

FA 348

INTRODUCTION TO FILM ANALYSIS

SYLLABUS

Instructor: Tuba AY

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Lectures: TBA

Office Hours: By appointment

Course Description:

This course will serve to provide a foundation for interpreting and understanding the art of film. It centers on the technology, language and appreciation of film, while it explores key ideas in film analysis at the 'macro' level (narrative, genre, representation) and 'micro' level (mise-en-scène, cinematography, editing, sound) and the relation between these levels. After completing this course students should be able to identify and understand the formal elements and grammar of film art, and recognize and distinguish major film genres and styles.

Policies:

- Attendance is strictly required and **failure to attend lectures more than 5 times will result in a final grade of F**. Excused absences are those that have been discussed with me ahead of time or for which you can provide reasonable documentation. In addition, class participation and excellent attendance can make a difference if student is hovering between two grades. **Mind that coming in late is disruptive, so be on time.**
- You are responsible for viewing the film on your own before class meeting. If you can't find the movie please contact me earlier.
- You are required to read the material assigned on the syllabus in order to fully understand the weekly lecture and to prepare for the class discussions.
- Make-up exams are only possible for medical reasons and will be administered when a proper medical documentation is submitted by the student in order to justify his/her absence. Do not demand to take a make-up exam if your grades are low due to either midterm or final exam.
- Plagiarism is a serious offense, which can result in a failing grade for the class. Acknowledge all reading and research sources with footnotes and use quotation marks for your citations as the guide in your paper handout indicates. **Otherwise, the paper you submitted will not be graded.**
- If you want to get in touch with me, best way is by e-mail. If you need to discuss something with me at greater length, you can meet with me by appointment.

Assigned Texts:

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, McGraw Hill, New York, 2008.

There will be further readings assigned in some weeks which you are also required to read. You can find them aligned as a course-pack at the photocopy center located in North Campus Library.

Course Requirements and Grading System:

Midterm	%30
Paper	%30
Final	%40

The paper mentioned above will be graded as a substitute for the second midterm and should be submitted at the last week of class. It will be a sample film analysis covering your entire knowledge in this course, based on films determined beforehand. **Papers received later than due date will be penalized one-half letter grade (5 points) per day.** Late submissions after a week of its due will not be accepted. Paper due date will be notified in class after the first midterm and you will be given a detailed handout regarding the subject of your paper along with some important rules of citation that will prevent you from being condemned of plagiarism.

WEEK 1 Introduction

MODES OF PRODUCTION

Reading: Bordwell and Thompson, *Film Art*, Chapter 1, pp. 2-47.

NARRATION IN FILM: Time and Space Relations, Three Act/Four Part Conventional Narrative Structure, Narrative Codes and Conventions

Reading: Bordwell and Thompson, *Film Art*, Chapter 3, pp. 74-107.

Film: *Juno* (Jason Reitman, 2007)

CHARACTERIZATION AND MODES OF NARRATION: The Narrator and the Point of View, Alternatives to Conventional Narrative Structure

Film: *Hiroshima Mon Amour* (Alain Resnais, 1959)

Reading: Tom Gunning, 'Narrative Discourse and The Narrator System', *Film Theory and Criticism*, Ed. Leo Braudy and Marshall Cohen, Oxford University Press, Oxford, 2004, pp. 470-481.

WEEK 2 **MISE-EN-SCÈNE Production Design, Lighting and Actors' Performance**

Reading: Bordwell and Thompson, *Film Art*, Chapter 4, pp. 112-158.

MISE-EN-SCÈNE The Power of Color in Filmmaking

Film: *The Grand Budapest Hotel* (Wes Anderson, 2014)

Reading: Thomas Elsaesser and Warren Buckland, 'Mise-en-scène Criticism and Statistical Style Analysis', *Studying Contemporary American Film: A Guide to Movie Analysis*, Arnold Press, London, 2002, pp. 80-116.

WEEK 3 **CINEMATOGRAPHY The Shot: Camera Movements, Camera-Angles and Framing**

Film: *Snake Eyes* (Brian De Palma, 1998)

Reading: Bordwell and Thompson, *Film Art*, Chapter 5, pp. 162-214.

CINEMATOGRAPHY Framing and Composition: The Rule of Thirds, Open/Close Framing, Context and Symmetry/Balance in a Frame

MIDTERM

WEEK 4 **EDITING The Continuity Codes of Classical Narrative Cinema**

Film: *Rear Window* (Alfred Hitchcock, 1954)

Reading: Bordwell and Thompson, *Film Art*, Chapter 6, pp. 218-261.

EDITING Alternatives to Continuity Editing – Soviet Montage, Surrealism and the French New Wave

Film: *Battleship Potemkin* (Sergei Eisenstein, 1925)

Reading: Marilyn Fabe, 'The Art of Montage: Sergei Eisenstein's *The Battleship Potemkin*', *Closely Watched Films: An Introduction to the Art of*

Narrative Film Technique, University of California Press, 2004, pp. 19-36.

WEEK 5 **SOUND IN FILM: Dialogue, Sound Effects and Musical Score**

Film: *Conversation* (Francis Ford Coppola, 1974)

Reading: Bordwell and Thompson, *Film Art*, Chapter 7, pp. 264-300.

Further Readings: Giorgio Biancorosso, 'Sound', *The Routledge Companion to Philosophy and Film*, Ed. Paisley Livingstone and Carl Plantinga, Routledge, 2008, pp. 260-267.

Jeff Smith, 'Music', *The Routledge Companion to Philosophy and Film*, Ed. Paisley Livingstone and Carl Plantinga, Routledge, 2008, pp. 184-195.

WEEK 6 **FILM GENRES: Iconography and Genre Conventions**

- The Western

Film: *High Noon* (Fred Zinnemann, 1952)

Reading: Bordwell and Thompson, *Film Art*, Chapter 9, pp. 318-336.

FILM GENRES: Hybrid Genres and Sub-Genres

Read: Nathan Abrams, Ian Bell and Jan Udris, 'Genre', *Studying Film*, Arnold Press, London, 2001, pp. 174-190.