

ENG 267

History of the Motion Picture III: 1960+

Spring 2016

GTFs

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T 2:00 - 2:50pm + TH 2:00 - 4:50 PLC 180
Prof. Quinn Miller qmmiller@uoregon.edu
Office Hours: W 11 - 2 | 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, language, religion, and sexuality 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. Contemporary artist Zackary Drucker will visit week six. Discussion sections meet weekly on Fridays. Attendance at lectures, films, discussion sections, and an outside screening event on your own time are required. Reading assignments should be completed in advance of each class as listed.

Warning

Screenings in lecture and section include nudity; representations of sex, violence, and rape; and potentially disturbing material like slurs, stark power dynamics, and wide ranging social variance. If this may present a problem for you, please register for a different course. Given our topic of study—analyzing the history of expression and meaning in motion pictures—class will proceed without censorship or notice of content.

Policies

- | All assignments are required. | Exams include short answer, essay, multiple choice, true/false, and matching.
- | No early, late, or make-up exams will be given. | Assignments are due at the beginning of discussion section.
- | A second and third absence from section will each lower your final grade one mark; four result in an F.
- | 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.
- | 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 Assignments

Canvas <https://canvas.uoregon.edu/>

Viewing Assignment

Transparent (Amazon, 2014-)
[1.1-2.3 > A21 + 2.5-2.10 > M3]

Written Assignments, Exams, and Evaluation

Section Participation	10 pts
Midterm Exam	20 pts
<i>Relationship Essay</i>	10 pts
<i>She Gone Rogue Essay</i>	15 pts
<i>SF + Big Lebowski Essay</i>	15 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)

readings *

[+] = optional event

wk/

M29	<i>Dirty Pretty Things</i>	Moving Images	+ 30th Munro
M31	Stephen Frears, 2002	<i>cinophilia and fandom</i>	Dean Spade
A 1	Section	introduction	Joy Ladin

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A 5	<i>2046</i>	Mourning and Memory	James Naremore
A 7	Wong Kar-Wai, 2004	<i>representation/history</i>	Stephen Teo
A 8	Section		Greg Smith

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A12	<i>w halla' la wayn</i>	Media, Markets, Music	Barsam/Monahan
A14	Nadine Labaki, 2011	<i>festival films</i>	Max Weiss
A15	Section	+ 12th <i>Paris is...</i>	+ 13th <i>Wildness</i>

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A19	<i>Sans toit ni loi</i>	sincerity, irony, nonbinary	Jim Collins
A21	Agnes Varda, 1985	<i>new media technology</i>	David Cook I
A22	Section	review	* <i>Relationship</i> opens*

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A26	<i>The Watermelon Woman</i>	midterm exam	
A28	Cheryl Dunye, 1996	<i>archives, abstraction, alternatives</i>	Drucker/Harris
A29	Section	Relationship class visit	+ 29th Tanisha Ford

6			
M 3	<i>Five Easy Pieces</i>	Zackary Drucker visit	Drucker/Flawless
M 5	Bob Rafelson, 1970	<i>landscape, generation, recurrence</i>	Hall/Whannel
M 6	Section		+ 3rd <i>Women in Revolt</i>

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M10	<i>Todo Sobre Mi Madre</i>	Perception and Sensation	Marsha Cassidy
M12	Pedro Almodóvar, 1999	<i>old Hollywood</i>	Sam Staggs
M13	Section	Relationship essay due	

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	no office hours [qm]		
M17	<i>My Name Is Khan</i>	High Concept	Mark Harris
M19	Karan Johar, 2010	<i>ability, independence, blockbusters</i>	Goggin/Newell
M20	Section		José Muñoz

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M24	<i>Touki Bouki</i>	Moving Images Online	Rahul Hamid
M26	Djibril Diop Mambéty, 1973	<i>postcolonial surrealism</i>	David Cook II
M27	Section	She Gone Rogue essay due	Herskowitz

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M 31	<i>Smiley Face</i>	Visual Culture	Alice Royer
J 2	Greg Araki, 2007	review	
J 3	Section	SF + Big Lebowski essay due	

Final Exam

Wed., June 8th @ 12:30pm, PLC 180