

CONCORDIA UNIVERSITY
MEL HOPPENHEIM SCHOOL OF CINEMA
2006-2007 FILM STUDIES SUMMER SESSION, SEMINARS, NEW COURSES, SPECIAL TOPICS,
AND ROTATIONAL LECTURE COURSES

This Film Studies Bulletin is designed to assist you with your course selection during registration. For example it contains information on rotational lecture courses which are not normally offered every year. Some may be offered once every two years, while others may not be offered again while you are at Concordia.

Use this Bulletin along with the Undergraduate Class Schedule and the Undergraduate Calendar as you select your courses. This Bulletin does not contain the full list of Film Studies courses to be offered in 2006-07. Courses such as Studies in Film Directors and History of Film Since 1959 are described in the Calendar, listed in the Class Schedule and are offered every year. You should consider the full range of Film Studies courses as you make your selection.

Seminars are described in section III of this Bulletin. Seriously consider taking a Seminar if your grades in Film Studies classes have been at least at the B+ level. Seminars allow a small group of students to follow topics in detail outside the large classroom environment. Film Studies advisors can give you the required written permission to register and can provide more information about Seminars. Phone the School of Cinema Office (848-2424 Ext. 4666) to make an appointment with a Film Studies advisor.

I. SUMMER 2006

FMST 212/1 BA FILM AESTHETICS (6 credits)
Summer 2006, May 8 – August 17
Monday and Wednesday: 18:00-22:00
VA 114
Instructor: TBA

FMST 335B/1 AA ASPECTS OF NATIONAL CINEMAS (3 credits)
Special Subject: Indian Cinema
Prerequisite: Second-year standing (66 or fewer credits remaining in degree programme).
Summer 2006: May 8 – June 21
Tuesday and Thursday 18:00-22:00 VA 114
Instructor: Thomas Waugh

This survey of the largest film industry and one of the most dynamic film cultures in the world is offered again in 2006. A range of historical, generic and regional styles will be scrutinized: from the Bollywood extravaganza to the “New Wave” art cinema of recent generations by such directors as Ritwik Ghatak and Ketan Mehta. Special topics given particular emphasis will be the renaissance of social issue documentary and the work of pioneering Bengali director Satyajit Ray. In 2006, a special tie-in will be *Phantom and Fact: India in Western Film and Video*, a screening/forum event organized at Concordia, the Goethe-Institut and the Cinémathèque québécoise in the first weeks of May. A journal course requirement will be connected to this survey ranging from orientalist potboilers to personal explorations by Louis Malle and Jean Renoir and diasporic voices like Deepa Mehta and Mira Nair. The second assignment will be a choice of takehome exam or research term paper.

II. FALL/WINTER 2006-07

FMST 335N/4 ASPECTS OF NATIONAL CINEMAS

(3 credits)

Special Subject: Sub-Saharan African Cinema

Prerequisite: 24 credits completed.

Instructor: Peter Rist

Tuesday: 13:15-17:15

The course will provide an introduction to the cinema(s) of Sub-Saharan Africa. We assume that students who register for the course will have a strong interest in learning about the subject, but will not necessarily have much knowledge of African cinema(s). Indeed, although we expect that most of the registrants will be pursuing a degree in Cinema, the course is open to students who are majoring in any discipline at Concordia University, as long as they demonstrate a very strong interest. The first three-week segment of the course will focus on Senegal, particularly the films of Ousmane Sembene, two weeks will be devoted to Burkina Faso, Ouagadougou, and the centralized institutions of Sub-Saharan African cinema, and the rest of the course will consider films of other countries, including Nigeria and South Africa, and specific topics such as women and African cinema. For two weeks, Associate Professor Cilia Sawadogo will guest lecture on African Animation. Course assignments will include written work, and, possibly, an in-class exam.

It is planned that a group of between ten and fifteen students may travel to attend the bi-annual FESPACO film festival in Ouagadougou from February 24 - March 3, 2007, and a seminar offered by Gaston Kabore at his film school in Burkina Faso. Students who are interested should contact Peter Rist or Cilia Sawadogo over the summer. It should be possible to register for this "seminar" as an independent study for an additional 3 credits. If we are successful in organizing this trip it will occur during Concordia University study week and either the week before or after, whichever best coincides with the festival. Students will need to raise funding to support their travel.

FMST 391/4 SEXUAL REPRESENTATION IN CINEMA

(3 credits)

Prerequisite: 24 credits completed; or 6 credits completed in the Minor in Interdisciplinary Studies in Sexuality programme.

Instructor: Thomas Waugh

Monday: 13:15-17:15

This large-enrolment interdisciplinary course is designed for students in the programs in sexuality and film studies as well as for any student interested in sexuality, cinematic representation and cultural studies in any departments. The syllabus investigates sexual imagery and narrative as art, communication and socio-cultural phenomenon, as utopia, taboo, fantasy and commodity. Four-hour weekly meetings include lectures and screenings of films and videos ranging from mainstream and erotic features to experimental shorts, and scanning a century of film history. Course requirements consist of a team research project and a final choice between takehome exam or research term paper.

FMST 398E/2 SPECIAL TOPICS IN FMST

Special Subject: Stanley Kubrick

(3 credits)

Prerequisite: 12 credits in Film Studies

Instructor: Mario Falsetto

Tuesday: 13:15-17:15

Stanley Kubrick was a key filmmaker of the contemporary era. Kubrick's films are technically dazzling, intellectually stimulating and always involve serious investigations into the nature of film form. This lecture course will closely examine the complexities of meaning generated by Kubrick's films, paying particular attention to questions of narrative and style. The course will explore how the films' thematic investigations relate to and evolve out of their stylistic and formal operations. Most of Kubrick's major work will be screened including *The Killing* (1956), *Paths of Glory* (1957), *Lolita* (1962), *Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb* (1963), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), and *Eyes Wide Shut* (1999). Through a combination of lectures, close analysis, discussion and readings we will attempt to thoroughly examine the work of one of the great filmmakers of the 20th Century. Required Reading: Stanley Kubrick: A Narrative and Stylistic Analysis (Revised 2nd edition) by Mario Falsetto (Praeger Press, 2001).

FMST 398I/2 SPECIAL TOPICS IN FMST

Special Subject: Visconti & Pasolini

(3 credits)

Prerequisite: 6 credits in Film Studies*

Instructor: Thomas Waugh

Monday: 13:15-17:15

This course focuses on two of the most influential figures of the postwar era of European cinema, the Italians Luchino Visconti (1906-1976) and Pier Paolo Pasolini (1922-1975). Aside from their grounding in Italian national culture and the postwar neo-realist cinema, the two filmmakers had much in common: their Marxist political perspective; their use of literary adaptation as a principal artistic source and their involvement in the other arts; their interest in sexuality as the motor of history and their openness retroactively to a homoerotic reading of their work; and their commitment to the cinema as epic spectacle. Otherwise they are different: Visconti's recourse to the operatic and melodrama vs Pasolini's modernist experimentation with myth; the nineteenth century vs pre-capitalist societies as privileged settings; cultural tradition vs the avant-garde. Although the course assumes the theory of auteurism in its conceptualization and organization, the framework of national cinemas, of "art cinema" as cinematic mode and of theories of culture and sexuality will also be invoked. Weekly screenings. Course requirements include a midterm

III. SEMINARS

FMST 414B/4 SEMINAR IN FILM DIRECTORS

(3 credits)

Special Subject: Independent Filmmakers of the 80's and 90's

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema.

Instructor: Mario Falsetto

Wednesday: 13:15-17:15

The 1980's and 1990's saw an explosion of independent filmmakers in the U.S. Independent filmmakers have produced some of the most audacious works in the contemporary cinema, as well as some of the most conventional. At their best, however, independent films often involve risky formal experimentation and treat difficult or unconventional subject matter. Independent films have also given voice and perspective to a large number of "outside" voices such as ethnic minorities, gays and lesbians, and women. But what exactly is an independent film? Most would argue it is a film produced with no involvement of the major Hollywood studios. An independent film is also one which represents the personal vision of an individual filmmaker. Although it has always been possible to produce "personal" films within the studio systems, as the careers of Hitchcock, Welles, Scorsese, Penn, Altman and innumerable others will attest, it has become increasingly difficult to achieve such individuality within the studio system over the past two decades. Also, as more and more "independent" films are produced by "mini-majors" or independent film companies wholly or partially owned by the major studios, the line between an independent film and a studio production has become increasingly blurred.

This seminar will examine independent filmmaking of the last two decades with a focus on American independent film directors. In an attempt to explore what some have called an "indie" style of filmmaking, as well as different industrial contexts, examples will also be drawn from Canada, Ireland, and the U.K. The course will explore a wide range of films with a view to examining their production history, how the films are specifically organized, and how they create meaning. As well, the industrial context of the films and the relationship of independent filmmakers to the Hollywood studio system will be examined. Filmmakers to be studied will be drawn mostly from the following list of directors: Jim Jarmusch, Michael Almereyda, Sam Mendes, Gus Van Sant, Robert Altman, Neil Jordan, Atom Egoyan, Julie Taymor, Todd Haynes, Terence Davies, Spike Lee, Joel Coen, Anthony Minghella, Paul Thomas Anderson, Nancy Savoca, Richard Linklater, Lodge Kerrigan, Michael Polish, Neil Labute, and Todd Solondz. Each student will be expected to make one in-class presentation. Required readings will include two volumes of interviews with film directors by Mario Falsetto: *Talking Movies: Conversations with Film Directors About Movies That Matter* (Praeger, 2006), and *Personal Visions: Conversations with Contemporary Film Directors* (Silman-James Press, 2000). This will enable us to begin our explorations from the specific point of view of film directors and what they have to say about their work.

FMST 416E/4 SEMINAR IN FILM HISTORY

(3 credits)

Special Subject: Film Exhibition and Reception

Prerequisite: 18 credits in Film Studies and written permission of the School of Cinema

Instructor: Haidee Wasson

Thursday: 13:15-17:15

This course examines the social, cultural, and aesthetic dimensions of watching movies. We will examine specific sites of moving image display (the nickelodeon, the picture palace, the art house, the drive-in, the shopping mall, the living room). We will also focus on new technologies (television, widescreen, IMAX, DVDs, the WWW, videogames) and their affects on practices of exhibition, the conventions of spectatorship, and emergent film styles. We will also tend to the ways in which these technological transformations alter our experience of, and most basic ideas about, what cinema is from mainstreet amusement to art to hand-held gadget. Throughout, changes to film form and appearance will guide class discussion. Weekly screenings.

FMST 418/4 SEMINAR IN ENGLISH-CANADIAN FILM

(3 credits)

Prerequisite: The program head's written permission will be accorded to those who have completed Film Studies 214, English Canadian Film or the equivalent, or have a second year standing in any university programme. Particular non-academic qualifications can also be considered as a pre-requisite in exceptional circumstances.

Instructor: Thomas Waugh

Tuesday: 18:00-22:00

This seminar explores in depth, every other year, one or two topics pertaining to the history of Canadian film in English, whether a particular period, studio, filmmaker, region or genre. This allows us to study films and contexts in detail. Coursework includes processing of readings, as well as a longer team presentation on a topic related to one or more films/videos from the corpus. In January 2007, we will be looking at two very disparate topics within Canadian nonfiction (or documentary) filmmaking, taken from opposite ends of the chronological spectrum of the Canadian cinema, spending approximately six weeks on each:

1. **World War II: Home and the World.** A reassessment of the famous body of NFB propaganda films made between 1939 and 1945 which is sometimes seen as the founding text of Canadian cinema.
2. **Digital/electronic identity.** An in-depth assessment of the emergence of autobiographical and other identity discourses in film and video within the new small formats over the last fifteen years.

FMST 421/2 SEMINAR IN SCRIPT ANALYSIS

(3 credits)

Prerequisite: Written permission of the School of Cinema.

Instructor: Carole Zucker

Wednesday: 13:15-17:15

A study of the film script both as a basis for the construction of a film and as literature in its own right. Film scripts serving as illustrations of a variety of issues are used, among these are: point-of-view, voice-over, adaptation, character development, multi-story narratives, et.al. Several scripts by the same screenwriter will be examined, as well different drafts of the same script. The course requirement is an oral presentation to be given in conjunction with one or more students in the class. The oral presentation will be supervised and guided by the instructor.

It is important to emphasize that the student who takes this course is required to read at least one script, and possibly two different versions of a script per week. For the classes on adaptation from a literary source, the student is required to read the book from which the screenplay was derived, as well as the script. For the first class, a script of film and a portion of the essential course text (both to be announced) must be read. It is important to emphasize that the written word is paramount in this course, and although films will be screened and discussed, the student who enrolls in Film Script Analysis should be committed to reading the course material.