This course surveys key concepts and debates in film and media theory. Ranging from classical and 1970s film theory to cultural studies interventions, digital media theory, and more recent theoretical trends, it will examine models of medium specificity, cinematic narration, spectatorship, interpretative meaning, and ideology. Examples from narrative, documentary, and experimental cinema will be screened to illustrate major readings in the field. In the process, this introduction seeks to connect the normative concerns of media maker to the scholarly activities of interpretation, theorization, and explanation.

This course assumes no prior knowledge of or training in film or media studies. However, those students without any should consult the reference text to gain the basic vocabulary of the discipline.

REQUIRED TEXTS
Anne Sheppard, *Aesthetics: An Introduction to the Philosophy of Art*
Andre Bazin, *What is Cinema?*, vol. 1
David Bordwell, *Narration in the Fiction Film*
Gilles Deleuze, *Cinema II: The Time-Image*

Additional readings available through electronic journals (Paley) or on Blackboard

REFERENCE TEXT
Timothy Corrigan and Patricia White, *The Film Experience*

SCHEDULE OF READINGS AND FILMS

**Week 1. Aesthetics**
Thurs. screening: *Flowers of Shanghai* (Hsiao-hsien Hou, 1998, 130m)

1/28. Anne Sheppard, *Aesthetics: An Introduction to the Philosophy of Art*  
   Optional: Suzanne Langer, “Expressiveness”

**Week 2. Medium Specificity**
Thurs. Screening: *Ménilmontant* (Dmitri Kirsanoff, 1926, 33m)
   *Diary of a Country Priest* (Robert Bresson, 1951, 115m)

2/4. Sergei Eisenstein, “The Cinematographic Principle and the Ideogram” (Blackboard)  
   Noel Carroll, “The Specificity of Media in Arts” *Journal of Aesthetic Education* 19, no. 4 (Winter 1985)  
   Optional: Mary Ann Doane, “The Indexical and the Concept of Medium Specificity” *differences* 18, no. 1 (2007)

**Week 3. Narrative and Narration**
Thurs. Screening: *In This Our Life* (John Huston, 1942, 97m)
   *Partie de Campagne/Day in the Country* (Jean Renoir, 1936, 40m)

2/11. Ellen Glasgow, *In This Our Life*, excerpt (Blackboard)  
   Seymour Chatman, “What Novels Can Do That Film Can’t (And Vice Versa)” *Critical Inquiry* 7.1 (Autumn 1980)

Week 4. Interpretation
Thurs. Screening: *Letter to Jane* (Jean-Luc Godard and Jean-Pierre Gorin, 1972, 52m)  
*Touch of Evil* (Orson Welles, 1958, 95m)
2/18. Cleanth Brooks, “The Formalist Critics” (Blackboard)  
Robin Wood, “Welles, Shakespeare and Webster” (Blackboard)  
Roland Barthes, “Myth Today” (Blackboard)  
Stephen Heath, “Terms of Analysis” (excerpt) (Blackboard)  
R. Barton Palmer, “Charlton Heston and Gregory Peck: Organization Men” (Blackboard)

Week 5. Ideology
Thurs. Screening: *The Year of Living Dangerously* (Peter Weir, 1982, 115m)
2/25. Frederic Jameson, from *Political Unconscious* (Blackboard)  
Jean-Luc Comolli and Jean Narboni, "Cinema/ Ideology/Criticism“ (Blackboard)  
Edward Said, from *Orientalism* (Blackboard)  
James Roy MacBean, “Watching the Third World Watchers: The Visual, the Verbal, the Personal and the Political in Under Fire and The Year of Living Dangerously” *Film Quarterly* 37, no. 3 (Spring, 1984)

Week 6. The Spectator
Thurs. Screening: *Danton* (Andrzej Wajda, 1983, 136m)
Laura Mulvey, “Visual Pleasure and Narrative Cinema” (Blackboard)  
Stuart Hall, “Encoding/Decoding” (Blackboard)  
Janet Staiger, from *Interpreting Films* (Blackboard)

SPRING BREAK

Week 7. Film Criticism and Contemporary Film Culture
Outside Screening: *In the Mood for Love* (Wong Kar-Wai, 2000, 98m)
Mark Betz, “Beyond Europe: On Parametric Transcendence”  

Week 8. The Digital
Out of class screening: *Zodiac* (David Fincher, 2007, 140m)
3/25. Marshall McLuhan, “Medium is the Message” (Blackboard)  
Lev Manovich, from *The Language of New Media* (http://manovich.net/TEXT/digital-cinema.html)  
Henry Jenkins, from *Convergence Culture* (Blackboard)  
Philip Rosen, “Old and New: Image, Indexicality, and Historicity in the Digital Utopia” (Blackboard)  
Kristen Whissel, “The Digital Multitude” *Cinema Journal* 49, no. 4 (Summer 2010)
Week 9. Perception
Thurs. Screening: Life Wastes Andy Hardy (Martin Arnold, 1998, 15m)
   A Week in the Hole (Kevin Jerome Everson, 2001, 6m)
   The Intruder (Claire Denis, 2004, 130m)

4/1. Vivian Sobchack, “Phenomenology and the Film Experience” (Blackboard)
   David Bordwell, Narration in the Fiction Film, ch. 3, pp. 30-40 (NFF)
   Viktor Shklovsky, "Art as Technique" (Blackboard)
   Jean Epstein, "Photogénie and the Imponderable" (Blackboard)
   Malcom Turvey, "Epstein, Bergson, and Vision" (Blackboard)

Week 10. Time
Thurs. Screening: Je t’aime, je t’aime (Alain Resnais, 1968, 91m)
   Paisan (Roberto Rossellini, 1948, excerpt)

4/8. Cesare Zavatini, "Some Ideas on the Cinema" (Blackboard)
   D.N. Rodowick, from Gilles Deleuze’s Time Machine (Blackboard)
   Gilles Deleuze, from Cinema II: The Time-Image, chs. 1, 3, 5, 6

Week 11. Documentary
Thurs. Screening: Helvetica (Gary Hustwit, 2007, 80m) Divorce Iranian Style (Kim Longinotto, 1998, 76m)

4/15. John Grierson, “First Principles of Documentary” (Blackboard)
   Bill Nichols, "Modes of Documentary" (Blackboard)
   Chris Cagle, “Postclassical Nonfiction: Narration in the Contemporary Documentary” Cinema Journal 52, no. 1 (Fall 2012)

Week 12. Nation
Thurs. Screening: Every-Night Dreams (Mikio Naruse, 1933, 64m)
   Only Son (Yasujirō Ozu, 1935, 87m)

4/15. Ernst Renan, “What is a Nation?” (Blackboard)
   Noel Burch, From the Distant Observer (Blackboard)
   Miriam Hansen, “Vernacular Modernism” (Blackboard)
   Dudley Andrew, “Time Zones and Jetlag” (Blackboard)
   Optional: Hamid Naficy, from An Accented Cinema (CV)

Week 13. Conceptualism and Installation
Thurs. Screening: Zorns Lemma (Hollis Frampton, 1970, 60m)
   Vertical Roll (Joan Jonas, 1972, 19m)

4/22. Sol Lewitt, “Paragraphs on Conceptual Art” (Blackboard)
   Charles Harrison, “Conceptual Art and Critical Judgment” (Blackboard)
   P. Adams Sitney, “Structural Films” (Blackboard)
   Alison Butler, “A Deictic Turn: Space and Location in Contemporary Gallery Film and Video Installation” Screen 51, no. 4 (Winter 2010)
   Elizabeth Cowie, from Recording Reality, Desiring the Real (Blackboard)

Week 14. Seminar Paper Workshop (5/2 and 5/6)