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**National Taiwan University of Science and Technology**

**2016 Summer Program**

**ENG 105 Introduction to Film and Film Theory**

**Course Outline**

**Course Code: ENG 105**

**Instructor: Ross Hamilton**

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

**Office Hours.: TBA and by appointment**

**Email: rhamilto@barnard.edu**

**Class Hours: According to the regulations of Minister of Education, R.O.C, 18 class hours could be counted as 1 academic credit in all universities in Taiwan. This course will have 72 class hours, including 40 lecture hours, professor 10 office hours, 10-hour TA discussion sessions, 2-hour review sessions, 10-hour extra classes.**

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:

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: Film and Psychoanalysis**

Lecture:

Basic principles of psychoanalysis. Introduction to psychoanalytic film theory.

Screening:

8½ Fellini 1963, Persona, Bergman, 1966

Reading:

History of Narrative Film, Chapter 15

Christian Metz, "Identification, Mirror"

Christian Metz, "The Passion for Perceiving"

Jean-Louis Baudry, The Apparatus: Metapsychological Approaches to the Impression of Reality in the Cinema

Noel Carroll, "Jean-Louis Baudry and 'The Apparatus'"

**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

Week 5

**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"

**REQUIRED TEXTS**

There will be a reader. You may also purchase

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. The schedule is as follows:

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:

Take-Home #1 30%      Take-Home #2 30%      Term Paper 40%