

**Cinema and Audience, Sociological Debate**  
**Jak Şalom & (Guest lecturer: Hakkı Başgüney)**  
**2016-2017**

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## Cinema and Audience, Sociological Debate

Week 1

### Introduction

#### Course description:

Perhaps the most important particularity of the cinema as an artistic field may be its collective nature during its production process and at the same time it is also consumed in a collective way, many people come together as film audience to watch these movies<sup>1</sup>... This characteristic helps it to become an agency for live dialogue between human beings. Directors aiming to transmit their beliefs, ideas and sentiments to large masses thanks to their movies need the help of many people from different fields and people from different classes, ages, professions watch these films together in movie theaters<sup>2</sup>. This course would like to concentrate into relationship between audience and artist, following the traces of main institutions of the history of cinema like cinemathèques, clubs and reviews<sup>3 4</sup>. These opportunities provided by cinema, the capacity of movies to shape human beings lives, minds and life-styles deserve to be elaborated<sup>5</sup>. During this course, many important movies will be analyzed.

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<sup>1</sup> Italo Calvino : « Cinéma, c'est s'asseoir au milieu d'un parterre qui souffle, halète, ricane, suce des bonbons, te dérange, entre, sort, peut-être lit fort les cartons comme à l'époque du muet ; le cinéma est ces gens-là, plus une histoire qui se passe sur l'écran » (*Il Realismo italiano nel cinema e nella narrativa (Cinema nuovo - 1953)*).

<sup>2</sup> Siegfried Kracauer : « Premièrement, les films ne sont jamais des produits individuels. [...] Dans la mesure où chaque unité de production d'un film incarne un mélange d'intérêts et d'inclinations hétérogènes, le travail d'équipe dans ce domaine tend à exclure le maniement arbitraire du matériel cinématographique en supprimant les particularités individuelles en faveur de traits communs à de nombreuses personnes » (From Caligari to Hitler: A Psychological History of the German Film, 1947)

<sup>3</sup> Roland Barthes : « Le sujet qui parle ici doit reconnaître une chose : il aime à sortir d'une salle de cinéma. [...] [I]l marche silencieusement (il n'aime guère parler du film qu'il vient de voir), un peu engourdi, engoncé, frileux, bref ensommeillé ; il a sommeil, voilà ce qu'il pense ; son corps est devenu quelque chose de sportif, de doux, de paisible : mou comme un chat endormi, il se sent quelque peu désarticulé [...]. Bref, il sort d'une hypnose » (*Communications n°23 - 1975*).

<sup>4</sup> Jean-Paul Sartre : « Dans l'inconfort égalitaire des salles de quartier, j'avais appris que ce nouvel art était à moi, comme à tous » (*Les Mots - 1964*)

<sup>5</sup> Edgar Morin : « Aussi nous voyons, ici encore, comment le cinématographe objectif et le cinéma de fiction s'opposent et se lient. L'image est le strict reflet de la réalité, son objectivité est en contradiction avec l'extravagance imaginaire. Mais en même temps, ce reflet est un "double". L'image est déjà imbibée des puissances subjectives qui vont la déplacer, la déformer, la projeter dans la fantaisie et le rêve » (*Le cinéma ou l'homme imaginaire - 1956*).

Reading list:

Requested:

- Siegfried Kracauer, *From Caligari to Hitler: A Psychological History of the German Film*, 2004, Princeton University Press.

Suggested:

- Pierre Bourdieu, *Rules of Art: Genesis and Structure of the Literary Field*, Stanford University Press, 1996.
- Pierre Bourdieu, « *Mais qui a créé les créateurs ?* », *Questions de sociologie*, Éditions de Minuit, 1984 (p. 207-221)

Screening list:

Requested:

- *Das Cabinet des Dr. Caligari*, dir. Robert Wiene, Germany, 1919, 1 h 18 (<https://www.youtube.com/watch?v=AP3WDQXkJq4>)
- 120 years watching movies together, <https://vimeo.com/115470918>, 2015, 3'48''

Suggested:

- *Cinema Paradiso*, dir. Giuseppe Tornatore, Italy 1989, 2 h 04 (<http://www.youmoviz.tv/14858/stream-cinema-paradiso/>)

## The first years of cinema and audience reactions

### Course description:

The **history of film** began in the 1890's, with the invention of motion picture cameras and the establishment of film production companies. The films of the 1890s were under a minute long and until 1927, motion pictures were produced without sound. The first eleven years of motion pictures show the cinema moving from a novelty to an established large-scale entertainment industry. The films became several minutes long consisting of several shots. The first rotating camera for taking panning shots was built in 1897. The first film studios were built in 1897. Special effects were introduced and film continuity, involving action moving from one sequence into another, began to be used. In 1900, continuity of action across successive shots was achieved and the close-up shot was introduced (that some claim D. W. Griffith invented). Most films of this period were what came to be called "chase films". The first use of animation in movies was in 1899. The first feature length multi-reel film was a 1906 Australian production. The first successful permanent theatre showing only films was "The Nickelodeon" in Pittsburgh in 1905. By about 1910, actors began to receive screen credit for their roles, and the way to the creation of film stars was opened. Regular newsreels were exhibited from 1910 and soon became a popular way for finding out the news. Overall, from about 1910, American films had the largest share of the market in all European countries except France.

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A sociological approach to the audience practice of the first spectators

The history of film perfectly illustrates the struggle of class and image. This approach is central to the theory of cultural legitimacy of Pierre Bourdieu. He argues that the practice of a cultural activity depends on the degree of legitimacy and social position of those who practice. In the case of cinema, this theory maintains a particular resonance to understand the relationship between the bourgeois classes and popular classes with cinema. The cinema rapidly emerges as a major invention in the world of entertainment. But it will take time to move from mere curiosity plagued by a high social class snobbery than entertainment artistic vocation. In fact, it will take nearly thirty years that the institutions (critics, historians, film clubs...) will be part of a cinema culture going beyond upper classes.

### Reading list :

#### Requested:

- A sociology of the cinema / The Bioscope.net / 2012 (a blog on early and silent cinema, with an emphasis on research) / (<http://thebioscope.net/2012/08/11/a-sociology-of-the-cinema/>)
- Gaudreault, André, American cinema, 1890-1909: themes and variations, Rutgers University Press, 2009.

#### Suggested:

- Jean-Pierre Esquenazi, *Sociologie des publics*, La découverte, 2003
- Emmanuel Ethis, *Sociologie du cinéma et de ses publics*, Armand Colin, Coll.128, 2014 (3eme édition).

Screening list:

Requested:

- L'arrivée d'un train en gare de La Ciotat / Frères Lumière / 1895  
([https://www.youtube.com/watch?v=b9MoAQJFn\\_8](https://www.youtube.com/watch?v=b9MoAQJFn_8))
- La sortie des usines Lumière ([http://www.lepoint.fr/culture/les-trois-versions-de-la-sortie-des-usines-lumiere-27-03-2015-1916316\\_3.php](http://www.lepoint.fr/culture/les-trois-versions-de-la-sortie-des-usines-lumiere-27-03-2015-1916316_3.php))
- Voyage dans la lune, dir. Georges Méliés, 1902, b&w  
([http://www.dailymotion.com/video/xbv03c\\_georges-melies-le-voyage-dans-la-lu\\_shortfilms](http://www.dailymotion.com/video/xbv03c_georges-melies-le-voyage-dans-la-lu_shortfilms))
- Voyage dans la lune, dir. Georges Méliés, 1902, color  
(<https://www.youtube.com/watch?v=L-xKECueJPo>)
- Hugo, dir. Martin Scorsese, 2011  
(<http://www.streamcomplet.eu/streaming-hugo-cabret.php>)

## Movie theaters

### Course description:

A movie theater or movie theatre (also called a cinema, movie house, film house, film theater or picture house) is a venue, usually a building, for viewing movies (films), for entertainment. Most but not all movie theaters are commercial operations catering to the general public, who attend by purchasing a ticket. The movie is projected with a movie projector onto a large projection screen at the front of the auditorium. Most movie theaters are now equipped for digital cinema projection, removing the need to create and transport a physical film print. In Turkey, in 2014 there are 2.034 cinema screens and 276.318 cinema seats. Big movie theatres could not be survived and new cinema complexes including many small theatres replace them. The closing down and destruction of Emek movie theatre leave significant traces in the collective memory of Turkish cultural actors and society in general and this may be observed in Gezi and Taksim movements following this event after one or two months.

### Reading list:

#### Requested:

- Movie Theatres have always been important to me  
<http://www.davidandnoelle.net/moviehistory.htm>
- Sinema ve Tiyatro İstatistikleri, 2014, (<http://www.tuik.gov.tr/HbPrint.do?id=21504>)
- Number of U.S. Movie Screens, (<http://natoonline.org/data/us-movie-screens/>)

#### Suggested:

- 2012 Aurora shooting, ([https://en.wikipedia.org/wiki/2012\\_Aurora\\_shooting](https://en.wikipedia.org/wiki/2012_Aurora_shooting))
- L'évolution du secteur de l'exploitation cinématographique en France, (<http://www.senat.fr/rap/r02-308/r02-3086.html>)
- Cinéma en France (<http://www.das-rendez-vous.org/42.0.html?&L=1>)
- Laurent Creton, Kira Kitsopanidou (sous la direction de), Les salles de cinéma : enjeux, défis et perspectives, Armand Colin/Recherches, Paris, novembre 2013.

### Screening list:

#### Requested:

- The Purple Rose of Cairo, dir. Woody Allen, 1985 / (<http://putlocker.is/hdstreams/hdstream.php?movie=The%20Purple%20Rose%20of%20Cairo%20%281985%29>)
- Les Carabiniers, dir. Jean-Luc Godard, 1963, 1 h 25

<http://filmzvk.com/les-carabiniers-streaming-7503.html>

Suggested:

•Nos salles obscures - Nicolas Lévy-Beff / Jean-Yves Le Naour, produit par Emmanuel Migeot (Kilaohm productions), Histoire, 2012, 52 min

**Cinematheques, cinephilia - Turkish Cinematheque and its founder Onat Kutlar**

Course description:

1. Cinematheques: "Cinema writes its own history as it is being made. It could even give some indications as to 'how history, should be made, the history of mankind, of women, of children, of cultures, of social classes', because cinema is in itself its own historical matter and it could give good indications. The Cinematheque is the only place where something like this could take place and I think that the fact that this is not happening is not something innocent in the context of the current trend of society, in which it is virtually almost forbidden." Jean-Luc Godard, *in* DOCUMENTS · Cinema Comparat/ive Cinema · Vol. I · No. 1. · 2012 · 9-10, (Dialogue in the Framework of the simposium held at the Annual Congress of the International Federation of Film Archives (FIAPF), celebrated from 30 May until 1 June 1979 at the Cinémathèque Suisse, Lausanne. BRENEZ, Nicole (ed.) (2006). Jean-Luc Godard: Documents. Paris. Éditions du Centre Pompidou.)

2. Cinephilia: In a review of a book on the history of cinephilia, Mas Generis writes: *Cinephilia, despite its transparent etymological meaning - love of cinema - is a term that resists ready and shared understanding. As described by Antoine de Baecque and Thierry Fremaux, The definitive essence of cinephilia is a culture of the discarded that prefers to find intellectual coherence where none is evident and to eulogize the non-standard and the minor.*

3. Turkish Cinematheque: Sinematek Association, which was a specific phenomenon among many other cultural and social projects of the 1960s. It was established on August 25, 1965 by passionate cinema followers and lasted till the military coup d'Etat of 1980. The association provided to bring together Turkish audience and important classics of the world cinema. During this period, the intellectuals and youth in Turkey defined themselves in relation to the political & socio- economic problems of their country. This critical consciousness naturally found expression in the cultural sphere. Therefore, Sinematek and other cinema circles in the 1960s and in the early 1970s can give us the opportunity to understand the atmosphere of Turkey in that period as they reflected, sustained and expressed generally the significant intellectual and political orientations of their period.

Reading list:

Requested:

- Penelope Houston, *Keepers of the frame: the film archives*, British Film Institute, 1994 - 179 pages
- Roud, Richard (1983), *A Passion for Films: Henri Langlois and the Cinematheque Francaise*. London: Secker and Warburg.
- Kutlar, Onat, *Sinema Bir Şenliktir: Sinema Yazıları*, Can Yayınları, İstanbul, 1991.
- Başgüneş, Hakkı (2010), *Türk Sinematek Derneği, Sinema ve Politik Tartışma*, Libra Yayınevi, İstanbul.
- Kutlar, Onat. "Türk Sineması Niçin Olumlu Çıkış Yapamıyor." *Ant*, no. 11, (1967):14-5.
- Kutlar, Onat. "Ulusal Türk Sineması ve Çıkış Yolları Üzerine Soruşturma." *Ant*, no. 80 (9 July 1968): 14.



Suggested:

- 1968 - DRÔLE DE DRAME à la Cinémathèque,  
[http://www.letemps.ch/r/Le\\_Temps/Quotidien/2014/05/22/Zoom/Images/1039224\\_lm2\\_langlois.pdf](http://www.letemps.ch/r/Le_Temps/Quotidien/2014/05/22/Zoom/Images/1039224_lm2_langlois.pdf)
- A Great Man of Movies, Who Never Shot a Frame, Created a Way of Seeing,  
<http://www.nytimes.com/2005/10/12/movies/a-great-man-of-movies-who-never-shot-a-frame-created-a-way-of-seeing.html>
- Marijke de Valck and Malte Hagener (eds), *Cinephilia: Movies, Love and Memory*.  
Amsterdam: Amsterdam University Press, 2005, ISBN: 90 5356 768 2, 236pp
- Nathalie Heinich, « Aux origines de la cinéphilie : les étapes de la perception esthétique »  
in *Politique des auteurs et théories du cinéma* sous la direction de Jean-Pierre Esquenazi,  
L'Harmattan, 2002 (p. 9 à 38)
- Sinematek Günleri: Jak Şalom ile söyleşi, Altyazı dergisi, sayı 129, Nisan 2013, s.74-77

Screening list:

Requested:

- Henri Langlois, a film by Roberto Guerra & Eila Hershon, 1970  
<http://movies.nytimes.com/movie/158566/Langlois/overview>
- Sinematek 50. Yıl paneli : (<http://sinematek.tv/sinematekin-50-yili-paneli-2015/>)

Suggested:

- Jak Şalom ile söyleşi : (<http://sinematek.tv/jak-salom-turk-sinematek-derneği-1965-1972/>),  
Nisan 2015
- Le fantôme d'Henri Langlois (2004), dir. Jacques Richard, documentary

**Cinema and countries, changing audience practices: Turkey**

Course description:

Turkish cinema and its audience were in a very close relationship following the evolution of society. Some have not hesitated to describe these movies popular whereas it has long exploited the most fragile feelings (violence, pornography...) of the large uneducated masses. The development of film studies has given birth to a new generation of filmmakers whose films are getting success in the world but they are not followed in their own country. A film economy exists yet with the significant increase in audiences for both Turkish films as well as foreign films.

Reading list:

Requested:

- Arslan, Savaş. (2005), *Hollywood Alla Turca, a History of Cinema in Turkey*, (Phd. Diss., Ohio State University).
- Başgüney Hakkı, Özdüzen Özge (2014), *The City in Turkish Cinema*, Libra Yayınevi, İstanbul.
- Türkali, Vedat, *Yeşilçam dedikleri Türkiye* (2001),

Suggested:

- Daldal, Aslı (2003), *Art, Politics and Society: Social Realism in Italian and Turkish Cinemas*, İstanbul: Isis Press.

Screening list:

Requested:

- Arkadaş, dir. Yılmaz Güney, 1974, 95 min. [www.vipfullhdfilmizle.com/arkadas-turk-filmi-izle/](http://www.vipfullhdfilmizle.com/arkadas-turk-filmi-izle/)
- Vizontele, dir. Yılmaz Erdoğan, 2001, 1 h 50
- Arabesk, dir. Ertem Eğilmez, 1989, (<https://www.youtube.com/watch?v=gymplBbsaY>)

**Cinema and countries, changing audience practices: Other countries**

Course description:

1. USA

In US culture, the famous role of the cinema played since its introduction to the society deserves to be elaborated. The nation making process in USA is grateful to the cinema industry. Hollywood and its studio were considered as relevant tools in the making process of US citizenship. The ideological influence of US cinema in the formation of consumption habits, and behavioral patterns is capital in its own country and throughout the world increasing in the second half of the twentieth century.

2. USSR

In fact, several questions are raised in this course: Is the Soviet cinema a propagandist cinema that would have touched the masses than under duress way? Is it really art? Do the filmmakers have managed to attract the audience and transform it (creation of a new man) ? Furthermore, to what extent the Soviet film was able to respond to the ideological constraints, but also to economic and technical ones(eg adaptation to the speaking cinema) of his time ?

3. France

The evolution of cinema in France is closely following the important events of this country in the 20th century, such as the Popular Front (1936), World War II (1939-1945) or, paradoxically, the war in Algeria (1954-1962 ) ... with different impacts on the Box Office. The first period is that of the great popular success of quality as the films of Renoir and Carné. The second period tends to convince the public of the existence of a France entirely devoted to the Resistance with René Clement's film "La Bataille du Rail" or Jean-Pierre Melville's "Le Silence de la Mer". The audience for the last period has not had much luck since the films evoking the war in Algeria, as "Le Petit Soldat" by Jean-Luc Godard, "The Battle of Algiers" by Gillo Pontecorvo or "RAS", by Yves Boisset systematically were banned by censorship.

4. Germany

The Third Reich, then the Federal Republic of West Germany and in the German Democratic Republic in the east, finally Germany lived a great trauma before, during and after the Second World War. After Nazi propagandas as "Olympia" by Leni Riefenstahl or "Jud Süß" (Jew Süß) by Veit Harlan, the German cinema recovers in postwar with public hits like "Die Mörder sind unter uns" by Wolfgang Staudte or "The Adventures of Till Eulenspiegel" by Gerard Philipe and Joris Ivens, but it takes the films of Rainer Werner Fassbinder (shunned by the public) or the huge success both on television and in theatres of "Die andere Heimat -

Chronik einer Sehnsucht" (Home from Home, Chronicle of a vision) Edgar Reitz for the cinema of that country agrees to deal with the country's history.

## 5. United Kingdom

It should not be forgotten that the United Kingdom, which has suffered greatly from the Second World War had to lead a social policy to reduce suffering, especially the poorest. Thanks to this policy recreation are increasingly accessible to large numbers after the war. The great tradition of comedy films during this period leaves room for such films as Reisz's "Saturday Night and Sunday Morning" (1960), Richardson's "A Taste of Honey" (1961), Schlesinger's "A Kind of Loving" (1962) and "Billy Liar" (1963), and Anderson's "This Sporting Life" (1963) are often associated with a new openness about working class life or previously taboo issues. After a long period of neglect of this kind of film, Ken Loach took over. A thematic consistency throughout his films, whether they examine broad political situations, or smaller intimate dramas, is his focus on personal relationships. The sweeping political dramas "Land and Freedom", "Bread and Roses", "The Wind that Shakes the Barley" examine wider political forces in the context of relationships between family members "Bread and Roses", "The Wind that Shakes the Barley", "Carla's Song", comrades in struggle "Land and Freedom" or close friends *Route Irish*. In a 2011 interview for the *Financial Times*, Loach explains how "The politics are embedded into the characters and the narrative, which is a more sophisticated way of doing it". Before that Loach noted that De Sica's cinema « made me realize that cinema could be about ordinary people and their dilemmas. It wasn't a film about stars, or riches or absurd adventures."<sup>1</sup>

### Reading list:

#### Requested:

- Smyth, J.E., *Reconstructing American Historical Cinema: From Cimarron to Citizen Kane*, 2009, ISBN-13: 978-0813192390 ISBN-10: 0813192390
- Travers, James. *History of French Cinema*, 2012, [http://www.filmsdefrance.com/French\\_Cinema\\_History.html](http://www.filmsdefrance.com/French_Cinema_History.html)
- Brockman, Stephen. *A Critical History of German Film* (2011), Camden House, Rochester, New York
- Aldgate, Anthony and Richards Jeffrey, 2002, *Best of British: Cinema and Society from 1930 to the Present*. London: I.B. Tauris

#### Suggested:

- Jean-Pierre Jeancolas, *Histoire du Cinéma français*, 2011, Ed. Armand Colin
- <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/uk-film-council-case-study-a-qualitative-study-of-avid-cinemagoers.pdf>
- <http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-opening-our-eyes-2011-07.pdf>
- Fay, Jennifer. 2008. *Theaters of Occupation: Hollywood and the Reeducation of Postwar Germany*. Minneapolis: Univ. of Minnesota Press. [ISBN 978-0-8166-4745-3](https://www.isbn-international.org/product/9780816647453)

### Screening list:

#### USA :

#### Requested:

- The Birth of a Nation, dir. David Wark Griffith, 1915, 3 h 12

([www.youtube.com/watch?v=302YMeiDSrl](http://www.youtube.com/watch?v=302YMeiDSrl))

Suggested:

- Mrs. Miniver, dir. William Wyler, 1942, 134 min.
- Lincoln, dir. Steven Spielberg, 2012, 2 h 30
- Gangs of New-York, dir. Martin Scorsese, 2002,

USSR :

Requested:

- Oktyabr, dir. Sergei M. Eisenstein, 1927, 1 h 43

Suggested:

- Fashizm Obyknovennyy (Ordinary fascism) , dir. Mikhail Romm, 1965  
(<http://politikfilm.net/filmler/353-siradan-fasizm-obyknovennyy-fashizm-filmi-izle.html>)
- Letyat zhuravli (The cranes are flying), dir. Mikhail Kalatozov, 1957

France :

Requested:

- La Battaglia di Algeri (Battle of Alger), dir. Gillo Pontecorvo, 1966, 2 h 10  
(<https://www.youtube.com/watch?v=oZNdHm6ezHw>) In fact, this is an Algerian production, censored in France at its release.

Suggested:

- La Grande Vadrouille (Don't Look Now... We're Being Shot At!), dir. Gérard Oury, 1966,  
(<http://streamingfrench.net/la-grande-vadrouille-streaming-vf/>)

Germany :

Requested:

- Olympia, dir. Leni Riefenstahl, 1938, 1 h 55  
<https://www.youtube.com/watch?v=ILnGqMoNXRI>
- Die andere Heimat - Chronik einer Sehnsucht (2013) (Home from Home, Chronicle of a vision), dir. Edgar Reitz, 2013, 230 min. ([http://onlinefilm.org/de\\_DE/film/61212](http://onlinefilm.org/de_DE/film/61212))

United Kingdom:

Suggested:

- Ken Loach's films
- This sporting life, dir. Lindsay Anderson, 1963, 2 h 01  
(<https://www.youtube.com/watch?v=KtsyGoGdW0c>)

Week 7

**Paper exam**

**Cinema movements trying to change audience habits**

Course description:

The evolution of image reproduction technology has changed thoroughly the relationship between cinema and the public. Both have multiplied to the extreme individualization of the relationship between product/consumer. The film (Kodak and others), expensive and technically sophisticated for a projection to the public has given way to digital which does not have all the guarantees of quality depending on the chosen means of broadcasting. The film image, born as the 7<sup>th</sup> art, is becoming a communication medium. Yet it is in "down the street" that movements like the French New Wave or the Cinéma Vérité began to "democratize" film production. As Edgar Morin wrote: "There are two ways to conceive of the cinema of the Real: the first is to pretend that you can present reality to be seen; the second is to pose the problem of reality. In the same way, there were two ways to conceive cinéma vérité. The first was to pretend that you brought truth. The second was to pose the problem of truth."

The question of what remains of artistic creation after the passage of the technological revolution will be asked.

Reading list:

Requested:

- Digital cinema, ([https://en.wikipedia.org/wiki/Digital\\_cinema](https://en.wikipedia.org/wiki/Digital_cinema))
- Quentin Tarantino, (<http://nofilmschool.com/2014/05/quentin-tarantino-cannes-35mm-digital-projection-death-cinema>)
- James Monaco, *The New Waves: Truffaut, Godard, Chabrol, Rohmer, Rivette*, New York, [Oxford University Press](#), 1976
- Barbara Bruni, Jean Rouch: *Cinéma-vérité, Chronicle of a Summer and The Human Pyramid* (<http://sensesofcinema.com/2002/feature-articles/rouch/>)

Suggested:

- Fini les pellicules, la caméra numérique s'impose, *Télérama*, 18/6/2011, <http://www.telerama.fr/cinema/fini-les-pellicules-la-camera-numerique-s-impose,70167.php>
- Richard Neupert, *A History of the French New Wave Cinema*, Wisconsin, University of Wisconsin Press, 2002

Screening list:

Requested:

- *Les Carabiniers*, dir. Jean-Luc Godard, 1963, 85 min. (<http://vudustream.com/full/stream.php?id=tt0056905>)
- *Chronique d'un été*, dir.: Rouch, Jean, 1956, (<https://vimeo.com/54909410>)

Suggested:

- Free Zone, dir. Amos Gitai, 2005, 90 min.

(<http://www.libertyland.tv/films/streaming/10504-free-zone-2005.html>)



## Cinema and revolutionary activity

### Course description:

The cinema has had a very close relationship with politics and revolutions. From WWI combatant armies have understood the importance of the filmed image as part of psychological warfare. The juxtaposition of images and the discovery of the importance of editing allowed to influence the public to whom they were intended. Later, Jean-Luc Godard was able to say "It's not a *right* image, it's *just* an image" in one of his films. This does not prevent media now victims of the acceleration of the news and looking for immediate profit to present what comes to them without worrying about checking their contents. Fiction images are beyond this criticism by nature.

### Reading list:

#### Requested:

- Vogel, Amos. Film as a Subversive Art. London: CT Editions; [New York]: D.A.P./Distributed Art Publishers, 2006. ISBN 1-933045-27-2.
- Zeynep Çetin Erus, Genç Sinema ve Devrimci Sinema Hareketleri, Es Yayınları / Sinemada Akımlar Dizisi, İstanbul, 2015 - ISBN : 9786055664329

#### Suggested:

- Barsam, Richard M. Looking at Movies: An Introduction to Film. New York: W. W. Norton & Company, 2003. ISBN 0-393-97436-7 (10). ISBN 978-0-393-97436-2 (13). (Book and CD-ROM eds.)
- Ed. Funda Başaran, İşçi Filmleri, Öteki "Sinemalar", İstanbul, Yordam Kitap, 2015

### Screening list :

#### Requested:

- Bronenosets Potyomkin (The Battleship Potemkin), dir. Sergei M. Eisenstein, 1925, 1 h 08 <http://cinema.arte.tv/fr/article/le-cuirasse-potemkine-de-serguei-eisenstein>
- Chelovek s kinoapparatom Man with a Movie Camera, dir. Dziga Vertov, 1929, 1 h 08 (<https://www.youtube.com/watch?v=dvEuD29bw9k>)
- Hong se niang zi jun (The Red Women's Detachment), dir. Xie Jin, 1971, 1 h 41 (<https://www.youtube.com/watch?v=yCxE5UirSRk>)
- Pravda, dir Jean-Luc Godard (with Jean-Henri Roger et Paul Buron, for Groupe Dziga Vertov), 1970, 58 min <http://www.nowvideo.sx/video/c9d153551bea8>
- Beynelmilel, dir. Sırrı Süreyya Önder and Muharrem Gülmez, 2006, 1 h 41 <http://www.vipfullhdfilmizle.com/beynelmilel-izle-full-seyret-tek-part/>

#### Suggested:

- La Hora de Los Hornos, Fernando Solanas and Octavio Getina (Argentina 1968)  
<http://politikfilm.net/filmler/392-kizgin-firinlarin-saati-filmi-izle.html>
- Memorias del Subdesarrollo, Thomas Guitierrez Alea, (Cuba 1968)  
<https://www.youtube.com/watch?v=QezOiMnDyHQ>
- 1900 Novecento, dir. Bernardo Bertolucci, 1976, 5 h 03  
<https://artislimited.wordpress.com/2013/04/03/1900-bernardo-bertolucci-1976-full-film-uncensored-in-italian/>

## Cinema and festivals

### Course description:

There are more than 4.000 film festivals all around the world. The Venice Film Festival in Italy began in 1932, and is the longest continually running film festival. Film festivals are incontestably an important part of cultural industries and the economy of culture. They contribute greatly to the distribution of films that would not, for some, have the possibilities of being promoted. Thus, they are major partners in the dissemination of film culture. In Turkey, the Istanbul International Film Festival has done important work taking up the legacy of the Turkish Cinematheque and developing it in favor, too, the film production of his country.

### Reading list:

#### Requested:

- Uçansu, Hülya, Bir Uzun Mesafe Festivalcisinin Anıları - Sinema Günlerinden İstanbul Film Festivaline, Doğan Kitap, 2012
- Başgüney Hakkı, Özdüzen Özge (2014), "International İstanbul Film Festival," in The City in Turkish Cinema, İstanbul: Libra Yayınevi,
- Cannes Film Festival, Palme d'Or winners ([https://en.wikipedia.org/wiki/Palme\\_d%27Or](https://en.wikipedia.org/wiki/Palme_d%27Or))
- Economics of the arts and literature, ([https://en.wikipedia.org/wiki/Economics\\_of\\_the\\_arts\\_and\\_literature](https://en.wikipedia.org/wiki/Economics_of_the_arts_and_literature))

#### Suggested:

- 4 reasons to attend film festivals, (<http://www.raindance.org/4-reasons-to-attend-film-festivals/>)
- Exception culturelle française, ([https://fr.wikipedia.org/wiki/Exception\\_culturelle\\_fran%C3%A7aise](https://fr.wikipedia.org/wiki/Exception_culturelle_fran%C3%A7aise))
- Christopher Holland, Film Festival Secrets: A Handbook for Independent Filmmakers, 2008, ISBN/EAN13: 0971835616 / 9780971835610
- Cafer Penahi röportajı, (<http://www.yenicikanlar.com.tr/hicbir-sey-sinema-yapmami-engelleyemez-49120>)

### Screening list:

#### Requested:

- Yol, dir. Serif Gören, 1982, 1 h 49 (<http://www.yesilcam-filmleri.com/451-yilmaz-guney-yol.html>)
- Missing, dir. Costa-Gavras, 1982
- Umut, dir. Yılmaz Güney, 1969, 1 h 38 (<https://www.youtube.com/watch?v=D2-SQEcNF18>)
- Taksi Tahran, dir. Cafer Penahi, 2015, (<http://www.fullhdizleyin.com/taksi-tahran-2015-izle-turkce-dublaj-full-hd.html>)

*Suggested:*

- Ta'm e guilass (Taste of cherry), dir. Abbas Kiarostami, 1997, 1 h 39 ([https://www.youtube.com/watch?v=7\\_YDxwUuJTo](https://www.youtube.com/watch?v=7_YDxwUuJTo))

**Cinema and cultural studies 1 & 2**

Course description:

Cultural Studies became a legitimate and influential academic discipline during the last two decades throughout the world. Cultural Studies' one the most important field of works is undeniably cinema. Cultural Studies (CCS) considers film as a form of representation in and of itself and in relation to other disciplines such as literature, art, and theatre. By emphasizing the emerging discipline of cultural studies, our aim will be to show how cultural forms such as cinema and the other arts develop and interact with each other and with social, historical, and economic forces during this week. The famous film of Luchino Visconti, *Leopard* is certainly appropriate to analyze all of the relationship explained above.

Reading list:

Requested:

- Hoggart, R (1957). *The Uses of Literacy: Aspects of Working Class Life*. ISBN 0-7011-0763-4.
- During, Simon, *The Cultural Studies Reader*, 2<sup>nd</sup> éd, London et New York, Routledge, 2003.
- Kutlar, Onat, Visconti ya da bir uzaklığın tarihi

Suggested:

- Cusset, François, *French Theory, How Foucault, Derrida, Deleuze & Co. Transformed the intellectual life of the Unites State*, University of Minnesota Press, 2008.
- (Edited by) Lotringer, Sylvère and Cohen, Sande, *French Theory in America*, Routledge, 2011
- Zryd, Michael. "The Academy and the Avant-Garde: A Relationship of Dependence and Resistance," *Cinema Journal*, S. 2., 2006, s. 17-41.
- Jean-Pierre Esquenazi, *When is an Industrial Cultural Product a "Political Work"?* in *Réseaux* 2011/3 (No 167)
- Bickerton, Emilie (2006), "Adieu To Cahiers", *New Left Review*, no. 42: 69-97.
- *Cahiers du cinema: 1960-1968—New Wave, New Cinema, Reevaluating Hollywood*, ed: Jim Hillier, Harvard University Press, Cambridge, 1992.

Screening list:

Requested:

- *Il Gattopardo* (The Leopard), dir. Luchino Visconti, 1963, (<http://www.tantifilm.net/guarda/il-gattopardo-1963-streaming/>)

Suggested:

- From Structure to Rhizome: French Theory - François Cusset (1/4), (2/4), (3/4), (4/4) <https://www.youtube.com/watch?v=3tmFxWWL3tg>

**Cinema and other artistic forms**

Course description:

“The motion picture medium has an extraordinary range of expression. It has in common with the plastic arts the fact that it is a visual composition projected on a two-dimensional surface; with dance, that it can deal in the arrangement of movement; with theatre, that it can create a dramatic intensity of events; with music, that it can compose in the rhythms and phrases of time and can be attended by song and instrument; with poetry, that it can juxtapose images; with literature generally, that it can encompass in its sound track the abstractions available only to language.” *Maya Deren, filmmaker and theorist*

Whether concrete or abstract, the subject matter of an artwork must be expressed with form – a set of conventions of patterned relationships used to perceive, evaluate, and define an artwork. Filmmakers have two basic senses to explore in their movies: sight and hearing. The elements that stimulate these two senses are innumerable. Consequently, the combination of them generates infinite different styles and stories. But all these different possibilities are found in one of three possible film forms. *Narrative form* tells stories. *Documentary form* exposes reality. *Experimental form* experiments on the medium.

Reading list:

Requested:

- Deren, Maya, Amateur Versus Professional, *Film Culture* 39 (1965): 45–46.
- Tomasson, Helena,  
([https://www.academia.edu/1509330/The\\_relationship\\_between\\_film\\_and\\_other\\_art\\_forms](https://www.academia.edu/1509330/The_relationship_between_film_and_other_art_forms))

Suggested:

- Deren, Maya, *An Anagram of Ideas on Art, Form and Film*, Yonkers, NY: Alicat Book Shop Press, 1946.

Screening list:

Requested:

(2 of them)

- *Le Mystère Picasso*, Henri-Georges Clouzot (painting), 1956, 1 h 18  
<http://www.libertyland.tv/films/streaming/15711-le-mystere-picasso.html>
- *Psycho*, Alfred Hitchcock, (music) 1960, 103 min. (<http://ffilms.org/psycho-1960/>)
- *A Clockwork Orange* (novel) (<http://www.vodkaster.com/films/orange-mecanique/55630>)
- *Macbeth* - By William Shakespeare - BBC TV DRAMA - (Theatre), 1983, 2 h 27  
<https://www.youtube.com/watch?v=w0LrdOa7uZQ>

- The Red Shoes, Michael Powell, Emeric Pressburger,(dance) U.K., 1948, 2 h 13,  
(<http://ffilms.org/the-red-shoes-1948/>)