

History of Film III
ENG 3125 – 37C7, #13335



Instructor: Kelly (Kel) Martin

Lecture/discussion: MWF period 7 (1:55-2:45 PM), ROL 0115

Screening: T period E1-E3 (7:20-10:10 PM), ROL 0115

Office: location, TBA; hours, W/F 3-4 and by appointment

Email: kellygmartin@ufl.edu

Required texts: All readings will be available on Canvas

Films for the course: *Easy Rider*, *Taxi Driver*, *Two or Three Things I Know About Her*, *Jeanne Dielman*, *Pink Flamingos*, *The Player*, *Akira*, *Daughters of the Dust*, *The Matrix*, *Do the Right Thing*, *Taste of Cherry*, *The Hurt Locker*, *In the Mood for Love*, *Pariah*, *Koyaanisqatsi*, and *Roma*

Course description: In this course, we will examine the history of film as a medium since 1960. We will focus on key components of film history from this time period, including The New Hollywood; European arthouse; film production (including advancements in special effects and computer technology); and the rise of these popular genres: the 'high-concept' film, the blockbuster, action movies, exploitation cinema, slasher movies, and Japanese anime. We will also consider independent, experimental, and underground cinemas (e.g., New Queer Cinema, Dogme 95, No Wave); and

contemporary global cinema (roughly 2000-present). Our writing assignments will include short close readings where you will consider a given film as an aesthetic, cultural, and historical artifact. Here you will pay attention to both the form and content of a given film in relation to its position in the history of the medium. Other assignments will include reading quizzes and a final research paper (8-10 pages). Some of the directors we will study may include the following: Mike Nichols, Elaine May, Dennis Hopper, Agnes Varda, Chantal Akerman, Jean-Luc Godard, the Wachowski sisters, George Lucas, Stephen Spielberg, Katsuhiko Otomo, Melvin Van Peebles, Robert Altman, Mary Harron, Stephen Soderbergh, Derek Jarman, Pedro Almodóvar, Julie Dash, Dee Rees, Wes Anderson, Abbas Kiarostami, Barry Jenkins, Alfonso Cuarón, Claire Denis, etc.

Course goals:

- Greater understanding of contemporary cinematic styles and historical contexts.
- Knowledge of how critical theories can enhance our understanding of films.
- Sharpening your skills of visual analysis and narrative analysis, as well as understanding the interaction between dialogue, music, and sound.
- Improved critical writing skills.
- New knowledge of U.S. cultural and social history
- Awareness of global cinematic production, history, and reception.
- Understanding film history as comprised of industrial, technical, formal, and socio-historical dimensions.

Course Policies:

1. You must complete all assignments to receive credit for this course.
2. Attendance: Attendance is mandatory and will be taken daily. You are allowed up to three unexcused absences; after the third absence, I will begin deducting points from your final grade. If you miss more than six class periods, you will automatically fail the course. **Absences also apply to screenings!**
3. Paper Format & Submission: MLA style and conventions; submit papers on Canvas
4. Late Papers/Assignments: Please contact me individually if you have submitted or will submit a late assignment; depending on the reason, I may deduct points or refuse to accept the assignment.
5. Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. Academic Honesty and Definition of Plagiarism: Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-code/>
7. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565 www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor. **If you have an accommodation letter, please give it to me as soon as possible!**
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
9. Course Evaluations. Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

10. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>

11. I expect lively, engaged, and respectful discussion in both class and on Canvas. **Many of our films contain controversial subject matter, but this does not excuse you from viewing an assigned film. The films for this course are historically, culturally, and aesthetically important for understanding contemporary film. As such, many of the films may contain scenes with styles, themes, or subject matters that might prove disturbing or controversial to some. By remaining in the course, you agree to attend each screening.**

12. UF's policy on Harassment: UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment>

Assignments:

Attendance and participation: 100 points

Reading quizzes: 150 points

Close reading 1: 200 points

Close reading 2: 200 points

Creative Project: 100 points

Final Essay: 250 points

Total: 1,000 points

Assignment descriptions:

Reading Quizzes: I will periodically have reading quizzes on class materials. These quizzes are not designed to “trick” you, but they will let me know if you skip a reading.

Close readings: In these short essays (first one 2-3 pages, second one 4-5), you will closely analyze a scene from a film in terms of form and content, paying particular attention to how your chosen scene expresses or reinforces certain motifs, abstract ideas, or themes present throughout the film. Full assignment sheets will be available on Canvas

Creative Project: In this project, you will create your own (very) short film in the mode of *Koyaanisqatsi*. More details to come!

Final Essay: This essay is a researched argument about a film topic of your choice (8-10 pages). You will make a single, focused argument backed up by research (4-5 scholarly sources) and your own close analysis of the film(s) you are writing about. I will ask you to submit a short proposal. A full assignment sheet will be available on Canvas.

All readings must be completed before the listed class period

Week 1 (8/20-23): New Hollywood and Counterculture Cinema

T (screening): *Easy Rider* (Hopper, 1969)

W: read—Jon Lewis, “Moving Toward a New Hollywood [1955-1967]”

F: read—Mark Wheeler, “The US Film Industry and Trade from 1950 to the Present Day”

Week 2 (8/26-30): The Gritty ‘70s

M: read—Douglas Gomery, “Hollywood Corporate Business Practice and Periodizing
Contemporary Film History”

T (screening): *Taxi Driver* (Scorsese, 1976)

W: read—John Orr, “American Reveries: Altman, Lynch, Malick, Scorsese”

F: read—Geoff King, “From Auteurs to Brats: Authorship in New Hollywood”

Week 3 (9/2-6): The French New Wave

M: HOLIDAY

T (screening): *Two or Three Things I Know About Her* (Godard, 1967)

W: read—Chris Darke, “The French New Wave”

F: read—John Drabinski, “The Other on Loan: *Two or Three Things I Know About Her*”

Week 4 (9/9-13): European Arthouse

M: read—Tino Balio, introduction from *The Foreign Film Renaissance on American Screens*

T (screening): *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels* (Akerman, 1975)

W: read—Corrine Maury, “The Creative Powers of the Everyday in Chantal Akerman’s
Films”

F: read—Laura Mulvey, “A Neon Sign, A Soup Tureen: The Jeanne Dielman Universe”

CLOSE READING 1 DUE AT 11:59 PM

Week 5 (9/16-20): Underground Cinema

M: read—Tess Takahashi, “Experimental Screens in the 1960s and 1970s: the Site of Community”

T (screening): *Pink Flamingos* (Waters, 1972)

W: read—Julia Kristeva, excerpts from *Powers of Horror: An Essay on Abjection*

F: read—Anna Breckon, “The Erotic Politics of Disgust: *Pink Flamingos* as *Queer Political Cinema*”

Week 6 (9/23-27): The Blockbuster

M: read—Geoff King, “New Hollywood, Version II: Blockbusters and Corporate Hollywood”

T (screening): *The Player* (Altman, 1992)

W: read—Janet Staiger, “Hybrid or Inbred: The Purity Hypothesis and Hollywood Genre”

F: read—Fredric Jameson, excerpts from *Postmodernism, or, the Cultural Logic of Late Capitalism*

Week 7 (9/30-10/4): Japanese Animation

M: read—Donald Richie, “Attitudes Towards Tokyo on Film”

T (screening): *Akira* (Otomo, 1988)

W: read—Martin de la Iglesia, “Has *Akira* Always Been a Cyberpunk Comic?”

F: HOLIDAY

Week 8 (10/7-11): Independent Cinema

M: read—Yannis Tzioumakis, excerpts from *American Independent Cinema: An Introduction*

T (screening): *Daughters of the Dust* (Dash, 1991)

W: read—Pacharee Sudhinaraset, “We Are Not an Organically City People”: Black

Modernity and the Afterimages of Julie Dash’s *Daughters of the Dust*.”

F: read—Terri Francis, “Cinema on the Lower Frequencies: Black Independent

Filmmaking”

CLOSE READING 2 DUE AT 11:59 PM

Week 9 (10/14-18): Action Movies, Digital Filmmaking, and Special Effects

M: read—Mitch Goodwin, “Screen Circuits: Fear and Paranoia in the Sprawl”

T (screening): *The Matrix* (The Wachowskis, 1999)

W: read—Jean Baudrillard, excerpts from *Simulacra and Simulation*

F: read—Christopher Kilgore, “Bad Networks: From Virus to Cancer in Post-Cyberpunk

Narrative”

Week 10 (10/21-25): Post-60s Race Relations

M: read—Richard Lowy, “Yuppie Racism: Race Relations in the 1980s”

T (screening): *Do the Right Thing* (Lee, 1989)

W: read—Eleni Palis, “The Economics and Politics of Auteurism: Spike Lee and

Do The Right Thing”

F: read—Kerr Houston, “Athletic Iconography in Spike Lee’s Early Feature Films”

FINAL ESSAY PROPOSAL DUE AT 11:59 PM

Week 11 (10/28-11/1): Post-Revolution Iranian Cinema

M: read—Farouk Mitha, “The Films of Abbas Kiarostami: Framing the Burdens of

Contemporary Muslim Identities”

T (screening): *Taste of Cherry* (Kiarostami, 1997)

W: read—Marjane Satrapi, excerpts from *Persepolis*

F: read—Devin Orgeron, “The Import/Export Business: the Road to Abbas Kiarostami’s
Taste of Cherry”

Week 12 (11/4-8): Post-9/11 Cinema

M: read—Fabrizio Cilento, “The Aesthetics of the Procedural in Post-9/11 Cinema”

T (screening): *The Hurt Locker* (Bigelow, 2008)

W: read—Alex Vernon, “Spectator-Citizen-Soldier: History, Genre, and Gender in The Hurt
Locker”

F: read—Douglas Cunningham, “Explosive Structure: Fragmenting the New Modernist War
Narrative in *The Hurt Locker*”

Week 13 (11/11-15): Hong Kong Cinema

M: HOLIDAY

T (screening): *In the Mood for Love* (Kar-Wai, 2000)

W: read—Audrey Yu, “In the Mood for Love: Intersections of Hong Kong Modernity”

F: read—Karl Schoonover and Rosalind Galt, “The Impurity of Art Cinema”

Week 14 (11/18-22): A New New Queer Cinema

M: in-class excerpts of Derek Jarman’s *Blue* (1993)

T (screening): *Pariah* (Rees, 2011)

W: read—Stuart Richards, “A New Queer Cinema Renaissance”

F: read—“Pariah and Black Independent Cinema Today: A Roundtable”

Week 15 (11/25-29): Experimental Documentary

M: Discuss creative project

T (screening): *Koyaanisqatsi* (Reggio, 1983)

W: HOLIDAY

F: HOLIDAY

Week 16 (12/2-4): Cinema of the Multitude

M: Creative project presentations

T (screening): finish creative project presentations (if needed); *Roma* (Cuarón, 2018)

W: read—Hardt and Negri, excerpts from *Commonwealth*

Final Essays Due 12/11

Grading Scale

A 4.0 930-1000	A- 3.67 900-929	B+ 3.33 870-899
B 3.0 830-869	B- 2.67 800-829	C+ 2.33 770-799
C 2.0 730-769	C- 1.67 700-729	D+ 1.33 670-699
D 1.0 630-669	D- 0.67 600-629	E 0.00 0-599