

## Appendix H



## COURSE OUTLINE

Last Revised: January 1, 2023

Last Reviewed:

### COURSE INFORMATION

**Course Title:** Introduction to Film Studies

**Course Number:** FILM 101

**Credits:** 3

**Total Weeks:** 14 (Fall, Spring)  
12 (Summer)      **Total Hours:** 39

**Course Level:**     First Year       Second Year  
                          New                 Revised Course  
                          Replacement Course

**Department:** Humanities

**Department Head:** P. Best

**Former Course Code(s) and Number(s) (if applicable):** N/A

**Pre-requisites (If there are no prerequisites, type NONE):** None

**Co-requisite Statement (List if applicable or type NONE):** None

**Precluded Courses:** None

### COURSE DESCRIPTION

Film 101 is an introductory course that examines the development of cinema with an emphasis on how to appreciate the medium of film. This course will focus on how film creates meaning through narrative and the technical aspects of film making. Through class lectures, readings, and screenings of both historical and contemporary films, students will learn how to critique and analyze films through a technical and theoretical lens. Students will also become familiar with specific genres and film movements that have significant impact on motion pictures and how we experience cinema today.

### LEARNING OUTCOMES

Upon successful completion of the course, students will be able to:

- Accurately identify key cinematic movements throughout history and specific elements of film form and style.
- Successfully explain the significance of key cinematic movements in respect to film genre(s) with an emphasis on aesthetics.
- Successfully analyze key film vocabulary through application to their own written work using previously identified terms.
- Successfully analyze films from an aesthetic, cultural, historical, and technical perspective.
- Individually reflect upon their own relationship with film and how the art form effects or helps them interpret their own experiences.

### INSTRUCTION AND GRADING

Instructional (Contact) Hours:

Type	Duration
Lecture	39
Seminars/Tutorials	
Laboratory	
Field Experience	
Other ( <i>specify</i> ):	
Total	39

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## COURSE OUTLINE

**Grading System:** Letter Grades  Percentage  Pass/Fail  Satisfactory/Unsatisfactory  Other

**Specify passing grade:** 50%

**Evaluation Activities and Weighting** (total must equal 100%)

Assignments: 25% <i>Specify number of, variety, and nature of assignments:</i> Film Review: 10% Film Analysis: 15%	Lab Work: %	Participation: 10% <i>Specify nature of participation:</i> Based on weekly attendance and in class participation	Project: % <i>Specify nature of project:</i>
Quizzes/Test: 15%	Midterm Exam: 20%	Final Exam: 30%	Other: %

### TEXT(S) AND RESOURCE MATERIALS

Provide a full reference for each text and/or resource material and include whether required/not required.

Required textbook: Bordwell, David, Kristin Thompson, and Jeff Smith. *Film Art: An Introduction*. 12<sup>th</sup> ed., McGraw-Hill, 2019.

Supplementary readings:

Bordwell, David and Kristin Thompson. *Film History: An Introduction*. 4<sup>th</sup> ed., McGraw-Hill, 2018.

Braudy, Leo and Marshall Cohen. *Film Theory & Criticism*. 7<sup>th</sup> ed., Oxford University Press, 2009.

Additional readings will be posted on MyCC

### COURSE TOPICS

List topics and sequence covered.

#### Week 1: Introduction to Film Studies and Early Cinema

Readings: *Film Art* Chapter 1 (pg. 1-48)

Greg Smith *It's Just a Movie*.

Screening: *Arrival of a Train*. Directed August and Louis Lumiere. Societe Lumiere, 1986.

*A Trip to the Moon*. Directed by Georges Melies. Star Film Company, 1902.

#### Week 2: Film Form

Readings: *Film Art* Chapter 2 (pg. 49-70)

Screening: *Citizen Kane*. Directed by Orson Welles. RKO Radio Pictures, 1941.

**\*Film Review due**

#### Week 3: Narrative Form

Readings: *Film Art* Chapter 3 (pg. 72-110)

Screening: *Citizen Kane* cont.

#### Week 4: Mise-en-Scene

Readings: *Film Art* Chapter 4 (pg. 111-158)

Timothy Corrigan *A Short Guide to Writing About Film*

Screening: *The Cabinet of Dr. Caligari*. Directed by Robert Wiene. Decla-Film, 1920.

**Week 5: Cinematography**

Readings: *Film Art* Chapter 5 (pg. 159-215)

Screening: *Blue Velvet*. Directed by David Lynch. DE Laurentiis Entertainment Group, 1986.

**Week 6: Midterm**

**Week 7: Editing**

Readings *Film Art* Chapter 6 (pg. 216-262)

Screening: *Run Lola Run*. Directed by Tom Tykwer. Prokino Filmverleih, 1998.

**Week 8: Sound**

Reading: *Film Art* Chapter 7 (pg. 263-302)

Screening: *The Conversation*. Directed by Francis Ford Coppola, Paramount Pictures, 1974.

**Week 9: Performance**

Readings: Posted to MyCC

Screening: Clips from: *There Will be Blood*. Directed by Paul Thomas Anderson. Paramount Vantage, 2007.

*Raging Bull*. Directed by Martin Scorsese. United Artists, 1980.

*Kramer vs. Kramer*. Directed by Robert Benton. Columbia Pictures, 1979.

**\*Film Analysis due**

**Week 10: Authorship and Auteur Theory**

Readings: Andrew Sarris *Notes on Auteur Theory*

Screenings: *Rear Window*. Directed by Alfred Hitchcock. Paramount Pictures, 1954.

**Week 11: Genre and Ideology**

Readings: *Film Art* Chapter 9 (pg. 328-348)

Screening: *Pulp Fiction*. Directed by Quentin Tarantino. Miramax Films, 1994.

**Week 12: Genre Cont.**

Readings: *Film Art* Chapter 10 (pg. 350-398)

Screening: *Breathless*. Directed by Jean-Luc Godard. Societe nouvelle de cinematographie, 1960.

**Week 13: Postmodernism Film and New Directions/Review Week**

Readings: John Hill *Film and Post Modernism*

Screening: *Chungking Express*. Directed by Wong Kar-Wai. Ocean Shores Video, 1995.

**Week 14: Final Exam**

**NOTES**

1. Students are required to follow all College policies. Policies are available on the website at: [Coquitlam College Policies](#)
2. To find out how this course transfers, visit the BC Transfer Guide at: [bctransferguide.ca](#)