

2012 - 2ºSem - Pós-graduação

DE519 - Cinema e Ciências Humanas - Turma A

Subtítulo

Sala Sala do LIS

Oferecimento DAC Terça-feira das 09 às 12

Oferecimento IA INÍCIO DAS AULAS EM 07/08/2012

Ementa Reflexão sobre o papel das imagens animadas nos processos de investigação em Ciências Humanas, a partir da análise dos principais trabalhos desenvolvidos no âmbito de disciplinas como: antropologia, sociologia e história.

Créditos 3

Hora Teórica 45

Hora Prática 0

Hora Laboratório 0

Hora Estudo 0

Hora Seminário 0

Docentes

Marcus César Soares Freire

Critério de Avaliação

A participação nos debates mencionado no item anterior é imprescindível e será um dos critérios de avaliação. Além disso, todos os participantes deverão entregar, no final do semestre, um ensaio de 20 páginas para os doutorandos e de 15 páginas para os mestrandos, cujo tema deverá ser obrigatoriamente relacionado à proposta do curso. Tal texto deverá ser estruturado na forma de um artigo suscetível de ser publicado e deverá ser redigido em Times New Roman, tamanho 12, espaço de 1.5 e apresentado em papel A-4. As duas últimas sessões do semestre serão dedicadas à apresentação individual de seminários. Todos(as) deverão fazer uma apresentação oral de 15 minutos sobre um tema previamente estabelecido em sala de aula. É facultada a utilização de material audiovisual como parte da apresentação desde que sua exibição não ultrapasse ¼ do tempo total.

Bibliografia

A bibliografia a ser utilizada na disciplina consta do conteúdo programático de cada sessão deste último.

Conteúdo

Os textos marcados com um asterisco (*) indicam as leituras consideradas mais significativas para a aula em questão, e aqueles marcados com uma cruz (+) são referência para todas as sessões e deverão ter sido consultados previamente ao início das aulas. Programa 1ª Sessão, Apresentação – 15/03 2ª Sessão, Origens do cinema, origens das ciências humanas – 22/03 Filmes Irmãos Lumière, Méliès, Marey Leituras +Barnow, Erik

Documentary. A History of the Non-Fiction Film, Oxford/New York: Oxford University Press, 1993. *Brigard, Emilie de, "The History of ethnographic film", in: Paul Hockings (Ed.), Principles of Visual Anthropology, Berlin: New York: Mouton de Gruyter, 1995, pp. 13-43. *Devereaux, Leslie, "Cultures, Disciplines, Cinemas", in: Leslie Devereaux & Roger Hillman (Eds.), Fields of Vision. Essays in Film Studies, Visual Anthropology and Photography, Berkeley: University of California Press, 1995, pp. 329-339. *+Dortier, Jean-François, Uma história das ciências humanas, Lisboa: Edições Texto & Grafia, 2009, pp. 11-94. +Heusch, Luc de, Cinéma et Sciences Sociales, Paris: Unesco, 1962. Jordan, Pierre-L., Premier Contact-Premier Regard, Marseille: Musées de Marseille. Images en Manoeuvres Editions, 1992. *+Foucault, Michel. As palavras e as coisas. Uma arqueologia das ciências humanas. 6a. ed. São Paulo: Martins Fontes, 1992, pp. pp. 361-404. +Hollier, Denis. (org.). 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O Olhar, São Paulo: Companhia das Letras, 1993, pp. 367-384. 3ª Sessão, Delimitando fronteiras. Documentário ou ficção? – 29/03 Filme Jaguar (Jean Rouch, 1967, 91 min.) Leituras *Carroll, Noël, "Nonfiction Film and Postmodernist Skepticism", in: David Bordwell & Noël Carroll, Post-Theory. Reconstructing Film Studies, Madison: The University of Wisconsin Press, 1996, pp. 283-306. Clifford, James & Marcus, Gregory E. (Eds.) Writing Culture: The poetics and politics of ethnography, Berkeley: University of California Press, 1986. *Fieschi, Jean-André, "Derivas da ficção: notas sobre o cinema de Jean Rouch", in: Mateus Araújo Silva (Org.), Jean Rouch 2009. Retrospectivas e colóquios no Brasil, Belo Horizonte : Balafron, 2010, pp. 19-35. Nichols, Bill, Blurred Boundaries. Questions of Meaning in Contemporary Culture. 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Leituras Goffman, Erving, La Mise en Scène de la Vie Quotidienne, Vol. 2, "Les relations en Public", Paris: Les Editions de Minuit, pp. 181-226. *Hughes-Freeland, Felicia, "Representation by the Other: Indonesian Cultural Documentation", in: Film as Ethnography, Peter Crawford and David Turton (Eds), Manchester: Manchester University Press, 1992, p. 242-256. *Leach, Jerry W., "Structure and Message in Trobriand Cricket", in" Jack R. Rollwagen (Ed.), Anthropological Filmmaking, Chur/Switzerland: Harwood Academic Press, 1988, pp. 237-51. Levin, G. Roy, Documentary Explorations. 15 Interviews with Filmmakers, Garden City, NY: Anchor Press-Doubleday & Company, Inc., 1971, PP. 131-146. 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Barsan, Richard, The Vision of Robert Flaherty, Bloomington and Indiana: Indiana University Press, 1988. *Bettetini, Gianfranco, "Nanook of the North. Analyse de Deux Séquences", in:

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Leituras James, David E., “Documenting the Vietnam War”, in: Dittmar, L. and Michaud, G., (Eds.), *From Hanoi to Hollywood. The Vietnam War in American Film*, New Brunswick and London: Rutgers University Press, 1990, pp. 239-254. Renov, Michael, “Imaging the Other: Representations of Vietnam in Sixties Political Documentary” in: Dittmar, L. and Michaud, G., (Eds.), *From Hanoi to Hollywood. The Vietnam War in American Film*, New Brunswick and London: Rutgers University Press, 1990, pp. 255-268. *Grosser, David, “‘We Aren’t on the Wrong Side, We Are the Wrong Side’: Peter Davis Targets (American) Hearts and Minds”, in: Dittmar, L. and Michaud, G., (Eds.), *From Hanoi to Hollywood. The Vietnam War in American Film*, New Brunswick and London: Rutgers University Press, 1990, pp. 269-282. Dornfeld, Barry, “Dear America: Transparency, Authority, and Interpretation in a Vietnam War Documentary”. in: Dittmar, L. and Michaud, G., (Eds.), *From Hanoi to Hollywood. 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Marc Ferro, nº 65, 1992, Paris: Ferro, Marc (Ed), Film et Histoire, Paris: Editions de L'EHESS, 1984. * _____ Cinema e História, Rio de Janeiro: Paz e Terra, 1992. Grindon, Leger, Shadows of the Past. Studies in the Historical Fiction Film, Philadelphia: Temple University Press, 1994. Kaes, Anton, From Hitler to Heimat. The Return of History as Film. Cambridge: Harvard University Press, 1989. O'Connor, John E. & Jackson, Martin A., American History/American Film. Interpreting the Hollywood Image, New York: The Continuum Publishing Company, 1979. Rosenstone, Robert A., Visions of the Past. The Challenge of Film to our Idea of History, Cambridge: Harvard University Press, 1995. *Sorlin, Pierre, Sociologie du Cinéma, Paris: Aubier Montaigne, 1977. Virilio, Paul, Guerra e Cinema, São Paulo: Editora Página Aberta Ltda. 1993. 13ª Sessão, Cinema e política. 07/06 Filme A Batalha do Chile Parte 1, (Patricio Gusmán, 1976, 95 min.) Leituras: *Burton, Julianne (Ed.), The Social Documentary in Latin America, Pittsburgh: Latin America Series, 1990. Carynky, Marco (Ed.), Alexander Dovshenko: The Poet as Filmmaker. Selected Writings, Cambridge: The MIT Press, 1973. *Gaines, Jane, "Political Mimesis", in: Jane Gaines & Michel Renov (Eds.), Collecting Visible Evidence, Minneapolis: University of Minnesota Press, 1999, pp. 84-102. Kepley Jr., Vance, In the Service of the State. The cinema of Alexander Dovzhenko, Madison: The University of Wisconsin Press, 1986. *López, Ana M., "(Not) Looking for Origins: Postmodernism, Documentary, and America", in: Michael Renov (Ed.), Theorizing Documentary, New York: Routledge, 1993, pp. 151-163. Michelson, Anette, "L'Homme à la Caméra: de la Magie à l'Épistémologie", in: Dominique Noguez (Ed.), Cinéma: Théorie, Lectures, Paris: Klincksiek, Numéro Spécial de la Revue d'Esthétique, 1978, pp. 295-310. *Paranaguá, Paulo Antonio, O Cinema na América Latina, Porto Alegre: L & PM, 1985. Petric, Vlada, "Vertov's Cinematic Transposition of Reality", in: Charles Warren (Ed.), Beyond Document. Essays on Nonfiction Film, Hanover and London: Wesleyan University Press, 1996, pp. 271-294. Sadoul, George, Dziga Vertov, Paris: Editions Champ Livre, 1971. *Vertov, Dziga, Articles, Journaux, Projets, Paris: Union Générale d'Editions, 1972. *Vogel, Amos, Le Cinéma art Subversif, Paris: Buchet/Chastel, 1977. Zimmer, Christian, Cinéma et Politique, Paris : Éditions Seghers, 1974.

Metodologia

O curso será fundamentado em leituras que deverão ser efetuadas semanalmente, na projeção de filmes diretamente vinculados ao tema tratado e na discussão a partir dos assuntos abordados nos dois itens anteriores.

Observação