

**CONCORDIA UNIVERSITY
DEPARTMENT OF CINEMA
1995-1996**

FILM STUDIES SEMINARS, NEW COURSES, SPECIAL TOPICS, ROTATIONAL LECTURE COURSES, AND SUMMER SESSION

Please note that FMST 398J/4, **Special Topics in Film Studies: Silent Cinema** will not be offered in 1995-96.

I. FILM STUDIES SEMINARS

Are you doing B+ or higher work in your Film Studies courses? If you are, then think seriously about taking the Film Studies seminars in 1995-96. There will be four seminars limited to 12 students each. The seminars are described below, and you can get more information by talking to the instructor or a Film Studies adviser. You will find that the seminars allow a level of participation not usually possible in the larger classes, and also that students often have more independence in selecting the topic for their term work in seminars.

Permission is required to register in the seminars. It is best if you talk to the instructor to get permission, but (unless otherwise indicated), you may also ask Film Studies advisers for permission. The Film Studies advisers are: Professors Falsetto, Rist, Russell, Waugh, and Zucker.

Film Production students are encouraged to take these seminars, and there will be a Film Studies adviser at the Film Production group advising days (April 3, 4). However, since some of the seminars may be full by that time, you should ask for a letter of permission before then.

NEW!

FMST324/2 FILM SCRIPT ANALYSIS

Prerequisite: Second-year standing and six credits in Film Studies.*

Instructor: Carole Zucker

This seminar will deal intensively with a variety of different issues that inform the analysis of a screenplay. Among the topics to be discussed will be: plot centered vs. character centered scripts; point-of-view; the use of voice-over narration; the director as screenwriter; the writer's version of screenplay vs. the studio's version; successive versions of a script for a particular film; literary adaptation; and scripting for art cinema, independent, and experimental films.

This course will depend upon the involvement and participation of its students. Therefore, participation will be a factor in grading. Students are expected to do weekly readings of film scripts and/or books (where literary adaptation is a factor). An oral presentation (and possibly written work) will also be required to fulfil the course requirements.

***STUDENTS WHO WISH TO ENROL IN THIS SEMINAR MUST SPEAK WITH THE INSTRUCTOR BEFORE REGISTERING.**

NEW!

FMST498L/4 SPECIAL TOPICS IN FILM STUDIES

SPECIAL SUBJECT: CINEMATIC EXCESS

Prerequisite: Written permission of the Department of Cinema

Instructor: Mario Falsetto

What are some ways that films can be called "excessive?" Does the word have only negative connotations? How can we examine this concept in both formal terms and at the level of shot content? What about excessive irony, excessive violence, excessive mise en scene, excessive film length, excessive ideology, or the hyperbolizing of narrative conventions? Why does one person call a film excessive, while someone else does not? Are the transgressions of so-called cinematic "excess" merely related to individual taste or different political agendas? Who sets up the boundaries that determine what is termed "excessive?" How can excess be connected to recent contemporary ideas of spectacle, appropriation and other cultural theory?

Through screenings, readings and discussions this seminar will explore these and other questions relating to this controversial concept. Readings will include work by Roland Barthes, Kristin Thompson, Georges Bataille, Guy Debord and other Situationists, and writing centered around apocalypticism. Many of the films screened in class will be contemporary examples made in the last twenty years. Some of the filmmakers under consideration include Martin Scorsese, Francis Coppola, Ken Russell, Federico Fellini, Josef von Sternberg, Pier Paolo Pasolini, Quentin Tarantino, Sam Peckinpah, Peter Greenaway, John Woo, David Cronenberg, Douglas Sirk, Sergio Leone, Oliver Stone, John Waters and several experimental filmmakers.

FMST 418/2 SEMINAR IN ENGLISH CANADIAN FILM

Prerequisite: FMST 214 or COMS 316 or written permission of the Department.*

Instructor: Thomas Waugh

A seminar concentrating on several troublesome corners of the Canadian Cinema in English. Previous topics likely to be treated again include:

"Sexual Representation in Canadian Film: Centres and Marginalities in Fiction, Experimental, and Documentary"

"John Grierson; Toppling the Myth"

"Landscape in Canadian Cinema (Documentary, Avant-garde, Fiction)"

"Film Adaptations of Canadian Women's Literature"

The course requirement includes an individual in-class seminar presentation. *The prerequisite is normally FMST 214 (English Canadian Film), but because 214 is given in January in 1995-96 this prerequisite will be waived for students of second year standing wishing to register in both courses.

FMST 423/4 SEMINAR IN COMPARATIVE STYLISTIC AND FORMAL ANALYSIS

Prerequisite: Written permission of the Department.

Instructor: John Locke

This seminar examines the work of Orson Welles and Alfred Hitchcock. Each week a film by Welles or Hitchcock is screened and then discussed using the Steenbeck viewing table or Laser Disc video. The seminar is about the use of formal analysis to understand film style.

An additional aim of the close analysis of these films is to question familiar critical views about them. These films have been discussed so frequently in the literature that an effort needs to be made to break with the conventional views and look again at the films themselves.

The principal written work required is an essay about a particular Welles or Hitchcock film selected by the student at the beginning of the term. The student concentrates on this one film during the entire term, making both a presentation to the seminar and a written analytic report.

II. SPECIAL TOPICS/ROTATIONAL LECTURES (i.e. courses not given every year)

NEW!

FMST 217/4 FIRST NATIONS AND FILM

Note: Students who have received credit for FMST 398H may not take this course for credit.

Instructor: To be announced

This survey course will focus on the aesthetics and socio-cultural history of image of and by First Nations people on film and video. The emphasis will be on Canada, the U.S., and Latin America, but important works from Australia and Asia will also be studied. Like the Cinema Department's "Women and Film" course, this new course will cover both mainstream and experimental or marginal works, both fiction and documentary, and both works about native people and by native people. Among filmmakers to be represented are Canadian Natives such as Alanis Obomsawin, Gil Cardinal, and Zacharias Kunuk, while non-Natives might range from Tracey Moffat to Werner Herzog. From Hollywood westerns such as DANCES WITH WOLVES to the video self-representation of Amazon Indians of the last decade, a broad range of aboriginal imagery will be analyzed. Aboriginal artistic expression in media other than film and video will also be touched upon.

FMST328/2 NONFICTION FILM SINCE 1956

Prerequisite: Second-year standing

Instructor: Thomas Waugh

This exploration of the last forty years of contemporary documentary is part chronological (starting with the technological revolution of the late fifties, and ending with today's new technologies and the crisis in the representation of "the Real" within postmodern culture). The course is also a survey of particular themes, such as sexuality or ecology; genres, from autobiography to agit-prop; filmmakers, from Barbara Kopple to Jean Rouch; cultures from Quebec to India; and films from HOUR OF THE FURNACES to THE ATOMIC CAFE. The syllabus also includes the screening of rare archival material from the Cinematheque quebecoise.

FMST331/4 NONFICTION AND EXPERIMENTAL DIRECTORS

Prerequisite: FMST 211 or second-year standing*

Instructor: Katie Russell

In this course we will study the work of a number of different directors for whom the boundary between documentary and experimental practice is blurred. In some cases - such as Chris Marker and Trinh T. Minh-ha - this involves an experimentation with documentary conventions (and putting the fiction back into non-fiction). In others - such as Bill Viola and Joyce Wieland - it involves the incorporation of documentary styles into avant-garde texts. We will also look at examples of diary modes (Ann-Marie Fleming, Jonas Mekas), compilation filmmaking (David Rimmer, Craig Baldwin) and other forms of alternative film and video practice, both contemporary and historical.

An important component of the course will be readings in film theory and criticism, and related theories of contemporary culture. The interpenetration of documentary and experimental modes of film practice will be traced historically and analyzed in terms of changing cultural conceptions of art and social science. Students will be expected to keep a journal throughout the semester, and will be given a choice of writing a final take-home exam or a term paper. *It is recommended that students take FMST 318 or 328 before enrolling in 331.

FMST335/2 ASPECTS OF NATIONAL CINEMA

SPECIAL SUBJECT: JAPANESE CINEMA

Prerequisite: Second-year Standing

Instructor: Katie Russell

This course will study the work of major Japanese directors within the context of Japanese history and culture. Films by Ozu, Mizoguchi, Kurosawa, Shinoda, Oshima and others will be screened, providing a survey of Japanese film history from the 1930's to the 1980's. Readings in film criticism and theory will be assigned, as well as readings about traditional Japanese aesthetics and modern Japanese culture.

The study of Japanese cinema raises a wide range of questions regarding cross-cultural analysis. We will discuss the limitations of Western understanding of Japanese culture, and the significance of Orientalism to Japanese film criticism. The course will also trace the ways in which differences between the West and Japan have been constructed in the films and in film criticism. In other words, Japanese cinema will be approached as a national cinema in which "Japaneseness" is constructed as a discourse in a modern, mixed, cultural setting. Students will be expected to write a mid-term exam and submit a final 3,000-word paper.

FMST337B/4 TOPICS IN AMERICAN CINEMA I

SPECIAL SUBJECT: THE 1970s

Prerequisite: Second-year Standing

Instructor: Mario Falsetto

An examination of the most crucial decade in the history of contemporary American cinema. This was a decade that saw a tremendous number of key filmmakers create major work. The course will study films and filmmakers within a cultural, social, political, and aesthetic context with a focus on feature-length fiction film. The changing structure of the film industry will be explored as well as issues related to audience reception of films. The course will also examine the relationship of narrative film and the Vietnam war and Watergate scandal. How and why did these two key events impact on so many films of the decade? Course topics will range from

generic to auteur studies, with a particular focus on the narrative and aesthetic experimentation found in many films of the decade. Among the filmmakers to be studied are: Martin Scorsese, Francis Coppola, Robert Altman, Stanley Kubrick, Arthur Penn, Terrence Malick, John Cassavetes, Bob Rafelson, Brian DePalma, Roman Polanski, and Steven Spielberg. Weekly screenings, lectures, and discussions.

FFAR 339G/6 "HIV/AIDS: CULTURAL SOCIAL AND SCIENTIFIC ASPECTS OF THE PANDEMIC."

Prerequisite: Second-year standing

Instructors: Thomas Waugh and Chantal Nadeau

This interdisciplinary course presents a mosaic of perspectives on the global health crisis. HIV raises not only medical issues, but profound politico-cultural questions about sexuality, death, marginality, international development, and the social construction of science. Lectures are offered by visiting experts from the community as well as by the co-instructors. Learning is co-operative and community-based, and one requirement places students in volunteer internships within community organizations. Other requirements include a journal and a choice of a paper or creative project.

Note: Students wishing to count this course as an elective outside of Fine Arts may register for it as INTE 399A (Faculty of Arts and Science).

III. SUMMERCOURSE

FMST313/1 FILM COMEDY

Prerequisite: Second-year standing

Instructor: To be announced

An introduction to film comedy in the silent and sound eras. The visual and verbal sources of comedy are analyzed through the study of films ranging from Mack Sennett and Buster Keaton to Woody Allen and Jacques Tati.