 1970)
*McCabe & Mrs. Miller* (Robert Altman, 1971)
*Dirty Harry* (Don Siegel, 1971)
*The French Connection* (William Friedkin, 1971)
*The Rocky Horror Picture Show* (Jim Sharman, 1975)
*Shampoo* (Hal Ashby, 1975)
*Network* (Sidney Lumet, 1976)
*The Deer Hunter* (Michael Cimino, 1978)
*Dressed to Kill* (Brian De Palma, 1980)

Technological Disaster
*The Towering Inferno* (John Guillerman, 1974)
*Airport* (George Seaton, 1970)
*The Poseidon Adventure* (Ronald Neame, 1972)

Eco-disaster and Apocalyptic Sci-Fi
*The China Syndrome* (James Bridges, 1979)
*Soylent Green* (Richard Fleischer, 1973)
*Silent Running* (Douglas Trumbull, 1972)
*Logan’s Run* (Michael Anderson, 1976)

Conspiracy
*The Parallax View* (Alan Pakula, 1974)
*Three Days of the Condor* (Sydney Pollack, 1975)
*All the President's Men* (Alan Pakula, 1976)

Blaxploitation
*Coffy* (Jack Hill, 1970)
*Sweet Sweetback’s Baadasssss Song* (Melvin Van Peebles, 1971)
*Super Fly* (Gordon Parks Jr., 1972)

Musicals
*Mahogany* (Berry Gordy and Tony Richardson, 1975)
*All That Jazz* (Bob Fosse, 1979)
*Saturday Night Fever* (John Badham, 1977)
*Grease* (Randal Kleise, 1978)
*Fame* (1980)

Horror
*The Stepford Wives* (Bryan Forbes, 1975)
*The Texas Chain Saw Massacre* (Tobe Hooper, 1974)
*Halloween* (John Carpenter, 1978)
*Dawn of the Dead* (George Romero, 1978)
*Alien* (Ridley Scott, 1979)
*Poltergeist* (Tobe Hooper, 1982)

**Documentaries on American 1970s Cinema**
*Baadasssss Cinema* (Isaac Julien, 2002)
*Corman’s World: Exploits of a Hollywood Rebel* (Alex Stapleton, 2011)
*A Decade Under the Influence* (Ted Demme and Richard LaGravenese, 2003)
*How to Eat Your Watermelon in White Company (and Enjoy It)* (Joe Angio, 2005)
*The Story of Film: An Odyssey*, Episodes 9 and 11 (Mark Cousins, Channel 4, 2011)
*Hearts of Darkness: A Filmmaker’s Apocalypse* (Fax Bahr, George Hickenlooper, and Eleanor Coppola, 1991)