

COURSE IMPLEMENTATION DATE:	January 1981
COURSE REVISED IMPLEMENTATION DATE:	September 2000
COURSE TO BE REVIEWED:	September 2004
(Four years after implementation date)	(MONTH YEAR format)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.

Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	VISUAL ARTS	
FILM 110		3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
FILM APPRECIATION: (North America and Britain)		
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

An introduction to film technique (camera, sound, lighting, montage, etc.) Concurrent with a study of selected short and feature films from North America and Britain. Essays and an examination are required.

PREREQUISITES: CPT score of 48 or better, or a grade of C or better in ENGL 202, or C+ in CCP ENGL 081 or 091, or C- or better in a previous university-transfer English course, or a grade of C or better in a 100-level Art History course.

COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: _____ (Course #)	_____
(b) Cannot take: _____ for further credit. (Course #)	_____
	(Department/Program)

TOTAL HOURS PER TERM: 45	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:	LENGTH OF COURSE: _____
Lectures: 45 Hrs	HOURS PER DAY: _____
Seminar: Hrs	
Laboratory: Hrs	
Field Experience: Hrs	
Student Directed Learning: Hrs	
Other (Specify): Hrs	

MAXIMUM ENROLLMENT:	24
EXPECTED FREQUENCY OF COURSE OFFERINGS:	
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input type="checkbox"/> No

AUTHORIZATION SIGNATURES:

Course Designer(s): _____ Graham Dowden	Chairperson: _____ J. Snodgrass (<i>Curriculum Committee</i>)
Department Head: _____ Don Murray	Dean: _____ J. D. Tunstall
PAC Approval in Principle Date: _____	PAC Final Approval Date: November 24, 1999

COURSE NAME/NUMBER

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Film 110 will introduce the student to the “grammar” of the cinema by examining techniques of camera work, sound, lighting, montage, story, acting, imagery, and so on, and will study selected short and feature films from North America and Britain with an eye to encouraging the student to take movies seriously as a contemporary art form, and to respond to them sensitively and with critical intelligence.

METHODS:

Course time will be divided between viewings and lecture/discussion, and students will have the opportunity to see each film at least twice.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check :) Yes No

METHODS OF OBTAINING PLAR:

Written test.

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Sobchack and Sobchack, An Introduction to Film, 2nd ed.

SUPPLIES / MATERIALS:**STUDENT EVALUATION:**

[An example of student evaluation for this course might be:]

Students taking the course will be graded on the basis of at least three written assignments averaging 1500 words in length.

COURSE CONTENT:

[Course content varies by instructor. An example of course content might be:]

The first half of the course examines the ways in which documentary and fiction films mean what they mean. We look at the ‘artistic’ dimensions of documentary (story, metaphor, etc.) And the question of verisimilitude in fiction. Usually, a pair of films, one documentary, one fiction, are chosen for their illustration of a common theme (*Hearts and minds*, for example, together with *Apocalypse Now*). The course then moves on to discuss the relations between films with didactic content (often political) and films more usually appreciated for ‘pure story’ or entertainment value. The role of genre in determining a film’s meaning is explored, and there is an ongoing emphasis on the contribution of a film’s technical aspects (editing, lighting, etc.) to its overall meaning.