

ENG 267

History of the Motion Picture III: 1960- Spring 2014

GTFs

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Tue 3:30-4:20 & Thurs 3:30-6:20 PLC 180

Fri: Discussion **Section** _____
(time and location)

Prof. Quinn Miller qmmiller@uoregon.edu
Office Hours: Wed 11-2 PLC 529

Course Objectives

This is the third of three courses in a sequence studying how cinema has, over time, evolved as both an institution and an art form. This quarter focuses on the critical thinking and analytic reasoning skills you will need to understand moving images and media culture of the recent past, from 1960 to the present. Lectures and discussions address the important role motion pictures play in creating social meanings and distinctions in class, taste, race, region, age, sexuality, gender, and art. Including works by marginalized producers, we investigate the various forms moving images take, the media contexts in which they appear, and some of the primary political and economic factors influencing contemporary screen cultures.

Class Procedures

There will be two lectures each week, the first on Tuesday afternoon and the second accompanying Thursday's session. Guest lecturers intermittently grace our presence. Discussion sections meet weekly on Fridays. Attendance at lectures, films, discussion sections, and an outside screening of your choice are required. Reading assignments are due each class as listed in bold. A second or third absence from section meetings will lower your final grade for the course one mark each; a fourth will result in a failing grade.

Warning

Screenings during lecture and discussion may contain nudity, sex, violence, sexual assault, and culturally sensitive matters such as discrimination, oppression, and social variance. If this may present a problem for you, you are advised to register for a different course. Given our topic of study—the history of motion picture expression and meaning—screenings will proceed without censorship or notice of content.

Policies

- | No phones, computers, or other devices. | Please discuss accommodations with Prof. Miller and your GTF.
- | Bring course materials including syllabus, reading assignments, and notes to all lectures, screenings, and sections.
- | Your first point of contact is your GTF. | Assignments are due at the beginning of discussion section.
- | Students requiring arrangements for exams should contact their GTF at least three weeks in advance.
- | No more than six total absences are permitted. | No make-up exams will be given without documentation.
- | All assignments are required. Exams include short answer, essay, multiple choice, true/false, and matching.
- | Students must meet Student Conduct Code and Community Standards. | Learn how to avoid plagiarism.
- | We will cancel class by email in cases of emergency. Always use your discretion when traveling to class.

Reading Assignments *Film History: An Introduction* (Kristin Thompson and David Bordwell, 3e.) **T+B**
A Short Guide to Writing About Film (Timothy Corrigan, 7e.) **Corrigan**
 Blackboard <https://blackboard.uoregon.edu/> **BB**

Written Assignments, Exams, and Evaluation	Screening Report	5 pts	1p
	Section Participation	10 pts	
	Essay One	15 pts	3pp
	Essay Two	20 pts	3pp
	Midterm Exam	20 pts	
	Final Exam	30 pts	

Learning Outcomes **1)** read motion pictures with discernment and comprehension and with an understanding of their conventions **2)** situate texts within their cultural, political, and historical contexts.

Course Schedule (subject to change)

<p>wk/ A 1 Introduction A 3 A 4 Section</p>	<p>Moving Images <i>accented cinema</i> Corrigan CHAPTER 3</p>	<p>BB Smith</p>

<p>2 A 8 Intersections A10 A11 Section</p>	<p>Representation and History <i>media, markets, music</i> Corrigan CH 5</p>	<p>T+B CH 22 BB Naremore</p>

<p>3 A15 Indies A17 A18 Section</p>	<p>Hollywood Expansion - Diana Martinez <i>new waves after the nouvelle vague</i> Corrigan CH 6</p>	<p>T+B CH 28 T+B CH 24</p>

<p>4 A22 Blockbusters A24 A25 Section</p>	<p>High Concept - Steven Norton <i>the media industries</i> Essay #1 Due</p>	<p>T+B CH 30 BB Storey</p>

<p>5 A29 Filmgoing M 1 M 2 Section</p>	<p>Festivals - Chuck Kleinhans <i>new and newer cinemas</i> review</p>	<p>BB Nichols T+B CH 26</p>

<p>6 M 6 <u>Midterm</u> M 8 M 9 Section</p>	<p>Exam <i>visual culture, pirate radio</i> - Erica Rand Corrigan CH 1</p>	<p>BB Hall + Whannel</p>

<p>7 M13 Critique M15 M16 Section</p>	<p>Cold War Cinema <i>postcolonial surrealism</i> Corrigan CH 2</p>	<p>T+B CH 23 BB hooks</p>

<p>8 M20 Convergence M22 M23 Section</p>	<p>Motion Pictures and Memory 2046 - David Li Essay #2 Due</p>	<p>T+B CH 29 BB Teo</p>

<p>9 M27 Televisuality M29 M30 Section</p>	<p>Perception and Sensation <i>old Hollywood, soap opera, accented pastiche</i> Corrigan CH 4</p>	<p>BB Cassidy BB Almodóvar</p>

<p>10 J 3 New Media History J 5 J 6 Section</p>	<p>Moving Images Online <i>review</i> Screening Report Due</p>	<p>BB Collins BB Harris</p>

Final Exam

Thursday, June 12th, 1pm