

## **Course Outline**

### **TFP 501: Film Theory and Criticism**

**Course Instructor: Gopa Biswas Caesar**

#### **Course Objectives:**

At the end of the semester the students will:

1. understand and employ critical terms and get familiar with the discipline affiliated register
2. have studied the major trends in film criticism and theory
3. be able to initiate discussions and be able to analyze films using different critical approaches
4. have an enhanced proficiency at textual analysis
5. have written a capstone paper
6. have given a presentation defending their proposition

#### **Course Assessment:**

Mid-term Examination: 20

Attendance: 05

Presentation: 10

Capstone Paper: 15

## **Syllabus**

### **Week 1** Introduction to Film Theory and Criticism

What is film?

Gorky, M. (1896). The lumiere cinematograph. *July*, 4, 5-6.

Bazin, A. (1967). The myth of total cinema. *What is cinema*, 1, 17-22.

### **Week 2** Realism and Formalism

Lapsley, R., & Westlake, M. (2006). *Film theory: An introduction*. Manchester University Press. 156-180.

### **Week 3** Auteur Theory

Wollen, P. (2013). *Signs and Meaning in the Cinema*. (pp. 58-96) British Film Institute: Palgrave Macmillan.

Sarris, A. (1962). Notes on the auteur theory in 1962. *Film Theory*, 27, 1-8.  
[https://alexwinter.com/media/pdfs/andrew\\_sarris\\_notes\\_on\\_the-auteur\\_theory\\_in\\_1962.pdf](https://alexwinter.com/media/pdfs/andrew_sarris_notes_on_the-auteur_theory_in_1962.pdf)

#### **Week 4 Semiotics**

Peirce, C. S. (2006). The sign: icon, index, and symbol. *Images: A reader*, 107-109.

Monaco, J. (1981). *The Language of Film: Signs and Syntax. How to Read a Film rev. ed (New York: Oxford University Press, 1981)*, 119-192.

Metz, C. (1982). *The imaginary signifier: Psychoanalysis and the cinema*. Indiana University Press.

#### **Week 5 Psychoanalytic Film Theory**

Creed, B. (1998). Film and psychoanalysis. *The Oxford guide to film studies*, 77-90.

Krips, H. (2010). The politics of the gaze: Foucault, Lacan and Žižek. *Culture Unbound*, 2(1), 91-102.

#### **Week 6 Apparatus Theory**

Durham, M. G., & Kellner, D. M. (Eds.). (2012). *Media and cultural studies: Keywords*. John Wiley & Sons. 79-88

Baudry, J. L., & Williams, A. (1974). Ideological effects of the basic cinematographic apparatus. *Film Quarterly*, 28(2), 39-47.

Ajvazi, I. (2021). The Sublime Object of Ideology by Slavoj Žižek.

### **----- Week 7 Mid-term Examination -----**

#### **Week 8 Feminism and Film**

White, P. (1998). Feminism and film.

Mulvey, L. (2013). Visual pleasure and narrative cinema. In *Feminism and film theory* (pp. 57-68). Routledge.

Or,

Durham, M. G., & Kellner, D. M. (Eds.). (2012). *Media and cultural studies: Keywords*. John Wiley & Sons. 342-352.

Smelik, A. M. (2007). Feminist film theory.

#### **Week 9 Culture Industry**

Benjamin, W. (2018). The work of art in the age of mechanical reproduction. In *A Museum Studies Approach to Heritage* (pp. 226-243). Routledge.

Waldman, D. (1977). Critical Theory and Film: Adorno and "The Culture Industry" Revisited. *New german critique*, (12), 39-60.

Adorno, T. W., & Rabinbach, A. G. (1975). Culture industry reconsidered. *New German Critique*, (6), 12-19.

### **Week 10** Phenomenological Film Theory

Yacavone, D. (2016). Film and the phenomenology of art: Reappraising Merleau-Ponty on cinema as form, medium, and expression. *New Literary History*, 47(1), 159-185.

### **Week 11** Marxism and Ideology

Althusser, L. Ideology and Ideological State Apparatuses. In Evans, J. and Hall, S. *Visual Culture: The Reader*, London: Sage, 1999: 317-323.

Comolli, Jean Luc & Narboni, Jean Paul. "Cinema/Ideology/Criticism", in Braudy, L. and Cohen M. *Film Theory and Criticism 6th Edition*, London: Oxford University Press, 2004: 812-819

### **Week 12** Postcolonialism, Race and Representation

hooks, b. (2012). The oppositional gaze: Black female spectators. In *Black American Cinema* (pp. 288-302). Routledge.

Hall, S. (2000). Racist ideologies and the media. *Media studies: A reader*, 2, 271-282.

### **Week 13&14**

#### Modernism and the avante-gardes

Hill, W. J., Gibson, P. C., Dyer, R., Kaplan, E. A., & Willemen, P. (Eds.). (2000). *World Cinema: critical approaches*. Oxford University Press on Demand. 11-28.

#### Post-structuralism and deconstruction

Brunette, P. (2000). Post-structuralism and deconstruction. *Film studies: Critical approaches*, 89-93.

#### Film and postmodernism

Hill, J. (1998). Film and postmodernism. *The Oxford Guide to Film Studies*, 96-106.

#### Realism, modernism, and post-colonialism

Hill, W. J., Gibson, P. C., Dyer, R., Kaplan, E. A., & Willemen, P. (Eds.). (2000). *World Cinema: critical approaches*. Oxford University Press on Demand. 29-41.