

<b>DEREE COLLEGE SYLLABUS FOR: : CIN 3235 FILM THEORY</b>		<b>3/0/3</b>
<b>(Fall 2020)</b>		<b>– UK LEVEL 5 15 UK CREDITS:</b>
<b>PREREQUISITES:</b>	CIN 2015 Film History CN 2227 Introduction to Film and Television Studies	
<b>CATALOG DESCRIPTION:</b>	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.	
<b>RATIONALE:</b>	Cinema’s development as an art-form and as a mass medium of education, entertainment and social change has been entangled since its inception with theoretical scrutiny of its analogy 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 study. It considers development of film theories within specific socio-historical contexts. The course ensures that theoretical positions are applied on seminal classical and contemporary films. It thus empowers students conceptually in their capacity as a critical cinema audience.	
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> <li>1. Demonstrate understanding of key theoretical paradigms in the study of film.</li> <li>2. Assess the placement of film theories within their specific social, historical and cultural context.</li> <li>3. Apply ideas, concepts and theories to discuss seminal films.</li> </ol>	
<b>METHOD OF TEACHING AND LEARNING:</b>	In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> <li>-Classes consist of lectures, screenings and class discussions.</li> <li>-Office Hours: Students are encouraged to make full use of the office hours of their instructor, where they can ask questions and go over lecture material.</li> <li>-Use of Blackboard, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>	

<p><b>ASSESSMENT:</b></p>	<p>Summative:</p> <table border="1" data-bbox="690 226 1429 380"> <tr> <td>Term paper (2.800-3.000 words)</td> <td><b>40</b></td> </tr> <tr> <td>Portfolio (In-class text and film interpretation)</td> <td><b>10</b></td> </tr> <tr> <td>Final Exam (2 hours)</td> <td><b>50</b></td> </tr> </table> <p><b>Formative:</b></p> <table border="1" data-bbox="690 453 1429 493"> <tr> <td>Film theory and application class activities</td> <td>0</td> </tr> </table> <p>The formative assessment aims to prepare students for both assessments.  The term paper tests Learning Outcomes 1 and 3  The portfolio tests Learning Outcome 3  The final exam tests Learning Outcomes 1 and 2</p>	Term paper (2.800-3.000 words)	<b>40</b>	Portfolio (In-class text and film interpretation)	<b>10</b>	Final Exam (2 hours)	<b>50</b>	Film theory and application class activities	0
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Film theory and application class activities	0								
<p><b>INDICATIVE READING:</b></p>	<p><b>REQUIRED READING:</b></p> <p>McDonald, K., 2016, Film Theory: The Basics. London: Routledge.</p> <p><b>RECOMMENDED READING:</b>  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. Houndmills: Macmillan.  Mitry, J. 1963/1998. The Aesthetics and Psychology of the Cinema. London: The Athlone Press.  Orr, J. 1990. Cinema and Modernity. Cambridge: Polity.  Pasolini, P-P. 2001. 'The Cinema of Poetry'. In: Orr, J. and O.</p>								

	<p>Taxidou (eds): Post-war Cinema and Modernity: A Film Reader. New York: New York University Press.</p> <p>Rancière, J. 2006. Film Fables. New York: Berg.</p> <p>Richie, D. (ed) 1972. Focus on Rashomon. Englewood-Cliffs, NJ: Prentice-Hall.</p> <p>Rodowick, D.N. 2014. Elegy for Theory. Cambridge, Mass.: Harvard University Press.</p> <p>Rosenbaum, J. 2019. Cinematic Encounters 2: Portraits and Polemics: University of Illinois Press.</p> <p>Rushton, R. and G. Bettison., 2010, What is Film Theory? An Introduction to Contemporary Debates. Maidenland: Open University Press.</p> <p>Staiger, J. 2000. Perverse Spectators: The Practices of Film Reception. New York: New York University Press.</p> <p>Tarkovsky, A. 1986. Sculpting in Time. Austin: University of Texas Press.</p> <p>Wollen, P. 1982. Readings and Writings: Semiotic Counter-Strategies. London: Verso.</p>
<p><b>INDICATIVE MATERIAL:</b> (<i>e.g. audiovisual, digital material, etc.</i>)</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> <p>Aferim!, 2015, Radu Jude</p>
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>All assignments using good English</p>

<b>SOFTWARE REQUIREMENTS:</b>	Microsoft Word
<b>WWW RESOURCES:</b>	<a href="http://www.sensesofcinema.com">www.sensesofcinema.com</a> <a href="http://www.mubi.com">www.mubi.com</a> <a href="http://www.imdb.com">www.imdb.com</a> <a href="https://www.bfi.org.uk/news-opinion/sight-sound-magazine">https://www.bfi.org.uk/news-opinion/sight-sound-magazine</a> <a href="https://www.gla.ac.uk/research/az/screen/">https://www.gla.ac.uk/research/az/screen/</a>
<b>INDICATIVE CONTENT:</b>	<ol style="list-style-type: none"> <li>1. Introduction to Film Theory: Concepts, Problems and Prospects</li> <li>2. Early developments: Munsterberg and Arnheim</li> <li>3. The Soviet School and Formalism: Eisenstein, and Pudovkin</li> <li>4. Kracauer: Film as Redemption of Physical Reality</li> <li>5. Bazin and the raw material of film</li> <li>6. <i>Cahiers du Cinéma</i> film criticism</li> <li>7. Deeper into the French Film Theory: From Mitry and Metz to Gilles Deleuze.</li> <li>8. From Brechtian Cinema to Progressive Realism (McCabe)</li> <li>9. Post-colonialism, Feminism (Mulvey) and Cinematic Representation</li> <li>10. Phenomenology and Cinema</li> <li>11. Poetics of Cinema (Bordwell) and Reception Studies (Staiger)</li> <li>12. <i>Auteur</i> revisionism: The popularization of (Lacanian) film criticism through Slavoj Žižek</li> <li>13. Film Criticism 'democratized': Social Media (from e-journals to blogs and streaming OTT services)</li> </ol>