

# History of Film III

## ENG 3125 -17EB



Professor Maureen Turim

T 4, R 4-5 ROL 115 **Lecture/Discussion**

*Screenings:* M E1-E3 ROL 115

Office: 4330 TUR / Tuesday 3 and 5 period-Thursday 6 period or by appointment  
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Elearning Canvas Course Page: Course website for downloading material, online discussions of films and readings, and uploading assignments.

### **Book and Readings:**

All readings for the class are reserve readings on **ARES**, accessible through Course Reserves, through the library webpage. You should login using a proxy if you are off campus, and then use your gatorlink to login, then you will be able to download the readings as files. DVDs, video and books will also be available through library reserves. DVDs are for make-up screenings when you have an excused absence, and for additional screenings as you write your papers. They are not a substitute for required screenings.

Concentrating first on the new Hollywood cinema, then on innovative global cinema, this course will examine the international history of film from 1970 to the present. The goal is to awaken an understanding of the historical use of film form by exploring changes that have taken place in film industries and technologies. Each week we will view a film, examine its form of expression (looking closely at editing, set design, acting styles, dialogue, and narration). We will examine digital technologies, special effects, and 3D. We will also look at aesthetics that shun spectacular filmic action in favor of a more minimal approach. This will lead to our discussion of the film's place in film history, as well as social history. We will look at issues of industry and audience, considering representations of gender, race, and political change. Students will learn how to see films with a greater depth of visual understanding. Films to be screened include genres of Hollywood filmmaking, Independents, European, Chinese and Japanese films. We will look at directors whose talent shaped the development of cinema; we will also examine the role of actors and actresses, screenwriters, designers and producers in shaping the history of film. In other words, we will look at the social history of film, but also the industrial, technical, and formal histories of film.

### **Policies and Procedures:**

**Polite, Active Participation:** On time attendance and participation in class discussion are essential. Attendance will be taken at the beginning of the class, so anyone coming in late will be marked absent. It will then be your responsibility to tell me you were late to get some credit for attendance, though your lateness will be noted. Students should attend all class screenings. Since discussions will critically evaluate readings and films, assigned texts must be read prior to scheduled meetings.

**Computers are permitted for note-taking, but web surfing or any other use of computers in class, or any other such devices will be considered out of place in this course; you can not fully participate with such distractions, therefore any infractions of this policy will affect your participation grade. This rule applies to non-class print material, phones, etc. I am particularly concerned that those sitting in the back rows do not allow themselves to be distracted.** I need to see that you are paying attention to everything that goes on during our course meetings.

**Films/Lectures:** Normally, a feature length film will be screened each Monday evening, with lectures, discussion and clips from films on Tuesday and Thursday. **Films as Texts:** Your primary "texts" are the films themselves. All written materials, including the required books for the course, are secondary sources. No written description of any film can be assumed accurate unless confirmed by your own eyes. Learn to think visually and be able to rely on your own active viewing of the films.

**Note-taking:** Most films seen in class may be rescreened at the Library reserves; good notes are crucial for your ability to critically discuss and write about what you have seen. During or immediately after each film, learn to note specific shots and sequences, perhaps by diagramming action or editing patterns or sketching a shot composition. In your online posts and papers, work from your notes to develop arguments that are carefully supported by specific examples from individual films.

**Criteria:** Your ability to speak and write clearly and effectively, as well as the strength of your theoretical and analytical argument, will be the basis for evaluating discussion and papers. You should use film terms and critical concepts properly and develop interpretive analyses. In addition, your own independent thinking is crucial; needless to say, plagiarism (the unacknowledged copying or paraphrasing of another's work) will be penalized severely. All papers will be handed in using two formats:

hard copy in class, as well as this file uploaded on Turnitin. All documents sent as attachments should include your last name in their document title. Only films screened during the course may be addressed in your papers unless cleared with the professor in advance. Base your analysis and argument on specific images and sounds in these films.

Course Requirements:

A first assignment will be a compilation of historical analysis of an aspect of each film seen for the first eight weeks. A research paper of 7-8 pages, following an assigned topic concerning global cinema will be due at the end of the semester. Additional assignments will be a powerpoint assigned on one of the films seen in class, and may include short list-type assignments.

**Class participation in discussion, and participation in discussion through the online e-learning Canvas site.** Bring printouts or downloaded copies of readings to class.

You must read all assigned texts for the Tuesday class and alertly watch of all the films at screenings. Attendance will be taken at screenings.

Grades:

35% of your grade will be the first assignment.

35% of your grade for research paper, including prospectus, outline, and final draft.

30% for class discussion, class website discussion (weekly posting on films and readings) and short assignments, including powerpoint assignments to be handed in as scheduled, and then posted on e-learning.

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.

### **WEEK 1 – Aug 22-24 -Introduction: New Hollywood and World Cinema Post-Waves**

Film: *The Godfather II*, Francis Ford Coppola, 1974

Scenes from *The Godfather II*, Francis Ford Coppola, 1974

Readings:

*The Way Hollywood Tells It* 1-18

“Operatic Style and Structure in Coppola's "Godfather Trilogy” Marcia J. Citron

“Francis Ford Coppola Says *The Godfather* Wouldn't Get Made Today”

Introductory powerpoint due 8/24: one slide with recognizable photo, name, previous experience with film and media courses, English or Art courses. Upload to elearning, please.

**WEEK 2 – Aug 29-31 “Hollywood Embraces the “Creeps, Low-lives and Degenerates”**

Film: *Taxi Driver*, Martin Scorsese 1976

Readings:

“US Film Industry and Trade from 1950 to the Present Day,” Mark Wheeler  
 “Hollywood Corporate Business Practice and Periodizing Contemporary Film History,” by Douglas Gomery  
 “American Reveries: Altman, Lynch, Malick, Scorsese” John Orr.  
 “New Hollywood: Version II,” Geoff King

no screening Sept 4 – Film will be watched in class

**WEEK 3 Sept. 5-7) 14 Landscape, 70 mm, Dolby**

Film: *Days of Heaven*, Terrence Malick, 1978

Read:

“Independents, Packaging and Inflationary Pressure,” Stephen Prince  
 'Enjoying the scenery': landscape and the fetishisation of nature in *Badlands* and *Days of Heaven*, Ben McCann  
 “New Hollywood Version II,” Geoff King  
 “American Reveries: Altman, Lynch, Malick, Scorsese, John Orr.”

**WEEK 4 Sept 12- Ethnicity and Race in US Film**

Film: *Do the Right Thing* Spike Lee 1989

Read:

“Independents, Packaging, and Inflationary Pressure,” Stephen Prince.  
 The Double Truth, Ruth: *Do the Right Thing* and the Culture of Ambiguity  
*James C. McKelly*  
 “The Violence of Public Art: "Do the Right Thing" W. J. T. Mitchell  
 “Spike Lee, Corporate Populist,” Jerome Christensen  
 “Seeing *Do the Right Thing*" W. J. T. Mitchell

**WEEK 5 (Sept. 19-21)**

Film: **Suicide Teens: Departures from the Teen Film Tradition**

Film: *Virgin Suicides* Sofia Coppola 1991

Read:

“Sex, lies and marketing: Miramax and the Development of the Quality Indie Blockbuster” Alisa Perren  
 Production: Janet Wasko.  
 “As if History was Merely a Record: The Pathology of Nostalgia and the Figure of the Recording in Contemporary Popular Cinema,” Tim J Anderson

**WEEK 6 (Sept. 26-28) Narratives Embrace Their Theory**

Film: *Memento*, Christopher Nolan 2000

Scenes from *Inception*, Christopher Nolan, 2010

Read:

“Narrative Comprehension Made Difficult: Film Form and Mnemonic Devices in *Memento*,” Stefano Ghislotti  
 “Victimage and Violence: *Memento* and Trauma Theory,” Peter Thomas

**WEEK 7 (Oct. 3-5) Violence, Irony, Complexity**

Film: *No Country for Old Men*, Ethan Coen, Joel Coen, 2010

Read:

“American Independent Film in the Age of Conglomerates,” Yannis Tzioumakis.

“Bad Luck in Threes: Coin Tosses and Death Triangles in *No Country for Old Men*”

Kim Edwards

The Unrelenting country: *No Country for Old Men* (2007) Ryan P. Doom.

“A Flip of the Coin: Gender Systems and Female Resistance in the Coen’s *No Country for Old Men*,” Stacy Peebles

**WEEK 8 (Oct. 10-12) Independent Production addresses Race and Sexuality**

Film: *Moonlight*, Barry Jenkins, 2016

Read:

“Meet the College Friends Who Helped Make Moonlight.” interview *Vulture*. “One

“Step Ahead: A Conversation With Barry Jenkins” by MB Gillespie, B Jenkins.

“A Diverse, Poetic Score Illuminates 'Moonlight': Composer Nicholas Britell Used Music Ranging From Hip Hop To Classical.” Marj Galas

**First assignment due Oct. 15 online and Oct 17 hard copy in class.**

**WEEK 9 (Oct. 17-19) Digital Innovations in British Contexts**

Film: *Prospero’s Books*, Peter Greenaway, 1991

Read:

“Art and Body: Intertextual Game Subjectivity in Prospero’s Books” Wilton Garcia

“The Incorporation of Word as Image in Prospero’s Books” Lisa Hodgekiss

“Prospero’s Books: Word and Spectacle an Interview with Peter Greenaway”

**WEEK 10 (Oct. 24-26) Hong Kong Cinemas: Art and Commerce**

Film: *In the Mood for Love*, (Faa yeung nin wa), Wong Kar Wei 1997

*Under the Influence: Barry Jenkins on Wong Kar-wai* (Clip of interview)

Read:

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

“Undercranking and Step-Printing in Wong Kar-Wai’s Filmography Patrick Sullivan

Globalization of Asian Cinemas

“Introduction: The Impurity of Art Cinema,” Karl Schoonover and Rosalind Galt

“Cinema Distribution in the Age of Digital Projection,” Crofts, Charlotte

**WEEK 11 (Oct. 31-Nov. 1) European Films Take on Genre and Extremity**

Film: *Trouble Every Day*, Claire Denis, 2001

Readings:

“Acknowledged Absences: Claire Denis’ Cinema of Longing” Mia Carter,

“*Trouble Every Day*: The Neo-Colonialists Bite Back,” Florence Martin

“Arthouse/Grindhouse: Claire Denis and the New French Extremity,” Adam Nayman and Andrew Tracy

**WEEK 12 (Nov. 7-9) Merging of Genres, Global Reach**

Film: *Pan's Labyrinth El laberinto del fauno*, Guillermo del Toro, 2006

Readings:

'*Pan's Labyrinth* (El laberinto del fauno),' Paul Julian Smith

*Pan's Labyrinth* Fear and the Fairy Tale," Laura Hubner

"The Unquiet Dead: Memories of the Civil War in Guillermo del Toro's *Pan's Labyrinth*," Jonathan Ellis and Ana M. Sanchez-Arce

### **Paper Prospectus due elearning submission Nov. 10**

**WEEK 13** (Nov. 14-16) French

Film: *Girlhood*, (*Bande de filles*) Céline Sciamma, 2014

Read:

"Scenes of Hurt and Rapture: Celine Sciamma's *Girlhood*, Emma Wilson.

"*Girlhood*," Jenna Landry

."Art cinema, a cinema of auteurs? : low-to mid-budget authorial film-making," Mary P. Wood

**WEEK 14** (Nov. 21) **Japanese Film, Aesthetic Traditions and Innovation**

Film: *Still Walking* (*Aruitemo aruitemo*) Kore-eda Hirokazu, 2008

Read:

"The Changing Japanese Family on Film," Adam Bingham

A Dialogue through Memories: *Still Walking*," Mitsuyo Wada-Marciano

Thanksgiving

**WEEK 15** (Nov. 28-30) **Chinese Landscapes of Global Industrialization**

Film: *Still Life*, Jia Zhang-ke, 2006

Read:

"The Age of Amateur Cinema Will Return," Jia Zhang-ke, 2010

"Market Socialism and Its Discontent: Jia Zhangke's Cinematic Narrative of China's Transition in the Age of Global Capital, Xudong Zhang

'Space and Intermediality in Jia Zhang-ke's *Still Life*," Cecília Mello, Aniki: Portuguese Journal of the Moving Image, no. 2, June 2014b.

Week 16 (Dec. 5) **Concluding Discussion: Global Context and US Cinema**

Film: *Night Moves*, Kelly Reichart, 2013

Paper due: Dec 3 online, and in class as hardcopy.

All students are required to comply with UF standards of Academic Honesty and Ethical Conduct. Violations of this commitment may result in disciplinary action, up to and including expulsion from the University. See the following website for further information:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php> Students with disabilities requesting classroom accommodation must first register with the Dean of Students Office for documentation. Phone numbers and contacts for university counseling services and assistance in other emergencies are available on-line:

<http://www.umatter.ufl.edu/>