


Focus on Film History: New Hollywood (winter term 2013/14)

Department for Media Culture and Theater


Day and time: Mo. 2 – 3:30 p.m.

Room: S 12

Instructor: Peter Scheinpflug

 peter.scheinpflug@uni-koeln.de

☎ 0221 470 3610

 http://phil-services.uni-koeln.de/profile/peter_scheinpflug
(room 3.09, Meister-Ekkehart-Str. 11, 3rd floor)

In the 60s, Hollywood Cinema saw itself confronted with a vital crisis as ticket sales decreased drastically and the family audience tended towards television. In addition to this competition between new and old mass media, Hollywood's cinematic fantasies didn't reflect the current issues of an American society which was shaken in its core at the same time. Expensive prestige products like the excessive monumental pictures Cleopatra were way too far removed from a social reality defined by social issues such as the civil rights movement, student protests, political assassinations, sexual liberation, or the Vietnam War. When Hollywood finally adjusted to present issues as well as alternative aesthetics in the late 60s, a decade was to follow hardly matching any other era in American cinema. During the years from 1967 till 1977 a new Hollywood experimented with alternative narrations, art house styles, auteur politics and genre conventions. This era of aesthetic innovations became known as the New Hollywood.

Focusing on an in detail analysis of New Hollywood cinema, this course offers a methodically introduction to studying film history in its many aspects such as aesthetics, production systems, genre conventions, *auteurs*, stars, audiences, ratings, technology and many more. A special focus lies on the cultural negotiations of Hollywood cinema.

In preparation for each lesson, students will have to watch approximately two hours of film and read an essay.

This course, including course materials and class discussions, will be in English language!

I Attendance:

All students are expected to participate actively in each lesson! Furthermore, it is highly recommended that students take notes in class. The success of this course depends primarily on you. Thus, your attendance and participation in class discussions are very important. If you are ill or have an emergency, please inform your instructor prior to class by e-mail that you will not be able to attend. Verification of the absence may be requested by the instructor, if you miss more than two lessons of the same course.

II Homework:

Homework assignments will consist of readings and watching one longer movie or several shorter movies. These will serve as important preparation for discussions during the subsequent course lessons. Therefore, you need to fulfill your homework assignments!

The readings are available online via ILIAS. For joining the group in order to have access to the materials please register to ILIAS using your gmail-account, then search for the course and join it. The required password is: Watergate

The suggested additional readings are *not* available online via ILIAS.

The movies can be watched at the departmental library, which is located on the first floor of Meister-Ekkehart-Straße 11. Please bring your own laptop for watching the movies at the library of the department for Media Culture and Theater (Institut für Medienkultur und Theater).

III Academic Paper:

In order to successfully complete the course you will need to hand in an academic paper about a **topic of your own choosing** but which should be **related to the overall theme of the course** or a specific topic covered by the sessions. If you wish to discuss your paper with your instructor please see him during his office hours. However, you are not demanded to discuss the topic with your instructor as long as you are aware of the expectations regarding an academic paper. The paper shouldn't exceed a length of about **8 to 9 pages**. You are free to write your paper **either in German or in English**. German language papers have to follow the instructions of the departmental guide lines for academic papers: <http://www.mekuwi.phil-fak.uni-koeln.de/10801.html>. English language papers have to meet the requirements of the MLA handbook/style. Please send the instructor a **digital copy** of your paper **no later than September 15th 2013!**

IV Credit Points:

If you are a regular student at the University of Cologne you will receive 4 CP upon successful completion of the course. If you are an exchange student please talk to the instructor of the course and your Erasmus coordinator in order to discuss the number of credit points.

V Office Hours:

You need to register for the office hours online: http://phil-services.uni-koeln.de/profile/peter_scheinpflug. Before using the program you will have to register to it; for doing so you find a link "Registrierung Student" on the right side of the page. Office hours are being held in office 3.09 on the third floor of Meister-Ekkehart-Straße 11 (location: <http://www.uni-koeln.de/bin2/where.pl?parent.geb112>).

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| Lesson | Date | Topic | Movies | readings / topics for the oral presentations |
|--------|--------|--------------------------------|---|--|
| 0 | 14.10. | Introduction | | |
| 1 | 21.10. | The old Hollywood | CLEOPATRA, USA/UK/SWISS 1963, D: Joseph L. Mankiewicz, Rouben Mamoulian and Darryl F. Zanuck. | Suggested further reading: <ul style="list-style-type: none"> - Peter Krämer: The New Hollywood. From Bonnie and Clyde to Star Wars. (= Short Cuts 30). London 2005. p. 6-37. - David Bordwell, Janet Staiger and Kristin Thompson: The Classical Hollywood Cinema: Film Style and Mode of Production to 1960. New York 1985. |
| 2 | 28.10. | Violence & Historical Caesuras | BONNIE & CLYDE, USA 1967, D: Arthur Penn | Readings: <ul style="list-style-type: none"> - Joseph Morgenstern: The Thin Red Line. In: Stephen Prince (ed.): Screening Violence. (= Depth of Field Series). New Brunswick/ New Jersey 2000. p. 47-50. - Ronald Gold: Crowther's 'Bonnie'-Brook: Rap at Violence Stirs Brouhaha. In: Stephen Prince (ed.): Screening Violence. (= Depth of Field Series). New Brunswick, New Jersey 2000. p. 57-61. - Pauline Kael: Bonnie and Clyde. In: The New Yorker 21.10.1967. p. 147-171. |
| | | | | Suggested further reading: <ul style="list-style-type: none"> - James Kendrick: Film Violence. History, Ideology, Genre. (= Short Cuts 43). London/ New York 2009. p. 32-68. |
| 3 | 04.11. | National Cinema | EASY RIDER, USA 1969, D: Dennis Hopper | Readings: <ul style="list-style-type: none"> - Andrew Higson: The Concept of National Cinema. In: Screen 40, Nr. 4 (Fall 1989). p. 36-46. - Stephen Crofts: Concepts of National Cinema. In: John Hill and Pamela Church Gibson (eds.): The Oxford Guide to Film Studies. Oxford 1998. p. 385-394. |
| | | | | Suggested further reading: <ul style="list-style-type: none"> - Barbara Klinger: The Road to Dystopia. Landscaping the nation in Easy Rider. In: Steven Cohan and Ina Rae Hark (eds.): The Road Movie Book. London/ New York 1997. p. 179-203. |
| 4 | 11.11. | Class | JOE, USA 1970, D: John G. Avildsen | Readings: <ul style="list-style-type: none"> - Derek Nystrom: Hard Hats, Rednecks, and Macho Men. Class in 1970s American Cinema. Oxford and New York 2009. p. 3-54. |
| 5 | 18.11. | Genre & Stars: disaster movies | AIRPORT, USA 1970, D: George Seaton, Henry Hathaway | Reading: <ul style="list-style-type: none"> - Jeremy G. Butler: The star system and Hollywood. In: John Hill and Pamela Church Gibson (eds.): The Oxford Guide to Film Studies. Oxford 1998. p. 342-353. - Stephen Keane: The Stars Don't Always Survive: Disaster Movies as Shocking Cinema. In: Xavier Mendik (ed.): Necronomicon presents Shocking Cinema of the Seventies. Hereford 2002.p. 41-57. |

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| | | | | <p>Suggested further readings:</p> <ul style="list-style-type: none"> - Richard Dyer: Stars. London 1998. - Christine Gledhill (ed.): Stardom. Industry of Desire. London/ New York 1991. - Stephen Keane: Disaster Movies. The Cinema of Catastrophe. (Short Cuts, Nr. 6). London/ New York 2001. p. 1-50. |
| 6 | 25.11. | Genre & History: Re-Imagining <i>film noir</i> | THE LONG GOODBYE, USA 1972, D: Robert Altman | <p>Reading:</p> <ul style="list-style-type: none"> - Jonathan Kirschner: Hollywood's Last Golden Age. Politics, Society, and the Seventies Film in America. Ithaca/ London 2012. p. 166-178. |
| | | | | <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Robin Wood: Hollywood from Vietnam to Reagan ... and Beyond. Expanded and Revised Edition. New York 2003. p. 23-40. - Elizabeth Ward: The Post-Noir P.I.: The Long Goodbye and Hickey and Boggs. (1974) In: Alain Silver, James Ursini (eds.): Film Noir Reader. New York 2006. p. 237-241. - Steve Neale: Genre and Hollywood. London 2000. p. 151-177. - Andrew Spicer: Film Noir. (= inside film). London et al. 2002. p. 1-26, 130-148. |
| 7 | 02.12. | Genre & History: Deconstructing the Western | PAT GARRET & BILLY THE KID, USA 1973, D: Sam Peckinpah | <p>Reading:</p> <ul style="list-style-type: none"> - Jonathan Kirschner: Hollywood's Last Golden Age. Politics, Society, and the Seventies Film in America. Ithaca/ London 2012. p. 102-118. |
| | | | | <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Jim Kitses: Horizons West. Directing the Western from John Ford to Clint Eastwood. (New Edition). London 2004. p. 1-25, 229-240. |
| 8 | 09.12. | Race & Gender | COFFY, USA 1973, D: Jack Hill | <p>Reading:</p> <ul style="list-style-type: none"> - Novotny Lawrence: Blaxploitation Films of the 1970s. Blackness and Genre. (= Studies in African American History and Culture). New York/ London 2008. p. 1-25. - Alvin F. Poussaint: Blaxploitation Movies: Cheap Thrills That Degrade Blacks. (1974) In: Steven J. Ross (ed.): Movies and American Society. (= Blackwell Readers in American Social and Cultural History 10). Oxford/ Malden 2002. p. 275-278. |
| | | | | <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Ed Guerrero: Framing Blackness. The African American Image in Film. Philadelphia 1993. - Robyn Wiegman: Race, ethnicity, and film. In: John Hill and Pamela Church Gibson (eds.): The Oxford Guide to Film Studies. Oxford 1998. p. 158-168. - Rikke Schubart: Super Bitches and Action Babes. The Female Hero in Popular Cinema, 1970–2006. Jefferson (North Carolina), London 2007. p. 41-64. |

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| 9 | 16.12. | Violence & Rating | DEATH RACE 2000, USA 1975, D: Paul Bartel | <p>Reading:</p> <ul style="list-style-type: none"> - Peter Krämer: The New Hollywood. From Bonnie and Clyde to Star Wars. (Short Cuts 30). London 2005. p. 47-58. - Altman, Rick: Film/Genre. bfi Publishing. London 2006, [3rd Reprint]. p. 110f. - Kevin S. Sandler: Movie Ratings as Genre: The Incontestable R. In: Steve Neale (ed.): Genre and contemporary Hollywood. London 2006. p. 201-217. - Statement by Jack Valenti, MPAA president, before the National Commission on the Causes and Prevention of Violence. . In: Stephen Prince (ed.): Screening Violence. (= Depth of Field Series). New Brunswick, New Jersey 2000. p. 62-75. |
| | | | | <p>Suggested further readings:</p> <ul style="list-style-type: none"> - Tico Romano: Guns and Gas. Investigating the 1970s car chase film. In: Yvonne Tasker (ed.): Action and Adventure Cinema. London/ New York 2004. p. 130-152. - Maitland McDonagh: The Exploitation Generation. Or: How Margiinal Movies Came in from the Cold. In: Thomas Elsaesser, Alexander Horwath and Noel King (eds.): The Last Great American Picture Show. New Hollywood Cinema in the 1970s. Amsterdam 2004. p. 107-130. |
| 10 | 13.01. | Feminism | THE STEPFORD WIVES, USA 1975, D: Bryan Forbes | <p>Reading:</p> <ul style="list-style-type: none"> - Andi Zeisler: Feminism and Pop Culture. Berkeley 2008. P. 23-87. |
| 11 | 20.01. | Changing Media Landscapes and Economics | NETWORK, USA 1976, D: Sidney Lumet | <p>Reading:</p> <ul style="list-style-type: none"> - Jonathan Kirschner: Hollywood's Last Golden Age. Politics, Society, and the Seventies Film in America. Ithaca/ London 2012. p. 189-216. |
| 12 | 27.01. | auteurs & movie brats | ANNIE HALL, USA 1977, D: Woody Allen | <p>Reading:</p> <ul style="list-style-type: none"> - Stephen Crofts: Authorship and Hollywood. In: John Hill and Pamela Church Gibson (eds.): The Oxford Guide to Film Studies. Oxford 1998. p. 310-324. - Peter Kramer: Post-classical Hollywood. In: John Hill and Pamela Church Gibson (eds.): The Oxford Guide to Film Studies. Oxford 1998. p. 289-309. |
| 13 | 03.02. | Blockbuster Cinema | STAR WARS, USA 1977, D: George Lucas | <p>Reading:</p> <ul style="list-style-type: none"> - Thomas Schatz: The New Hollywood. In: Jim Collins et al. (eds.): Film theory goes to the movies. London, New York 1993. p. 8-36. |
| | | | | <p>Suggested further reading:</p> <ul style="list-style-type: none"> - Geoff King: Spectacular Narratives. Hollywood in the Age of the Blockbuster. London/ New York 2000. - Julian Stringer (ed.): Movie Blockbusters. London/ New York 2003. |