

# FA 348 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. This screenings will take place in Mithat Alam Film Center. 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 Participation in class discussions: 50 percent

Mid-Term Paper: 20 percent

Final Paper: 30 percent

## COURSE OUTLINE

### Week 1:

TUESDAY: 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.

Silence of the Lambs, Jonathan Demme, 1991, 118 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 (students must watch this before class), 113 min.

### Week 4:

Mise-en-scene (Reading the signs through space, art direction, acting, costume, hair and makeup. What's inside the frame? )

In the Mood for Love, Wong Kar Wai, 2000, 98 min.

Darjeeling Limited, Wes Anderson, 2007, 91 min. (students must watch this before class)

### Week 5:

Editing (Creating meaning through editing, different styles)  
Memento, Christopher Nolan, 2000, 113 min.  
Annie Hall, Woody Allen, 1977, 93 min. (students must watch this before class)

**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. (students must watch this before class)

**Week 7:**

Reality on Film (Individuals' relationship with reality)  
Blow-up, Michelangelo Antonioni, 1966, 111 min.  
Usual Suspects, Bryan Singer, 1995, 106 min. (students must watch this before class)

**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. (students must watch this before class)

**Week 9:**

The Other on Film (Racial and gender issues, the fear of other and unknown)  
Edward Scissorhands, Tim Burton, 1990, 105 min.  
District 9, Neill Blomkamp, 2009, 112 min. (students must watch this before class)

**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. (students must watch this before class)

**Week 11:**

Experimental Film (Avant-garde cinema, challenging perception, exploring the process of filmmaking)  
Peeping Tom, Michael Powell, 1960, 101 min.  
Meshes of the Afternoon, Maya Deren, 1943, 14 min. (students must watch this before class)  
Man with the Movie Camera, Dziga Vertov, 1929, 68 min. (students must watch this before class)

**Week 12:**

SELECTED FILM by the students

**Readings:**

There is a course reader which consists of a collection of articles in Photocopy Room, North Campus Library. In addition, the books listed below are recommended.

Bordwell, David and Kristin Thompson. Film Art: An Introduction. Boston : McGraw-Hill, c2004.

Bordwell, David. Narration in the Fiction Film. London: Routledge, 1995.

Bordwell, David, Janet Staiger, and Kristin Thompson. The Classical Hollywood Cinema: Film Style & Mode of Production to 1960. New York, NY: Columbia University Press, 1985.

Giannetti, Louis. Understanding Movies. Upper Saddle River, NJ: Prentice Hall, 1996.

Monaco, James. How To Read a Film. New York, NY: Oxford University Press, 2000.