



## **EFFECTIVE: SEPTEMBER 2004**

### **CURRICULUM GUIDELINES**

**A.** Division: **Instructional** Effective Date: **September 2004**

**B.** Department / Program Area: **Language, Literature and Performing Arts** Revision **X**

on, Section(s) **C**

Revised:  
Date of Previous Revision: **May 2004**  
Date of Current Revision: **September 2004**

**C: P o**

**M:** Course Objectives / Learning Outcomes

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

1. Trace the historical development of film through their familiarity with some of the major cinematic works and movements of the twentieth century, as well as the economic, social and historical factors at work in the filmmaking industry.
2. Recognize and analyze the way in which film communicates meaning and ideological messages to its audiences through cinematography, dialogue, performance, art direction, editing, music and sound design.
3. Demonstrate a basic understanding of the apparatus of film production and its relationship to form, style and genre.

**N:** Course Content:

As a stand-alone film analysis course, the purpose is to offer students basic tools for evaluating both popular and 'art' film. For this analysis, some familiarity with film history is necessary in order to put formal, technical, and thematic choices into some context.

Introduction/Ideology

The course will begin with the screening of a popular contemporary film. The subsequent lecture/discussion will analyze that film in terms of how it creates meaning through narrative, cinematography and other tools, and the messages contained within that meaning.

Film History

A broad sketch of the historical development of film from Lumiere and Melies to the present will be broken down into four sections:

- Silent film and pre-war sound film
- American film since WWII
- International film since WWII
- Documentary and experimental film.

Classes will contain a mix of lecture and screening of short films or clips. Students will also be required to view

Sound

Historical overview: the silent film; early sound; technological developments  
 Musical scoring  
 Sound effects  
 Sound design in the work of Altman, Coppola, Welles

Performance

Film vs. theatre acting  
 Influence of the British academy  
 Method, pure and adapted  
 Anti-acting: Bresson and Egoyan  
 The star system  
 The actor and the screenplay

The Screenplay

Visual narrative  
 Story structure: conflict and resolution, setup and payoff  
 Character/dialogue  
 Theme/subtext  
 Exposition

Genre

A summary lecture in this section will be devoted to the study of genre: a definition and brief look at the parameters of several popular genres — romantic comedy, melodrama, film noir, thriller, etc. — identifying specific styles in terms of the cinematic tools outlined above.

Conclusion

Students will give brief presentations of their critique of a current film.

**O:** Methods of Instruction

The course will combine two basic formats: (1) lecture and discussion, often accompanied by video clips from films to illustrate points; and (2) screenings of feature films in their entirety. Class discussion will be incorporated wherever possible to encourage students to become actively involved in the process of viewing by giving them the means to articulate their thoughts. Students will be required to view full feature films outside of class time.

(e)-1(.4(tE. —ed)-4(u)-4ooe)-1( Cliffs)6diN.J.:6diP-4(e )6ice Hall)6di7h)--4()-1(.8936sCwill at)1(.b9)( )TJETEMC /P AMCID

**R:** Prior Learning Assessment and Recognition: specify whether course is open for PLAR

No.

---

Course Designer(s)

---

Education Council / Curriculum Committee Representative

---

Dean / Director

---

Registrar