

**FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA**

Winter 2018; FRIDAY 1:35-5:25; MAASS 112

Instructor: Thomas Lamarre: thomas.lamarre@mcgill.ca
Office Hours: Tuesday 1-4; 688 Sherbrooke West room 274

Teaching Assistants (688 Sherbrooke West room 261)

Julia Aucoin: julia.aucoin@mail.mcgill.ca

Office hours: Thursday 2:30-4:30

Chen Cong: chen.cong@mail.mcgill.ca

Office hours: Tuesday 10-12

Meli Taylor: leslie.taylor@mail.mcgill.ca

Office hours: Wednesday 2:30-4:30

Hang Wu: hang.wu@mail.mcgill.ca

Office hours: Tuesday 9-12

OBJECTIVES:

FILM 279 introduces key historical moments and cinematic movements, styles, and techniques, as well as historiographical and theoretical debates in the history of world cinema. The course maps out diverging trajectories and merging paths of exemplary filmmakers and filmmaking practices in various nations and geo-political regions against the backdrop of the changing technological media environments. Students will read both historical and contemporary texts to gain a broad sense of the seminal debates in film studies, reception and criticism. This course aims to foster a critical understanding of cinema as an international, distributed, and polycentric process. To foster dialogue across the films and to bring questions of film historiography to the fore, the course is structured around 'science fiction or speculative or science fiction and fantasy films.' Thus it is cross-listed with EAST 369: Global Science Fiction Cinema and Media (this year only).

METHODOLOGY:

The course will alternate between in-class film screenings, lectures, and discussions of the films within the conceptual framework provided for each week. Attendance throughout lectures and screenings is mandatory. Students are expected to read the materials before class and to be prepared to discuss them; the lectures will directly address those readings. Due to the Friday schedule this year, we are short one class in comparison with prior years (twelve instead of thirteen), and so the first two to three weeks will include a pile of recommended readings that are normally included but were cut this year. Readings in the course packet are thus slightly out of order for weeks 1 & 2.

COURSE MATERIALS: All readings are in the course pack available through McGill Bookstore at the Parc Av. Location 3544 Parc Avenue. The films listed for primary screening for each class will be placed on reserve at the library.

MEDIA POLICY: No cell phones during class and screenings. Students may use laptops for taking notes during lectures, however no screen devices are allowed during screenings.

**FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA**

EVALUATION:

1/ Two in-class quizzes (15 % each) 30 %

The in-class quizzes will cover the materials from both lectures and required readings. The quizzes will be held on **February 2 & April 6**.

2/ Midterm essay and final essay (30 % each) 60 %

The take-home midterm essay and the take-home final essay will cover the materials from both lectures and required readings for the course. Details will be provided in class. Prior to the due date for this assignment, we will offer review sessions led by TAs. Dates and locations for the review sessions will be announced. The midterm take-home essay is due on **March 2**. The final take-home essay is due on **April 18**.

3/ Attendance and Participation 10%

Attendance is mandatory and students will sign into class and out of class. If you attend all the classes after add-drop, you receive the full 10%. Each class missed will result in 5% off the final grade. We also hope to hold review sessions the week before quizzes and papers.

COMMUNICATION POLICY: If there is interest, we can set up MyCourses for student-student discussions but would like to encourage questions and comments in class as well as face-to-face communication. Some worksheets and presentations will also be posted at http://www.lamarre-mediaken.com/Site/Film_279_0.html. We will try to answer email promptly but don't expect immediate responses. As a general policy, to assure quality of communication, we would like you to speak with us in person during our office hours, rather than flooding us with email. Please do not send a last-minute email requesting extensions. These will be ignored.

NOTE:

(1) McGill University values academic integrity. Therefore, all students must understand the meaning and consequences of cheating, plagiarism and other academic offences under the Code of Student Conduct and Disciplinary Procedures (see www.mcgill.ca/students/srr/honest/ for more information). Simply put: **DO NOT COPY, PARAPHRASE OR TRANSLATE ANYTHING FROM ANYWHERE WITHOUT SAYING FROM WHERE YOU GOT IT.**

(2) In accord with McGill University's Charter of Students' Rights, students in this course have the right to submit in English or in French any written work that is to be graded.

(3) In the event of extraordinary circumstances beyond the University's control, the content and/or evaluation scheme in this course is subject to change.

(4) If you have a disability please contact the instructor to arrange a time to discuss your situation. It would be helpful if you contact the [Office for Students with Disabilities](#) at 514-398-6009 before you do.

FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA

SCHEDULE

JANUARY 12

Films: —George Méliès, *Le voyage dans la lune* (A Trip to the Moon, 1902)
—Yakov Protazanov, *Aelita* (Aelita: Queen of Mars, 1924; Soviet Union)

Readings:

—Tom Gunning, “The Cinema of Attractions: Early Film, Its Spectator and the Avant-Garde,” in *Early Cinema: Space, Frame, Narrative*, eds. Thomas Elsaesser and Adam Barker (London: BFI, 1990), 56-62.

—David Bordwell, “Mimetic Theories of Narrative,” from *Narration in the Fiction Film* (London: Methuen, 1985), 3-15.

—Vivian Sobchak, “Images of Wonder: The Look of Science Fiction,” in *Liquid Metal: The Science Fiction Film Reader*, ed. Sean Redmond (Wallflower Press, 2004), 4-10.

Recommended:

—Brian Willems, “Voyage dans la lune,” from *Shooting the Moon* (John Hunt Publishing, 2015), 6-19.

—Peter G. Christensen, “Women as Princesses or Comrades: Ambivalence in Yakov Protazanov's *Aelita* (1924),” *New Zealand Slavonic Journal*, (2000): 107-122.

—Tanizaki Jun'ichirō, “The Present and Future of Moving Pictures,” in *Shadows on the Screen: Tanizaki Jun'ichirō on Cinema and 'Oriental' Aesthetics* (University of Michigan Press, 2005), 65-74.

—Jean Epstein, “On Certain Characteristics of Photogenie,” in *French Film Theory and Criticism: A History/Anthology, 1907-1939*, ed. Richard Abel (Princeton, N.J.: Princeton University Press, 1988), 314-18.

JANUARY 19

Film: Karl Hartl, *F.P.1 anwortet nicht* (F.P.1 Doesn't Answer, 1932; Germany)

Readings:

—Miriam Hansen, “Mass Production of the Senses,” in *Disciplining Modernism*, ed. Pamela L. Caughie (London: Palgrave Macmillan, 2009), 242-258.

—Darko Suvin,

—John Durham Peters, “The Telephonic Uncanny and the Problem of Communication,” in *The Sound Studies Reader*, ed. Jonathan Sterne (Routledge, 2012), 363-371.

Recommended:

—Susan Harris, “Calling the Nation: Karl Hartl's *F.P.1 anwortet nicht*,” *South Central Review* 29: 1-2 (2012): 21-40.

JANUARY 26

Film: The Wan Brothers, *Tie shan gong zhu* (Princess Iron Fan, 1941; China)

Readings:

—Imamura Taihei, “Japanese Cartoon Films,” *Mechademia 9: Origins* (University of Minnesota Press, 2014), 107-124.

—Sergei Eisenstein, *Disney*, trans. Dustin Condren (Potemkin Press, 2012), 9-28.

FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA

- Weihong Bao, “Princess Iron Fan,” from *Fiery Cinema: The Emergence of an Affective Medium in China* (University of Minnesota Press, 2015), 359-374.
—David T. Fortin, “Defining Science Fiction: Darko Suvin and the Genre,” from *Architecture and Science-Fiction Film* (Ashgate, 2011), 15-40.

FEBRUARY 2

QUIZ 1

Films: Karel Zemen, *Vynález zkázy* (The Fabulous World of Jules Verne, 1958; Czech)
Jan Svankmajer, *Punch and Judy* (1966; Czechoslovakia)

Readings:

- Istvan Csicsery-Ronay, “What is Estranged in Science Fiction Animation,” in *Simultaneous Worlds: Global Science Fiction Cinema*, ed. Jennifer L. Feeley and Sarah Ann Wells (University of Minnesota Press, 2015), pp. 29-46.
—John C. Tibbetts, “Fulminations and Fulgurators: Jules Verne, Karel Zemen and Steampunk Culture,” in *Steaming into a Victorian Future: A Steampunk Anthology*, ed. Julie Anne Taddeo and Cynthia J. Miller (The Scarecrow Press, 2013)
—Susan Sontag, “The Imagination of Disaster,” *Commentary* 40:4 (1965): 42-48.

FEBRUARY 9

Film: Kurt Maetzig, *Der Schweigende Stern* (Silent Star, 1960; East Germany, Poland)

Readings:

- Raphaëlle Moine, “What is the Purpose of Genres?” from *Cinema Genre* (London: Blackwell Publishing, 2008), 63-95.
—Evan Torner, “Casting for a Socialist Earth: Multicultural Whiteness in the East German/Polish Science Fiction Film, *Silent Star*,” in *The Liverpool Companion to World Science Fiction Cinema*, ed. Sonja Fritzsche (2014): 119-137.
— Philip Hayward and Natalie Lewandowski, “Sounds of *The Silent Star*: The Context, Score and Thematics of the 1960 Film Adaptation of Stanisław Lem's novel *Astronautci*,” *Science Fiction Film and Television* 3:2 (Autumn 2010): 183-200.

FEBRUARY 16

Film: Andrei Tarkovsky, *Solyaris* (Solaris, 1972; Soviet Union)

Readings:

- Andrei Tarkovsky, “The Film Image,” in *Sculpting in Time: Reflections on the Image* (London: Faber and Faber, 1989) 104-163.
—Gilles Deleuze, “Beyond the Movement-Image,” trans. Hugh Tomlinson and Robert Galeta, *Cinema 2: The Time-Image* (London: Athlone Press, 2000), 1-24.
— Roumiana Deltcheva and Eduard Vlasov, “Back to the House II: On the Chronotopic and Ideological Reinterpretation of Lem's *Solaris* in Tarkovsky's Film,” *The Russian Review* 56:4 (October 1997): 532-549.

FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA

FEBRUARY 23

Film: Tsui Hark, *Do ma daan* (Pekin Opera Blues, 1986)

Readings:

- Abbas, Ackbar, “The New Hong Kong Cinema and the Déjà Disparu,” *Discourse* (1994): 65-77.
- Bliss Cua Lim, Introduction: Clocks for Seeing,” from *Translating Time: Cinema, the Fantastic, Temporal Critique* (Duke University Press, 2009), 1-41.
- Slavoj Žižek, “Lenin Shot at Finland Station,” Review of *What Might Have Been: Imaginary History from 12 Leading Historians*, edited by Andrew Roberts. *London Review of Books* 27:16 (2005): 23
<https://www.lrb.co.uk/v27/n16/slavoj-zizek/lenin-shot-at-finland-station>.

MARCH 2

MID-TERM PAPER DUE

Film: Oshii Mamoru, *Kōkaku kidōtai* (The Ghost in the Shell, 1995; Japan)

Readings:

- Thomas Lamarre, “The Multiplanar Image,” in *Mechademia: Emerging Worlds of Manga and Anime* (University of Minnesota Press, 2006), 120-143.
- Wong Kin Yuen, “On the Edge of Spaces: *Blade Runner*, *Ghost in the Shell*, and Hong Kong's Cityscape,” *Science Fiction Studies* (2000): 1-21.
- LeiLani Nishime, “The Mulatto Cyborg: Imagining a Multiracial Future,” *Cinema Journal* 44.2 (2005): 34-49.

MARCH 9 Reading Week

MARCH 16

Film: Gustavo Mosquera, *Moebius* (1996; Argentina)

Readings:

- Friedrich Kittler, “The City is a Medium,” *New Literary History* 27.4 (1996): 717-729.
- Nathaniel Moss, “Ribbon of Cinema: Moebius,” *Film Comment* 33:6 (1997): 79-80.
- Everett Hamner, “Remembering the Disappeared: Science Fiction Film in Postdictatorship Argentina,” *Science Fiction Studies* 39.1 (2012): 60-80.
- Thomas Elsaesser, “The Mind-Game Film,” in *Puzzle Films: Complex Storytelling in Contemporary Cinema*, ed. Warren Buckland (Oxford: Blackwell, 2010), 13-41.

MARCH 23

Film: Joon Ho Bong, *Gwoemul* (The Host, 2006; Korea)

Readings:

- Joseph Jonghyun Jeon, “Neoliberal Forms: CGI, Algorithm, and Hegemony in Korea's IMF,” *Representation* 126:1 (Spring 2014): 85-111.
- Julie Turnock, “The ILM Version: Recent Digital Effects and the Aesthetics of 1970s Cinematography,” *Film History: An International Journal* 24:2 (2012): 158-168

FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA

MARCH 30 Good Friday

APRIL 6 QUIZ 2

Film: S. Shankar, *Enthiran* (Robot, 2010; India)

Readings:

- Jessica Langer and Dominic Alesso, “Indian Science Fiction Film: An Overview,” in *The Liverpool Companion to World Science Fiction Cinema*, ed. Sonja Fritzsche (2014): 56-68
- Amit Rai, “On the Media Assemblage of Bollywood: Time and Sensation in Globalizing India,” in *The Bollywood Reader*, ed. Dudrah and Desai (2008): 264-75.
- Ashish Rajadhyaksha, “The ‘Bollywoodization’ of the Indian cinema: Cultural Nationalism in a Global Arena,” *Inter-Asia Cultural Studies* 4.1 (2003): 25-39.

APRIL 13

Films: Janelle Monae & Wondaland, “Many Moons,” “Queen,” & “Dance Apocalyptic”
Wanuri Kahiu, *Pumzi* (2009; Kenya)

Readings:

- Thomas Elsaesser, “Early Film History and Multi-Media: An Archaeology of Possible Futures?” in *New Media, Old Media: A History and Theory Reader*, eds. Chun, Wendy Hui Kyong and Thomas Keenan (New York: Routledge, 2006), 13-25.
- Kodwo Eshun, “Further Considerations of Afrofuturism,” *The New Centennial Review*, 3:2 (Summer 2003): 287-302.
- Daylanne K. English and Alvin Kim, “Now We Want Our Funk Cut: Janelle Monáe’s Neo-Afrofuturism,” *American Studies* 52:4 (2013): 217-230

Clips: John Coney, *Space is the Place* (1972)
John Akomfrah, *The Last Angel of History* (1996)

APRIL 18 FINAL PAPER DUE