

History of the Motion Picture III: 1960- Spring 2014

GTFs

Zach Cheney zcheney@uoregon.edu
Diana Martinez dem@uoregon.edu
Dina Muhic dmuhic@uoregon.edu
Steven Norton norton2@uoregon.edu

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)

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

2			
A 8	Intersections	Representation and History	T+B CH 22
A 10		<i>media, markets, music</i>	BB Naremore
A 11	Section	Corrigan CH 5	

3			
A 15	Indies	Hollywood Expansion - Diana Martinez	T+B CH 28
A 17		<i>new waves after the nouvelle vague</i>	T+B CH 24
A 18	Section	Corrigan CH 6	

4			
A 22	Blockbusters	High Concept - Steven Norton	T+B CH 30
A 24		<i>the media industries</i>	BB Storey
A 25	Section	Essay #1 Due	

5			
A 29	Filmgoing	Festivals - Chuck Kleinhans	BB Nichols
M 1		<i>new and newer cinemas</i>	T+B CH 26
M 2	Section	review	

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

7			
M 13	Critique	Cold War Cinema	T+B CH 23
M 15		<i>postcolonial surrealism</i>	BB hooks
M 16	Section	Corrigan CH 2	

8			
M 20	Convergence	Motion Pictures and Memory	T+B CH 29
M 22		2046 - David Li	BB Teo
M 23	Section	Essay #2 Due	

9			
M 27	Televisuality	Perception and Sensation	BB Cassidy
M 29		<i>old Hollywood, soap opera, accented pastiche</i>	BB Almodóvar
M 30	Section	Corrigan CH 4	

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

Final Exam

Thursday, June 12th, 1pm