

FILM 432
VISION, REPRESENTATION AND CINEMA
Spring 2022
Tuesday 12:40-15:30 - FASS 1076-1078
Instructor: Asuman Suner, Professor
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Office Hours (online): Monday 17:30-19:30

Course Assistant:

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Course Structure

The course will be taught in hybrid structure

Zoom Meeting Room For Lectures

<https://sabanciuniv.zoom.us/j/92675792031>

Zoom Meeting Room For Office Hours

<https://sabanciuniv.zoom.us/j/96683709331>

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:

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

Films will be available at the Reserve Desk of the Information Center (with the exception of the ones that are available on the internet)

Assignments and Grading

Attendance and Participation

10 per cent

Take-Home Exam Paper 1

25 per cent

Due date: **April 12**

(Questions will be announced on **April 5**)

Short Paper

25 per cent

Due date: **May 17**

Take-Home Exam Paper 2

40 per cent

Due date: **May 31**

(Questions will be announced on **May 17**)

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

March 1

Orientation

March 8

What is film culture and how has it transformed since the beginning of the pandemic?

Film: *New York, New York* (Spike Lee, 2020) (short film available at YouTube)
Hey There! (Seni Buldum Ya! Reha Erdem, 2021)

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 15

Festival culture in the context of urban culture

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

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

March 22

Modernist aesthetics and the modern metropolis in early cinema 1

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

Man with a Movie Camera (Dziga Vertov, USSR, 1929)
 (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.

Martin Gaughan, “Ruttmann’s Berlin: Filming in a Hollow Space”, in Mark Shiel and Tony Fitzmaurice (eds.) *Screening the City*. London: Verso, 2003.

Jonathan Dawson, “Dziga Vertov”, *Senses of Cinema* 25 (March 2003) (internet source) <https://www.sensesofcinema.com/2003/great-directors/vertov/>

Georg Simmel, “The Metropolis and Mental Life”

http://www.blackwellpublishing.com/content/bpl_images/content_store/sample_chapter/0631225137/bridge.pdf

March 29

Modernist aesthetics and the modern metropolis in early cinema 2

Film: *Modern Times* (Charlie Chaplin, USA, 1936) (excerpts)

Reading: Karl Marx and Friedrich Engels, *The Communist Manifesto* (Samuel H. Beer, ed.), New York: Appleton Century Crafts Inc., 1955. (excerpt)

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

April 5**(TAKE-HOME EXAM 1 QUESTIONS WILL BE ANNOUNCED)****The flâneur and representations of urban experience in the cinema****Film:** *Midnight in Paris* (Woody Allen, USA, 2011)**Reading:** Katherine Fusco, "Love and Citation in *Midnight in Paris*:" 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 12****SUBMISSION DATE FOR TAKE-HOME EXAM 1 PAPERS****Auteur cinema, avant-garde aesthetics and the modern city****Film:** *Breathless* (Jean Luc Godard, France, 1959)**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 19****The Flâneuse and female authorship in the cinema****Films:** *Faces Places* (Agnés Varda and JR, France, 2017)*Cléo from 5 to 7* (Agnés Varda, France, 1962) (excerpts)**Readings:** Steven Ungar, "A Film About Time and Space" in *Cleo de 5 a 7*, London: BFI, 2008.**April 26****Representations of urban revolt in contemporary cinema****Films:** *Do the Right Thing* (Spike Lee, USA, 1989)**Reading:** Ed Guerrero, *Do the Right Thing*. London: BFI, 2001. (excerpts)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>**May 3****SPRING BREAK****May 10****Representing the contemporary modern city through economic inequality and social injustice****Films:** *Sorry We Miss You* (Ken Loach, Britain, 2019); *Parasite* (Bong Joon Ho, South Korea, 2019)**Readings:** Killian Fox, "'It's a form of modern slavery': MPs on Ken Loach's film about the human cost of the zero-hours economy", *The Guardian*, 6 October 2019 (internet source)Aditya Chakraborty, "Ken Loach: 'The airwaves should be full of outrage'", *The Guardian*, 10 October 2019 (internet source)Richard Brody, "How Parasite Falls Short of Greatness" *The New Yorker*, 14 October 2019 (internet source)Max Balhorn, "Parasite, a Window Into South Korean Neoliberalism" *Jacobin*, 29 November 2019 (internet source)**May 17****SUBMISSION DATE FOR SHORT PAPERS**

(TAKE-HOME EXAM 2 QUESTIONS WILL BE ANNOUNCED)**Visions and representations of Istanbul in the cinema**

Films: *Istanbul Tales* (Ömür Atay, Selim Demirdelen, Kudret Sabancı, Yücel Yolcu, Ümit Ünal, Turkey, 2005); *Crossing the Bridge: The Sound of Istanbul* (Fatih Akın, Germany, 2005); *Cat* (Ceyda Torun, Turkey, USA, 2016); *Men On the Bridge* (Aslı Özge, Turkey, Germany, Netherlands, 2009) (excerpts); *The Memory of the Square* (Gülsün Karamustafa, 2005); *Audience Emancipated: The Struggle for Emek Movie Theater* (collective work, 2016)

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

May 24**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 31**SUBMISSION DATE FOR TAKE-HOME EXAM 2 PAPERS****Film culture unbounded****June 7****Overview of the semester**