Course Description
ENG380 explores the relationship between film and history. This section will use the Western as our primary example by which to examine exactly how a film genre shapes the production, distribution, and exhibition of cinema. ENG 380 satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been defined by historical inquiry.

This course examines how film genres are industrial constructs that allow major US studios to easily attract known audiences using proven formulas while also differentiating their products to generate excitement and ticket sales. This course simultaneously considers how the constraints of a well-established film genre like the Western offer immense freedom for popular films to work through pressing issues of the contemporary moment. We will study the relationship between the birth of the Western and the birth of Hollywood, the Western as ideological intermediary between production studios and audiences, the role of genre in industry marketing practices, and the unique way the Western filters perceptions of American history, while tracing this popular genre chronologically through its classical cycle and subsequent rebirths as a lens on major historical shifts in the American film industry. Students will work on research projects throughout the term, gaining skills on how to formulate interesting research questions, locate primary documents, and explore one historical feature of the American film industry in depth.

Course Learning Outcomes
At the end of this course, students will:
- Understand several key factors that shape the production, distribution, and exhibition of cinema;
- Be exposed to diverse approaches to film genre studies and major questions in the field;
- Have gained experience researching primary materials related to cinematic production, distribution, and exhibition;
- Be inspired to critically analyze relations between cinematic art and industry and political and social histories in the US.

Required Texts
- Course articles are posted on Canvas. You are required to bring all readings to class on the assigned days. Hardcopies are preferred. If you choose to use electronic reading devices, please use them courteously in class. If devices become a distraction or interfere with class discussion, they will no longer be allowed in class.
- Films listed in the syllabus are required texts. If you miss in-class screenings, you are responsible for finding and viewing the films on your own. Most, but not all films are available on DVD or VHS at the UO Main Library or via the UO subscription to Kanopy streaming services. Assure you can access Kanopy for assignments: https://library.uoregon.edu/check-out-kanopy.
**Note on film content:** Course films may contain content that is objectionable to some viewers. Exposure to all types of film content is an important part of the course and diverse material will be used to generate educational discussions. If you foresee problems with viewing required course materials, discuss this with me in advance. The Western, in particular, requires us to discuss nuanced issues of the representation of race, gender, and nationality in ways that may be (should be) uncomfortable for students. I encourage you to embrace this discomfort and explore the consequences of such popular representations on screen.

**Instructor-Student Communication**
I encourage students to visit my office hours. I look forward to conversations with students and students regularly find that such one-on-one conversations enhance learning and improve course performance.

**Email Policy:** I am available via email to answer occasional, brief questions. Larger questions or concerns should be brought to office hours for more thorough discussion. Email communications must be polite and professional. Unprofessionally addressed emails will not be answered. Whenever possible I will respond to student emails in two working days, not including weekends or evenings. I usually check my email once per day during the week and once on weekends, so leave plenty of time for specific requests. Common explanations of absences will be noted, but will not receive individual replies. Questions that are answered in the syllabus will not receive an individual reply. I will not send grades via email. I will not accept assignments via email. Considering the fast pace of this summer course, I especially encourage you to ask questions about course material and assignments in class and individual questions about your own work in my designated after-class office hours.

**Technology Policy**
All electronic devices must be silenced and stored out of sight before the start of class. Cell phone use during class will result in a zero participation grade for the day. Devices for reading course materials will be allowed as long as they do not distract from or interfere with course discussion.

**Attendance Policy**
This course is often discussion-based. Your participation grade depends on your active attention in class. You must be in class to participate. In the case of an occasional absence, you are welcome to email me and I will make a note in my records, but do not expect a personalized reply. You are responsible for obtaining the material covered in class from other students or you may come to my office hours to review missed material. There are no make-up opportunities for class participation. Occasionally posted lectures slides are not a substitute for participation in lecture. In the case of an emergency or extended illness, contact me as soon as possible and we may arrange special accommodations. Greater than three absences without prior arrangements will result in a failing grade. Failure to participate in class discussion, regardless of attendance record, will result in a .33 final grade reduction.

**Assignment Policy**
All assignments are due at the start of class on the date listed in the syllabus. At-home film viewings and readings must be completed before the start of class listed in the syllabus. Written assignments must be typed, size 12, Times New Roman font, 1 inch margins, minimal header, name included. Hardcopies only are to be handed to me in class or to my office. Late assignments with no prior arrangements will be deducted one point (the equivalent of one letter grade) per M/W/R/F day. In-class assignments and exams will only be administered on the day listed in the syllabus. Make-up exams will only be arranged in exceptional circumstances with sufficient advanced notice. Not attending class on an exam day, with no prior communication and arrangement of alternatives, results in an automatic 0 for the exam or presentation. Failure to complete a course assignment results in an automatic F grade for the course.
Note on Workload
The university’s expected workload outside of class is two hours for every course credit hour. For this four credit hour course, the expectation is 16 hours of outside work per week, including reading approximately 20-25 pages per class, viewing occasional films, preparing readings, completing assignments, totaling approximately 20 pages of writing, and preparing for exams.

Academic Integrity and Plagiarism
Plagiarism is illegal, unethical, and will result in disciplinary action. Never present another person’s work as your own. Do not turn in work prepared for other courses. Students are responsible for correctly documenting and citing all sources – including books, internet sources, films, and interviews – referenced for any assignment, accurately following an accepted writing style, such as MLA or Chicago. Academic fraud of any type is reported to the Dean of Students who enforces appropriate consequences through the process detailed by Student Conduct and Community Standards. Any student who plagiarizes or cheats on any course assignment faces penalties, including an F on the assignment and in the course. If I suspect plagiarism or cheating I am required to and will report the incident in writing to the student, the department, and the dean, who may assign additional penalties. Details: http://uodos.uoregon.edu/StudentConductandCommunityStandards.aspx

Accommodations for Students with Disabilities
If you have a registered disability that may impact your work in this course, please contact me in the first week of the term. We will work together with the Accessible Education Center to make necessary arrangements to ensure your full access to course material and assignments. Details: http://aec.uoregon.edu/. Or contact AEC directly in 164 Oregon Hall at 541-346-1155 or disabsrv@uoregon.edu.
### Assignments and Grading

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<thead>
<tr>
<th>Assignment</th>
<th>Your grade (out of 4.0)</th>
<th>Multiply by</th>
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<tbody>
<tr>
<td>Class Participation (15%)</td>
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<tr>
<td>Take Home Exam 1 (15%)</td>
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<td>Take Home Exam 3 (15%)</td>
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<td>In-class Exam 4 (15%)</td>
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<td>Research Proposal (5%)</td>
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<td>Research Outline (5%)</td>
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<td>Research Annotated Bibliography and Essay (15%)</td>
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Total = __________ (out of 4.0)

### Note on Grading

Assignments and exams will be graded on the 4.0 grading scale as follows: A (4.0), B (3.0), C (2.0), D (1.0), F (0), including + and - grades. A “C” grade is given to average work that meets the basic requirements of the assignment. A “B” grade is given to work that meets basic requirements and demonstrates comprehensive understanding of course material. An “A” grade is given to work that meets basic requirements, demonstrates exceptional understanding of course material, and demonstrates original insight on course concepts. By extension, a “D” grade does not meet the requirements of the assignment. An “F” grade demonstrates a negligible attempt to meet the requirements of the assignment. Graded assignments will be returned in class within two weeks. No grades will be posted via Canvas or sent via email.
Course Schedule

Week 1  Introduction to the Western and Its Origins

Mon, June 26
Before class:
Kitses, “Introduction: Post-modernism and the Western,” WR, 15-21;
Bazin, “The Evolution of the Western,” WR, 49-56;
Altman, “Chapter 2: What is generally understood by the notion of a film
genre?” F/G, 13-29;
Altman, “5. Any group of films may at any time be generically redefined by
contemporary critics.” F/G, 81-82.

In class:
Stagecoach (John Ford, USA, 1939); 96 min. [Finish Wednesday]

Wed, June 28
Before class:
Kitses, “Authorship and Genre: Notes on the Western,” WR, 57-61 and 67-68;
Schatz, “The Western,” Canvas, 45-67;
Bazin, “The Western: Or the American Film Par Excellence,” Canvas, 140-149.

Thr, June 29
Before class:
Haycox, “Stage to Lordsburg,” Canvas, 18-19 and 68-69;
Buscome, “Inventing Monument Valley,” WR, 115-130;

In class:
The Great Train Robbery (Porter, USA, 1903); 10 min.
Life of a Cowboy (Porter, USA, 1906); 16 min.

High Noon (Zinnemann, USA, 1952); 85 min. [Finish Friday]

Fri, June 30
Before class:
Altman, “Are genres stable?” F/G, 49-68;
High Noon Review in Variety, Canvas, one page.

Graded Assignment

Research Proposal Due
Mon, July 3  Before class:
Williams, “Pilgrims and the Promised Land,” *WR*, 93-114.

In class:
*The Searchers* (Ford, USA, 1965); 119 min. [Finish Wednesday]

Wed, July 5  Before class:
Schatz, “The Western,” *Canvas*, 70-80;
-and-
Courtney, “Looking for (Race and Gender) Trouble in Monument Valley,”
*Canvas*, 97-100, 105-109, 114-121, and 122.
-or-

Thr, July 6  Before class:

In class:
Guest Lecture, Dr. Kirby Brown

Fri, July 7  Before class, research project guidance, skim:
Altman, “Where are genres located?” *F/G*, 83-99;
Altman, “How are genres used?” *F/G*, 100-122.

In class:
Debrief Brown lecture; discuss research projects.
*Butch Cassidy and the Sundance Kid* (Hill, USA, 1969); 110 min. [Finish Monday]
Week 3  Post-Classical Hollywood and the Revised Western

Mon, July 10  Before class:
Kitses, “Postmodernism and the Western,” sections 2 and 3, WR, 21-31.

Wed, July 12  Before class:

In class:
*Blazing Saddles* (Brooks, USA, 1974); 95 min. [Finish Thursday]

Thr, July 13  Before class:
*Blazing Saddles* Primary Sources, Canvas;
-and-
Bonnstetter, “Mel Brooks Meets Kenneth Burke,” 18-20, 21-24, and 27-29;
-or-

Fri, July 14  Before class:
Modleski, “Our Heroes Have Sometimes Been Cowgirls: An Interview with Maggie Greenwald,” WR, 355-366;
Cook, “Women in the Western,” WR, 293-300.

In class:
*The Ballad of Little Jo* (Greenwald, USA, 1993); 121 min. [Finish Monday]
Week 4  The Survival of the Western

Mon, July 17
Before Class:

Exam 3 Due

Wed, July 19
In class:
The Assassination of Jesse James by the Coward Robert Ford (Dominik, USA, 2007); 160 min. [Finish Thursday]

Thr, July 20
Before class:
Buscombe on The Assassination of Jesse James, Canvas, one page;
Naremore on The Assassination of Jesse James, Canvas, 48-48 and 59-60.

In class:
Course evals and recap; prep for exam 4

Fri, July 21
In class:
Exam 4

In-class
Exam 4
* Research Assignment
Due by 5 PM