

COURSE IMPLEMENTATION DATE: [	January 1981	]
COURSE REVISED IMPLEMENTATION DATE: [	September 2001	]
COURSE TO BE REVIEWED DATE: [	September 2004	]
(Four years after implementation date)		

**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 material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT: VISUAL ARTS

FILM 120		3
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS

FILM APPRECIATION: (FOREIGN)

COURSE DESCRIPTIVE TITLE

**CALENDAR DESCRIPTION:**

An introduction to theories of film aesthetics and criticism, together with a study of selected foreign movies (with English subtitles). Essays and an examination are required from credit students.

**PREREQUISITES:** None

**COREQUISITES:** None

**SYNONYMOUS COURSE(S)**

(a) Replaces: N/A  
(Course #)  
(b) Cannot take N/A for further credit  
(Course #)

**SERVICE COURSE TO:**

(Department / Program)  
(Department / Program)

**TOTAL HOURS PER TERM:** 45

**STRUCTURE OF HOURS:**

Lectures:	45	hrs
Seminar:		hrs
Laboratory:		hrs
Field Experience:		hrs
Student Directed Learning:		hrs
Other (Specify):		hrs

**TRAINING DAY-BASED INSTRUCTION**

LENGTH OF COURSE: \_\_\_\_\_  
HOURS PER DAY: \_\_\_\_\_

**MAXIMUM ENROLMENT:** 24

**EXPECTED FREQUENCY OF COURSE OFFERING:**

**WILL TRANSFER CREDIT BE REQUESTED?** YES  X  NO

**TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:** YES  X  NO

**AUTHORIZATION SIGNATURES:**

Course designer(s):	G. Dowden	Chairperson:	(Curriculum Committee)
Department Head:	D. Murray	Dean:	Virginia B. Cooke
PAC Approval in Principle Date:		PAC Final Approval Date:	October 25, 2000

FILM 120

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 COURSE NAME / NUMBER
 

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**LEARNING OBJECTIVES / GOALS / OUTCOMES/ LEARNING OUTCOMES:**

Film 120 will introduce the student to some of the theories through which film makers and critics have sought to discriminate the form and substance of the cinema from that of the theatre and related art forms, and will study selected (subtitled) films from foreign countries such as France, Italy, Japan, India, Sweden, partly with the aim of seeing just what (if anything) really does constitute "foreignness" in films from countries where other languages are spoken. Two or three films from one director will be chosen to illustrate the shape and development of one artist's personal stamp.

**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                      YES   X      NO       

**METHODS OF OBTAINING PLAR:**

Portfolio assessment.

**TEXTBOOKS, REFERENCES, MATERIALS:**

Sobchack and Sobchack, An Introduction to Film, 2<sup>nd</sup> ed.

**SUPPLIES / MATERIALS:****STUDENT EVALUATION:**

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

**COURSE CONTENT:**

This course examines feature films from countries where English is not the native tongue. In at least one instance, two or more films from the same country are chosen to examine questions of national style, and one director is always represented by at least two films in order to look at the auteur theory of film creation. There is an ongoing consideration of film theory and critical practice, usually stemming from the writings of Eisenstein, and the aesthetic and political consequences of non-linear storytelling are explored in iconoclasts like Godard and surrealists like Bunuel.