

OFFICIAL UNDERGRADUATE COURSE OUTLINE FORM

Note: The University reserves the right to amend course outlines as needed without notice.

Course Code and Number: FILM 110		Number of Credits: 3 Course credit policy (105)																	
Course Full Title: Introduction to Cinema Course Short Title (if title exceeds 30 characters):																			
Faculty: Faculty of Humanities		Department (or program if no department): Visual Arts																	
Calendar Description: This course introduces the principles of film as an art form. Through screenings and discussions, an overview of the social, aesthetic, and technical development of motion pictures will be examined. The development of analytical skills will be of primary focus.																			
Prerequisites (or NONE):		None.																	
Corequisites (if applicable, or NONE):																			
Pre/corequisites (if applicable, or NONE):																			
Equivalent Courses (cannot be taken for additional credit) Former course code/number: Cross-listed with: Equivalent course(s): <i>Note: Equivalent course(s) should be included in the calendar description by way of a note that students with credit for the equivalent course(s) cannot take this course for further credit.</i>		Transfer Credit Transfer credit already exists: <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No Transfer credit requested (OReg to submit to BCCAT): <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No (if yes, fill in transfer credit form) Resubmit revised outline for articulation: <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No To find out how this course transfers, see bctransferguide.ca .																	
Total Hours: 45 Typical structure of instructional hours: <table border="1"> <tr> <td>Lecture hours</td> <td>20</td> </tr> <tr> <td>Seminars/tutorials/workshops</td> <td></td> </tr> <tr> <td>Laboratory hours</td> <td></td> </tr> <tr> <td>Field experience hours</td> <td></td> </tr> <tr> <td>Experiential (practicum, internship, etc.)</td> <td></td> </tr> <tr> <td>Online learning activities</td> <td></td> </tr> <tr> <td>Other contact hours: Viewing films</td> <td>25</td> </tr> <tr> <td>Total</td> <td>45</td> </tr> </table>		Lecture hours	20	Seminars/tutorials/workshops		Laboratory hours		Field experience hours		Experiential (practicum, internship, etc.)		Online learning activities		Other contact hours: Viewing films	25	Total	45	Special Topics Will the course be offered with different topics? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, different lettered courses may be taken for credit: <input type="checkbox"/> No <input type="checkbox"/> Yes, repeat(s) <input type="checkbox"/> Yes, no limit <i>Note: The specific topic will be recorded when offered.</i>	
Lecture hours	20																		
Seminars/tutorials/workshops																			
Laboratory hours																			
Field experience hours																			
Experiential (practicum, internship, etc.)																			
Online learning activities																			
Other contact hours: Viewing films	25																		
Total	45																		
		Maximum enrolment (for information only): 36 Expected frequency of course offerings (every semester, annually, every other year, etc.): Annually																	
Department / Program Head or Director: Shelley Stefan		Date approved: October 24, 2016																	
Faculty Council approval		Date approved: December 2016																	
Campus-Wide Consultation (CWC)		Date of posting: n/a																	
Dean/Associate VP: Jacqueline Nolte		Date approved: December 2016																	
Undergraduate Education Committee (UEC) approval		Date of meeting: January 27, 2017																	

Learning Outcomes

Upon successful completion of this course, students will be able to:

1. Analyze and discuss a film both in content and form in any film genre
2. Identify the historical and aesthetic developments of narrative cinema
3. Identify the economic and social impact of the classical Hollywood studio systems on film culture
4. Utilize the basic vocabulary used in cinematography, art direction, editing, and sound design
5. Identify the basic differences of film styles addressed in fiction, documentary and independent films
6. Research cinematic topics for written essay

Prior Learning Assessment and Recognition (PLAR)

☒ Yes ☐ No, PLAR cannot be awarded for this course because

Typical Instructional Methods (guest lecturers, presentations, online instruction, field trips, etc.; may vary at department's discretion)

Lecture, screening, group discussion, readings, written assignments.

Grading system: Letter Grades: ☒ Credit/No Credit: ☐ Labs to be scheduled independent of lecture hours: Yes ☐ No ☒

NOTE: The following sections may vary by instructor. Please see course syllabus available from the instructor.

Typical Text(s) and Resource Materials (if more space is required, download Supplemental Texts and Resource Materials form)

Author (surname, initials)	Title (article, book, journal, etc.)	Current ed.	Publisher	Year
1. Giannetti, L. & Leach, J.	Understanding Movies. (5th Canadian edition).	<input type="checkbox"/>	Toronto: Pearson Education Canada Inc.	2010
2. Corrigan, Timothy	A Short Guide to Writing About Film (7th edition)	<input type="checkbox"/>	Toronto: Pearson Education Canada Inc.	2010
3.		<input type="checkbox"/>		
4.		<input type="checkbox"/>		
5.		<input type="checkbox"/>		

Required Additional Supplies and Materials (software, hardware, tools, specialized clothing, etc.)**Typical Evaluation Methods and Weighting**

Final exam:	%	Assignments:	65%	Midterm exam:	25%	Practicum:	%
Quizzes/tests:	%	Lab work:	%	Field experience:	%	Shop work:	%
Written Analysis:	%	Attendance:	10%	Other:	%	Total:	100%

Details (if necessary):

Typical Course Content and Topics

Week:

1. Introduction – Why Study Film?
2. Early Motion Pictures and the Development of New Techniques and Technologies
3. Narrative Form and the Question of Narrator Credibility
4. Mise En Scène and German Expressionism
5. Cinematography as Storytelling & Magic Realism
6. Sound: Conventions, Transgressions, and the Art of Foley
7. Alternatives to Narrative Fiction Film: Documentary and Avant-Garde Films
8. Social Context and Film Style: National, International, and Transnational Cinema
9. Film Genres and the Fascination with Horror
10. Film Authorship & French New Wave Film
11. Cinema As Industry: Economics and Technology & Independent Film Culture
12. Filmmaker as Activist: The Cinema of Dissent