

MA in Film Studies

The Core Module SMLM035 2011-2012

Fridays at: 10am – 12pm and 2pm – 4pm
Semesters 1 & 2

There are normally two sessions a week consisting of a screening in the morning (Hitchcock Cinema, Arts One, G.19) and an afternoon seminar (Arts One G.34). The core course may involve a visit to a gallery or other site to view film.

Module Outline

The core course examines over two semesters the many ways in which a century of cinema has shaped our experience of space and time. From the early theatrical staged scenarios to studio production and location shooting, film has manufactured a credible world, be it magical or real in its appeal. During the first semester we analyse the world of the film as a language organized through shot composition, mise-en-scène, editing and sound, deployed to different effect across film forms and national contexts. We review a range of landscapes constructed in different periods of production, from cinema's preponderance for city-life in the first half of the twentieth century, to the surreal and immersive landscapes of the later twentieth and twenty-first century. Analytical consideration is also given to the question of how film moves through transnational spaces, and conversely how it becomes embedded in certain national contexts. Finally in this semester, film's 'place' in the world as an object relocated to spaces outside of the cinema, such as the art gallery and museum, is a topic of investigation.

In the second semester, the question of how film shapes time is examined. Of all the modern arts, it is perhaps film that has been the most concerned with the many qualities of time. Film is able to craft an audience's experience of temporality through the stretching or the compression of events, by repeating a scene and even running a narrative backwards. The course explores the twin activities of recording and shaping that underpin our understanding of the 'time of film'. Approaching film as a recording device arguably foregrounds the ethical dimensions of the medium if it is thought of as type of witnessing (or even a prosthetic memory as some commentators have argued). In contrast, the practice of montage and the shaping of narrative, are key components of film's constructed temporality, explored here in both avant-garde and mainstream film production. Central to the temporality of film are critical issues of whether film constructs or reveals the world, conveys or distorts 'real time', and whether indeed it suggests or condemns the possibility of a shared collective time.

Assessment: 1 x 2000 word essays, 2 x 3000 word essay

Semester 1 Cinema and Space

Week 1 Film Analysis and Film Theory AFK
Week 2 Film Analysis and Film Theory AFK
Week 3 Film Analysis and Film Theory JH
Week 4 The Spatial Imaginary AK
Week 5 Constructing Place: Set Design SH
Week 6 Phenomenology: world of the film/world of the viewer LB

Week 7 Reading Week

Week 8 Landscape in Powell and Pressburger CD
Week 9 Film Stars in European Cinema: Dirk Bogarde PS
Week 10 Border Crossings: Film as 'Hospitality' JH
Week 11 Film in a World of Non-place JH
Week 12 Expanded Cinema (Gallery and/or Museum) JH

Semester II: Cinema and Time

Week 1 The Construction of Cinematic Time (early cinema) JH
Week 2 Montage and Soviet Cinema JGH
Week 3 Film and Consciousness: Thoughtful Cinema LB
Week 4 Poetry and Film: Expanded Time (Deren) AFK
Week 5 Film and the Aesthetic Moment AFK
Week 6 Film Reception: Sirk across Time (MG)

Week 7 Reading Week

Week 8 Transnational Film Reception: Hollywood in Britain (MG)
Week 9 The Iraq war film and Historical Time (GW)
Week 10 Testimony, Witnessing and Ethics LS
Week 11 Narrative Constructions of Time AM
Week 12 The Time of Contemporary Cinema (Zidane) JH

Teaching Team:

Lucy Bolton (LB), Mark Glancy (MG), Charles Drazin (CD), Janet Harbord (JH), Sue Harris (SH), Jeremy Hicks (JGH), Alasdair King (AK), Annette Kuhn (AFK), Athena Mandis (AM), Libby Saxton (LS), Pauline Small (PS), Guy Westwell (GW)

Convener: Janet Harbord (j.p.harbord@qmul.ac.uk)

Semester I

Cinema and Space

Week 1 – 30 September

Film Analysis & Theory I: Introduction to Film Analysis

Annette Kuhn

Topics covered

This session introduces key concepts in film analysis (narrative, narration, mise-en-scène, film form), and provides an overview of academic approaches to film, requiring students to reflect on how to approach viewing, analysis and interpretation of film texts and develop critical perspectives.

Screening: Ratcatcher (Lynne Ramsay, UK, 1999)

Set Readings

Bordwell, David and Kristin Thompson, *Film Art: An Introduction* 7th edn (Boston, MA: McGraw-Hill, 2003), chapters 2, 3, 6 and 11.

Dyer, Richard, 'Introduction to film studies', in *The Oxford Guide to Film Studies*, edited by John Hill and Pamela Church Gibson, (Oxford: Oxford University Press, 1998), Part 1, p.3-11

Gibbs, John, *Mise en Scène: Film Style and Interpretation* (London: Wallflower Press, 2002), Chapter 6, 'Case Study: Imitation of Life'

Spencer, Liese, 'What are you looking at?' *Sight and Sound*, September 1999, pp. 17-19

Further Reading

David Bordwell, 'Narration and film form': part two of *Narration in the Fiction Film* (London: Methuen, 1985)

Corrigan, Timothy, *A Short Guide to Writing About Film* (New York: Longman, 2007)

Kolker, Robert P., 'The film text and film form', in *The Oxford Guide to Film Studies*, edited by John Hill and Pamela Church Gibson, (Oxford: Oxford University Press, 1998), pp. 11-29.

Kuhn, Annette, *Ratcatcher* (London: BFI Palgrave, 2008)

Monaco, James, *How to Read a Film* (New York: Oxford University Press, 2000)

Further Viewing

Caché/Hidden (Michael Haneke, France/Austria/Germany/Italy, 2004)

Citizen Kane (Orson Welles, US, 1941)

Imitation of Life (Douglas Sirk, US, 1959)

Week 2 – 7 October

Film Analysis & Theory II: Theoretical approaches to film

Annette Kuhn

Topics covered

The second session looks at specific approaches to the film text provided by psychoanalysis, apparatus theory and feminist film theory to consider the many levels on which a film operates.

Screening: Rebecca (Alfred Hitchcock, US, 1940)

Set Readings

Creed, Barbara, 'Film and Psychoanalysis', in *The Oxford Guide to Film Studies*, ed. by John Hill and Pamela Church Gibson (Oxford: Oxford University Press, 1998), pp. 77–90

Lebeau, Vicky. *Psychoanalysis and Cinema – the Play of Shadows* (London: Wallflower, 2001), Chapter 5, 'The Woman in Question'

Metz, Christian 'The Imaginary signifier', *Screen*, vol.16, no.2 (1975) 14–76 (excerpts reprinted in *Narrative, Apparatus, Ideology: A Film Theory Reader*, ed. by Philip Rosen (New York: Columbia University Press, 1986), pp. 244–78

Modleski, Tania, *The Women Who Knew Too Much* (New York: Routledge, 1988), chps 1&3

Further Reading

Baudry, Jean Louis, 'Ideological effects of the basic cinematographic apparatus', *Film Quarterly*, 28 (Winter 1974–75), pp. 39–47 (reprinted in *Movies and Methods*, ed. by Bill Nichols, 2 vols (Berkeley: University of California Press, 1985) II, pp. 531–42)

Doane, Mary Ann, 'The woman's film: possession and address', in *Home Is Where the Heart IS: Studies in Melodrama and the Women's Film* ed. By Christine Gledhill (London: BFI, 1987), pp.283-298

Karen Hollinger, 'The female oedipal drama of Rebecca from novel to film', *Quarterly Review of Film and Video*, vol. 14, no. 4 (1993), pp. 17 - 30

Kuhn, Annette, *Women's Pictures: Feminism and Cinema* 2nd edn (London: Verso, 1995), pp.209-214.

Langford, Michelle, 'Practical melodrama: from recognition to action in Tahmineh Milani's "Fereshteh trilogy"', *Screen*, vol.51, no.4 (forthcoming, 2010)

Lapsley, Robert and Michael Westlake, *Film Theory: An Introduction* (Manchester: Manchester University Press, 2006), chapter 3

Mayne, Judith, *Cinema and Spectatorship* (New York: Routledge, 1993), chapter 1

Mulvey, Laura, 'Visual pleasure and narrative cinema', *Screen*, vol.16, no.3 (1975), pp.6–18 (widely anthologised)

Rodowick, D.N., *The Difficulty of Difference: Psychoanalysis, Sexual*

Differences and Film Theory (New York: Routledge, 1991)

Further Viewing

All That Heaven Allows (Douglas Sirk, US, 1955)

Stella Dallas (King Vidor, US, 1937)

Two Women/Do zan (Tahmineh Milani, Iran, 1999)

Week 3 – 14 October

Film Analysis & Theory III: Contemporary perspectives on film

Janet Harbord

Topics covered

The standard language of classical narrative cinema, at its height in the 1950s, was manifest in the genre of melodrama. The work of Douglas Sirk is perhaps the finest example of the melodramatic form. Since that height, the language of classical cinema has undergone various appropriations, displaying elements of self-reflexivity and, at times, pastiche. In this session we explore the melodramatic form through the prism of queer theory, postmodernism and postcolonialism.

Screening: In the Mood for Love/Huayang Nianhua (Wong Kar-wai, Hong Kong/France, 2000)

Set readings

Cook, Pam 'In the Mood for Love and Far from Heaven', in Cinema Book 3rd edn, ed. By Pam Cook (London: BFI, 2007) pp. 331-332

Doty, Alexander, 'Queer Theory', in The Oxford Guide to Film Studies, ed. by John Hill and Pamela Church Gibson (Oxford: Oxford University Press, 1998), pp. 148–52

Dyer, Richard, Pastiche (London: Routledge, 2007), Introduction and pp. 174-80

Stam, Robert and Shohat, 'Film theory and spectatorship in the age of the "posts"', in Reinventing Film Studies ed. Christine Gledhill and Linda Williams (London: Edward

Arnold, 2000), pp. 381-401.

Further Reading

Butler, Judith, Bodies that Matter: On the Discursive Limits of 'Sex' (London; New York: Routledge, 1993), pp. 121–40

Degli-Esposti, Cristina, 'Sally Potter's Orlando and the neo-baroque scopic regime', Cinema Journal, vol. 36, no. 1 (1996), pp. 75-93

Teo, Stephen, 'Wong Kar-wai's In the Mood for Love: like a ritual in transfigured time', Senses of Cinema, no. 13 (2001),

<http://archive.sensesofcinema.com/contents/01/13/mood.html>

accessed 24 August 2010]

Further Viewing

Far From Heaven (Todd Haynes, US, 2002)

The Hidden Half/Nineh-ye penhan (Tahmineh Milani, Iran, 2001)

Orlando (Sally Potter, UK/Russia/Italy/France/Netherlands, 1992)

Week 4 – 21st October

Cinema and the Spatial Imaginary

Alasdair King

Topics covered

In recent years, cinema's intense preoccupation with ways of framing and reconstructing space has begun to receive detailed critical attention. Drawing on theorists as diverse as Gardies and Burch, Lefebvre and Jameson, Benjamin and Kracauer, Deleuze and Foucault, Harvey and Massey, and Bruno and Augé, scholars working in film studies have begun to chart some of the ways that individual films, and in some cases the cinema as a whole, too, have given rise to categories of 'cinematic space'. In this introductory session, we will look at recent scholarship on how the classic 1940s cycle of Hollywood film noir registers urban space, with a particular focus on *The Postman Always Rings Twice* (1946, MGM, dir. Tay Garnett). We will consider how European cinemas have adapted the original James M. Cain crime novel, *The Postman Always Rings Twice* (1934) to explore specific and local spatial concerns. The main theoretical focus in this session will be on how Kracauer and Lefebvre, particularly, might help us to understand the 'spatiality' of these key films. We will end by considering the ways in which various concepts of 'cinematic space' might help us to read contemporary films.

Screening: *The Postman Always Rings Twice* (1946, MGM, dir. Tay Garnett)

Key Reading:

Edward Dimendberg (2003) 'Down These Seen Streets a Man Must Go: Siegfried Kracauer, "Hollywood's Terror Films," and the Spatiality of Film Noir', *New German Critique*, 89, Film and Exile (Spring – Summer), pp. 113-143.

Further Reading

Edward Dimendberg (2004) *Film Noir and the Spaces of Modernity*. Cambridge: Harvard University Press.

Alasdair King (2003) 'Placing Green is the Heath (1951): Spatial politics and emergent West German identity' in Randall Halle and Margaret McCarthy (eds) *Light Motives: German Popular Cinema*, Detroit: Wayne State University Press, pp. 130-147.

Alasdair King (2010) 'The Province Always Rings Twice: Christian Petzold's Heimatfilm noir *Jerichow* (2008)' *Transit*, 6 (1), University of California, Berkeley, 23pp.

http://german.berkeley.edu/transit/2010_2011/articles/KingJerichow.html

Henri Lefebvre (1991) *The Production of Space*, trans Donald Nicholson-Smith. Cambridge: Blackwell.

Martin Lefebvre (ed) (2006) *Landscape and Film*. Routledge: Abingdon and New York.

Giuliana Minghelli (2008) 'Haunted frames: history and landscape in Luchino Visconti's *Ossessione*.' *Italica*, June 22.

Johannes von Moltke (2005) *No Place Like Home: Locations of Heimat in German Cinema*, University of California Press: Berkeley and Los Angeles.

Further viewing

Jerichow (2008, Schramm Film Koerner und Weber, dir. Christian Petzold)
Ossessione (1942, Industrie Cinematografiche Italiane (ICI), dir. Luchino Visconti)

Week 5 – 28th October

Constructing Place: Film Architecture

Sue Harris

Topics covered

This session will consider the profession and creative practice of set design in cinema. The approach centres on a case-study model, using European cinema in the years following the transition to sound to raise questions about design theory, technical practice, visual style, authorial attribution and the performative function of sets. This will lead on to a broader consideration of the significance of set design in cinema history.

Screening: *An American in Paris* (Vincente Minnelli, 1951)

Key Reading

Tim Bergfelder, Sue Harris & Sarah Street: 'Film Architecture and the Transnational Imagination: Set Design in 1930s European Cinema' (AUP, 2007)

Further Reading

Giuliana Bruno: *Atlas of Emotion: Journeys in Art, Architecture and Film* (Verso, 2002)

Laurie Ede: *British Film Design: A History* (I.B.Tauris, 2010)

Donald Knox: 'The Magic Factory: How MGM made *An American in Paris*' (Praeger, 1973)

Week 6 – 4th November

Phenomenology: world of the film/world of the viewer

Lucy Bolton

Topics covered

This week will look at film and phenomenology, exploring the idea of film as both subject and object. Studying the work of theorists such as Marks, Sobchack and Frampton, we will consider how film works in relation to

embodiment and look at ways in which film can reach out to the viewer through a shared phenomenological encounter.

Screening: Innocence (Lucile Hadzihalilovic, 2004)

Set Reading

Frampton, Daniel, Chapter Filmosophy (London and New York: Wallflower, 2006), pp. 39-48

Quinlivan, Davina, 'Material Hauntings: The Kinaesthesia of Sound in Innocence (Hadzihalilovic, 2004)', Studies in French Cinema Vol. 9 issue 3, September 2009, 215–224

Shaw, Daniel, Film and Philosophy: Taking Movies Seriously (London and New York: Wallflower, 2008), pp. 1–26

Tuck, Greg, 'Art, Cinema, Sex, Ontology: Maurice Merleau-Ponty and the Invisible of Cinema', in New Takes in Film-Philosophy, ed. by Havi Carel and Greg Tuck (Hampshire and New York: Palgrave Macmillan, 2011), pp. 171-187

Further Reading

Colman, Felicity, 'Introduction: What is Film-Philosophy?' in Film, Theory and Philosophy, ed. by Felicity Colman (Durham: Acumen, 2009), pp. 1–15

Marks, Laura U., The Skin of the Film: Intercultural Cinema, Embodiment and the Senses (Durham and London: Duke University Press, 2000) —, Touch: Sensuous Theory and Multisensory Media (Minneapolis and London: University of Minnesota Press, 2002)

Shaw, Daniel, 'Philosophical Approaches to Cinematic Emotions', Film and Philosophy, pp. 51–59

Sobchack, Vivian, The Address of the Eye: A Phenomenology of Film Experience (Princeton: Princeton University Press, 1992), pp. 3–26 —, 'What My Fingers Knew: The Cinesthetic Subject, or Vision in the Flesh', Senses of Cinema (2000)

<http://archive.sensesofcinema.com/contents/00/5/fingers.html>

Further Viewing

Blue (Derek Jarman, 1983); The Machinist (Brad Anderson, 2004); The Piano (Jane Campion, 1993)

Week 7 Reading Week

Week 8 – 18th November

Landscape in Powell and Pressburger

Charles Drazin

Topics covered

Using *The Life and Death of Colonel Blimp* as a case study, this session will examine the complex relationship between time, memory and space in the films of Powell and Pressburger. It will explore the ways in which their films use both realist and imagined landscapes to create a 'place of the mind', where characters are free to dwell upon their memories and to think through their psychic traumas. It will also consider how this use of landscape was determined by the historical context in which the films were made.

Screening: *The Life and Death of Colonel Blimp* (1943)

Set Reading

Andrew Moor, *Powell: A Cinema of Magic Spaces* (I.B. Tauris, 2005), pp. 1–26 and 54–84.

Further Reading

Charles Drazin, *The Finest Years: British Cinema of the 1940s*, (London and NY, IB Taurus, 2007)

A. L. Kennedy, *The Life and Death of Colonel Blimp* (BFI Publishing, 1997)

Ian Christie and Andrew Moor (eds.), *Michael Powell: International Perspectives on an English Film-maker* (BFI Publishing, 2005), *passim*.

Michael Powell, *A Life in Movies* (Faber, 2000), *passim*.

Further viewing

A Canterbury Tale (1944)

A Matter of Life and Death (1946)

Black Narcissus (1947)

Week 9 – 25th November

Film Stars in European Cinema (Dirk Bogarde)

Pauline Small

Topics covered

We will examine, with Dirk Bogarde as a case study, the significance of stardom within a national context, and a European framework. We will in turn consider this in relation to the concept of stardom as it has evolved within industrial and cultural practices of Hollywood.

Screening: *Death in Venice* (Visconti, 1974)

Set Readings

Christine Gledhill, 'Pleasurable negotiations' in S. Thornham, *Feminist Film theory: a reader* (Edinburgh: Edinburgh University Press, 1999), pp. 166-179.

Paul MacDonald, 'The Star System: Hollywood's production of popular identities' (London: Wallflower, 2000)

Further Reading

Benedict Anderson, *Imagined Communities: reflections on the origin and spread of nationalism* (London, Verso, 1983)

Andrew Higson, 'The Limiting Imagination of National Cinemas' in Mette Hjort and Scott MacKenzie (eds) *Cinema and Nation* (London, Routledge, 2000), pp. 63-73.

Janet Staiger, 'The Hollywood mode of production 1930-60' in D. Bordwell, J. Staiger and K. Thompson, *The Classical Hollywood Cinema: film style and mode of production to 1960* (London and New York: Routledge, pp. 309-37.

Alastair Philips and Ginette Vincendeau, *Journeys of Desire: European Actors in Hollywood* (London: BFI, 2006)

Further viewing

Other Bogarde films that pre-date the Visconti film: 1950s British comedies, 1960s collaboration with Losey and Pinter 'Film Stars in European cinema' with particular reference to the star of *Death in Venice*, Dirk Bogarde.

Week 10 - 2nd December

Border Crossings: Film as 'Hospitality'

Janet Harbord

Topics covered

If cinema is a site where we encounter difference, the alterity of other cultures, the strangeness of other times, on what terms do we meet those differences? Does cinema put us in charge of hosting, the cinema becoming a microcosm of the nation or the generic 'hearth' of an imaginary home, and if so, what do we do to these guest cultures that arrive at the doorstep? Or, conversely, are we the guests entertained by film-hosts, inviting us in to their worlds, subjecting us to their customs and requiring us to submit to the tacit rules of invitation? We explore these ideas through a number of films and in relation to Derrida's ideas of hosting in its manifold complexity.

Screening: *Dogville* (Lars Von Trier, 2003)

Set Readings

Adam Atkinson (2005) 'On the Nature of Dogs, the Right of Grace, Forgiveness and Hospitality: Derida, Kant, and Lars Von Trier's *Dogville*', *Senses of Cinema* Issue 59

Further Reading

Caroline Bainbridge (2007) *The Cinema of Lars Von Trier: Authenticity and Artifice*, London, Wallflower Press

Jacques Derrida, "On Forgiveness", in *On Cosmopolitanism and Forgiveness*, translated by Michael Hughes (London: Routledge, 2001), *Film: Dogville* (Lars von Trier)

Jacques Derrida and Anne Dufourmantelle, *Of Hospitality: Anne Dufourmantelle Invites Jacques Derrida to Respond*, translated by Rachel Bowlby (Stanford: Stanford University Press, 2000)

Egoyan, Atom and Balfour, Ian *Subtitles: on the foreignness of films*, (Cambridge, Mass. & London: Alphabet City Media & MIT Press, 2004)

Naficy, Hamid 'Situating Accented Cinema' in *An Accented Cinema: Exilic and Diasporic Filmmaking*, (Princeton & Oxford: Princeton University Press, 2001)

Emmanuel Levinas, *Otherwise Than Being or Beyond Essence*, translated by Alphonso Lingis (Dordrecht: Kluwer, 1991)

Further viewing

La Haine (Mathieu Kassovitz, 1995)

Tropical Malady (Apichatpong Weerasethakul, 2004)

Week 11 – 9th December

Film in a World of Non-place

Janet Harbord

Topics covered

Whilst film has famously crossed national borders and been celebrated as an international art, the definition of border crossing is, in an era of de-territorialising globalization, no longer an act to be celebrated. In this session the constructed world of the film is visited via a theme park, and the various relationships of characters to labour, entertainment, representation and mobility are carefully drawn. Is film now a metaphor for the constructed enclosures and artifices of capitalism? Is film a perfect vehicle for realizing the space-time compression of the contemporary world, and those who are able to benefit from it?

Screening: *The World* (Jia Zhanke, 2004)

Key Reading

Marc Auge (1992/5) 'The Near and the Far' in *Non-Places: Introduction to an Anthropology of Supermodernity*, Translated Howe, London and New York, Verso

Further Reading

Tom Conley (2007) *Cartographic Cinema*, Minneapolis and London: University of Minnesota Press

Keller Easterling *Enduring Innocence: global architecture and its political masquerades*, Cambridge, Massachusetts and London, England: MIT.

Janet Harbord (2007) 'The Limits of Translation: Transnational Film', in *The Evolution of Film*, Cambridge, Polity Press.

Rem Koolhaas (1999) 'The Generic City', in Dinkla and Brockhaus (eds) *Connected Cities: Processes of Art in the Urban Network*, Ostfildern: Hatje Cantz Verlag)

Tom O'Regan 'Cultural Exchange' in *The Contemporary Hollywood Reader*, edited by Toby Miller (London & New York: Routledge, 2004/2009)

Bratu Hansen, Miriam 'The mass production of the senses: classical cinema as vernacular modernism', in *Reinventing Film Studies*, edited by Christine Gledhill and Linda Williams (London & New York: Arnold, 2000)

Mark B. Hansen (2006) 'the Affective Topology of New Media Art', in *New Philosophy for New Media*, Cambridge Mass, and London, England, MIT.

De Valck, Marijke *Film Festivals: From European Geopolitics to Global Cinephilia*, Amsterdam: Amsterdam University Press, 2007)

Further Viewing

What Time is it there? (Tsai Ming Liang, 2001)

Lost in Translation (Sofia Coppola)

(Cities and Loneliness; Tsai Ming-liang's What Time Is It There? Interview from IndieWire)

Week 12 – 16th December

Film Beyond the Cinema

Janet Harbord

Topics covered

In the final session of the first semester, we will visit a museum or an art gallery to view film outside of the institution of cinema. The questions raised by this visit will of course depend on the particular exhibits and institution, but certain fundamental issues are raised by film becoming mobile, moving beyond the cinema. What are the new institutional conditions of film's relocation, what are the new rules and regulations attendant to film at this site? How is spectatorship affected? What does this mean in terms of our understanding of film as an embodied experience, and how do questions of attention (now that the spectator is free to come and go at will in most museums and galleries) become exposed in this site?

No screening – site visit to gallery or museum venue TBC

Set Readings

Guiliana Bruno 'Collection and Recollection: On Film Itineraries and Museum Walks' in *Public Intimacy: Architecture and the Visual Arts*, Cambridge Mass, and London, England, MIT.

Crary Jonathan (1999) '1907: Spellbound in Rome', in *Suspensions of Perception: Attention, Spectacle and Modern Culture*, Cambridge and London: MIT.

Further reading

Mark B. Hansen (2006) 'Between Body and Image: On the "newness" of New Media Art', in *New Philosophy for New Media*, Cambridge Mass, and London, England, MIT.

AL Rees, David Curtis, Duncan White, Steven Ball (2011) *Expanded Cinema: Art, Performance, Film*, London: Tate Publishing

Gene Youngblood (1970) Expanded Cinema, Dutton

Semester II

Cinema and Time

Week 1 – 13th January

The Construction of Cinematic Time (early cinema)

Janet Harbord

Topics covered

This session explores the associations we have with film as a photographic art, connecting the image as an index to the material world. That this is a world that has been, having passed ephemerally in front of the camera, preoccupied scholars of photography for the last one hundred years. At the turn of the century, as cinema emerged as a public cultural form, preoccupations with time passing were at a height with Proust publishing *À la recherche du temps perdu* (1913-27), Bergson philosophizing on memory and Albert Khan, a student of Bergson's, creating a photographic archive of epic proportions in Paris. Curiously, Khan's archive was not a monument to time passing, preserved for future generations, but was intended to be a private archive, not necessarily to be viewed. This session examines the notions of time invested in film, as a photographic art and as an animated form, at the beginning of the twentieth century.

Screening

Electrocuting an Elephant (Topsy) 1903

Execution of Czolgosz, with Panorama of Auburn Prison (1901)

Photographs from the archive of Albert Khan

Set Reading

Doane, Mary Ann 'Dead Time, or the Concept of the Event' in *The Emergence of Cinematic Time: Modernity, Contingency, the Archive*, (Cambridge Mass. & London: Harvard University Press, 2002)

Further reading

Paula Armad (2010) *Counter-Archive: Film, the everyday and Albert Khan's Archives de la Planete*, Columbia University Press

Barthes, Roland (1981) *Camera Lucida: Reflections on Photography*, Translated Richard Howard, NY, Hill and Wang.

Bergson, Henri 'Of the Selection of Images for Conscious Presentation' in *Matter and Memory*, translated by N.M.Paul and W.S.Palmer (New York: Zone Books, 1991/1896)

Crary Jonathan (1999) *Suspensions of Perception: Attention, Spectacle and Modern Culture*, Cambridge and London: MIT.

Harbord, Janet (2009) *Chris Marker, La Jetee, Afterall*: MIT.

Petro, Patrice 'After Shock/Between Boredom and History' in *Fugitive Images: From Photography to Video*, edited by Patrice Petro (Bloomington & Indianapolis: Indiana University Press, 1995)

Rosen, Philip (2001) *Change Mummified: Cinema, Historicity, Theory*, Minneapolis: University of Minnesota Press

Valiaho, Pasi *Mapping the Moving Image: Gesture, Thought and Cinema Circa 1900*, (Amsterdam: University of Amsterdam Press, 2010)

Further Viewing

La Jetee (Chris Marker, 1962)

Week 2 – 20th January

Montage and Soviet Cinema

Jeremy Hicks

Topics covered

Through an analysis of Eisenstein's *October*, this session will examine the ways in which Soviet montage film manipulates and conceptualises time on a number of levels: at the familiar level of the narrative, but also for rhythmic, rhetorical and symbolic (teleological) purposes.

Screening: *October*, Sergei Eisenstein, 1927 [ruscico edition with Hyperkino annotations]

Set reading

Gilles Deleuze, *Cinema 1: The Movement Image*, trans. Hugh Tomlinson and Barbara Habberjam, London: Continuum, 2009, ch. 3 'Montage,' 30-42

Further Reading

Bordwell, David. *The Cinema of Eisenstein*, Cambridge MA: Harvard University Press, 1993.

Eisenstein, Sergei. *Selected Writings Volume 1 (1922-34)*, London: BFI, 1988.

Michelson, Annette. 'From Magician to Epistemologist: Vertov's *The Man with a Movie Camera*,' in P. Adams Sitney (ed.), *The Essential Cinema: Essays on Films in The Collection of Anthology Film Archives*, vol. 1, New York: Anthology Film Archives and New York University Press, 1975, 95-111.

Nesbet, Anne. *Savage Junctures: Images and Ideas in Eisenstein's Films*, London and New York: I. B. Tauris, 2001.

Rohdie, Sam, *Montage*, Manchester: Manchester University Press, 2006.

Taylor, Richard. *October*, London: BFI, 2002

Further Viewing

D.W.Griffith, *Intolerance*, 1916

Dziga Vertov, *Kino-Eye*, 1924

Dziga Vertov, *Man with a Movie Camera*, 1929

Aleksandr Dovzhenko, *Earth*, 1929

Week 3 – 27th January

Film and Consciousness: Thoughtful Cinema

Lucy Bolton

How does film mimic thought? Can a film be said to 'think'? These questions are at the very heart of the relation between film and philosophy.

Screening: Thin Red Line (Terrence Malick, 1989)

Key Readings

Bersani, Leo and Ulysse Dutoit, Chapter 3 'One big soul', in *Forms of Being: Cinema, Aesthetics and Subjectivity* (London: BFI, 2004), pp. 124-178

Deleuze, Gilles, 'Philosophy of Film as the Creation of Concepts', in *The Philosophy of Film*, ed. By Wartenberg and Curran, pp. 33–37

Frampton, Daniel, *Filmosophy* (London: Wallflower, 2006), pp. 1–12; 15-26

Langdale, Allan (ed.) *Hugo Münsterberg On Film* (London and New York: Routledge, 2002), pp. 79-108

Further Reading

Cavell, Stanley, *The World Viewed: Reflections on the Ontology of Film*, 2nd edn (Cambridge, Ma. And London: Harvard University Press, 1979), pp. 14-41; 68-73

Mullarkey, John, *Philosophy and the Moving Image: Refractions of Reality* (Hampshire and New York: Palgrave Macmillan, 2009)

Mulhall, Stephen, Introduction, *On Film* (London/New York: Routledge, 2002) pp. 112

Week 4 – 3rd February

Poetry and Film: Expanded Time (Deren)

Annette Kuhn

Screening

Meshes of the Afternoon (Maya Deren, USA, 1943);

A Study in Choreography for Camera (Maya Deren, USA, 1945)

Key Reading

Deleuze, *Negotiations*, 1972-1990, pp.57-61.

Vogel, 'Poetry and film: a symposium'

Week 5 – 10th February

Film and the Aesthetic Moment

Annette Kuhn

Screening: Distant Voices, Still Lives (Terence Davies, UK, 1988, 80 min)

Key Reading

Bachelard, Poetics of Space, Chapter 9

Further Reading

Andre Bazin, 'The evolution of the language of cinema' in Leo Braudy and Marshall Cohen eds, Film Theory and Criticism

Milner, 'The role of illusion in symbol-formation'

Farley, Distant Voices, Still Lives

Week 6 – 17th February

Film Reception: Sirk Across Time

Mark Glancy

Topics covered

- the auteur theory and reception studies
- changing perceptions of Sirk's films
- the pursuit of 'total film history'
- the method of reception studies

Screening: All That Heaven Allows (Douglas Sirk, 1955)

Key Reading

Barbara Klinger, 'Film History Terminable and Interminable: Recovering the Past in Reception Studies', Screen, volume 38, number 2, Summer 1997.

Barbara Klinger, Melodrama and Meaning: History, Culture and the Films of Douglas Sirk.

Further Reading

B. Babington and P. Evans, "All That Heaven Allowed: Another Look at Sirkian Irony", Movie, number 34/35.

Peter Biskind, Seeing Is Believing.

J. Chapman, M. Glancy and S. Harper (eds), The New Film History: Sources, Methods, Approaches.

Jan Halliday, 'All That Heaven Allows', in Mulvey and Halliday (eds), Douglas Sirk.

Thomas Schatz, Hollywood Genres.

Douglas Sirk, Sirk On Sirk (second edition).

Janet Staiger, Interpreting Films: Studies in the Historical Reception of American Cinema.

Janet Staiger, Perverse Spectators: The Practices of Film Reception.

Further Viewing:

Written on the Wind (Sirk, 1956), Imitation of Life (Sirk, 1959)

Week 7 Reading Week

Week 8 – 2nd March

Transnational Film Reception: Hollywood in Britain

Mark Glancy

Topics covered

- transnational reception studies
- Hollywood films, British audiences and the concept of Americanisation
- Americanization and youth culture in the 1950s
- Censorship and other responses to *Rebel Without a Cause* in Britain.

Screening: *Rebel Without a Cause* (Nicholas Ray, USA, 1955)

Key Readings

Daniel Biltereyst, 'Youth, Moral Panics, and the End of Cinema: On the reception of *Rebel Without a Cause* in Europe', J.D. Slocum (ed.), *Rebel Without a Cause: Approaches to a Maverick Masterwork*.

Richard Maltby, 'Introduction: The Americanisation of the World', in Maltby and Stokes (eds), *Hollywood Abroad: Audiences and Cultural Exchange*.

Further Reading

Andrew Caine, *Interpreting Rock Movies: The Pop Film and Its Critics in Britain*.

T. Doherty, *Teenagers and Teenpics: The Juvenilization of American Movies in the 1950s*.

Sue Harper and Vincent Porter, *British Cinema in the 1950s: The Decline of Deference* (especially the sections on the introduction of the X Certificate and the 'Rock Around the Clock riots').

Dick Hebdige, *Hiding in the Light* (especially chapter 3, *Towards a Cartography of Taste*).

Adrian Horn, *Juke Box Britain: Americanisation and Youth Culture, 1945-60*.

James Robertson, *The Hidden Cinema: British Film Censorship in Action, 1913-1975*, pp. 104-110.

Tom Ryall, *Britain and the American Cinema*.

Dominic Sandbrook, *Never Had It So Good: A History of Britain from Suez to the Beatles* (chapter 12: *The Teenage Consumer*).

Jerold Simmons, 'Violent Youth: The Censoring and Public Reception of *The Wild One* and *Blackboard Jungle*', *Film History*, 20:3 (2008), 381-91.

Dominic Strinati, 'The Taste of America: Americanization and Popular Culture', in D. Strinati and S. Wagg (eds.), *Come on Down? Popular Media Culture in Post-War Britain*.

Paul Swann, *The Hollywood Feature Film in Postwar Britain*.

George M. Wilson, 'Nicholas Ray's Rebel Without a Cause', in J.D. Slocum (ed.), *Rebel Without a Cause: Approaches to a Maverick Masterwork*.

Further Viewing: *Blackboard Jungle* (Richard Brooks, USA, 1955), *The Wild One* (Laslo Benedek, USA, 1953)

Week 9 – 9th March

The Iraq war film and historical time

Guy Westwell

Topics covered

Overview of theoretical paradigms for thinking about film and history, especially in relation to narrative and historical time; case study – historical time in US Iraq war films.

Screening: *Iraq in Fragments* (James Longley, US, 2006)

Key reading

Hayden White, 'The question of narrative in contemporary historical theory' in *The Content of the Form: Narrative Discourse and Historical Representation* (London: Johns Hopkins University Press, 1987), pp.26-57

Further reading:

History and narrative:

Peter Munz, 'The historical narrative' in *Companion to Historiography*, edited by Michael Bentley (London: Routledge, 1997), pp.851-72

Robert Rosenstone, *History on Film/Film on History* (Harlow: Pearson Education, 2006).

Further viewing (The Iraq war on film):

Patricia Aufderheide, 'Your Country, My Country: How Films About The Iraq War Construct Publics,' *Framework: The Journal of Cinema and Media*, vol.48, no.2 (2007) pp. 56-65.

Barker, M. *A Toxic Genre: The Iraq War Films* (London: Pluto Press, 2011).

Jane Gaines, 'The Production of Outrage: The Iraq War and the Radical Documentary Tradition,' *Framework: The Journal of Cinema and Media*, vol.48, no.2 (2007) pp. 36-55.

Useful background information on Iraq in Fragments can be found at:
<http://www.iraqinfragments.com/background/index.html>

Further viewing:

The viewing listed below is designed to give a sense of how different filmmaking approaches structure historical time in different ways and as a result offer viewers a different sense of the historical event under description.

Fahrenheit 9/11 (2004) – polemical time

Operation Dreamland (2005) – tour of duty time

No End in Sight (2007) – political time

Generation Kill (2008) – television time

The Hurt Locker (2008) – bomb time.

It will also be worth tracking Kathryn Bigelow's next film project, Kill Bin Laden, which may have interesting consequences for the temporal and narrative representation of the war on terror, especially in relation to resolution.

Week 10 – 16th March

Testimony, Witnessing and Ethics

Libby Saxton

Topics covered

Can we think of film as a form of witnessing? Can film adequately bear witness to traumatic experiences such as war and genocide? What is the relationship between photographic representations of them and the verbal testimony of survivors? What ethical issues pertain to filming spoken testimony, recycling images of atrocities and reconstructing historical violence? Finally, how does film as a medium for historical witnessing disturb the linear unfolding of time?

Screening: Aufschub (Respite; Harun Farocki, 2007, b/w, silent, 40 min)

Key reading

Frances Guerin and Roger Hallas, 'Introduction', The Image and the Witness: Trauma, Memory and Visual Culture, ed. Guerin and Hallas (London: Wallflower Press, 2007)

Further reading

Giorgio Agamben, *Remnants of Auschwitz: The Witness and the Archive*, trans. Daniel Heller-Roazen (New York: Zone, 1999)

Thomas Elsaesser, 'Holocaust Memory as the Epistemology of Forgetting? Re-wind and Postponement in *Respite*' and Sylvie Lindeperg, 'Suspended Lives, Revenant Images: On Harun Farocki's Film *Respite*', in Harun Farocki: *Against What? Against Whom?*, ed. Antje Ehmman and Kodwo Eshun (London: Koenig, 2009)

Shoshana Felman and Dori Laub, *Testimony: Crises of Witnessing in Literature, Psychoanalysis, and History* (New York and London: Routledge, 1992) (especially Felman, 'The Return of the Voice: Claude Lanzmann's *Shoah*', pp. 204–83)

Joshua Hirsch, *Afterimage: Film, Trauma, and the Holocaust* (Philadelphia: Temple University Press, 2004)

Libby Saxton, *Haunted Images: Film, Ethics, Testimony and the Holocaust* (London: Wallflower Press, 2008)

Further viewing

Hiroshima mon amour (Alain Resnais, 1959)

Shoah (Claude Lanzmann, 1985)

A Film Unfinished (Yael Hersonski, 2010)

Week 11 – 23rd March

Narrative Constructions of Time

Athena Mandis

In film (documentary and fiction) time is manipulated in order for the narrative to be possible within the timeframe of the film. This session will look at providing an overview of the process of film narrative constructions of time by looking at theories of narrative principals and critiques of fabula and syuzhet in relation to a specific film.

Readings and screening to be confirmed

Week 12 – 30th March

The Time of Contemporary Cinema

Janet Harbord

How is the time of cinema changing over the course of its life? What is its relationship to other so-called time-based media such as television, surveillance footage, and looped, endlessly repeatable forms such as youtube? This final session explores the time of contemporary cinema in the work of several artists deconstructing and reversing our expectations of cinematic time, uncovering the shifting definitions of 'motion', 'duration', 'stillness' and 'real time'.

Screening: Zidane: A 21st Century Portrait (Dougals Gordon & Philippe Parreno, 2006)

Key reading

D.N.Rodowick (2007) 'A New Landscape (without image)' in *The Virtual Life of Film*, Harvard University Press, Cambridge, Mass. And London, England

Further reading

Karen Beckman and Jean Ma (2008) *Still Moving: between Cinema and Photography*, Duke University Press

Krauss, Rosalind *A Voyage on the North Sea: Art in the Age of the Post-Medium*, (Thames & Hudson, 1999)

Levin, Thomas 'Surveillant' in *Sensorium: embodied experience, technology and contemporary art*, edited by Caroline A. Jones (Cambridge Mass. & London: MIT Press, 2005)

Mulvey, Laura 'The Pensive Spectator' in *Death 24X a Second: Stillness and the Moving Image*, (London: Reaktion, 2006)

Stephen Prince, "True Lies: Perceptual Realism, Digital Images, and Film Theory", in Brian Henderson and Ann Martin (eds), *Film Quarterly: Forty Years – A Selection*, University of California Press, Berkeley and Los Angeles, 1999, p.395.

Rancière, Jacques 'The Future of the Image' in *The Future of the Image*, Translated by Gregory Elliott, London & New York: Verso, 2007)

Rodowick, D.N. 'Presenting the Figural' in *Reading the Figural, or, Philosophy After the NewMedia*, Durham & London: Duke University Press, 2001)

Further viewing

Climates (Nuri Bilge Ceylan, 2006)

Timecode (Mike Figgis, 2000)

Empire (Andy Warhol, 1964)

Methodology Sessions

These sessions form an additional part of the Core Module and attendance is compulsory or recommended. Scheduling of some sessions to be arranged.

SEMESTER I

- **Research Training Sessions**

In the first semester, there will be three compulsory sessions on research training skills, common to students on all MA programmes in the School of Languages, Linguistics and Film. They deal with time management, IT and the choice of essay and dissertation topics.

Please refer to the separate schedule for MA Research Training Sessions and MA timetable for further details.

- **Queen Mary and Other Resources**

One-hour session to be given by the Subject Librarian.
Normally held early October.

- **Visit to British Film Institute**

Normally held late-October.

SEMESTER 2

- **Dissertation workshop**

This workshop, normally held in March and to be given by Professor Annette Kuhn, will be an opportunity for students on the MA in Film Studies to develop ideas and strategies for current and future projects on film and visual culture, with particular reference to your dissertation (at the planning stage), and to receive advice and feedback from Professor Kuhn and fellow students on ideas and plans.

Additional Methodology Workshops

The Institute of Germanic and Romance Studies (IGRS) offer workshops on Saturdays as part of their research training programme. The IGRS normally offers two workshops on film that you may find useful. The following workshops on film were offered last year:

- **Film theory and its applications**

Institute of Germanic and Romance Studies
(This normally takes place on a Saturday in October)

- **Using film archives**

Institute of Germanic and Romance Studies
(This normally takes place on a Saturday in November or January)

A full programme is published at the start of term on the IGRS website at:

<http://igrs.sas.ac.uk/postgraduate/>

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