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 Time: Monday and Wednesday 18:00-22:00
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HANDBOOK

Course Requirements..... 1
 Required Readings..... 2
 Recommended Books..... 4
 Screening List..... 5

COURSE REQUIREMENTS

Your final grade for Film Aesthetics will be primarily based on your grades on three written assignments. The first assignment will be written **during the class of June 5th**. It will test you on the required readings and on material covered in-class up to this point in the course. You will also be asked to **describe** a segment from a film which will be projected a number of times. This first assignment, **EXAM I**, will count for 20% of the course grade. (10% for readings/in-class material & 10% for the description). The second assignment will be “about” the film(s) you will see during the **EXAM SCREENING on June 19th**. On that day, you will view a film programme and be given an assignment sheet which will specify the type of assignment which you are to write and give back on **July 3rd**. This second assignment, **EXAM II**, will count for 30% of the course grade. The third assignment will again be “about” the film(s) you will see during the **Exam Screening on August 2nd**, but will also include question(s) on the readings and material covered to this point in the course (which may be conducted as an in-class “quiz”). The take-home part of this assignment will be due, in class, on **August 14th**. **EXAM III** will be worth 40%. If you want your final assignment returned with comments you must provide a SASE (self-addressed, stamped envelope), otherwise your paper will be tossed into the recycle bin.

The remaining 10% of the course grade will be reserved for attendance and participation. Effectively, your attendance/participation will become a factor in borderline cases (for example between B- and a C+, or between a B+ and an A-). In order to ensure a positive result in such a situation, you should attend classes regularly. Sign up sheets will be circulated during each class. All three assignments **MUST** be completed to receive a passing grade in the course. For example, if you submit only two of the three assignments, you will fail the course (even though you may have received good grades on the assignments you did complete). Also, we ask you to pay particular attention to the grammar, style and spelling in the assignments you write. Do not expect to receive outstanding grades if your grammar, style and spelling are not at University level.

REQUIRED READINGS

There are two texts to purchase for the course: *Film Art: An Introduction*, 7th ed., including The McGraw-Hill Film Viewer's Guide (Montreal: McGraw-Hill, 2004) by David Bordwell and Kristen Thompson; and a specially designed *Coursepack*. During the span of the course you will be required to read and study most of *Film Art: An Introduction* (or *L'art du film: Une introduction*) and nine other articles. All of these nine articles are collected in the *Coursepack*, including French versions for the articles by Bazin & Sontag. A listing of the weekly readings follows below. You will also note that the last two classes are listed as TBA. Screenings for these classes have yet to be confirmed; appropriate readings will be assigned once the films are set. You can purchase *Film Art*, which contains the booklet "The McGraw-Hill Viewer's Guide" or *L'art du film*, **and** the *Coursepack* at the University Bookstore, SGW Campus, in the Library Building. If you decide to purchase the French text, you must either make an order at the bookstore, or online. The required readings will be discussed in class and/or in the assignments, and you will be tested on many of them.

It is important that you keep a copy (on file or photocopy) of each of your take-home assignments until after you have been notified of your final grade by the university. The assignments can be written in either English or French. Your take-home assignments must be **typed and double-spaced/single-sided**. All of your take-home assignments must be handed in during class or as instructed on the assignment sheets. **Late work will be penalized.**

Incompletes are not given automatically. You must speak to the instructor well before the last class to **request** an incomplete. This will **only** be granted in cases of extreme urgency and only at the discretion of the instructor. The normal penalty for work that is submitted as a "Late Completion" is a full letter grade off of your final mark for the course (for example, a final grade of B- becomes a C-).

Weekly Required Readings (in *Film Art* unless otherwise noted by author)

- May 10 a) Part I: "Film Production, Distribution and Exhibition", pp. 1-9, 13-20, 24-41.
 b) The McGraw-Hill Film Viewer's Guide, "Watching Films," pp. 1-12.
- May 15 a) Chapter 2: "The Significance of Film Form", pp. 48-67.
 b) Chapter 12: "Film Form and Film History", introduction, early cinema, the development of the Classical Hollywood cinema (1908-1927), pp. 464-471; the Classical Hollywood cinema after the coming of sound, pp. 481-484.
- May 17 a) Chapter 3: "Narrative as a Formal System", pp. 68-91.
 b) Chapter 8: "Editing" what editing is, pp. 294-296; continuity editing, pp. 310-333.
- May 24 a) Chapter 6: "The Shot: Mise-en-Scene", Setting, costume and make-up, pp. 176-191; Staging: movement and acting, pp. 198-207; Summary, notes and queries, depth, etc., pp. 227-228.
 b) Chapter 7: "Perspective Relations", the lens, focal length, depth of field, pp. 236-243.
 c) Chapter 7: "Angle, Level, Height, and Distance of Framing", pp. 259-263.
- May 29 a) ANDRE BAZIN: "The Evolution of the Language of Cinema." (From *What is Cinema?* also found in Mast and Cohen's *Film Theory and Criticism*) [**in Coursepack**].
 b) Chapter 7: "Framing"; frame dimensions and shape, pp. 252-258.
 c) Chapter 7: "The Mobile Frame", pp. 266-283.

- May 31 a) Chapter 1: “Film and Video: Crossing Paths,” pp. 10-12; “Film and Video: Where Did the Picture Go?,” pp. 21-23; notes and queries, p. 45.
b) Chapter 7: notes and queries, aspect ratio, pp. 292.
c) Chapter 7: “The Long Take,” pp. 284-89; notes & queries, real time & the long take, pp. 292-93.
- June 7 a) SERGEI EISENSTEIN: “A Dialectic Approach to Film Form.” (Originally from *Film Form* also found in Mast and Cohen’s *Film Theory and Criticism*) [**in Coursepack**].
b) Chapter 8: “Dimensions of Film Editing,” pp. 296-310; Functions of Discontinuity editing: *October*, pp. 339-346.
c) Chapter 12: “Soviet Montage (1924–1930),” pp. 478-481.
- June 12 a) Chapter 7: “On-Screen and Off-Screen space,” pp. 258-259; functions of framing, pp. 263-66; notes and queries, general works, pp. 290, 292-93.
b) Chapter 6: “Narrative Functions of Mise-en-Scene: *Our Hospitality*,” pp. 220-25.
c) Chapter 4: “Film Genres,” pp. 108-11, 115-127.
- June 14 a) Chapter 5: “Experimental Film,” pp. 146-162; “An Example of Experimental Animation: *Fuji*,” pp. 169-171.
b) Chapter 10: “Style as a Formal System,” pp. 389-394; style in *Ballet mécanique* and *A Movie*, pp. 407-412.
- June 14 The McGraw-Hill Film Viewer’s Guide, “Writing About Film,” pp. 13-34.
- June 21 (a) Chapter 5: “The Animated Film,” pp. 162-69.
(b) Chapter 9: “Sound in the Cinema,” pp. 347-353
- Second Term
- July 3 a) Chapter 9: “Sound in the Cinema,” pp. 350-377; Summary, notes and queries, pp. 385-88.
b) Chapter 6: “Lighting,” pp. 191-98.
- July 5 a) Chapter 6: “Mise-en-Scene in Space and Time,” pp. 207-220; Summary, notes and queries, pp. 225-28.
b) *Day of Wrath*, critical analysis from *Film Art*, 4th edition [**in Coursepack**].
- July 10 SUSAN SONTAG: “Against Interpretation,” in *Against Interpretation and Other Essays* (New York: Farrar, Strauss, Giroux, 1966), pp. 3-14 [**in Coursepack**].
- July 12 a) Chapter 8: “Alternatives to Continuity,” pp. 333-339; summary, notes and queries, pp. 343-346
b) Chapter 11: “Narrative Alternatives to Classical Filmmaking:” *Tokyo Story* (*Tokyo Monogatari*), pp. 433-437, and other Ozu references.
- July 17 a) *Last Year at Marienbad*, critical analysis from *Film Art*, 4th. edition [**in Coursepack**].
b) Chapter 12: “French Impressionism and Surrealism,” pp. 474-78.

- July 19 Chapter 7: “The Shot”, the photographic image, pp. 229-236, special effects, pp. 243-252; notes and queries, color versus black and white, special effects, pp. 290-91.
- July 24 a) Chapter 5: “Documentary,” pp. 128-134.
- July 26 a) Chapter 5: “Rhetorical form”, pp. 140-142.
 (b) E. ANNE KAPLAN: “The woman director in the Third World: Sara Gomez’s *One Way or Another* (1974),” from *Women and Film: Both sides of the camera* (New York: Methuen, 1983), pp. 189-194, notes: pp. 220-21 [**in Coursepack**].
- July 31 (a) ANNE SHEPPARD: “Criticism, Interpretation and Evaluation” and “Intentions and Expectations” in *Aesthetics, An Introduction to the Philosophy of Art* (Oxford University Press, 1987), pp. 76-93, notes: 159-160. The following chapter, “Intentions and Expectations,” pp. 94-113, notes p. 161 is not included in the coursepack, but has been placed on reserve [**in Coursepack**].
 (b) NOEL CARROLL: “Formalism and Critical Evaluation” in *The Reasons of Art/L’Art a ses raisons*, ed. Peter J. McCormick (University of Ottawa Press, 1985), pp. 327-335. [**in Coursepack**].
- August 7 (a) ANNE FRIEDBERG, “The End of Modernity: Where Is Your Rupture,” from *Window Shopping: Cinema and the Postmodern* (Berkeley: University of California Press, 1993), pp. 157-180 [**in Coursepack**].
 (b) Chapter 3: “Summary, notes and queries,” pp. 89-92.
- August 9 TBA
- August 14 TBA

RECOMMENDED BOOKS

L’art du film: Une introduction, Bordwell & Thompson, 5th ed., traduit par Cyril Beghin, De Boeck Université, 2001. (French version of the required text and can be ordered on-line, or at the bookstore)

The following books will be placed on reserve at the Webster Library (and can’t be purchased at the bookstore.):

Film Theory and Criticism: Introductory Readings (5th edition), edited by L. Braudy and M. Cohen. Oxford University Press, 1999.

Esthétique du film, J. Aumont, A. Bergala, M. Marie, M. Vernet, Editions Fernand Nathan, 1983.

SCREENING LIST

- May 8 CAMERA MOVEMENT I
a) *White Heat*, Raoul Walsh (USA) 1949, 114 min, b & w
b) *Standard Time*, Michael Snow (Canada) 1967, 8 min, col
- May 10 CAMERA MOVEMENT II/MISE-EN-SCENE I
a) *Sunrise*, F.W. Murnau (USA) 1927, 110 min, b & w
b) *Basic Film Terms*, Sheldon Renan (USA) 1970, 15 min, col.
- May 15 CAMERA MOVEMENT III/SOUND I
a) *Applause*, Rouben Mamoulian (USA) 1929, 78 min, sound, b & w
b) *Dames*, Ray Enright (USA) 1934, b & w (excerpts only)
- May 17 NARRATIVE AND STRUCTURE I
The Maltese Falcon, John Huston (USA) 1941, 99 min, b & w
- May 24 MISE-EN-SCENE II/DEPTH I
a) *Fantomas* serial, pt 2, “Juve contre Fantomas” (France) 1913, 41 min., b/w, French inter-titles
b) *Shanghai Express*, Josef von Sternberg (USA) 1932, 80 min, b & w
- May 29 CAMERA MOVEMENT IV/THE LONG TAKE I
a) *La Grande Illusion*, Jean Renoir (France) 1937, 111 min, b/w, in French, Eng sub-titles
b) *Untitled, In the Metro*, Gerard Laniel (Canada) 1977, 11 min, b & w.
- May 31 DEPTH II/THE LONG TAKE II
a) *Touch of Evil*, Orson Welles (USA) 1958, b & w (restored version)
b) Excerpt *Saikaku Ichidai Onna (The Life of Oharu)*, Kenji Mizoguchi (Japan) 1952, b/w
- June 5 EXAM I, IN-CLASS/THE LONG TAKE III
a) *All My Life*, Bruce Baillie (USA) 1966, 3 min, col
b) *Necrology*, Standish Lawder (USA) 1970, 12 min, b & w
c) *The Street*, Caroline Leaf (Canada) 1976, 10 min, col.
d) *Csillagosok, Kantonak (The Red and the White)*, Miklos Jançso (Hungary) 1967, b/w, scope, in Hungarian with Eng. sub-titles (excerpt only)
e) Selected music videos
- June 7 MONTAGE I
a) *Strike*, Sergei Eisenstein (USSR) 1925, 81 min, b & w, silent
b) *Blinkity Blank*, Norman McLaren (Canada) 1955, 5 min, col.
c) *Mosaic*, McLaren/Evelyn Lambert (Canada) 1965, 5 min, col.
- June 12 COMEDY I
a) *One Week*, Buster Keaton (USA) 1920, 17 min, b & w, silent
b) *The General*, Keaton (USA) 1926, 74 min, b & w, silent

- June 14 MONTAGE II
a) *Ballet Mécanique*, Fernand Leger (France) 1924, 16 min, b & w, silent
b) *A Movie*, Bruce Conner (USA) 1958, b & w
c) *Cat's Cradle* 1959 Stan Brakhage (USA) 6 min, col. OR
Wedlock House: An Intercourse 1959 Stan Brakhage (USA) 11 min. b & w
d) *Castro Street*, Bruce Baillie (USA) 1966, 10 min, col.
e) *T,O,U,C,H,I,N,G*, Paul Sharits (USA) 1968, 12 min, col.
f) *Seeing in the Rain*, Chris Gallagher (Canada) 1981, 10 min, col.
g) *77*, Robert Breer (USA) 1977, 8 min., col.
h) Selected music videos
- June 19 EXAM II SCREENING
Film to be announced.
- June 21 NARRATIVE AND STRUCTURE II/SOUND II/COMEDY II
a) *Duck Amuck*, Chuck Jones (USA) 1953, col.
b) *Les vacances de monsieur Hulot*, Jacques Tati (France) 1953, 96 min., b & w
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- July 3 NARRATIVE AND STRUCTURE III/SOUND III
Psycho, Alfred Hitchcock (USA) 1960, 109 min, b & w
- July 5 NARRATIVE AND STRUCTURE IV/MISE-EN-SCENE III
Vredens Dag (Day of Wrath), Carl Dreyer (Denmark) 1943, 90 min., b & w, in Danish with English sub-titles
- July 10 COLOUR I
Vrisnigar och rop (Cries and Whispers), Ingmar Bergman (Sweden) 1972, 91 min, col, in Swedish with English sub-titles, 35mm
- July 12 COLOUR II/MONTAGE III
Samma no Aji (An Autumn Afternoon), Yasujiro Ozu (Japan) 1962, 110 min., colour, in Japanese with English sub-titles
- July 17 ONEIRIC CINEMA
a) *L'année dernière à Marienbad*, Alain Resnais (France) 1961, 93 min, b & w, scope, in French with English sub-titles
b) *Meshes of the Afternoon*, Maya Deren (USA) 1943, 12 min, b & w.
- July 19 COMEDY III /COLOUR III
Pasqualino Settebelleze (Seven Beauties), Lina Wertmüller, (Italy) 1976, 115 min, col., in Italian with English sub-titles, 35mm
- July 24 FICTION -- NON-FICTION I
a) *David Holzman's Diary*, (USA) 1967, 74 min, b & w.
b) *Golden Gloves*, Gilles Groulx (Canada) 1961, 28 min., b & w., in French.

- July 26 FICTION -- NON-FICTION II: FEMINISM/THE THIRD WORLD
 a) *Reassemblage*, Trinh Minh-ha (Vietnam/Senegal) 1982, 40 min, col.
 b) *One Way or Another*, Sara Gomez (Cuba) 1974, 79 min, b & w, in Spanish with English sub-titles.
- July 31 CANADIAN EXPERIMENTAL CINEMA
 a) *Mouvement perpétuel*, Claude Jutra, 1949, 15 min., b & w.
 b) *Very Nice, Very Nice*, Arthur Lipsett, 1961, 7 min., b & w.
 c) *Wavelength*, Michael Snow, 1967, 45 min, col.
 d) *Variations on a Cellophane Wrapper*, David Rimmer, 1971, 9 min, col.
 e) *Ten Cents A Dance (Parallax)*, Midi Onodera, 1985, 30 min, col.
 f) *Flux*, Chris Hinton, 2002, col.
- August 2 EXAM III SCREENING
 Film to be announced
- August 7 NARRATIVE AND STRUCTURE V: MODERNISM/POST-MODERNISM
The Adjuster, Atom Egoyan (Canada) 1991, 102 min. col., scope, 35mm
- August 9 TBA
- August 14 TBA