

# ENG 267

## History of the Motion Picture III: 1960- Spring 2015

### GTFs

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T 3:30 - 4:20pm + TH 3:30 - 6:20 PLC 180  
 Prof. Quinn Miller [qmmiller@uoregon.edu](mailto:qmmiller@uoregon.edu)  
 Office Hours: M 3 - 4:30pm + TH 1 - 2:30  
 PLC 529  
 Fri: Discussion Section \_\_\_\_\_

### Course Objectives

This is the third of three courses in a sequence studying motion picture history. This quarter focuses on the critical thinking and analytic reasoning skills required to grasp moving images and media culture of the recent past, from 1960 to the present. Lectures and discussions address questions of art and distinctions of class, taste, race, region, ethnicity, age, sexuality, and gender in the world of motion pictures and media.

### 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 event of your choice are required. Reading assignments should be completed in advance of each class as listed.

### Warning

Screenings and discussions contain nudity, sex, violence, sexual assault, and culturally sensitive matters like slurs, discrimination, oppression, and wide ranging social variance. If this may present a problem for you, please register for a different course. Given our topic of study—the history of expression and meaning in motion pictures—screenings and discussion will proceed without censorship or notice of content.

### Policies

- | Your administrative contact is your GTF. | Assignments are due at the beginning of discussion section.
- | All assignments are required. | Exams include short answer, essay, multiple choice, true/false, and matching.
- | Second and third absences from section lower your final grade one mark each; a fourth results in an F.
- | No more than six total absences are permitted. | No early, late, or make-up exams will be given.
- | Limit use of phones, computers, and other devices. | Discuss accommodations with Prof. Miller and your GTF.
- | Students requiring AEC arrangements for exams should contact their GTF at least three weeks in advance.
- | Bring course materials including syllabus, reading assignments, and notes to all lectures, screenings, and sections.
- | Learn how to avoid plagiarism. | Students must meet Student Conduct Code and Community Standards.
- | We will cancel class by email in cases of emergency. Always use your discretion when traveling to class. |
- | Please be aware that all UO employees are required reporters. UO's 24-hour hotline <http://safe.uoregon.edu/Options>

### Reading

*Film History: An Introduction* (Kristin Thompson and David Bordwell, 3e.) **T+B**

### Assignments

*A Short Guide to Writing About Film* (Timothy Corrigan, 9e.) **C**

Blackboard/Canvas <https://blackboard.uoregon.edu/> ; <https://canvas.uoregon.edu/> **LMS**

### Written

### Assignments,

### Exams, and

### Evaluation

Screening Report	10 pts
Section Participation	10 pts
Essay One	15 pts
Midterm Exam	20 pts
Essay Two	20 pts
Final Exam	25 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/			
<b>M31</b>	<i>Dirty Pretty Things</i>	Moving Images	
<b>A 2</b>	Stephen Frears, 2002	<i>cinophilia and fandom</i>	<b>LMS</b> Smith
<b>A 3</b>	<b>Section</b>	<b>introduction</b>	
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2			
<b>A 7</b>	<i>Five Easy Pieces</i>	Media, Markets, Music	<b>T+B CH 22</b>
<b>A 9</b>	Bob Rafelson, 1970	<i>representation/history</i>	<b>LMS</b> Naremore
<b>A10</b>	<b>Section</b>	<b>writing tutorial #1</b>	<b>C 3, 5, 6</b>
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3			
<b>A14</b>	<i>The Watermelon Woman</i>	Independent Production	<b>T+B CH 28</b>
<b>A16</b>	Cheryl Dunye, 1996	<i>new waves after the nouvelle vague</i>	<b>T+B CH 24</b>
<b>A17</b>	<b>Section</b>	<b>essay #1 due</b>	
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4			
<b>A21</b>	<i>My Name Is Khan</i>	Blockbuster- Steven Norton	<b>T+B CH 30</b>
<b>A23</b>	Karan Johar, 2010	<i>high concept</i>	<b>T+B CH 26</b>
<b>A24</b>	<b>Section</b>	<b>review</b>	
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5			
<b>A28</b>		Experimental Exhibition	<b>LMS</b> MacDonald
<b>A30</b>		<i>Avant-Gardens</i> - Scott MacDonald	<b>T+B CH 27</b>
<b>M 1</b>	<b>Section</b>	<b>midterm exam</b>	
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6			
<b>M 5</b>	<i>Touki Bouki</i>	Cold War Cinema	<b>LMS</b> hooks
<b>M 7</b>	Djibril Diop Mambéty, 1973	<i>postcolonial surrealism</i>	<b>T+B CH 23</b>
<b>M 8</b>	<b>Section</b>	<b>post-midterm review</b>	
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7			
<b>M12</b>	<i>Pump Up the Volume</i>	Visual Culture	<b>LMS</b> H + W
<b>M14</b>	Allan Moyle, 1990	<i>pirate radio</i> - Erica Rand	<b>LMS</b> tbd
<b>M15</b>	<b>Section</b>	<b>writing tutorial #2</b>	<b>C 1, 2, 4</b>
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8			
<b>M19</b>	<i>w halla' la wayn</i>	Mourning and Memory	<b>T+B CH 29</b>
<b>M21</b>	Nadine Labaki, 2011	<i>festival films</i>	<b>LMS</b> Nichols
<b>M22</b>	<b>Section</b>	<b>essay #2 due</b>	
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9			
<b>M26</b>	<i>Todo Sobre Mi Madre</i>	Perception and Sensation	<b>LMS</b> Cassidy
<b>M28</b>	Pedro Almodóvar, 1999	<i>old Hollywood, soap opera, pastiche</i>	<b>T+B CH 25</b>
<b>M29</b>	<b>Section</b>	<b>review</b>	
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10			
<b>J 2</b>	TBD	Moving Images Online	<b>LMS</b> Collins
<b>J 4</b>		review	<b>LMS</b> Harris
<b>J 5</b>	<b>Section</b>	<b>screening report due</b>	
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**Final Exam**

**Wednesday, June 10<sup>th</sup>, 12:30pm**