Content

Course Code	Course Name	Semester	Theory	Practice	Lab	Credit	ECTS
CTV329	Film Theory and Criticism	5	2	2	2	2	6

Prerequisites	
Admission Requirements	

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

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

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