

English 266 | HISTORY OF THE MOTION PICTURE: Part II, 1927ish-1965ish | Winter 2016

Tuesdays 2-4:50pm & Thursdays 2-2:50pm in PLC 180

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

Graduate Teaching Fellows — Zach Cheney, Claire Graman, Dina Muhic, and Danielle Seid

Professor Ovalle's Office Hours: R 3-4pm & F 1-3pm in PLC 266 (or by appointment @ povalle@uoregon.edu)

This is the second part of a three-term sequence that studies the history 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, you will be able to:

1. Explain basic concepts of cinema's development as an institution and an art form
2. Historically and nationally contextualize a motion picture in terms of technology, aesthetics, cultural history, etc
3. Identify and analyze clips using the aforementioned methods
4. Compose articulate research questions to begin historically analyzing a motion picture
5. Identify and employ research methods to begin historically analyzing a motion picture

LECTURE: There will be two lecture classes each week, one accompanying the main screening on Tuesday afternoons and one 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:

20% Participation: 10% Discussion Section + 10% Lecture & Events (clickers, event screenings, etc.)

40% Writing/Research: 10% Annotation Assignment + 10% Citation Assignment + 20% Final Project

40% Exams: 20% Midterm + 20% Final Exam

COURSE READING & SCREENINGS: Beginning in week 2, reading assignments should be completed before Tuesday's lecture; the required readings will be available on Canvas. Screener DVDs will be available on reserve in Knight Library. You will use a clicker in this class so we can better communicate about the lecture and screening material. The ENG 266 Canvas site contains important course-related materials including assignments and any additional readings. Please check Canvas regularly for updates and/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.

WEEK 1: Introductions & Methods

Tu: Screen *Female* (1933)

Th: Discuss (come to class having read the following):

- "Doing Film History" (Bordwell online)
- B&T pdfs: 175-176 intro; 177-184 intro and "Sound in the United States"; 198-199 box section "The Hays Code: Self Censorship in Hollywood"

WEEK 2: Aesthetics of Early Sound Film

Tu: Screen *M* (1931)

Th: Discuss:

- Corrigan pdf "Six Approaches" to Writing About Film" (pgs 83-107)
- B&T pdf 184-188 "Germany Challenges Hollywood"; 190-194—focus on: "The International Adoption of Sound," "France," Wiring the World's Theaters for Sound," and "Crossing the Language Barrier"

WEEK 3: Ideology, War & Sound Film — DUE THIS WEEK: Annotation Assignment

Tu: Screen *Triumph of the Will* (1935)

Th: Discuss:

- BT pdf 239 + 248-253 (including "German Cinema Under the Nazis")
- *Apocalypse: The Second World War* (Episode TBD, Screen @ Home)

WEEK 4: Ideology, War & US Sound Film

Tu: Screen *Gilda* (1946)

Th: Discuss: B&T pdf 195-201 stop after “Exhibition Practices in the 1930s”; 210-216 “Genre Innovations & Transformations”

WEEK 5: Small Sessions — Schedule TBD — DUE THIS WEEK: Citation Assignment**WEEK 6: Midterm & Experimental**

Tu: MIDTERM

Th: Screen *Meshes of the Afternoon* (1943)

Discuss: B&T pdf 290-295; 452-453

—Outside Screening Opportunity: *Maya Deren’s Kitchen Sink with Barbara Hammer @ JSMA* (Wednesday)

WEEK 7: Animation & Optical Effects

Tu: Screen *Steamboat Willie* (1928) + *Duck Amuck* (1953) + *Ruka* (1965)

Th: Discuss:

- “Duck Dodgers: A Case History—Story Through Animation” from *Chuck Amuck* (142-191)
- B&T pdf 201-206 “Continued Innovation in Hollywood”; 217-218 “Animation and the Studio System”

—Outside Lecture Opportunity: Homay King Talk “Another World is Virtual”

WEEK 8: Auteurs & New Waves I

Tu: Screen Cléo from 5 to 7 (1962)

Th: Discuss: TBD

WEEK 9: New Waves II

Tu: Daisies (1966)

Th: Discuss: B&T pp 363-370; 422-429

WEEK 10: Large screens, small screens, no screens — DUE THIS WEEK: Final Project

Tu: Elvis!

Th: Discuss: Selections from B&T chapter 15

FINAL EXAM: Thursday March 17 @ 12:30pm**Detailed policies re: the following will be posted on Canvas. Please review them there.**

ACADEMIC HONESTY & PLAGIARISM: 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.

UNIVERSITY COUNSELING & TESTING CENTER: Call (541) 346-3227 or drop by and ask to talk with a therapist for any support you may need regarding 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. Support can also be found at <http://counseling.uoregon.edu>.

MANDATORY REPORTING DISCLOSURE—Please be aware that staff members cannot promise confidentiality to students disclosing information regarding abuse or harassment. The University Health Center and University Counseling and Testing Center can provide assistance and have a greater ability to work confidentially with students. The campus is unified in its aim to support you during your time on the UO campus.