

Bernadette Wegenstein

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office hours Thur 11-1pm or by appointment, Gilman Hall 246

Spring 07

Graduate Seminar in Film and Film Theory: European Auteurs

212673

Wed. 4-5:50, Hodson 211

This course examines the notion of the “auteur,” which has been in use for European filmmakers since the New Wave (1959 – 1963). After studying the theory of the auteur since the 1960s, we will focus on directors from different national traditions. At stake will be the historical circumstances of the rise of the European “auteur,” with special regard to factors that differentiate the national traditions in question. Theoretical readings will include *Cinema 2: the Time-Image* (Gilles Deleuze) and *The Cinema Effect* (Sean Cubitt).

The course will be structured as follows: during the first 6 weeks we will read and discuss theoretical texts that analyze what film and the moving-image are, historically, culturally, semiologically, phenomenologically and technically with short exemplifications of film clips during class. As of March 7 we will dedicate one week to a particular auteur, or a set of auteurs, and concentrate on the film critiques evaluating the films in regard to their cultural and historical production. A list of auteurs shall include: Jean-Luc Godard, Agnès Varda, Federico Fellini, Michelangelo Antonioni, Rainer Maria Fassbinder, Werner Herzog, Claire Denis, Trinh T. Minh-Ha, Alejandro González Iñárritu, Alfonso Cuarón, Guillermo del Toro, Pedro Almodóvar, but can include others based on students' expertise.

Students will present each week on particular readings and can bring in examples of films under analysis for the class. Because of time constraints we can only watch film clips during class time. Students are expected to view the films in their entirety outside of the course. The films listed below have been ordered for this class, and can be viewed at the audiovisual center of Sheridan libraries.

Sean Cubitt: *The Cinema Effect*, MIT Press, 2005, **paperback**, ISBN-10:0-262-53277-8 (12,48\$)

Gilles Deleuze: *Cinema 2: the Time-image*, University of Minnesota Press, 1989, **paperback**, ISBN: 0-8166-1677-9 (20\$)

E Ann Kaplan (ed.): *Feminism & Film*, Oxford University Press, 2000, **paperback**, ISBN13: 978-0-19-878234-6 (35\$)

These books are available at the new Barnes & Nobles bookstore. Additional articles will be made available through e-reserve as of Feb 24.

## Syllabus:

### **Week 1: Jan 24**

Introduction: what is film?

Introduction Deleuze, Cinema 1

### **Week 2: Jan 31**

Beyond the Movement-image

Deleuze Cinema 2, chapters 1-3

André Bazin: De la politique des auteurs (Cahiers du cinema 1957) (course reader)

Roland Barthes: The Death of the Author 1968 (course reader)

Michel Foucault: What is an Author 1969 (course reader)

Film examples: From New Realism to Federico Fellini and Michelangelo Antonioni

### **Week 3: Feb 7**

Beyond the Movement-image II

Film examples from the history of the movement image: D.W. Griffith, Eisenstein, Vertov, Epstein, Dreyer, etc.

The Powers of the False

Deleuze Cinema 2, chapters 4-6

Film examples: Luis Buñuel, Orson Welles, Jean Renoir

### **Week 4: Feb 14**

Christian Metz: The Imaginary Signifier (course reader)

Ronald Bogue: Bergson and Cinema (course reader)

Judith Mayne: Female Authorship Reconsidered (course reader)

Film Examples: Dorothy Arzner, Alfred Hitchcock

### **Week 5: Feb 21**

Cinema: Body and Mind

Deleuze Cinema 2, chapters 7-10

Cubitt chapter 7 "Classical Film: Dialogue"

Mary Ann Doane: Woman's Stake: Filming the Female Body (Feminism & Film)

Film examples: Agnès Varda, Stanley Kubrick a.o.

**Week 6: Feb 28 NO CLASS (please, read Cubitt during this week and as many articles from Feminism & Film as you can during this week)**  
**Proposal due for final paper**

**Week 7: Mar 7**

Discussion of Cubitt; Technology as Auteur

Cubitt Part III: Post Cinema

Claire Johnston: Women's Cinema as Counter-Cinema (Feminism & Film)

Jean Baudrillard: Simulacra and Simulations

[http://www.stanford.edu/dept/HPS/Baudrillard/Baudrillard\\_Simulacra.html](http://www.stanford.edu/dept/HPS/Baudrillard/Baudrillard_Simulacra.html)

Film Examples: The Abyss (James Cameron 1989), Strange Days (Kathryn Bigelow, 1995), The Matrix Trilogy (Wachosvsky brothers 1999-2003), Dark City (Alex Proyas, 1998), Batman Begins (Christopher Nolan, 2005)

**Week 8: Mar 21**

Jean-Luc Godard: From *Le mépris* to *Histoire(s) du cinéma*

Leo Bersani: Forming Couples: Godard's *Contempt*

Kaja Silverman and Haround Farocki: In Search of Homer: *Le mépris*

Jean Youngblood in an interview with Jean-Luc Godard: No Difference between Life and Cinema

James S. Williams: European Culture and Artistic resistance in *Histoire(s) du cinéma*, chapter 3, *La monnaie de l'absolu*

Other articles are available from David Sterritt, *The Films of Jean-Luc Godard: Seeing the Invisible* and Michael Temple and James S. Williams, edd. *The Cinema Alone: Essays on the Work of Jean-Luc Godard 1985-2000*

Jean-Luc Godard: films include *Vraie faux passeport* (2006), *Notre musique* (2004), *Moments choisis des histoire(s) du cinéma* (2004), *Éloge de l'amour* (2001), *Histoire(s) du cinema: la monnaie de l'absolu* (1998), *JLG par JLG: autoportrait de décembre* (1995), *Nouvelle Vague* (1990), *Week End* (1967), *Masculin/féminin: 15 faits précis* (1966), *Le mépris* (1963), *Vivre sa vie* (1962), *Une femme est une femme* (1960), *À bout de souffle* (1960)

**Week 9: Mar 28**

Federico Fellini and the Implosion of Imagination and Reality

Fellini on Fellini: "I see no dividing line between imagination and reality." (course reader)

Teresa de Lauretis: Fellini, Feminism, and the Image of Women in his Cinema (course reader "Perspectives on Federico Fellini")

Marguerite Waller: Neither an "I" nor an "Eye": the Gaze in Fellini's *Giulietta degli spiriti* (course reader "Perspectives on Federico Fellini")

Pier Paolo Pasolini: The mature auteur: *La dolce vita* and Beyond (course reader "Perspectives on Federico Fellini")

Other articles on Fellini from Frank Burke and Marguerite R. Walker, ed., *Federico Fellini: Contemporary Perspectives* and Peter Bondanella, *The Films of Federico Fellini* are available.

Federico Fellini: films include *La voce della luna* (1990), *Intervista* (1987), *Ginger e Fred* (1986), *La città delle donne* (1980), *Prova d'orchestra* (1978), *Amarcord* (1973), *Roma* (1972), *Giulietta degli spiriti* (1965), *8 ½* (1963), *La dolce vita* (1960), *La strada* (1954)

#### **Week 10: Apr 4**

Engaging with Masculinity: The films of Claire Denis and Trinh T. Minh-Ha

E. Ann Kaplan: *Is the Gaze Male?* (Feminism & Film)

Trinh T. Minh-Ha and Nancy C. Chen: *Speaking Nearby* (Feminism & Film)

Teresa de Lauretis: *Imaging* (course reader)

James S. Williams, 'O heave! O heave away, heave! O heave!' Working through the author in *Beau Travail* (course reader)

Muriel Andrin: *De la intuición del cuerpo, del tiempo y del sentido interno: de Chantal Akerman a las realizadoras contemporáneas* (pdf)

Claire Denis: films include *L'intrus* (2004), *Beau travail* (1999), *J'ai pas sommeil* (1994)  
Trinh T. Minh-Ha: *Night Passage* (2005), *The Fourth Dimension* (2001), *A tale of love* (1995)

#### **Week 11: Apr 11**

The Auteur of the Documentary: Werner Herzog and Agnès Varda

Ruth Hottell: *Including Ourselves: the Role of Female Spectators in Agnes Varda's *Le Bonheur* and *L'une chante, l'autre pas** (pdf)

Mireille Rosello: *Agnès Varda's *Les Glaneurs et la glaneuse* Portrait of the Artist as an Old Lady* (pdf)

Paul Arthur: *Beyond the limits* (pdf)

Brad Prager: *Werner Herzog's *Hearts of Darkness: Fitzcarraldo*, *Scream o Stone* and *Beyond** (pdf)

Holly Rogers: Fitzcarraldo's Search for Aguirre: Music and Text in the Amazonian Films of Werner Herzog (pdf)

Werner Herzog: films include Rescue Dawn (2006, in theaters now), The Wild Blue Yonder (2005), Grizzly Man (2004), Mein liebster Feind: Klaus Kinski (1999), Lektionen in Finsternis (1992), Fitzcarraldo (1982) Aguirre: der Zorn Gottes (1972), Auch Zwerge haben klein angefangen (1972)

Agnès Varda: films include Quelques Veuves de Noirmoutier (2006), Cinévardaphoto (2004), Les glaneurs et la glaneuse....deux ans après (2002), Les glaneurs et la glaneuse (2000), Jane B. par Agnès Varda (1988), Kung-Fu master (1987)

### **Week 12: Apr 18**

The Cinematic Universe of Pedro Almodóvar

Paul Julian Smith: Desire Unlimited: the cinema of Pedro Almodóvar; excerpts (course reader)

Jacqueline Rose: Woman as Symptom; Sexuality in the field of vision (course reader)

Mark Allinson: Madrid: Cinematic and Socio-cultural space (course reader)

New York Time Magazine: The Passion of Pedro Almodóvar (course reader)

Marsha Kinder: Reinventing the Motherland: Almodovar's Brain-Dead Trilogy (pdf)

Pedro Almodóvar: films include Volver (in theaters now), La mala educación (2004), Hable con ella (2002), Todo sobre mi madre (1999), Carne trémula (1997), La flor de mi secreto (1995), Kika (1993), Tacones lejanos (1991), Átame (1990), Mujeres al borde de un ataque de nervios (1988), La ley del deseo (1987), Matador (1986)

### **Week 13: Apr 25**

The Mexican New Wave: Alejandro González Iñárritu, Alfonso Cuarón, Guillermo del Toro

Carl Mora: Mexican Cinema; excerpts (course reader)

Paul Julian Smith: Amores Perros; excerpt (course reader)

Ernesto R. Acevedo Muños: Sex, Class, and Mexico in Alfonso Cuarón's *Y tu mamá también* (pdf)

Alejandro González Iñárritu: films include Babel (2006, in theaters now), 21 Grams (2003), Amores perros (2000)

Alfonso Cuarón: films include Y tu mamá también (2001), Children of Men (2006, in theaters now)

Guillermo del Toro: films include Pan's Labyrinth/El laberinto del fauno (2006, in theaters now), Cronos/La invención del Cronos (1993)