

MDIA 1H: HONORS INTRODUCTION TO FILM STUDIES

Foothill College Course Outline of Record

Heading	Value
Effective Term:	Spring 2021
Units:	4
Hours:	4 lecture, 1 laboratory per week (60 total per quarter)
Advisory:	Not open to students with credit in F TV 1, MDIA 1 or VART 1.
Degree & Credit Status:	Degree-Applicable Credit Course
Foothill GE:	Area I: Humanities
Transferable:	CSU/UC
Grade Type:	Letter Grade (Request for Pass/No Pass)
Repeatability:	Not Repeatable

Student Learning Outcomes

- Understand the interchange of film history and technology and the influence of both upon cinematic form.
- Critically analyze the formal properties of film (such as editing, narrative structure, mise en scene, sound design and cinematography) through different ideological perspectives.
- Demonstrate proficiency in cinematic language through critique and written analysis of film.

Description

A survey of the language, technology, theory and aesthetics of the moving image as an art form with an emphasis on the critical analysis of film and media. The honors section offers an enriched and rigorous study in film analysis and introductory film theory. Completion of the honors section requires in-depth analytic readings and completion of two critical analysis essays. Assessment of exams and essays is rigorous. Strongly suggested for students planning to transfer to a four-year college or university in film and media studies.

Course Objectives

The student will be able to:

- Identify and describe cinematic technique and terminology.
- Critically analyze the formal properties of film (such as editing, narrative structure, mise en scene, sound design and cinematography) through a variety of ideological perspectives.
- Recognize important historical film movements (such as German Expressionist cinema, French New Wave, and Cinema Verite) and their impact on cinematic form and ideology.
- Identify the aesthetic and historic relationships between film and other art forms and movements of the 20th century.
- Identify a range of film and video technologies (such as film stocks, color technologies, aspect ratios, HD formats) and evaluate their creative use within the film form.
- Understand the influence of the moving image in shaping values and perceptions in the U.S. and abroad.

- Examine the writings, research, and experimentation of film artists and theorists and interpret how their ideas have been implemented within the language of moving images.
- Demonstrate proficiency in cinematic language through critique and written analysis of film.
- Through research and study of international cinemas and global media, identify contributions to cinematic language made by people from diverse cultures and backgrounds.

Course Content

- Language of film
 - Film concepts and terminologies, such as mise en scene, shot descriptions, camera framing, staging and production design
 - Editing concepts and terminologies
 - Cinematography terms and concepts
 - The aesthetics of sound and music, collision of sound and image, narration
 - Storytelling, narrative structure and the script
 - The aesthetics of color and black and white
- Motion picture technologies
 - Early sound films
 - Development of color processes, including Technicolor
 - Aspect ratios and widescreen formats
 - Visual effects and current special effects technologies
 - The film production process, including the nature of film as a collaborative medium
 - Consumer broadcast and media technologies
 - Future and developing technologies
- Critical thinking and film theory
 - Film genre studies
 - Multi-cultural, gay and lesbian cinemas
 - Feminist film theory
 - Psychoanalysis
 - Post-modern cinema
- Film histories and their influence
 - Evolution of narrative fiction, documentary, experimental and fine art film and video
 - The history and evolution of the U.S. film business, including the impact of the production code of 1930 and the Paramount Supreme Court decision of 1948
 - Evolution of the language of editing, contributions of important filmmakers, including E.S. Porter, D.W. Griffith, Lev Kuleshov, Sergei Eisenstein, Dziga Vertov
 - Major international film movements (including German Expressionism, French New Wave, and Cinema Verite) and contributions of filmmakers to the art of the moving image
 - Major film genres and their evolution
 - Developments in experimental, third world cinemas, and global media

Lab Content

- Screenings of films and videos either on campus or via the internet, including narrative fiction, fine art, and documentary for completion of written assignments.
- Feedback on tests and assignments either in person or online via chat rooms, list-servs and newsgroups.

Special Facilities and/or Equipment

- Forum-type room with projection booth, video projection system, amplified sound system. Internet access and laptop computer patch to system. Playback equipment formats required: Blu-Ray, DVD, VHS.

- B. Library for film research, books, scripts, videotape/DVD playback facility.
- C. When taught via Foothill Global Access: on-going access to computer with email software and capabilities; email address, JavaScript enabled internet browsing software and videotape viewing ability as stated in B, above.

- D. Weekly reading assignments from text and modules ranging from 30-60 pages per week.

Discipline(s)

Media Production or Film Studies

Method(s) of Evaluation

- A. Film analysis writing assignments that require the student to select film(s) from viewing list, construct, develop and defend an argument referencing the film and the reading materials.
- B. Quizzes and exams that reference the reading materials, films, and discussion periods.
- C. Written journals and discussion forum when taught via Foothill Global Access.

Method(s) of Instruction

- A. Lectures and presentations that present and examine course objectives.
- B. Discussion and critique of assigned reading and representative media.
- C. Cooperative learning exercises that require students to apply core media production concepts.
- D. Group project presentation followed by in-class discussion and evaluation.
- E. Screenings of media that illustrate and support course content.

Representative Text(s) and Other Materials

Barsam, Richard. Looking at Movies: An Introduction to Film. W.W. Norton & Co., 2015.

Corrigan, Timothy. A Short Guide to Writing About Film. Pearson, 2014.

Corrigan, Timothy, and Patricia White. The Film Experience: An Introduction. Bedford-St Martins, 2014.

Prince, Stephen. Movies and Meaning: An Introduction to Film. Pearson Ed., 2012.

Thompson, Kristin, and David Bordwell. Film Art: An Introduction. New York: McGraw Hill, Inc., 2016.

Braudy, Leo, and Marshall Cohen. Film Theory and Criticism: Introductory Readings. Oxford University Press, 2004. (Although this text is older than the suggested "5 years or newer" standard, it remains a seminal text in this area of study.)

When taught via Foothill Global Access: supplemental lectures, handouts, tests, and assignments delivered via email and/or internet; feedback on tests and assignments delivered via email and/or internet; class discussion may be delivered in chat rooms, list-servs, and newsgroups.

Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments

- A. 8-10 critical film analyses (approx. 400 words each) in the form of journals or online discussion assignments.
- B. Analytical essay (800-1000 words) that requires the student to select film(s) from viewing list and construct, develop and defend an argument referencing the film and the reading materials.
- C. Analytical essay (approx. 1800 words) that requires the student to conduct independent research on a film of their choosing in relation to film form, theory, ideology, or historical issues.