

FA349.01
FILM THEORY
SUMMER 2020

Instructor: Murat Akser
Times: Mondays/Wednesdays/Fridays 11:00-12:50 Online
Office Hours: email to arrange at akser@boun.edu.tr
Screenings: Online-Vimeo

COURSE OBJECTIVES: At the end of this course you will have learnt:

- basic theories of cinematic representation
- methods of seeing and critiquing media texts
- how to examine issues related to film theory in depth
- how to write an undergraduate level academic film studies paper.

Required Text: Leo Braudy & Marshall Cohen eds. *Film Theory and Criticism 7th edition*, New York: Oxford University Press, 2009.

Recommended Text: Thomas Elsaesser and Malte Hagener, *Film Theory: An Introduction Through the Senses 2nd Edition*, New York: Routledge, 2015

COURSE REQUIREMENTS:

- 1. Regular Attendance and Participation:** Active participation in discussions is required. Please do not arrive late or leave early during online class sessions. Every two absences will lower your final grade by one grade.
- 2. Completion of all reading and viewing assignments before the class meeting:** The students should come to class having read the assigned readings and having seen the assigned films. You are expected to be participate in discussions.
- 3. Class Discussions:** Each student is required to sign up for two classes where they will bring three discussion questions to the lecture, to provide the class with topics for debate.
- 4. Final Paper:** the students are expected to write a final paper for their final assignment (10 pages). The essay topic is left up to the student, but it has to be related to one of the topics/issues covered in the class. It will be a critical review of a film chosen from the list provided by the instructor. It is imperative that students turn in their assignments on or before their due dates, since delays will hinder further progress. The details and requirements of the paper will be introduced in class, and time will be provided during lectures to discuss each student's progress. Students must observe rules regarding academic integrity and plagiarism.

Due to Corona virus outbreak, this course will be run online as part of BU Summer School. The readings and films will be accessible though moodle page.

Grading:

Video-Essay	25%
Attendance & Participation	25%
Mid-term (online)	25%
Final Paper	25%

Schedule and Reading Assignments

Week 1 The Film Form: Image and Sound (Week of 5/7 August)

Keywords/People: Formalism, Medium, Art-Lindsay, Munsterberg, Arnheim, Balasz

Reading: Siegfried Kracauer. 'Basic Concepts' pp. 143-153 in B&C eds.

Siegfried Kracauer, 'The Establishment of Physical Existence', pp. 303-313.

André Bazin, 'The Myth of Total Cinema', pp. 170-173.

Rudolf Arnheim, 'The Complete Film', pp. 183-186.

Rudolf Arnheim, 'Film and Reality', pp. 322-325.

Screening: *Blood Diamond* (d. Ed Zwick, 2006)

Reading: S.M. Eisenstein, V. I. Pudovkin, G. Alexandrov. 'Statement on Sound' pp.370-372
Vsevolod Pudovkin, 'On Editing' pp. 7-12.

Sergei Eisenstein, pp. 13-22. Sergei Eisenstein, 'The Dramaturgy of Film Form', pp. 23- 40.

Béla Balász, 'The Close-up', p. 314-315.

Béla Balász, 'The Face of Man', pp. 316-321.

Screening: *The Exorcist* (d. William Friedkin, 1974) - *Mad Max: Fury Road* (d. George Miller, 2014)

Week 2 Cinematic Realism (Week of 10/12/14 August)

Keywords: Style, Reproduction, Originality, Objectivity

Reading: Andre Bazin. 'The Ontology of the Photographic Image' pp.166-170 in B&C eds.

Screening: *The Blair Witch Project* (d. Daniel Myrick & Eduardo Sanchez, 1999)

+ *The Celebration* (d. Thomas Vinterberg, 1998)

Keywords: Abstraction, Archetype, Form, Fidelity

Reading: Maya Deren 'Cinematography: The Creative Use of Reality' pp.187-198 in B&C

Screening: *Meshes of the Afternoon, At Land* (d. Maya Deren, 1943,1944)

El Topo (Jodorovksy, 1970)

Week 3 Auteur Theory (Week of 17/19/21 August)

Keywords: Authorship, Film Text

Reading: Andrew Sarris, 'Notes on the Auteur Theory in 1962' pp. 561-564.

Peter Wollen. "The Auteur Theory" pp. 565-580 in B&C eds.

Screening: *Three Colors: Blue* (d. Kryzstof Kieslowski, 1993)

A Short Film About Love (1988)

Keywords: Auteur structuralism, class

Reading: Robin Wood "Ideology, Genre, Auteur" pp. 717-726 in B&C eds.

Screening: *Seven* (d. David Fincher, 1995) - *The Girl with the Dragon Tattoo* (2011)

Week 4 Other Cinemas (Week of 24/26/28 August)

Keywords: 'The Other', Orientalism, Discourse, Eurocentrism

Reading: Gettino and Solanas "Towards a Third Cinema" pp. in Bill Nichols ed.

Screening: *Memories of Underdevelopment* (Alea, 1968)

Yol (Şerif Gören, 1982)

Timbuktu (2014)

Week 5 Genre and Ideology (Week of 31 August-2/4 September)

Reading: Rick Altman, 'A Semantic/Syntactic Approach to Film Genre', pp. 680-690.

Thomas Schatz, 'Film Genre and Genre Film', pp. 691-702

Paul Schrader "Notes on Film Noir" pp. in B.& C.

Screening: *Touch of Evil* (d. Orson Welles, 1957) + *Bound* (1996)

Keywords: Surplus Value, Superstructure, Interpellation

Reading: Comolli+Narboni "Cinema/Ideology/Criticism" pp.812-819 in B&C eds.

Screening: *Once Upon a Time in America* (d. Sergio Leone, 1984)

DAU Natasha (2020)

Week 6 Screen Theory (Week of 7/9/11 September)

Keywords: Unconscious, Real, Symbolic, Imaginary

Reading: Christian Metz "Identification/Mirror" pp. 820-827 in B&C eds.

Christian Metz, 'The Passion for Perceiving', pp. 827-830.

Christian Metz, 'Disavowal, Fetishism', pp. 831-836.

Screening: *Lost Highway* (d. David Lynch, 1997) - *The Night Porter* (1974)

Keywords: Apparatus, Subject, Projection, Specularization, Identification

Reading: Jean-Louis Baudry, 'The Apparatus: Metapsychological Approaches to the Impression of Reality in Cinema', pp. 206-223.

Jean Louis Baudry "Ideological Effects of Basic Cinematic Apparatus" pp. 355-365 in B&Ceds.

Screening: *Mulholland Drive* (d. David Lynch, 2001) - *Victoria* (2015)

Week 7 Gender, Race and Ethnicity (Week of 14 September)

Keywords: Gender, Spectatorship, Scopophilia, Voyeurism

Reading: Laura Mulvey "Visual Pleasure and Narrative Cinema" pp. 837-848 in B&C eds.

Cynthia A. Freeland, 'Feminist Frameworks for Horror Films', pp. 742-763.

Mary Ann Doane, 'Film and the Masquerade: Theorizing the Female Spectator', pp. 758-772.

Screening: *Vertigo* (d. Alfred Hitchcock, 1958) - *A Fantastic Woman* (2017)

Keywords: Race, ethnicity, representation

Reading: Stam and Spence "Colonialism, Racism and Representation" pp. 877-891 in B.

Screening: *Babel* (d. Alejandro González Iñárritu, 2006) - *Get Out* (2018)

Final Presentations due

FINAL PAPERS DUE ON THE DAY OF THE FINAL EXAM (15-16-17 September)

Film List for final papers (partial will be updated in consultation with the students)

Women without Men (d. Shirin Neshat)

Vagabond (d. Agnes Varda)

Roma

Parasite