This course introduces students to the art of cinema, through examination of the qualities, history, and analysis of cinematic form. Approaching aspects of film aesthetics in a variety of genres and forms (for example, melodrama, film noir, the Western, and the musical, as well as documentary, animated, and experimental films), the course will provide students with opportunities to master the fundamental vocabulary of film analysis, including mise-en-scène, shot composition, montage, continuity editing, and camera movement, and other concepts.

The course will consider relationships among the aesthetics of film, television, and new digital and interactive media, as well as aesthetic adaptations to changing technologies and industrial formations, from the Kinetoscope to the nickelodeon to the movie palace and multiplex; and from theater to television screens, home theaters, and small format mobile devices. Interrogating relationships between sound and image, style and meaning, production and reception, we will seek to understand the sensory and narrative pleasures of film art: aesthetics is, after all, the philosophy of beauty.

Required Text:  *Film Art: An Introduction* by David Bordwell and Kristin Thompson


Assignments: Students will produce weekly “response papers” to readings; participate in
class discussions of the readings and screenings; take turns leading discussions on assigned
texts; propose a research paper topic in a short essay; and write a final research paper
(approximately 15 pages) on some aspect of film aesthetics that demonstrates their
capacity to apply course concepts to an original analysis of a film of their own choosing

Enrollment is limited. No permits, non-matrics, auditors.

FSCP81000 – Film History I, Professor Cindy Hing-Yuk Wong,
Monday, 11:45am-3:45pm, Room C-419, 3 credits [97090] Cross
listed with THEA 71500, ART 89600 & MALS 77200

1930 seems to be a meaningful date separating early silent cinema from synchronized
sound films.

The decades preceding witnessed important social and political changes that included fin-
de-siècle developments, the Progressive era, World War I, the Weimar Republic, the
Bolshevik Revolution, the Meiji, Taisho, and Showa eras in Japan. Cinema, the first electric
mass medium, was born and forged under these exciting periods of monumental changes.
Hence we can understand it best as part and parcel of the modernist movement both in art,
culture and society.

This course will examine cinema not only as texts, but also as social practices. The class
explores cinema of the US and Hollywood amid the variety of international cinemas, from
France, Italy, Germany, the Soviet Union, and Japan, as well as the globalization of cinema
at this early stage.

Topics will include pre-cinema, emergence of cinema, cinema of attraction, development of
narrative cinema, changing social meanings of cinema, industrialization of cinema, national
cinemas, exhibition and reception of cinema of the period.

The course will also investigate the practices and methods of the cinematic historiography.

Students will write a 15+ page seminar paper on a research topic of their choosing that has
been approved by the professor and will conduct a smaller-scale historical research project
making use of archival resources. In addition, students need to contribute weekly to online
discussion on Blackboard.

FSCP 81000– Film & American Culture in the 1930s, Professor Morris
Dickstein, Tuesday, 2:00-5:00pm, Room C-419, 3 credits [97091]
Cross listed with ENGL 87400, THEA 81500, ART 89600 & ASCP
82000

This course will focus on the role of film, writing, the visual arts, music, and popular culture
during a period of social and economic upheaval: America in the 1930s.

It will explore some of the leading film genres of the period, including gangster movies,
backstage musicals, dance films, monster movies, screwball comedies, and dramas or
documentaries about the social and economic conditions of the Depression itself, from I Am
a Fugitive from a Chain Gang to The Grapes of Wrath.

Each week, films viewed at home or on reserve in the library will be juxtaposed with film shown in class, sometimes in unlikely combinations.

Special attention will be paid to the work of Frank Capra and Howard Hawks, to the role of comedy in a period of social crisis, to the evolution of major studio styles, the economic situation of the industry itself, and the role of other socially meaningful art forms during the Depression, including drama, the novel, documentary photography, music, and mural painting.

Readings will include some works of fiction, journalism, and social history, as well as selections from film histories such as Andrew Bergman, We’re in the Money, Molly Haskell, From Reverence to Rape, James Harvey, Romantic Comedy in Hollywood, Elizabeth Kendall, The Runaway Bride, Maria DiBattista, Fast-Talking Dames, and Thomas Schatz, The Genius of the System.

Assigned writing from the period itself will include novels by John Steinbeck, Nathanael West, and Budd Schulberg, along with plays by Clifford Odets.

Students will be expected to deliver an oral report and produce a 15-page term paper.

**FSCP 81000 – Alfred Hitchcock & His Legacy – Professor Robert Kapsis, Wednesday, 4:15-8:15pm, Room C-419, 3 credits [97092] Cross listed with THEA 81500**

This course examines Alfred Hitchcock’s career as well as his legacy, with special concern for how his influence is reflected in the contemporary thriller genre.

In the first part, we will examine Alfred Hitchcock's motion pictures as well as his popular television series in relation to the network of influences which combined to produce them, including Hitchcock's personal eccentricities, the contexts of the thriller genre, the film industry, the film art world, and the wider society.

In the second part, we will explore how Hitchcock's work has influenced the careers of important American directors, especially Brian De Palma, Martin Scorsese, David Lynch, Jonathan Demme, and Steven Spielberg.

The centerpiece of this course is an updated version of Multimedia Hitchcock (MH) ---a dynamic interactive computer program I originally developed for the Museum of Modern Art, as part of their celebration of the Hitchcock Centennial in 1999. MH consists of six principal chapters: Biographical Profile; Classic Hitchcock Sequences; Marketing Hitchcock; The Dynamics of Film Collaboration; Critics' Voices; and The Legacy. These multimedia essays are complemented by Hitchcock on Hitchcock, a textual and audio-video database of the director’s own written and spoken remarks on his films, and a comprehensive Filmography, linked to an electronic Archive of reviews, commentaries, multimedia clips and other Hitchcock-related materials. Each student enrolled in the seminar will receive a DVD/ROM disc copy of the program.
Students will prepare several short essays based on the readings and assignments from MH, present in class a close analysis of a classic Hitchcock sequence, and complete a critical essay (10-15 pages) on a film director, American or foreign, whose work has been heavily influenced by Hitchcock.

**FSCP 81000 – Antonioni and Fellini: The Challenges of Italian (Post)Modernist Cinema – Professor Giancarlo Lombardi, Tuesday, 6:30-10:00pm, Room C-419, 3 credits [97094] Cross listed with ART 89600 & CL 86500**

This course will juxtapose the rich and complex film production of two Italian auteurs, Federico Fellini and Michelangelo Antonioni. While Fellini and Antonioni’s films differ in style, narrative preference, and political orientation, they evidence a common self-reflexive concern for the relationship of cinematic images, sounds, and stories.

Neorealism will serve as a starting point for an analysis of Fellini’s postmodern negotiation of autobiographical surrealism as well as Antonioni’s peculiar reframing of cinematic modernism.

This course will analyze Antonioni and Fellini’s most important films, placing their work in (film) historical contexts, and theorizing their interest in the aesthetics of cinematic representation and the politics of storytelling.

Students will be asked to watch 2 movies a week, one in class and one at home, so that by the end of the course they will be familiar with the majority of these filmmakers’ work.


The course will be conducted in English and all films will be screened with English subtitles.

**FSCP 81000 – The Philosophy of Motion Pictures – Professor Noël Carroll, Tuesday, 11:45am-1:45pm, Room TBA, 3 credits [97095] Cross listed with ART 89600 & PHIL 77800**

In the last two decades, there has been an explosion of interest on the part of philosophers in motion pictures. They have opened debates on a number of different issues.
In this course, we will survey some of the major disputes in the philosophy of motion pictures. Among them are: the artistic status of film, the issue of medium specificity, the question of "what is cinema?, the nature of the cinematographic image, the nature of editing, and motion pictures in relation to morality, politics and knowledge.

Texts will include: Wartenberg and Curran's anthology *Philosophy of Film*; Carroll and Choi's anthology *The Philosophy of Film and Motion Pictures*; and Carroll's *The Philosophy of Motion Pictures*.

Students will be required to offer class presentations and to submit a final paper.

**FSCP 81000 – Postcolonial Francophone Cinema - Professor Jerry W. Carlson, Monday, 6:30-8:30pm, Room TBA, 3 credits [97096] Cross listed with ART 89600 & FREN 87400**

The course will survey major issues and artistic trends of the past fifty years of filmmaking from the Francophone world.

To do so, we will examine the works of six multilingual directors of Francophone descent: Merzak Allouache (Algeria), Denys Arcand (Canada), Tran Anh Hung (Vietnam), Addellatif Kechiche (Tunisia), Raoul Peck (Haiti), and Ousmane Sembene (Senegal). Each director will be represented by two films. The films may include *Cyclo*, *Lumumba*, *Black Girl*, *Bab El-Oued City*, *The Barbarian Invasions*, and *The Secret of the Grain*, among others.

A number of questions will inform the course. How do the films portray France’s relations with its former colonies? How do the films distinguish themselves from or ally themselves to tendencies in the French cinema? How do the films define themselves as national, international or transnational? How can the films be read in relation to other postcolonial discourses and artistic forms?

Students will write a brief analytic paper and a longer research essay.

The course will be taught in English. Readings will be available in English and French.

**FSCP 81000 - History & Aesthetics of Film Music GC: T, 2:00-5:00 p.m., Rm. 3491, 3 credits, Prof. Brown, [97245] Cross listed with MUS 81502**

The course will examine the entire phenomenon of film music and the technical, artistic, aesthetic, psychological, and political problems it poses. As an ongoing process, we will track the evolution of film music and how its metamorphoses run parallel to and diverge from those in the art and commerce of the cinema.
For the “classical” film score, which will comprise the greatest area of focus in this course, we will examine essential differences between film and concert music. Scores will be studied in the light of how the composer has solved both the musical and dramatic problems at hand, and we will discuss the ways in which varying musical styles, from romantic to avant-garde, have been deployed in the cinematic context.

In many instances, the musical score opens doors onto deeper readings of the filmic text, and we will explore some of the ways in which this occurs.

The movement of film music into non-classical areas, in particular pop and jazz, will also be examined, as will the recent shift towards electronics (synthesizers, sampling, etc.) and new tendencies in film/music interactions, such as the breakdown of the distinction between source (diegetic) and nondiegetic music.

We will also examine film music not just in its relation to narrative but as a form of narrative (see Tarasti et al.).

Numerous examples from films and scores will be presented in class. Please note that, because of time constraints and because of the massive amount of material, the course will focus mostly on sound-era films from their inception into the 1980’s.

During the last class, however, which will take place during finals week, we will examine some more recent tendencies, with emphasis on Howard Shore’s chamber score for David Cronenberg’s film *Spider* (2002).

**SUGGESTED READINGS (books):**

Bazelon, Irwin: *Knowing the Score: Notes on Film Music* (Van Nostrand Reinhold, 1975).

Brown, Royal S.: *Overtones and Undertones: Reading Film Music* (University of California Press, 1994).


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**Tentative List of Film Studies Courses, Spring 2010**

*Film Theory*, David Gerstner, Tuesday, 11:45am-3:45pm

*The Cyborg Effect/Affect*, Peter Hitchcock, Wednesday, 2:00-5:00pm

*The Western Gaze*, Marc Dolan, Friday, 11:45-2:45pm

*Cinema and Madness*, Edward Miller, Tuesday, 4:15-8:15pm

*Film History II*, William Boddy, Thursday, 11:45am-3:15pm