

COURSE SYLLABUS



History of Cinema - The Auteurs: Theory and Practice of Authorship in Film

FMS 256 – Fall 2021

Wed. 18:30-21:15 (Room 3.26)

Lecturer: Anthony Marais, M.A.

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Office hours: after class or by appointment

Credits US/ECTS	3/6	Level	Introductory
Length	15 weeks	Pre-requisites	None
Contact hours	42 hours	Course type	HSC, JC, PS Elective

1. Course Description

This course is a survey of thirteen major film auteurs from the advent of cinema in 1895 to the present. An auteur is an artist, usually a film director, who applies a highly centralized and subjective control to many aspects of a collaborative creative work; in other words, a person equivalent to an author of a novel or a play. Progressing chronologically, the course builds an overall view of auteur theory across cultures, considering film criticism, as well as analyzing the styles of major auteurs. Students will also become familiar with key concepts in film studies including realism, expressionism, montage, *mise en scene*, and genre. As students acquire a better familiarity with cinematic history and the developments in film criticism, they will become better prepared to form surer and sounder judgments about their own film experiences and to speak and write about those judgments with greater clarity and skill.

2. Student Learning Outcomes

Upon successful completion of this course, a student should possess: (1) a familiarity with the major movements in film theory and criticism with respect to the various modes of inquiry that have impacted the study of film, (2) a basic familiarity with key concepts in cinema studies, (3) a familiarity with a body of films and the ways in which they can be understood and contextualized with respect to the literature that defines film theory and criticism, and (4) an ability to apply critical and analytic tools essential for film scholarship and related fields of aesthetic inquiry grounded in a familiarity with the critical literature on film.

3. Course Materials

Required reading material and notes will be posted on NEO and must be printed and brought to class.

4. Teaching methodology

“Seria Ludo” – motto of the Society of Dilettanti, implying that serious matters should be approached in a playful vein. Active participation is encouraged by means of lectures, discussions, writing exercises, critical readings, public speaking and exams. Each week a film will be screened in its entirety, allowing for a deeper cinematic experience in the presence of your peers and teacher.

5. Course Schedule

Date	Class Agenda
September 1	Topic: Introduction Lecture: <i>Course Introduction, Auteur Theory vs. Studio System, Ethics and Art, Cinephilia</i> Screening: <i>To be announced...</i>
September 8	Topic: Charlie Chaplin Lecture: <i>Ethics and Art</i> Screening: <i>To be announced...</i> Reading: Bazin, A. (1953). “The Grandeur of Limelight.” In <i>What Is Cinema?: Volume II</i> (pp. 128-139). University of California Press. Assignments/deadlines: Film Review #1
September 15	Topic: Alfred Hitchcock Lecture: <i>“Difficult” directors of Classical Hollywood</i> Screening: <i>To be announced...</i> Reading: Mulvey, L. (1981). “Visual Pleasure and Narrative Cinema”. <i>The Journal of Cinema and Media</i> , No. 15-17, pp. 5-11 Assignments/deadlines: Film Review #2
September 22	Topic: Akira Kurosawa Lecture: <i>Samurai on Screen: Japanese Cinema</i> Screening: <i>To be announced...</i> Reading: Russell, C. (2002). Men with Swords and Men with Suits: The Cinema of Akira Kurosawa. <i>Cinéaste</i> , 28(1), 4-13. Assignments/deadlines: Film Review #3
September 29	Topic: Orson Welles Lecture: <i>The genius behind: “Showmanship instead of Genius.”</i> Screening: <i>To be announced...</i> Reading: Gonsalves, J. (2017). Reading Race and "Rita" in "The Lady from Shanghai": Decrypting the Mogul, the Star, and the Auteur. <i>Mosaic: An Interdisciplinary Critical Journal</i> , 50(2), 149-169. Assignments/deadlines: Film Review #4
October 6	Topic: Federico Fellini Lecture: <i>From neorealism to surrealism ...</i> Screening: <i>To be announced...</i> Reading: Sbragia, A. (2015). Fellini and the Auteurs. <i>Italica</i> , 92(3), 660-679. Assignments/deadlines: Film Review #5

October 13	<p>Topic: Agnes Varda</p> <p>Lecture: <i>Beyond the French New Wave</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Mouton, J. (2001). From Feminine Masquerade to Flâneuse: Agnès Varda's Cléo in the City. <i>Cinema Journal</i>, 40(2), 3-16.</p> <p>Assignments/deadlines: Film Review #6</p>
October 20	<p>Topic: Stanley Kubrick</p> <p>Lecture: <i>"I don't know what I want, but I know what I don't want."</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Naremore, J. (2006). Stanley Kubrick and the Aesthetics of the Grotesque. <i>Film Quarterly</i>, 60(1), 4-14.</p> <p>Assignments/deadlines: Film Review #7</p>
	Midterm Break
November 3	<p>Topic: Andrei Tarkovsky</p> <p>Lecture: <i>Search for the Sublime in Soviet Cinema</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Totaro, D. (1992). Time and the Film Aesthetics of Andrei Tarkovsky. <i>Revue Canadienne D'Études Cinématographiques / Canadian Journal of Film Studies</i>, 2(1), 21-30.</p> <p>Assignments/deadlines: Film Review #8</p>
November 10	<p>Topic: Miloš Forman</p> <p>Lecture: <i>Looking askance at Pauline Kael and a Meditation on Kitsch vs. Vulgarity</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Oleszczyk, M. (2015) Hooked & Gridlocked: Notes on Pauline Kael's Provincialism. <i>Cinéaste</i>, Summer 2015, Vol. 40, No. 3, pp. 20-25.</p> <p>Assignments/deadlines: Film Review #9</p>
	Holiday
November 24	<p>Topic: Woody Allen</p> <p>Lecture: <i>"Life doesn't imitate art; it imitates bad television."</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Dunne, M. (1991). Metaleptical Hijinks in Woody Allen's "Stardust Memories". <i>Literature/Film Quarterly</i>, 19(2), 114-118.</p> <p>Assignments/deadlines: Film Review #10</p>
December 1	<p>Topic: David Lynch</p> <p>Lecture: <i>"It's a strange world, isn't it?"</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Alsop, E. (2019). "It's No Longer Your Film": Fictions of Authorship in Lynch's Mulholland Drive. <i>Journal of Film and Video</i>, 71(3), 50-64.</p> <p>Assignments/deadlines: Film Review #11</p>
December 8	<p>Topic: Pedro Almodóvar</p> <p>Lecture: <i>The Art of Camp</i></p> <p>Screening: <i>To be announced...</i></p> <p>Reading: Dieckmann, K. (1990). Obscure Objects of Desire: The Films of Pedro Almodóvar. <i>Aperture</i>, (121), 74-76.</p> <p>Assignments/deadlines: Film Review #12</p>

December 15	<p>Topic: Wild Card Night</p> <p>Lecture: New directions in contemporary authorship</p> <p>Presentation: Discuss the director of your choice for the final paper</p> <p>Assignments/deadlines: Final Paper</p>
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SELECTED FILMS:

1. Charlie Chaplin

A Film Johnnie (1914), *The Tramp* (1915), *A Dog's Life* (1918), *The Kid* (1921), *The Gold Rush* (1925), *The Circus* (1928), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940), *Monsieur Verdoux* (1947), *Limelight* (1952)

2. Alfred Hitchcock

The Lodger (1927), *The 39 Steps* (1935), *Sabotage* (1936), *The Lady Vanishes* (1938), *Rebecca* (1940), *Saboteur* (1942), *Shadow of a Doubt* (1943), *Lifeboat* (1944), *Strangers on a Train* (1951), *Dial M For Murder* (1954), *Rear Window* (1954), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963), *Marnie* (1964)

3. Akira Kurosawa

Drunken Angel (1948), *Stray Dog* (1949), *Roshomon* (1950), *Seven Samurai* (1954), *Throne of Blood* (1957), *Yojimbo* (1961), *Sanjuro* (1962), *Ran* (1985)

4. Orson Welles

Citizen Kane (1941), *The Magnificent Ambersons* (1942), *Journey into Fear* (1943), *The Stranger* (1946), *The Lady from Shanghai* (1947), *Macbeth* (1948), *The Third Man* (1948), *Black Magic* (1949), *Othello* (1952), *Mr. Arkadin* (1955), *Touch of Evil* (1958), *The Trial* (1962), *Chimes at Midnight* (1965), *The Immortal Story* (1968), *F For Fake* (1973)

5. Federico Fellini

I Vitelloni (1953), *La Strada* (1954), *Nights of Cabiria* (1957), *La Dolce Vita* (1960), *8 ½* (1962), *Juliet of the Spirits* (1965), *Satyricon* (1967), *Roma* (1972), *Amarcord* (1974), *Casanova* (1976), *City of Women* (1980), *Ginger and Fred* (1986)

6. Agnes Varda

La Pointe Courte (1955), *Cléo de 5 à 7* (1962), *Le Bonheur* (1965), *Vagabond* (1985), *One Sings, The Other Doesn't* (1977), *The Gleaners and I* (2000), *The Beaches of Agnes* (2008)

7. Stanley Kubrick

Killers Kiss (1955), *The Killing* (1956), *Paths of Glory* (1957), *Lolita* (1962), *Dr. Strangelove* (1964), *2001: A Space Odyssey* (1968), *A Clockwork Orange* (1973), *Barry Lyndon* (1975), *The Shining* (1980), *Full Metal Jacket* (1987), *Eyes Wide Shut* (1999)

8. Andrei Tarkovsky

The Killers (1956), *There Will Be No Leave Today* (1959), *Ivan's Childhood* (1962), *Andrei Rublev* (1966), *Solaris* (1972), *The Mirror* (1975), *Stalker* (1979), *Nostalgia* (1983), *The Sacrifice* (1986)

9. Miloš Forman

Talent Competition (1964), *Black Peter* (1964), *Loves of a Blonde* (1965), *The Fireman's Ball* (1967), *One Flew Over the Cuckoo's Nest* (1975), *Hair* (1979), *Amadeus* (1984), *Valmont* (1989), *The People vs. Larry Flint* (1997), *The Man on the Moon* (1999), *Goya's Ghosts* (2006)

10. Woody Allen

Bananas (1971), *Sleeper* (1973), *Love and Death* (1975), *Annie Hall* (1977), *Manhattan* (1979), *Stardust Memories* (1980), *Zelig* (1983), *Hannah and Her Sisters* (1987), *Husbands and Wives* (1992), *Deconstructing Harry* (1997), *Sweet and Lowdown* (1999), *Match Point* (2005), *Midnight in Paris* (2011), *Magic in the Moonlight* (2014), *A Rainy Day in New York* (2019)

11. David Lynch

Eraserhead (1977), *The Elephant Man* (1980), *Blue Velvet* (1987), *Wild at Heart* (1990), *Twin Peaks: Fire Walk With Me* (1992), *Lost Highway* (1997), *Mulholland Drive* (2001), *Twin Peaks: Season Three* (2019)

12. Pedro Almodóvar

Pepi, Luci, Bom (1980), *Labyrinth of Passion* (1982), *Matador* (1986), *Women on the Verge of a Nervous Breakdown* (1988), *Tie Me Up, Tie Me Down* (1989), *Talk to Her* (2002), *Volver* (2006), *The Skin I Live In* (2011)

5. Course Requirements and Assessment (with estimated workloads)

Assignment	Workload (average)	Weight in Final Grade	Evaluated Student Learning Outcomes
Attendance and participation in class discussions and activities	42	10%	Students are expected to be present, timely, and to contribute constructively to discussions. Use of any electronic devices during class is strictly prohibited.
Film Reviews (12)	48	60% (5% each)	Comprehension of course material, and key concepts and their application in writing
Final Paper: 5-page analytical research paper on an auteur of choice	60	30%	Ability to engage in the writing process resulting in cohesive, coherent writing with appropriate structure, style and syntax, and showing evidence of creative thinking and originality.
TOTAL	150 hours	100%	

6. Detailed description of the assignments

Assessed area: Attendance and participation	Percentage
Presence, timeliness, and preparedness Active engagement in discussion	50%
Positive, constructive contribution to discussions and presentations, and the application of relevant course concepts	50%

Assessed area: Class assignments	Percentage
Completion and comprehension of assignments	40%
Evidence of reflection and critical thinking	40%
Positive interaction with peers and response to feedback	20%

Assessed area: Presentation	Percentage
Organization: clarity and logical development	30%
Content: relevance, interest with evidence of reflection and critical thinking	30%
Delivery: language quality and stylistic appropriateness	20%

Positive interaction with peers and response to feedback	20%
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Assessed area: Writing assignments	Percentage
Structure: organization, unity and cohesion	25%
Content: topic sentence, coherence and development of supports, evidence of reflection and critical thinking.	25%
Style: appropriate register, word choice, syntax, concision and clarity	25%
Accuracy: spelling, grammar, usage and punctuation and citation format and bibliographic technique	25%

Assessed area: Final Essay Exam	Percentage
Structure: essay and paragraph organization, unity and cohesion	20%
Content: thesis, coherence, development, logic and supports, evidence of reflection and critical thinking.	20%
Style: appropriate register, word choice, syntax concision and clarity	20%
Accuracy: spelling, grammar, usage and punctuation	20%
Incorporation of sources: citation format and bibliographic technique	20%

7. Writing Assignments

Writing assignments must be typed, paginated and double-spaced, in a font and point size designated by the instructor. Assignments will be submitted electronically on NEO and may be required in hard copy by the instructor. Essays will be evaluated in accordance with the AAU writing rubric, which includes: organization, content, language and style, mechanics and citation. Corrected essays will include substantive and appropriate instructor feedback.

8. General Requirements and School Policies

General requirements

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules in the Academic Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

Electronic communication and submission

The university and instructors shall only use students' university email address for communication, with additional communication via NEO LMS or Microsoft Teams. Students sending e-mail to an instructor shall clearly state the course code and the topic in the subject heading, for example, "COM101-1 Mid-term Exam. Question". All electronic submissions are through NEO LMS. No substantial pieces of writing (especially take-home exams and essays) can be submitted outside of NEO LMS.

Attendance

Attendance, i.e., presence in class in real-time, is expected and encouraged. However, the requirement that students miss not more than 35% of real-time classes is temporarily suspended due to the COVID-19 pandemic.

Absence excuse and make-up options

Should a student be absent from classes for relevant reasons (illness, serious family matters), and the student wishes to request that the absence be excused, the student

should submit an Absence Excuse Request Form supplemented with documents providing reasons for the absence to the Dean of Students within one week of the absence. If possible, it is recommended the instructor be informed of the absence in advance. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if s/he submits an Absence Excuse Request Form along with the finalized add/drop form.

Students whose absence has been excused by the Dean of Students are entitled to make up assignments and exams provided their nature allows. Assignments missed due to unexcused absences which cannot be made up, may result in a decreased or failing grade as specified in the syllabus.

Students are responsible for contacting their instructor within one week of the date the absence was excused to arrange for make-up options.

Late work: No late submissions will be accepted – please follow the deadlines.

Electronic devices

Electronic devices (e.g., phones, tablets, laptops) may not be used for class-related activities (taking notes, looking up related information, etc.). Any use will result in the student being marked absent and/or being expelled from the class. No electronic devices may be used during tests or exams unless required by the exam format and the instructor.

Eating is not allowed during classes.

Cheating and disruptive behavior

If a student engages in disruptive conduct unsuitable for a classroom environment, the instructor may require the student to withdraw from the room for the duration of the class and shall report the behavior to the student's Dean.

Students engaging in behavior which is suggestive of cheating will, at a minimum, be warned. In the case of continued misconduct, the student will fail the exam or assignment and be expelled from the exam or class.

Plagiarism and Academic Tutoring Center

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self-plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources

9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

At minimum, plagiarism from types 1 through 8 will result in a failing grade for the assignment and shall be reported to the student's Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, and to improve their academic writing, students are encouraged to consult with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

Course accessibility and inclusion

Students with disabilities should contact the Dean of Students to discuss reasonable accommodations. Academic accommodations are not retroactive.

Students who will be absent from course activities due to religious holidays may seek reasonable accommodations by contacting the Dean of Students in writing within the first two weeks of the term. All requests must include specific dates for which the student requests accommodations.

Grading Scale

Letter Grade	Percentage*	Description
A	95-100	Excellent performance. The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90-94	
B+	87-89	Good performance. The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83-86	
B-	80-82	
C+	77-79	Fair performance. The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73-76	
C-	70-72	
D+	65-69	Poor. The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60-64	
F	0-59	Fail. The student has not succeeded in mastering the subject matter covered in the course.

* Decimals should be rounded to the nearest whole number.

Prepared by: Anthony Marais, M.A.

Date: September 13, 2021

Approved by: Ted Turnau, Ph.D. (Chair)

Date: September 13, 2021