

The Hebrew University of Jerusalem

Syllabus

INTERTEXTUALITY - LANGUAGE TRADITION IN CINEMA - 50513

Last update 26-09-2016

HU Credits: 2

Degree/Cycle: 2nd degree (Master)

Responsible Department: communication & journalism

Academic year: 0

Semester: 1st Semester

Teaching Languages: Hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Aner Preminger

Coordinator Email: aner.preminger@mail.huji.ac.il

Coordinator Office Hours: Monday 15:00-16:00, Tuesday 10:00-11:30 by
appointment

Teaching Staff:

Prof Aner Preminger

Course/Module description:

The course introduces inter-textuality as a key method to understand cinematic text. What is inter-textuality? How does a given text activate number of additional texts simultaneously? Intertextual reading of films is examined in the broader context of intertextual reading of cultural texts wherever they are and in the context of the fundamental significance of intertextuality in any language. How does a cinematic text use earlier cinematic texts? Is this just a possible option, or is it a necessary part of the process of a growing language layers upon layers? What is the difference between homage, reverberation, quotation, allusion, influence, rewrite, misreading, miswriting, and parody? The course will discuss inter-textual theories as those of Riffaterre and Bloom and their application to films, with reference to a variety of works from the cinematic canon.

Course/Module aims:

Exposing the complex dialogue mechanism through which films interact among themselves and with other cultural texts. Understanding that there are not closed texts and in order to fully interpret any text it must be treated as an open text. Internalize a new observation of cinema as a whole organism whose organs are the individual films made during the development of the medium. Exploring the relationship between cinema and literature, poetry, theater, semiotics, and other cultural disciplines using key Inter-textual theories.

Learning outcomes - On successful completion of this module, students should be able to:

Define and categorize the different types of resonance between texts. Identify homage, reverberation, quote, allusion, influence, rewrite, misreading, miswriting, and parody. Interpret and evaluate any film - based on intertextual approach.

Attendance requirements(%):

100

Teaching arrangement and method of instruction: Thorough discussion of intertextuality theories and approaches by: T.S. Eliot, Julia Kristeva, Ziva Ben-Porat, Harold Bloom, Michael Riffaterre, Aner Preminger. Before class Students must read relevant selected articles and summarize them. The articles are discussed and learnt in class using examples. In most lessons clips of different films that

demonstrate the inter-textual approaches and the different types of texts echo each other as well as the different inter-textual functions and their implications for the interpretation of the text.

Course/Module Content:

text; inter-text; visual text; verbal text; audio text; inter-textuality; linguistic inter-textuality; rhetoric inter-textuality; primary text; secondary text; intertextuality in advertising, commercial, politics; visual intertextuality; literal intertextuality; inter-textuality in cinema; cinematic intertextuality; Eliot's tradition and the individual talent; Reflexive cinema; the relationship between intertextuality and reflexivity; myth; Neorealism as an intertext of modern cinema; Neorealism and Hollywood as intertexts in Antonioni's cinema; intertextuality as defined by Julia Kristeva and Mikhail Bakhtin; Bloom's anxiety of influence; misreading; miswriting; Classical cinema as an intertexts in the French New Wave's cinema; Riffaterre's Compulsory reader response: the intertextuality drive; mimetic gap as a signifier for intertextuality; exclusiveness as a condition for inter-textuality; Inter-textual nexus; homage; reverberation; quotation; allusion; influence; rewrite; misreading; miswriting; parody; plagiarism; canon;

Required Reading:

Ben-Porat, Z., 1976, *The Poetics of Literary Allusion*, PTL, 1, 105-128
Bloom, H., 1975, *A Map of Misreading*, p.3-26, London: Oxford UP.
Eliot T.S., 1950, *Tradition and the individual talent in: Selected essays*, New Edition by T.S. Eliot.
Riffaterre, M., 1990, *Compulsory reader response: the intertextuality drive*, In: *Intertextuality*, Ch. 3, p. 56-78
Zavattini, C., 1953, *A Thesis on Neo-Realism*, in: *Springtime In Italy*, P.67-78, 1978, Overbey David (Ed. & Trans.), The shoe String Press, Inc., Great Britain.

Additional Reading Material:

Antonioni, M., 1996, *The Event and the Image, The Architecture of Vision*, New York: Marsilio Publishers, p.51. This article was originally translated in *Sight & Sound*, 33, Winter 1963-64, *Il fatto e l'immagine*, from *Cinema nuovo* 164, July 1963.

Barry, P., 2002, *Beginning Theory: An Introduction to Literary and Cultural Theory*, Manchester University Press.

Ben-Porat, Z., 1976, *The Poetics of Literary Allusion*, PTL, 1, 105-128

Berger, A. E., 2015, *Antoine Doinel's Spleen: Truffaut Misreads Baudelaire*, *European Forum at the Hebrew University, Jerusalem*,
<http://www.ef.huji.ac.il/publications/Achinoam%20Berger%20for%20web.pdf>

Bloom, H., 1973, *The Anxiety of Influence: A Theory of Poetry*, London: Oxford UP.

Bloom, H., 1975, *A Map of Misreading*, London: Oxford UP.

Culler, J., 2002, *Presupposition and Intertextuality, The Pursuit of Signs - Semiotics, Literature, Deconstruction, Chapter 5, pp.100-118*, Cornell University Press, Ithaca, New York.

Dunne, M., 2001, *Intertextual Encounters in American Fiction, Film and Popular Culture*, Bowling Green: State University Popular Press.

Eliot T.S., 1950 (1919), *Tradition and the individual talent in: T.S. Eliot - Selected essays*, New Edition, Harcourt, Brace and Company, New-York.

Fischer, L., 1989, *Shot/Counter Shot, Film Tradition and Women's Cinema*, Princeton, N.J.: Princeton University Press.

Godard, J. L. & Ishaghpour, Y., 2005, *Cinema The Archeology of Film and the Memory of a Century*, Trans. John Howe, Berg, Oxford, New York.

Hedges, I., 1991, *Breaking The Frame, Film Language and the Experience of Limits*, Bloomington: Indiana UP.

Hirsh, A., 1979, *Truffaut's Subversive Siren: Intertextual Narrative in Mississippi Mermaid*, *Film Criticism*, Fall 1979, Meadville, U.S.A.

Horton, A.S. & Magretta, J., 1981, *Modern European Filmmakers and the Art of Adaptation*, New York: Ungar Publishing Co.

Kinder, M., 1981, "A Thrice-Told Tale, Godard's 'Le Mépris'" (1963), in: *Modern European Filmmakers and the Art of Adaptation*, p. 100-114, Edited by: Horton, A.S. & Magretta, J., New York: Ungar Publishing Co.

Kline, T. J., 1992, *Screening The Text: Intertextuality in New Wave French Cinema*, Baltimore & London: The Johns Hopkins UP.

Kristeva, J., 1967, *Bakhtine: Le Mot, le Dialogue et le Roman*, *Critique* No. 239 (Avril), pp. 438-465.

Kristeva, J., 1967, 1968, *Problèmes de la Structuration du Texte*, in: *Théorie d'ensemble*

Kristeva, J., 1967, Both are translated to English and published in: *The Kristeva Reader*, 1986, Edited by: Moi, T., Oxford: Blackwell.

MacKenzie, S., (Editor), 2014, *Film Manifestos and Global Cinema Cultures*

A Critical Anthology, University of California Press.

Overbey, D., (editor), 1979, Springtime in Italy: A Reader on Neo-Realism, Shoe String Press Inc.

Plett, H. F., 1991, Intertextuality, Berlin; New York: de Gruyter & Co.

Reader, K.A., 1990, "Literature/Cinema/Television: Intertextuality in Jean Renoir's Le Testament du Docteur Cordelier" in: Intertextuality: Theories and Practices, p. 176-189, Edited by: Worton, M. & Still, J., 1990, Manchester: Manchester UP.

Preminger, A., 2004, The Human Comedy of Antoine Doinel: From Honoré de Balzac to François Truffaut, The European Legacy: Journal of the International Society for the Study of European Ideas: (ISSEI), Vol. 9, No. 2, p. 173-193, 2004

Preminger, A., 2007, François Truffaut Rewrites Alfred Hitchcock: A Pygmalion Trilogy, Literature/Film quarterly (LFQ), July, Vol. 35:3, p. 170-180.

Preminger, A., 2015, François Truffaut: Cinema as an act of love – An intertextual approach, ContentoNow Publication, Tel-Aviv, Sapir Academic College Publication, Sederot, Israel.

Riffaterre, M., 1978, Semiotics of Poetry, Bloomington: Indiana UP.

Riffaterre, M., 1990, Compulsory reader response: the intertextual drive, In: Intertextuality: Theories and practices (ed. Worton and Still). Manchester and New York: Manchester UP, 1990, Ch. 3, p. 56-78.

Stam, R., 1992, Reflexivity in Film and Literature, From Don Quixote to Jean-Luc Godard, Columbia University Press. New York.

Stam, R., 2000, Film Theory: An Introduction, Blackwell Publishers Ltd. Oxford, UK.

Stam, R., 2006, François Truffaut and Friends – Modernism, Sexuality, and Film Adaptation, Rutgers University Press, New Brunswick, New Jersey, and London.

Worton, M. & Still, J., 1990, Intertextuality: Theories and Practices, Manchester: Manchester UP.

Zavattini, C., 1952, A Thesis on Neo-Realism, in: Springtime In Italy, P.67-78, 1978, Overbey David (Ed. & Trans.), The shoe String Press, Inc., Great Britain.

Course/Module evaluation:

End of year written/oral examination 0 %
Presentation 0 %
Participation in Tutorials 10 %
Project work 80 %
Assignments 10 %
Reports 0 %
Research project 0 %
Quizzes 0 %
Other 0 %

Additional information:
None