 goals of the course: The course provides a survey of cinematic and media culture theories, which is important as a foundation for future graduate work in cinema and media, even for students not primarily focusing on theoretical work. In concert with this theoretical overview, the course offers an orientation to graduate study, introducing students to the professional standards and practices of our discipline and of academia. Development of a tentative master's thesis forms the primary basis for written work.

required texts: Course Readings, as listed, are online on iLearn.

screenings: In most cases, you will be required to view certain films on your own for discussion in class.

course requirements: Attend all class meetings. Readings must be completed by the assigned dates. All written work must be submitted on time.

weekly questions: Each student should prepare a series of at least 4 typed questions, which should directly address the assigned reading material for the day. The questions should be written with an eye to initiating dialogue in the classroom. These questions should be submitted to the instructor at the conclusion of each class meeting.

short paper: Each student is expected to write a 4-5 page project proposal for an MA Thesis (Mock Thesis Proposal). Paper must include a Thesis Argument and brief discussion of How the Topic/Argument will be Pursued, a short Summary of Topics/Points, and a Bibliography/Filmography. Due Oct 24.

final research paper: Each student will write a 12-15 page paper expanding on the short paper; if the student wishes to diverge from their earlier idea, they should consult with the instructor. Due by Dec 19th.

Weekly Questions 25%
Short Paper (4-5 pp.) Due 10/24 25%
Final Research Paper (15 pp.) Due 12/19 50%

Disability Related Aid: Students with disabilities who need reasonable accommodations are encouraged to contact the instructor. The Disability Programs and Resource Center (DPRC) is available to facilitate the reasonable accommodations process. The DPRC is located in the Student Service Building and can be reached by telephone (voice/TTY 415-338-2472) or by email (dprc@sfsu.edu).
COURSE SCHEDULE
This schedule is subject to change. Readings are due on the date assigned.

8/29: WEEK 1: INTRODUCTION TO THE COURSE: FILM ANALYSIS, FILM HISTORY, AND FILM THEORY
Readings:
• David Bordwell, “The Significance of Stylistic History”

Recommended or Optional Readings:
On Analysis and Writing
• “Tips on Graduate Writing”
• “Introduction” from Film Analysis: A Norton Reader
Examples of SFSU Faculty Publications

9/5: WEEK 2: FORMALISM AND MONTAGE
Readings:
• Viktor Shklovsky, “Art as Technique” (orig pub 1917) from Russian Formalist Criticism: Four Essays (U Nebraska Press, 1965) (22 pp)
• Dziga Vertov, “We: Variant of a Manifesto” (orig pub 1922) from Kino-Eye: The Writings of Dziga Vertov (UC Press, 1985) (5 pp)
• Sergei M. Eisenstein, “Montage of Attractions” (orig pub 1923) from The Film Sense (Harcourt Brace, 1947) (4 pp)
Recommended: Sergei M. Eisenstein, “A Dialectical Approach to Film Form” (orig pub 1929) from Film Form (Harcourt Brace, 1949) (18 pp)

View for Class: Man with a Movie Camera (1929) Dziga Vertov (69 m)

9/12: WEEK 3: MASS CULTURE AND TECHNOLOGICAL REPRODUCTION
Readings:
• Max Horkheimer & Theodor W. Adorno, “The Culture Industry: Enlightenment as Mass Deception, Excerpts” (originally from Dialectic of Enlightenment, 1944) in Critical Visions in Film Theory (Bedford/St Martins, 2011) (17 pp)

9/19: WEEK 4: REALISMS AND PHENOMENOLOGY
Readings:
• Robert Stam, “The Phenomenology of Realism” from Film Theory: An Introduction (Blackwell, 2000) (11 pp)

View for Class: The Magnificent Ambersons (1942) Orson Welles (88 m)
9/26: WEEK 5: WHAT IS AN AUTHOR? ART AND POLITICS
Readings:
• François Truffaut, “A Certain Tendency of the French Cinema” (orig pub 1954) (10 pp)
• Robert Stam, “Third World Film and Theory” from *Film Theory: An Introduction* (Blackwell, 2000) (10 pp)
Recommended:
Michel Foucault, “What is an Author?” (orig pub 1969) from *The Foucault Reader* (Pantheon, 1984) (20 pp)
View for Class: *Hour of the Furnaces, Pt 1* (1968) Fernando E. Solanas & Octavio Getino (85 m) (available on YouTube)

10/3: WEEK 6: STRUCTURALISM AND SEMIOTICS IN FILM THEORY
Readings:
• Philip Rosen, ”The Saussurian Impulse and Cinema Semiotics” from *Narrative, Apparatus, Ideology* (Columbia Univ. Press, 1986) (11 pp)
View for Class: *Marked Woman* (1937) Lloyd Bacon (96 m)

10/10: WEEK 7: IDEOLOGY AND IDEOLOGICAL STRUCTURES
Readings:
• Editors of *Cahiers du Cinéma*, “John Ford’s Young Mr. Lincoln,” (orig pub 1970) from *Screen* 1972 (39 pp)
View for Class: *Young Mr. Lincoln* (1939) John Ford (100 m)

10/17: WEEK 8: GRADUATE STUDENT FILM STUDIES CONFERENCE
NO CLASS

10/24: WEEK 9: PSYCHOANALYSIS, SUBJECTS, AND FEMINIST ANALYSIS
Readings:
• Barbara Creed, “Kristeva, Femininity, Abjection” in *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (Routledge, 1993) (8 pp)

Recommended: Sigmund Freud, “The Dreamwork” excerpted from *The Interpretation of Dreams* (34 pp)

**SHORT PAPER DUE**

10/31: WEEK 10: THE POSTSTRUCTURALIST TURN
Readings:
• Roland Barthes, “From Work to Text” (orig pub 1971) from *Image/Music/Text* (Hill & Wang, 1977) (10 pp)


11/7: WEEK 11: CULTURAL STUDIES, POSTMODERNISM
Readings:
• Dick Hebdige, “From Culture to Hegemony” from *Subculture: The Meaning of Style* (Metheun, 1979) (15 pp)

11/14: WEEK 12: RETURN TO HISTORY AND SCIENCE
Readings:
• David Bordwell, Excerpted from “Historical Poetics of Cinema” in *The Cinematic Text: Methods and Approaches* (AMS Press, 1989) (8 pp)


Readings:
• Robert Stam, “Film and the Postcolonial” in Film Theory: An Introduction (Blackwell, 2000) (7 pp)
Recommended: Jacques Rancière, “From One Image to Another? Deleuze and the Ages of Cinema” in Film Fables (Bloomsbury 2006) (17 pp)
Optional: Gilles Deleuze, “Conclusions” from Cinema 2: The Time-Image (orig pub 1985) (26 pp)

11/28: WEEK 14: FALL RECESS
No University Classes, Campus Open

12/5: WEEK 15: BODIES, GENDERS, AFFECTS
Readings:
• Linda Williams, “Film Bodies: Gender, Genre, and Excess” (orig pub 1991) in Film Theory and Criticism (1999) (15 pp)
• Judith Butler, “Introduction” from Bodies That Matter: On the Discursive Limits of “Sex” (Routledge, 1993) (29 pp)
Recommended: Vivian Sobchack, “Phenomenology and Film Experience” (orig pub 1992) in Critical Visions in Film Theory (Bedford/St Martins, 2011) (7 pp)

12/12: WEEK 16: CINEMA AND THE DIGITAL
Readings:

12/19: FINALS WEEK
No Class
FINAL PAPER DUE

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