

Boğaziçi University  
Spring 2024

## FA 483 – Sp. St. Comprehensive Film Appreciation II

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### Course Description:

This is the second part of a seminar course which focuses on theory rather than analysis. In order to develop an understanding of interpreting cinematic works, a non-analytic approach to classic works of cinema is useful. Allowing a space of open encounters with film enthusiasts is also beneficial. Therefore, a survey of cinema classics supplemented by basic readings on their backgrounds can clarify what many students find baffling at first sight. Any person interested in cinema may find themselves perplexed over deciding when and where to start. One basic reason behind this confusion is the lack of a guiding introduction as to what appreciation, analysis, history, criticism and theory of cinema are. This seminar course aims to allow students to develop a refined taste in cinema via guided group discussions.

Consequently in this course, we will watch a classic film from a different geography each week. Provided with simple readings on these masterpieces, our lectures will develop into discussions on themes and minor analyses. We will focus on a selection of themes, determined by the class population in the first weeks. These themes include but are not limited to initiation, gender issues, epistemology, custom/law, time/repetition, game/chance, body politics and virtue/decision.

Following each week, the discussions will develop in an accumulative manner, covering a variety of terminology as we go along. The theoretical approaches of the lectures will be based on texts at hand and when possible, we'll capitulate on the knowledge of the students from other courses. The task is to produce comprehensive studies of the films and to be able to appreciate the value of a film collectively, in order to be able debate, hypothesise and arrive at conclusions.

As per their assignments, the students will be asked to write freely on designated films, provide their opinions and reflections with certain theoretical or informational constraints. They will be evaluated according to their success in developing conceptual arguments and integrating class discussions into their writings.

**Prerequisites:** This is an advanced course which requires students to have completed at least four courses in Film Studies two of which need to be must courses (Film Analysis; History of Cinema; Film Theory).

## **Grading:**

30% Attendance and Participation (a maximum of 3 lectures are allowed to be missed with valid excuses)

35% Class Presentation - A 30 minute group presentation on a film that will be announced.

35% Final Paper – A 10 page research paper (double-spaced Times New Roman 12pts) on the film presented.

## ***SCHEDULE***

### **Week 1: Introducing Classic Cinema**

1. The Dumb Girl of Portici (1916) Lois Weber, USA

### **Week 2: Psychology**

2. Les Parents Terribles (1948) Jean Cocteau, France

Readings:

“Hugo Münsterberg: Psychologizing Spectatorship between Laboratory and Theater” by Jeremy Blatter, from *Thinking in the Dark* edited by Murray Pomerance and R. Barton Palmer. London: Rutgers University Press, 2016, (7-18).

### **Week 3: Melodrama**

3. Streetwalker (1951) Matilde Landeta, Mexico

Readings:

None.

### **Week 4: Expressionist Aesthetics**

4. Samurai Spy (1965) Masahiro Shinoda, Japan

Readings:

Excerpt from *Transcendental Style in Film: Ozu, Bresson, Dreyer, Paul Schrader*, Berkeley : University of California Press, 1972 (17-55)

### **Week 5: Memory**

5. Brief Encounters (1967) Kira Muratova, USSR

Readings:  
None.

### **Week 6: Post-colonial Imagination 1**

6. Once a Moth (1976) Lupita Aquino-Kashiwahara, Philippines

Readings:  
Excerpt from *Chinese National Cinema*, Yingjin Zhang, London: Routledge, 2004 (59-83)

### **Week 7: Post-colonial Imagination 2**

7. Wend Kuuni; Buud Yam (1982-1997) Gaston Kaboré, Burkina Faso

Readings:  
Excerpt from *A companion to African cinema* / edited by Kenneth W. Harrow, Carmela Garritano. Pondicherry: Wiley Blackwell, 2019, (1-20)

### **Week 8: Chronicle and History**

8. Diary for My Children (1984) Marta Meszaros, Hungary

Readings:  
Excerpt from *European Cinema: Face to Face with Hollywood*, Thomas Elsaesser. Amsterdam: Amsterdam University Press, 2005, (14-32)

### **Week 9: Testimony**

9. Sur (1988) Fernando Solanas, Argentina

Readings:  
*Toward a Third Cinema*, Fernando Solanas and Octavio Getino, *Cinéaste Vol. 4, No. 3, latin american militant cinema (winter 1970-71)*, pp. 1-10 <<https://www.jstor.org/stable/41685716>>

### **Week 10: Commensurability**

10. Howards End (1992) James Ivory, UK

Readings:  
None.

### **Week 11: Equality**

11. Circle (2000) Cafer Panahi, Iran

Readings:  
"The Case of Jafar Panahi: An Interview with the Iranian Director of The Circle." Stephen Teo, *Senses of Cinema*, July 2001 <<https://www.sensesofcinema.com/2001/jafar-panahi/>>

[panahi\\_interview/>](#)

## **Week 12: Territory**

12. Shanghai Dreams (2005) Wang Xiaoshuai, PR China

Readings:

Excerpt from *Chinese National Cinema*, Yingjin Zhang, London: Routledge, 2004

## **Week 13: Shades of Realism**

13. We Still Kill the Old Way (1967) Elio Petri, Italy

Readings:

Excerpt from *Neorealism: Rebuilding the Cinematic City*, Mark Shiel. London: Wallflower - Columbia University Press, 2006, (54-62).