**Introduction to Film Analysis**
AYŞEGÜL DOĞAN

**COURSE DESCRIPTION**
This course aims to open a new perception on the participants’ mind and redefining cinema as an aesthetic communication medium which can be analyzed on many levels just as any art form. Throughout the semester students will have chance to watch many films which will be the subject of discussions on class and they will get the chance to develop a diverse sense of examining what they see and hear on the screen, to gain an awareness towards a film’s means of narration and grammar and to express their thoughts on the class and on their papers.

**Course Requirements**
Every week there will be screenings in class and the discussion will take place afterwards. In addition to class screenings, there will be an extra screening for the students, providing them another film on the subject and allow them to compare and discuss the matters more thoroughly. The day and the hour of the screenings will be set for the whole semester in the first week of the class. The discussions will be covering both films.

Attendance and class participation is highly important in grading. This course will be conducted in an interactive way therefore seeing all the films and contributing to class discussions will be essential.

**Grading:**
- Attendance and Class Discussions: 25 percent
- Film Review Paper: 15 percent
- Mid-Term Paper: 25 percent
- Final Paper: 35 percent

**COURSE OUTLINE**

**Week 1:** Introduction to Film Analysis (summary of what this course will cover, what do we mean by analyzing a film?)
- American Beauty, Sam Mendes, 122 min. (Discovering inner meaning)

**Week 2:** Narrative and Narration (Form, Content, Story. What to tell and how to tell it.)
- Vertigo, Alfred Hitchcock, 1958, 128 min.

**Week 3:** Cinematography (Camera, Movement, Placement, Lighting, Framing. How do these elements affect the way we understand the film and set the mood of the film?)
- Citizen Kane, Orson Welles, 1941, 119 min.
- Taxi Driver, Martin Scorsese

**Week 4:** Mise-en-scene (Reading the signs through space, art direction, acting, costume, hair and makeup. What’s inside the frame?) 17 ekim
- Bitter Tears of Petra Von Kant, Rainer Werner Fassbinder, 1972, 124 min.

**Week 5:** Editing (Creating meaning through editing, different styles)
- Memento, Christopher Nolan, 2000, 113 min.
- Annie Hall, Woody Allen, 1977, 93 min.
**Week 6:** Sound (Discovering usage of sound and music on film)
Three Colours: Blue, Krzysztof Kieslowski, 1993, 98 min.
No Country for Old Men, Ethan Coen, Joel Coen, 2007, 122 min.

**Week 7:** Reality on Film (Individuals’ relationship with reality)
Blow-up, Michelangelo Antonioni, 1966, 111 min.

**Week 8:** Memory (The process of remembering and storytelling in relation with time and space)
Hiroshima mon Amour, Alain Resnais, 1959, 90 min.
Eternal Sunshine of the Spotless Mind, Michel Gondry, 2004, 104 min.

**Week 9:** The Other on Film (Racial and gender issues, the fear of other and unknown)
The Tenant, Roman Polanski, 1976, 126 min.

**Week 10:** Science- fiction (Future as representation of present and past, depiction of alternative futures, dystopian worlds in cinema)
Blade Runner, Ridley Scott, 1982, 117 min.
Brazil, Terry Gilliam, 1985, 132 min.

**Week 11:** Experimental Film (Avant-garde cinema, challenging perception, exploring the process of filmmaking)
Meshes of the Afternoon, Maya Deren, 1943, 14 min.
Man with the Movie Camera, Dziga Vertov, 1929, 68 min.
Peeping Tom, Michael Powell, 1960, 101 min.

**Week 12:** Documentary (Understanding documentary through different methods. Observing or Interfering)
Grey Gardens, Albert and David Maysles, Muffie Meyer, Ellen Hovde, 1975, 100 min.
To Be and To Have, Nicholas Philibert, 2004, 90 min.

**Week 13:** Selected Film (Students will choose a film from a selection given by the instructor). Preparation for final paper.

**Readings:**
There will we be a course reader which will consist of a collection of articles. In addition, the books listed below are recommended.


