

Film Theory Syllabus, Spring, 1999

Texts: Braudy, et al, Film Theory and Criticism; Xerox Reader; Giannetti Understanding Movies (chapter on reserve)

Thu	Jan	14	First day of class
			The level of theory
Mon		18	Film: <u>The Cook, the Thief, His Wife, and Her Lover</u>
Tue		19	<u>On reserve</u> : Giannetti, "Theory" (ch. 10)
Thu		21	<u>Reader</u> : Habermas, Modernity--an Incomplete Project; Jameson, "Postmodernism and Consumer Society"
			Formalism I: better learning through structure
Mon		25	Film: <u>Monty Python and the Holy Grail</u>
Tue		26	<u>Film Theory</u> : Arnheim, from <u>Film as Art</u> , "Film and Reality" and "The Making of a Film" (312-321)
Thu		28	<u>Film Theory</u> : Eisenstein, from <u>Film Form</u> , "Beyond the Shot" and "The Dramaturgy of Film Form" (15-42)
			Formalism II: odder learning through structurelessness
Mon	Feb	1	Films: <u>Andalusian Dog</u> ; <u>Golden Age</u>
Tue		2	<u>Reader</u> : Artaud, "The Theater of Cruelty"; Aranda, "Un Chien andalou"
Thu		4	<u>Reader</u> : Thiher, "Surrealism's Enduring Bite"
			Realism
Mon		8	Film: <u>Henry, Portrait of a Serial Killer</u>
Tue		9	<u>Film Theory</u> : Bazin, "The Myth of Total Cinema" (199-202)
Thu		11	<u>Film Theory</u> : Kracauer, from <u>Theory of Film</u> , "The Establishment of Physical Existence" (293-303); paper due, three pages
			Auteurism
Mon		15	Film: <u>Red River</u>
Tue		16	<u>Film Theory</u> : Andrew Sarris, "Notes on the Auteur Theory in 1962" (515-518); Peter Wollen, "The Auteur Theory" (519-535)
Thu		18	<u>Film Theory</u> : from Visible Fictions, "Stars as a Cinematic Phenomenon" (539-47)
			Marxism I: defining film teleologically
Mon		22	Film: <u>Swept Away</u>
Tue		23	<u>Reader</u> : Brecht, "Introduction" about him, and "Epic Theater"; <u>Reader</u> : Ryan, "The Politics of Film"
Thu		25	<u>Film Theory</u> : Comolli and Narboni, "Cinema/Ideology/Criticism"
			Marxism II: Film in the aura of art
Mon	Mar	1	Film: <u>Room with a View</u>
Tue		2	<u>Reader</u> : Berger, <u>Ways of Seeing</u> , chapters 1, 5

Thu	4	Film Theory: Benjamin, "The Work of Art in the Age of Mechanical Reproduction" (731-52)
Mon	8	Spring Recess
Tue	9	Spring Recess
Thu	11	Spring Recess
		The birth of cultural studies: one text, many voices (or Marxism Lite)
Mon	15	Film: <u>Zelig</u> ; second paper due, six pages
Tue	16	<u>Reader</u> : Bakhtin, "Introduction" about him, and "Laughter and Freedom"
Thu	18	<u>Reader</u> : Stam, "Introduction" to <u>Subversive Pleasures</u> ;
		Body Criticism
Mon	22	Film: <u>Rear Window</u> , week one
Tue	23	<u>Reader</u> : Foucault, "Panopticism"
Thu	25	<u>Reader</u> : Foucault, "Panopticism"
		Psychoanalysis
Mon	29	Film: (continuing) <u>Rear Window</u> , week two (well, it's a long film)
Tue	30	<u>Film Theory</u> : Baudry, "The Apparatus" (760-777); <u>Reader</u> : Lacan, "Mirror Stage"
Thu	Apr 1	Easter Recess
		Suture
Mon	5	Film: <u>The Big Sleep</u>
Tue	6	<u>Film Theory</u> : Dayan, "The Tutor-Code of Classical Cinema" (118-129);
Thu	8	<u>Film Theory</u> : Rothman, "Against the System of Suture" (130-136), Silverman, from <u>The Subject of Semiotics</u> ("On Suture") (137-47)
		Feminism and film
Mon	12	Film: <u>Watermelon Woman</u>
Tue	13	<u>Film Theory</u> : Mulvey, "Visual Pleasure"
Thu	15	<u>Film Theory</u> : Gledhill, "Recent Developments in Feminist Criticism" (251-272); <u>Reader</u> : Artel, "Positive Images"
		Race, gender, and film
Mon	19	Film: <u>New Jack City</u>
Tue	20	<u>Film Theory</u> : Diawara, "Black Spectatorship" (845-54)
Thu	22	<u>Reader</u> , Winokur, "Marginal Marginalia"
Mon	26	Film: The People's Choice
Tue	27	Final paper consultation
Thu	29	Final paper due (12 pages)

Here is the breakdown of assignments and grades:
Oral presentation, 10%

First paper (3 pages), 20%

Second paper (6 pages), 30%

Third paper (12 pages), 40%

There may be the odd homework assignment, when appropriate. There will be no midterm or final examination. Pop quizzes will be impersonally punitive, given only when it is clear that the readings are being neglected. If given they will test, not your knowledge of the essays, but simply whether you read them or not. You may have two excused absences without affecting your grade. When you miss six classes, you fail the class. Chronic tardiness will be similarly treated.

Office hours: Tuesday 2:40-4:10 and Friday 12:30-2 (311 Palmer), and by appointment. My office extension is x3711. Home number (after 7 a.m. and before 10 p.m.): 272-0458.