

## **INI 115Y: Introduction to Film Study**

**Course Description:** INI 115Y is designed as an introduction to an interrelated set of approaches to film study, all of them defined by their attention to the filmic text. The course begins with an extended examination of the elements of film form, principally style (mise-en-scène, cinematographic properties, editing, sound) and narrative (structure and narration). This portion of the course will provide students with the necessary terminology to analyse films, and will also fortify their analytical skills. After students have an initial grounding in the principles of film form, we will examine how different types of film operate formally. In this section of the course, we will look at a few types of film which typically do not depend upon narrative (i.e. the documentary and the avant-garde), before exploring other issues pertaining to narrative film in subsequent units. In particular, we will investigate analytical approaches to Hollywood films of the studio era, with a concentration on how the critical categories of genre and author have proven relevant. Finally, we will consider several alternatives to Hollywood practice, taking up questions of film's representational strategies (particularly of gender and race).

INI 115Y is conceived of as the introductory course in the Cinema Studies Programme, and is designed primarily to provide students with a grasp of the fundamentals of film analysis. It also serves as a survey of some of the central issues which have concerned film analysis, especially those not explicitly addressed in the two other core courses following INI 115 in the programme (i.e. INI 212, Film History, and INI 214, Film Theory).

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**Course Website:** [www.individual.utoronto.ca/keil](http://www.individual.utoronto.ca/keil)

### **Meeting Times & Locations:**

Section One: Lecture = T 2-3 } Innis Town Hall  
Screening = W 12-3 } Innis Town Hall

Section Two: Lecture = T 3-4 } Innis Town Hall  
Screening = W 3-6 } Innis Town Hall

Tutorials: R 12-1, 2-3 } Room 222  
R 12-1, 1-2, 2-3, 3-4, 4-5, 5-6 } Room 312  
F 10-11, 11-12, 12-1, 1-2 } Room 222

Tutorial Leaders: Natalie Corbett, Joe Culpepper, Laura Denison,  
Natalie Harrower, Nenad Jovanovic, Laurie Lambert (Room 233A)

### Required Texts:

- David Bordwell and Kristin Thompson. Film Art: An Introduction. SEVENTH EDITION. New York: McGraw-Hill Inc., 2004. (Note that all references to assigned Film Art readings are printed in **boldface** below.)

Film Art is available 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.

- **Course Reader** (Contents outlined below; course reader selections are designated by **CR**. **Full citations for the course reader selections appear at the beginning of the reader as a separate document entitled “Schedule of Readings for Course Reader”**.)

The course reader is being prepared by **Quality Control Copy**, located at 333 Bloor Street West, just west of St. George Street on the south side of Bloor.

### Assignments and Evaluation:

Assignment #1: Shot-by-shot analysis = 15% (due Tuesday, November 14, at the beginning of class)

First Term Test / (Assignment #2): pertaining to material on formal analysis = 15% (held in class on last week of first term, week of December 4-8)

Assignment #3: Comparative Analytical Essay = 25% (due Tuesday, March 20, at the beginning of class)

Final Exam: = 30% (date TBA)

Tutorial Work: = 15% [**Tutorial marks are evenly distributed among the following three elements: attendance, participation, and occasional in-class assignments. 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.**]

## **READING AND SCREENING SCHEDULE**

Running times for films are provided except in the case of silent films. Film selections are subject to change.

### **Session I: Introduction--Film Study / Film Analysis**

**Screening / Sept. 13:** Citizen Kane (U.S., 1941; 119 mins.)

**Reading:** Please purchase **Film Art** and begin reading for upcoming weeks. (You may want to survey the index and read those sections pertaining to Kane in advance.)

**CR:** James Naremore, "The Magician and the Mass Media".

## **UNIT ONE: Film Form--Narrative and Style**

### **Session II: Film Form**

**Screening / Sept. 20:** Calendar (Canada, 1993; 75 mins.)

**Reading:** **Film Art**, pp. 47-67.

### **Session III: Narrative Principles and Construction**

**Screening / Sept. 27:** Memento (U.S., 2000; 113 mins.)

**Reading:** **Film Art**, pp. 68-82; 91-100.

### **Session IV: Mise-en-Scène**

**Screening / Oct. 4:** The Impossible Voyage / Le Voyage à travers l'impossible (France, 1904)  
The Kid Brother (U.S., 1927)

**Reading:** **Film Art**, pp. 176-228.

### **Session V: Cinematographic Properties**

**Screening / Oct. 11:** Visions of Light: The Art of Cinematography (U.S./Japan, 1992; 90 mins.)

**Reading:** **Film Art**, pp. 229-43; 252-83; 290-92.

### **Session VI: Editing, Pt. 1**

**Screening / Oct. 18:** I am Cuba (U.S.S.R./Cuba, 1964; 141 mins.)

**Reading:** **Film Art**, pp. 284-289; 292-310.

### **Session VII: Editing, Pt. 2**

**Screening / Oct. 25:** Short Fuse (U.S., 1990; 37 mins.)

Run, Lola Run / Lola Rennt (Germany, 1998, 97 mins.)

**Reading:** **Film Art**, pp. 310-46.

### **Session VIII: Sound**

**Screening / Nov. 1:** Land Without Bread / Las Hurdes (Spain, 1932; 27 mins)

A Man Escaped / Un Condamné à mort s'est échappé (France, 1956; 102 mins.)

**Reading:** **Film Art**, pp. 347-88.

### **Session IX: Film Style**

**Screening / Nov. 8:** Tokyo Story / Tokyo Monogatari (Japan, 1953; 135 mins.)

**Reading:** **Film Art**, pp. 389-401; 433-37.

**CR:** David Desser, "The Space of Ambivalence".

**N.B.: Assignment #1 is due on Nov. 14.**

**Session X: Film Narration****Screening / Nov. 15:** Psycho (U.S., 1960; 109 mins.)**Reading:** Film Art, pp. 82-89; 100-102.**UNIT TWO: Types of Film****Session XI: Documentary****Screening / Nov. 22:** Night and Fog / Nuit et brouillard (France, 1956; 30 mins.)Dark Days (U.S., 2000; 84 mins.)**Reading:** Film Art, pp. 128-46; 171-172; 405-07; 446-52.**CR:** Bill Nichols, "Why Are Ethical Issues Central to Documentary Filmmaking?"**Session XII: Avant-Garde and Experimental Film****Screening / Nov. 29:** Ballet mécanique (France, 1924)Meshes of the Afternoon (U.S., 1943; 13 mins.)A Movie (U.S., 1958; 12 mins.)Mothlight (U.S., 1963; 4 mins.)Kustom Kar Kommandos (U.S., 1965; 3 mins.)Sailboat (Canada, 1967; 3 mins.)T,O,U,C,H,I,N,G (U.S., 1968; 12 mins.)Mayhem (U.S., 1987; 17 mins.)The Girl from Moush (Canada, 1993; 6 mins.)**Reading:** Film Art, pp.146-62; 407-12.**CR:** Scott MacDonald, "Introduction" [excerpted from A Critical Cinema].**Session XIII: Test Week: Details TBA // \* End of First Term \*****UNIT THREE: Analytical Approaches to Hollywood Filmmaking****Session XIV: Production and Technology****Screening / Jan. 10:** Singin' in the Rain (U.S., 1952; 102 mins.)**Reading:** Film Art, pp. 2-45; 243-52.**CR:** Richard Maltby, "Technology" [excerpted from Hollywood Cinema]; Jane Feuer, "Winking at the Audience".**Session XV: The Classical Film****Screening / Jan. 17:** The 39 Steps (Britain, 1935; 81 mins.)**Reading:** Film Art, pp. 89-91; [313-26]; 415-18.**CR:** Annette Kuhn, "The Classic Narrative System".**Session XVI: Constructing Authorship****Screening / Jan. 24:** North by Northwest (U.S., 1959; 136 mins.)**Reading:** Film Art, 40-41; 418-23.**CR:** Andrew Tudor, "Auteur;" Peter Lehman and William Luhr, "Authorship" [excerpted from Thinking About Movies]; David Sterritt, "Introduction" [from The Films of Alfred Hitchcock].

**Session XVII: Genre I: Identifying Genres--The Western****Screening / Jan. 31:** Shane (U.S., 1953; 117 mins.)**Reading:** Film Art, pp. 108-11; 115-16; 118-20; 123-27.**CR:** Andrew Tudor, "Genre;" Robert Warshow, "Movie Chronicle: The Westerner;" Jim Kitses, "Authorship and Genre: Notes on the Western" [excerpted].**Session XVIII: Genre II: Genre and Society-- The Horror Film****Screening / Feb. 7:** The Black Cat (U.S., 1934, 65 mins.)Cat People (U.S., 1942; 73 mins.)**Reading:** Film Art, pp. 116-118; 120-23.**CR:** Morris Dickstein, "The Aesthetics of Fright;" Paul Wells, "Configuring the Monster" [excerpted]; Mark Jancovich, "'A Real Shocker': Authenticity, Genre and the Struggle for Distinction."**Session XIX: Genre III: Genre, Style and Ideology--Film Noir****Screening / Feb. 14:** Double Indemnity (U.S., 1944; 107 mins.)**Reading: CR:** Paul Schrader, "Notes on Film Noir;" J.A. Place and L.S. Peterson, "Some Visual Motifs of Film Noir;" Janey Place, "Women in Film Noir;" Gaylyn Studlar, "Hard-Boiled *Film Noir*".**Reading Week: Feb. 19-23****UNIT FOUR: Analytical Approaches to Alternatives to Hollywood****Session XX: Formal Resistance: The Art Film****Screening / Feb. 28:** Hiroshima mon amour (France, 1959; 90 mins.)**Reading: CR:** David Bordwell, "The Art Cinema as a Mode of Film Practice;" Annette Kuhn, "Alternative Narrative Systems."**Session XXI: Ideological Resistance: The Radical Text****Screening / Mar. 7:** Tout va bien (France, 1972; 95 mins.)**Reading: CR:** Jean-Luc Comolli and Jean Narboni, "Cinema/Ideology/Criticism;" Kristin Thompson, "Tout Va Bien".**Session XXII: Cultural Resistance: Indigenous Filmmaking****Screening / Mar. 14:** Ceddo (Senegal; 1977; 120 mins.)**Reading: CR:** Joseph Ki-Zerbo, "Cinema and Development in Africa;" Mbye Cham, et al., "Can African Cinema Achieve the Same Level of Indigenisation as Other Popular African Art Forms?"; Phil Rosen, "Discursive Space and Historical Time."**N.B.: Assignment #3 is due on Mar. 20.****Session XXIII: Gendered Resistance: Feminist Filmmaking****Screening / Mar. 21:** Daughter Rite (U.S., 1978; 48 mins.)Orlando (Great Britain, 1992; 93 mins.)**Reading: CR:** Laura Mulvey, "Visual Pleasure and Narrative Cinema;" Linda Ruth Williams, "Everything in Question: Women and Film in Prospect."

**UNIT FIVE: Beyond Form, Returning to Form****Session XXIV: Audiences and Spectators**

**Screening / Mar. 28:** Thelma and Louise (U.S., 1991; 130 mins.)

**Reading: CR:** Peter Lehman and William Luhr, "Audiences and Reception" [excerpted from Thinking About Movies]; Henry Jenkins, "Reception Theory and Audience Research: The Mystery of the Vampire's Kiss;" Sharon Willis, "Hardware and Hardbodies, What Do Women Want?: A Reading of Thelma and Louise;" Cynthia Heimel, "Feminist Rants."

**Session XXV: Film in the Postmodern Moment**

**Screening / Apr. 4:** Chungking Express (Hong Kong, 1995; 97mins.)

**Reading: Film Art**, pp. 437-42.

**CR:** John Hill, "Film and Postmodernism."

**Session XXVI: The End of Cinema, The Future of Cinema**

**Screening / Apr. 11:** The Celebration / Festen (Denmark, 1998; 106 mins.)

**Reading: CR:** "Dogme 95 Manifesto"; Wheeler Winston Dixon, "Twenty-five Reasons Why It's All Over."