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# CINEFANTASTIQUE

## SCREENING THE IMAGINATION

### OVERVIEW

As early as the 19<sup>th</sup> century, filmmakers have sought to offer up the bizarre, magical spectacle as a form of cinematic entertainment. Ex-magician George Méliès was able to take us to the moon and back and to the bottom of the ocean, introducing us to strange monsters and unforgettably exotic locales, way back when film was a relatively experimental art form. But since then, the picture houses have been a receptacle of the fantastic, places where we can lose our selves in someone else's imagination. This course will look at key directors who have taken the idea of visually arresting imagery and made it their own. With plenty of clips and discussion we will analyse the work of Tim Burton, Jean-Pierre Jeunet, Michel Gondry, Guillermo del Toro, Powell and Pressburger, Wes Anderson and a host of others addressing films such as *Edward Scissorhands*, *Alice*, *The Red Shoes*, *Amelie*, *Moulin Rouge*, *Wonka* and many, many more.

### WEEKLY OUTLINE

Week 1: *A Trip to the Moon* (1902) and *The Cabinet of Dr. Caligari* (1920)

Week 2: *Nosferatu* (1922) *Haxan* (1922), *Metropolis* (1927)

Week 3: *Un Chien Andalou* (1929), *Vampyr* (1931), *The Bride of Frankenstein* (1935)

Week 4: *The Wizard of Oz* (1939), *The Red Shoes* (1948) and *Invaders from Mars* (1953)

Week 5: *Planet of the Vampires* (1965), *2001: A Space Odyssey* (1968) and *House* (1977)

Week 6: *Alice* (1988), *Society* (1989) and *Edward Scissorhands* (1990)

Week 7: *Mulholland Drive* (2001) *Amelie* (2001) and *Moulin Rouge!* (2001)

Week 8: *Eternal Sunshine of the Spotless Mind* (2004), *Pans Labyrinth* (2006) and *Mandy* (2018)

Week 9: *Brian and Charles* (2022), *Poor Things* (2023) and *Wonka* (2023)

Week 10: *The Substance* (2024) and *Joker: Follie a Deux* (2024)

Notes will be shared on the notice board after each session

### Suggested Reading List

Benshoff, H.M. (1997) *Monsters in the Closet*, Manchester University Press, New York.

Creed, B. (1993) *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, Routledge, London.

Curtis, J. (2015) *William Cameron Menzies: The Shape of Films to Come*, Pantheon Books, London.

Doherty, T. (1999) *Pre-Code Hollywood*, Columbia University Press, New York.

Era, E. (2008) *Jean Pierre Jeunet*, University of Illinois Press, Chicago.

Frank, A.G. (1974) *The Movie Treasury Horror Movies: Tales of Terror in the Cinema*, Octopus Books, London.

Gifford, D. (1973) *A Pictorial History of Horror Movies*, Hamlyn Publishing Group Ltd, Middlesex.

Harmetz, A. (1989) *The Making of The Wizard of Oz*, Pavilion Books Limited, London.

Janiss, L. K. (2012) *House of Psychotic Women*, FAB Press Ltd, Surrey.

Peirce, A. (2013) *After Dracula: The 1930s Horror Film*, I.B. Tauris, London.

Ross, J. (1993) *The Incredibly Strange Film Book*, Simon and Schuster Ltd, London.

Skal, D. J. (1993) *The Monster Show: A Cultural History of Horror*, Plexus Publishing Ltd, London.

Strick, P. (1979) *Science Fiction Movies*, Galley Press, Cathay Books, London.

Vieira, M.A. (2019) *Forbidden Hollywood*, Running Press, New York

Zinoman, J. (2012) *Shock Value*, Duckworth Overlook, London.