

* **Subject Area:** Elective

* **Category:**

* **Grade Level
for which this
course has been
designed:**

9 10 11 12

* **Unit Value:** 1.0 (one year, 2 semesters, or 3 trimesters equiv.)

* **Is this course classified as a Career Technical Education:** No

* **Brief Course Description**

Film is an art form with a language and an aesthetic all its own. This course will provide an introduction to the fundamentals of serious film study.

Pre-Requisites

any a-g VPA course - Required

Co-Requisites

**Context for Course
(optional)**

**History of Course Development
(optional)**

Textbooks

TEXTBOOK 1

TEXTBOOK 1

* **Title:** Film Art: An Introduction

* **Edition:** 7th

*
Publication Date: 2004

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Publisher: McGraw-Hill

*
Author(s): David Bordwell and Kristin Thompson

URL Resource:

* **Usage:** Primary Text

Read in entirety or near entirety

Supplemental Instructional Materials

Student CD-ROM

*** Course Purpose**

Students study film as both an art and a means of communication and learn to “read” a film, analyzing its narrative structure, genre conventions, subtext, technical and artistic factors and purpose. The course emphasizes the various techniques used by film makers to convey meaning, introduces the traditions in film making – especially the narrative traditions shared with literature – as well as the history of the cinema. In addition, students will examine how films often reflect the times and conditions in which they were made and, conversely, sometimes help to shape attitudes and values in society.

* Course Outline

I Film Production, Distribution, and Exhibition

A- Film Production, Distribution, and Exhibition

- 1Mechanics of the Movies
- 2Bringing the Film to the Spectator
- 3Box: Independent Production and Mainstream Hollywood
- 4Good Machine
- 5Making the Movie: Film Production
- 6Modes of Production

II: Film Form

A - The Significance of Film Form

- 1The Concept of Form in Film
 - 2Principles of Film Form
- #### B- Narrative as a Formal System
- 1 Principles of Narrative Construction
 - 2 Box: Playing Games with Story Time
 - 3 Narration: The Flow of Story Information
 - 4 The Classical Hollywood Cinema
 - 5 Narrative Form in Citizen Kane

III. Types of Films

A Film Genres

- 1Understanding Genre
 - 2Box: A Contemporary Genre: The Crime Thriller
 - 3Three Genres
- #### B Documentary, Experimental, and Animated Films
- 1Documentary
 - 2Experimental Film
 - 3The Animated Film

IV Film Style

A - The Shot: Mise-en-Scene

- 1 What Is Mise-en-Scene?
- 2 Realism
- 3 The Film Actor's Tool Kit
- 4 The Power of Mise-en-Scene

5 Aspects of Mise-en-Scene

6 Box: The Film Actor's Tool Kit

7 Putting It All Together: Mise-en-Scene in Space and Time

8 Narrative Function of Mise-en-Scene: Our Hospitality

B The Shot: Cinematography

1 The Photographic Image

2 Box: From Monsters to the Mundane: Computer-Generated Imagery

3 The Lord of the Rings

4 Framing

5 Duration of the Image: The Long Take

C The Relation of Shot to Shot: Editing

1 What Editing Is

2 Dimensions of Film Editing

3 Continuity Editing

4 Box: Intensified Continuity: L.A. Confidential and Contemporary Editing

5 Alternatives to Continuity Editing

D Sound in the Cinema

1 The Powers of Sound

2 Fundamentals of Film Sound

3 Dimensions of Film Sound

4 Box: Rhythm on Two Tracks: The Last of the Mohicans

5 Functions of Film Sound: A Man Escaped

E Style as a Formal System

1 The Concept of Style

2 Analyzing Film Style

3 Style in Citizen Kane

4 Style in Gap-Toothed Women

5 Style in The River

6 Style in Ballet Mecanique

7 Style in A Movie

V. Critical Analysis of Films

A - Film Criticism: Sample Analyses

1 The Classical Narrative Cinema

2 Narrative Alternatives to Classical Filmmaking

3 Documentary Form and Style

4 Form, Style, and Ideology

VI Film History

A Film Form and Film History

- 1 Early Cinema (1893-1903)
- 2 The Development of the Classical Hollywood Cinema (1908-1927)
- 3 German Expressionism (1919-1926)
- 4 French Impressionism and Surrealism (1918-1930)
- 5 Soviet Montage (1924-1930)
- 6 The Classical Hollywood Cinema after the Coming of Sound
- 7 Italian Neorealism (1942-1951)
- 8 The French New Wave (1959-1964)
- 9 The New Hollywood and Independent Filmmaking
- 10 Contemporary Hong Kong Cinema

* Key Assignments

- A. Chapter tests and quizzes.
- B. Short essays
- C. One longer essay comparing a film with the novel or play from which it was adapted.
- D. Screenwriting, storyboarding, and set design exercises.
- E. Short film projects (video/dvr)
- F. Final project (a combination of 2 or concepts/ projects addressed)

* Instructional Methods and/or Strategies

- A. Assigned essay must be word processed and sources cited when appropriate.
- B. Memorization of film terms and vocabulary required.
- C. Projects must be presented

* Assessment Methods and/or Tools

Writing: Word processed essays must be 2-3 pages in length, at least one per learning period (total of 6 plus one longer essay and final project for a total of eight.)

Projects: Small projects to be done quarterly will demonstrate an understanding of design composition, storyboarding, etc.

Film Production: Three short student films, produced on video or dvd, will

demonstrate understanding of framing, editing, and general planning.

Objective tests: Quizzes or tests each learning period (total of 8) will demonstrate knowledge of industry terms and film history.

Final Project: Typically a short film designed by the student that demonstrates the ability to synthesize two or more units of the course.

* Artistic Perception

Students will write analytical essays and film critiques that discuss concepts such as genre, period, mood, style, and pacing.

Students will create a final film-related project that synthesizes ideas from various units.

* Creative Expression

Students will write short screenplay sequences, design film sets that enhance dramatic action, and use storyboards to plan film sequences.

Students will create a final film-related project that synthesizes ideas from various units.

* Historical and Cultural Context

Students will read about, write about, and discuss film history, its reflections of society and its impact on society and world culture.

* Aesthetic Valuing

Students will write analytical essays and film critiques that discuss concepts such as genre, period, mood, style, and pacing.

Students will analyze plots and plot devices in films, looking for linear and non-linear time lines, genres, etc

*** Connections, Relationships, and Applications**

Students will compare a film with a novel from which it was adopted.

Students will analyze the uses of filmmaking within the Hollywood framework, the business framework, education, and personal use.

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