



**School of Arts & Science
VISUAL ARTS DEPARTMENT**

**ART 190-01
History of Film
2006 Fall**

COURSE OUTLINE

1. Instructor Information

- (a) Instructor: Brenda Petays
- (b) Office hours: Wednesday and Thursday 1-3, Friday 9-10
- (c) Location: 101D Young Building
- (d) Phone: 370-3380
- (e) Email: petaysb@camosun.bc.ca

2. Intended Learning Outcomes

Upon completion of this course the student will be able to:

- 1. Discuss the artistic values and techniques in film.
- 2. Outline the history of film techniques and narrative structures.

3. Materials/ Resources

(a)	Texts	Recommended text: Film Art an Introduction . David Bordwell and Kristin Thompson (any edition)
(b)	Other	Access to a television monitor and a VCR or DVD player is essential Camosun library for "on reserve" materials

4. Course Content and Schedule

Art 190, 10:30-2:30, Fridays, Fisher 100

A general introduction to film as an art form (1895-present)

-Film will be considered historically, socially and artistically

-Discussions and analysis will center on film styles, directors and technical aspects (editing, camera movement, costumes and lighting)

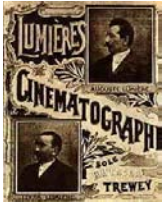
-The relationship of film to other art media and movements (German Expressionism, Russian Constructivism, Surrealism, Abstract Expressionism, Conceptual art and Postmodernism) is significant



Week 1 Sept 8 Introduction

Screening: The Projectionist. Buster Keaton. 1924

Reading: Chapter 12 Early Cinema



Week 2. Sept 15 Early Cinema

Screenings: The Lumiere Brothers, Thomas Edison, Charlie Chaplin, Melies and others

Reading: The Film Viewer's Guide. Bordwell and Thompson. A Short Guide to Writing About Film. Timothy Corrigan (on library reserve)



Week 3. Sept 22 German Expressionism

**Screening: The Cabinet of Dr. Caligari. Robert Wiene. 1919. Germany*

Readings: Chapter 6 The Shot: Mise en Scene, Chapter 8 Editing



Week 4. Sept 29 Constructivism

**Screening: Man With a Movie Camera Dziga Vertov. 1929. Russia*

Readings: Chapter 7 Cinematography, Chapter 5 Documentary



Week 5. Oct 6 Surrealism Week 6. Oct 14 Surrealism

**Screening: Un Chien Andalou, Luis Bunuel and Salvador Dali. 1929. France/Spain*

Reading: Experimental and Animated Films

Week 6. Oct 13 Mid term Exam Film Screening: secret



Week 7. Oct 20 Film Noir

**Screening: The Big Sleep. Howard Hawks. 1946*

Reading: Chapter 3 Narrative as a Formal System



Week 8 Oct 27 Postmodernism

*Screening: *The Big Lebowski*. Joel Coen. 1998.

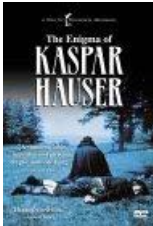
Reading: Chapter 11 Critical Analysis



Week 9 Nov 3 Experimental Films, Animations and Music Videos

*Screenings: *Stan Brakhage, Chris Marker, Chuck Jones, Michel Gondry, Chris Landreth, and various TBA.*

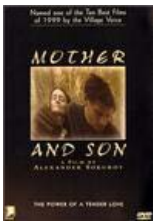
Reading: Experimental Film



Week 10 Nov 10 Foreign Film

*Screening: *The Enigma of Kaspar Hauser*. Werner Herzog. 1974. Germany.

Reading: Chapter 2 Film Form



Week 11 Nov 17 Postmodernism and Narrative Alternatives

*Screening: *Mother and Son*. Alexander Sokurov. 1998. Former Soviet Union.

Reading: Chapter 10 Style



Week 12 Nov 24

*Screening: *Silent Hill*. Christophe Gans. 2006

Reading: Chapter 4 Film Genres



Week 13 Dec 1 Narrative Alternatives

*Screening: *Being John Malkovich*. Spike Lee. 1999. USA.

Reading: Chapter 11 Critical Analyses

Week 14 Dec 8 Women in film

Final Exam

5. Basis of Student Assessment (Weighting)

(a)	Assignments	10 screening reports 30% Always! due the following class
(b)	Mid-term	A Mid-term Exam 30% based on film screening
(c)	End-term Exam	A Final Exam: 30% based on film screening
(d)	Other (eg, Attendance, Project, Group Work)	Consistent classroom attendance & active prepared participation 10%

6. Grading System

Standard Grading System (GPA)

Percentage	Grade	Description	Grade Point Equivalency
95-100	A+	<i>Close to seamless</i>	9
90-94	A	<i>Real variety and flow in writing, argument opens into a broader social context</i>	8
85-89	A-	<i>Linguistically accomplished, exciting</i>	7
80-84	B+	<i>Not formulaic, research creative and original, Depth of interpretation, taking risks, finding own voice</i>	6
75-79	B	<i>Engaging with ideas, structure is fluid and cohesive, development of ideas, some sense of style</i>	5
70-74	B-	<i>Read and understood instructions, mechanical parameters filled</i>	4
65-69	C+	<i>Some structure, some ideas, but inconsistent with as many weaknesses as strengths</i>	3
60-64	C	<i>Pass, a minimal level of understanding</i>	2

50-59	D	<i>Marginal pass</i>	1
0-49	F	<i>Minimum level has not been achieved</i>	0

Temporary Grades

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy at **camosun.ca** or information on conversion to final grades, and for additional information on student record and transcript notations.

Temporary Grade	Description
I	<i>Incomplete:</i> A temporary grade assigned when the requirements of a course have not yet been completed due to hardship or extenuating circumstances, such as illness or death in the family.
IP	<i>In progress:</i> A temporary grade assigned for courses that are designed to have an anticipated enrollment that extends beyond one term. No more than two IP grades will be assigned for the same course.
CW	<i>Compulsory Withdrawal:</i> A temporary grade assigned by a Dean when an instructor, after documenting the prescriptive strategies applied and consulting with peers, deems that a student is unsafe to self or others and must be removed from the lab, practicum, worksite, or field placement.

Temporary grades are assigned for specific circumstances and will convert to a final grade according to the grading scheme being used in the course. See Grading Policy E-1.5 at **camosun.ca** for information on conversion to final grades, and for additional information on student record and transcript notations.

7. Recommended Materials or Services to Assist Students to Succeed Throughout the Course

LEARNING SUPPORT AND SERVICES FOR STUDENTS

There are a variety of services available for students to assist them throughout their learning. This information is available in the College calendar, at Student Services or the College web site at camosun.ca.

STUDENT CONDUCT POLICY

There is a Student Conduct Policy **which includes plagiarism**. It is the student's responsibility to become familiar with the content of this policy. The policy is available in each School Administration Office, at Student Services and on the College web site in the Policy Section.

“The great revelation for me had been the cinema: I felt particularly marked by the films of Godard and Bresson. I wrote more about cinema than about literature, not because I loved movies more than novels but because I loved more new movies than new novels. It was clear to me that no other art was being so widely practiced at such a high level. One of my happiest achievements in the years when I was doing the writing collected in *Against Interpretation* is that no day passed without my seeing at least one, sometimes two or three movies. Most of them were “old”. My absorption in cinema history only reinforced my gratitude for certain new films, which (along with my favorites from the silent era and the 1930s) I saw again and again, so exalting were their freedom and inventiveness of narrative method, their sensuality and gravity and beauty.”

“Afterword: Thirty Years Later 1996” in

Against Interpretation and Other Essays 1966—Susan Sontag

“You digest and absorb your life by turning it into stories, images, art. Those stories are as important as food. Those are stories you can use to make people laugh or cry or sick. Or scared. To make people feel the way you felt. To help exhaust that past moment for them and for you”.

Haunted—Chuck Palahniuk