(1) Perception, Representation, Narration (25 text units)


- “Beyond the Shot [1929].”
- “Dramaturgy of Film Form [1929].”
- “The Fourth Dimension in Cinema [1929].”


- “Film 1928.” 307-322.
- “Photography.” 47-64.


Kuleshov, Lev. “Selections from *Art of Film*.” *Screen Reader 1*. London: The Society for Education in Film and Television, 1977. 337-350


- “Kino-Eye [1926].” 60-78.
- “WE: Variant of a Manifesto [1922].” 5-9.

(2) Ideology, Apparatus, Signification (18.75 text units)


  • “Preface.” ix-xvi.
  • “Notes Toward a Phenomenology of the Narrative.” 16-28.
  • “Problems of Denotation in the Fiction Film.” 108-146.


(3) Identity Politics, Culture, Reception (21 text units)


(4) Technology, Media, Digitality (17 text units)


(5) Films (assuming each film will be viewed twice) (7.75 text units)

*The Birth of a Nation* (D.W. Griffith, 1915, 190 min.)
*Strike* (Sergei Eisenstein, 1925, 82 min.)
*Metropolis* (Fritz Lang, 1927, 153 min.)
*Citizen Kane* (Orson Welles, 1941, 119 min.)
*Rashomon* (Akira Kurosawa, 1950, 88 min.)
*Persona* (Ingmar Bergman, 1966, 85 min.)
*Jeanne Dielman, 23 quai du Commerce, 1080 Bruxelles* (Chantal Akerman, 1975, 201 min.)
*Do the Right Thing* (Spike Lee, 1989, 120 min.)
*The Matrix* (Andy and Larry Wachowski, 1999, 136 min.)
*Triumph of the Will* (Leni Riefenstahl, 1935, 114 min.)
*Wild Strawberries* (Ingmar Bergman, 1957, 91 min.)

**Recommended Reference Texts (NOT REQUIRED):**