

English 266 | HISTORY OF THE MOTION PICTURE: Part II, 1927ish-1965ish | Winter 2015

Tuesdays 3:30-4:20pm & Thursdays 3:30-6:20pm in PLC 180 Prof. Ovalle Office Hours: M 1:30-4:30 PLC 266

Friday: Discussion sections (see your schedule for your assigned discussion section time and location)

Graduate Teaching Fellows — Zach Cheney, Steve Norton, Dina Muhic, and Danielle Seid

This is the second part of a three-term sequence that studies the historical evolution of cinema. We will use a series of case studies to develop your research and writing skills in terms of critical thinking, historical analysis, particular films, and specific movements in various historical and national contexts.

By the end of this course, students will be able to:

1. Explain how cinema historically evolved as an institution and an art form
2. Use key films from the period to historically and nationally contextualize this evolution
3. Analyze clips using techniques specific to the academic discipline of Media Studies
4. Compose articulate research questions and thesis statements about a film
5. Conduct research to effectively write about a film using various sources

LECTURE: There will be two lecture classes each week, one on Tuesday afternoons and one accompanying the main screening on Thursdays. Attendance at lectures, films, and discussion sections is required.

DISCUSSION SECTION: You must be registered for and attend a discussion section to receive a grade in this course. Discussion sections meet weekly on Fridays. Attendance is mandatory. Two unexcused absences from your weekly discussion will lower your final grade by 5 points out of a 100-point scale (so a 91% or an A- would drop to an 86% or a B). Three unexcused absences equal a failing grade for the course. Specific policies and procedures (excused vs. unexcused absences, etc.) will be addressed by your GTF. Your GTF is directly responsible for grading your work and should be your first contact if you need help or have questions about the course.

Grades will be based on:

40% Writing Assignments: 10% Weekly Writing | 10% Paper #1 (2-3 pages) | 20% Paper #2 (3-4 pages)

10% Discussion Section

5% Lecture Participation

45% Exams: 20% Midterm Exam | 25% Final Exam

Exams include multiple-choice, true/false, matching, short answer, essay questions, and/or clip analyses.

COURSE READING & SCREENINGS: The book *Film History: An Introduction* (Kristin Thompson and David Bordwell, 3rd edition) is required. After week one, reading assignments should be completed before Tuesday's lecture; the required and recommended books are available on reserve in Knight Library. You will also use a clicker in this class so I can better assess (and respond to) your learning experience. The ENG 266 Blackboard site contains important course-related materials including assignments and any additional readings. Please check Blackboard regularly for updates or for weather-related cancellations, etc. 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, it is worth considering whether this course is right for you.

PART ONE

1 The U.S. Studio System ("Home Base")

Read: Bordwell & Thompson (B&T) ch 10

Watch: *Citizen Kane* (Welles 1941) Mercury Productions/RKO, USA, 120 min

2 Sound Systems

Read: B&T ch 9

Watch: *M* (Lang 1931/1933) Nero-Film, Germany, 111 min; CLIPS: *The Jazz Singer* (Crosland, 1927)

3 The French System

Read: B&T ch 13

Watch: *The Rules of the Game* (Renoir 1939) Nouvelle Edition Française/Gaumont Film Company, France, 105 min

4 Italian Neorealism

Read: B&T ch 16

Watch: *Bicycle Thieves* (Vittorio De Sica 1948/1949) *Produzioni De Sica S.A.* (De Sica Production Company), Italy, 93 min

Paper #1 Due in Discussion Section

5 Experiments & Exams

Read: B&T pp 290-295, 452-453

Watch: *Meshes of the Afternoon* (Maya Deren 1943), USA 14 min

Extra Credit Event: Lynn Spigel Talk (Tue)

MIDTERM: Thursday

PART TWO

6 Censorship, Stars, and Studios in the United States

Read: B&T ch 15

Watch: *Gilda* (Vidor 1946) Columbia Studios, USA 110 min

7 New Waves

Read: B&T pp 363-370 + ch 20 (review 414-418 & 432-434 for following week)

Watch: *La Jetee* (Marker 1962) France, 30 min & *Daisies* (Chytilová 1966) Czechoslovakia, 74 min

8 Japan & Italy

Read: B&T pp 226-234, 358-363, 388-390 + "What Is the Aesthetics of Shadow?" (by Daisuke Miyao)

Watch: *Yojimbo* (Kurosawa 1961) Japan, Toho Studios, 110 min + CLIP: *A Fistful of Dollars* (Leone, 1964)

9 TBD

10 Race, Technology, and US Film Production

Read: Selections: B&T ch 9

Watch: *Blackboard Jungle* (USA, 1955, Brooks, MGM); CLIPS: *The Jazz Singer* (Crosland, 1927) & *Hallelujah* (Vidor, 1929)

Extra Credit Event: Hands Up & Breathe (Fri)

Paper #2 Due in Discussion Section

FINAL EXAM: 12:30 Tuesday March 17

ACADEMIC HONESTY & PLAGIARISM: The University Student Conduct Code prohibits students from committing or attempting to commit any act that constitutes academic misconduct. By way of example, students should not give or receive (or attempt to give or receive) unauthorized help on assignments or examinations without express permission from the instructor. Students should properly acknowledge and document all sources of information (e.g. quotations, paraphrases, ideas) and use only the sources and resources authorized by the instructor. If there is any question about whether an act constitutes academic misconduct, it is the student's obligation to clarify the question with the instructor before committing or attempting to commit the act. Please contact me with any questions you have about academic conduct. Additional information about maintaining your academic integrity is available at integrity.uoregon.edu; information about a common form of academic misconduct, plagiarism, is available at <http://library.uoregon.edu/guides/plagiarism/students/index.html>

ACCESSIBLE EDUCATION: UO and I are committed to supporting an inclusive learning environment. Please notify me or your GTF if there are aspects of this course that result in disability-related barriers to your participation. If you anticipate needing learning or examination accommodations in this course, please bring a notification letter from the Accessible Education Center (541.346.1155 or <http://aec.uoregon.edu/>) to your GTF as soon as possible. Students requiring additional support for exams should notify their GTF at least 3 weeks before each exam.

STUDENT SUPPORT: AFTER HOURS SUPPORT & CRISIS LINE—Free, anonymous telephone counseling and referrals for help in dealing with a variety of problems including but not limited to academic concerns, suicide concerns, depression, relationship problems, eating disorders, grieving, gay/lesbian/bi-sexual issues, and sexual assault. The Crisis Line operates Monday-Friday from 5:00pm to 8:00am, 24 hours a day on the weekends, and is staffed by trained students and volunteers who have completed substantial on-the-job training. **UNIVERSITY COUNSELING & TESTING CENTER**—Call (541) 346-3227 or drop by and ask to talk with a therapist. The Center also provides online self-help resources addressing body image & eating, concussion, coping skills, depression, relationships, responding to tragedies, sexual assault, stress and anxiety, substance abuse, suicide, transitions and issues faced by veteran students at <http://counseling.uoregon.edu>. **MANDATORY REPORTING DISCLOSURE**—To ensure that every student has access to an exceptional college experience free of discrimination and harassment, staff are required by Oregon and Federal law to a) report incidents of child abuse and b) report cases of sexual harassment, including sexual assault, dating violence, domestic violence, bullying, and stalking. In addition, all University Staff are c) expected to report information regarding student suicidal ideation or attempts. Please be aware that staff members cannot promise confidentiality to students disclosing information on these topics. The University Health Center and University Counseling and Testing Center can provide assistance and have a greater ability to work confidentially with students.