



**FACULTY OF CREATIVE AND CRITICAL STUDIES  
DEPARTMENT OF CRITICAL STUDIES**

**2011 – 12 Winter Term 1  
(Introduction to Film Studies)  
(FILM 100 SECTION 001)**

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Professor: Denise Kenney  
**Dept. of Critical Studies, Faculty of Creative and Critical Studies**

Office Phone: 250-807-9632  
Email: [denise.kenney@ubc.ca](mailto:denise.kenney@ubc.ca)

Office: ART 145  
Office Hours: Wednesday 11-1  
Thursday 1-3

Teaching Assistant Jeannette Angel  
Email: [jeannetteangelfox@gmail.com](mailto:jeannetteangelfox@gmail.com)

**Course Format:**

Lecture: Art 376, Monday 12:30-2:00  
Lecture and Screenings: Art 376, Wednesdays 3:30-6:00  
Optional Tutorial and Discussion group: Wednesdays 2:00-3:00 ART 106  
WebCT VISTA  
Media Centre

**CALENDAR ENTRY:**

Basic aesthetic, economic, sociological, and technological aspects of film.

**Required and Recommended Readings**

David Bordwell/Kristin Thompson: Film Art (9th Edition)  
Specific readings also available on WebCT VISTA

**MEDIA CENTRE:** Workshop schedule TBC

**Lab Schedule (Sept. 12 – Dec. 8)**

Monday	9am – 4:30pm	
Tuesday	1:30pm – 4:30pm	(Media Centre assistance available)
Wednesday	9:00am – 12:00pm	(Media Centre assistance available)
Wednesday	12:00pm – 4:30pm	
Thursday	1:30pm – 4:30pm	(Media Centre assistance available)





### **Course Objectives and Learning Outcomes:**

The aim of the course is to examine film from four perspectives: aesthetic, historical, sociological, and technical. The course is structured around lectures, screenings, and discussion. Students will be expected to analyze the assigned films and demonstrate, through discussion, exams, and essays, their understanding of the practical and theoretical considerations of filmmaking, from the screenplay to the editing suite to the theatre. This includes a discussion of film history and a look into the technological and sociological influences on product.

### **Course Requirements**

There are no pre-requisites for this course.

### **Evaluation Criteria and Grading**

#### **October 19th: In Class Mid term 30 %**

You are responsible for all lecture, readings, and all films shown in class. You must contact me PRIOR to the mid term exam if you are unable to attend. Failure to do so will result in a failing grade. It is difficult to re-schedule film exams because film clips are screened during the exam. Because of this, it is rare that I allow a student to reschedule a mid term.

#### **November 2nd: Essay/Project 35 %**

Approximately 5 pages in length. Topics to be assigned in class. Essays up to a week late will be graded without penalty but with no comments. After this date essays will be docked 30%. No essays will be accepted if they are more than 2 weeks late. The only exceptions to this policy are essays accompanied by a written medical excuse or by the written approval of a UBCO advisor.

- You will submit your essay to turnitin.com at: <http://turnitin.com/static/index.php>
- You must log in as a new user and enter the following information where required:
- CLASS ID: 4150272
- ENROLLMENT PASSWORD: film100essay (no spaces, all lower case)

You will also be given the opportunity to do a practical project to fulfill this requirement. Details regarding the nature of this project will be clearly outlined to you at the same time the essay questions are distributed. These projects usually require a much greater time commitment and rely on a student's previous experience with video production. YOU MUST DISCUSS YOUR PROJECT WITH ME BEFORE PROCEEDING WITH THIS OPTION.

PLEASE REFER TO ATTACHED SCHEDULE FROM THE MEDIA CENTRE FOR AVAILABLE WORKSHOPS

#### **TBC Final Exam 30 %**

You are responsible for all lectures, readings, and all films shown in class, including the films shown before the mid-term exam and those films shown the last two weeks of class. UBC policy is very strict regarding final exams. Do not schedule holidays until you know the exam dates. It is only under very special circumstances that a student is allowed to reschedule. Travel plans and family obligations are not considered special circumstances.

#### **In Class/Additional participation 5%**

You are also expected to be both physically and mentally present in class. Evidence of this presence will be offered by active and thoughtful contributions to the lecture. Some in-class projects will be submitted for feedback and extra assignment opportunities given. Consideration will be given to students attending tutorials and participating in on-line discussion.





### Course Schedule

1. Wed, Sept 7 Lecture Topic: **Introduction**  
Reference Screening: Living in Oblivion (Tom DiCillo, 1995)
2. Mon, Sept 12 Lecture Topic: **Film as a made object**  
Pre- Reading: Chapter 1: Film as Art: Creativity, Technology and Business  
Wed, Sept 14 Lecture Topic: **Guest Speaker Mieko Ouchi**  
Shepherd's Pie and Sushi (Craig Anderi & Mieko Ouchi, 1998)  
Pre-Reading: Chapter 12: Film Art and Film History
3. Mon, Sept 19 Lecture Topic: **Form, Style, and Ideology**  
Reference Screening: September 11 (Various, 2002)  
Pre-Reading: Chapter 11, Page 431: *Form, Style, and Ideology*  
Chapter 8, Summary: Style as a Formal System  
Other relevant film: The Five Obstructions (Lars von Trier, 2003)  
Wed, Sept 21 Lecture Topic: **Mise-en-scene**  
FIRST TUTORIAL 2:00-3:00 pm, ART 106  
Reference Screening: Metropolis (Fritz Lang, 1927)  
Pre- Reading: German Expressionism (1919-1926) Pages 447-450
4. Mon, Sept 26 Lecture Topic: **Mise-en-scene**  
Pre- Reading: Chapter 4: The Shot: Mise-en-scene  
Wed, Sept 28 Lecture Topic: **Cinematography**  
Reference Screening: The Seventh Seal (Ingmar Bergman, 1957)  
Pre-Reading: Chapter 5: The Shot: Cinematography
5. Mon, Oct 3 Lecture Topic: **Cinematography**  
Reference Screening: Visions of Light (Arnold Glassman, 1993) **RESERVE**  
Wed, Oct 5 Lecture Topic: **Editing**  
Reference Screening: Rashomon (Akira Kurosawa, 1950)  
Other relevant film: October (Eisenstein, 1927)  
Pre-Reading: Chapter 6: The Relation of Shot to Shot: Editing  
Soviet Montage, 467.



## ESSAY ASSIGNMENT GIVEN

**Monday, Oct 10 Holiday**

6. Wed, Oct 12 Lecture Topic: **Editing**  
Reference Screening: The Cutting Edge (Wendy Apple, 2004)
7. Mon, Oct 17 Lecture Topic: **Jan Gattrell RESEARCH**  
**Mid Term Exam Review + In-class Exercises**  
Pre Reading: Part of Chapter 11: Film Criticism: Sample Analyses 384-396  
Appendix: Writing a Critical Analysis of a Film, 431-438.  
WebCT Link: Corrigan, Timothy. A Short Guide to Writing About Film, Chapter 1: Writing About the Movies, pages 1-16.  
Wed, Oct 19 Lecture Topic: **MID TERM EXAM**
8. Mon, Oct 24 Lecture Topic: **Sound**  
Pre Reading: Chapter 7: Sound and Cinema  
Reference Screening: M Hulot's Holiday (Jacques Tati, 1953)- Short Clip  
Track Stars Foley Artists  
Wed, Oct 26 Lecture Topic: **Sound**  
Reference Screening: The Piano (Jane Campion, 1993)  
Pre Reading: WebCT Link: The (Un)Speakable FEMININITY in Mainstream Movies: Jane Campion's *The Piano*, Jaime Bihlmeijer  
The Repersentation of the Indigenous Other in *Daughters of the Dust* and *The Piano*, Caroline Brown.  
Other relevant film: A Man Escaped (Robert Bresson, 1956)
9. Mon, Oct 31 Lecture Topic: **Narrative Form**  
Pre Reading: Chapter 3: Narrative as a Formal System  
Wed, Nov 2 Lecture Topic: **Narrative Form & Genre**  
Pre-Reading: Chapter 9: Film Genres  
Reference Screening: Wings of Desire (Wim Wenders, 1987)
- ESSAY DUE**
10. Mon, Nov 7 Lecture Topic: **Acting & Narrative Form**



Pre-Reading: WebCT Link: Braudy, Leo. "Acting: Stage Vs. Screen." Film Theory & Criticism. Ed. Leo Braudy and Marshall Cohen. 7<sup>th</sup> Edition. New York: Oxford University Press, 2009.

Wed, Nov 9 Lecture Topic: **French New Wave and Narrative**

Reference Screening: Breathless/ A bout de souffle (Jean-Luc Godard, 1960)

Pre- Reading: The French New Wave (1959-1964) Pages 461-463  
Narrative Alternatives to Classical Filmmaking 397-401

**Thursday, Nov 10 and Friday, Nov 11**

**HOLIDAY**

11. Mon, Nov 14 Lecture Topic: **French New Wave and Narrative**

Reference Screening: Breathless (Jim McBride, 1983)- Clips **RESERVE**

Pre-Reading: WebCT Link: Wollen, Peter. "Godard and Counter Cinema: Vent D'Est." Film Theory & Criticism. Ed. Leo Braudy and Marshall Cohen. 7<sup>th</sup> Edition. New York: Oxford University Press, 2009.

Wed, Nov 16 Lecture Topic: **Experimental Film**

Reference Screening: La Jete (Chris Marker, 1962), Un Chien Andalou (Luis Buñuel, 1929), Ballet Mechanique (Fernand Leger),  
Return to Reason (Man Ray), Stan Brakhage.  
Le Dortoir (Carbon14 ,Gilles Maheu, 1988) **RESERVE**

12. Mon, Nov 21 Lecture Topic **Experimental Film**

Pre- Reading: Experimental Film, Page 366.

French Impressionism and Surrealism, Page 463.

The New Hollywood and Indie Filmmaking, Page 477.

Wed, Nov 23 Lecture Topic: **Documentary**

Reference Screening: TBC

13. Mon, Nov 28 Lecture Topic: **Documentary**

Pre- Reading: Documentary, Page 349.

Wed., Nov 30 **Exam review and in-class exercises.**

**Academic Integrity**





The academic enterprise is founded on honesty, civility, and integrity. As members of this enterprise, all students are expected to know, understand, and follow the codes of conduct regarding academic integrity. At the most basic level, this means submitting only original work done by you and acknowledging all sources of information or ideas and attributing them to others as required. This also means you should not cheat, copy, or mislead others about what is your work. Violations of academic integrity (i.e., misconduct) lead to the breakdown of the academic enterprise, and therefore serious consequences arise and harsh sanctions are imposed. For example, incidences of plagiarism or cheating may result in a mark of zero on the assignment or exam and more serious consequences may apply if the matter is referred to the President's Advisory Committee on Student Discipline. Careful records are kept in order to monitor and prevent recurrences.

A more detailed description of academic integrity, including the University's policies and procedures, may be found in the Academic Calendar at <http://okanagan.students.ubc.ca/calendar/index.cfm?tree=3,54,111,0>.

### **Equity, Human Rights, Discrimination and Harassment**

UBC Okanagan is a place where every student, staff and faculty member should be able to study and work in an environment that is free from human rights based discrimination and harassment. If you require assistance related to an issue of equity, discrimination or harassment, please contact the Equity Office, your administrative head of unit, and/or your unit's equity representative.

**UBC Okanagan Equity Advisor:** ph. 250-807-9291; email [equity.ubco@ubc.ca](mailto:equity.ubco@ubc.ca)

**Web:** [www.ubc.ca/okanagan/equity](http://www.ubc.ca/okanagan/equity) <<http://www.ubc.ca/okanagan/equity>>

**Unit Equity Representatives:**

<http://www.ubc.ca/okanagan/equity/programs/equityreps/unitcontacts.html>

**David Jefferess is the Equity contact for Critical Studies**

## **SAFEWALK**

*Don't want to walk alone at night? Not too sure how to get somewhere on campus? Call*

*Safewalk at 250-807-8076. For more information, see:*

<http://www.ubc.ca/okanagan/students/campuslife/safewalk.html>

