

HART 235: Identification in the Cinema
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EXAM #1 REVIEW SHEET

The exam will consist of 3 sections: identification (20 points), short answers (30 points), and a clip analysis essay (50 points). The clip will be 2 minutes or less.

For the clip essay: your analysis need not be absolutely complete and detailed. No transcriptions of dialogue are necessary; descriptions of camera work can be approximate; etc. However, you will have points deducted if 1) you miss very prominent formal elements, or 2) you incorrectly identify an element.

Identification

Be able to provide the **film title, director, year**, and a basic description or plot summary including **main characters** for *It Should Happen to You*, *Psycho*, *Imitation of Life*, *Blow Up*, *The Conversation*, *Bound*, *Get Out*, *Daughters of the Dust*, *Mad Men*, *Ex-Machina*, *Power of the Dog*.

Film Criticism and theory terms

Be able to apply these concepts to an example, define in a short answer, or employ in a clip essay. See online readings, Moodle readings, powerpoint slides and your class notes.

REVIEW

Structure of the Sign (Semiotics) Myth (Barthes)

Myth (Barthes)

Identification (Freud, Class Notes)

Heteropathic Identification/Idiopathic Identification (Freud, Class Notes)

Primary and Secondary Identification (Freud, Metz)

Imaginary and Symbolic Identification (Lacan and Metz)

The Real (Lacan)

Suture (Dayan, Silverman)

Alienation-effects (Brecht/class notes)

NEW

Phenomenology (Doane/classnotes)

Fantasmatic body (Doane)

Heterogeneity of filmic space (Doane)

Castration anxiety (Mulvey/Freud)

Scopophilia (Mulvey)

 Fetishistic Scopophilia (Mulvey)

 Voyeurism vs. Exhibitionism (Mulvey)

 Narcissism(Mulvey/Freud)

Pastiche (Powerpoint/class notes)

Postmodernism (Class notes)

Simulacra and Simulation-Baudrillard (Powerpoint)

Acousmatic Sound (Powerpoint)

Resistant spectatorship vs. passive spectatorship (Diawara)

Ontology (Class Notes)

Ontological resistance (Fanon/powerpoint)

Disavowal- suspension of disbelief-ideology(powerpoint)

Cinema of the real (Diawara)

LA Rebellion (Powerpoint)

Shadow Archive (Alan Sekula, class notes, Powerpoint)

Relations of power-Foucault (hooks)

Oppositional gaze/critical Black female spectatorship (hooks)

Social Alienation (Marx) (in Taylor, class notes)

Society of the Spectacle, (Guy Debord) (in Taylor, class notes)

Uncanny (Freud) (in Taylor, class notes)

Commodity= use value (utility/need) + exchange value (abstraction/
desire) (in Marx, Capital,
class notes)

“Aura” Walter Benjamin (in Doane and Jacobson, powerpoint, class
notes)

Mise-en-abyme (Jacobson/class notes)

Cyborg (Donna Haraway) (in Jacobson and Gonzalez, class notes)

Mulatto Cyborg(Gonzalez)

Posthuman (in Jacobson, Gonzalez, class notes)

Shot Analysis Terms

Review: Be able to apply each term to a clip, identify an example or define in a short answer.

Cumulative- See Corrigan and White and List of Terms.

For the clip essay: your analysis need not be absolutely complete and detailed (no shot durations or exact lighting schemes are necessary, camera distances, angles, and styles of movement can be approximate). However, you will have points deducted if you miss prominent formal elements (a dissolve, a notable camera movement, a shot-reverse shot pattern, etc.).