

**Course Materials  
for  
'Theories of Filmmaking'**

**FA/FILM 2400 6.0  
Fall and Winter Terms  
1998-1999**

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[Outline, Readings, Examinations and (for private use of EWC) Schedule of Lectures and Screenings for a year-long course for film majors (and others, if interested) that I taught from 1970 to my retirement in 2008, sometimes twice weekly to double sections and under a variety of rubrics (film theory, screenwriting, film history, film studies) depending on the whims of the time and the school within which I was teaching, interrupted only by occasional leaves of absence or administrative duties. The form and content of the course served as the foundation upon which every other of my 'film' courses was constructed. The materials from 1998-1999 as here presented are representative of those used before and after.]

## **Course Outline**

### **Theories of Filmmaking**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
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**FA/FILM 2400 6.0 (sections A and B)**  
**Theories of Filmmaking**

**Fall/Winter, 1998-1999**

**Evan William Cameron**

Filmmakers make predictions when designing films as architects do when designing buildings, and their films, like the buildings of architects, are the tests which confirm or refute those predictions. The history of filmmaking is therefore the record of the tests of the predictions that filmmakers have made, and the evolution of film theory is the record of the attempts that thinkers have made to register and refine precepts and principles to encompass those expectations, right or wrong.

Concisely construed, therefore, film theory is the best-tested, historical precipitate of what filmmakers ought to have learned about filmmaking since 1895. Every generation of filmmakers (whether screenwriters, directors, camerapersons, sound technicians, composers or editors) have been con-strained by habits of choice, historically derived, that have guided them when fashioning the films they made. Such habits, when articulated, have engendered precepts and principles which, in turn, when predictive and hence testable, have engendered theories.

What choices have filmmakers made during the history of filmmaking which influenced other filmmakers? What habits led to those choices? What precepts were passed on from generation to generation, and which were not? What principles, if any, survived the testing of repeated application and remain at the core of our understanding of how films ought to be made? What theories undergird them, and how do they relate to the best-tested theories (physical, biological, psychological, philosophical) by which we assess the other things we encounter about us?

In this course we shall examine the solutions given to key problems of film design by watershed figures in the history of filmmaking, assessing their usefulness, the problems which they, in turn, engendered, and the habits, precepts, principles and theories which derived from them.

\* \* \*

The class will meet at 9:30 a.m. on Tuesday morning, or alternatively on Thursday morning, in the Nat Taylor Cinema, Room N102 of the Ross Building. Lecture topics and screenings will be announced the week beforehand and readings assigned. Each session will normally commence with a lecture and conclude with a screening, with a 20-minute break in between.

The texts for the course are an anthology of readings compiled under the name and number of the course, and David Cook's *A History of Narrative Film* (3rd Edition; New York: Norton, 1990), both available at the York Bookstore. Both should be purchased immediately.

Four examinations will be given, two per term, on the following dates: for those enrolled in the Tuesday class, 27 October, 8 December, 9 February and 6 April; for those on Thursday, 22 October, 3 December, 11 February and 8 April. Students who achieve excellent results on the first two may be given the option of substituting a research paper on a topic approved by me for either the third or fourth examinations.

Note the dates carefully! You may arrange to take an examination earlier should a scheduling problem require it, but no make-up examinations will nominally be given. Alternative assignments in lieu of an examination will be accommodated only for family bereavement, or for a medical emergency severe enough, as confirmed in written detail by a doctor, to prohibit writing the examination, and only if notification of your pending absence is received by the Film Department office prior to the commencement of the examination.

Each of the four examinations will count for 20% of the course grade. Each will consist of three parts: questions on the lectures; questions on the readings and screenings; and an essay devoted to a topic chosen from a short list of options. Each part will be worth a maximum of 10 points; each examination will be worth a maximum of 30 points. The grading scale for each examination will be as follows:

29-30 A+, 27-28 A, 25-26 B+, 23-24 B, 21-22 C+, 19-20 C, 17-18 D+, 15-16 D, below 15 F.

No student will ever receive a grade on an examination below that which their initial point total would have warranted as determined by the scale. Often, indeed, the grade received on an examination will be higher, for one's initial point total may be augmented to compensate for questions which prove uncommonly difficult for everyone. (When grading, the examinations of those students whose initial scores comprise the upper 20% of the class are inspected to determine if any questions have recurrently been missed by most of them. If so, then a compensating number of points is added to the initial scores of every student in the class before the above grading scale is applied.)

The remaining 20% of the course grade will be assessed as follows: any student who fails to respect the rights of others by behaving discourteously, bringing food or drink into the classroom or otherwise disrupting the academic aims of the course will receive a grade of 'F' (calculated numerically as '0'); all other students will receive a grade equivalent to the average of the four grades earned by them on their examinations.

Notably, therefore, failure to attend to the films being screened in class in a manner appropriate to the purposes for which they are being presented will result in a penalty of at least a full letter grade for the course.

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I shall generally be available in my office at CFT 216 between 2:30 and 3:30 p.m. on Tuesday and Thursday afternoons and at other times by appointment. It would be prudent, however, to confirm meetings with me before or after class. I can also be reached by e-mail at [ewc@yorku.ca](mailto:ewc@yorku.ca).

### **An Understanding**

I have read and understood the course outline for FA/FILM2400.06: Theories of Filmmaking to be offered at York University during the Fall-Winter terms of 1998-99 under the direction of Dr. Evan William Cameron. I understand that through the lectures, discussions, readings, essays and examinations encompassed by the course I may be required to attend to works and ideas of others with which I may be unfamiliar and which I may find uncongenial or even abhorrent, and that I may be compelled, as well, to demonstrate a satisfactory knowledge of them to complete the requirements of the course.

In return, I understand that I shall be given the opportunity at or near the end of the course to evaluate the conduct of Professor Cameron with respect to the course, and the content of the course itself, on a form permitting me to append whatever comments I wish to make without signing my name or in any other way infringing on the confidentiality of the assessment. I understand, as well, that Professor Cameron will request that my confidential assessment, including comments, be incorporated in any future evaluation of his performance as a professor by the university.

Having been given the opportunity by Professor Cameron to question him with respect to the content, structure and requirements of the course, I agree to participate in it in accordance with the terms and conditions of the course outline and this understanding.

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(name: please print)

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(student ID #)

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(date)

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(signature)

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(section: Tuesday or Thursday)

### **Readings**

[Anthology to be Purchased]

### **Theories of Filmmaking**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**

## **Table of Contents & Sources**

### **FM/FA2400.06: Theories of Filmmaking Fall-Winter, 1998-1999**

The readings and related materials in this anthology appear in alphabetical order by author with the author's name given at the beginning of each selection. To determine the source from which an item has been reproduced, consult the following listing under the name of the author. (The provenance and date of the original publication of the material is given in brackets, as well, if otherwise unobvious from the text.)

Bazin, André. "Theatre and Cinema - Part Two" from the second printing of the collection of his essays entitled *What is Cinema?* (Berkeley: University of California Press, 1968 [1951]), selected and translated by Hugh Gray.

Bluestone, George. Section V ("Of Time and Space") of Chapter 1 ("The Limits of the Novel and the Limits of the Film") of *Novels into Film* (Berkeley: the University of California Press, 1973 [1957]).

Brownlow, Kevin. Chapters 8 ("D. W. Griffith"), 16 ("Joseph von Sternberg") and 23 ("Editing") from *The Parade's Gone By ...* (New York: Ballantine Books, 1970 [1968]).

Butcher, S. H.. Chapter VI ("The Function of Tragedy") from *Aristotle's Theory of Poetry and Fine Art* (New York: Dover Publications, Inc., 1951 [1894]), a reprint of the fourth edition of 1911 with a prefatory essay by John Gassner.

Cameron, Evan William. Charts and diagrams on Pudovkin's precept, the classical maxims of editing, the structuring of Ruttmann's *BERLIN: SYMPHONY OF A GREAT CITY*, Shakespeare's "Hamlet", Jennings's *A DIARY FOR TIMOTHY* and Shindo's *THE ISLAND*, and on Welles's uses of sound.

Capra, Frank. Excerpts from *The Name Above the Title: An Autobiography* (New York: Macmillan, 1971).

Cavell, Stanley. Chapters 2-6 ("Sight and Sounds", "Photograph and Screen", "Audience, Actor, and Star", "Types; Cycles as Genres" and "Ideas of Origin") of *The World Viewed: Reflections on the Ontology of Film*, enlarged edition (Cambridge, Massachusetts: Harvard University Press, 1979 [1971]).

Chandler, Raymond. "The Simple Art of Murder" [1939?] from *The Simple Art of Murder* (New York: Ballantine Books, 1977).

Danto, Arthur. Chapter II ("Historical Explanation: The Rôle of Narratives") from *Analytical Philosophy of History* (New York: Columbia University Press, 1968).



Deren, Maya (in conversation with Arthur Miller, Dylan Thomas, Parker Tyler and chair, Willard Maas: organized by Amos Vogel) as transcribed in "Poetry and the Film: a Symposium", reproduced in Film Culture, Vol. 29 (Summer, 1963) and reprinted in Film Culture Reader (New York: Praeger Publishers, 1970).

Eisenstein, Sergei. "Beyond the Shot", "The Dramaturgy of Film Form" and "The Fourth Dimension in Cinema" [1929] from Volume 1: Writings, 1922-24 of S. M. Eisenstein: Selected Works, edited and translated by Richard Taylor (London: BFI Publishing, 1988). Also "Word and Image" [1939] from The Film Sense (London: Faber & Faber Ltd., 1943), a translation by Stephen Garry lightly modified by the editor and translator of the volume, Jay Leyda.

Gelven, Michael. Part of Chapter VI ("Death") and Chapter VII ("Authentic Existence") of the revised edition of A Commentary of Heidegger's Being and Time: a Section-by-Section Interpretation (New York: Harper Torchbooks, 1989 [1970]).

Hambidge, Jay. Lessons 1-5 of Part I ("Simple Rectangles") of The Elements of Dynamic Symmetry (New York: Dover Publication, Inc., 1967), reprinted in turn from "The Diagonal", copyright 1919 and 1920 by Yale University Press.

Hehner, Barbara. Excerpt from Chapter 2 ("The Women who Make Westerns Work"), Section II ("What are the Moral Concerns of Women in Westerns") of her unpublished M.F.A. Thesis (York University, June, 1991) "Hearts of the West: Some Aspects of Women's Roles in American Westerns, 1939-1969".

Helmholtz, Hermann von. Chapter 3 ("The Physiological Causes of Harmony in Music" [1857]) and excerpts from Chapter 6 ("Recent Progress in the Theory of Vision" [1868] as reproduced in Selected Writings of Hermann von Helmholtz (Middletown, Connecticut: Wesleyan University Press, 1971).

Hochberg, Julian E.. Figures 3-8 through 3-10, pages 22 & 23, from Perception (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1964).

Koestler, Arthur. Chapter I ("The Logic of Laughter") from Part One ("The Jester") in The Act of Creation (New York: the Macmillan Company, 1964).

Land, Edwin. "Experiments in Color Vision" and "The Retinex Theory of Color Vision", reprints respectively from the May, 1959 and December, 1977 editions of Scientific American.

Lawson, John Howard. Commentary on the Obligatory Scene from The Theory & Technique of Playwriting (New York: Hill & Wang Publishers, 19?? [1936]).

MacIntyre, Alasdair. "Epistemological Crises, Dramatic Narrative and the Philosophy of Science", The Monist, Vol. 60 (1977).

- Munsterberg, Hugo. Chapter IX ("The Means of the Photoplay") from *The Photoplay: a Psychological Study* (New York: Arno Press, 1970), a reprint of the original edition published in New York in 1916 by D. Appleton and Company.
- Nagel, Thomas. "What Is It Like to Be a Bat?" from *Philosophical Review* 83 (1974), pp. 435-450, as reproduced in *Readings in Philosophy of Psychology, Volume 1* (Cambridge, Massachusetts: Harvard University Press, 1980 [1974]), edited by Ned Block.
- Nichols, Dudley. Part I of "The Writer and the Film", an introductory essay to *Great Film Plays* (New York: Crown Publishers, Inc., 1959), edited by John Gassner and Dudley Nichols.
- Nicoll, Allardyce. Chapter 5 ("Film Reality: the Cinema and the Theatre") from *Film and Theatre* (London: George Harrap & Company, Ltd., 1936).
- Nizhny, Vladimir. The opening of Chapter IV ("Mise-en-Shot") of *Lessons with Eisenstein* (London: George Allen & Unwin, Ltd., 1962), translated and edited by Ivor Montagu and Jay Leyda.
- Pudovkin, Vsevolod. "Introduction to the German Edition" and extracts from Sections I and II of the second American edition of *Film Technique & Film Acting* (New York: Bonanza Books, 1949 [1926]), translated by Ivor Montagu and with an introduction by Lewis Jacobs.
- Schrader, Paul. "Beyond Zen Culture: the Transcendental Style" and "Transcendental Style East and West" in his chapter on "Ozu" in *Transcendental Style in Film: Ozu, Bresson, Dreyer* (Berkeley: University of California Press, 1972).
- Slide, Anthony. "Hollywood's Fascist Follies" from *Film Comment*, July-August 1991.
- Spengler, Oswald. Sections XII and XIII from Chapter 1 ("Introduction") of Volume 1 of *The Decline of the West* (London: George Allen & Unwin Ltd., 1971 [1918]), the authorized translation with notes by Charles Francis Atkinson.
- Stroheim, Erich von. Excerpt from *GREED: a film by Erich von Stroheim* (London: Lorimor Publishing, 1972 [1925]), a *Classic Film Script* edited by Joel W. Finler.
- Warshow, Robert. "The Westerner" from *Partisan Review* (March, 1954) as reprinted in the author's *The Immediate Experience* (Boston: Atheneum, 1970).
- Wright, Will. Chapters 2 ("The Structure of Myth") and 4 ("Myth as a Narrative of Social Action"), and part of Chapter 3 ("The Structure of the Western Film", "The Classical Plot") from *Six Guns & Society: a Structural Study of the Western* (Berkeley: University of California Press, 1975).

**Examination 1**  
**[19 or 21 October 1998]**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**

**FM2400.06: Theories of Filmmaking**  
**Examination 1: 19 or 21 October 1998**

**Name:** \_\_\_\_\_  
**Student ID #** \_\_\_\_\_

You have **90** minutes to complete the three parts of the examination. As each of the three parts will be weighted equally, divide your time equally among them.

**Part 1: the Lectures.** *Circle the single answer* from among the choices given that best completes the sentence.

1. A theory is a conjecture about \_\_\_\_\_. (an historical event; all things or events of some kind; events of social or political importance; a particular thing or event)
2. A theory must be \_\_\_\_\_. (testable; true; useful; historically important)
3. By means of theories, we may \_\_\_\_\_. (evaluate things critically; read texts carefully; account historically for events; make predictions)
4. When viewing a photograph of your grandfather, you are encountering all of the following except \_\_\_\_\_. (your grandfather; a photograph of your grandfather; a symbol of your grandfather; a photograph)
5. Griffith was inspired to make THE BIRTH OF A NATION by the favourable reception by audiences to lengthy films imported from \_\_\_\_\_. (England; Sweden; Germany; Italy)
6. Having made over 450 short films by 1914, Griffith was accustomed to \_\_\_\_\_. (using readily identifiable characters; being his own cameraman; permitting actors to improvise; working from detailed scripts)
7. Griffith believed that close-ups ought to be used \_\_\_\_\_. (only as establishing shots; only to re-establish scenes; sparingly; often)
8. Every Griffith film consisted of a climax provoked by \_\_\_\_\_. (an exposition; a crisis; a development; a denouement)
9. Griffith showed filmmakers how to present an event so we could understand it \_\_\_\_\_. (theoretically; politically; semiotically; historically)
10. The wedding and banquet scenes in GREED were structured to enable us to \_\_\_\_\_. (identify characters; anticipate effects; forecast the climax; concentrate upon the crisis)
11. GREED consisted in large part of sequences of \_\_\_\_\_. (close-ups; long-shots; establishing shots; crises)
12. To be informed by an event, Shannon suggested, one must \_\_\_\_\_ other events. (comprehend it as causing; interpret it as a symbol for; measure it against a context of; construe it as an effect of)

13. Before making films, Pudovkin had been trained as a \_\_\_\_\_. (playwright; scientist; carpenter; historian)
14. Pudovkin decided to become a filmmaker after seeing \_\_\_\_\_. (GREED; LIFE OF AN AMERICAN FIREMAN; THE BIRTH OF A NATION; INTOLERANCE)
15. Pudovkin, like many other Soviet filmmakers, began to make films in the workshop of \_\_\_\_\_. (Konstantin Stanislavsky; Alexander Dovzhenko; Lev Kuleshov; Vladimir Mayakovsky)
16. Pudovkin believed that filmmakers, when photographing a scene, should change the position and angle of the camera to mimic the shifts of \_\_\_\_\_ of an imagined observer. (thought; attention; temperament; mood)
17. Pudovkin's imagined observer was to be \_\_\_\_\_. (freely mobile; omniscient; ubiquitous; omnipotent)
18. Hollywood mistook Pudovkin's imagined observer as \_\_\_\_\_. (being freely mobile; having to remain in the space where the event is occurring; being of ordinary understanding and awareness; being a participant in the scene)
19. Good films differ from reality, Pudovkin thought, by being \_\_\_\_\_. (spatially expanded; complexly edited; less detailed; temporally condensed)
20. To confront a world as would a virtuous human being, Alasdair MacIntyre believes, one must \_\_\_\_\_ (be scientifically trained; be virtuous; be religious; be philosophically literate)

**Part 2: Screenings & Readings. Circle the single answer** from among the choices given that best completes the sentence.

1. Alan King's A MARRIED COUPLE uses \_\_\_\_\_. (no synchronous sound; no quick cutting; no music; no scenes photographed on-location).
2. Griffith, when making BROKEN BLOSSOMS, \_\_\_\_\_. (used no script; shot no close-ups; never rehearsed his actors; never filmed at night).
3. Walthur Ruttmann designed BERLIN: SYMPHONY OF A CITY to include \_\_\_\_\_. (no accompanying music; no cuts on motion; no documentary footage; no titles).
4. MESHES OF THE AFTERNOON, THE BIG SNIT and BAMBI were photographed and edited as \_\_\_\_\_ would have recommended. (Brownlow; Griffith; Pudovkin; Stroheim)
5. According to David Cook, it is commonly thought that many of the early independent American filmmakers migrated to Hollywood to avoid the monopolistic practices of the \_\_\_\_\_. (Biography Corporation; Méliès Distribution Company; Laemmle Film Service; Motion Picture Patents Company)

6. According to André Bazin, when we watch the newsreel film in which the bullfighter, Manolete, is gored to death by a bull, "we \_\_\_\_\_ the actual death of the famous matador". (are present at; imagine; encounter a symbol of; believe erroneously that we are seeing)
7. According to André Bazin, it is the " \_\_\_\_\_ " of a photograph which "distinguishes it radically from the other techniques of reproduction", enabling it to bear "more than mere resemblance, namely a kind of identity" with the object photographed. (immobility; two-dimensionality; automatic genesis; grain)
8. According to Kevin Brownlow, editing, "in common with other aspects of techniques, settled down to a solid professionalism around \_\_\_\_\_ ". (1908; 1918; 1928; 1938)
9. According to Kevin Brownlow, it puzzles modern editors how early editors could "judge the pace, or the rhythm" of the sequences they were cutting; for they worked, often by choice, without the " \_\_\_\_\_ considered essential today". (scissors; splicers; screenplays; animated viewers)
10. According to Stanley Cavell, "The reality in a photograph is present to me while I am not present to it; and a world I know, and see, but to which I am nevertheless not present (through no fault of my subjectivity) is a world ..." \_\_\_\_\_. (of the past; of the present; of the future; of illusion)
11. According to Stanley Cavell, "That the projected world does not \_\_\_\_\_ is its only difference from reality." (exist (now); affect me; appear in colour; appear three-dimensionally)
12. According to Arthur Danto, "The rôle of narratives in history . . . is to \_\_\_\_\_ ". (confirm motivations; describe reasons; explain changes; verify scientific laws)
13. According to Arthur Danto, "We require, of stories, that they have a beginning, a middle, and an end. . . . Roughly, then, what we select as the beginning of a narrative is determined by \_\_\_\_\_ ". (its causes; the end; the middle; the exposition)
14. According to John Howard Lawson, "Since the spectators [of a play] do not know what the climax will be, they cannot test the action in terms of the climax. They do test it in terms of their expectation, which is concentrated on what they believe to be the necessary outcome of the action", namely the \_\_\_\_\_. (crisis; denouement; exposition; obligatory scene)
15. According to John Howard Lawson, the action of a play must encompass in order an "exposition, rising action, clash and \_\_\_\_\_ ". (decision; denouement; climax; relaxation)
16. According to Alasdair MacIntyre, " \_\_\_\_\_ is the crucial form for the understanding of human action". (the soliloquy; dramatic narrative; the essay; the screenplay)
17. According to Alasdair MacIntyre, "... scientific reason turns out to be subordinate to, and intelligible only in terms of, \_\_\_\_\_ reason." (historical; dialectical; psychological; mystical)

18. According to Hugo Munsterberg, we, when watching an enacted movie, "in spite of the complexity in the transmission ... see \_\_\_\_\_". (pictures of the actors; images of the actors; the actors themselves; signifiers of the actors).
19. According to Pudovkin, the "method of \_\_\_\_\_... forms the actual basis of filmic representation". (symbolic illustration; contrast editing; uninterrupted long takes; temporal concentration)
20. According to Pudovkin, "The greater part of the methods of editing a film yet known to us can be linked to this regarding of the camera as observer. The considerations that determine changes of \_\_\_\_\_ coincide almost exactly with those that govern correct editing construction." (attitude; glance; lenses; filters)

**Part 3.** Chose *one* of the following questions, and, in your booklet, write *three* short essays of no more than two pages each, labelled '(a)', '(b)' and '(c)', addressing in order the three parts of the question. **Ensure that your name, and the number of the question answered, is clearly printed on the cover of the booklet.**

1. Griffith showed filmmakers how to sequence both the large and small parts of lengthy enacted films having a particular goal. (a) How did he sequence the large segments of his films, and why? (b) How did he select the sequence of shots within each scene, and why? (c) How do the suggestions of Danto and MacIntyre help us to understand the common goal of both aspects of his practice, and why those practices have proven so useful to so many filmmakers?
2. (a) How did Stroheim's practice in *GREED* differ from Griffith's in *THE BIRTH OF A NATION*? (b) How do the ideas of Claude Shannon help us to understand what he was trying to do? (c) What problems of film design did Stroheim's practice fail to address?
3. (a) What was Pudovkin's precept, and how was it to be misunderstood? (b) What unique advantages did it give to filmmakers who correctly understood it? What unique personal challenges did it set before them? (c) How does it help us to understand the formal similarity of enacted films over the past 80 years?
4. Flaherty and Ruttmann each solved half of the problem of cutting continuity, but only by ignoring the other half. (a) What did Ruttmann accomplish and at what did he fail? (b) What did Flaherty accomplish and at what did he fail? (c) How did later filmmakers (the war-time propagandist editors, among others) finally solve the problem in general?
- \*5. [Bonus Question: one point added if selected!]** Arthur Danto and Alasdair MacIntyre share a common sense of the importance of constructing a particular kind of explanation of events. (a) What kind of explanation do they consider of to be of paramount importance, and why? (b) What kind of structure must events have, in Danto's view, to enable us to explain them this way? (c) Why, in MacIntyre's opinion, must this kind of explanation take precedence over the scientific?

**Examination 2**  
**[30 November or 02 December 1998]**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**



You have **90** minutes to complete the three parts of the examination. As each of the three parts will be weighted equally, divide your time equally among them.

**Part 1: the Lectures.** *Circle the single answer* from among the choices given that best completes the sentence.

1. Filmstocks for movie-making were \_\_\_\_\_ until 1927. (orthochromatic; acetate-based; infrared; panchromatic)
2. Even today, our negative filmstocks of widest exposure latitude can encompass accurately luminance ranges of no more than \_\_\_\_\_. (25:1; 250:1; 2500:1; 25,000:1)
3. Studio cinematographers once thought they faced a problem unfaced by photographers, namely \_\_\_\_\_. (exposure; compression; contrast; perceived graininess)
4. When viewing an event by means of film, one usually attends only to one object at a time, \_\_\_\_\_. (measuring its position with respect to the edges of the frame; assessing its colour balance with respect to the colours in the shadows; registering other objects peripherally; evaluating it's exposure against areas of middle-grey)
5. We see events by means of film as spatially limited, but we never see them as \_\_\_\_\_. (distorted; unfocused; unclear; framed)
6. If one divides a line into two parts, A and B, such that A is to B as (A+B) is to A, the division occurs at the \_\_\_\_\_ mean. (golden; Grecian; geometric; arithmetic)
7. The Pythagoreans believed that one measures things visually by applying \_\_\_\_\_ to them. (lengths; circles; areas; musical chords).
8. Pythagorean techniques of proportioning remain useful to painters because \_\_\_\_\_. (they relate the position of the painted objects to the shape and dimensions of the frame; they are an accepted part of our cultural heritage; they have occult properties; they entail the rules of perspective)
9. The "mousetrap" scene in HAMLET (the play-within-the-play) occurs at the \_\_\_\_\_ of the drama. (denouement; crisis; golden mean; midpoint)
10. The crisis of HAMLET is \_\_\_\_\_. (the murder of Polonius; the death of Ophelia; the play-within-the-play; the return of Hamlet to Denmark)
11. The crisis of HAMLET occurs \_\_\_\_\_ of the way through the drama. (.500; .618; .750; .900)
12. Both A DIARY FOR TIMOTHY and THE ISLAND have middle sections that \_\_\_\_\_ the opening and closing sections of the film. (are longer than; use images from; contrast with; repeat the sounds of)

13. Most films, like most games of chess, are won or lost during the \_\_\_\_\_. (opening; development; middlegame; endgame)
14. All of the following were recommended as 'methods of montage' by the young Eisenstein except \_\_\_\_\_. (rhythmic; metric; overtone; serial)
15. To the young Eisenstein, montage originated in \_\_\_\_\_. (the movement of the camera; the juxtaposition of shots; the positioning of actors; ideas expressed through titles)
16. Eisenstein's early films encompassed, by design, no \_\_\_\_\_. (working-class events; individual heroes; character types; rapid cutting)
17. The cinema, Eisenstein concluded early on, was closer to \_\_\_\_\_ than to any other art. (language; painting; drama; music)
18. Between 1929 and 1932, Eisenstein \_\_\_\_\_. (taught in the State film school; made ALEXANDER NEVSKY; travelled abroad; wrote his definitive text on film theory)
19. By 1938 the word '\_\_\_\_\_' had disappeared from Eisenstein's theoretical vocabulary. (montage; image; theme; conflict)
20. Eisenstein's principal competitor throughout his career, both as filmmaker and theorist, was \_\_\_\_\_. (Vertov; Pudovkin; Kuleshov; Alexandrov)

**Part 2: Screenings & Readings. Circle the single answer** from among the choices given that best completes the sentence.

1. When making SHANGHAI EXPRESS, Sternberg relied almost exclusively upon \_\_\_\_\_ to achieve its cumulative effect. (the story; the cinematography; the dialogue; the acting)
2. Miklós Jancsó's THE RED AND THE WHITE consists almost entirely of \_\_\_\_\_. (long takes; overlapping dialogue; silence; rapid cutting)
3. Lawrence Olivier presented Hamlet's soliloquies in his film largely through \_\_\_\_\_. (narration; titles; dialogue; voice-over).
4. When viewing part B of the ABA structure of A DIARY FOR TIMOTHY, we encounter all of the following except \_\_\_\_\_. (an excerpt from HAMLET; a night bombing of London; the baby Timothy; men conversing in a lunchroom)
5. When viewing part B of the ABA structure of THE ISLAND, we encounter all of the following except \_\_\_\_\_. (travel by boat; laughter; a trip to the city; the fetching of water)
6. Eisenstein used \_\_\_\_\_ recurrently in OCTOBER in contrast to the latter structuring of ALEXANDER NEVSKY. (symbols; long takes; melodramatic dialogue; operatic gestures)

7. When lighting a face, Sternberg would place a light "directly above the face so that the nose shadow is very short. I do not use \_\_\_\_\_ . . . I use very simple lighting. Cameramen cannot reproduce it because they cannot continue with this simplicity. Also, they have not my talent." (key light; back light; fill light; rim light)
8. "I always have \_\_\_\_\_ in the frame, which is very bright", Sternberg insisted. "It can be [in] any part of the frame." (a face; a light; a broken shadow; a window)
9. Sternberg, Kevin Brownlow recalls, once remarked that the stories of his films meant \_\_\_\_\_. (everything to him; the same thing to everyone; different things to different people; nothing to him)
10. Sternberg never gave his actors \_\_\_\_\_, for "they would spend all night rehearsing before a mirror, and it would be very hard for me to undo all that". (a script; detailed direction; costumes; advice)
11. No unit length will fit evenly into both the short and long sides of a root-five rectangle. The Greeks, however, according to Jay Hambidge, considered such irrational line segments to be "commensurable or measurable \_\_\_\_\_. . . This is really the great secret of Greek design." (in square; in circle; by counting; pentagonally)
12. "For the purpose of dividing up the areas of rectangles so that the divisions would be recognizable", says Jay Hambidge, "the Greeks had recourse to a simple but ingenious method which is called the \_\_\_\_\_. (diagonal; calculation; application of areas; whirling square)
13. According to Maya Deren, horizontal development occurs whenever "one action leads to another", whereas vertical development occurs whenever images are unified "...[because] they all refer to a common \_\_\_\_\_. (symbol; emotion; thesis; judgment)
14. According to Maya Deren, the horizontal and the vertical are readily distinguished in the works of \_\_\_\_\_. (Arthur Miller; Henrik Ibsen; Dylan Thomas; William Shakespeare)
15. In 1929, Eisenstein asked "What then characterises montage and, consequently, its embryo, the shot? \_\_\_\_\_ ... [It is] my view that the \_\_\_\_\_ of two factors gives rise to an idea". (linkage; connection; collision; series)
16. In 1929, Eisenstein focused upon "\_\_\_\_\_ as the essential basic principle of the existence of every work of art and every form. FOR ART IS ALWAYS \_\_\_\_\_ : 1. because of its social mission, 2. because of its nature, 3. because of its methodology." (language; conflict; montage; Japanese hieroglyphics)
17. By 1933-34, Eisenstein had abandoned \_\_\_\_\_ as the fundamental units of film structure, reminding his students, as Nizhny recalls, that filmmakers are required "to move people about ... bringing them toward the camera and moving them further away in accordance with given principles ... without breaking up the scene into \_\_\_\_\_. (shots; movements; themes; beats)

18. In 1938, Eisenstein insisted that "in the actual method of creating images, a work of art must reproduce that process whereby, \_\_\_\_\_, new images are built up in the human consciousness and feelings." (through ideas; through symbols; in life itself; in theory)
19. According to David Cook, Eisenstein's "artistic father" was \_\_\_\_\_. (Konstantin Stanislavsky; Vladimir Mayakovsky; Ivan Pavlov; Vsevolod Meyerhold)
20. According to David Cook, the anamorphic widescreen process \_\_\_\_\_. (uses 70mm filmstock; squeezes its image within the standard 35mm frame; projects a pair of images registered side-by-side; requires a proprietary process licensed from Todd-AO)

**Part 3.** Chose *one* of the following questions, and, in your booklet, write *three* short essays of no more than two pages each, labelled '(a)', '(b)' and '(c)', addressing in order the three parts of the question. **Ensure that your name, and the number of the question answered, is clearly printed on the cover of the booklet.**

1. Cinematography differs from still photography and painting in both its lighting and compositional techniques. (a) What distinguishes filmic from photographic lighting, and how did Sternberg make this evident? (b) What distinguishes cinematic from photographic composition, and hence what kinds of rules do not apply to it? (c) How does Pudovkin's principle enable us to understand the differences?
2. Robert Altman was one of the first filmmakers to flash colour filmstocks with coloured light in MCCABE AND MRS. MILLER. (a) What, in general, is flashing and what does it do? (b) What exactly did Altman and his cinematographer do? (c) What were the results?
3. Using the edge of a sheet of paper as a guide, (a) construct a golden rectangle (or, as Hambidge calls it, a rectangle "of the whirling squares") and explain how you did it; (b) construct a root-five rectangle and explain how you did it; and (c) having drawn a rectangle whose base is arbitrarily longer than its height, construct the reciprocal within it against the right edge and explain how you did it.
4. The exposition of Hamlet has two parts. (a) How is the first part structured? (b) How is the second part structured? (c) What is Shakespeare showing us through these structures about the overall structuring of the drama?
5. In 1929 Sergei Eisenstein put forward a conception of montage that he was to reject a decade later. (a) What was the goal and method of 'montage' to Eisenstein in 1929, and what two analogies did he use when trying to explain it? (b) What was its goal and method to Eisenstein in 1939, and what examples did he use when trying to explain it? (c) Whose theory of filmmaking had Eisenstein unwittingly assimilated, and how?

**Examination 3**  
**[08 or 10 February 1999]**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**

You have **90** minutes to complete the three parts of the examination. As each of the three parts will be weighted equally, divide your time equally among them.

**Part 1: the Lectures.** *Circle the single answer* from among the choices given that best completes the sentence.

1. By \_\_\_\_\_, but not before, every enacted film made in Hollywood used synchronous sound. (1925; 1930; 1935; 1940)
2. We determine \_\_\_\_\_ primarily by hearing. (who we are; the historical identity of events; where other humans beings are; where other objects are)
3. Immobility, silence and undivided attention upon an actor are necessary if we are to \_\_\_\_\_ a character in a play. (attend to; sympathise with; observe; identify with)
4. When watching a film, André Bazin suggested, but never when watching a play, we measure the actions of the actors against \_\_\_\_\_, not the reverse. (the voices we hear; the plot; the decor; the music)
5. Aristotle believed that a tragedy must incite \_\_\_\_\_. (tranquillity; grief; sorrow; fear)
6. Since films can have no protagonists, films can never be \_\_\_\_\_. (comic; tragic; political; serious)
7. Before making films with dialogue, Capra directed the finest films of \_\_\_\_\_. (Harold Lloyd; Charlie Chaplin; Harry Langdon; Buster Keaton)
8. Capra often identified the hero with the \_\_\_\_\_. (viewer; comedian; villain; protagonist).
9. Capra changed the pacing of the events in his films by \_\_\_\_\_. (accelerating it 50%; accelerating it 75%; decelerating it 25%; decelerating it 33%)
10. By reducing the number of principal characters, Capra was able to eliminate \_\_\_\_\_ from his movies. (dialogue; seriousness; politics; subplots).
11. Comedy requires \_\_\_\_\_. (the absence of protagonists; rapid pace; humorous events; a happy ending).
12. Munsterberg believed that cinematic events ought to be constrained by the laws of the \_\_\_\_\_ world. (spatial; outer; inner; temporal).
13. To be a unique art, Munsterberg insisted, the cinema ought to encompass \_\_\_\_\_. (colour; unrealistic events; synchronous dialogue; 3 dimensional presentations).

14. Munsterberg assumed wrongly that \_\_\_\_\_ were photographically presentable. (theatrical events; biological events; physical events; mental events).
15. To avoid Robert Montgomery's mistake, we must never try to show events \_\_\_\_\_ when making a film. (in flashback; being imagined by a character; as seen by a character; from a point-of-view;)
16. CITIZEN KANE was released in \_\_\_\_\_. (1937, 1941, 1946, 1951)
17. Welles founded the famous \_\_\_\_\_ company. (RKO, Mercury Theatre, Westinghouse Studio One, Hearst Players)
18. Before coming to Hollywood, Welles had become accustomed to using all of the following except \_\_\_\_\_. (narrators; distinct voices for distinct characters; visual lapse dissolves; complex sound effects)
19. The negative innovations of CITIZEN KANE were one-and-all \_\_\_\_\_. (mistakes of characterization; inconsistencies of plot; discontinuities of dialogue; techniques of time transition)
20. We may attend to a single sound within an impinging mass of sound, but only if the mass impinges on our ears \_\_\_\_\_. (from a single direction; from many directions; quickly; continuously over an extended period of time)

**Part 2: Screenings & Readings. Circle the single answer** that best completes the sentence.

1. \_\_\_\_\_ reacts on screen to Debbie Reynolds as she performs the extended solo song intended for SINGING IN THE RAIN, but cut from the final version. (No one; Gene Kelly; Donald O'Connor; Jean Hagen)
2. IT HAPPENED ONE NIGHT is notable for the absence of \_\_\_\_\_. (talking heads; establishing shots; rapid pacing; humour)
3. In 8½, Federico Fellini avoided \_\_\_\_\_. (flashbacks; imagined events; cutting forward to events not yet encountered; cutting back to the scene from which he had flashed back)
4. In THE MAGNIFICENT AMBERSONS, Orson Welles did not use \_\_\_\_\_. (narration; the moving camera; lapse dissolves; deep focus)
5. LADY IN THE LAKE was the first and last Hollywood picture to depend consistently upon \_\_\_\_\_. (adaptation from a novel; romantic music; character narration; subjective camera)
6. WINTER LIGHT, by Ingmar Bergman, encompasses no \_\_\_\_\_. (background music; dialogue; artificial lighting; filming on location)

7. A film, George Bluestone believes, "cannot show us \_\_\_\_\_ directly. It can show us characters thinking, feeling, and speaking, but it cannot show us their \_\_\_\_\_s and feelings. A film is not \_\_\_\_\_; it is perceived." (sentiment; emotion; thought; sensation)
8. Thomas Nagel suggests that the perceptual experience of \_\_\_\_\_ is subjectively unlike "anything we can experience or imagine. ... So if extrapolation from our own case is involved in the idea of what it is like to be \_\_\_\_\_, the extrapolation must be incompletable." (a porpoise; a bat; another human being; a dramatic character)
9. "Unthinking people", Dudley Nichols remarks, "speak of the motion picture as the medium of 'action'; the truth is that the stage is the medium of action while the screen is the medium of \_\_\_\_\_." (interaction; subtraction; recognition; reaction)
10. Films, Hugo Munsterberg insists, ought to be "adjusted to the free play of our mental experiences", and thus "reach complete isolation from the practical world through the \_\_\_\_\_ of plot and pictorial appearance." (perfect unity; emotional content; absence; controlled disunity)
11. Films, Hugo Munsterberg insists, must enable us to see " \_\_\_\_\_. (the real actors; signs of the actors; ideas of the actors; impressions of the actors)
12. The "sense of afternoon" one acquires when looking out a window, Maya Deren insists, "is neither the children in the street nor the women talking behind you but a curious combination of both", a "resultant image" achievable through film only "because you can \_\_\_\_\_. (see what you hear; use special effects; put a [sound]track on it; use a narrator)
13. "The truly vital theatre", says Allardyce Nicoll, "deals in \_\_\_\_\_. ... the figures set before them in significant plays are conventionally fixed and familiar. ... In the cinema we demand something different." (unique characters; stock figures; stars; realistic figures)
14. In contrast to the theatre, suggests Allardyce Nicoll, "we cannot appreciate burlesque in the cinema because of the fact that in serious films actor and rôle \_\_\_\_\_. (are separable; react with one another; do not exist; are indistinguishable)
15. "...it is in the nature of hearing", argues Stanley Cavell, "that what is heard comes from someplace, whereas what you can see you can look at. ... We said that the record reproduces its sound, but we cannot say that a photograph reproduces a \_\_\_\_\_ ... What is missing is not a word, but, so to speak, something in nature - the fact that objects don't make \_\_\_\_\_s, or have \_\_\_\_\_s". (colour; surface; sight; texture)
16. In the theatre, says S. H. Butcher, " \_\_\_\_\_ is no longer the direct apprehension of misfortune impending over our own life. It is not caused by the actual approach of danger. It is the sympathetic shudder we feel for a hero whose character in its essentials resembles our own. ... The awakening of \_\_\_\_\_ ... depends on the close identification of the hero and ourselves." (pity; fear; catharsis; empathy)



17. What is uniquely theatrical about tragedies, Bazin claims, is "the human, that is to say \_\_\_\_\_, priority given to their dramatic structure. ... it is the \_\_\_\_\_ form ... which refuses to let itself be captured in the window of the screen." (verbal; visual; emotional; objective)
18. According to David Cook, the first synchronous sound system to prove commercially viable for filmmaking was \_\_\_\_\_. (Photophone; Movietone; Vitaphone; Phonofilm)
19. According to David Cook, all of the following except \_\_\_\_\_ were "major figures of the studio era" directing in Hollywood between 1930 and 1939. (John Ford; Frank Capra; Howard Hawks; John Huston)
20. According to David Cook, the genre of \_\_\_\_\_ originated and came to fruition in Hollywood in the 1940s. (the western; film noir; the musical; screwball comedy)

**Part 3.** Chose *one* of the following five questions, and, in your booklet, write *three* short essays of no more than two pages each, labelled '(a)', '(b)' and '(c)', addressing in order the three parts of the question you have selected. **Ensure that your name, and the number of the question answered, is clearly printed on the cover of the booklet.**

1. (a) Describe in detail the outtake from SINGING IN THE RAIN that we viewed, cut from the final version. (b) How does it differ from the other musical numbers in the film? (c) Why, given that difference, was it bound to fail?
2. (a) How do we hear the events of a play differently from the events of a film? (b) What kind of character, therefore, may a play encompass that films cannot? (c) What are the principal consequences for the structuring of films versus plays?
3. (a) What did Capra do to eliminate extraneous material when directing his films? (b) What did he and his screenwriters do when writing the screenplays to simplify their structures (to reduce, for example, the number of characters and their interactions)? (c) What maxim of film design, implicit in Pudovkin but articulated later by Dudley Nichols, was Capra exemplifying and refining by so doing?
4. Radio is a quintessential art of the ear. (a) What unique problems did radio dramatists face, and why? (b) What techniques did they use to solve them? (c) Which of the latter did Orson Welles emulate successfully when making THE MAGNIFICENT AMBERSONS?
5. (a) What argument did Munsterberg offer to distinguish our experience of films from plays? (b) What conclusions did he draw about how films ought to be designed? (b) What was wrong with his argument, and why?

**Examination 4**  
**[28 or 30 March 1999]**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**

You have **90** minutes to complete the three parts of the examination. As each of the three parts will be weighted equally, divide your time equally among them.

**Part 1: the Lectures.** *Circle the single answer* from among the choices given that best completes the sentence.

1. Words sometimes fail us, as Heine suggested, because they rarely have the \_\_\_\_\_ structure of our emotional responses to the events to which they refer. (spatial; temporal; visual; semantic)
2. Music enables us to do temporally what \_\_\_\_\_ enables us to do spatially. (a ruler; an eraser; a paper clip; a pair of scissors)
3. When we hear, our ears \_\_\_\_\_ the stimuli, unlike our eyes when we see. (register; overcome; focus; become like)
4. A *melodrama*, strictly speaking, is an enacted event with \_\_\_\_\_. (stereotypical characters; exaggerated actions; musical accompaniment; a dark and foreboding atmosphere)
5. Screwball comedies, like gangster or detective/noir pictures, seldom encompass \_\_\_\_\_. (interacting characters; dialogue; rapid cutting; music)
6. When an unanticipated event occurs which delays the appearance of the event which was anticipated, the result is emotional \_\_\_\_\_. (suspense; frustration; horror; terror)
7. When an unanticipated event occurs which, though explicable in hindsight, could not have been predicted, the result is emotional \_\_\_\_\_. (horror; suspense; frustration; terror)
8. Horror occurs when a sequence, which could have ended humorously or frighteningly, concludes instead with \_\_\_\_\_ event. (a tragic; an inexplicable; a stylized; a violent)
9. What makes a film religious, Schrader believes, is its \_\_\_\_\_. (immanent subject matter; unceasing emotional depth; cultural specificity; formal style)
10. Yasujiro Ozu, late in life, used only one of the following techniques, namely \_\_\_\_\_. (repetitive actions; long dolly shots; cutting on movement; expressive lighting)
11. According to Schrader, the late films of Bresson and Ozu encompass all of the following *except* \_\_\_\_\_. (information about the Holy; stasis; disparity; a decisive action)
12. Cameron, unlike Schrader, believes that Ozu wished to confront us with \_\_\_\_\_. (the Other; experience ritualized like the Mass; nothingness; an expression of the Holy)

13. Only the cinema, Cameron believes, can generate an experience of genuine \_\_\_\_\_. (identification; horror; comedy; tragedy)
14. A 'western' hero must be \_\_\_\_\_. (communally sensitive; law-abiding; articulate; lonely).
15. The culminating actions of a 'western' hero must be all of the following *except* \_\_\_\_\_. (true to his identity; freely chosen; socially approvable; exceptionally skilful).
16. Contra Will Wright, Cameron believes that 'western' stories appeal to us because they *seem* \_\_\_\_\_ insightful. (historically; existentially; politically; sociologically).
17. 'Western' movies appeal to us, Cameron believes, because they embody the masculine sentiments, first articulated comprehensively by \_\_\_\_\_, which, when extended, culminate in fascism. (Heidegger; Wittgenstein; Spengler; Dewey)
18. Broadly construed, all of the following are 'western' heroes *except* \_\_\_\_\_. (Philip Marlowe; Oedipus; James Bond; Hamlet)
19. Every culture, Spengler insisted, rigidifies eventually into a barren, artistically unproductive \_\_\_\_\_. (empire; wilderness; global village; civilisation)
20. Within the rigidified remains of a culture, Spengler suggested, all of the following may be created *except* \_\_\_\_\_. (scientific theories; art; paintings; novels)

**Part 2: Screenings & Readings. Circle the single answer** from among the choices given that best completes the sentence.

1. LA TRAVIATA is \_\_\_\_\_, for every line is sung rather than spoken. (an operetta; an opera; a musical; a melodrama)
2. LETTER FROM AN UNKNOWN WOMEN was \_\_\_\_\_. (a melodrama; filmed in Austria; a neo-realist film; adapted from a play)
3. Yasujiro Ozu excluded all of the following *except* \_\_\_\_\_ from TOKYO STORY. (long tracking shots; close-ups; high-angle camera placements; music)
4. There is little use of \_\_\_\_\_ in Georges Franju's EYES WITHOUT A FACE. (dialogue; sound effects; bloodshed; low-key lighting)
5. The star of HIGH NOON is \_\_\_\_\_. (Gregory Peck; Randolph Scott; Joel McCrea; Gary Cooper)
6. We encounter \_\_\_\_\_ throughout HIGH NOON. (music; low-key lighting; long-takes; jump cuts)
7. THE WANSEE CONFERENCE is \_\_\_\_\_. (an adaptation from a novel; an adaptation from a stage play; a re-enactment; a documentary)

8. DISTANT VOICES, STILL LIVES relies upon \_\_\_\_\_. (rapid cutting; songs of the period; complexities of plot; unchanging characters)
9. "But down these mean streets a man must go", Raymond Chandler asserts, "who is not himself mean, who is neither tarnished nor afraid ... a complete man and a common man and yet an unusual man ... a man of \_\_\_\_\_ - by instinct, by inevitability, without thought of it, and certainly without saying it. ... The [detective] story is this man's adventure in search of a hidden truth ...". (modesty; faith; vanity; honor)
10. "What is it", Michael Gelven asks, "that we learn from Heidegger's analysis of death? ... death focuses *specifically* on the question of what it means \_\_\_\_\_". (to be; to signify; to be happy; to think)
11. "Women in westerns", Barbara Hehner argues, "display a fairly consistent approach to moral judgments. If an action threatens the web of \_\_\_\_\_s that is essential to these women - and particularly their primary \_\_\_\_\_ to a man - they will argue against it passionately." (relationship; opposition; subservience; enslavement).
12. Disharmony (dissonance) is an objective musical phenomenon, Hermann von Helmholtz believes, arising when overtones, superimposed upon one another, give rise to audible and thus disturbing \_\_\_\_\_. (melodies; tones; beats; timbres)
13. "When two independent \_\_\_\_\_ of perception or reasoning interact with each other", Arthur Koestler suggests, "the result ... is either a *collision* ending in laughter, or their *fusion* in a new intellectual synthesis, or their *confrontation* in an aesthetic experience. The bisociative patterns found in any domain of creative activity are tri-valent: that is to say, the same pair of \_\_\_\_\_ can produce comic, tragic, or intellectually challenging effects." (visions; matrices; representations; theories)
14. According to Paul Schrader, "The distinction between \_\_\_\_\_ and experience is not pedantic but fundamental: a \_\_\_\_\_ can express the Transcendent, an experience cannot. A \_\_\_\_\_ can express the common ground in which all things share. An experience can only express one man's reaction to that common ground." (content; sign; death; form)
15. In the words of Anthony Slide, "The Thirties was also a decade of considerable \_\_\_\_\_ activity within the film industry, with the formation of right-wing, quasi-military troops by at least two Hollywood stars ...". (communistic; socialistic; fascistic; capitalistic)
16. In Robert Warshaw's judgment, "What he [the Westerner] defends, at bottom, is the purity of his own image - in fact his \_\_\_\_\_ . . . he fights not for advantage and not for the right, but to state what he is . . . The Westerner is the last gentleman, and the movies which over and over again tell his story are probably the last art form in which the concept of \_\_\_\_\_ retains its strength." (modesty; honor; faith; vanity)
17. "A \_\_\_\_\_, Will Wright believes, "is a communication from a society to its members: the social concepts and attitudes determined by the history and institutions of a society are communicated to its members through its \_\_\_\_\_s. (myth; story; parable; novel)

18. "Looked at in this way", Oswald Spengler suggests, "the 'Decline of the West' comprises nothing less than the problem of \_\_\_\_\_. We have before us one of the fundamental questions of all higher history. What is \_\_\_\_\_, understood as the organic-logical sequel, fulfilment and finale of a culture?". (empire; the nation state; civilization; the megapolis)
19. The genre which, to David Cook, best survived the disastrous "wide screen inflation of the fifties and sixties" was \_\_\_\_\_. (comedy; the musical; the gangster film; the western)
20. David Cook commends Yasujiro Ozu's use of \_\_\_\_\_. (upper-class crises; off-screen space; centripetal framing; rapid cutting)

**Part 3.** Chose *one* of the following five questions, and, in your booklet, write *three* short essays of no more than two pages each, labelled '(a)', '(b)' and '(c)', addressing in order the three parts of the question you have selected. ***Ensure that your name, and the number of the question answered, is clearly printed on the cover of the booklet.***

1. We have encountered Canadian soprano Teresa Stratas photographed while singing extended arias within two film productions. (a) How did Zeffirelli chose to photograph her in her initial aria in LA TRAVIATA? (b) How, in contrast, did Götz Friedrich do so when concluding SALOME? (c) What predominant obstacle of stage-to-film adaptation were they compelled to address? Can it be solved for film? If so, how? If not, why not?
2. (a) How does hearing differ physiologically from seeing? (b) What difference does it make to our ability to identify ourselves with whatever we encounter by their means? (c) Of what importance is this to the design of films and their soundtracks?
3. (a) What, in the original sense of the word, was a *melodrama*, and how did it differ from an opera? (b) Which of the principle genres of filmmaking are in this sense melodramatic, which are not and what distinguishes them? (c) Why is being melodramatic essential to the former genres but not to the others?
4. (a) Describe in detail the three stages which a film must encompass, in order, if designed in Paul Schrader's "transcendental style", and what additional progression must be superposed upon them? (b) What, in Schrader's judgment, are filmmakers trying to do by using the style? (c) When measured against the concept of 'horror' discussed in class, what is wrong with Schrader's argument?
5. In Barbara Hehner's view (following Gilligan), (a) how are men trained to think of moral problems in contrast to how women are trained to think of them? (b) What then, in her view, is going on in the scene from HIGH NOON where Sheriff Kane argues with his wife after having returned both of them to the town on the buckboard? (c) Of what importance is it to our understanding of the scope and limits of the existential structures underlying 'western' movies?

**Schedule:**  
**Films, Readings & Texts]**

**Theories of Filmmaking**

**FA/FILM 2400 6.0**  
**Fall and Winter Terms**  
**1998-1999**

## **FA/FM2400 6.0 (sections A and B)**

### **Theories of Filmmaking**

**Fall-Winter, 1999-2000**

### **Films, Readings and Texts**

(Films as listed [save for short subjects] are nominally to be screened *after* the lecture for discussion the following week.)

#### **Fall Term**

Sept. 07; 09	Introduction. LAST YEAR AT MARIENBAD (Resnais, 1961, 94m). Cook, Chapters 1 and 2; Bazin, pages 1-3; Cavell, pages 103-115; Munsterberg, pages 350-360.
Sept. 14; 16	Lumiere/Identity. EXITING THE FACTORY; ARRIVAL OF A TRAIN AT LA CIOTAT (Lumière, 1895, 2m) [before lecture]; AS IT IS IN LIFE (Griffith, 1910, 12m); BROKEN BLOSSOMS (Griffith, 1918, 88m). Cook, Chapter 3; Brownlow, pages 27-37, 53-57; Danto, pages 129-141; Lawson, pages 332-337; MacIntyre, pages 338-348.
Sept. 21; 23	Griffith/History. GREED (Stroheim, 1924, 133m). Cook, section on Stroheim in Chapter 6; Stroheim, excerpt from GREED, pages 440-444.
Sept. 28; 30	Stroheim/Info. INTERPRETATIONS AND VALUES (ACE, 1959, 28m); THE GENERAL (Keaton, 1927, 74m). Cook, Chapter 5, sections up to and following Eisenstein, and Chapter 6 through "Harold Lloyd & Others"; Pudovkin, pages 394-416; Cameron, charts, pages 77-80.
Oct. 05; 07	Pudovkin/Kant. BERLIN: SYMPHONY OF A GREAT CITY (Ruttman, 1927, 62m); MAN OF ARAN (Flaherty, 1934, 76m). Cook, Chapter 4, and 6 to Stroheim; Cameron, chart on Ruttman's BERLIN: SYMPHONY OF A GREAT CITY, page 81.
Oct. 12, 14	Continuity. LISTEN TO BRITAIN (Jennings, 1942, 18m; MESHES OF THE AFTERNOON (Deren, 1943-59, 14m); THE BIG SNIT (Condi, 1985, 10m); THE STREET (Lamb, 1976, 11m); BAMBI (Disney, 1942, 69m).



Oct. 19; 21	EXAM 1. SHANGHAI EXPRESS (Sternberg, 1932, 82m). Cook, section on Sternberg in Chapter 8; Brownlow, pages 39-51.
Oct. 26; 28	Lighting. MCCABE AND MRS. MILLER (Altman, 1971, 127m). Cook, Chapters 7 & 12, sections on 'Color'; Helmholtz, pages 263-273; Hochberg's chart, page 275; Land, pages 291-331.
Nov. 02; 04	Colour. THE RED AND THE WHITE (Jancso, 1968, 92m). Cook, Chapter 12 up to 'Fifties Genres', section on Contemporary Widescreen Technologies in Chapter 15, and section on "Hungary" in Chapter 16; Hambidge, pages 219-230.
Nov. 09; 11	Framing. HAMLET (Olivier, 1948, 155m). Cook, Chapter 14 on Great Britain; Cameron, charts, pages 83-92; Deren, pages 143-151.
Nov. 16; 18	Proportioning. A DIARY FOR TIMOTHY (Jennings, 1946, 39m); THE ISLAND (Shindo, 1962, 96m). [Lecture after screening!] Cook, section on Eisenstein in Chapter 5; Eisenstein, pages 153-202; Nizny, pages 390-393.
Nov. 23; 25	Eisenstein. OCTOBER (Eisenstein, 1927, excerpt); ALEXANDER NEVSKY, 1937, 106m).
Nov. 30; Dec. 02	EXAM 2. SINGING IN THE RAIN (Donen/Kelly, 1951, 103m).

### Winter Term

Jan. 04; 06	Sound/Identity. SINGING IN THE RAIN (outtake); MR. HULOT'S HOLIDAY (Tati, 1953, 86m). Cook, Chapter 7, Chapter 8 to section on Sternberg; Chapter 13 through section on 'Theory'; Bazin, pages 1-16; Butcher, pages 59-75; Cameron, listing on p. 82; Cavell, pages 103-115; Deren, pages 143-151; Nagel, pages 362-371; Nichols, pages 372-375; and Nicoll, pages 376-389.
Jan. 11; 13	Tragic/Comedic. IT HAPPENED ONE NIGHT (Capra, 1934, 105m). Cook, Chapter 8 from John Ford to end; Capra, pages 95-101.
Jan. 18; 20	Capra/Pacing. 8½ (Fellini, 1962, 138m, WS). Cook, Chapter 11 from 'United States'; Munsterberg, 350-360; Bluestone, pages 17-26.

Jan. 25; 27	Subjective Camera. Excerpt from THE LADY IN THE LAKE (Montgomery, 1946, 103m; excerpt); THE MAGNIFICENT AMBERSONS (Welles, 1942, 88m). Cook, Chapter 10; Cameron, chart, page 93.
Feb. 01; 03	Welles/Radio. WINTER LIGHT (Bergman, 1963, 80m).
Feb. 08; 10	EXAM 3. LA TRAVIATA (Verdi/Zeffirelli, 1982, 105m).
Feb. 15; 17	<b>Reading Week</b>
Feb. 22; 24	Space/Hearing. Ending of SALOME (Friedrich, 1976m 102m); "Waltz of the Planets", etc., from 2001: A SPACE ODYSSEY (Kubrick, 1968, 139m); "Agnus Dei I-III" from Missa La sol fa re mi by Josquin des Prés. TOKYO STORY (Ozu, 1953, 139m). Cook, Chapter 18, section on Japan; Helmholtz, pages 245-262.
Feb. 29; March 02	Melodrama. EYES WITHOUT A FACE (Franju, 1959, 88m). Koestler, pages 277-290; Schrader, pages 418-426.
March 07; 09	Horror. HIGH NOON (Zinnemann, 1952, 83m). Cook, Chapter 12 from 'Fifties Genres' on; Chandler, pages 117-127; Gelven, pages 203-217; Hehner, pages 231-244; Slide, pages 428-433; Warshow, pages 446-456; Wright, pages 458-473.
March 14; 16	Western. THE WANSEE CONFERENCE (Schirk, 1984, 86m). Cook, Chapter 20; Spengler, pages 434-438.
March 21; 23	Spengler. A Survivor of Warsaw for narrator, male chorus and orchestre, op. 46 (Schönberg, 1947, 7:26m); "Schein uns, du liebe Sonne" from Drei deutsche Volkslieder (Schönberg, 1928, 4:07m). DISTANT VOICES, STILL LIVES (Davies, 1989, 85m).
March 28; 30	EXAM 4.