

FILM 432

VISION, REPRESENTATION AND CINEMA

Spring 2021

Tuesday 12:40-15:30

Instructor: Asuman Suner, Professor

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Office Hours (online): Monday 15:00-17:00

Course Structure

Lectures will be delivered online and synchronous.

ZOOM INFO FOR LECTURES

Join Zoom Meeting

<https://sabanciuniv.zoom.us/j/93448447895?pwd=MWlvK0NpTDJQTEJ0cjByWkxUdWdsUT09>

Meeting ID: 934 4844 7895

Passcode: fVZn0Q

ZOOM INFO FOR OFFICE HOURS

Join Zoom Meeting

<https://sabanciuniv.zoom.us/j/93448447895?pwd=MWlvK0NpTDJQTEJ0cjByWkxUdWdsUT09>

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Passcode: fVZn0Q

Course Description

This course examines cinematic representations of the experience of the modern city in relation to the issues of film culture, film style, auteur theory, and avant-garde aesthetics.

Course Materials:

Films: Students will be responsible only for the EXCERPTS of the films used in the lectures. For those films that are available at the internet, students will be responsible for the entire film.

Readings: All the readings will be uploaded to SUCourse with the exception of the ones that are available as internet sources.

Assignments and Grading

Mid-term Take-Home Exam

30 per cent

Due date: **April 6**

(Questions will be announced on **March 30**)

Short Paper

30 per cent

Due date: **May 18**

Final Take-Home Exam

40 per cent

Due date: **May 28**

(Questions will be announced on **May 18**)

Late papers and late take-home exam papers will be accepted with 10 points grade reduction during the 3 days following the dead-line and **NO LATER THAN THAT!**

Important Notice About Take-Home Exams: Students who fail to submit take-home exam papers during the period indicated in the syllabus without a valid excuse will receive N/A as their final grade.

Course Schedule

February 23

Orientation

March 2

What is film culture and how has it transformed in times of the pandemic?

Film: *New York, New York* (Spike Lee, 2020) (short film available at YouTube)

Readings: Lanre Bakara, “Battle for Civilization: Venice Film Festival Calls for Fight Back Against Netflix”, *The Guardian*, 2 September 2020.

<https://www.theguardian.com/film/2020/sep/02/battle-for-civilisation-venice-film-festival-calls-for-fightback-against-netflix>

March 9

Festival culture in the context of urban culture

Film: *A City Runs Through the Festival* (Caner Kaya, 2007)

<http://www.canerkaya.com/en/documentaries.html>

Readings: Cindy Wong, *Film Festivals*, London: Rutgers University Press. (excerpt)

March 16

Modernist aesthetics and the modern metropolis in early cinema 1

Films: *Berlin: Symphony of a Great City* (Walter Ruttmann, Germany, 1927)

(available at YouTube)

Suggested Film:

Symphony of Now (Johannes Schaff, Germany, 2018)

Readings: Bill Nichols, “Documentary Film and the Modernist Avant-Garde”
Critical Inquiry 27/4: 2001.
 Georg Simmel, “The Metropolis and Mental Life”
http://www.blackwellpublishing.com/content/bpl_images/content_store/sample_chapter/0631225137/bridge.pdf

March 23

Modernist aesthetics and the modern metropolis in early cinema 2

Films: *Man with a Movie Camera* (Dziga Vertov, USSR, 1929)

(available at YouTube)

Modern Times (Charlie Chaplin, USA, 1936) (excerpts)

Reading: Henri Lefebvre, “On Chaplin, Bertolt Brecht and Some Others” in *Critique of Everyday Life*, London: Verso, 1991.

Gregory Stephens, “Biting Back at the Machine: Charlie Chaplin’s *Modern Times*”
Senses of Cinema 60 (October 2011)

<http://sensesofcinema.com/2011/feature-articles/biting-back-at-the-machine-charlie-chaplins-modern-times/>

March 30

(MID-TERM TAKE-HOME EXAM QUESTIONS WILL BE ANNOUNCED)

The flâneur and representations of urban experience in the cinema

Film: *Midnight in Paris* (Woody Allen, USA, 2011) (excerpts)

Reading: Katherine Fusco, “Love and Citation in *Midnight in Paris*: Remembering Modernism, Remembering Woody,” in Peter Bailey and Sam Girgus (eds.) *A*

Companion to Woody Allen. New York: Wiley-Blackwell, 2013. (On-line access through the Information Center)

April 6

DUE DATE FOR MID-TERM TAKE-HOME EXAM

Auteur cinema, avant-garde aesthetics and the modern city

Film: *Breathless* (Jean Luc Godard, France, 1959) (excerpts)

Reading: Forbes, Jill. “The French Nouvelle Vague,” in John Hill and Pamela Church Gibson (eds.) *The Oxford Guide to Film Studies*. Oxford: Oxford University Press, 1998.

April 13

The Flâneuse and female authorship in the cinema

Films: *Cléo from 5 to 7* (Agnés Varda, France, 1962) (excerpts)

Faces Places (Agnés Varda and JR, France, 2017) (excerpts)

Readings: Steven Ungar, “A Film About Time and Space” in *Cleo de 5 a 7*, London: BFI, 2008.

April 20

Representations of urban revolt in contemporary cinema

Films: *Do the Right Thing* (Spike Lee, USA, 1989) (excerpts)

Reading: Ed Guerrero, *Do the Right Thing*. London: BFI, 2001.

Sarah Larson, “Do the Right Thing” at Twenty-five” *New Yorker*, 4 July 2014.

<https://www.newyorker.com/culture/sarah-larson/do-the-right-thing-at-twenty-five>

April 27**Visions and representations of Istanbul in the cinema 1**

Films: *Istanbul Tales* (Ömür Atay, Selim Demirdelen, Kudret Sabancı, Yücel Yolcu, Ümit Ünal, Turkey, 2005) (excerpts)

Crossing the Bridge: The Sound of Istanbul (Fatih Akin, Germany, 2005) (excerpts)

Readings: Asuman Suner, “New Istanbul Films” in *New Turkish Cinema: Belonging, Identity and Memory*. London: I.B. Tauris Press, 2010.

May 4**Visions and representations of Istanbul in the cinema 2**

Films: *Cat* (Ceyda Torun, Turkey, USA, 2016) (excerpts)

Men On the Bridge (Aslı Özge, Turkey, Germany, Netherlands, 2009) (excerpts)

Red Istanbul (Ferzan Özpetek, Italy, Turkey, 2017)

May 11 SPRING BREAK**May 18****DUE DATE FOR SHORT PAPERS**

(FINAL TAKE-HOME EXAM QUESTIONS WILL BE ANNOUNCED)

Representations of the global city in contemporary cinema

Films: *Night on Earth* (Jim Jarmusch, USA, 1991) (excerpts)

Reading: Daniel A. Bell and Avner de-Shalit. “The City and Identity” in *The Spirit of Cities: Why the Identity of a City Matters in a Global Age*. Princeton: Princeton University Press, 2011.

May 25

Discussion of final take-home exam questions and overview of the semester

Information About Short Paper Assignment

The Covid-19 pandemic has had a drastic impact on the ways that we relate to urban culture.

A City Runs Through the Festival (Caner Kaya, 2007); *Crossing the Bridge: The Sound of Istanbul* (Fatih Akin, Germany, 2005); *Cat* (Ceyda Torun, Turkey, USA, 2016) are films that capture some peculiar aspects of the urban culture contemporary Istanbul.

Take ONE of these films.

Write a paper on the representation of Istanbul in the film.

In your discussion, make sure to address the following questions:

How would you describe the mood of the film? What kind of a narrative style does the film have? What are the key strategies employed in terms of the use of the camera, editing and the sound? What kind of an image of Istanbul is created in the film as a result of these stylistic preferences?

What do you enjoy most in the film in terms of its representation of the urban culture of Istanbul? How does the film make you feel in terms of your personal experience of isolation and having been cut off from urban culture during the times of the pandemic?

Due date: May 18

Late papers will be accepted (with **10 points grade reduction**) during the 3 days following the dead-line and **NO LATER THAN THAT!**

Constitutes 30 per cent of the Course Grade

Format Instructions

Papers must be between **2-5 pages**

Do **NOT** use any pictures in the papers.

MAKE SURE TO USE THE FOLLOWING FONT:

Times New Roman, 1.5 spaced, size 12.

Your name and student number should appear on the **FIRST** page of the paper.

Make sure to include full references of the sources that you use.