

Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
CTV329	Theories of Film and Criticism	5	2	0	0	2	3

Prerequisites	
Admission Requirements	

Language of Instruction	French
Course Type	
Course Level	Bachelor Degree
Objective	<p>Aim of this course is to gain knowledge about necessary theoretical base, improvement process of various theories and their practices for the students who will specialize in any field of film industry.</p> <p>In addition, to teach valid theories about film critique that is usually a determining element of production and evaluation process of a film and to provide a base about application of critique against various channels are also included in the aims of this course.</p>
Content	<p>Week 1. Cinema and film researches as a scientific field: interdisciplinary, multidisciplinary and distinctive fields</p> <p>Week 2. Realism and theorizing</p> <p>Week 3. Sociology theories</p> <p>Week 4. Cinema, history, culture: Annales School and historical film reading approaches</p> <p>Week 5. Semiological approaches</p> <p>Week 6. Psychology, psychoanalysis and cinema</p> <p>Week 7. Gender paradigm and feminist film theories</p> <p>Week 8. Reception theories</p> <p>Week 9. Film criticism: definitions, styles, fields</p> <p>Week 10. Applying film theories to criticism</p> <p>Week 11. National cinemas: film criticism as a national indicator</p> <p>Week 12. Modern criticism theories: "Auteuriste" critics; formalist and aesthetic approaches</p> <p>Week 13. Genre criticism</p> <p>Week 14. Political criticism</p>

References	<p>CASSETTI Francesco, Les théories du cinéma depuis 1945, Nathan Cinéma, Paris, Paris, 1999</p> <p>FERRO Marc, Cinéma et Histoire, Gallimard, Folio Histoire, Paris, 1993</p> <p>E. VANOYE et alii, Le Cinéma, Nathan, Paris, 1998</p> <p>ÖZDEN Zafer, Film Eleştirisi, AFA Sinema, İstanbul, 2000</p> <p>CORRIGAN Timothy, Film Eleştirisi Elkitabı, Dipnot Yayınları, Ankara, 2007</p> <p>René PREDAL, La Critique de cinéma, A.Colin 128, Paris, 2004</p> <p>Marco BELLOCHIO et alii, Nouveaux cinémas, nouvelles critiques, petite Anthologie des Cahiers du cinéma, Paris, 2001</p> <p>Jean-Michel FRDODON, La Critique de cinéma, Cahiers du cinéma, Petits Cahiers, 2008</p> <p>Joel MAGNY, Le point de vue, Cahiers du cinéma, Les petits Cahiers, 2001</p> <p>AUMONT Jacques, Les théories des cinéastes, Armand Colin Cinéma, Paris, 2005</p> <p>SMELİK Anneke, Feminist Sinema ve Film Teorisi. Ve Ayna Çatladı, Agora Kitaplığı, İstanbul, 2008</p> <p>DÖNMEZ-COLIN Gönül, Kadın, İslam ve Sinema, Agora Kitaplığı İstanbul, 2006</p> <p>ÖZTÜRK S.Ruken, Sinemanın “Dişil” Yüzü, OM Sinema, İstanbul 2004</p> <p>ÖZTÜRK S.Ruken, Sinemada Kadın Olmak, Alan Yayıncılık, İstanbul, 2000</p> <p>BAKIR Burak, Sinema ve Psikanaliz, Hayalet Kitap. Sinema ve Eleştiri, İstanbul, 2008</p> <p>GENÇÖZ Faruk, PSinema, HYB Yayıncılık, Ankara, 2007</p> <p>VISY Gilles, Films Cultes – Culte du Film, EPU, Audiovisuel et cinéma / Cinéma, Paris, 2005</p>
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Theory Topics

Week	Weekly Contents
1	Cinema and film researches as a scientific field: interdisciplinary, multidisciplinary and distinctive fields
2	Realism and theorizing
3	Sociology theories
4	Cinema, history, culture: Annales School and historical film reading approaches
5	Semiological approaches
6	Psychology, psychoanalysis and cinema
7	Gender paradigm and feminist film theories
8	Reception theories
9	Film criticism: definitions, styles, fields
10	Applying film theories to criticism
11	National cinemas: film criticism as a national indicator
12	Modern criticism theories: “Auteuriste” critics; formalist and aesthetic approaches
13	Genre criticism
14	Political criticism