

The History and Aesthetics of Cinema II

Contemporary Arts 137

Section: D100

Term: 2002 Spring

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Discussion Topics: FPA 137 covers the history of cinema from the early 1950s to the present. In this period, the 'Hollywood film', with its

world-wide system of distribution and exhibition, remains a dominant form. However, the classical Hollywood studio system has been replaced by the production, distribution, and exhibition of film under the aegis of new multi-media corporate empires. The old Hollywood ideological agenda has

remained, but fissures and uncertainties in American society have allowed new voices to be heard and new forms to appear. In Europe, the innovative national cinema movements of the postwar period (Italian Neorealism, French New Wave, New German Cinema etc., have been succeeded by developments in

which new questions, and a search for new subjective identities have accompanied the transition to a post-Eurocentric world. At the same time, there has been an exponential development of 'International' or 'World' cinemas: in Latin America, Africa, the Middle East, the Indian sub-continent, South-East Asia, the 'three Chinas,' Japan, Australia, and Canada. In these parts of the world, new, post-colonial, post-subaltern cinemas have explored and enunciated new identities and new forms of consciousness. Besides engaging with these historical developments, the

course will attend to the work of learning 'how to read a film': i.e., understanding the processes of 'cinematic enunciation' and the functioning of its elements - the shot, camerawork, mise-en-scene, editing, and sound - and how these elements are used to produce effect and 'meaning', and to make possible various forms of spectator experience.

Grading: 20% Mid-Term Exam

20% Final Exam

40% Term Essay Paper

20% Class Participation - includes regular attendance in class (lecture, screening, and tutorial), doing the required reading, participation in class discussion, participation in the course website, discussion of the term essay paper with instructor, and general participation in the work of

the course.

Required Texts: A History of Narrative Film, David A. Cook. New York: W.W. Norton, 1996 (3rd Edition)

The History and Aesthetics of Cinema II

Recommended Texts: *Key Concepts in Cinema Studies*, by Susan Hayward, London and New York: Routledge, 1996/2000 (1st or 2nd Edition).

Materials/Supplies:

Prerequisite/Corequisite:

Notes:

This outline is derived from a course outline repository database that was maintained by SFU Student Services and the University's IT Services Department. The database was retired in 2014 and the data migrated to SFU Archives in 2015.