

**Department of Screen Arts and Cultures
University of Michigan, Ann Arbor
Spring 2008**

SAC 353: Film History, 1960s-Present

Lectures: Tuesdays and Thursdays, 1:00-4:00pm, MLB Lec Rm 2
Screenings: 6:00-9:00pm, Wednesdays, MLB Lec Rm 2

Instructor: Ohad Landesman (ohad@umich.edu)

Office hours and location: Tuesdays 11:30am-12:30pm, room 6545 Haven Hall.

Course Description:

This course surveys important film movements and significant milestones in the history of world cinema, starting from the political and aesthetic revolutions of the 1960s, and concluding with the present technological transformations and their impact on film practice. Attention will be paid to the international dimension of this historical trajectory, as well as to specific national and institutional contexts. The course will explore not only fiction filmmaking, but also other modes of production, such as documentary and experimental cinema. Different perspectives and scholarly discourses on international film history will be analyzed through lectures, screenings, readings, and discussions.

Course Website and CTools:

This course will use CTools. Please be sure to check it regularly for course documents, announcements, assignment guidelines, supplemental screenings, presentations from lectures, and your own personal grading and attendance records. To access CTools, point your browser to <http://ctools.umich.edu/>

Required Readings:

The following book should be purchased for the course, and is available in Shaman Drum Bookshop (311 South State St.):

Nowell-Smith, Geoffrey. *Making Waves: New Cinemas of the 1960s*. New York: Continuum Publishing, 2007.

All other readings listed below will be available as Portable Document Format (PDF) files via CTools.

Course Policy:

Attendance in the course is vital. If you miss more than two class sessions, those absences will count against your final grade. Missing more than 30 minutes of class, either due to late arrival or early departure, will count as one absence.

Please note that all screenings are part of the lecture time. Attendance during screening time is mandatory. Keeping an informal viewing journal (with notes and commentary on each film) is strongly recommended.

It is essential that you complete each session's readings before our class meets. The lectures will cover material that assumes you have completed the readings. It is imperative that the textbook and/or copies of each week's readings be brought to every class session.

Course Requirements:

30% midterm paper
50% final exam
10% class attendance
10% class participation

Specific guidelines for each assignment will be given in class.

Please refrain from sending papers as email attachments. Hand in assignments only as hard copies to my mailbox.

The papers are to be typed (double-spaced) and submitted on time. I reserve the right to lower the grade of any late paper unless the student has made arrangements in advance of the due date.

Plagiarized material found in any paper is inexcusable and will result in a failing grade for the paper; *in extremis* it leads to expulsion from school. It is the student's responsibility to ensure proper documentation of any information.

Schedule of Classes and Screenings:

Screenings (Tuesday, April 29th, 1:00-4:00pm)

Psycho (Alfred Hitchcock, 1960, 109m) (16mm print)
Breathless (Jean Luc Godard, 1959, 90m)

Screenings (Wednesday, April 30th, 6:00-9:00pm)

The 400 Blows (Francois Truffaut, 1959, 99m)
Bonnie and Clyde (Arthur Penn, 1967, 112m)

Screenings (Thursday, May 1st, 1:00-4:00pm)

Persona (Ingmar Bergman, 1966, 83m)
Blow Up (Michelangelo Antonioni, 1966, 111m)

Screenings (Tuesday, May 6th, 1:00-4:00pm)

Apocalypse Now Redux (Francis Ford Coppola, 1979, 202m) (35mm print)

Session 1 (Wednesday, May 7th, 6:00-9:00pm)

American Cinema in the 60s: Transcending Genres Towards the New Auteur

No feature screenings

Readings:

Nowell-Smith, Geoffrey. *Making Waves* 1-14, 43-55. (“Introduction: What Were the Sixties?” and “New Cinemas, New Politics”).

Murray, Lawrence L. “Hollywood, Nihilism, and the Youth Culture of the Sixties: *Bonnie and Clyde* (1967)," *American History/American Film: Interpreting the Hollywood Image*, eds. John E. O'Connor and Martin A. Jackson. New York: Ungar, 1979: 237-256.

Wood, Robin, “Psycho” *Hitchcock’s Films Revisited*, F&F, 1989. 142-151.

Session 2 (Thursday, May 8th, 1:00-4:00pm)

The French New Wave

No Feature Screenings

Readings:

Nowell-Smith, Geoffrey. *Making Waves* 138-151. (“France: From Nouvelle Vague to May ‘68”)

Marie, Michel. “A Critical Concept.” *The French New Wave: An Artistic School*. Oxford: Blackwell Publishing, 2003: 26-48.

Session 3 (Tuesday, May 13th, 1:00-4:00pm)

European Art Cinema

No Feature Screenings

Readings:

Bordwell, David. “The Art Cinema as a Mode of Film Practice.” *Poetics of Cinema*. London: Routledge, 2008: 151-169.

Screenings (Wednesday, May 14th, 6:00-9:00pm)

Saturday Night and Sunday Morning (Karel Reisz, 1960, 89m).

The Loneliness of the Long Distance Runner (Tony Richardson, 1962, 104m)

Session 4 (Thursday, May 15th, 1:00-4:00pm)

The British New Wave: “Kitchen Sink Cinema” and “Free Cinema”

Screening:

“Free Cinema” shorts

Readings:

Nowell-Smith, Geoffrey. *Making Waves* 123-137 ("Britain: From Kitchen Sink to Swinging London.")

Ellis, Jack C. "British Free Cinema and Social Realist Features 1956-1963". *The Documentary Idea: A Critical History of English Language Documentary Film and Video*. New Jersey: Prentice Hall, 1989: 203-215.

Session 5 (Tuesday, May 20th, 1:00-4:00pm)
Documentary I: Direct Cinema and 'Cinéma Vérité'

Screening:

Don't Look Back (D.A. Pennebaker, 1967, 96m)

Readings:

Nowell-Smith, Geoffrey. *Making Waves* 80-92. ("Cinéma Vérité and the New Documentary.")

Ellis, Jack, and Betsy A. McLane. "Direct Cinema and Cinéma Vérité, 1960-1970." *A New History of Documentary Film*. London: Continuum, 2005: 208-226.

Rothman, William. "Eternal Verités". *Beyond Document: Essays on Nonfiction Film*. Charles Warren, ed. Middletown: Wesleyan University Press, 1996: 79-100.

Screenings (Wednesday, May 21st, 6:00-9:00pm)

No Lies (Mitchell Block, 1974, 16m)

Chinatown (Roman Polanski, 1974, 131m) (35mm print)

Session 6 (Thursday, May 22nd, 1:00-4:00pm)

The New Hollywood (late 60s and early 70s)

[midterm paper is due]

No Feature Screenings

Readings:

Schatz, Thomas. "The New Hollywood" *Film Theory Goes to the Movies*, eds. Jim Collins, Hilary Radner, and Ava Preacher Collins. New York: Routledge, 1993: 8-36.

Lewis, Jon. "One from the Heart" *Whom God Wishes to Destroy...Francis Coppola and the New Hollywood*. Durham: Duke University Press, 1995: 41-54.

Session 7 (Tuesday, May 27th, 1:00-4:00pm)

New German Cinema

Screening:

Ali: Fear Eats the Soul (Rainer Werner Fassbinder, 1974, 94m)

Readings:

Elsaesser, Thomas. "Film Industry: Film Subsidy" *New German Cinema: A History*. New Brunswick, Rutgers University Press, 1989: 8-35.

Corrigan, Timothy. "A History, a Cinema: Hollywood, Audience Codes, and the New German Cinema." *New German Film: The Displaced Image*. Bloomington: Indiana University Press, 1994: 1-17.

Recommended:

Corrigan, Timothy. "The Original Tradition: Hypnotic Space in Herzog's *The Mystery of Kaspar Hauser*." *New German Film: The Displaced Image*. Bloomington: Indiana University Press, 1994: 127-144.

Screenings (Wednesday, May 28th, 6:00-9:00pm)

The Mystery of Kaspar Hauser (Werner Herzog, 1974, 110m)

Sans Soleil (Chris Marker, 1983, 100m)

Session 8 (Thursday, May 29th, 1:00-4:00pm)

Documentary II: Experimental Cinema and the Essay Film Tradition

No Feature Screenings.

Readings:

Lopate, Philip. "In Search of the Centaur: The Essay-Film." *Beyond Document: Essays on Nonfiction Film*. Charles Warren, ed. Middletown: Wesleyan University Press, 1996: 243-270.

Alter, Nora. "Translating the Essay Into Film and Installation." *Journal of Visual Culture* 6(1) 2007: 44-57.

Session 9 (Tuesday, June 3rd, 1:00-4:00pm)

Independent American Cinema

Screening:

She's Gotta Have It (Spike Lee, 1986, 88m)

Readings:

Wyatt, Justin. "The formation of the 'major independent': Miramax, New Line and the New Hollywood." *Contemporary Hollywood Cinema*. Steve Neale and Murray Smith, eds. New York: Routledge, 1998: 74-90.

Schamus, James. "To the Rear of the Back End: The Economics of Independent Cinema." *Contemporary Hollywood Cinema*, Steve Neal and Murray Smith, eds. London: Routledge, 1998: 91-105.

Screenings (Wednesday, June 4th, 6:00-9:00pm)

Boogie Nights (Paul Thomas Anderson, 1997, 156m) (35mm print)

Session 10 (Thursday, June 5th, 1:00-4:00pm)
The Danish Dogma 95 Group

Screening

Festen (Thomas Vinterberg, 1998, 105m)

Readings

The Dogma 95's 'Vow of Chastity'

Gaut, Berys. "Naked Film: Dogme and its Limits". *Purity and Provocation: Dogme 95*. Mette Hjort and Scott MacKenzie, eds. London: BFI, 89-101.

Session 11 (Tuesday, June 10th, 1:00-4:00pm)
Contemporary Iranian Cinema

Screening:

The Mirror (Jafar Panahi, 1997, 95m)

Readings:

Tapper, Richard. "Introduction." *The New Iranian Cinema: Politics, Representation and Identity*. Richard Tapper, ed. New York: Palgrave, 2002. 1-25.

Other readings TBA.

Screenings (Wednesday, June 11th, 6:00-9:00pm)

Ten (Abbas Kiarostami, 2002, 94m)

Russian Ark (Aleksandr Sokurov, 2002, 99m)

Session 12 (Thursday, June 12th, 1:00-4:00pm)
Digital Futures After Celluloid

[also: preparation before exam session]

No Feature Screening

Readings:

Landesman, Ohad. "In and Out of This World: Digital Video and the Aesthetics of Realism in Hybrid Documentaries". *Studies in Documentary Film* 3:1 (2008). Intellect Publishing.

Wenders, Wim. "What the New Technologies Offer." ed. Shari Roman. *Digital Babylon: Hollywood, Indiewood & Dogme 95*. Los Angeles: iFilm Publishing, 2001: 35-39.