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 ‘ssff’ or ‘speculative or science fiction and fantasy films.’ Thus it is cross-listed with EAST 389: 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.
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
       —David Bordwell, “Mimetic Theories of Narrative,” from Narration in the
       —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
         —Peter G. Christensen, “Women as Princesses or Comrades: Ambivalence in
           Yakov Protazanov's Aelita (1924),” New Zealand Slavonic Journal, (2000): 107-
           122.
           on the Screen: Tanizaki Jun’ichirō on Cinema and ‘Oriental’ Aesthetics
         —Jean Epstein, “On Certain Characteristics of Photogenie,” in French Film

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,
       —Darko Suvin,
       —John Durham Peters, “The Telephonic Uncanny and the Problem of
         Communication,” in The Sound Studies Reader, ed. Jonathan Sterne (Routledge,
         Recommended:
         —Susan Harris, “Calling the Nation: Karl Hartl’s F.P.1 anwortet nicht,” South

JANUARY 26
Film: The Wan Brothers, Tie shan gong zhu (Princess Iron Fan, 1941; China)
Readings:
         (University of Minnesota Press, 2014), 107-124.
FILM 279: INTRODUCTION TO FILM HISTORY
EAST 389: GLOBAL SCIENCE FICTION CINEMA & MEDIA


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:

FEBRUARY 9
Film: Kurt Maetzig, Der Schweigende Stern (Silent Star, 1960; East Germany, Poland)
Readings:

FEBRUARY 16
Film: Andrei Tarkovsky, Solyaris (Solaris, 1972; Soviet Union)
Readings:
FEBRUARY 23
Film: Tsui Hark, *Do ma daan* (Pekin Opera Blues, 1986)
Readings:

MARCH 2
MID-TERM PAPER DUE
Film: Oshii Mamoru, *Kōkaku kidōtai* (The Ghost in the Shell, 1995; Japan)
Readings:

MARCH 9
Reading Week

MARCH 16
Film: Gustavo Mosquera, *Moebius* (1996; Argentina)
Readings:

MARCH 23
Film: Joon Ho Bong, *Gwoemul* (The Host, 2006; Korea)
Readings:
MARCH 30  Good Friday

APRIL 6  QUIZ 2

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

Readings:

APRIL 13

Readings:

Clips:  John Coney, *Space is the Place* (1972)

APRIL 18  FINAL PAPER DUE