

## English 266: History of Motion Picture Part II, 1927-1965

Winter 2014, Tuesday 3:30-6:20 and Thursday 3:30-4:20, 180 PLC

Friday: Discussion sections

Professor Kathleen Karlyn, karlyn@uoregon.edu; 6-1526; 519 PLC Office hours TBD

Graduate Teaching Fellows: Zach Cheney, Diana Martinez, Dina Muhic, Steven Norton

**COURSE DESCRIPTION:** This is the second in a three-term sequence that studies the history of world cinema as both an institution and an art form. The first term focuses on the development of cinema in the silent era; the second on the consolidation of the classical style in the studio era; and the third on cinema from the post-studio era into the present.

**COURSE OBJECTIVES:** This course covers significant films and movements as well as the interpretive and critical skills necessary to understand them. Our goal is to enhance your knowledge of and pleasure in movies by enabling you to engage with them in an active and critical way.

**CLASS MEETINGS & PROCEDURES:** There will be two lectures each week, one on Tuesday afternoons accompanying the main screening and a second on Thursday afternoons. Discussion sections meet weekly on Fridays. Attendance at lectures, films and discussion sections is required.

Please contribute to our class by upholding standards of courtesy that are expected in professional environments. Make every effort to arrive on time and remain until the end of class. If you arrive late, take a seat at the back of the lecture hall so you don't disrupt others. Refrain from eating food that is distracting to those around you. Your professor and guest lecturers will be giving you their undivided attention during class. Reciprocate by giving them yours. Turn off cell phones, laptops and other electronic devices during lectures and screenings. If you feel you need to use an electronic device for note-taking during lecture, sit in the first three rows. Many students find pens with small lights convenient for taking notes during screenings, when house lights will be dimmed.

**DISCUSSION SECTION POLICIES:** You must be registered for a discussion section in order to receive a grade in this course. Attendance is mandatory in discussion sections. Specific discussion procedures and policies, including those related to absences and their consequences on your final grade, will be addressed by your GTF during your first meeting. Your discussion GTF is directly responsible for grading your exams and papers. If you need help or have questions with your course work, your first step is to contact your GTF. Participation in weekly discussion counts toward your final grade. Of course, you may also get in touch with me with questions.

**ACADEMIC HONESTY & PLAGIARISM:** You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. **Documented plagiarism will result in course failure.**

**ACCESSIBLE EDUCATION:** If you have a disability that you believe may affect your performance in this course, please contact your GTF and me the first week of the term so we can make the necessary arrangements for your full access to the course and its activities. Students requiring special arrangements due to learning disabilities for either of the exams must contact their GTF no later than 3 weeks before each exam. PLEASE NOTE: It is your responsibility to schedule exam accommodations with the Accessible Education Center ([uaec@uoregon.edu](mailto:uaec@uoregon.edu) or 541-346-1155).

**GRADES:** Your final grade will be based on the following:

- 40% Short papers due each week in discussion section
- 10% Participation in discussion
- 25% Midterm exam
- 25% Final exam

The in-class exams will include multiple-choice, true/false, matching, short answer and essay questions. Final exam: **1 pm Wed. March 19.** You should drop the course now if you cannot be present to take the exam at this time. There will be no make-ups, nor will we administer the exam early.

**TEXT:** Required: Film History: An Introduction, (Kristin Thompson and David Bordwell, 3rd edition). Recommended: A Short Guide to Writing About Film (Timothy Corrigan, 7th edition).

Reading assignments must be completed before Tuesday's lecture. Both books are available on reserve in Knight library.

**BLACKBOARD:** The Blackboard site for this course contains important course-related materials. Please check Blackboard regularly for updates.

**NOTICE:** This course may screen films that contain graphic violence, explicit sex and otherwise adult themes/situations. If, for whatever reason, such subject matter makes you uncomfortable, you should consider whether this course is right for you. If there are specific topics that might be difficult for you, please discuss this with me or your GTF as soon as possible.

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**1. Back to the Future: Reintroducing Film History**

Watch: Modern Times, US, Chaplin, 1936, 87 min.; and Duck Amuck, US, Jones, 1953, 7 min.

**2. The Introduction of Sound: The American Dream and Other Frames of Reference**

Watch: Scarface, Hawks, 1932, 93 min.; Steamboat Willie, US, Disney and Iwerks, 1928, 7 min; and clips from The Jazz Singer, US, Crosland, 1927  
Read: B&T Ch. 9 and pp. 214-15 of Ch. 10

**3. The Hollywood Studio System, 1930-45: Comedy and the Unruly Woman**

Watch: Bringing Up Baby, Hawks, 1938, 102 min.  
Read: B&T Ch. 10

**4. Poetic Realism, 1930-45: France**

Watch: Le Regle du jeu (The Rules of the Game), Renoir, 1939, 106 min.  
Read: B&T Ch. 13

**5. On the Edge: Experimental Cinema plus MIDTERM**

Watch: "Meshes of the Afternoon," Deren, 1943; and "Mothlight," Brakhage, 1963  
Read: B&T Ch. 21 pp. 451-69

**6. Postwar European Cinema, 1945-1959: Italy and Neorealism**

Watch: Roma, citta aperta (Rome, Open City), Italy, Rossellini, 1945, 100 min.  
Read: B&T Ch. 16

**7. New Waves and Young Cinemas, 1958-1967: France**

Watch: Les quatre cents coups (The 400 Blows), Truffaut, 1959, 99 min.;  
La Jetee (The Jetty), France, Marker, 1962

Read: B&T Ch. 20

**8. Authorship and Art Cinema: Sweden**

Watch: Persona, Bergman, 1966, 85 min.

Read: B&T Ch 19 (except 388-90)

**9. Postwar Cinema Beyond the West, 1945-1959: Japan**

Watch: Yojimbo, Kurosawa, 1961, 110 min.

Read: B&T Ch. 18 and pp. 388-90 of Ch. 19

**10. Postwar Hollywood, 1945-60: Femmes Fatales, Mad Men and the End of an Era**

Watch: Vertigo, Hitchcock, 1958, 128 min. and clips from Gilda, Vidor, 1946

Read: B&T 15