

FV1002 GK8, spring 2014

Staging, location, 'actuality': from Lumière to *cinéma vérité*

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Screenings:

- 1 *Le village de Namou: panorama pris d'une chaise à porteurs*, Gabriel Veyre, La société des Plaques et Papiers photographiques Lumière, 1900, Annam province, French Indochina, DVD (35mm transfer)
Les Chalands aka Barges, Georges Lacroix, Gaumont, 1911, France, DVD (35mm transfer)
Le Mort qui tue, Louis Feuillade, Gaumont, 1913, France, DVD (35mm transfer)
- 2 *Le Crime de Monsieur Lange*, Jean Renoir, 1935, released 1936, France, 35mm print, SFI
- 3 *La Règle du jeu*, Jean Renoir, 1939, France, 16mm reduction print, SFI
- 4 *Letter from an Unknown Woman*, Max Ophuls, 1948, USA, 35mm print, SFI
- 5 *Kino-Glaz*, reel 5, Dziga Vertov, 1924, DVD (35mm transfer)
Spare Time, Humphrey Jennings, 1939, Britain, DVD (VHS transfer)
Listen to Britain, Humphrey Jennings, 1942, Britain, DVD (35mm transfer)
The Act of Seeing With One's Own Eyes, Stan Brakhage, 1971, USA, DVD (16mm transfer)
- 6 *Chronique d'un été*, Jean Rouch and Edgar Morin, 1961, France, DVD (35mm transfer)
- 7 *Vivre sa vie*, Jean-Luc Godard, 1962, France, 35mm print, SFI
- 8 *La Battaglia di Algeri/La Bataille d'Alger*, Gillo Pontecorvo, Algeria, 1965, 35mm print, SFI

Reading:

- 1 David Bordwell. 'Feuillade, or Storytelling'. In David Bordwell, *Figures Traced in Light: On Cinematic Staging*. Berkeley, Los Angeles, London: University of California Press, 2005, 43-82.
- 2 André Bazin. 'The Era of the Popular Front'. In André Bazin, *Jean Renoir*, edited

by François Truffaut and translated by W. W. Halsey II and William H. Simon. New York: Simon & Schuster, 1973 [1971], 36-52.

André Bazin. 'The Evolution of Film Language' [1958, a synthesis of three articles published between 1950 and 1955]. In *The French New Wave: Critical Landmarks*, edited by Peter Graham with Ginette Vincendeau. London: Palgrave Macmillan on behalf of the British Film Institute, 2009, 65-88.

3 Peter Wollen. 'La Règle du jeu and Modernity'. *Film Studies: An international review*, no. 1 (Spring 1999): 5-13.

4 Virginia Wright Wexman. 'The Transfiguration of History: Ophuls, Vienna, and *Letter from an Unknown Woman*'. In *Letter from an Unknown Woman, Max Ophuls, director*, edited by Virginia Wright Wexman with the assistance of Karen Hollinger. New Brunswick: Rutgers University Press, 1986, 3-14.

Maureen Turim. 'Definition and Theory of the Flashback'. In Maureen Turim. *Flashbacks in Film: Memory and History*. New York and London: Routledge, 1989, 1-20.

5 Dziga Vertov. 'An Introductory Speech before a Showing of the First Part of *Kino-Eye*' [1924]. In *Lines of Resistance: Dziga Vertov and the Twenties*, edited and with an Introduction by Yuri Tsivian. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 99, 102-103.

Dziga Vertov. 'Kino-Eye' [1924]. In *Lines of Resistance: Dziga Vertov and the Twenties*, edited and with an Introduction by Yuri Tsivian. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 119-120.

Humphrey Jennings. 'The Modern Poet and the Public', from 'The Poet and the Public', 'Selected Broadcasts' [broadcast on BBC National Programme, 26 April 1938]. In *The Humphrey Jennings Film Reader*, edited by Kevin Jackson. Manchester: Carcanet Press, 1993, 255-260.

Humphrey Jennings. 'Post-production script: Listen to Britain'. In *The Humphrey Jennings Film Reader*, edited by Kevin Jackson. Manchester: Carcanet Press, 1993, 33-35.

Stan Brakhage. 'Metaphors on vision'. In *Essential Brakhage: Selected Writings on Filmmaking by Stan Brakhage*, edited by Bruce R. McPherson. Kingston, NY: McPherson and Co., 2001, 12-13.

Stan Brakhage. 'The Camera Eye'. In *Essential Brakhage: Selected Writings on Filmmaking by Stan Brakhage*, edited by Bruce R. McPherson. Kingston, NY:

McPherson and Co., 2001, 14-24.

- 6 Paul Henley. 'Chronicle of a Violent Gaze'. In Paul Henley. *The Adventures of the Real: Jean Rouch and the Craft of Ethnographic Cinema*. Chicago and London: University of Chicago Press, 2009, 145-175.
- 7 David Bordwell. "Jump Cuts and Blind Spots". *Wide Angle*, 6.1 (1984): 4-11.
Jean Collet. 'An Audacious Experiment: The Sound Track of *Vivre sa vie*'. In *Focus on Godard*, edited by Royal S. Brown. Englewood Cliffs, NJ: Prentice-Hall, 1972 [1962], 160-162.
- 8 Carlo Celli. *Gillo Pontecorvo: From Resistance to Terrorism*. Lanham, MD: Scarecrow Press, 2005, 49-68.

Further reading:

Abel, Richard, 'Crime Pays: Detectives Versus Criminals'. In Richard Abel, *The Ciné Goes to Town: French Cinema 1896-1914*, updated and expanded edition. Berkeley, Los Angeles, London: University of California Press, 1998 [1994], 354-388. SFI

Benjamin, Walter. 'A Small History of Photography' [1931]. In Walter Benjamin. *One-Way Street and Other Writings*, translated by Edmund Jephcott and Kingsley Shorter. London: New Left Books, 1979, 240-257. A later edition (edited and translated by J. A. Underwood with an Introduction by Amit Chaudhuri) was published by Penguin Books, 2009. SU

Callahan, Vicki. 'The Fantômas Series: Cinematic Vision and the Text of "Immediate Uncertainty"'. In Vicki Callahan. *Zones of Anxiety: Movement, Musidora, and the Crime Serials of Louis Feuillade*. Detroit: Detroit State University Press, 2005, 45-72. SFI

Clark, T. J. *Farewell to an Idea: Episodes from a History of Modernism* (New Haven and London: Yale University Press, 1999), Introduction, and Chapters 2-5 in particular, 1-15, 55-297. KB, SFI, SU and other collections in the Stockholm region

Cortade, Ludovic. 'Cinema Across Fault Lines: Bazin and the French School of Geography'. In *Opening Bazin: Postwar Film Theory and its Afterlife*, edited by Dudley Andrew with Hervé Joubert-Laurencin. Oxford: Oxford University Press, 2011, 13-31. SFI

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Logan, Philip C. *Listen to Britain*, 'Turning of the Tide: May-October 1941'. In Philip C. Logan. *Humphrey Jennings and British Documentary Film: A Reassessment*. Farnham and Burlington, VT: Ashgate Publishing 2011, 182-199. SFI

MacMaster, Neil. *Burning the Veil: The Algerian War and the 'Emancipation' of Muslim*

Women, 1954-62. Manchester: Manchester University Press, 2009. SU

Madge, Charles. 'A Note on Images', pamphlet produced by the Institute of Contemporary Arts, *Humphrey Jennings, 1907-1950*, n.d. [1951]. In *Humphrey Jennings: Film-Maker, Painter, Poet*, edited by Mary-Lou Jennings. London: British Film Institute in association with Riverside Studies, 1982, 47-49. SFI

Mellor, David. 'Sketch for an Historical Portrait of Humphrey Jennings'. In *Humphrey Jennings: Film-Maker, Painter, Poet*, edited by Mary-Lou Jennings. London: British Film Institute in association with Riverside Studies, 1982, 62-73. SFI

Nochlin, Linda. *Realism*. Harmondsworth: Penguin Books, 1971. KB

Sesonske, Alexander. *Jean Renoir: The French Films 1924-1939*. Cambridge, MA and London: Harvard University Press, 1980, 185-220, 378-440. SFI

Singer, Ben. 'Sensationalism and the World of Urban Modernity'. In Ben Singer. *Melodrama and Modernity: Early Sensational Cinema and Its Contexts*. New York: Columbia University Press, 2001, 59-99. SFI

Tsivian, Yuri (editor). *Lines of Resistance: Dziga Vertov and the Twenties*. Sacile/Pordenone: Le Giornate del Cinema Muto, 2004, 103-119. SFI

Turvey, Gerry. '1936, the culture of the Popular Front and Jean Renoir'. *Media, Culture and Society*, 4.4 (October 1986):

White, Susan M. 'Aggressivity, Image, and Sound in *Letter from an Unknown Woman*'. In Susan M. White. *The Cinema of Max Ophüls: Magisterial Vision and the Figure of the Woman*. New York: Columbia University Press, 1995, 129-193. SFI

JF, 27 November 2013