

Section A: Wednesday 08:45-12:45
 Section B: Wednesday 13:15-17:15
 Section AA: Wednesday 18:00-22:00

Instructors: Sec A –Samantha Wilson & Andrée Lafontaine
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COURSE REQUIREMENTS

Your final grade for Film Aesthetics will be primarily based on your grades on the three assignments you will write. The first assignment will be written **during the class of October 23**. 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 you will see during the **EXAM SCREENING on November 20**. On that day, you will view a film program and be given an assignment sheet which will specify the type of assignment which you are to write and give back on **January 8, 2014**. This second assignment, **EXAM II**, will count for 30% of the course grade. The third assignment will again be “about” the film you will see during the **Exam Screening on March 19**, 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 on **April 16**. **EXAM III** will be worth 40%.

The remaining 10% of the course grade will be reserved for attendance and participation. Repeat viewings of the films on your own is encouraged, but does not substitute for being present at the in-class analyses of film sections, lectures and discussions. In particular the analyses of extracts from the film seen in class and supplementary films are an essential element of the course. You must attend classes regularly. Sign up sheets will be circulated during many of the classes. 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.

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 to the final grade for the course when work is submitted to receive a "Late Completion" is one full letter grade. (For example, a final grade of B- becomes a C-.)

Section 17.10.3 of Concordia's Undergraduate Calendar for 2013-2014 contains the "Academic Code of Conduct". All students are bound by these regulations in all their courses. Make certain that you have read Section III "Offences". This section describes offences regarding exams and essays, as well as visual and auditory material you may submit in another course.

REQUIRED READINGS

There are two texts to purchase for the course, *Film Art: An Introduction*, 10th ed., by David Bordwell and Kristin 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 ten other articles in the *Coursepack*. A listing of the weekly readings follows below. You can purchase *Film Art* or *L'art du film*, **and** the *Coursepack* at the University Bookstore, SGW Campus, in the Library Building. "L'art du film" 2ième edition, traduit par Cyril Beghin, De Boeck Université, 2009. La librairie de l'université n'a commandé qu'une vingtaine d'exemplaires de ce livre. Si les stocks sont épuisés, vous pourrez vous le procurer par internet via différentes librairies en ligne comme Amazon.ca. Il est à noter que cette traduction correspond à la 8ième édition de "Film Art." [Note: Some of the texts are on reserve at the Webster Library.] The required readings will be discussed in class and/or in the assignments, and you will be tested on many of them.

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

- Sept. 11 Part I: "Film as Art: Creativity, Technology, and Business", pp. 1-47.
- Sept. 18 a) Chapter 2: "The Significance of Film Form," pp. 50-71.
b) Chapter 12: "Historical Changes in Film Art," "Introduction," "Early Cinema," "The Development of the Classical Hollywood Cinema (1908-1927)," pp. 458-469; "The Classical Hollywood Cinema After the Coming of Sound," pp. 480-483.
- Sept. 25 a) Chapter 3: "Narrative Form," pp. 72-99.
b) Chapter 6: "Editing," "What is Editing," pp. 218-221; "Continuity Editing," pp. 232-255.
- Oct. 2 a) Chapter 4: "The Shot: Mise-en-Scene," "Setting, Costume and Make-up," pp. 112-124; "Staging: Movement and Performance," pp. 131-140; "Summary," "Recommended DVD Supplements," pp. 158-159.
b) Chapter 5: "Perspective," "The Lens, Focal Length, Depth of Field," pp. 169-175.
c) Chapter 5: "Angle, Level, Height, and Distance of Framing," pp. 188-195.
- Oct. 9 a) ANDRÉ BAZIN: "The Evolution of Film Language." (From *What is Cinema?*)
[in Coursepack].
b) Chapter 5: "Framing", "Frame Dimensions and Shape," pp. 178-186.

- c) Chapter 5: “The Mobile Frame,” pp. 195-210.
- Oct. 16 Chapter 5: “Duration of the Image: The Long Take,” pp. 210-216; “Summary,” “Recommend DVD and Blu-ray Supplements,” pp. 216-217.
- Oct. 30 a) SERGEI EISENSTEIN: “A Dialectic Approach to Film Form.” (From *Film Form*) [**in Coursepack**].
 b) Chapter 6: “Dimensions of Film Editing,” pp. 221-232; “Discontinuity Editing in *October*,” pp. 263-264.
 c) Chapter 12: “Soviet Montage (1924–1930),” pp. 476-479.
- Nov. 6 a) Chapter 10: “Experimental Film,” pp. 369-386.
 b) Chapter 8: “Style and Film Form,” pp. 308-314.
- Nov. 13 a) Chapter 5: “Onscreen and Offscreen Space,” pp. 186-188; “Summary,” “Recommended DVD and Blu-ray Supplements,” pp. 216-217.
 b) Chapter 4: “Narrative Functions of Mise-en-Scene: *Our Hospitality*,” pp. 154-158.
- Nov. 20 Appendix, “Writing a Critical Analysis of a Film,” pp. 450-453.
- Nov. 27 a) Chapter 10: “The Animated Film,” pp. 386-395.
 b) Chapter 7: “Sound in the Cinema,” “Sound Decisions,” The Powers of Sound,” “Fundamentals of Film Sound” pp. 266-281.
- Jan. 8 a) Chapter 7: “Dimensions of Film Sound,” pp. 281-298; “Summary,” “Recommended DVD and Blu-ray Supplements,” pp. 306-307.
 b) Chapter 4: “Lighting,” pp. 124-131.
- Jan. 15 a) Chapter 4: “Mise-en-Scene in Space and Time,” pp. 140-154.
 b) *Day of Wrath*, critical analysis from *Film Art*, 4th edition [**in Coursepack**].
- Jan. 22 SUSAN SONTAG: “Against Interpretation,” in *Against Interpretation and Other Essays* (New York: Farrar, Strauss, Giroux, 1966), pp. 3-14 [**in Coursepack**].
- Jan. 29 Chapter 5: “The Shot,” “The Photographic Image,” pp. 160-169; “Special Effects,” pp. 175-178.
- Feb. 5 a) *Last Year at Marienbad*, critical analysis from *Film Art*, 4th. edition [**in Coursepack**].
 b) Chapter 12: “French Impressionism and Surrealism,” pp. 472-476.
- Feb. 12 a) Chapter 6: “Alternatives to Continuity Editing,” pp. 255-261; “Summary,” “Recommended DVD and Blu-ray Supplements,” pp. 264-265.
 b) Chapter 11: “Narrative Alternatives to Classical Filmmaking,” *Tokyo Story (Tokyo Monogatari)*, pp. 420-425.
- Feb. 26 Chapter 10: “Documentary,” pp. 350-357; “Rhetorical Form,” pp. 362-364.
- March 5 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. 220-221 [**in Coursepack**].

- March 12 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. [**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**].
c) NOEL CARROLL: “Introducing Film Evaluation,” in *Engaging the Moving Image* (Yale University Press, 2003), pp. 147-164. [**in Coursepack**].
- March 26 Chapter 12: “The New Hollywood and Independent Filmmaking,” pp. 488-493.
- April 2 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 12: “Hong Kong Cinema,” pp. 494-498.

RECOMMENDED BOOKS

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* (7th 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

- Sept. 4 CAMERA MOVEMENT I
White Heat, Raoul Walsh (USA) 1949, 114 min., b & w.
Standard Time, Michael Snow (Canada) 1967, 8 min., col.
- Sept. 11 CAMERA MOVEMENT II/MISE-EN-SCENE I
Sunrise, F.W. Murnau (USA) 1927, 95 min., b & w.
- Sept. 18 CAMERA MOVEMENT III/SOUND I
Applause, Rouben Mamoulian (USA) 1929, 78 min., b & w.
Dames, Ray Enright (USA) 1934, b & w, (excerpts only).
- Sept. 25 NARRATIVE AND STRUCTURE I
The Maltese Falcon, John Huston (USA) 1941, 99 min., b & w.
- Oct. 2 MISE-EN-SCENE II/DEPTH I
Shanghai Express, Josef von Sternberg (USA) 1932, 80 min., b & w.

Excerpt from *Fantomas* serial, part 2, “Juve contre Fantomas,” Louis Feuillade (France)
1913, 24 min., b & w.

- Oct. 9 CAMERA MOVEMENT IV/THE LONG TAKE I
La Grande Illusion, Jean Renoir (France) 1937, 111 min., b & w, in French with English subtitles.
Untitled, In the Metro, Gerard Laniel (Canada) 1977, 11 min, b & w.
- Oct. 16 DEPTH II/THE LONG TAKE II
Touch of Evil, Orson Welles (USA) 1958, b & w.
Excerpt from *Saikaku Ichidai Onna (The Life of Oharu)*, Kenji Mizoguchi (Japan) 1952, b & w.
- Oct. 23 EXAM I, IN-CLASS/THE LONG TAKE III
All My Life, Bruce Baillie (USA) 1966, 3 min., col.
Necrology, Standish Lawder (USA) 1970, 12 min., b & w.
The Street, Caroline Leaf (Canada) 1976, 10 min., col.
Csillagosok, Kantonak (The Red and the White), Miklos Jancso (Hungary) 1967, b & w, scope, in Hungarian with Eng. subtitles (excerpt only).
- Oct. 30 MONTAGE I
Strike, Sergei Eisenstein (USSR) 1925, 81 min, b & w, silent.
Blinkity Blank, Norman McLaren (Canada) 1955, 5 min., col.
Mosaic, McLaren/Evelyn Lambert (Canada) 1965, 5 min., col.
- Nov. 6 MONTAGE II
Ballet Mécanique, Fernand Leger (France) 1924, 16 min., b & w.
A Movie, Bruce Conner (USA) 1958, b & w.
Cat's Cradle, Stan Brakhage (USA) 1959, 6 min., col.
Castro Street, Bruce Baillie (USA) 1966, 10 min., col.
T,O,U,C,H,I,N,G, Paul Sharits (USA) 1968, 12 min., col.
Seeing in the Rain, Chris Gallagher (Canada) 1981, 10 min., col.
77, Robert Breer (USA) 1977, 8 min., col.
- Nov. 13 COMEDY I
One Week, Buster Keaton (USA) 1920, 17 min., b & w, silent.
The General, Keaton (USA) 1926, 74 min., b & w, silent.
- Nov. 20 EXAM II SCREENING
Film to be announced.
- Nov. 27 NARRATIVE AND STRUCTURE II/SOUND II/COMEDY II

Duck Amuck, Chuck Jones (USA) 1953, 7 min, col.
Les vacances de monsieur Hulot, Jacques Tati (France) 1953, 96 min., b & w.

- Jan. 8 NARRATIVE AND STRUCTURE III/SOUND III
Psycho, Alfred Hitchcock (USA) 1960, 109 min., b & w.
- Jan. 15 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 subtitles.
- Jan. 22 COLOR I/COMEDY II
Pasqualino Settebellezze (Seven Beauties), Lina Wertmüller (Italy) 1975, 115 min., color, in Italian with English sub-titles
- Jan. 29 COLOR II/MISE-EN-SCENE IV
Black Narcissus, Michael Powell & Emeric Pressburger (Great Britain) 1947, 100 min., col.
- Feb. 5 ONEIRIC CINEMA/MONTAGE III
L'année dernière à Marienbad, Alain Resnais (France) 1961, 93 min., b & w, scope, in French with English subtitles.
La Mort aux Doigts, Xavier Hamel (Canada), 2012, 8 min.
- Feb. 12 COLOR III/MONTAGE IV
Samma no aji (An Autumn Afternoon), Yasujiro Ozu (Japan) 1962, 112 min., color, in Japanese with English subtitles.
- Feb. 26 FICTION -- NON-FICTION I
David Holzman's Diary, (USA) 1967, 74 min., b & w.
Golden Gloves, Gilles Groulx (Canada) 1961, 28 min., b & w.
- Mar. 5 FICTION -- NON-FICTION II: FEMINISM/THE THIRD WORLD
Reassemblage, Trinh Minh-ha (Vietnam/Senegal) 1982, 40 min., col.
De cierta manera (One Way or Another), Sara Gomez (Cuba) 1974, 79 min., b & w, in Spanish with English subtitles.
- Mar. 12 CANADIAN EXPERIMENTAL CINEMA
Mouvement perpétuel, Claude Jutra (Canada) 1949, 15 min., b & w. OR
Night Mayor, Guy Maddin (Canada) 2009, 14 min. b & w
Very Nice, Very Nice, Arthur Lipset (Canada) 1961, 7 min., b & w.
Wavelength, Michael Snow (Canada) 1967, 45 min., col.

Variations on a Cellophane Wrapper, David Rimmer (Canada), 1971, 9 min., col.
Flux, Chris Hinton (Canada), 2002 7 min., col.
Trees of Syntax, Leaves of Axis, Daichi Saito (Canada) 2009, 10 min., col.

- Mar. 19 EXAM III SCREENING
Film to be announced.
- Mar. 26 AMERICAN CINEMA OF THE 1970s
Mean Streets, Martin Scorsese (USA) 1973, 110 min., col.
- April 2 NARRATIVE AND STRUCTURE V: MODERNISM/POST-MODERNISM
Fa yeung nin wa (In the Mood for Love), Wong Kar-wai (Hong Kong) 2000, 98 min., col.,
in Cantonese with English subtitles. **OR Instructor's Choice**
- April 9 *Instructor's Choice*