1.)List the and briefly summarize Richard Raskin’s 5 explanations for the Jump cuts in Godard’s Breathless . We will screen a portion of Breathless in class. If you have already seen it, what do you think? Given that the film was made in 1959, what do you think now that this formal strategy is less shocking than it would have been then?

2.)“This tendency was most obvious in the writings of many film critics who discussed only the contents of the films without even mentioning their forms as if what was on the screen was the reality itself and not an illusion of the reality. There were many narrative directors who were aware of this and who incorporated that into their style but it was not until a number of avant-garde films in the late sixties came out that it became essential for the film viewers to tackle the issue. These films were called “structural films” by the film critic P. Adams Sitney.”

Discuss the difference between form and content with respect to time based media.

3.) In his book Visionary film, P. Adams Sitney defines the structural film as a “cinema of structure in which the shape of the whole film is predetermined and simplified, and it is that shape which is the primal impression of the film.” Elaborate on Sitney’s notion of the ‘simple shape’ of a structural film. How does this contrast with the ‘form’ or rather, ‘shape’ of a conventional (representational) film?

4.) What even though the content of structural films differ, the subject is usually very similar. What is the subject of structural films? Otherwise put, what is the relationship between form and content in a structural film?