

# ENG4110: 5631, Fall 2013 Montage

Professor Maureen Turim

T 4, R 4-5

*Screenings:* T E1-E3

ROL 115

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E-learning Sakai Course Page: Course website for downloading material, online discussions of film and readings, and uploading assignments.  
All other readings for the class are reserve readings on ARES, accessible through Course Reserves. You should login to the library website using a proxy if you are off-campus, and then gatorlink on Course Reserves to download the readings as files. Please print out all readings to bring to class, unless you will always bring an ereader or your computer to class, in which case they should be downloaded in a file. DVDs, video, and books will also be available through library reserves.

## **Policies and Procedures:**

**Polite, Active Participation:** On time attendance and participation in class discussion is essential. Students should attend all class screenings. Since discussions will critically evaluate readings and films, assigned texts must be read prior to scheduled meetings. Computers are permitted for note-taking, but web surfing or any other use of computers in class, or any other such devices will be considered out of place in this course; you can not fully participate with such distractions, therefore any infractions of this policy will affect your grade. This rule also applies to non-class print material, phones, etc.

**Films/Lectures:** Normally, a feature length film will be screened each Monday evening, with lectures, discussion and clips from films on Tuesday and Thursday.  
**Films as Texts:** Your primary "texts" are the films themselves. All written materials, including the required books and Ares readings for the course, are secondary sources. No written description of any film can be assumed accurate unless confirmed by your own eyes. Learn to think visually and be able to rely on your own active viewing of the films.

**Note-taking:** Most films seen in class may be rescreened at the Library reserves; good notes are crucial your ability to critically discuss and write about what you have seen. During or immediately after each film, learn to note specific shots and sequences, perhaps by diagramming action or editing patterns or sketching a shot composition. In your papers, work from your notes to develop arguments carefully, supported by specific examples from individual films.

**Criteria:** Your ability to speak and write clearly and effectively, as well as the strength of your theoretical and analytical argument, will be the basis for evaluating discussion and papers. You should use film terms and critical concepts properly and develop interpretive analyses. In addition, your own independent thinking is crucial;

needless to say, plagiarism (the unacknowledged copying or paraphrasing of another's work) will be penalized severely. All papers will be handed in using two formats: hard copy in class, and this file uploaded on Turnitin. Only films screened during the course may be addressed in your papers unless cleared with the professor in advance. Base your analysis and argument on specific images and sounds in these films.

### **Course Requirements:**

As mentioned above, two research papers of 7-8 pages each, following an assigned topic. A prospectus describing the argument of the paper is obligatory and an outline optional; due dates for these are on the syllabus. All documents handed in should have your last name and ENG4110/2013 in the document title.

In addition, each student will make a powerpoint of a selected reading to present the week that reading is assigned. There may be other, short assignments.

Class participation in discussion, and weekly participation in discussion online e-learning Sakai site is required. You should download your Sakai discussions as a group to be handed in for a grade on short notice. Bring printouts of readings to class or have them available to consult on a computer or e-reader. Reading all assigned texts and alert watching of all films at screenings is required.

Grading criteria A papers will be extremely well-written and make sophisticated analytical, historical, and/or theoretical arguments, bringing strong insights to the films. The cite assigned reading materials well, and even do additional research. B papers will try to do all of the above, but show less accomplishment in one or more areas, such as misunderstanding sources or lacking organization. C papers are minimal in their execution of the above criteria, but nonetheless show effort on the student's part to perform to the best of his or her abilities. D papers tragically are lacking in care and execution. F papers are off-topic, dashed off, or self-evidently not college level writing. Late submission will also affect your grade, so be sure to hand work in on time.

### **Grades:**

30% of your grade for first paper, including prospectus, outline, and final draft.

40% of your grade for second paper, including prospectus, outline, and final draft.

30% for class discussion, class website discussion (weekly posting on films and readings).

readings) and short assignments, including powerpoint assignments to be handed in on schedule and posted on sakai e-learning.

### **Goals:**

Greater understanding of cinematic style and historical context, particularly that of montage films.

Knowledge of how critical theories can enhance our understanding of these films.

Sharpening your skills of visual analysis and narrative analysis, as well as understanding the interaction between dialogue, music, and sound.

Improved critical writing skills.

Creative expression through montage technique in producing own work.

### **Description:**

This course will explore montage and collage aesthetics in film. Ranging from the theories and montage films of the Russian directors, Sergei Eisenstein, Dziga Vertov, Vsevolod Pudovkin to digital montage work today, we will explore the aesthetics of combining images consecutively, in

superimposition, and as fragments within a single frame. One might define montage as an art or technique of introducing contrast, conflict, dynamism, or extension into whatever linear flow of images and sound a film or video portends. Contrasting shots and/or linked shots are joined in sequence. In English the terminology is motion-picture editing or cutting, but even Hollywood developed the "montage sequence," those dazzling bracket sequences that marked the passage of time, the rise to fame, or the fall from glory. We will explore montage in the Avant-garde (Maya Deren, Abby Child). We will also Photomontage and Collage in Art (Hannah Hoch, John Heartfield) to see how montage and collage are linked in digital media. Heterogeneous, combinatory, and associative properties inherent in joining any two non-identical frames, and even "identical" frames will be explored in relationship to writing and various art forms. As Werner Nekeš asked, "What goes on between the pictures?"

### **For your creative montage assignment:**

### **GUIDE TO ONLINE PHOTO AND MEDIA EDITING PROGRAMS (ARES)**

#### **WEEK 1 Aug 22 Introduction,**

Film: Excerpts in class from *By the Law*, Lev Kuleshov,  
Readings: "The Principles of Montage," Lev Kuleshov (Ares)  
Kuleshov's Aesthetics, Steven Kovacs (Ares)

Introductory powerpoint due Aug 26: one slide with recognizable photo, name, previous experience with film and media courses, English or Art courses. Upload to elearning, please.

#### **WEEK 2 Aug 27-29 Pudovkin**

Film: *The End of St. Petersburg*, Vsevolod Pudovkin, 1937

Readings: "From Film Technique." Pudovkin, V. I. (Ares)  
"The Influence of Socialist Realism on Soviet Montage: The End of St. Petersburg,  
"Fragment of an Empire, and Arsenal." Murray Smith.  
"Documents from Lef."  
"On Montage." Pudovkin,

#### **WEEK 3 Sept 3-5 Documentary, Found Footage, and Montage**

Film: *Turksib*, Viktor Turin, 1929  
excerpts from *The Fall of the Romanov Dynasty* Esther Shub  
Readings: "Viktor Turin's *Turksib* (1929) and Soviet Orientalism," (Ares)  
"Esther Shub and the Film Factory - Archive: Soviet Documentary from 1925 - 1928." Josh Malitsky  
"Present Perfect or Present Progressive? Temporality in Early Soviet Avant-Garde Visual Arts." Oksana Sarkisova.

#### **Paper Prospectus due Sept. 15 email submission**

#### **WEEK 4 Sept. 10-12 Poetic Montage and the comparison to French Impressionism**

Film: *Earth*, Dovzhenko, 1930

Readings:

"Ukrainian Pastoral: How Alexander Dovzhenko Brought the Soviet Avant-Garde down to Earth." Vance Kepley

"Dovzhenko: Folk Tale and Revolution" Gilberto Perez

"Dovzhenko and Montage: Issues of Style and Narration in the Silent Films," Vance, Kepley

"A Mirror of the Cinema: Poetic Discourse and Autotelic Aesthetics in Dovzhenko's Earth," Bruce Williams

### **WEEK 5 Sept. 17-19 Vertov and the Montage of the Kino-eye**

Film *Man with a Movie Camera*, Vertov, 1929

Readings:

Lines of Resistance : Dziga Vertov and the Twenties: "Kino-eye"

"Dziga Vertov," David Bordwell

"Dziga Vertov's Revolutionary Variety Show," R Machado,\

"Dziga Vertov as Theorist," Vlada Petric

"Dziga Vertov's Soviet Toys: Commerce, Commercialization and Cartoons." Lora Wheeler Mjolsness

*Visualizing Vertov*, Lev Manovich (selection)

### **WEEK 6 Sept. 24 -26 Eisenstein's Montage: Conflict and Dialectics**

Film: *October*, Eisenstein, 1927

*TOWARDS A THEORY OF MONTAGE: SERGEI EISENSTEIN SELECTED WORKS, VOLUME 2*

Readings: General Editor's Preface \* Michael Glenny: An Appreciation \* Note on Sources \* Introduction -- Geoffrey Nowell-Smith \* On the Story of 'Montage 1937' -- Naum Kleiman \* Foreword \* Draft of 'Introduction' \* Part One: Montage in Single Set-Up Camera \* Montage 1937 \* Montage and Architecture \* Yermolova \*

First Paper due Oct 4 in class, by email, and to turnitin

### **WEEK 7 Oct. 1 -3 The Montage Sequence in Hollywood films**

Film: *Seven*, David Fincher, 1995

Plus clips of montage sequence in class from US film history

Readings: <http://www.digital-polyphony.com/moviemontagesequences.htm>

**Anatomy Of An Opening Sequence: David Fincher's Seven**

*Title designer Kyle Cooper talks through the iconic credits*

<http://www.empireonline.com/features/david-fincher-fight-club-opening-credits/p1>

Part Two: Montage in Multiple Set-Up Camera \* Laocoon \* Pushkin the Montageur \*

Part Three: Sound-Film Montage \* Rhythm \* 'The Girl like a Ray of Light' \* On Colour \* Unity in the Image \* Tolstoy's 'Anna Karenina' - the Races \* Montage 1938 \* Vertical Montage \* Notes

### **WEEK 8 Oct. 8-10 Collage in Art and Film**

Film: *Daisies* (Sedmikrasky) Vera Chytilová, 1966

Readings:

"Mock Realism: The Comedy of Futility in Eastern Europe," Charles Eidsvik  
"So We Will Go Bad": Cheekiness, Laughter, Film Anca Parvulescu  
"Dolls in Fragments: Daisies as Feminist Allegory," Bliss Cua Lim  
"Three Central-European Women Directors Revisited: Agnieszka Holland, Vera  
Chytilova, Marta Meszaros," Barbara Quart  
*Collage* excerpts

**WEEK 9 Oct. 15-17** Brakhage

Film: *Mothlight*, *23 Psalm Branch*, *Dog Star Man*, *Notes from under Childhood*,  
Brakhage

Readings:

"Brakhage and the Theory of Montage," Victor Grauer  
selections from Brakhage Scrapbook: Collected Writings, 1964-1980.  
And Film at Wit's End, Stan Brakhage

**WEEK 10 Oct. 22-24** Maya Deren, Abigail Child

Films: *Meshes of the Afternoon*, *Rituals in Transfigured Time*, Maya Deren, *Mutiny*,  
*Mercy*, *Covert Action* Abigail Child, *Sink or Swim*, Su Friedrich

Readings: "The Ethics of Form: Structure and Gender in Maya Deren's Challenge to  
the Cinema." Maureen Turim

"Cutting: A Look at the Violence of Female Desire in Avant-garde Films,." Maureen  
Turim

**Paper Prospectus due Nov 3 email submission**

**WEEK 11 Oct. 29-31**

Film: *Memento*, Christopher Nolan.

Readings: "Narrative Comprehension Made Difficult: Film Form and Mnemonic  
Devices in *Memento*," Warren Buckland.

"Victimage and Violence: *Memento* and Trauma Theory," Peter Thomas

"On the Structure of Things." Sergei Eisenstein

**WEEK 12 Nov. 5-7**

Film: *Inception*, Christopher Nolan, 2010

Readings:

"The Re-emergence of the Film/Video Loop.: Ronald Green

*Inception and Philosophy: Because It's Never Just a Dream.* Johnson, David Kyle

"The Rhetorics of the Time-Image: Deleuzian Metadiscourse on the Role of  
Nooshock Temporality (viz. "Inception") in Christopher Nolan's Cinema of the  
Brain," Kevin Ray Crawford

**Paper Outline Due Nov. 17 elearning submission,**

**WEEK 13 Nov. 12-14**

Film: *Histoire du Cinema*, Godard, 1998

Readings:

"The Dream of the Nineteenth Century," Kaja Silverman

Excerpts from *Late Godard and the Possibilities of Cinema* Daniel Morgan.

**WEEK 14 Nov. 19 Found Footage Films**

Film: A Movie, Crossroads, Breakaway, Take the 3:10 to Dreamland, Report – Bruce Conner

Piece Touchée, Martin Arnold

Readings: CINEMATIC TIME REPLAYED, Rachel Stevens

*Cut : film as found object in Contemporary Video*, Lawrence Lessig essay

Excerpts from *Experimental ethnography : the work of film in the age of video*  
Catherine Russell.

Excerpts from *The Art and Politics of Found Footage Films*, William C. Wees

"Artisanal Prefigurations of the Digital: Animating Realities, Collage

Effects and Theories of Image Manipulation" Maureen Turim

"Sp...Sp...Spaces of Inscription: An Interview with Martin Arnold."

**WEEK 15 Nov. 26- 28 Digital Editing**

Film: Student works

Readings:

"What is Digital Cinema? "Lev Manovich

"Digital Editing and Montage: The Vanishing Celluloid and Beyond" Martin Lefebvre NS Marc Furstenu

**WEEK 16 Dec. 3 Conclusion**