

<b>DEREE COLLEGE SYLLABUS FOR: SO 4142 FILM STUDIES: CINEMA AS MEDIUM AND INSTITUTION</b>	
(previously SO 3142) (Updated Spring 2015)	<b>UK LEVEL: 6 UK CREDITS: 15 US CREDITS: 3/0/3</b>
<b>PREREQUISITES:</b>	SO 1000 LE Introduction to Sociology <b>or</b> SO 1001 LE Sociology of Modern Life
<b>CATALOG DESCRIPTION:</b>	Film as a modern cultural form. Sociological analysis of the history, trends and conditions of cinema developments since its beginnings. Exercises in film interpretation. The role of film as industry and means for political and social transformation. Theories of film: Kracauer, Bazin, Metz, Tarkovsky.
<b>RATIONALE:</b>	The area of film studies is currently a fully recognized subject in the sociology curriculum. Film has emerged as an autonomous terrain for sociological analysis operating at three levels: first, through an understanding of how film functions as an art form; second, through a knowledge of its complex cultural history and institutional character; and third, through an interpretation of its multilayered “language”. This particular aspect renders the course highly relevant to students in English and art history. To this end, this advanced course in film studies aims at making students familiar with a broad spectrum of the areas that one needs to master in order to evaluate film and be able to extract valuable sociological insights as to how social consciousness is shaped by this powerful, magical and pervasive medium.
<b>LEARNING OUTCOMES:</b>	As a result of taking this course, the student should be able to: 1. Identify film as a modern art form, in the social, political and cultural contexts within which it evolved.  2. Demonstrate understanding of the complex parameters of film as a medium of mise-en-scène and editing, of film as an art, and of film’s “language”.  3. Examine with sociological insight the most important phases of film history as these were shaped by profound social changes in the modern world.  4. Identify and discuss the main arguments from the most sophisticated theories of film as elaborated by eminent directors and film theorists.  5. Identify, through careful interpretation, the latent symbolic processes that are at work in film.
<b>METHOD OF TEACHING AND</b>	In congruence with the teaching and learning strategy of the

<p><b>LEARNING:</b></p>	<p>college, the following tools are used:</p> <ul style="list-style-type: none"> <li>➤ Classes consist of lectures, discussions of selected issues, showing of video documentaries and in-class illustrations of various issues.</li> <li>➤ Office hours: students are encouraged to make full use of the office hours of their lecturer, where they can address issues and ask questions pertinent to the course material.</li> <li>➤ Use of a blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>						
<p><b>ASSESSMENT:</b></p>	<p><b>Summative:</b></p> <table border="1" data-bbox="597 764 1343 909"> <tr> <td>Take-home and in-class interpretive exercises - <b>formative</b></td> <td style="text-align: center;"><b>0</b></td> </tr> <tr> <td>Essay (4,000 words) - <b>summative</b></td> <td style="text-align: center;"><b>70</b></td> </tr> <tr> <td>Oral presentation - <b>summative</b></td> <td style="text-align: center;"><b>30</b></td> </tr> </table> <p>The formative assignments prepare students for the summative assessments.</p> <p>The research paper tests Learning Outcomes 1, 2, 3, 4</p> <p>The oral presentation tests Learning Outcomes , 2, and 5</p>	Take-home and in-class interpretive exercises - <b>formative</b>	<b>0</b>	Essay (4,000 words) - <b>summative</b>	<b>70</b>	Oral presentation - <b>summative</b>	<b>30</b>
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Oral presentation - <b>summative</b>	<b>30</b>						
<p><b>INDICATIVE READING:</b></p>	<p><b>Required Readings:</b></p> <ul style="list-style-type: none"> <li>• Andrew, D. (1976), <i>The Major Film Theories</i>. Oxford: Oxford University Press.</li> <li>• Biró, Y. (1982), <i>Profane Mythology: The Savage Mind of the Cinema</i>. Bloomington: Indiana University Press.</li> <li>• Bondanella, P. (1991), <i>Italian Cinema: From Neorealism to the Present</i>, New York: Continuum.</li> <li>• Horton, R. (1997), <i>The Films of Theo Angelopoulos: A Cinema of Contemplation</i>. Princeton, NJ: Princeton University Press.</li> <li>• Kolker, R. (2009), <i>The Altering Eye: Contemporary International Cinema</i>. Cambridge: Open Book Publishers.</li> <li>• Kracauer, S. (1960), <i>Theory of Film: The Redemption of Physical Reality</i>. Princeton, NJ: Princeton University Press.</li> <li>• Monaco, J. (2000), <i>How To Read a Film: The Art Technology, Language, History and Theory of Film and Media</i>. Oxford: Oxford University Press.</li> <li>• Nichols, B. (2010), <i>Engaging Cinema: An Introduction to Film Studies</i>. WW. Norton and Co.</li> </ul>						

	<p><b>Recommended Readings</b></p> <ul style="list-style-type: none"> <li>• Bordwell, D. and Carroll, N. (eds.) (1996), <i>Post-Theory: Reconstructing Film Studies</i>. University of Wisconsin Press.</li> <li>• Deleuze, G. (1985-86), <i>Cinema</i>, Vols. 1 &amp; 2. Minneapolis: University of Minnesota Press.</li> <li>• Desser, D. (1988), <i>Eros plus Massacre: An Introduction to the Japanese New Wave Cinema</i>. Bloomington and Indianapolis: Indiana University Press.</li> <li>• Kaes, A. (1989), <i>From Hitler to Heimat: The Return of History in Film</i>, Cambridge, Massachusetts: Harvard University Press</li> <li>• Hill, J., Gibson, C., Dyer, R., Kaplan, A., Willerman, P. (eds.), <i>Film Studies: Critical Approaches</i>. Oxford: Oxford University Press.</li> <li>• Hillier, J. (ed.) (1985), <i>Cahiers du Cinema, the 1950s: Neo-Realism, Hollywood, New Wave</i>. Cambridge, Mass.: Harvard University Press.</li> <li>• Hillier, J. (ed.) (1992), <i>Cahiers du Cinema 1960-1968: New Wave, New Cinema, Reevaluating Hollywood</i>. Cambridge, Mass.: Harvard University Press.</li> <li>• Kracauer, S. ([1947] 1974), <i>From Caligari to Hitler: A Psychological History of the German Film</i>, New Jersey: Princeton University Press.</li> <li>• Lawton, A. (1992), <i>Kinoglasnost: Soviet Cinema in Our Time</i>, Cambridge: Cambridge University Press.</li> <li>• Orr, J. (1993), <i>Cinema and Modernity</i>, Cambridge: Polity Press.</li> <li>• Orr, J. (1998), <i>Contemporary Cinema</i>, Edinburgh: Edinburgh University Press.</li> <li>• Orr, J. (2000), <i>The Art and Politics of Film</i>, Edinburgh: Edinburgh University Press.</li> <li>• Orr, J. (2012), <i>Romantics and Modernists in British Cinema</i>. Edinburgh: Edinburgh University Press.</li> </ul>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> Short film extracts for in-class discussion and interpretation</p> <p><b>RECOMMENDED MATERIAL:</b> N/A</p>
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Verbal skills using academic / professional English.</p>
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<p>Word</p>
<p><b>WWW RESOURCES:</b></p>	<p><a href="http://www.amazon.imdb.com">www.amazon.imdb.com</a> <a href="http://www.sensesofcinema.com">www.sensesofcinema.com</a> <a href="http://www.filmint.nu">www.filmint.nu</a></p>
<p><b>INDICATIVE CONTENT:</b></p>	<p>I.CINEMA AS SOCIAL INSTITUTION: ECONOMY,</p>

## POLITICS AND THE LANGUAGE OF FILM

- Film as Industry and Art
- Film: Economy
- Film: Politics
- The signs and syntax of film language
- *Mise-en-Scene*
- Editing
- Sociology's role

### II.A SOCIAL HISTORY OF WORLD CINEMA (I): FROM GERMAN EXPRESSIONISM TO THE FRENCH NEW WAVE

- The birth of cinema: D.W.Griffith
- Soviet Montage: Art, Revolutionary Politics and Society
- German Expressionism: irrationalism, urban society and alienation
- Surrealism: Cocteau and Buñuel
- American film-noir and its social aspects
- Italian Neorealism: Marxism and film style
- The French New Wave: Marxism, existentialism, feminism and film style.

### III.A SOCIAL HISTORY OF WORLD CINEMA (II): SCANDIAVIAN CINEMA, ITALIAN CINEMA AND POLITICS, NEW GERMAN CINEMA

- Post-war Italian Cinema: Psychoanalysis and Marxism
- The New German Cinema, Europe, Americanism, and the War
- Scandinavian Cinema: Secularization, Modernity and Women

### IV.A SOCIAL HISTORY OF WORLD CINEMA (III): JAPANESE CINEMA, SOVIET AND EASTERN EUROPEAN CINEMA. CONTEMPORARY AMERICAN AND BRITISH CINEMA

- Japanese Cinema (I): Tradition and Modernity (Mizoguchi, Ozu, Kurosawa)
- Japanese Cinema (II): The Japanese New Wave
- Soviet Cinema
- Politics and Society in Easter European Cinema
- Angelopoulos: Greek Society, History and Culture
- Contemporary American Cinema
- British Cinema and Society: Leigh, Loach, Davies.

### V.FILM THEORY: FORM, CONTENT AND SOCIETY

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|  | <ul style="list-style-type: none"><li>• The Poet and the Philosopher: Lindsay and Munsterberg</li><li>• Expressionism and Realism: Arnheim and Kracauer</li><li>• Montage: Pudovkin, Eisenstein, Balazs, and Formalism</li><li>• Mise-en-Scène: Neorealism, Bazin and Godard</li><li>• Film Speaks and Acts: Deleuze, Metz and Contemporary Theory</li><li>• Film Theory's Social Content</li></ul> |
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