



BROWARD COMMUNITY COLLEGE COURSE OUTLINE

LAST REVIEW: 2006-2007

NEXT REVIEW: 2011-2012

STATUS: A

COURSE TITLE: Introduction to Film Studies

COMMON COURSE NUMBER: FIL2000

CREDIT HOURS: 3.0

CONTACT HOUR BREAKDOWN

CLOCK HOURS:

Lecture: 48

Lab: 00

Clinic:

Other: 00

Contact Hours Per Week: 3

PREREQUISITE(S): None

COREQUISITE(S): None

PRE/COREQUISITE(S):

COURSE DESCRIPTION: This course is designed to provide an introduction to film as an art form, cultural product, and social artifact. It will include the understanding of basic analytical and technical terms, concepts, issues and development of critical skills. It will also include the history, development, theory and criticism of film art, as well as the basic principles of film making and film production.

UNIT TITLES

1. *Mise en Scene*
2. Cinematography
3. Editing
4. Sound
5. Narrative Films
6. Types of Fictional Films
7. Documentary and Experimental Films
8. Models of Film History
9. Global Cinema



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ASSESSMENT:

Please provide a brief description that details how students will be assessed on the course outcomes. **Students will be assessed through a midterm examination, a final examination, several written essays on film criticism, and a group presentation.**

Common Course Number: FIL2000

I. Course Overview:

Upon completion of this course, the students should be able to identify the different elements of film production and be able to analyze film genres through the understanding of film theory and concepts of film criticism.

II. UNITS

Unit 1. *Mise-en -scene*

General Outcome:

1.0 The student should understand that *mise-en-scene* refers to those elements of a movie scene that are put in position before filming actually begins and employed in certain ways once filming does begin.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 1.1** Explain how settings create or intensify moods, and help reveal what people (in a documentary film) or characters (in a fictional film) are like.
- 1.2** Explain how props can be instrumental, invented, cultural or contextual.
- 1.3** Explain how subjects can be fictional characters or real people and their actions and appearances help reveal their nature.
- 1.4** Explain how composition can be used to influence viewers' responses.
- 1.5** Explain how lighting is one of the most subtle aspects of *mise-en-scene*.



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Unit 2. Cinematography

General Outcome:

2.0 The students should understand that cinematography involves the choice and manipulation of film stock, lighting and camera lenses.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 2.1 Explain how film stock influences a film's finished look, including its sharpness of detail, range of light and shadow, and quality of color.**
- 2.2 Explain how hard lighting, soft lighting, low-key lighting, high-key lighting and the direction of light hitting a subject can affect the meaning of a scene.**
- 2.3 Explain how different lenses, diffusers, camera angles, types of shots and camera movement influences the expressiveness of the images.**
- 2.4 Explain the use of computers in modern digital cinematography, special effects and animation.**



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Unit 3. Editing

General Outcome:

3.0 Students should be able to explain that editing is one of the most significant developments in film because it involves decisions about which shots to include, the most effective take of each shot, the arrangement and duration of shots, and the transitions between them that can strongly affect viewer responses.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 3.1 Explain the effects of cuts and other optical effects such as fade-outs, fade-ins, dissolves, iris out, and wipes-on continuity.**
- 3.2 Explain the different audience reactions created from consecutive shots, reaction shots and parallel editing.**
- 3.3 Explain why the use of editing techniques is crucial in developing strategies for creating time and space.**
- 3.4 Explain the differences and appropriate application of continuity editing and disjunctive editing.**
- 3.5 Explain how editing links images abstractly, using the techniques that accomplish graphic editing, movement editing and rhythmic editing.**
- 3.6 Explain how editing can be used (1) to promote continuity or disruptions; (2) to superimpose images; (3) to juxtapose shots to make a point, support a feeling or mood, intensify viewers' reactions, or show parallel events; and (4) to affect viewers' sense of pace, compress or expand time, and convey an enormous amount of information in a brief time.**



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Unit 4. Sound

General Outcome:

4.0 Students should be able to explain how sounds convey meanings to images, how sounds are recorded and reproduced, the function of voice in film, what governs the use of music and sound effects, and the values that determine the traditional relationship between images and sounds.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 4.1 Explain how sound can be synchronous or asynchronous, on screen or off screen, diegetic or nondiegetic and how it can be used as a counterpoint to an image or as a parallelism.**
- 4.2 Explain specific uses of a soundtrack's four major components.**
- 4.2 Explain how overlapping dialogue can create or reinforce a sense of nervousness, stress and isolation.**
- 4.3 Explain the use of sound effects to help create a sense of a location, intensify a mood, enhance a humorous situation or conceal an action.**
- 4.4 Explain how film music may mirror a film's central conflict, direct viewers' attention, establish place and time, suggest what a character feels or an animal is like, cover weak acting, and other uses.**
- 4.5 Explain the mechanics of how sound is added in post-production by the sound mixer, including how actors loop their dialogue.**



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Unit 5. Narrative Films

General Outcome:

5.0 Students should be able to explain how narrative is the craft of constructing a story through a particular plot and narrative point of view and that the main features of a narrative film are story, character, plot and narration.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 5.1 Explain the “two traditions”: classical narratives and alternative narratives.**
- 5.2 Explain the most common narrative perspectives: first-person narration, omniscient narration and limited third-person narration.**
- 5.3 Explain other types of narration including reflexive narration, unreliable narration and multiple narrations.**
- 5.4 Explain diegesis and its relationship to the film’s story and the diegetic and nondiegetic types of material in narration.**
- 5.5 Explain how the actions, behaviors and desires of the characters create the casual logic of the narrative.**
- 5.6 Explain the use of linear plotlines and flashbacks in narrative continuity.**
- 5.7 Explain the creation of storyboards and their importance to continuity in the narrative.**



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Unit 6. Types of Fictional Films

General Outcome:

6.0 Students should be able to understand the major characteristics of “Classical Hollywood” films as well as those of alternative types of films like Italian neo-realist cinema, French new wave cinema and American independent films.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 6.1 Explain how Classical Hollywood films show one or more individualized characters with clear goals who face a series of problems in reaching them and how these films stress continuity and the clear causes and effects of actions.**
- 6.2 Explain the various genres of Classical Hollywood films, especially westerns and film noir.**
- 6.3 Explain post-war Italian neo-realist films and how they are a mixture of scripted and actual situations and are located for the most part in real settings and show ordinary and believable characters caught up in difficult social and economic conditions, such as poverty and unemployment.**
- 6.4 Explain that new wave films were a diverse group of French fictional films made in the late 1950s and early 1960s in reaction to the carefully scripted products of the French film industry and as explorations or more current subjects sometimes rendered with untraditional filmmaking techniques.**
- 6.5 Explain how films directed by Europeans Ingmar Bergman, Federico Fellini, Michaelangelo Antonioni and Luis Bunuel since the 1960s are also alternatives to classical Hollywood cinema.**



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Unit 7. Documentary and Experimental Films

General Outcome:

7.0 Students should be able to explain that unlike traditional films, documentaries and experimental films do not tell stories or primarily organize themselves as stories. While narrative patterns can play a part in documentary and experimental film, they often minimize, disguise or avoid narrative features such as plot and character.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 7.1 Explain that nonfiction in films refers to the (presumed) factual descriptions of actual events, persons or places, rather than their fictional or invented recreation.**
- 7.2 Explain that non-narrative types of documentaries indicate the organization of films in a variety of ways that avoids or de-emphasizes stories and narratives.**
- 7.3 Explain that the roots of documentaries go back to the 16th century with the essays of Michel de Montaigne.**
- 7.4 Explain how Jacob Riis' "How the Other Half Lives" (1890) dramatically combined social science and photography and paved the way for film documentaries.**
- 7.5 Explain the two alternate strategies of creating documentaries, expositional practices and imaginative practices.**
- 7.6 Explain the three types of expositional practices: cumulative, contrastive and developmental.**
- 7.7 Explain the two traditions in documentary and experimental films: social documentaries and avant-garde films.**
- 7.8 Explain surrealist films and poetic narratives.**



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Unit 8. Models of Film History

General Outcome:

8.0 Students should be able to explain that the history of film can be seen in the context of different models. It can be viewed three ways: evolutionary, through contributions of talented individuals or conventionally by viewing its history through periodization.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 8.1 Explain film history conventionally through study of the four great periods: early cinema, classical cinema, postwar cinema and contemporary cinema.**
- 8.2 Explain film history as evolution through the three established points of origin: scientific and technological origins, artistic origins and economic origins.**
- 8.3 Explain film history through the technical contributions of Eadweard Muybridge, Thomas Edison, Auguste and Louis Lumiere and Georges Melies.**
- 8.4 Explain film history through the artistic contributions of Edwin S. Porter, D.W. Griffith, Buster Keaton, Charlie Chaplin and Cecil B. DeMille.**
- 8.5 Explain film's continuing development through the contributions of Orson Welles, John Ford, Vincente Minnelli, Robert Altman, Martin Scorsese, Steven Spielberg and George Lucas.**



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Unit 9. Global Cinema

General Outcome:

9.0 Students should be able to explain the development of cinema globally, not just the way it is developed in Hollywood. They should explain the international cultural influences that affected its development in Germany, Italy, France, China, Japan and the Soviet Union.

Specific Learning Outcomes:

Upon successful completion of this unit, the student shall be able to:

- 9.1 Explain that one of the first public projections of film was the Lumiere brothers' 1895 exhibition in France and their "cinema of attraction."**
- 9.2 Explain that Soviet silent films from 1917 to 1931 constitute a break from Hollywood entertainments by placing an emphasis on documentary and historical subjects and establishing a politics of cinema aimed at audience response.**
- 9.3 Explain that German expressionist cinema (1918-1929) detoured from realist modes of representation to represent dark, irrational forces through lighting, set and costume design.**
- 9.4 Explain that French cinema from 1920 through 1939 saw two influential movements: French impressionist cinema and French poetic realism.**
- 9.5 Explain that Japanese cinema utilized distinct perceptual and narrative forms which tended to allow character, rather than action, to center a narrative and emphasize the contemplative aspect of images.**
- 9.6 Explain that Indian cinema exemplifies both individual masters such as Satyajit Ray (whose trilogy of realist films is known as the "Apu Trilogy") and a prolific popular cinema frequently referred to as "Bollywood" films which are popular Hindi-language melodramas notable for elaborate musical numbers and the presence of gods and goddesses from Hindu mythology.**
- 9.7 Explain that Chinese national cinema includes films from mainland China, Taiwan, and Hong Kong and in the 1980s a group of Chinese filmmakers, known as the Fifth Generation, and that films of this group are notable for their austere settings and metaphorical stories critical of current society.**