

INI 115Y: Introduction to Film Study 2008-2009

INI 115Y is designed as an introduction to an interrelated set of approaches to film study, all of them defined by their careful attention to the filmic text. The course begins with an extended examination of the elements of film form, providing students with the necessary terminology and skills to analyze films. Then it moves on to an investigation of different types of films – from live-action to animated, fictional to documentary, narrative to experimental, classical to post/modernist, and dominant to resistant – as well as the various analytical approaches that such films have fostered. Finally, it concludes with a survey of certain sites of intersection between cinema studies and other disciplinary traditions, all of which conjoin questions of the text with those of context. By the end of this trajectory, the successful INI 115Y student will have gained that which is fundamental to any further course work in Cinema Studies: a capacity to recognize and, in turn, communicate with incision the means by which meaning is made in cinema.

Instructor

Professor Corinn Columpar

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Office Hours: Monday, 12-1; Tuesday, 3-4; or by appointment

Office Location: Innis 232A

Meeting Times

Lecture Section One: Tuesday, 1-2 (Innis Town Hall)
 Section Two: Tuesday, 2-3 (Innis Town Hall)

Screening Section One: Wednesday, 12-3 (Innis Town Hall)
 Section Two: Wednesday, 3-6 (Innis Town Hall)

Tutorials Thursday: 12-1; 1-2; 2-3; 3-4 (Room 222)
 Thursday: 12-1; 1-2; 2-3; 3-4 (Room 312)
 Friday: 12-1; 1-2 (Room 222)
 Friday: 12-1; 1-2 (Room 312)

Tutorial Leaders: Joceline Andersen, Sean Cammack, Joe Culpepper, Justine Iaboni, Natalie Killick, Sarah O'Brien, Jenna Scott (TA office: Innis 306)

Required Texts

1. David Bordwell and Kristin Thompson. Film Art: An Introduction. 8th ed. New York: McGraw-Hill Inc., 2008.

2. Course Reader

Film Art is for sale at **The Bob Miller Bookroom**, on the basement level of 180 Bloor Street West (just west of Avenue Road on the north side of Bloor). The course reader is available at **Quality Control Copy Centre**, located at 333 Bloor Street West (just west of St. George Street on the south side of Bloor).

Course Requirements and Contribution to Final Grade

- 15% Assignment #1: shot-by-shot analysis (due **11 November**, at the beginning of class)
- 15% First Term Test (held in class on last week of first term, **week of 2-4 December**)
- 25% Assignment #2: comparative analytical essay (due **3 March**, at the beginning of class)
- 30% Final Exam (date TBA)
- 15% Tutorial Work (Tutorial marks are evenly distributed among the following three elements: attendance, participation, and occasional in-class assignments/quizzes. Please note that attendance will be recorded weekly in tutorials and students will incur penalties for each class missed; moreover, tutorial work missed because of absence will result in a mark of “zero” unless the student can justify absence on medical or personal grounds.)

Blackboard

All course assignments, handouts, and announcements will be posted on Blackboard for your convenience. To access the INI 115Y Blackboard website, go to the U of T portal log-in page at <http://portal.utoronto.ca> and log in using your UTORid and password. Once logged in to the portal, look for the “My Courses” module, where you will find a link to the course website.

Cinema Studies Institute Policies

Email: Although your TA and I will try to answer emails in a timely fashion, we cannot guarantee any response within a set time frame. If you have a time-dependent matter to discuss, please see one of us during an office hour or make an appointment for another convenient time. We do not accept assignments by email.

Cell Phones: Cell phones are to be turned off for class. People who text during class will be asked to leave and need permission to re-enter the course. People who receive calls during class will be asked to leave. The bottom line: turn your cell phone off and save everyone embarrassment and annoyance.

Laptops: Unless otherwise specified by the instructor, laptops are for taking lecture and tutorial notes only. Anyone found using their laptop for email, unauthorized browsing, etc. will have their privilege revoked for the duration of the semester and will not be permitted to bring a laptop to class.

Paper Due Dates: Extensions will be given ONLY for properly documented medical or family emergencies. Late papers MUST be handed in to the Cinema Studies Program Assistant. Assignments lose 3 points per day of lateness.

Plagiarism: The University of Toronto considers academic honesty and integrity to be important to your education. Any conduct that violates the University's academic integrity standards will result in serious disciplinary action. If you have questions about what constitutes plagiarism, please consult the information included in your course reader and bear in mind the following:

- Unless collaborative work is called for by the assignment, you are expected to complete your work independently.

- All sources used in any of your assignments must be cited. Whether you quote directly or pull certain information or ideas from a text (written, oral, or electronic) you must document your citation according to a standard format such as that presented in Writer's Choice (M. Northey and M. Procter) or the MLA Handbook.
- You may not hand in the same paper for credit in two (or more) courses.

Course Schedule

WEEK OF...

9 September / INTRODUCTIONS

- screen: 8 1/2 (Federico Fellini. Italy/France, 1963)
- read: (1) Film Art: pp. 14-34
(2) Wheeler Winston Dixon, “Twenty-five Reasons Why It’s All Over”

FILM FORM: NARRATIVE AND STYLE

16 September / FORM

- screen: Orlando (Sally Potter. UK/France/Italy/Russia/Netherlands, 1992)
 - read: Film Art: pp. 2-9, 53-73
 - visit: www.sp-ark.org → explore “screenwriting” + “development” + “distribution/publicity”
-

23 September / NARRATION

- screen: Citizen Kane (Orson Welles. USA, 1941)
 - read: Film Art: pp. 74-109
-

30 September / MISE-EN-SCENE

- screen: Play Time (Jacques Tati. France/Italy, 1967)
 - read: Film Art: pp. 112-161
 - visit: www.sp-ark.org → explore “pre-production”
-

7 October / CINEMATOGRAPHY

- screen: Raging Bull (Martin Scorsese. USA, 1980)
- read: Film Art: pp. 162-207, 214-217
- visit: www.sp-ark.org → explore “production” (from call sheets through set photography)

14 October / EDITING, PART 1

- screen: Soy Cuba/I Am Cuba (Mikhail Kalatazov. USSR/Cuba, 1964)
 - read: Film Art: pp. 207-213, 218-231
 - visit: www.sp-ark.org → explore “production” (continuity sheets and video rushes)
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21 October / EDITING, PART 2

- screen: Lola Rennt/Run Lola Run (Tom Tykwer. Germany, 1998)
 - read: Film Art: pp. 231-263
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28 October / SOUND

- screen: Un Condamné à mort s’est échappé /A Man Escaped (Robert Bresson. France, 1956) and Las Hurdes/Land Without Bread (Luis Bunuel. Spain, 1932)
 - read: Film Art: pp. 264-303
-

4 November / FILM STYLE

- screen: Tokyo Monogatari/Tokyo Story (Yasujiro Ozu. Japan, 1953)
- read: (1) Film Art: pp. 304-316, 401-405
(2) David Desser, “The Space of Ambivalence”

TYPES OF FILMS

11 November / DOCUMENTARY

- screen: Forbidden Lie\$ (Anna Broinowski. Australia, 2007)
 - read: (1) Film Art: pp. 338-355
(2) Bill Nichols, “Why Are Ethical Issues Central to Documentary Filmmaking?”
 - due **Assignment #1 (due at beginning of lecture on Tuesday, 11 November)**
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18 November / AVANT-GARDE AND EXPERIMENTAL FILM

- screen: Ballet Mécanique (Fernand Léger. France, 1924)
Un Chien Andalou/An Andalusian Dog (Luis Buñuel. France, 1929)
Meshes of the Afternoon (Maya Deren and Alexander Hammid. USA, 1943)

Dog Star Man: Prelude (Stan Brakhage. USA, 1961)
Very Nice, Very Nice (Arthur Lipsett. Canada, 1961)
It Wasn't Love (Sadie Benning. USA, 1992)

- read: (1) Film Art: pp. 355-370
(2) Scott MacDonald, excerpt from "Introduction" to A Critical Cinema
-

25 November / ANIMATION

- screen: Program of animated shorts: TBA
 - read: (1) Film Art: pp. 370-377
(2) Paul Wells, excerpt from "What is Animation?"
-

2 December / TERM TEST

TWO TYPES OF NARRATIVE CINEMA, MULTIPLE MODES OF ANALYSIS

6 January / THE CLASSICAL FILM

- screen: His Girl Friday (Howard Hawks. USA, 1940)
 - read: (1) David Bordwell, Janet Staiger, and Kristin Thompson, excerpts from "An excessively obvious cinema" and "The formulation of the classical narrative"
(2) Film Art: pp. 385-388
-

13 January / GENRE, PT.1: THE WESTERN

- screen: The Searchers (John Ford. USA, 1956)
 - read: (1) Film Art: pp. 318-328, 336-337
(2) Thomas Schatz, "Film Genre and the Genre Film"
(3) Robert Warshow, "Movie Chronicle: The Westerner"
(4) Jim Kitses, excerpt from "Authorship and Genre: Notes on the Western"
-

20 January / GENRE, PT. 2: FILM NOIR

- screen: Out of the Past (Jacques Tourneur. USA, 1947)
- read: (1) Paul Schrader, "Notes on Film Noir"
(2) Todd Erickson, excerpt from "Kill Me Again: Movement becomes Genre"
(3) Judith Hess Wright, "Genre Films and the Status Quo"
(4) Janey Place, "Women in Film Noir"

27 January / STARDOM

- screen: North by Northwest (Alfred Hitchcock. USA, 1959)
 - read: (1) Richard deCordova, "The Emergence of the Star System in America"
(2) John Ellis, "Stars as a Cinematic Phenomenon"
(3) Steven Cohan, "Cary Grant in the fifties: indiscretions in the bachelor's masquerade"
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3 February / THE ART FILM

- screen: Hiroshima Mon Amour (Alain Resnais. France/Japan, 1959)
 - read: (1) David Bordwell, "The Art Cinema as a Mode of Film Practice"
(2) Annette Kuhn, "Alternative Narrative Systems"
(3) Jean Domarchi et al., excerpt from "Hiroshima, notre amour"
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10 February / AUTEURISM

- screen: La Strada/The Road (Federico Fellini. Italy, 1954)
 - read: (1) Peter Lehman and William Luhr, excerpt from "Authorship: The Author as Ahistorical"
(2) Pam Cook and Mieke Bernick, Introduction to "Authorship and Cinema"
(3) John Stubbs, excerpt from "Fellini's Manner: The Open Form and the Style of Excess"
-

16-20 February / READING WEEK

24 February / GENRE, PT. 3: GENERIC TRANSFORMATION

- screen: Chinatown (Roman Polanski. USA, 1974)
- read: (1) John Cawelti, "Chinatown and Generic Transformation in Recent American Films"
(2) David Thomson, "The Decade When Movies Mattered"

POLITICAL COUNTER-CINEMAS

3 March / FILM AND MARXISM

- screen: Tout Va Bien/All's Well (Jean-Luc Godard and Jean-Pierre Gorin. France/Italy, 1972))
- read: (1) Jean-Luc Comolli and Jean Narboni, "Cinema/Ideology/Criticism"
(2) David Bordwell and Kristin Thompson, "Tout va bien"
- due **Assignment #2 (due at beginning of lecture on Tuesday, 3 March)**

10 March / FILM AND FEMINISM

- screen: The Piano (Jane Campion. New Zealand/France/Australia, 1993) and Nice Coloured Girls (Tracey Moffatt. Australia, 1987)
 - read: (1) Laura Mulvey, “Visual Pleasure and Narrative Cinema”
(2) Linda Ruth Williams, “Everything in question: women and film in prospect”
-

17 March / FILM AND (POST)COLONIALISM

- screen: Camp de Thiaroye (Ousmane Sembène and Thierno Faty Sow. Algeria/Senegal/Tunisia, 1987)
- read: (1) Robert Stam and Louise Spence, “Colonialism, Racism, and Representation: An Introduction”
(2) Joseph Ki-Zerbo, “Cinema and Development in Africa”

INTER-DISCIPLINARY ENCOUNTERS

24 March / FILM STUDIES + CULTURAL STUDIES: A FOCUS ON AUDIENCES

- screen: Do the Right Thing (Spike Lee. USA, 1989)
 - read: (1) Film Art: pp. 34-46
(2) Marita Sturken and Lisa Cartwright, “Viewers Make Meaning”
(3) Robert Sklar et. al., “What is the Right Thing? A Critical Symposium on Spike Lee's Do the Right Thing”
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31 March / FILM STUDIES + AREA STUDIES: A FOCUS ON NATIONAL CINEMAS

- screen: Videodrome (David Cronenberg. Canada, 1983)
 - read: (1) Andrew Higson, “The Concept of National Cinema”
(2) Scott MacKenzie, “National Identity, Canadian Cinema, and Multiculturalism”
-

7 April / FILM STUDIES + NEW MEDIA STUDIES: A FOCUS ON DIGITALITY

- screen: Festen/The Celebration (Thomas Vinterberg. Denmark/Sweden, 1998)
- read: Holly Willis, “Introduction: Exploding Cinema” and “The Future of the Feature”