

ENG 4110: Post-Classical Cinema (1960-present)**meeting times: T 5-6, R 6, screening M E1-E3****professor: Roger Beebe****email: rogerbb@ufl.edu****phone: 392-6650 ext. 245****office address: Turlington 4410****office hours TR 7 Per. (or by request)****course website: <http://www.clas.ufl.edu/users/rogerbb/classes/fall10.html>****description:**

While this course is nominally now a 4000-level special topics class, it should actually be understood as the third part in a three-part story (with the silent cinema, covered in Film History I—1895 to 1927 or so—as the first part and classical Hollywood, covered in Film History II—roughly 1927 to 1960—as the second part). This course then will focus on a number of major historical moments in the evolution of the cinema in what is often termed the “post-classical” moment, from 1960 until the present day. A significant part of the course will focus on the transformation of Hollywood in the wake of the Paramount Decision which effectively put an end to the vertical integration of the studio system, but we will additionally spend a considerable amount of time considering moments that fall outside of this narrowly US-centered industrial history. Other critical moments include the French New Wave, the rise of Third Cinema, New German Cinema, movements in the avant garde (including structuralist film, the “underground” film, and culture jamming), changes in documentary form (cinema vérité, Direct Cinema), the rise of (so-called) independent film, etc. As we trace these different histories alongside the history of Hollywood, we will also attempt to articulate a theory of what it is that we are doing when we construct a historical narrative—i.e., what, in fact, “film history” actually is or is meant to be.

texts:

All of the readings will be available for download on the UF Libraries course reserve website. These readings will be essential to a meaningful participation in the course; you must keep up with these readings because they will be the basis for both of your written assignments as well as for much of the class discussion. Begin downloading these pdfs now, because people have had trouble in the past when too many students have attempted to access the files at once. I strongly recommend making yourself printed copies of these articles too, because having them before you in class and being able to underline and otherwise annotate them is likely to greatly improve your experience of the class.

I have intentionally limited the number of total pages that you will have to read in the interest of assuring that you read everything thoroughly. There will additionally be regular quizzes on the readings (see below) designed to guarantee that you are keeping up.

In addition to the coursepack, you might find a good video guide useful. I recommend the Videhound’s Golden Movie Retriever or The Scarecrow Movie Guide. You should also be aware of the Internet Movie Database (www.imdb.com), an invaluable online resource.

screenings:

Monday screenings are mandatory and will be discussed in class the following two class meetings. They are nearly as important to a full experience of the course as are the readings. If you cannot make the screening, you are required to watch it on your own. Rather than attempt to keep track of who is watching these films at home, I will give quizzes on the screenings as well.

Even if you have seen one of these films before, I would strongly encourage you to watch it again for the class, because it will be critical to be able to summon precise detail rather than just a vague recollection of the plots of these films.

Additionally, you are encouraged to watch as many films outside of the course as possible. Your papers will require that you write on films not discussed directly in class, so the more films you have watched, the greater your options will be. I have provided a handful of suggestions on the syllabus of films that I thought might be most immediately beneficial. You will need to watch at least two of these per week in addition to the in-class screening in order to complete your response papers [see below]. If you want additional suggestions for screenings or want me to help guide you to titles based on your interests, let me know and I'll be happy to help.

assignments:

There will be a series of very short screening response papers which you'll keep in your viewing journals as well as two more significant papers at the mid-term and the end of the semester (of 5 pages and 7 pages, respectively). The longer papers I'll explain in much more detail as they approach, but the shorter writing assignments begin immediately and so require immediate explanation. See the pdf on the course webpage for that explanation.

grading:

Final grades will be determined according to the following formula:

Quizzes	10%
Screening response papers	15%
Paper #1	20%
Paper #2	35%
class participation	20%

Class participation does not refer to attendance, but rather to both the quantity and quality of in class comments. You should not feel afraid to make "dumb" comments in class, but try to make your comments productive and keep the discussion flowing. This is, finally, your class, and I'll expect you to carry much of the weight of discussion. While I am here partially to impart information to you, I feel that a much more valuable goal of the course is to develop your ability to think critically about films (and culture more generally) and to articulate that thinking. I cannot stress enough how important this aspect is—perhaps the fact that it accounts for 1/5 of your final grade will make that clear.

attendance:

All students are allowed three (3) unexcused absences. Unexcused absences include all absences that are not accompanied by either a note from a dean or doctor. If you have a cold and don't feel like coming to class, that counts as unexcused unless it's severe enough to merit a trip to the hospital. I'm not suggesting that you should come to class sick—please don't—but that's what your 3 days are for—not for just blowing class off. After three absences, I will subtract 1/2 letter grade from your final grade per additional absence. There is no easier way to fail my class than by not showing up. Don't put yourself in that position.

late work:

Work submitted after the due date will be marked down. The only exception is for medical reasons—again only with a doctor's excuse—and must be brought to my attention BEFORE the

assignment is due. For each week that the assignment is delayed, it will be marked down a full letter grade. Again, this is a very easy way to get a very bad grade.