

Code: BMI-FLMD-322E.27

**Course title: Film Theory Seminar
The Cinema of the Face: Close-Up and Film Style**

Course convenors: Beja Margitházi

Class time and place: Wednesday 12 30 -14 00, Múzeum krt. 6-8., lower level, room -137

Course type: Seminar
Max. 16 p, only Film MA students

Course content: Close-up shots of human faces have been integrated into cinematic texts so successfully during the past century that one hardly finds anything special about seeing faces filling up the screens of televisions, movie theatres or computers. Following up its long way from being early cinema's most provocative shot to becoming an expressive element of some director's style, this seminar will focus on some selected theoretical texts (e.g. Béla Balázs, Jean Epstein, Jean Mitry, Gilles Deleuze) and iconic movie examples (e.g. *The Passion of Jean of Arc*, *Persona*, *Faces*) to reveal the complexities of this affective image, and the various meanings associated to it by different authors in given historical periods (e.g. Griffith, Dreyer, Bergman, Cassavetes, Wong Kar-wai).

Requirements:

1. **Class participation:** Continuous attendance and active in-class participation in discussion is required.
2. **Presentations:** During the semester each participant has to in-class presentations related to the texts and movies under discussion. The type and method of these presentations will be specified together with the instructor.
3. **Writing:** Every student should read the texts and watch the selected clips for the respective class. Written essays should be completed until the end of the semester.

Four or more absences result in an incomplete for the course.

Students arriving more than 10 minutes after the class starts will be marked as not presents. No student will receive a final grade without in-class presentations and written essay. First class on the first week!

Indicative Reading:

Aumont, Jacques (2012) *The Face and the Close-Up*. In: Dalle Vacche, Angela, ed. *The Visual Turn: Classical Film Theory and Art History*. Rutgers University Press, 127-48.

Balázs, Béla. and Carter, Erica. Eds. (2010) *Béla Balázs: Early film theory: Visible man and the spirit of film*. Berghahn Books.

Bowser, Eileen (1994). *The transformation of cinema, 1907-1915* (Vol. 2). University of California Press.

Coates, Paul (2012). *Screening the Face*. Springer.

Doane, Mary Ann (2003). The close-up: scale and detail in the cinema. *Differences: A Journal of Feminist Cultural Studies*, 14(3), 89-111.

Deleuze, Gilles (1986). *Cinema 1: The movement-image*. Minnesota UP.

Deleuze, G. (1989). *Cinema 2: The time-image*. London: Athlone.

Elsaesser, Thomas –Hagener, Malte (2015). *Film theory: An introduction through the senses*. Routledge.

Eleftheriotis, Dimitris (2016) Cosmopolitanism, Empathy and the Close-up. In: Tzioumakis, Yannis, and Claire Molloy, eds. *The Routledge Companion to Cinema and Politics*. Routledge. 203-17.

Girgus, Sam. B. (2010). *Levinas and the cinema of redemption: Time, ethics, and the feminine*. Columbia University Press.

Mitry, Jean (1997). *The aesthetics and psychology of the cinema*. Indiana University Press.

Keller, Sarah, and Jason N. Paul (2012) *Jean Epstein: Critical essays and new translations*. Amsterdam University Press.

Steimatsky, Noa (2017) *The Face on Film*. Oxford University Press.