

UK LEVEL (appropriate only for validated courses): 5

UK CREDITS: 15

(Updated: Fall 2025)

PREREQUISITES:	CIN 2015 Film History CN 2127 Introduction to Film and Television Studies
CATALOG DESCRIPTION:	Examination and analysis of major film theories from the early days of cinema to contemporary developments. Placement of film theories in a broad socio-historical context through the major film theorists. Links to discourses in psychoanalysis, Marxism and Critical Theory, feminism and post-colonialism.
RATIONALE:	Cinema's development as an art-form and as a mass medium of education, entertainment and social change has always been entangled with theoretical scrutiny of its affinities with language, its ethical potential, and its hermeneutic challenges. The course aims to familiarize students with key theoretical paradigms from classical and contemporary film theory that have influenced film-making but also academic cinema studies. It considers the development of film theories within specific socio-historical contexts. The course ensures that theoretical positions are applied on seminal films. It thus empowers students conceptually in their capacity as a critical cinema audience.
LEARNING OUTCOMES:	<p><i>As a result of taking this course, the student should be able to:</i></p> <ol style="list-style-type: none"> 1. Demonstrate understanding of key theoretical paradigms in the study of film. 2. Assess the placement of film theories within their specific social, historical and cultural context. 3. Apply ideas, concepts and theories to discuss seminal films.
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures and class discussions. • Homework assignments. • Office hours held by the instructor to provide further assistance to students. • Use of library facilities for further study and preparation for the exams • Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online

	submission of assignments.										
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>1st assessment: Term Paper (2,800- 3,000 words)</td><td>40%</td></tr> <tr> <td>2nd assessment: Portfolio briefs</td><td>10%</td></tr> <tr> <td>Final assessment: Final Examination</td><td>50%</td></tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>Film theory and application class activities</td><td>0</td></tr> <tr> <td></td><td></td></tr> </table> <p>The formative class activities aim to prepare students for the summative assessments. The Term Paper tests Learning Outcomes 1 and 3 The Portfolio tests Learning Outcome 3 The Final examination tests Learning Outcomes 1 and 2 <i>Students are required to resit failed assessments in this module</i></p>	1 st assessment: Term Paper (2,800- 3,000 words)	40%	2 nd assessment: Portfolio briefs	10%	Final assessment: Final Examination	50%	Film theory and application class activities	0		
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2 nd assessment: Portfolio briefs	10%										
Final assessment: Final Examination	50%										
Film theory and application class activities	0										
INDICATIVE READING:	<p>REQUIRED READING: Rushton, R. & Bettinson., G., 2010, What is Film Theory? An Introduction to Contemporary Debates. New York: McGraw-Hill/Open University Press.</p> <p>RECOMMENDED READING: Andrew, D., 1976. The Major Film Theories. Oxford: OUP. Andrew, D. 2010. What Cinema Is! Bazin's Quest and its Change. Malden, MA: Blackwell. Badiou, A. 2013. Cinema. Cambridge: Polity. Biró, Y. 1982. Profane Mythology: The Savage Mind of the Cinema. Bloomington: Indiana University Press. Bordwell, D. 2008. Poetics of Cinema. London: Routledge. Burch, N. 1973. Theory of Film Practice. New York: Praeger. Dort, B. 1986. 'Towards a Brechtian Criticism of Cinema'. In: Hillier, J. (ed) Cahiers du Cinéma Vol. 2: 1960-1968. London: Routledge and Kegan Paul/BFI., pp. 236-247. Carroll, N. 1996. 'Prospects for Film Theory: A Personal Assessment'. In: Post-Theory: Reconstructing Film Studies. Madison, Wisconsin: University of Wisconsin Press., pp. 37-68. Klevan, A. 2000. Disclosure of the Everyday: Undramatic Achievement in Narrative Film. Trowbridge: Flicks Books. Kracauer, S. 1960/1997. Theory of Film: The Redemption of Physical Reality. Princeton, NJ: Princeton University Press. McGowan, T. 2007. The Real Gaze: Film Theory After Lacan. New York: State University of New York. Metz, C. 1977. Psychoanalysis and Cinema: The Imaginary Signifier.</p>										

	<p>Houndmills: Macmillan.</p> <p>Mitry, J. 1963/1998. <i>The Aesthetics and Psychology of the Cinema</i>. London: The Athlone Press.</p> <p>Orr, J. 1990. <i>Cinema and Modernity</i>. Cambridge: Polity.</p> <p>Pasolini, P-P. 2001. 'The Cinema of Poetry'. In: Orr, J. and O. Taxidou (eds): <i>Post-war Cinema and Modernity: A Film Reader</i>. New York: New York University Press.</p> <p>Rancière, J. 2006. <i>Film Fables</i>. New York: Berg.</p> <p>Richie, D. (ed) 1972. <i>Focus on Rashomon</i>. Englewood-Cliffs, NJ: Prentice-Hall.</p> <p>Rodowick, D.N. 2014. <i>Elegy for Theory</i>. Cambridge, Mass.: Harvard University Press.</p> <p>Rosenbaum, J. 2019. <i>Cinematic Encounters 2: Portraits and Polemics</i>: University of Illinois Press.</p> <p>Staiger, J. 2000. <i>Perverse Spectators: The Practices of Film Reception</i>. New York: New York University Press.</p> <p>Tarkovsky, A. 1986. <i>Sculpting in Time</i>. Austin: University of Texas Press.</p> <p>Wollen, P. 1982. <i>Readings and Writings: Semiotic Counter-Strategies</i>. London: Verso.</p> <p>Žižek, S. 2001. <i>The Flight of Real Tears: Krzysztof Kieslowski between Theory and Post-Theory</i>. London: BFI.</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>REQUIRED MATERIAL:</p> <p>RECOMMENDED MATERIAL:</p> <p>Strike, 1925, Sergei Eisenstein</p> <p>L' Age d'Or, 1930, Luis Buñuel</p> <p>The Children are Watching Us, 1944, Vittorio De Sica</p> <p>Red River, 1948, Howard Hawks</p> <p>Rashomon, 1950, Akira Kurosawa</p> <p>Rear Window, 1954, Alfred Hitchcock</p> <p>L' Eclipse, 1962, Michelangelo Antonioni</p> <p>Shock Corridor, 1963, Samuel Fuller</p> <p>Le Bonheur, 1965, Agnès Varda</p> <p>Black Girl, 1966, Ousmane Sembène</p> <p>Persona, 1966, Ingmar Bergman</p> <p>Weekend, 1967, Jean-Luc Godard</p> <p>The Structure of Crystal, 1969, Krzysztof Zanussi</p> <p>The Conversation, 1974, Francis Ford Coppola</p> <p>Hitler, A Film from Germany, 1977, Hans-Jürgen Syberberg</p> <p>The Sacrifice, 1985, Andrei Tarkovsky</p> <p>Do the Right Thing, 1989, Spike Lee</p> <p>71 Fragments of a Chronology of Chance, 1996, Michael Haneke</p> <p>Lost Highway, 1997, David Lynch</p> <p>The Pervert's Guide to Cinema, 2006, Sophie Fiennes</p> <p>Exhibition, 2013, Joanna Hogg</p>

	Don't Expect Too Much from the End of the World, 2023, Radu Jude
COMMUNICATION REQUIREMENTS:	All assignments using good English
SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS
WWW RESOURCES:	www.sensesofcinema.com www.mubi.com www.imdb.com https://www.bfi.org.uk/news-opinion/sight-sound-magazine https://www.gla.ac.uk/research/az/screen/
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Introduction to Film Theory: Concepts, Problems and Prospects 2. Early developments: Munsterberg and Arnheim 3. The Soviet School and Formalism: Eisenstein, and Pudovkin 4. Kracauer: Film as Redemption of Physical Reality 5. Bazin and the raw material of film 6. <i>Cahiers du Cinéma</i> film criticism 7. Deeper into the French Film Theory: From Mitry and Metz to Gilles Deleuze. 8. From Brechtian Cinema to Progressive Realism (McCabe) 9. Post-colonialism, Feminism (Mulvey) and Cinematic Representation 10. Phenomenology and Cinema 11. Poetics of Cinema (Bordwell) and Reception Studies (Staiger) 12. <i>Auteur</i> revisionism: The popularization of (Lacanian) film criticism through Slavoj Žižek 13. Film Criticism 'democratized': Social Media (from e-journals to blogs and streaming OTT services)