

## Introduction to Film Theory

Contemporary Arts 335

Section: D100

Term: 2002 Spring

Instructor: Elena Feder

Discussion Topics: This course is designed to introduce students to the core issues in film theory. While the field of film studies has undergone significant transformations in its short history as an academic discipline, most aspects of its object of study, from production to reception, go back to the inception of film practice itself. The films have been chosen to both illustrate and serve as ground for the discussion of theoretical and practical issues relevant to the cinematic apparatus and representation. We will be looking at questions concerning the nature of the film medium, authorship, production, reception and spectatorship, visual pleasure and sexual difference, history, memory and ideology, and national identity and post-coloniality. Paying attention to the relationship between theory and practice, we will also assess the relevance of film theory to the production and consumption of both independent and commercial film. Recognizing the overlap of issues, themes and concerns, the weekly discussions and screenings will be guided by the framework provided by the assigned readings and complemented by the recommended readings. Recommended readings are offered to help students prepare for seminar presentations and research for the short written assignments and final essay.

REQUIREMENTS: 1. Students are expected to complete all the required readings and as many of the recommended readings as possible prior to class. The lectures will cover issues raised by the theoretical material covered in the readings. Students are also expected to attend class regularly, to be on time, and to participate in class discussions.

2. Students are asked to keep an academic journal in which they enter one typed entry of 3-4 double-spaced pages. A total of six such pieces will be handed in for review over the length of the semester.

3. Students will organize into groups of three for a 30 minute class presentation based on that week's readings beginning with Week 4. Guidelines will be provided.

Grading: Seminar participation and class presentations 25%. Journal entries 75%. A final research paper of 12 to 18 pages may be substituted for 25% of the written assignment grade, with the remaining 50% to be determined by 4 of the 6 required journal entries.

With no exceptions, deferred grades will be not given without a medical certificate. Three unexcused absences may result in a failing grade. Attendance will be taken.

Required Texts: Philip Rosen, ed., Narrative, Apparatus, Ideology

Paul Willemen, Looks and Frictions: Essays in Cultural Studies and Film Theory

FPA 335 Custom Courseware.

Recommended Texts: Recommended readings will be on reserve at the Library.

Materials/Supplies:

Prerequisite/Corequisite: Six credits from among FPA 136, 137, 211, 236, 237. Students who have taken FPA 234 for credit may not take FPA 335 for further credit. Recommended: FPA 211.

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Notes:

This outline is derived from a course outline repository database that was maintained by SFU Student Services and the University's IT Services Department. The database was retired in 2014 and the data migrated to SFU Archives in 2015.