The Department of Sociology and Anthropology, BGU

Course: Sociology of Film

B.A. Elective course

Prof. Stephen Sharot

2008/9

Requirement: reading, attendance and written work

Theory of representation and reception


Graeme Turner, Film as Social Practice (ch. 3: “Film languages,” 42-66; ch. 4: “Film Narrative,” 67-93.

Joanne Hollows, “Mass culture theory and political economy,” in Joanne Hollows and Mark Jancovich (eds) Approaches to Popular Film, Manchester: Manchester University Press, 15-36


Stuart Hall, “Encoding/Decoding.”

Class and early movies

Benshoff and Griffin, America on Film, chapters 8: “Classical Hollywood Cinema and Class,” 157-168

שתלמה תנ"ר "אסימטריה של מאמורה" פרק רביעי, הקולנוע המוספوري, 127-147

Richard Butsch, “Going to the Movies: Early Audiences,” in Steven J. Ross (ed.), Movies and American Society, 14-31


American films during the Great Depression


Christopher Beach, Class, Language, and American Film Comedy, ch.2 Working Ladies and Forgotten Men: Class Divisions in Romantic Comedy, 1934-1937,” 47-66


Jonathan Munby, Public Enemies, Public Heroes: Screening the Gangster from Little Caesar to Touch of Evil, ch.2: The Enemy Goes Public, 39-65

Classical Hollywood after WWII

Benshoff and Griffin, America on Film, ch. 9:“Cinematic Class Struggle After the Depression,” pp. 161-199, ch. 4: “African Americans and American Film,” 82-85.


Christopher Beach, Class, Language, and American Film Comedy, ch.5: “Desperately Seeking Status: Class, Gender, and Social Anxiety in Postwar Hollywood Comedy,” 125-154

The New Hollywood and Post-modernity

Christopher Beach, Class, Language, and American Film Comedy, ch.7: Yuppies and Other Strangers: Class Satire and Cultural Clash in Contemporary Film Comedy, 179-212


Benshoff and Griffin, America on Film, ch. 4: “African Americans and American Film,” 85-94

M. Keith Booker, Postmodern Hollywood, ch. 1: “Breaking Up Is Hard To Avoid: Fragmentation in Postmodern Film,” 1-46; ch. 3: “Like Something from a Movie: Film as the Object of Representation in Postmodern Popular Film,” 89-150