



**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 full feature films outside of class time.

How a Film is Made

In the first class, two case histories will be examined: a big-budget Hollywood film and a Canadian independent film. In each case, a detailed study of the film's history from inception to production will be provided, as well as a comparative analysis of crew roles, production structure and schedule, etc. The lecture will analyze how the means of production are related to choice of actors, production values, styles, and marketing patterns. In the second class, the independent Canadian film will be screened and discussed critically.

Cinematography and Lighting

- Analysis of visual perception
- The mechanisms of cinematography; intermittent motion; film chemistry; colour; shots and scenes
- The frame: composition and design, moving vs. static camera, open vs. closed framing, deep vs. shallow fields
- Lighting styles

Mise-en-scene

- Director, art director and cinematographer: coherent style
- Staging actors for the camera
- Territorial space: proxemic patterns
- Symbolic use of imagery and colour

Editing

- Historical overview: the revolutions of Griffith, Eisenstein and Godard
- Formalism vs. realism
- Manipulation of time
- Montage vs. the long take
- Continuity and jump cuts
- Musical rhythm in sound and image

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.

**P:** Textbooks and Materials to be Purchased by Students

Giannetti, Louis. Understanding Movies (9<sup>th</sup> ed.) Englewood Cliffs, N.J.: Prentice Hall, 2002.

Alternative:

Phillips, William H. Film: An Introduction. Bedford/St. Martin's, 1999.

Supplementary:

Bordwell, David & Thompson, Kristin. Film History: An Introduction. NY: McGraw-Hill, 1994.

**Q:** Means of Assessment

Take-home exam on film history	20%
Film Analysis #1	25%
Film Analysis 2	25%
Film Critique	10%
Journal	10%
Class Participation	<u>10%</u>
TOTAL	100%

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

No.

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Course Designer(s)

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Education Council / Curriculum Committee Representative

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Dean / Director

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Registrar