

ROML8000

Fall 2008, W 1:15- 4:00

Office Hours: T,Th 11-12 and by appt.

Prof. Tom Peterson

Office: Gilbert 312

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Cinema in the Romance Languages

Course Description:

This is a course in cinema in the romance languages over the latter half of the 20th century. It combines an introduction to film theory with a modified auteurist approach to 15 films in French, Italian, Portuguese and Spanish. The readings include a survey of major film theories; historical syntheses of recent currents in the pertinent national cinemas; original theoretical essays; monographic studies; and two short stories from which films were adapted. The goal of the course is two-fold: on a theoretical plane, the course aims to equip students with the necessary intellectual (philosophical, aesthetic, sociological) tools to engage in general research in film studies. On a practical plane, the course aims to present fifteen films in context, so as to further the student's detailed knowledge of these particular works as important cultural artifacts and works of art.

Required Texts

1. Andrew, Dudley. *The Major Film Theories*. London: Oxford U P, 1976.
2. Bresson, Robert. *Notes on the Cinematographer*. Introd. J. M. G. Le Clézio. Los Angeles: Green Integer, 1997.
3. Course Anthology, to purchase at Bel-Jean Copies. (ANTH)

On Reserve

1. Bíró, Yvette. *Profane Mythology. The Savage Mind of the Cinema*.
2. Casetti, Francesco. *Inside the Gaze: the Fiction Film and its Spectator*. Introd. C. Metz.
3. Hayward, Susan. *Key Concepts in Cinema Studies*.
4. Morin, Edgar. *Cinema, or The Imaginary Man*.

Course requirements

1. Attendance in class: attendance is obligatory.
2. Participation in class discussions. Written responses to the study questions may be required.
3. 2 responses to films and readings covered in class (2-3 pages each)
4. An oral presentation on a film *closely related* to one of the films viewed in class. A list of desirable films will be provided.
5. Final paper: 10-12 pages

Components of Final Grade

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| 1. Responses (2 x 20 %) | 40 % |
| 2. Oral Presentation | 10 % |
| 3. Final paper | 25% |
| 4. Class participation and homework | 25% |

A Request Concerning E-Mail and Office Hours

Please don't use e-mail for routine communications that can take place in class or during office hours. Please don't submit written responses by e-mail

Re: Readings

The readings in the course are conducted in parallel with the viewing of one film per week. Some of the readings have a direct bearing on the film for the week, others do not. The first two items in the Course Anthology (ANTH 1 & 2) should be read at your earliest convenience and consulted as reference material through the course (they are not assigned to a particular day on the syllabus). The books on reserve are also recommended as reference material, but they are *optional*.

Program of Study				
<i>Date</i>	<i>Topic /Director</i>	<i>To Read</i>	<i>To View</i>	<i>To Hand In</i>
August 20	Introduction	-----	Visconti, <i>Ossessione</i>	
27	Rossellini	Andrew, Chapters 1-3 ANTH 3	<i>Voyage to Italy</i>	
September 3	Godard	Andrew, Chapters 4-6 Bresson, <i>Notes...</i> (pp. 13-53)	<i>Contempt</i>	
10	Antonioni	Andrew, Chapters 7-9 Bresson, <i>Notes...</i> (pp. 54-98)	<i>Red Desert</i>	
17	Bresson	ANTH 10 & 11 Bresson, <i>Notes...</i> (pp. 99-140)	<i>A Gentle Woman</i>	
24	Buñuel	ANTH 4, 14 & 15	<i>Phantom of Liberty</i>	Response #1
October 1	Erice	ANTH 9 & 19	<i>Spirit of the Beehive</i>	
8	Varda	ANTH 12 & 13	<i>Vagabond</i>	
15	Besson	ANTH 20	<i>Nikita</i>	
22	Denis	ANTH 5, 16	<i>Chocolat</i>	
29	Techiné	ANTH 6, 7 [Fall Break]	<i>Wild Reeds</i>	Response #2
November 5	Bellocchio	ANTH 17	<i>The Wet-Nurse</i>	
12	Salles	ANTH 8 (Chapter 3)	<i>Central Station</i>	
19	Diegues	ANTH 8 (Chapter 13)	<i>Orfeu</i>	
		[Thanksgiving]		
December 3	Amelio	ANTH 18	<i>Stolen Children</i>	
[8]				Final Paper