COURSE OUTLINE

GMMD 211 – Film Analysis

Prepared By:  Christopher S. Sweeney
Revised By: Christopher S. Sweeney
A. **TITLE**: Film Analysis

B. **COURSE NUMBER**: GMMD 211

C. **CREDIT HOURS**: 3

D. **WRITING INTENSIVE COURSE (OPTIONAL)**: No

E. **COURSE LENGTH**: 15 Weeks/One Semester

F. **SEMESTER(S) OFFERED**: Fall/Spring

G. **HOURS OF LECTURE, LABORATORY, RECITATION, TUTORIAL, ACTIVITY**: 3 hours lecture

H. **CATALOG DESCRIPTION**: As an introduction to the art of film, this course will present the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema also involves an interaction with audiences and larger social structures. Throughout the course, we will closely examine the construction of a variety of film forms and styles—including the classical Hollywood style, new wave cinemas, experimental films, and contemporary independent and global cinemas. We will pay particular attention to the construction of film images, systems of film editing, film sound, and the various ways in which film systems can be organized (narrative, non-narrative, genres, etc.) There is a required weekly film screening.

I. **PRE-REQUISITES/CO-COURSES**: ENGL 101 or 102 or permission of the instructor

J. **GOALS (STUDENT LEARNING OUTCOMES)***:

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<tr>
<th>Course Objective</th>
<th>Institutional SLO</th>
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<tr>
<td>a. Recognize various components of film and how they work to create meaning</td>
<td>1. Communication Skills 2. Critical Thinking</td>
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<tr>
<td>b. Describe and analyze in writing several styles of film</td>
<td>1. Communication Skills 2. Critical Thinking</td>
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<td>c. Compare films produced in different styles</td>
<td>2. Critical Thinking</td>
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<td>d. Develop rhetorical strategies for incorporating production history and film scholarship into their analysis of films</td>
<td>1. Communication Skills 2. Critical Thinking</td>
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<td>e. Produce a film pitch using one of the styles discussed in the course</td>
<td>1. Communication Skills 4. Professional Competence</td>
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L. **REFERENCES**: none

M. **EQUIPMENT**: A/V equipment
N. **GRADING METHOD:** (P/F, A-F, etc.) A-F

O. **MEASUREMENT CRITERIA/METHODS:**
   Student performance will be evaluated via:
   1. Screening quizzes
   2. A film journal
   3. Short written assignments—reviews, scene analysis
   4. A formal, critical paper
   5. A self-produced film short

P. **DETAILED TOPICAL OUTLINE:** (Note: All titles representative; choice will vary by instructor)

I. Introduction; Screening: American Cinema Series

II. An Approach to Film Analysis; Screening: The Other Hollywood
   A. Understanding Audience Expectations
   B. The Orchestration of Detail
   C. Creating Meaning Through the World Beyond Film
   D. The Goal of Film Analysis
   E. The Importance of Developing Interpretive Claims

III. Narrative Process; Screening: *Memento*
   A. Defining Narrative
   B. Narrative Structure
   C. Variations on Narrative Conventions
   D. Perspective and Meaning

IV. Mise en Scene; Screening: *Freaks*
   A. Setting
   B. The Human Figure
   C. Lighting
   D. Composition

V. Cinematography; Screening: *A Clockwork Orange*
   A. Film and Video
   B. Camerawork
   C. Lenses and Filters
   D. Film Stock
   E. Special Visual Effects
   F. Digital Cinema
   G. Digital Cinematography and Film Style

VI. Editing; Screening: *Alexander Nevsky*
   A. The Attributes of Editing
   B. Story-Centered Editing
   C. Beyond Narrative

VII. Sound; Screening: *Dancer in the Dark*
   A. Film Sound History
   B. Freeing Sound from Image
C. The Relationship Between Sound and Image  
D. Three Components of Film Sound  

VIII. Alternatives to Narrative Film; Screening: *Bowling for Columbine*  
A. Three Modes of Filmmaking  
B. Documentary Film  
C. Documentary Form  
D. Ethics and Ethnography  
E. Avant-garde Film  

IX. Writing About Film; Screening; *The Seventh Seal*  
A. The Scene Analysis  
B. The Film Analysis  
C. The Research Paper  
D. The Popular Review  

X. Social Context and Film Style; Screening: *The 400 Blows*  
A. Hollywood's Industrial Context  
B. International Art Cinema  
C. Italian Neorealism  
D. Third Cinema  

XI. Film and Ideology; Screening: *The Color Purple*  
A. Ideologies of Racial Difference  
B. Ideologies of Gender  
C. Ideologies of Sexuality  
D. Ideologies of Class  
E. Ideologies of National Identity  

XII. Film Stardom; Screening: *Wag the Dog*  
A. Stars and the Movie Industry  
B. The Dynamics of Performance  
C. The Star Persona  
D. Stardom and Ideology  
E. Stars and Subcultures  

XIII. Genre; Screening: *1984*  
A. What Makes a Genre?  
B. Major American Genres  
C. Genre, Film Production, and Audiences  

XIV. Film Authorship; Screening: *The Front*  
A. The Idea of the Auteur  
B. Auteur as Marketing Strategy  
C. Using the Auteur Approach to Interpret and Evaluate Films  

XV. Cinema as Industry; Screening: *Storytelling*  
A. The Changing Structure of the Film Industry  
B. Films as Products  
C. Film and the New Technology