Course Objectives: This is the final segment of a three-term sequence that studies how cinema evolved as an institution and an industrial art form. English 267 covers the period 1950s to the present. The aim of the course is explore the recent history of global cinema and develop the critical and analytic skills to analyze particular film works and movements.

Learning Outcomes

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

- Elaborate on the main currents and concepts in the development of cinema as a global industrial art form from the 1950s to the present.
- Locate the cinema in multiple historical perspectives including aesthetics, politics, culture, economy, society, industry and institutions.
- Identify and analyze clips from key films while invoking these multiple historical contexts.
- Identify and employ research methods to begin historically analyzing a motion picture.
- Compose articulate research questions and statements to begin historically analyzing a motion picture.

Class Meetings & Procedures: There will be two lectures each week, one on Tuesday afternoons at 2 pm and the second, accompanying the main screening on Thursday. Discussion sections meet weekly on Fridays. Attendance at lectures, films and discussion sections is required. 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 equals a failing grade for the course.**

Some Ground Rules and Expectations:

- **Please do not talk during class lectures or screenings.** This is disruptive and my GEs and I reserve the right to first alert you and then deduct points from your final grade for disregarding class policies and disturbing your colleagues.
- **Please turn your phones off and refrain from surfing and texting.** Such practices are disruptive and not fair to other members of the class. Once again, we will first alert you and then deduct points from your final grade. This is a minimum courtesy that you need to extend to your colleagues.
• Please be very quiet when you leave the room during a lecture or screening and do try to limit your exits and entrances to a minimum. Your consideration in this regard is highly appreciated.
• Please do show patience when we - and this happens quite frequently - experience technical difficulties.

This is a large class and your co-operation is essential to its smooth and productive functioning.

Discussion Section Policies: You must be registered for a discussion section in order to receive a grade in this course. Attendance in discussion sections is mandatory. Specific discussion policies and procedures, including those related to excused vs. unexcused absences, will be addressed by your GE during your first meeting.

Your discussion GE is directly responsible for grading your exams and papers. If you need help or have questions with your course work your first step should be to contact your GE. Participation in weekly discussion counts toward your final grade. Of course, you may also get in touch with me with questions.

Academic Honesty & Plagiarism: You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. Document ALL sources consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. At a minimum, documented plagiarism will result in course failure. 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: We are committed to supporting an inclusive learning environment. Please notify your GE if you experience disability-related barriers to class 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 GE as soon as possible. Students requiring additional support for exams should notify their GE at least 3 weeks before each exam so we can make the necessary arrangements to support your success.

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.
**Evaluation:** Grades will be based on:

- A midterm exam: 25%
- A final exam: 25%
- 3 written assignments: (#1=5%, #2=10%, #3=20%) 35%
- Out of class event report: 5%
- Participation in discussion: 10%

100%

The in-class exams will include multiple choice, True/False, matching, short answer and essay questions. Students requiring special arrangements for either of the exams must contact their GEs no later than 3 weeks before each exam. No make-up exams will be given without a letter of explanation from a physician or the health clinic.

Please check in the assignments folder for 2 written assignments. These become available a week or so in advance of the due date. **They are due week 3, 6 and 9 at the beginning of the discussion section**

**THE FINAL FOR THIS CLASS IS ON JUNE 13 @ 12:30 PM. PLEASE EXPECT TO STAY FOR TWO HOURS. NO EARLY FINALS WILL BE GIVEN.**

**Texts:** *Film History: An Introduction* (Kristin Thompson and David Bordwell, Third edition) and *A Short Guide To Writing About Film* (Timothy Corrigan, preferably the 7th or 8th edition) are both required. While I will assign sections from Bordwell weekly, **Corrigan should be read in its entirety by Week 3.** I may also put additional reading on CANVAS. Please check here each week to see if any new readings have been added. Reading assignments must be completed before Tuesday's lecture except in the case of Week One.

**Canvas:** The Canvas site for this course contains important course-related materials including assignments and weekly lecture and reading note as well as additional readings. **Please check CANVAS regularly for updates**

**Screenings:** Most, but not all, of the films will be available on reserve at Media Services for reviewing and studying a FEW days AFTER they are shown in class. If you know you must miss a screening, contact your GE in advance to make arrangements.

**Notice:** This course may screen films that contain graphic violence to people and animals, explicit sex, disturbing images, 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. If there are specific topics that might be difficult for you, please discuss this with myself or your GE as soon as possible.

**Invited Lectures:** There will be some guest lectures - attendance is mandatory.

**Out of Class Events:** 5% of the grade for this class is based on a report you will write upon attending a cinema-related event outside of class. You have to attend ONE event and turn in a report.
This can be film or a lecture. Here is list of links for upcoming lectures and screening both on and off campus. Please plan ahead. I will circulate an RSVP to get a sense of numbers for events.

Bollywood Scholar Ranjani Majumdar talk, Tuesday April 25 at 4 pm in Knight Library Browsing Room

Greek Filmmaker Athena Tsangari visit, Tuesday May 9, at 4 pm in Gerlinger Lounge
https://cinema.uoregon.edu/events/working-filmmakers

Free Screening of Tsangari’s Attenberg, May 11 at 7 pm at Bijou Art Cinema
https://cinema.uoregon.edu/event/free-screening-of-attenberg-and-qa-with-director-athina-rachel-tsangari

Free Screening of Tsangari’s Chevalier, May 17 at 7 pm at Bijou Art Cinema
https://cinema.uoregon.edu/event/12777

STAY TUNED. I MAY ADD MORE EVENTS AS THEY ARE ANNOUNCED BUT YOU ARE BETTER OFF ATTENDING THESE SINCE I CANNOT GUARANTEE THAT THERE WILL BE MORE AT THIS POINT.

SCHEDULE
Subject to Change with Notice. Please check Canvas at all times

Week 1
(Apr 4 and 6)
Overview of Syllabus and Introduction to Film History
Watch: Run Lola Run (Tom Tykwer, 1998)
Read: Doing Film History (stop at case study)
Available
http://www.davidbordwell.net/essays/doing.php

Week 2
(Apr 11 and 13)
American Cinema in the Post war era
Read: Thompson and Bordwell, pp 299-311
Watch: Rebel Without a Cause (Nicholas Ray, 1955)

Week 3
(Apr 18 and 20)
New Waves: France and Japan
Read: Thompson and Bordwell, pp 403 -408, 432-434
Watch: The Cruel Story of Youth (Nagisa Oshima, 1960)

Week 4
(Apr 25 and 27)
Third Cinema
Watch: Memories of Underdevelopment (Gutierrez-Alea, 1968)

Week 5
New Hollywood
(May 2 and 4) Read: Thompson and Bordwell, “Hollywood’s Fall and Rise,” pp 472-493
Watch: Easy Rider (Dennis Hopper, 1969)

Midterm on Tuesday, May 2.

Week 6
(May 9 and 11) Read: Thompson and Bordwell, pp 588-592) and TBA
Watch: No Man’s Land (Danis Tanovic, 2001)

This week will be facilitated by Dina Muhic

Week 7
(May 16 and 18) Read: Thompson and Bordwell, “India”, pp 621-26 and excerpt from Gopal(pdf)
Watch: 3 Idiots (Raj Kumar Hirani, 2009)

Week 8
(May 23 and 25) Read: Thompson and Bordwell, “Filmmaking in the Middle East,” pp 605-613
Watch: Through the Olive Trees (Abbas Kiarostami, 1995)

Week 9
(May 30 and June 1) Read: Thompson and Bordwell, “Cinema Rising,” pp 632-58
Watch: The Host (Bong Joon-Ho, 2006)

Week 10
(June 4 and 6) Read: Bordwell and Thompson, 714 to 727
Watch: Selections from Digital Cinema