

FM 201 Introduction to Film Studies: The Films of Stanley Kubrick

Seminar Leader: Matthias Hurst

Course Times: Monday, 14.00 – 15.30; Monday, 19.30 – 22.00 (weekly film screening); Wednesday, 14.00 – 15.30

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Office Hours: Tuesday, 13.30 – 15.00

Course Description

This course is an introduction to Film Studies and provides an insight into the basic knowledge of film history and theory, film aesthetics and cinematic language. Central topics are the characteristics of film as visual form of representation, styles of filmic discourse, film analysis and different approaches to film interpretation. We explore and discuss the meaning of film as an art form, the elements of narration in fiction film and the representative function of film in modern culture, i.e. the ability of film to address important socio-historical, political, philosophical and psychological issues.

The focus of this class will be on film director Stanley Kubrick (1928 – 1999), whose exceptional work, transcending genre boundaries and simple categories of mere storytelling, has become an important and influential part of film history. Kubrick's films, often based on literary sources, are both exercises in style and critical comments on modern society and the human condition; his films also create a powerfully uncanny and disturbing effect, and have left signature imprints not only on the development of cinema, but on the wider cultural imagination. The narrative precision and film noir aesthetics of *The Killing* (1956), the humanist impact of *Paths of Glory* (1957), the epic scope of *Spartacus* (1960), the controversial eroticism of *Lolita* (1962), the satirical humour of *Dr. Strangelove* (1964), the explorative futurism of *2001: A Space Odyssey* (1968), the relentless, but thought-provoking violence of *A Clockwork Orange* (1971), the visual beauty of *Barry Lyndon* (1975), the madness and horror of *The Shining* (1980), the intensity of systematic dehumanization in *Full Metal Jacket* (1987) and the intriguing exploration of male and female desire in *Eyes Wide Shut* (1999) will be discussed in this introductory class.

Requirements

No prerequisites.

Attendance is mandatory for all seminars and film screenings. Students are expected to come to seminars and film screenings punctually and prepared, to participate actively in the class discussions and to do all the course assignments on time.

* Please, do not use cell phones, smart phones or similar electronic devices during seminars and screenings!

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Instances in which students fail to meet the

expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance is mandatory for all seminars and film screenings. Absences will significantly affect the grade for the course.

Absences are registered in all classes, and lateness is registered as absence. Students should notify the instructor if they are unable to attend class.

Please see the Student Handbook for college policies on absences due to serious illness or other important cause.

Assessment / Writing Assignments

Two screening reports (1000 words each) in the first half of the semester (week 4, deadline:

Wednesday, Feb 20, 14.00 – and week 8, deadline: Wednesday, March 20, 14.00),

short in-class writing assignments,

a quiz on the subject matter of the whole semester (week 14),

and a final essay (3000-3500 words), due in week 15 (Deadline for final essay: Wednesday, May 15, midnight). The topic of this final essay will be a film analysis/interpretation, based on one of the films screened or discussed throughout the semester.

Policy on Late Submission of Papers

All assignments and written work must be submitted electronically and on time. Essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.

Grade Breakdown

Participation:	25 %
Screening reports:	25 %
Quiz:	25 %
Final essay:	25 %

If one of these components is graded F, the final course grade cannot be higher than C-. If two components are graded F, the final grade will be F (i.e. the whole class will be failed).

Schedule

Week 1:

What is cinema? Film as a cultural and 'anthropological' phenomenon (1)

(Suggested) Reading:

André Bazin. "The Ontology of the Photographic Image." In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 9-16.

Walter Benjamin. "The Work of Art in the Age of Mechanical Reproduction." In: Leo Braudy and

Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 731-751.

Searle Kochberg. "Cinema as Institution." In: Jill Nelmes (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003, pp. 3-50.

Siegfried Kracauer. *Theory of Film. The Redemption of Physical Reality*. [1960] Princeton/Oxford: Princeton University Press, 1997.

Marshall McLuhan. *Understanding Media. The Extensions of Man*. Cambridge, MA/London: MIT Press, 1994.

Hugo Münsterberg. "The Photoplay. A Psychological Study." [1916] Excerpt in: Leo Braudy and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 401-407.

Erwin Panofsky. "Style and Medium in the Motion Pictures." [1934/1947] In: Leo Braudy and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. New York/Oxford: Oxford University Press, 1999, pp. 279-292.

Week 2:

What is cinema? Film as a cultural and 'anthropological' phenomenon (2)

Modes of Interpretation:

Auteur theory, *cinéma des auteurs*: The film director as *author*

Reading:

John Caughie (ed.). *Theories of Authorship. A Reader*. London/New York: British Film Institute/Routledge, 2001.

Jim Hillier (ed.). *Cahiers du cinéma 1: The 1950s. Neo-realism, Hollywood, The New Wave*. London: British Film Institute/Routledge, 1985.

Fear and Desire (1953)

Week 3:

Film analysis: Basic model

Structural analysis: The means and elements of filmic storytelling

Different styles of filmic presentation, different styles of film language, *mise-en-scène* and *montage* (1). Primitive Mode of Representation (PMR), Cinema of attractions

Reading:

David Bordwell. *Narration in the Fiction Film*. London/New York: Routledge, 1990.

Larry A. Brown. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.

Noël Burch. "A Primitive Mode of Representation?" In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 220-227.

Thomas Elsaesser and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.

Tom Gunning. "The Cinema of Attractions. Early Film, Its Spectator and the Avant-Garde." [1986] In: Thomas Elsaesser (ed.). *Early Cinema: Space, Frame, Narrative*. London: BFI 1990, pp. 56-62.

James Monaco. *How To Read a Film. Movies, Media, Multimedia*. New York/Oxford: Oxford University Press, 2000.

Allan Rowe and Paul Wells. "Film Form and Narrative." In: Jill Nelmes (ed.). *An Introduction to Film*

Studies. Third edition. London/New York: Routledge, 2003, pp. 53-90.

Kristin Thompson and David Bordwell. *Film History. An Introduction*. Second edition. New York: McGraw-Hill (Higher Education), 2003.

Killer's Kiss (1955)

Week 4:

Different styles of filmic presentation, different styles of film language, mise-en-scène and montage (2). Institutional Mode of Representation (IMR), Cinema of narrative integration

Reading:

André Bazin. "The Evolution of the Language of Cinema". In: André Bazin. *What Is Cinema?* Berkeley/Los Angeles/London: University of California Press, 1971, pp. 23-40.

David Bordwell. "Classical Hollywood Cinema: Narrational Principles and Procedures." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 17-34.

Larry A. Brown. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.

The Killing (1956)

Week 5:

Descriptive montage, montage of attractions, intellectual montage

Reading:

David Bordwell. *The Cinema of Eisenstein*. Cambridge, MA: Harvard University Press, 1993.

Ian Christie and Richard Taylor (eds.). *Eisenstein Rediscovered*. London/New York: Routledge, 1993.

Eisenstein, Sergei. *Writings, 1922-1934. Selected Works, Vol. 1*. Edited by Richard Taylor. London/New York: I. B. Tauris, 2010.

Mark Joyce. "The Soviet Montage Cinema of the 1920s." In: Jill Nelmes (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003, pp. 389-420.

Al LaValley and Barry P. Scherr (eds.). *Eisenstein at 100. A Reconsideration*. New Brunswick/New Jersey/London: Rutgers University Press, 2001.

Herbert Marshall (ed.). *Sergei Eisenstein's The Battleship Potemkin*. New York: Avon, 1978.

Anne Nesbet. *Savage Junctures. Sergei Eisenstein and the Shape of Thinking*. London/New York: I. B. Tauris, 2003.

Richard Taylor. *The Battleship Potemkin. The Film Companion*. (KINOfiles Film Companion 1) London/New York: I. B. Tauris, 2000.

Paths of Glory (1957)

Spartacus (1960)

Week 6:

Film semiotics: Signs and codes; denotation and connotation of signs

Reading:

John Gibbs. *Mise-en-Scène. Film Style and Interpretation*. London/New York: Wallflower Press 2003.
Christian Metz. *Film Language. A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1990.

Lolita (1962)

Week 7:

Denotation and connotation of signs; paradigmatic and syntagmatic connotations; structural analysis

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb (1964)

Week 8:

Modes of film interpretation: Film as part of genre tradition

Reading:

Rick Altman. *Film/Genre*. London: British Film Institute, 2004.

Geoff King and Tanya Krzywinska. *Science Fiction. From Outerspace to Cyberspace*. London/New York: Wallflower, 2002.

Nick Lacey. *Narrative and Genre*. London: Macmillan, 2000.

Stephen Neale. *Genre and Hollywood*. London/New York: Routledge 2000.

Paul Wells. *The Horror Genre. From Beelzebub to Blair Witch*. London/New York: Wallflower, 2000.

2001: A Space Odyssey (1968)

Week 9:

Modes of film interpretation: Socio-historical interpretation; film as manifestation of society or of societal/cultural/historical issues

A Clockwork Orange (1971)

Week 10:

Modes of film interpretation: Film as reference to (history of) literature, adaptations of literary works

Reading:

Brian McFarlane. *Novel to Film. An Introduction to the Theory of Adaptation*. Oxford/New York: Oxford University Press/Clarendon Press, 1996, pp. 1-30.

Barry Lyndon (1975)

Week 11:

Modes of film interpretation: Psychoanalytical interpretation; film as dream (1)

Reading:

Jean-Louis Baudry. "The Apparatus: Metapsychological Approaches to the Impression of Reality in the

- Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 299-318.
- Janet Bergstrom (ed.). *Endless Night. Cinema and Psychoanalysis, Parallel Histories*. Berkeley/Los Angeles/London: University of California Press, 1999.
- Noël Carroll. *Mystifying Movies: Fads and Fallacies in Contemporary Film Theory*, New York: Columbia University Press, 1988.
- Teresa de Lauretis. *Freud's Drive. Psychoanalysis, Literature and Film*. Houndmills, Basingstoke/New York: Palgrave Macmillan, 2010.
- Sigmund Freud. *Introductory Lectures on Psycho-Analysis*. Translated and edited by James Strachey. New York/London: W. W. Norton & Company, 1989.
- Sigmund Freud. *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. 24 Volumes. London: Vintage/Random House, 2001.
- Luke Hockley. *Cinematic Projections. The Analytic Psychology of C .G. Jung and Film Theory*. Luton: University of Luton Press, 2000.
- William Indick. *Movies and the Mind. Theories of the Great Psychoanalysts Applied to Film*. Jefferson/NC: McFarland & Company, 2004.
- Carl Gustav Jung and Marie-Luise von Franz (eds.). *Man and His Symbols*. New York: Dell Publishing/Random House, 1968.
- Carl Gustav Jung. *The Essential Jung. Selected Writings*. Selected and introduced by Anthony Storr. London: Fontana Press/Harper Collins Publishers, 1998.
- Carl Gustav Jung. *The Archetypes and the Collective Unconscious*. Second Edition. London: Routledge, 1990.
- E. Ann Kaplan (ed.). *Psychoanalysis & Cinema*. New York/London: Routledge, 1990.
- Vicky Lebeau. *Psychoanalysis and Cinema. The Play of Shadows*. London: Wallflower Press, 2002.
- Christian Metz. *The Imaginary Signifier. Psychoanalysis and the Cinema*. Bloomington/Indianapolis: Indiana University Press, 1982.
- Jerome Neu (ed.). *The Cambridge Companion to Freud*. Cambridge: Cambridge University Press, 1991.

The Shining (1980)

Spring Break: April 15 – April 22, 2019

Week 12:

Modes of film interpretation: Psychoanalytical interpretation (2) – Feminist film theory

Reading:

Laura Mulvey. "Visual Pleasure and Narrative Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 198-209.

Full Metal Jacket (1987)

Week 13:

Conceptual approach; film as philosophy

Reading:

Daniel Frampton. *Filmosophy*. London: Wallflower Press, 2006.
Mary M. Litch. *Philosophy Through Film*. New York/London: Routledge, 2002.
Burton F. Porter. *Philosophy Through Fiction and Film*. Upper Saddle River, New Jersey: Pearson Education/Prentice Hall, 2004.
Rupert Read and Jerry Goodenough (eds.). *Film as Philosophy. Essays in Cinema after Wittgenstein and Cavell*. Houndmills Basingstoke: Palgrave Macmillan, 2005.
Murray Smith and Thomas E. Wartenberg (eds.). *Thinking Through Cinema. Film as Philosophy*. Oxford: Wiley Blackwell, 2006.
Thomas E. Wartenberg and Angela Curran (eds.). *The Philosophy of Film. Introductory Text and Readings*. Oxford / Malden: Blackwell, 2005.

Eyes Wide Shut (1999)

Week 14:

Quiz & Conclusion

A.I. Artificial Intelligence (2001, Steven Spielberg)

Week 15: Completion Week (May 13 – May 17, 2019)

Literature:

Allen, Richard, and Murray Smith (eds.). *Film Theory and Philosophy*. Oxford/New York: Oxford University Press, 1999.
Altman, Rick. *Film/Genre*. London: British Film Institute, 2004.
Baudry, Jean-Louis. "The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 299-318.
Bazin, André. *What is Cinema?* Vol. I & II. Berkeley/Los Angeles/London: University of California Press, 1971.
Blandford, Steve, Barry K. Grant and Jim Hillier. *The Film Studies Dictionary*. London/New York: Arnold, Oxford University Press, 2004.
Bordwell, David. "Classical Hollywood Cinema: Narrational Principles and Procedures." In: Philip Rosen (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986, pp. 17-34.
Bordwell, David. *Narration in the Fiction Film*. London/New York: Routledge, 1990.
Baudry, Leo, and Marshall Cohen (eds.). *Film Theory and Criticism. Introductory Readings*. Seventh Edition. New York/Oxford: Oxford University Press, 2009.
Brown, Larry A. *How Films Tell Stories. The Narratology of Cinema*. Nashville: Creative Arts Press, 2016.
Elsaesser, Thomas, and Warren Buckland. *Studying Contemporary American Film. A Guide to Movie Analysis*. London: Arnold Publishers, 2002.
Frampton, Daniel. *Filmosophy*. London: Wallflower Press, 2006.
Gibbs, John. *Mise-en-Scène. Film Style and Interpretation*. London/New York: Wallflower Press 2003.
Hayward, Susan. *Cinema Studies. The Key Concepts*. Third Edition. London/New York: Routledge, 2006.
Hill, John, and Pamela Church Gibson (eds.). *The Oxford Guide to Film Studies*. Oxford/New York: Oxford

University Press, 1998.

Hillier, Jim (ed.). *Cahiers du cinéma 1: The 1950s. Neo-realism, Hollywood, The New Wave*. London: British Film Institute/Routledge, 1985.

Hughes, David. *The Complete Kubrick*. London: Virgin Books, 2000.

Kracauer, Siegfried. *Theory of Film. The Redemption of Physical Reality*. [1960] Princeton (NJ): Princeton University Press, 1997.

Litch, Mary M. *Philosophy Through Film*. New York/London: Routledge, 2002.

McLuhan, Marshall. *Understanding Media. The Extensions of Man*. Cambridge, MA/London: MIT Press, 1994.

Metz, Christian. *Film Language. A Semiotics of the Cinema*. Chicago: University of Chicago Press, 1991.

Monaco, James. *How To Read a Film. Movies, Media, Multimedia*. Oxford/New York: Oxford University Press, 2000.

Neale, Stephen. *Genre and Hollywood*. London/New York: Routledge 2000.

Nelmes, Jill (ed.). *An Introduction to Film Studies*. Third edition. London/New York: Routledge, 2003.

Nelson, Thomas Allen. *Kubrick. Inside a Film Artist's Maze*. Bloomington/Indianapolis: Indiana University Press, 2000.

Nowell-Smith, Geoffrey (ed.). *The Oxford History of World Cinema*. Oxford/New York: Oxford University Press, 1996.

Porter, Burton F. *Philosophy Through Fiction and Film*. Upper Saddle River, New Jersey: Pearson Education/Prentice Hall, 2004.

Read, Rupert, and Jerry Goodenough (eds.). *Film as Philosophy. Essays in Cinema after Wittgenstein and Cavell*. Houndmills Basingstoke: Palgrave Macmillan, 2005.

Rosen, Philip (ed.). *Narrative, Apparatus, Ideology. A Film Theory Reader*. New York: Columbia University Press, 1986.

Smith, Murray, and Thomas E. Wartenberg (eds.). *Thinking Through Cinema. Film as Philosophy*. Oxford: Wiley Blackwell, 2006.

Thompson, Kristin, and David Bordwell. *Film History. An Introduction*. Second edition. New York: McGraw-Hill (Higher Education), 2003.

Wartenberg, Thomas E., and Angela Curran (eds.). *The Philosophy of Film. Introductory Text and Readings*. Oxford/Malden: Blackwell, 2005.

Films (by Stanley Kubrick):

Fear and Desire (1953)

Killer's Kiss (1955)

The Killing (1956)

Paths of Glory (1957)

Spartacus (1960)

Lolita (1962)

Dr. Strangelove, or How I Learned to Stop Worrying and Love the Bomb (1964)

2001: A Space Odyssey (1968)

A Clockwork Orange (1971)

Barry Lyndon (1975)

The Shining (1980)

Full Metal Jacket (1987)

Eyes Wide Shut (1999)

A.I. Artificial Intelligence (2001, Steven Spielberg)

Essay Deadlines

Deadline for screening report 1 (1000 words): week 4, Wednesday, Feb 20, 14.00

Deadline for screening report 2 (1000 words): week 8, Wednesday, March 20, 14.00

Deadline for final essay (3000-3500 words): week 15, Wednesday, May 15, midnight