

ENG 3125 The New Hollywood

Section 37C7 Class#12971



Instructor Name: Pietro Bianchi

Course meeting times: M,W,F Period 5 (11:45 AM - 12:35 PM) on Zoom (Meeting IDs and passwords on Canvas)

Screenings: M Period E1 - E3 (7:20 PM - 10:10 PM)

Office Hours: Wednesday morning (10 – noon) or by appointment (Zoom personal ID: 561 851 9876)

Course website: elearning.ufl.edu

Instructor Email: pietrobianchi@ufl.edu

In the 1960s Hollywood was in the midst of a crisis generated by the competition of television and the inability of the studios to keep up with the social and cultural turmoil that shook the country (the student movement, the civil right movement, the anti-Vietnam war protests). Since the beginning of the decade new narrative and productive models started to emerge with

independent companies (such as the Corman Factory) challenging the power of the studios with new interpretations of reality and a new approach to filmmaking influenced by the European New Waves. The turning point is the release of Arthur Penn's *Bonnie and Clyde*, Mike Nichols' *The Graduate*, and Dennis Hopper's *Easy Rider* that between 1967 and 1969 opened up a new era for American cinema. For nearly a decade a group of young filmmakers – Hal Ashby, Peter Bogdanovich, Michael Cimino, Brian De Palma, William Friedkin, Monte Hellman, Sidney Lumet, Alan J. Pakula, Sam Peckinpah, Bob Rafelson, Martin Scorsese and many others – dubbed the “New Hollywood”, briefly changed the business from the producer-driven Hollywood system of the past to a more authorial approach similar to European cinema.

This course will give an overview of a unique decade in American cinema, spanning from Sam Peckinpah's *The Wild Bunch* in 1969 to Michael Cimino's *The Deer Hunter* in 1978. The focus of our inquiry will not be only the evolution of film aesthetics during this time period but also the evolution of ideological motifs as well as of economic models of production. The class will be discussion-based and a strong emphasis will be given on active participation. Course assignments include a weekly mandatory screening (given that the class is entirely online, everyone will be responsible for that), weekly posts on Canvas, a short in-class presentation, three quizzes, and a final 5-7 pages research paper.

Course Objectives

Through active and persistent engagement with course materials, activities and discussion in class students will:

- Be able to historically contextualize American cinema of the late 60s and 70s and recognize its formal defining characters
- Problematize and reflect on the parallels between the transformation of aesthetic forms and historical events
- Understand how American films of the late 60s and early 70s operates on technical, institutional, historical, psychological and sociological levels.
- Improve critical analysis capabilities in the process of analyzing and writing on films.
- Learn about the organization of production of the film industry from the crisis of the 60s to the rise of the blockbuster era of the 80s and 90s, including the financial and economic aspects.

Required Films

This is an entirely online course, therefore the collective screenings scheduled for Monday evenings will not take place. Everyone will be responsible for watching the assigned films before coming to class. Films are a fundamental part of the assignments for the class and need to be watched with extreme care and attention: please avoid breaking down the vision in parts, avoid check the cell phone during vision, possibly watch them in a darkened room, and always

keep a notebook to write down your impressions and annotate significant details. Most of the films will be available in streaming formats from the course's electronic reserves (Ares): in the rare case they will not, they can be easily found on all major streaming platforms (Amazon, Netflix, YouTube etc.). If you encounter problems in finding them, you should contact me by email at least 5 days before the assignment is due and I can provide a digital copy. Some films required for this course include scenes of menace, violence, and the deaths of humans and other living beings. Some of the films include nudity and scenes of sexual activity.

The Conversation (Francis Ford Coppola, 1974)

A Decade Under the Influence (Ted Demme, Richard LaGravenese 2003)

The Deer Hunter (Michael Cimino, 1978)

Easy Rider (Dennis Hopper, 1969)

The French Connection (William Friedkin, 1971)

Harlan County, U.S.A. (Barbara Kopple, 1976)

Killer of Sheep (Charles Burnett, 1977)

The King of Marvin Gardens (Bob Rafelson, 1972)

Taxi Driver (Martin Scorsese, 1976)

They Shoot Horses, Don't They? (Sidney Pollack, 1969)

Two-Lanes Blacktop (Monte Hellman, 1971)

Wanda (Barbara Loden, 1970)

Wild Bunch (Sam Peckinpah, 1969)

Required readings

Only one book will have to be acquired either in paperback or ebook form:

Geoff King, *New Hollywood Cinema* (New York: Columbia University Press, 2002)

I encourage you whenever possible to buy from independent booksellers. If you choose to buy your texts online, I recommend sources such as Abebooks.com and Alibris.com that serve independent booksellers.

All other readings will be available on Canvas, and while not being substantial in terms of number of pages they will have to be read and studied thoroughly and with extreme care: together with the films, they will be the subject of class assignments, in-class discussions and the three in-class quizzes. Reading will consist of reviews and scholarly articles that will give an interpretation or an analysis of the films, but also of book chapters and essays that will offer a historical overview and a general reflection on the American cinema of late 60s and 70s. Some of them will be more theoretical and challenging, some other will be more accessible. You are expected to come to class prepared and be able to faithfully summarize the content of every assigned article or book chapter. If you will encounter particular difficulties with the reading, schedule an appointment with me or come to Zoom office hours.

Organization of the Class

This is an entirely online class, with a combination of asynchronous and synchronous classes. Most Mondays (always check the schedule because there are exceptions!) will be asynchronous: an activity will be posted online on Canvas and sent by email in the morning, and you will be asked to complete it by Midnight of the same day uploading your assignment on Canvas (instructions will follow). Most Wednesdays and Fridays will be synchronous, which means that we will meet on Zoom (IDs and passwords will be available on Canvas) at 11.45am. Given that this is a discussion-based seminar, it is best practice during synchronous classes to have the camera of your device “on” for the entirety of the class. If that will not be possible, I encourage you to get in touch with me in advance.

Course Requirements

The requirements for this course fall under four categories:

Attendance and Participation (12.5%)

The core of this class will be the discussions in Zoom during synchronous classes, where your active participation will not only be graded but will be a fundamental component for the success of the class. I firmly believe that more than an individual performance, a university class is a collective effort to increase the knowledge of everyone and regarding which we should all be considered responsible. Please be an active participant of this class! Also, be aware that discussions during synchronous classes will often include review of materials not among the assigned texts or films. For these reasons, your presence in class is essential and attendance is mandatory.

No more than three unexcused absences for personal reasons will be tolerated. Each additional unexcused absence will reduce your total final grade by 3 percentage points (for instance, if your final grade is 91% and you have 5 unexcused absences, your final grade will be 85%). **More than 7 unexcused absences will result in the automatic failure of the class.**

For every other absence (for medical reason or family emergencies) you should provide documentation as soon as possible, and make up the material covered in class, which includes viewing films and getting notes from class discussion. Absences for religious reasons do not require written documentation, but students should inform me timely so that they reflect credit for attendance. **I will take attendance at the beginning of class. If you are not there when I call your name, you will be counted as absent. In asynchronous classes, if you will not upload your assignment before the deadline, you will be counted as absent.**

Requirement for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
<https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies>

Posts on Canvas and short introduction to the class discussion (15% + 5%)

1. Every Wednesday (even though in the first week, it will be on Friday September 4), you will be asked to post a short paragraph (around 150 words) on the Discussion section of Canvas with a short reflection and/or a few questions regarding the reading or the film assigned for the day. The purpose of this assignment is not to test your knowledge (you do not have to summarize the film or the readings!) but ask you to share with the class what you believe are the most interesting problematics and questions that emerge from the texts. This can also have the form of a question or a series of questions. An original post or a response to someone else's post will equally be counted (discussions are encouraged!). The deadline of the posts on Canvas is **Wednesday at 8:00 am** (if you're in late, Canvas will not allow you to upload your post). You have the possibility to skip this assignment once in the semester without penalty. After that, every post uploaded after 8:00am of the due date will not be considered and receive a failed grade.

2. Once in the semester you will be asked to give a **5 minutes presentation** where you will share your reflections on the assigned reading with the class and open up the discussion with the class. Every Wednesday, after my introduction, class will be opened by two or three of you who will introduce and present the reading (a calendar will be given in the second week).

Short Quizzes (12.5% + 12.5% + 12.5%)

Three times during the semester there will be a short quiz based on three/four open-ended questions that you will be asked to expand and to reflect on. They will cover general topics related to the films, the readings and to the discussions held in class (that is why it is always important to take notes during classes). They will be on Zoom.

Final Research Essay of 6-7 pages (30%)

The final research paper has to be 6-7 pages long (Times New Roman 12, double-spaced) on a research topic related to the ones covered in class. The paper is a research project, wherein you will have the opportunity to further expand upon, analyze in more detail, or take in new directions the material covered in the course. You may want to explore in more depth one of the films that we analyzed; make connections between several of them; examine a specific theme or issue that emerges in a number of different works; compare and contrast the arguments of different scholars in the analysis of a film; or try something else altogether. All paper topics must be approved in advance by the instructor (either coming to office hours – which is strongly encouraged – or by email) and submitted before the Thanksgiving break. The essay is due the last day of class.

Evaluation

Evaluation method in this course is consistent with UF's policies on grading

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx> (Links to an external site.) (Links to an external site.)

Grades are calculated on a numeric scale, as below:

A 90–100	A- 87–89	
B+ 84–86	B 80–83	B- 77–79
C+ 74–76	C 70–73	C- 67–69
D+ 64–66	D 60–63	D- 57–59

A grade of 56 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

Cell phones and Computers

This is an entirely online course. The use of personal computers and other electronic devices in class is acceptable only for purposes related to class discussion and collaboration. Casual web browsing, emailing, chatting, texting, etc. unrelated to class activities will not be tolerated.

Plagiarism and Cheating

Plagiarism is the unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends, as well as purchased papers or other research materials. Every form of cheating will result in a letter grade F for this course and in a report of misconduct to the Dean of Students Office.

Accommodations for Students with Disabilities

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/ ([Links to an external site.](#)) ([Links to an external site.](#))) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester and contact the instructor as soon as possible.

Statement on Harassment

UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment.

Online Course Evaluation Process

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Health and Wellness

U Matter, We Care: If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc> and 392-1575

Sexual Assault Recovery Services (SARS): Student Health Care Center, 392-1161

Class Schedule

M - August 31 (Synchronous)
Presentation of the course

W- September 2 (Synchronous)
Introduction

F- September 4 (Synchronous)
A Decade Under the Influence – Part 1. Influences and Independents (Ted Demme, Richard LaGravenese 2003) (available on Canvas)
Discussion post #1

September 7
Labor Day (no class)

Section 1: The Other Side of the American Dream. From the Sixties to the New Hollywood

W- September 9 (Synchronous)
Easy Rider (Dennis Hopper, 1969)
David E. James, *Allegories of Production: The Case of Easy Rider*
Nicholas Godfrey, *The Limits of Auteurism: Case Studies in the Critically Constructed New Hollywood*, pp. 20-40.
(3 short presentations)
Discussion post #2

F- September 11 (Synchronous)
A Decade Under the Influence – Part 2. New Hollywood (Ted Demme, Richard LaGravenese 2003) (available on Canvas)
Geoff King, *New Hollywood Cinema* (Introduction. Dimensions and Definitions of New Hollywood), pp. 1-9.

M- September 14 (Asynchronous)
Wild Bunch (Sam Peckinpah, 1969)
Stephen Prince, *Sam Peckinpah, Savage Poet of American Cinema*

W- September 16 (Synchronous)
Wild Bunch (Sam Peckinpah, 1969)
(3 short presentations)
Discussion post #3

F- September 18 (Synchronous)
Wild Bunch (Sam Peckinpah, 1969)

Paul Schrader, "Sam Peckinpah going to Mexico", *Cinema Magazine*, Vol. 5 No. 3, 1969

M- September 21 (Asynchronous)

They Shoot Horses, Don't They? (Sidney Pollack, 1969)

Kim Morgan, *Dance of the damned: They Shoot Horses, Don't They?* <https://www.loa.org/news-and-views/1227-dance-of-the-damned- they-shoot-horses-dont-they>

Paul Warshow, Review of "They Shoot Horses, Don't They?", *Film Quarterly*, Vol. 23, No. 4 (Summer, 1970), pp. 42-47

W- September 23 (Synchronous)

They Shoot Horses, Don't They? (Sidney Pollack, 1969)

(3 short presentations)

Discussion post #4

F- September 25 (Synchronous)

A Decade Under the Influence – Part 3. Yesterday, Today and Tomorrow (Ted Demme, Richard LaGravenese 2003)

M- September 28 (Quiz#1) (Synchronous)

Section 2: A New Auteurism?

W- September 30 (Synchronous)

Geoff King, *New Hollywood Cinema* (New Hollywood, Version I: The Hollywood Reinassance), pp. 11-35 (first part)

(3 short presentations)

Discussion post #5

F- October 2 (Synchronous)

Geoff King, *New Hollywood Cinema* (New Hollywood, Version I: The Hollywood Reinassance), pp. 36-48 (first part)

M- October 5 (Asynchronous)

Taxi Driver (Martin Scorsese, 1976)

W- October 7 (Synchronous)

Taxi Driver (Martin Scorsese, 1976)

(3 short presentations)

Discussion post #6

F- October 9 (Synchronous)

Robert B. Ray, *A Certain Tendency of the Hollywood Cinema, 1930-1980*, pp. 349-360

J. Hoberman, *The Spirit of '76 Travis, Rocky, and Jimmy Carter*

M- October 12 (Asynchronous)

The Conversation (Francis Ford Coppola, 1974)

W- October 14 (Synchronous)

The Conversation (Francis Ford Coppola, 1974)

(3 short presentations)

Discussion post #7

F- October 16 (Synchronous)

Dennis Turner, "The Subject of 'The Conversation'", *Cinema Journal*, Vol. 24, No. 4, pp. 4-22

M- October 19 (Asynchronous)

The French Connection (William Friedkin, 1971)

W- October 21 (Synchronous)

The French Connection (William Friedkin, 1971)

(3 short presentations)

Discussion post #8

F- October 23 (Quiz #2) (Synchronous)

Section 3: The Disenchantment of the Seventies

M- October 26 (Asynchronous)

Thomas Schatz, *The New Hollywood*

W- October 28 (Synchronous)

The King of Marvin Gardens (Bob Rafelson, 1972)

(3 short presentations)

Discussion post #9

F- October 30 (Synchronous)

The King of Marvin Gardens (Bob Rafelson, 1972)

Lawrence Webb, "New Hollywood in the Rust Belt: Urban Decline and Downtown Renaissance in *The King of Marvin Gardens* and *Rocky*", *Cinema Journal*, Vol. 54, No. 4

M- November 2 (Asynchronous)

The Deer Hunter (Michael Cimino, 1978)

W- November 4 (Synchronous)

The Deer Hunter (Michael Cimino, 1978)

(3 short presentations)

Discussion post #10

F- November 6 (Synchronous)

The Deer Hunter (Michael Cimino, 1978)

Sylvia Shin Huey Chong, "Restaging the War: The Deer Hunter and the Primal Scene of Violence", *Cinema Journal*, Vol. 44, n. 2, pp. 89-108.

Nick Pease, "The Deer Hunter and the Demythification of the American Hero", *Literature/Film Quarterly*, Vol. 7, n. 4

M- November 9 (Asynchronous)

Two-Lanes Blacktop (Monte Hellman, 1971)

W- November 11

Veterans Day (no class)

F- November 13 (Synchronous)

Two-Lanes Blacktop (Monte Hellman, 1971)

Kent Jones, "*The Cylinders Were Whispering My Name*": *The Films of Monte Hellman* (3 short presentation)

Discussion post #11

M- November 16 (Quiz#3) (Synchronous)

Section 4: At the Margins of the Margins. Race, Class and Gender in the American Cinema of the Seventies

W- November 18 (Synchronous)

Harlan County, U.S.A. (Barbara Kopple, 1976)

(3 short presentations)

Discussion post #12

F- November 20 (Synchronous)

Peter Biskind, "Harlan County, U.S.A.: The Miners' Struggle", *Jump cut*, 1977, Volume 14

Grace Hale "Documentary Noise: The Soundscape of Barbara Kopple's Harlan County, U.S.A.", *Southern Cultures*, Vol. 23, N. 1, pp.10-32

M- November 23 (Asynchronous)

Wanda (Barbara Loden, 1970)

W-F November 25-27

Thanksgiving Break (no class)

M- November 30 (Asynchronous)

Bérénice Reynaud, *For Wanda*

W- December 2 (Synchronous)

Wanda (Barbara Loden, 1970)

(2 short presentations)

Discussion post #13

F- December 4 (Synchronous)
Killer of Sheep (Charles Burnett, 1977)

M- December 7 (Asynchronous)
Geoff King, *New Hollywood Cinema* (New Hollywood, Version II: Blockbusters and Corporate Hollywood), pp. 49-66 (first part)

W- December 9 (Synchronous)
Geoff King, *New Hollywood Cinema* (New Hollywood, Version II: Blockbusters and Corporate Hollywood), pp. 66-84 (second part)
Final paper due