Purpose of Course
Popular culture is one of the most important places for discourses of race, class, gender, and sexuality to be dispersed without being critically questioned by audiences. Most importantly, popular culture is fun. We are surrounded by popular culture. Problematically, having these representations of race, class, gender and sexuality repeated over and over again makes them seem what Antonio Gramsci calls “common sense notions.” Rarely are we critical of these representations nor do we question our “common sense notions.” Cinema of the 1970s was openly critical of the United States government, racial politics, and constructions of women and sexuality. It is my favorite era of film because I love how people are not perfect and radical politics are not uncommon topics like they are now in modern day cinema. In this course, we will critically analyze popular cultural texts. Most of the texts you will “read” for this course will be films from the 1970s.

Required Texts
The reading will be available on Blackboard and you are responsible for watching the films outside of class. (You may need to purchase films off of Amazon Instant video and/or have a Netflix subscription.)

Attendance
This is a collaborative class that requires student participation and preparation for class. (You must do the readings for the course on the day they are assigned.) Students should not miss any class. If you know you are going to miss a class, please let me know at least a week in advance so you may turn in your work early. There are no excused absences. If you miss more than two classes for the quarter, your overall grade will be affected. Late work will not be accepted as a result of an absence. If you miss more than two classes, your overall grade for the course will drop by a full letter grade per absence after three absences. Six absences will result in failure for the course unless a very sound medical excuse is proffered in a timely fashion. (In the latter case, you may require additional make-up work.)

Grading
Final Project: 35% Reading Responses/Homework: 45%
Participation: 20%
Film Responses
You will need to complete a film response for each of the films. Please answer these questions for each reading response: Would you give this film a thumbs up or thumbs down? Explain your opinion. What was your favorite scene of the film? Why? Your response to each film should be half a page to a page.

Participation
You will need to participate in class discussions throughout the quarter to demonstrate a working knowledge of the reading materials due for that day. Simply attending class, which is required, will result in a C if you attend every class. If you are afraid of talking in class, please visit me a few times throughout the quarter during my office hours to make up for your lack of class participation.

Final Project
Over the course of the term, you will complete a creative film project to turn in at the end of the quarter. Your film should be three to 10 minutes. Please come meet with me to discuss your creative project in the first two weeks of class so I may approve your project. We will be working on this project throughout the quarter. OR you can write a 12-page research project. You will need to use at least 5 sources (films) from the class to make an argument about film in the 1970s. In order to do a creative project, you must attend the art show and potluck that will happen during our scheduled final time.

Grading Scale
100%-94% A  84%-86% B  74%-76% C  64%-66% D
90%-93% A-  80%-83% B-  70%-73% C-  60%-63% D-
87%-89% B+  77%-79% C+  67%-69% D+

Schedule

Week 1
April 1: Sidney Lumet’s Dog Day Afternoon (1975)

April 3: Paper Moon
Last Tango In Paris (1972)

Week 2: Settler Colonialism and Representations of Native Americans
April 8: Tom Laughlin’s Billy Jack (1971)
Milos Forman’s One Flew Over the Cuckoos Nest (1975)

April 10: Gillo Ponecorvo’s Burn (1970)

Week 3: Orientalism and War
April 15: Robert Clouse’s Enter the Dragon (1973)
Roman Polanski’s Chinatown (1974)
April 17: Francis Ford Coppola’s *Apocalypse Now Redux* (1979)

**Week 4: Blackness, Labor, and the Prison Industrial Complex**  
April 22: Paul Schrader’s *Blue Collar* (1978)  
Sidney J. Furie’s *Lady Sings the Blues* (1972)

April 24: Jack Hill’s *The Big Bird Cage* (1972)

**Week 5: New York City, Drug Addicts, and Gang Wars**  
April 29: Jerry Schatzberg’s *Panic In Needle Park* (1971)  
Walter Hill’s *The Warriors* (1979)  
Martin Scorsese’s *Taxi Driver* (1976)

May 1: Stuart Rosenberg’s *Brubaker* (1980)

**Week 6: Media, Television, and Mistrust**  
May 6: Sidney Lumet’s *Network* (1976)  
Hal Ashby’s *Being There* (1979)

May 8: Alan J. Pakula’s *All the Presidents Men* (1976)

**Week 7: Sports!**  
May 13: *The Bad News Bears*  
*The Longest Yard* (1974)

May 15: *Rocky*

**Week 8: More Sports!**  
May 20: Hal Ashby’s *Personal Best* (1980)  
*The Bingo Long Traveling All Stars and Motor Kings* (1976)

May 22: *Let’s Do It Again*

**Week 9: Women, Queers, and Land**  
May 27: *Alien* (1979)  
Jon Water’s *Pink Flamingos* (1972)

May 29: Terrance Malick’s *Badlands* (1973)

**Week 10: Disco, Empire, and Memories of the 1970s**  
June 3: John Badham’s *Saturday Night Fever* (1977)  
Paul Thomas Anderson’s *Boogie Nights* (1997)

June 5: George Lucas’ *Star Wars* (1977)