



上海财经大学

Shanghai University of Finance & Economics

中国上海市国定路777号 邮编200433 777 Guoding Road, Shanghai, 200433, China

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## Shanghai University of Finance & Economics

### 2020 Summer Program

### ENG 105 Introduction to Film and Film Theory

### Course Outline

**Term: June 1 – June 26, 2020**

**Class Hours: 16:00-17:50 (Monday through Friday)**

**Course Code: ENG 105**

**Instructor: Professor Ross Hamilton**

**Home Institution: Barnard College, Columbia University, New York**

**Office Hours: TBA**

**Email: rhamilto@barnard.edu**

**Credit: 4**

**Class Hours:** This course will have 52 class hours, including 32 lecture hours, professor 8 office hours, 8-hour TA discussion sessions, 4-hour review sessions.

**Course Description:**

Introductory survey of the history, aesthetics and theories of film. Topics in American and International cinema are explored through weekly screenings, readings, discussion, and lecture.

**Required Textbooks:**

There will be a reader. You should also purchase at text or eBook:

History of Narrative Film, David A. Cook

Film Theory and Criticism, ed. Mast, Cohen, and Braudy (any edition)

**Course Requirements:**

In addition to readings and attendance at lectures and screenings, two and a term paper are required.

Grading of all exams and papers will take into account clarity, grammar, spelling, etc. as well as knowledge of the topic being discussed.



All essays should be submitted on time and in class. Late essays/exams will be penalized a full grade (e.g., a B+ will become a C+), and will not be accepted more than one week late. Extensions will be granted only for dire emergencies, and then only if you talk to me in person and before the due date. Also, always keep a photocopy of your essays: if for any reason your essay is lost, you will be responsible for furnishing a copy.

### Grading:

The final course grade will be determined roughly as follows:

Mid-Term Exam 20%

Final Exam 20%

Paper 1 20%

Paper 2 20%

Attendance: 20%

A note on participation. This is a lecture course, but students are expected to follow the lectures closely and be prepared to answer occasional questions asked in class by the professor. Students will be expected to participate fully in the discussion sections led by the teaching assistant.

### Grading Policy

Number grade	Letter grade	GPA
90-100	A	4.0
85-89	A-	3.7
80-84	B+	3.3
75-79	B	3.0
70-74	B-	2.7
67-69	C+	2.3
65-66	C	2.0
62-64	C-	1.7
60-61	D	1.0
≤59	F (Failure)	0

### Syllabus:

#### WEEK 1

Topic: Introduction and Early Cinema

Lecture:



The origins of film technology and film culture. Issues in film historiography. Narrative and documentary.

Screening:

Films by the Lumières, Meliès Brothers and the Thomas A. Edison studio.

Readings:

History of Narrative Film, Chapter 1

Sigfried Kracauer, "Basic Concepts"

Rudolf Arnheim, "Film and Reality"

Rudolf Arnheim, "The Making of a Film"

Rudolf Arnheim, "The Complete Film"

Topic: International Expansion: Hollywood and Griffith

Lecture:

Narrative in silent cinema. The consolidation of classical film style. Film and ideology.

Screening:

Birth of a Nation, Griffith, 1915 and Broken Blossoms (1919)

Reading:

History of Narrative Film, Chapters 2&3

Hugo Munsterberg, "The Means of the Photoplay"

Topic: Weimar Cinema and Soviet montage theory

Lecture:

Editing as the essence of cinema. The emergence of the mass hero. Socialist vs. Capitalist film.

Screening:

Das Kabinett des Dr. Caligari, Mayer (1918) Nosferatu (Murnau (1922), Battleship Potemkin, Eisenstein, 1929 (selections)

Reading:

History of Narrative Film, Chapters 4&5

Vsevolod Pudovkin, "On Editing"

Sergei Eisenstein, "The Cinematographic Principle and the Ideogram"

Sergei Eisenstein, "A Dialectic Approach to Film Form"

Sergei Eisenstein, "Dickens, Griffith, and the Film Today"

## WEEK 2

Topic: Hollywood in the Twenties and the Transition to Sound

Lecture:

The Studio System. Chaplin. Issues in sound-film theory and aesthetics.

Introduction to the auteur theory.

Screening:

Garbo: The Kiss & Anna Christie; Blackmail, Hitchcock, 1929, Modern Times, Chaplin, 1936

Reading:



History of Narrative Film, Chapters 6&7

S.M. Eisenstein, V.I. Pudovkin, and G.V. Alexandrov, "A Statement."

Topic: The American Studio System and Orson Welles. Classical film style and film semiotics

Lecture:

Classical narrative style in the sound-film era. Semiology, cinesemiotics, and translinguistics.  
Bakhtin and dialogics. Enunciation theory.

Screening:

To Have and Have Not, Hawks, 1944; Citizen Kane, Welles, 1941

Reading:

History of Narrative Film, Chapters 8&10

Christian Metz, "Some Points in the Semiotics of Cinema"

Daniel Dayan, "The Tutor-Code of Classical Cinema"

William Rothman, "Against 'The System of the Suture'"

Topic: Wartime and Postwar Cinema. Film and Cultural Studies

Lecture:

Classical Style in the '50's film. Cinema and social issues. Introduction to cultural studies.  
Popular culture – oppressor or liberator of the social imaginary?

Screening:

Double Indemnity, Wilder, 1949, Mildred Pierce, 1945

Reading:

History of Narrative Film, Chapter 11

Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Robin Wood, "Ideology, Genre, Auteur."

## MIDTERM EXAM

### WEEK 3

Topic: The breakdown of classical style

Lecture:

Assaults on classical narrative in '60's film. Hitchcock as auteur. Cinema and interpretation.

Screening:

Psycho, Hitchcock, 1960

Reading:

History of Narrative Film, Chapter 12

Andrew Sarris, "Notes on the Auteur Theory in 1962"

Peter Wollen, "The Auteur Theory"

Topic: The politics of style

Lecture:



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The French New Wave and Hollywood film. Brecht and the politics of cinema.

Screening:

A bout de souffle, Godard, 1955, Jules et Jim, Truffaut, 1961

Reading:

History of Narrative Film, Chapter 13

Jean-Luc Comolli and Jean Narboni, "Cinema/Ideology/Criticism"

## WEEK 4

Topic: Feminism and cinema

Lecture:

Introduction to feminist cinema

Screening:

Swept Away, Wertmuller, 1993, Women on the Verge of a Nervous Breakdown, Almodovar

Reading:

Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Christine Gledhill, "Recent Developments in Feminist Criticism"

Topic: Hollywood 1965 to 1990

Lecture:

The New American Cinema. The Rise of Television. The Rise of Video

Screening:

Alien, Scott, 1979, various MTV videos

Topic: Avant-garde cinema and Post-Structuralism.

Lecture:

The poetics of cinema. Introduction to non-narrative and experimental film. Surrealist film, lyrical film, structural and post-structural film.

Screening:

Deren, Meshes of the Afternoon; Brakhage, tbd

Reading:

Maya Deren, "Cinematography: The Creative Use of Reality"

Stan Brakhage, "From Metaphors on Vision"

Topic: The Present and the Future

Lecture:

Experimental film. Global cinema.

Screening:

Derek Jarman, Blue; Bill Viola, tbd;

Reading:

Andre Bazin, "The Myth of Total Cinema"

## FINAL EXAM