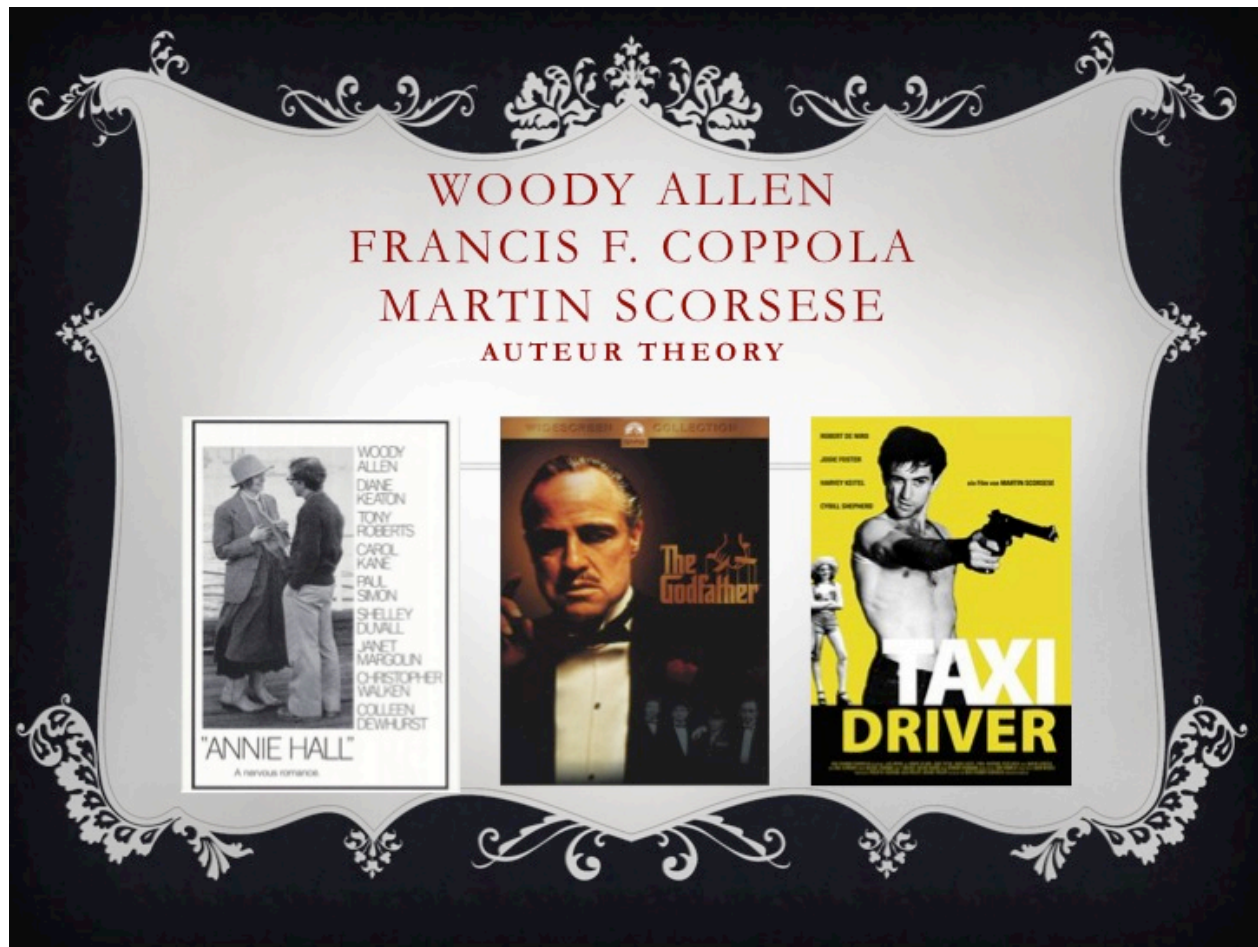


Auteur Theory

Martin Scorsese, Woody Allen, and Francis Coppola

Department of Western Languages and Literatures
Bogazici University, Summer School



Class Hours: Monday, Tuesday and Thursday 15:00-16:50 am

Classroom: TBA
Office Hours: TBA

Professor: Nilgun Bayraktar
Email: nbayraktar@cca.edu

COURSE DESCRIPTION

What is an author? And what is an author in the context of filmmaking, where teamwork is everything? This course will raise questions about authorship with regard to cinema. More specifically, we will explore the work of three influential auteurs of American cinema who emerged in the early 1970s with unconventional ideas that challenged contemporary filmmaking. We will look at how Woody Allen, Martin Scorsese and Francis Coppola approach similar subjects in dramatically different ways. We will examine the storytelling techniques and stylistic approaches they utilize as well as the social questions they address in their work. All of these directors have and continue to define American cinematic style starting with major changes in independent cinema of the 1970s and continuing into the twenty-first century with new works that move the cinematic art form forward. By examining selected early, middle, and recent works of these three film auteurs, we will attempt to understand their unique contributions to the art of cinema.

Who is Prof. Bayraktar?

Nilgun Bayraktar is an assistant professor of film history, theory, and criticism in the Visual Studies Program. Her work focuses on transnational cinema, experimental and avant-garde cinema, projected image art, site-specific art, new media, and performance. She received a B.A. in Cultural Studies from Sabanci University, Istanbul, Turkey and a Ph.D. in Performance Studies and Film & Media Studies from the University of California, Berkeley. Her recent book, *Mobility and Migration in Film and Moving Image Art: Cinema Beyond Europe* (Routledge 2015), examines cinematic and artistic representations of migration and mobility in Europe since the 1990s.

Course Requirements & Grading

- ❖ **A Note on Attendance:** Students are required to attend the full length of all classes. We will be devoting large portions of class time to group discussion and in-class exercises. Excused absences (which include medical emergencies or appointments) must be cleared with me at least 24 hours in advance. Three tardy arrivals (10 minutes late) will count as one unexcused absence.
- ❖ **Participation (20% of final grade):** Students are expected to attend the full length of all classes and to participate fully in discussions and collaborative activities. Your grade for participation reflects the quality and quantity of your contributions to the class, including preparedness, the level of analysis, and the engagement with your fellow students.
- ❖ **In-class presentation:** Each student will do a 10 min. presentation on a film, providing a close analysis of a scene by integrating the reading of the week. I will assign the presentation dates in the second week of classes. *In-class presentation will factor into the final Participation Grade.*
- ❖ **Short Assignments (20% of final grade):** You will be doing various exploratory writing assignments in this class. The form of these assignments is going to vary during the semester (e.g., answering a question about the readings/films of the week, free-writing, interpretation of scenes from films, etc.). The specific pre-class activities of each week will be described at the beginning of the semester. You are required to participate in these activities at least **8**

times throughout the semester, each minimum **150 words**, due the **day of the class by noon**. Your entries should show that you have done your reading and watched the film of the week before posting your assignment. These short assignments will give you the opportunity to reflect on class materials and share your ideas before coming to class. The purpose of these pre-class exercises is to stimulate your thinking about issues and questions raised by your study of cinema, cities, and architecture. (Reading responses will be graded as follows: Acceptable-Good 1-2 points; Not acceptable 0 points). I reserve the right to hold pop quizzes if necessary.

❖ **Essay Assignments**

Midterm Essay #1 (20%) (4-5 pages)

Final Essay #2 (6-7 pages) & Presentation of Essay #2 (40%)

❖ **Required Text:** The Course Reader is available to buy at the beginning of the term.

Note: I will distribute a handout for each assignment on the syllabus.

FILM LIST

Francis Coppola

The Godfather I (1972)

The Godfather II (1974)

Apocalypse Now (1979)

Rumble Fish (1983)

Bram Stoker's Dracula (1992)

Tetro (2009)

Martin Scorsese

Mean Streets (1973)

Taxi Driver (1976)

Raging Bull (1980)

The Departed (2006)

Hugo (2011)

Woody Allen

Annie Hall (1977)

Stardust Memories (1980)

Hannah and Her Sisters (1986)

Vicky Cristina Barcelona (2008)

Midnight in Paris (2011)

CLASS SCHEDULE
(Please note that this syllabus is subject to change, with due notice)
PART I
FRANCIS COPPOLA

Week 1

June 21 Introduction & in-class screening of *The Godfather Part I*

Week 2

June 25 Auteur Theory, Francis Coppola, and *The Godfather I* (1972)

Film: *Godfather I*

Reading

- Pam Cook. "Authorship and Cinema."
- David A. Cook. "Auteur Cinema and the 'Film Generation' in the 1970s Hollywood." In *The New American Cinema*
- Jeffrey Chown. "What's in a name?" In *Hollywood Auteur: Francis Coppola*

June 26

Film: *Godfather II*

Reading

- Jeffrey Chown. "Phenomenal Success: *Godfather I*." In *Hollywood Auteur: Francis Coppola*.

June 28

Film: *Godfather I&II*

Reading

- John Paul Russo. "Thematic Patterns in Francis Ford Coppola's *The Godfather Part II*." In *Mafia Movies: A Reader*.
- **Recommended:** Vera Dika. "The Representation of Ethnicity in *The Godfather*." In *Francis Ford Coppola's The Godfather Trilogy*

Week 3

July 2

Film: *Apocalypse Now* (1979)

Clips from: *Hearts of Darkness*

Reading

- Jeffrey Chown. "Going up the River: *Apocalypse Now*." In *Hollywood Auteur: Francis Coppola*.
- **Recommended:** Miriam Hansen. "Traces of Transgression in *Apocalypse Now*." In *Social Text*.

July 3

Film: *Rumble Fish* (1983)

Reading

- Jeffrey Chown. "Rumble Fish." In *Hollywood Auteur: Francis Coppola*.
- Jon Lewis. "Exile in Oklahoma: *The Outsiders* and *Rumble Fish*." In *Whom God Wishes to Destroy*.

July 5

Film: *Bram Stoker's Dracula* (1992)

Reading

- Gene D. Phillips. "Fright Night: *Bram Stoker's Dracula*." In *Godfather: the Intimate Francis Ford Coppola*.

- **Recommended:** Carol Corbin & Robert A. Campbell. "Postmodern Iconography and Perspective in Coppola's *Bram Stoker's Dracula*." In *Journal of Popular Film and Television*

Week 4

July 9

Film: *Tetro* (2009)

Reading

Jeff Menne, "Vocal Apparitions and Corporate Personhood." In *Francis Ford Coppola*.

**PART II
MARTIN SCORSESE**

July 10

Film: *Mean Streets* (1973)

Reading

- Leighton Grist. "Introduction." In *The Films of Martin Scorsese: Authorship and Context*.
- **Recommended:** Leighton Grist. "New Hollywood Cinema: *Mean Streets*." *The Films of Martin Scorsese: Authorship and Context*.
- **Recommended:** Annette Wernblad. "The Mask and The Mirror: *Mean Streets*." In *The Passion of Martin Scorsese*.

July 12

Film: *Taxi Driver* (1976)

Reading:

- Leighton Grist. "An Italo-Judeo Production." In *The Films of Martin Scorsese: Authorship and Context*.

Week 5

July 16

Film: *Raging Bull* (1980)

Reading

- Pam Cook, "Masculinity in crisis? Tragedy and Identification in *Raging Bull*," *Screening the Past: Memory and Nostalgia in cinema*.

July 17

Film: *The Departed* (2006)

Reading

- Jinhua Li, "From *Infernal Affairs* to *The Departed*: Meta city, Non-city, and Crime City: remaking Hong Kong gangster as Boston Mafia," *CineAction*, 93 (2014).

July 19

Film: *Hugo* (2011)

Reading: David Bordwell, "*HUGO*: Scorsese's birthday present to Georges Méliès." <http://www.davidbordwell.net/blog/2011/12/07/hugo-scorseses-birthday-present-to-georges-melies/>

PART III
WOODY ALLEN

Week 6

July 23

Film: *Annie Hall* (1977)

Clips from *Love and Death*, *Bananas*, and *Sleeper*

Clips from PBS Woody Allen Documentary

Reading

- Julian Fox. "Introduction" & "Balancing on an Eye." In *Woody: Movies from Manhattan*.
- Sander H. Lee. "A Therapeutic Autobiography: *Annie Hall* (1977)." In *Woody Allen's Angst*.
- "Woody Allen on Woody Allen." Interviewed by Gary Arnold, 1977. In *Woody Allen: Interviews*.

July 24

Film: *Stardust Memories* (1980)

Reading

- Mary P. Nichols. "The Interpreter and the Artist." In *Reconstructing Woody*.
- **Recommended:** M. Rivet. "Woody Allen: The Relationship Between The Persona and Its Author." In *Woody Allen: A Case Book*.
- Peter Bailey. "In the Stardust of a Song." In *The Reluctant art of Woody Allen*.
- Interview: *Stardust Memories*. In *Woody Allen on Woody Allen*.

July 26

Film: *Hannah and Her Sisters* (1986)

Reading

- Sam B. Girgus. "*Hannah and Her Sisters*." In *The Films of Woody Allen*.
- **Recommended:** Peter Bailey. "The Fine Art of Living Well: *Hannah and Her Sisters*." In *The Reluctant art of Woody Allen*.

Week 7

July 30

Film: *Match Point* (2005)

Reading

- Charalampos Goyios, "Living Life as an Opera Lover: On the Uses of Opera as Musical Accompaniment in Woody Allen's *Match Point*." *Senses of Cinema* 40, 2006 July-Sept.

July 31

Film: *Midnight In Paris* (2011) & *Vicky Cristina Barcelona* (2008)

Reading

- L. Mullen, "Vicky Cristina Barcelona." *Sight & Sound* 19, no.2 (February 2009).

Week 8

Aug 2

Class Presentations