

JEFFERSON COLLEGE

COURSE SYLLABUS

ENG122

FILM APPRECIATION: INTRODUCTION TO CINEMA

3 Credit Hours

Presented by:
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by
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Arts and Science Education
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ENG122 Film Appreciation: Introduction to Cinema

I. CATALOGUE DESCRIPTION

- A. Prerequisite: None
- B. 3 semester hours credit
- C. Film Appreciation examines the history and basic elements of world film. Students will study film's images, sound, editing and aesthetics. This course contains important communications and media influences so critical essays and research papers are often required. Film Appreciation will partially fulfill the humanities requirement for the associate degree. (F, S)

II. EXPECTED LEARNING OUTCOMES AND ASSESSMENT MEASURES

Expected Learning Outcomes	Assessment Measures
Students will recognize film as an art form as well as an entertainment vehicle.	Class discussion Written Examination Film viewing exercises Analytical paper
Students will critically evaluate films	Analytical paper Film viewing exercises Written Examination
Students will determine historical, national and critical perspective as it applies to specific films.	Class discussion Written Examination Analytical paper
Students will define and use the vocabulary appropriate to film study.	Class discussion Written Examination Analytical paper
Students will analyze film in terms of image, sound, editing and aesthetics.	Class Discussion Written examination Analytical paper

III. OUTLINE OF TOPICS

A. Film Images and Early History

1. Define and distinguish among realism, formalism and classical cinema.
2. Define basic film vocabulary.
3. List types of shots and angles.
4. Explain what the cinematographer does.
5. Recall the uses of different parts of the frame.
6. Apply Hall's proxemic patterns to the positioning of objects in the frame.
7. Define and contrast "open" and "closed" forms.
8. Recall experiments with still photography.
9. Recall early experiments with motion and film.
10. Recall details from early motion pictures.
11. Match accomplishments and films to their creators/directors.
12. List the innovations of D.W. Griffith.
13. Recall the influence of Griffith on Soviet Cinema.
14. Analyze "The Odessa Steps Sequence."

B. Movement, Editing and Film Legends

1. Define cinema.
2. Define kinetic symbolism.
3. Recall the significance of certain kinds of movement in the frame.
4. Define terms used to discuss movement in film.
5. Recall the differences between animated and live-action film.
6. Explain how fast and slow motion are achieved.
7. Define terms used to discuss film editing.
8. List Griffith's contributions to editing.
9. Explain the Soviets' approach to editing.
10. Define "New Wave" and recall the names of "New Wave" directors.
11. Recall Fritz Lang's background and contributions to German cinema in the 1920s and 1930s.
12. Recall details from *M*.
13. Recall Lang's use of sound, editing and motifs in *M*.
14. Define "comic climate."
15. Recall the contributions of Charlie Chaplin to film comedy.
16. Recall details from *The Gold Rush* and *Modern Times*.
17. Explain Chaplin's use of theme to unify his films.
18. List the characteristics of the Hollywood western.
19. Recall John Ford's background and contributions to American film.
20. Recall details from *Stagecoach*.
21. Explain Ford's mythologizing of the "Old West."
22. Recall Orson Welles' background in radio and his contributions to American cinema.
23. Define "montage" as used in *Citizen Kane*.

24. Explain the significance of *Citizen Kane* to film history, especially in its use of light and editing.
25. Evaluate the films in this unit in terms of personal response.

C. Sound, Acting, Drama and Film Legends

1. Define terms used to discuss sound in film.
2. Explain the use of sound effects and the effect of the absence of sound.
3. Explain the importance of *Citizen Kane* to innovative use of sound.
4. Recall the uses of music in film.
5. State the uses of language in film.
6. Recall the history of film actors.
7. State the role of the American Studios in making "stars" of actors.
8. Distinguish between a "star" and a trained professional.
9. State the differences between film and stage actors.
10. Define type casting and "method" acting.
11. Match well known film performers to their styles, characteristics and iconography.
12. List the similarities and differences between theater and film.
13. Explain the function and responsibilities of the director.
14. Explain the "auteur" theory.
15. Describe the importance of costumes, space, actors, language and visual saturation to film and theater.
16. Compare *Casablanca* to *Citizen Kane* in terms of popularity, financial success, and historical significance.
17. Compare silent comedy to sound comedy.
18. Recall the background of Billy Wilder and his contributions to American cinema.
19. Analyze *Some Like It Hot* in terms of its actors.
20. List the characteristics of Japanese cinema .
21. Recall the background of Akira Kurosawa and his place in Japanese cinema.
22. Analyze *Rashomon* in terms of its narrative structure and theme.
23. Recall the background of Alfred Hitchcock and his contributions to world cinema.
24. Recall details from *Psycho*.
25. Explain the use of humor in *Psycho*.

D. Story, Literature, Ideology, and Theory

1. Define narratology
2. Explain the spectator's role in understanding a movie.
3. List the characteristics of realistic, formalistic, avant-garde and documentary narratives.
4. Recall major directors and their contributions to documentary film.
5. Define genre and identify the stages genres go through in their development.
6. Identify the contributions of the screenwriter to film making.
7. Explain the differences between a novel's treatment of a subject and a movie's treatment of the same subject.

8. Define and identify motif, symbol, metaphor, allusion and homage.
9. Define and identify loose, faithful, and literal film adaptations of literature.
10. Define ideology.
11. Recall that films are either neutral, implicit, or explicit in their ideological implications.
12. State the different positions of leftists or rightists on various social/cultural issues.
13. Explain the roles culture, religion and ethnicity play in a viewer's understanding of a film.
14. Define critical theory.
15. Identify the fundamental beliefs of realist, formalist, eclectic, auteur, semiotic, and structuralist theories of criticism.
16. Apply definitions of critical theories to film analysis.
17. Synthesize course content and objectives by writing a film analysis paper.

IV. METHODS OF INSTRUCTION

- A. Lecture
- B. Class Discussion
- C. Viewing Films
- D. Reading Textbook

V. REQUIRED TEXTBOOK

Giannetti, Louis. *Understanding Movies*. 12th ed. Englewood Cliffs: Prentice, 2010.

VI. REQUIRED MATERIALS

- A. Textbook
- B. Access to DVD Player

VII. SUPPLEMENTAL REFERENCES

Library Collection

VIII. METHODS OF EVALUATION

- A. Lecture Exams
- B. Exercises

C. Critical Analysis Paper

D. Final Exam

The grading scale is as follows:

90-100 = A

80-89 = B

70-79 = C

60-69 = D

Below 60 = F

IX. ADA COMPLIANCE

Students who have needs because of a learning disability or other kinds of disabilities should contact the Access/ABILITY Office at (636) 797-3000 extension 169 or 158 and discuss accommodations with the instructor.

X. ACADEMIC HONESTY STATEMENT

If a student plagiarizes writing or cheats on an assignment or test, he or she will fail that assignment and may fail the entire course. Dishonesty is a gross violation of the academic honesty policy as stated in the Jefferson College Student Handbook and indicates a failure to meet the standards of this course.