Modesto Junior College
Course Outline of Record

ENGL 161

I. OVERVIEW
The following information will appear in the 2010 - 2011 catalog

ENGL 161 Film Appreciation 4 Units

Prerequisite: Satisfactory completion of ENGL 50.
Recommended for Success: Before enrolling in this course, students are strongly advised to achieve satisfactory completion of ENGL 101.

An introductory course in film appreciation, emphasizing the development of sensitivity and critical judgment in audience response to film.

Field trips might be required. (A-F or P/NP - Student choice) Lecture
Transfer: (CSU, UC) General Education: (MJC-GE: C) (CSU-GE: C1, C2) (IGETC: 3B)

II. LEARNING CONTEXT
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

A. COURSE CONTENT

1. Required Content:

   a. Elements of Film Appreciation include:

      i. vocabulary of film
      ii. survey of basic film history
      iii. film conventions
      iv. basic filmmaking techniques
      v. cinematic composition
      vi. film editing
      vii. film music
      viii. setting
      ix. characterization
      x. point of view
      xi. visual imagery
      xii. theme
      xiii. film tone
      xiv. audience psychology
      xv. strategies for overcoming viewer preconceptions
      xvi. directorial style
featured directors
featured actors
film authorship...who is the author...the writer or director
film genres
film in relation to the United States and international cultures *
film and ideology
satire
irony
film in relation to literature
art of screen adaptation
documentary film
realities of the film industry
historical, social, political, and cultural background to the film
how to write effectively about film.

B. ENROLLMENT RESTRICTIONS

1. Prerequisites
   Satisfactory completion of ENGL 50.

2. Advisories
   Before enrolling in this course, students are strongly advised to achieve satisfactory completion of ENGL 101.

3. Requisite Skills
   Before entering the course, the student will be able to:
   a. Comment on and analyze reading selections in directed class discussions.
   b. Write compositions as assigned, employing sound rhetorical and organizational skills.
   c. Write clear introductions, theses, body paragraphs, and conclusions in essays.
   d. Use a variety of academic sentence structures.
   e. Adhere to the conventions of standard edited English.
   f. Revise and improve essay drafts.

C. HOURS AND UNITS

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. lecture
2. film viewings
3. assigned readings: text or other writing about film or film criticism
4. analysis of films (in writing and in directed class discussions)
5. directed class discussion analyzing and evaluating assigned reading
6. directed class discussion analyzing and evaluating student writing about the films viewed

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

1. Students must complete a minimum of 8,000 words of written work, composed of out-of-class essays and directed in-class writing.

2. Students typically will be assigned weekly reading assignments of primary literature as well as supplementary reading in literary criticism or history in preparation for in-class essays, quizzes and exams, and examinations.

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

a. In the class all students are required to apply criteria developed in class discussion, lecture, readings, and film viewings leading students to a) identify the central theme of a film; b) analyze the various cinematic techniques in the film; c) evaluate the effectiveness of each cinematic technique and appraise its contribution toward creating or communicating meaning or emotion in the film; d) examine the premise and assumptions of the film narrative; e) derive inferences from an analysis of the film's premise and assumptions; f) distinguish between what is manifest and what is subtext; g) write critical analyses with specific attention to key scenes, images, and dialogue that reinforce the meanings of the films, thereby evaluating the director's aesthetic choices.

Sample Essay Questions:

A. Bernardo Bertolucci's *The Sheltering Sky* is adapted from Paul Bowles' novel of the same title. In the film Bertolucci uses a variety of long shots and long takes which allow viewers to slowly observe Kit and Port as they lose their personal and cultural identities. Explain and discuss at least two scenes relevant to each character through which the director emphasizes these losses.

B. One of the major themes in Charlie Chaplin's *Modern Times* is Chaplin's own distaste for sound in motion pictures. Identify and discuss at least three scenes in which this viewpoint is apparent.

F. TEXTS AND OTHER READINGS (TYPICAL)


III. DESIRED LEARNING

A. COURSE GOAL
   As a result of satisfactory completion of this course, the student should be prepared to:

   demonstrate the ability to analyze, in longer essays, the manner in which a given film's formal patterns and expressed themes relate to those typically pertaining to that film's period, genre, national/artistic movement and particular director while identifying technical devices in the domains of mise-en-scene, cinematography, editing and sound design.

B. STUDENT LEARNING GOALS
   Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. Required Learning Goals
   Upon satisfactory completion of this course, the student will be able to:

   a. Identify the meanings of and concepts behind the terms commonly used in analysis and discussion of film (e.g. setting, theme, point-of-view, characterization, visual imagery, scenario, etc.)

   b. Identify and express the central thematic content of the film being studied, drawing conclusions about the director's intent

   c. Identify and evaluate the artistic effects of cinematic composition (e.g., camera angles, shot composition, camera movement, etc.)

   d. Identify and evaluate the artistic effects of film editing (e.g., manipulation of film time, association of images, pace, etc.)

   e. Identify and evaluate the artistic effects of film sound (e.g., for dramatic effect, to create sense of locale, to establish mood, to link scenes, to foreshadow, etc.)

   f. Identify and evaluate the artistic effects of scriptwriting (e.g., characterization, plot, surprise, suspense, etc.)

   g. Identify and evaluate the artistic effects of set and costume design (e.g., characterization, mood setting, etc.)

   h. Interpret the artistic devices in relation to the central thematic content of the film

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT
   1. Quizzes
   2. Mid-term Examination
   3. Class Exercises
   4. Essays

B. SUMMATIVE ASSESSMENT
   1. Final Examination