

FILM 406 Studies in Film Aesthetics

Trimester 2 2013

15 July to 17 November 2013

30 Points



TRIMESTER DATES

Teaching dates:	15 July to 18 October 2013
Mid-trimester break:	26 August to 8 September 2013
Last piece of assessment due:	15 October 2013

WITHDRAWAL DATES

Refer to www.victoria.ac.nz/home/admisenrol/payments/withdrawalsrefunds

If you cannot complete an assignment or sit a test or examination (aegrotats), refer to www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat

CLASS TIMES AND LOCATIONS

Seminars: Tuesday 9.00am-12.50pm 85 Fairlie Terrace, room 108

NAMES AND CONTACT DETAILS

Course Coordinator: Dr Kirsten Moana Thompson, Professor in Film kirsten.thompson@vuw.ac.nz

Ph 04 463 6728

85 Fairlie Terrace Room 101

Office hours: tba

Please do not send me emails requesting the notes for lectures that you have missed. No classroom lecture notes or powerpoints will be posted online so if you miss a class you must get notes from another student.

Address all email to me as "Dear Dr Thompson" and don't expect a response faster than 24 hours.

COMMUNICATION OF ADDITIONAL INFORMATION

If you are not going to use the Victoria email address set up for you, YOU MUST set a forward from the Victoria email system to the email address you do use. All communications with the class will be via Blackboard. You will also find all recommended and required readings on pdf there (with the exception of the textbooks).

PRESCRIPTION

A critical examination of one or more aspects of the aesthetic dimensions of cinema. In 2013 the course will explore Colour and Cinema including technological histories, phenomenology and philosophies of colour aesthetics.

COURSE CONTENT

Colour studies is a newly emergent field in film and media studies. To date, research in film and media studies has mostly focused on the introduction and development of colour film cinematography, from silent era tinting and toning to later processes like Agfacolor, Technicolor and Eastmancolor. We will survey these technological histories but also consider questions of psychology, phenomenology, aesthetics and spectatorship in colour and film. How do the optical and neurological properties of colour shape perception? How does colour function narratively, abstractly and affectively? How does it work with movement? How is colour key to animated surrealism? How does the kinesthetic and sensual appeal of specific technological processes like Technicolour produce spectacle, offer product differentiation, and shape affective appeal? What is the relationship of colour to realism, surrealism and abstraction? My particular research interests are in colour, animation and surrealism (and we will look at colour sequences from Disney animation) but this advanced seminar will also introduce you to other historical example of cinematic colour from early hand tinted films to digital cinema as well as recent colour scholarship so you can start to develop your own ideas and research film/new media topics and colour.

COURSE LEARNING OBJECTIVES (CLOS)

Students who pass this course will be able to:

1. Demonstrate knowledge of the history and technological development of material and cinematographic colour film processes including tinting, toning, handpainting, two and three strip Technicolor, Eastmancolor and a variety of other colour processes.
2. Have an understanding of the material, physiological and psychological properties of colour perception.
3. Have a general understanding of a number of different methodological approaches within colour studies, and more advanced knowledge of at least one theoretical approach.
4. Demonstrate research and analytical skills having developed an independent research project on a topic in Colour Aesthetics.

TEACHING FORMAT

The course will be delivered through a combination of seminars and screenings. There will be some short presentations and clips from the instructor. Seminars will involve considerable student participation.

MANDATORY COURSE REQUIREMENTS

In addition to achieving an overall pass mark of 50%, students must have:

- Submitted ALL assignments, on or by the specified dates (unless extensions are approved). Failure to complete any specific coursework results in a failure for the course. No assignments will be accepted more than three days after the due date.
- Submitted all assignments both digitally (on Turnitin) and in hard copy form to 83 Fairlie Terrace drop slot **by the due date at 5 pm**. Failure to submit either the digital assignment or hardcopy assignment will result in penalties and **neither will be accepted more than three days after the due date**.
- Attended 9 out of the 12 seminars.

WORKLOAD

The expected workload for a 30 point course is 300 hours over the trimester or 20 hours per teaching week. At least 4 hours per week should be allocated to reading in advance of class. Additional time will need to be budgeted for assignment preparation.

ASSESSMENT

Assessment items and workload per item		%	CLO(s)	Due date
1	Annotated Bibliographies	20%	1, 2, 4	Aug 13
2	Individual Presentations	30%	3, 4	Sep 17
3	Research Essay	40%	1, 2, 3, 4	Oct 15
4	Participation	10%	1, 2, 3, 4	Wks 2-12

All assessment for this course will be internal. There will be four major components to your final grade. Further information on assignments 2, 3 and 4 will be distributed during the course and via Blackboard.

Assignment One: Annotated Bibliography (20%). Due Date: August 13

Length: One paragraph annotated description each of 10 texts.

This assignment will require you to prepare an annotated bibliography of 10 texts relevant to a potential essay topic in colour studies in which you are interested as a possible research topic. For each text you will write a brief summary of the main thesis or argument of the text with 2-3 sentences elaborating on particular issues of relevance to your thesis.

Assignment Two: Seminar Presentation (30%). Due Date: September 17

For this assignment you will be expected to develop a research question relating to your interests in colour studies, on which you will eventually write your final paper. You will be expected to present your research question/topic to the class (no more than 20 minutes) with handouts on your readings and other relevant materials. Class feedback will then be given.

Assignment Three: Research Essay (40%) 3500- 4000 words. Due Date: October 15

This assignment builds from Assignments 2 and 3. You are expected to explore a research question on a topic of your own devising within colour studies. You will be assessed on your analytical skills, originality and fluency in close textual and theoretical examination of your chosen topic.

Assignment Four: Participation in Seminars (10%). All Seminars weeks 2-12

You will be assessed on the quality of your contributions to each seminar throughout the course, which includes coming to class having done the readings and being prepared to discuss them, commencing in week 2. You will be expected to lead the discussion of at least one week's reading. Non-attendance without a valid excuse (such as illness) will affect your grade.

Please note: Marks for Honours level assignments and final course grades are not finalised until feedback from the external examiner has been considered. Note also that Honours grades gained in individual

courses remain provisional until the overall final classification made by the Honours programme examination committee.

SUBMISSION AND RETURN OF WORK

Work provided for assessment in this course may be checked for academic integrity by Turnitin the online plagiarism prevention tool.

Hard-copy assignments are submitted in the drop slot outside the administration office: 83 Fairlie Terrace. Attach an assignment cover sheet or extension form, found on Blackboard or outside the administration office. Remember to fill in your instructor's name.

Your marked assignment will be handed back by your instructor during class. Any uncollected assignments can be picked up from the Programme Administrator after the last day of teaching. Assignments will be held in the Administration office until the end of the following trimester. You need to show your student identification to collect marked assignment from the Administration office.

PENALTIES

In exceptional and unforeseen circumstances an extension may be granted, but no extensions will be granted more than THREE days past the due date (unless there is documentation of extenuating circumstances that have been communicated to the instructor and approved by them). Any work submitted after the deadline will be penalised by a 2.5 percent deduction from your total mark per day, for a maximum of three days, **after which the work will not be accepted**. Late work also receives minimal comments from your marker. If the extension request is not accompanied by appropriate documentation the assignment will receive a 0. Failure to complete any assignments will also result in a failure of the class. Issues of workload **do not** constitute exceptional and unforeseen circumstances. If you require an extension, you **MUST** complete an extension request form (available on your course Blackboard site) **PRIOR** to the assignment due date. This must be accompanied by relevant documentation (e.g. a doctor's certificate) where appropriate.

MATERIALS AND EQUIPMENT AND/OR ADDITIONAL EXPENSES

DVD for purchase consideration *Discovering Cinema* (2003) available at <http://www.amazon.com/movies-tv/dp/B000V9GDT2>. Contains 2 discs, one of which focuses on history of colour (the other on sound), and includes some material shown in first two weeks of class. A copy of this disk is also on reserve at library.

SET TEXTS

1. *Color, The Film Reader*, ed Angela Della Vacche and Brian Price. New York: Routledge, 2006.
Abbreviated as *CFR* in programme below. (Available new and used on Amazon and Book Depository.)
2. *Contemporary Color: Theory and Use*. 2nd ed. Steven Bleicher. Delmar: NY, 2012. Abbreviated as *CC* in programme below.

You can order textbooks online at www.vicbooks.co.nz or can email an order or enquiry to enquiries@vicbooks.co.nz. I also recommend considering Amazon.com or other US or UK websites such as bookdepository.co.uk (with free shipping) where these titles are significantly cheaper than at vicbooks.

RECOMMENDED READING

Additional required readings on Blackboard (abbreviated as BB). You must print out or bring these in digital form to class each week.

CLASS REPRESENTATIVE

A class representative will be elected in the first class, and that person's name and contact details will be available to VUWSA, the Course Coordinator and the class. The class representative provides a communication channel to liaise with the Course Coordinator on behalf of students.

You may like to write the Class Rep's name and details in this box:

Class Rep name and email address for this course:

STUDENT FEEDBACK

Student feedback on University courses may be found at www.cad.vuw.ac.nz/feedback/feedback_display.php.

In week six or seven of the trimester your class representative will be invited to a meeting with the Programme staff. In week five your class representative will ask the class for any feedback on this course to discuss at this meeting.

OTHER IMPORTANT INFORMATION

The information above is specific to this course. There is other important information that students must familiarise themselves with, including:

- Academic Integrity and Plagiarism: www.victoria.ac.nz/home/study/plagiarism
- Aegrotats: www.victoria.ac.nz/home/study/exams-and-assessments/aegrotat
- Academic Progress: www.victoria.ac.nz/home/study/academic-progress (including restrictions and non-engagement)
- Dates and deadlines: www.victoria.ac.nz/home/study/dates
- FHSS Student and Academic Services Office: www.victoria.ac.nz/fhss/student-admin
- Grades: www.victoria.ac.nz/home/study/exams-and-assessments/grades
- Resolving academic issues: www.victoria.ac.nz/home/about/avcacademic/publications2#grievances
- Special passes: www.victoria.ac.nz/home/about/avcacademic/publications2#specialpass
- Statutes and policies including the Student Conduct Statute: www.victoria.ac.nz/home/about/policy
- Student support: www.victoria.ac.nz/home/viclife/student-service
- Students with disabilities: www.victoria.ac.nz/st_services/disability
- Student Charter: www.victoria.ac.nz/home/viclife/student-charter
- Student Contract: www.victoria.ac.nz/home/admisenrol/enrol/studentcontract
- Turnitin: www.cad.vuw.ac.nz/wiki/index.php/Turnitin
- University structure: www.victoria.ac.nz/home/about
- VUWSA: www.vuwsa.org.nz
- School website: www.victoria.ac.nz/seftms

COURSE PROGRAMME

See Set Texts above for abbreviation key.

WEEK 1/ July 16 INTRODUCTION TO COLOUR

Screening: *Funny Little Bunnies* (Disney, 1934); *Wizard of Oz* (Victor Fleming, 1939); 101 mins; *Movies Dream in Color* (UK, 2004) 52 minutes

Reading: Chap 1: Colour Perception, (CC) (Bleicher)

WEEK 2/ July 23 PART I: EARLY COLOUR PROCESSES

Screenings: *Glorious Technicolor!* Documentary and Selections from *Discovering Cinema*, including:

Early Technologies: 1) Applied Processes (Hand painted); Screening: *Blacksmith Scene* (Lumière, 1895), *Death of Marat* (Lumière, 1897), *Danse Serpentine* (Lumière, 1898); *Execution of Joan of Arc* (Lumière, 1898), *Spanish Dancers* ((France, 1898)

Early Technologies: 2) Applied Processes (Stenciled) Pathé Process, 1904; *The Golden Beetle* (Segundo de Chomon, France, Pathe, 1907); *Metamorphosis of the Butterfly* (1904, Gaston Velle); *The Flower Fairy/La Fée aus Fleurs* (Gaston Velle, 1905); *Le Sorcière Arabe/The Arab Sorcerer* (Segundo de Chomon, 1906); *Paris Fashions* (Netherlands, 1926)

3) Additive Processes Chronochrome, Lumicolor *Inauguration of the San Marco Campanile* (England, filmed in Venice, 1911); *Dr Doyen Color Test* (France, 1912, Chronochrome); Sonia Delaunay Color Test (1928, Lenticular); *Tea Time* (France, 1937, Lumicolor)

Readings: General Introduction pp 1-9 and 11-12 and Introduction to Color Technology and Visual Style (CFR), chap 2 and 3 (CC)

Week 3/ July 30 GLORIOUS TECHNICOLOUR!

Screening: *Umbrellas of Cherbourg* (Jacques Demy, 1964); Three Strip Technicolor: *La Cucaracha* (1934) 19 minutes; *Becky Sharp Trailer*; *New York* (France, 1938 filmed in NY)

Reading: Chap 4 Color Harmonies, (CC); Steve Neale "Technicolor" (CFR); David Batchelor "Chromophobia" (CFR)

Recommended Reading: Rouben Mamoulian "Controlling Color for Dramatic Effect" (BB); David Batchelor "Chromophobia" (extended) BB

WEEK 4/ August 6 ANIMATION AND COLOUR

Screening: *Flowers and Trees* (1932, Disney); *Three Little Pigs* (1933); *Snow White and the Seven Dwarfs* (1937, Disney)

Reading: JP Telotte "Minor Hazards: Disney and the Color Adventure, Natalie Kalmus "Color Consciousness" (CFR)

Recommended Reading: Richard Neupert "Painting a Plausible World: Disney's Color Prototypes" (BB)

WEEK 5/ August 13 ANIMATION AND COLOUR II

ANNOTATED BIBLIOGRAPHIES DUE

Screening: *Pinocchio* (Disney, 1940); "Pink Elephants sequence" *Dumbo* (Disney, 1940)

Readings: chapter 5 Pigments, Colorants and Paints (CC)

Recommended Readings: Mark Langer "Regionalism in Disney Animation"; Richard Neupert "A Studio Built of Bricks: Disney and Technicolor" (BB)

WEEK 6/ August 20 TECHNOLOGICAL HISTORY: FROM TECHNICOLOUR TO DIGITAL TIMING

Screening: *The Aviator* (Scorsese, 2004)

Clips: *O Brother Where Art Thou?* (Coen Bros., 2000); *Pleasantville* (Gary Ross, 1998)

Reading: Chap 6 "Digital Color" and chap 7, Color and 3 D, (CC)

Mid Trimester Break 26 August – 8 September 2013

WEEK 7/ September 10 COLOUR THEORY

Screening: *Blue* (Derek Jarman, 1993); *Composition in Blue* (Oskar Fischinger, 1935); Radio Dynamics (Fischinger, 1943); *Muratti Marches On* (Fischinger, 1943); *Len Lye selections*

Reading: Trond Lundemo "The Colors of Haptic Space" (CFR); Peter Wollen "Blue"; Stan Brakhage "Painting Film" (CFR); Chapter 8, Color in Fine Art (CC)

WEEK 8/ September 17 PRESENTATIONS

If time **Screening** of *Million Dollar Mermaid* (Mervyn Le Roy, 1952)

WEEK 9/ September 24 PART II: COLOUR THEORY/FILMMAKER AS THEORIST and PAINTER

Screening: *Imitation of Life* (Douglas Sirk, 1959)

Reading: Richard Dyer "Lighting for Whiteness" (BB); Mary Beth Haralovich "All that Heaven Allows" (CFR)

Recommended Readings: Rudolph Arnheim "Remarks on Color Film"; Eric Rohmer "Reflections on Color" and "Of Taste and Colors" (CFR)

WEEK 10/ September 24 HALLUCINOGENIC COLOUR

Screening: *Willy Wonka and the Chocolate Factory* (Mel Stuart, 1971) US, 100 minutes; clips *Three Caballeros* (Disney, 1942)

Reading: Brian Price "Color the Formless, and Cinematic Eros" (CFR)

WEEK 11/ October 8 AUTEUR COLOUR

Screening: *Gerald McBoing Boing* (Robert Cannon, 1950) UPA; *Vertigo* (Alfred Hitchcock)

Reading: Richard Allen "Hitchcock's Color Designs" (CFR); chap 10 "Global Color" and chap 11 "The Future of Color", (CC)

WEEK 12/ October 15 FINAL CLASS

RESEARCH ESSAY DUE

Screening: *The Fall* (Tarsem Singh, 2006); *2046* (Wong Kar Wai, 2004)

Additional Recommended Home Viewing

Peter Greenaway, *The Cook, The Thief, His Wife and Her Lover* (1989), *The Pillow Book* (1996), *Belly of An Architect*(1988), *A Zed and Two Noughts*(1985)

Bernardo Bertolucci, *The Last Emperor*, (1987)

Antonioni, *Red Desert* (1964).

Jean Luc Godard, *Two or Three Things I Know About Her* (1967), *Pierrot le Fou* (1965)

Krzysztof Kieslowski, *Trois Couleurs: Red* (1994), *White* (1994), *Blue* (1993)

Tarkovsky, *Solaris* (1972)

Vincente Minnelli. *Some Came Running* (1958), *An American in Paris* (1951), *The Pirate* (1948)

Douglas Sirk, *Imitation of Life* (1959), *Written on the Wind* (1956), *A Magnificent Obsession* (1954), *All That Heaven Allows* (1955)

Pleasantville (Gary Ross, 1998)

O Brother Where Art Thou? (Coen Bros., 2000)

Wings of Desire (Wim Wenders, 1988)

Purple Rose of Cairo (Woody Allen, 1985)

Gone With the Wind (Victor Fleming, 1939)

Gabbeh (Mohsen Makhmalbaf, 1996) Iran

Münchhausen (Josef Baky, 1943) Germany

BIBLIOGRAPHY (in addition to biblios at end of all textbooks). Key texts in field asterixed

Baskette, Kirtley. "The Amazing Inside Story of How They Made Snow White and the Seven Dwarfs".

Photoplay. April 1938

Basten, Fred E. *Glorious Technicolor: the Movies' Magic Rainbow*. N.J. Cranbury, A. S. Barnes, 1980

Birren, Faber. *Color Psychology and Color Therapy*. University Books: NY, 1950 1961

*Brown, Simon, Sarah Street and Liz Watkins, eds. *Color and the Moving Image: History, Theory, Aesthetics, Archive*. Los Angeles: AFI, 2012

Burwick, Frederick. *The Damnation of Newton; Goethe's Color Theory and Romantic Perception*. De Gruyter: NY, 1986

Byrne, Alex and Hilbert, David R. *Readings on Color*, vol. 2. MIT Press: Cambridge, 1997

Dyer, Richard. "Lighting for Whiteness" in Graeme Turner, ed. *The Film Cultures Reader*. Routledge: NY, 2002: 95-106

Dreyer, Carl. "Color and Color Films" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus and Giroux: NY, 1970

Eisenstein, Sergei. "One Path to Color: Autobiographical Fragment" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus and Giroux: NY, 1970

-----, "Color and Meaning" (1947) in Eisenstein, Sergei, *Film Sense*. Harcourt Brace: NY, 1975: 113-153

*Everett, Wendy, ed. (2007) *Questions of Colour in Cinema: From Paintbrush to Pixel*. NY and Oxford: Peter Lang/Routledge

Jacobs, Lewis. "The Mobility of Color" in Lewis Jacobs, ed. *The Movies as Medium*. Farrar, Straus and Giroux: NY, 1970

Johnson, William. "Coming to Terms with Color" in Lewis Jacobs, ed *The Movies as Medium*. Farrar, Straus and Giroux: NY, 1970

School of English, Film, Theatre, & Media Studies

FILM PROGRAMME COURSE OUTLINE FILM 406

Herz, J.C. "Living Color" *Wired*. October: 102-103

Kress, Gunther and Van Leeuwen, Theo. "Color as a Semiotic Mode: Notes for a Grammar of Color" *Visual Communication*. October 2002 (Sage: UK)

*Scott Higgins. *Harnessing the Technicolor Rainbow*. NY Routledge, 2007

*Gage, John. *Color and Culture; Practice and Meaning From Antiquity to Abstraction*. U Cal Press: Berkeley, 1993

Kalmus, Herbert T. with Eleanor King. *Kalmus. Mr. Technicolor*. Absecon, NJ: Magic Image Filmbooks, 1993

Lamb, Trevor and Bourriau, Janine. *Color: Art and Science*. Cambridge U P: Cambridge, 1995

Langer, Mark. "Regionalism in Disney Animation" *Film History; An International Journal*, vol. 4 no. 4. (1990)

Liechtenstein, Jacqueline. *The Eloquence of Color: Rhetoric and Painting in the French Classical Age*. Los Angeles: University of California Press, 1993

Mamoulian, Rouben. "Controlling Color for Dramatic Effect" (1941) in Richard Koszarski, ed. *Hollywood Directors 1941-1976*. New York: Oxford University Press. 1976: 7

*Misek, Richard. *Chromatic Cinema*. London: Blackwell, 2010

Di Mate, Philip. *Color Movies in American History: An Encyclopaedia*. ABC-CLIO: Santa Barbara, 2010

Neale, Steve. "Color and Film Aesthetics" in *The Film Cultures Reader*, ed. Graeme Turner. Routledge: NY, 2002

Pastoreau, Michel. *Black: The History of a Colour*. Princeton: Princeton University Press, 2008

———. *Blue: The History of a Color*. Princeton: Princeton University Press, 2001

———. *The Devil's Cloth: A History of Stripes and Striped Fabric*. New York: Columbia University Press, 1991

Peacock, Stephen. *Color*. Manchester: Manchester University Press, 2010

Sepper, Dennis. *Goethe Contra Newton: Polemics and the Project for a New Science of Color*. New York: Cambridge University Press, 1988

*Sloane, Patricia. *Primary Sources; Selected Writings from Aristotle to Albers*. Design: NY, 1991

*Street, Sarah. (2012) *Colour Films in Britain: The Negotiation of Innovation 1900-1955*. London: Palgrave

Street, Sarah, Simon Brown and Elizabeth Watkins, eds. *Color and the Moving Image*, eds. AFI: NY, 2007

*Street, Sarah. "The Color Dossier Introduction: The Mutability of Color Space." *Screen* 51, no. 4 (2010): 379-82

Tye, Michael. *Consciousness, Color, and Content*. Cambridge, Mass: MIT Press, 2000

*Yumibe, Joshua. *Moving Color: On the History of Color in Mass Culture, Modernism, and Silent Cinema*. New Brunswick: Rutgers University Press, 2012