

2065 757

History and Aesthetics: Theory via Short Narrative Film

4credits

Fall 2006

RIT, CIAS, SoFA

Skip Battaglia, Professor

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Course run-down:

Assumed 10 weeks.

One week: photographic realism, mise-en-scene, and continuity.

Two weeks: Constructivism (Eisenstein, Vertov)

One week: Expressionism

One week: realism

One week: genre and style expectations.

Two weeks: animation. The graphic film, the influence of jazz and of industry, the independent artists, experimental production.

Two weeks: New Media. Digital production and compositing in light of earlier class topics (continuity, Vertov and constructivism, atmosphere and design, frame-by-frame production, interactivity, realism).

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Leo Braudy, Marshall Cohen, eds; **“Film Theory and Criticism: Introductory Readings.”**

Norman W. Klein; **“Seven Minutes: The Life and Death of the Hollywood Cartoon.”**

Lev Manovich; **“The Language of New Media.”**

Peter Wollen; “Signs and Meaning in the Cinema.”

Andrew Dudley; “The Major Film Theories: An Introduction.”

Paul Wells; “Understanding Animation.”

Stanley Cavell; “The World Viewed.”

James Monaco; “How to Read a Film.”

From Adrienne:

Lapsley, Westlake FILM THEORY: An Introduction

Mulvey VISUAL AND OTHER PLEASURES

Bywater, Sobchak INTRODUCTION TO FILM CRITICISM

Alllen, Gromery FILM HISTORY Theory and Practice

Gell ART AND AGENCY

Ploan THE POLITICAL LANGUAGE OF FILM AND AVANT-GARDE