

EASTERN MICHIGAN UNIVERSITY
DIVISION OF ACADEMIC AFFAIRS

**REQUEST FOR INCLUSION OF A COURSE IN THE
GENERAL EDUCATION PROGRAM:
EDUCATION FOR PARTICIPATION IN THE GLOBAL COMMUNITY**

DEPARTMENT/SCHOOL: COMMUNICATION AND THEATRE ARTS COLLEGE: ARTS AND SCIENCES

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1. Subject Code, Number, and Title: CTAT 145 Introduction to Film Appreciation
2. Credit Hours three
3. Course Description: This is a beginning course in cinema studies in which students will learn how motion pictures are made and become familiar with the creative decisions that this process requires. Students will become familiar with key motion pictures from other eras and cultures and will develop the critical skill necessary to evaluate individual films from historical, stylistic, and aesthetic perspectives. Emphasis will be placed on recognizing in films the key aesthetic issues that are common to all of the arts. These include the relationship between style and content, the effect of technological change on style and subject matter, and the important role played by cultural norms in shaping works of art.
4. This course is (check one):
 - an existing course with no revisions (need not go through the input system)
 - an existing course with revisions (attach this form to Request for Course Revision form)
 - a new course (attach this form to Request for New Course form)
5. Check the General Education requirement this course is intended to meet. If the course is to be proposed for more than one requirement, submit a separate form for each one.
 - Effective Communication**
 - Quantitative Reasoning (*QR designation*)**
 - Writing Intensive (*WI designation*)**
 - Perspectives on a Diverse World**
 - Global Awareness
 - U.S. Diversity

Knowledge of the Disciplines Arts Humanities Science Social Science **Learning Beyond the Classroom (*LBC designation*)**

6. Rationale. Provide a concise, clear, jargon-free explanation of why this is a General Education course and how it fits into this specific requirement. This rationale should appear on the general course syllabus provided here and should be included in specific course syllabi given to students.

Motion pictures are one of the most dominant, dynamic and influential art form of the past 100 years, and a knowledge of how they are made, their modes of style and methods of shaping content, and their interaction with the culture that produces them are an important part of any student's general education program.

In studying motion pictures, students learn about key issues that are found in all of the arts. These include the relationship between style and content, the influence of technology on form and substance, the effect of cultural norms, the definition of time and space, the creation of order and coherence, and stylistic change over time.

In this course, students will learn how motion pictures are made and will become familiar with the creative processes used to shape content to the unique requirements of film art. They will develop the critical skills necessary to evaluate films from an historical perspective and compare them to related art forms. They will learn to judge a motion picture's success in using visual design, narrative structure, language, music and performance to create an effective and meaningful cinematic experience.

7. Clearly and concisely explain how this course meets each of the General Education outcomes for the requirement checked in number five (all outcomes should be addressed). To do this, (a) list the General Education outcomes for the requirement and explain how the course meets each outcome; and (b) explain, in general terms, the method(s) of evaluation to be used in the course and how these methods assess the degree to which students have met the General Education outcomes for this requirement.

Outcomes for Arts Courses

In the Arts courses, students will . . .

1. Acquire basic knowledge and skills in the use of the vocabularies, materials, tools, techniques, and intellectual methods in an arts discipline.

In CTAT 145, students will acquire a basic knowledge of how motion pictures are made, learn the vocabularies unique to film making, film criticism, and cinema studies as an academic discipline.

Method of Evaluation: Examinations. There will be three examinations during the term. One of these will be the final exam. All examinations will be given in class, and all will consist of eighty objective questions and two short essay questions valued at ten points each. Except for the final examination, these essay questions will be given out during the class meeting just before the examination day, and students may write their answers outside of class. Essay questions for the final examination must be written in class. These examinations will cover materials from the text, lectures, discussions, and the film examples shown in class. The final examination will be cumulative. These examinations are designed both to measure the students' mastery of factual information and their understanding of important critical and aesthetic concepts as well. A number of the questions in the objective portions of the examinations will address matters of stylistic differences among films, the various possibilities inherent in solving a particular aesthetic problem, and the technological, economic, and cultural factors that influence aesthetic choices over time. The objective portion of each examination will also contain a bonus question that will consist of the analysis of a short scene from a film screened in class. For example, a recent question asked the students to describe the subtle changes in music, lighting, camera movement, and color that rendered a pivotal scene in The Girl With A Pearl Earring more dramatically effective. The essay questions for all exams require the students to address matters of substance, style, influence, and historical trends. Students are asked to draw comparisons among films, to discuss problems of adaptation, to address matters of authorship, and to describe trends in style and content across film history.

2. Examine the relationship between creative and critical thinking.

In CTAT 145, students will discern and demonstrate the differences between the creative processes necessary to make a motion picture and the critical processes necessary to evaluate the artistic success or failure of individual films, as well as become familiar with evaluative criteria developed over the course of film history.

Method of Evaluation: Editing Project. The class will be divided into groups of four students. Each group will be given a DVD containing a short scene from a recent film. This scene might be a simple conversation, a chase, or a walking scene. Using the digital editing equipment in Ford Studio A, the groups will be asked to reedit their scenes and to write an essay justifying their decisions. Near the end of the term, the groups will show their reedited scenes to the entire class. Students will be asked to write a short critique of each reedited scene. In the discussion that will follow, students will consider the differences between what the groups intended and what they actually accomplished. This assignment is designed to make students aware of the differences between the creative and critical processes and the unique value of each. In addition, students will be defining and solving a number of artistic problems while engaged in this project. These will include the relationship

between editing and content, the establishment of point of view, the definition and continuity of time and space, and the logic of narration.

3. Learn the relationship between content and form.

In CTAT 145, students will compare film to other art forms and in particular study the differences between individual films and the literary and/or theatrical sources from which they have been drawn so that they can understand the close relationship between narrative substance (content) and the particular way in which a story is told (style).

Method of Evaluation: Critical Essay. All students will be asked to select one film that is adapted from another source (play, novel, short story, opera, other film, comic book, or television program) and write a critical essay that provides an historical background about the film, and a summary of initial critical responses and audience reactions. The paper should focus on the similarities and differences between the film and its source and provide a detailed critical evaluation of the success or failure of the film as an adaptation. This assignment is intended to make students more aware of the relationships between form and content and the changes that take place in the adaptation process.

4. Begin to understand historical development in an arts discipline.

In CTAT 145, students will see films drawn from the entire range of film history, understand how film style has developed and changed during the past one hundred years, and appreciate the factors that have brought about these changes

Method of Evaluation. Examinations (described above)

5. Develop ability to evaluate work in an arts discipline.

In CTAT 145, students will develop and demonstrate the ability to evaluate the success or failure of an individual motion picture to communicate meaningfully with an audience. In so doing, students will draw upon critical approaches that have been developed and successfully applied by professional critics and academics over the years.

Method of Evaluation: Critical Essay. (described above)

6. Learn to define and solve artistic problems.

In CTAT 145, students will study excerpts from individual films to learn how such artistic problems as definition of time and space, cause/effect relationships, point of view, rhythm, pace, texture and mood are solved by different directors, and how these solutions change over time.

Methods of Evaluation: Examinations, Critical Essay, Editing Project. (all described above)

8. Attach a syllabus (1-inch margins and 10-12 pt. font). The syllabus must include the rationale from #6 above and clearly reflect the outcomes and methods detailed in #7 above.

SYLLABUS

CTAT 145 Introduction to Film Appreciation

Rationale:

Motion pictures are the most dominant, dynamic and influential art form of the past 100 years, and a knowledge of how they are made, their modes of style and methods of shaping content, and their interaction with the culture that produces them are an essential part of any student's general education program.

In studying motion pictures, students learn about key issues that are found in all of the arts. These include the relationship between style and content, the influence of technology on form and substance, the effect of cultural norms, the definition of time and space, the creation of order and coherence, and stylistic change over time.

In this course, students will learn how motion pictures are made and will become familiar with the creative processes used to shape content to the unique requirements of film art. They will develop the critical skills necessary to evaluate films from an historical perspective and compare them to related art forms. They determine the extent of a motion picture's success in using visual design, narrative structure, language, music and performance to create an effective and meaningful cinematic experience.

Outline of the content to be covered:

Unit One. Models for Categorizing and Evaluating Motion Pictures, including genres, national cinemas, historical influences, and the realism-formalism scale (the organizing principle of the text). Examples from 9/11 video footage, documentaries, Italian Neo-Realism, The Classical Hollywood Cinema, Formalistic narrative films, and experimental films. Case Study I: Casablanca

Unit Two. The Language of Cinema. Cameras, lenses, film stocks, camera movement, camera placement, film speed and gauge, and how the use of these elements has changed over time. Examples showing different artistic choices available to filmmakers from Malena, Run Lola Run, Autumn in New York, Do the Right Thing, Laura. Case Study II: The Girl With a Pearl Earring.

Unit Three: The Construction of Mise-en-Scene. The elements of visual design including actors, sets, props, lighting, texture, color, framing, filters, and special effects. The shapes of the motion picture frame-Academy Aperture, and Widescreen. Historical changes in mise-en-scene including The Cinema of Attractions, the Classical Hollywood Cinema, and contemporary design. Examples from They Live By Night, Casablanca, The Girl with A Pearl Earring, Chinatown, Double Indemnity. Case Study III: Devil in a Blue Dress.

Unit Four. Editing. The special powers of editing and various approaches including, classical cutting, continuity editing, parallel editing, analytical editing, montage. Strategies of the Classical Hollywood Cinema—cutting on action, cutting on dialogue, maintaining screen direction (180 degree rule). The aesthetic choices involved with editing—the many ways to cut a scene. Examples from The Great Train Robbery, The Life of An American Fireman, Casablanca, The Battleship Potemkin, North by Northwest, Psycho, and In Good Company. Case Study IV: Sliding Doors.

Unit Five. Sound. The types of film sound and contributions of film music. Examples of films shown with and without sound, diegetic and non-diegetic sound, silent films and their accompaniment, the impact of the coming of sound, the evolution of film music, its relationship to 19th century opera and key composers, examples from Alien, Blade Runner, Moulin Rouge, Casablanca, The Adventures of Robin Hood, Vertigo, Don Juan, The Jazz Singer, Wagner's Tristan und Isolde. Case Study V: Singin' in the Rain.

Unit Six. Acting. The various styles of film acting and how they have changed. Examples from She Wore A Yellow Ribbon, Double Indemnity, Taxi Driver, Rainman, A Streetcar Named Desire, acting as "being," acting as "performance," the Stanislavsky Method, the Classical Hollywood Narrative Style. Case Study VI: On the Waterfront.

Units Seven (Theater) and Eight (Literature) . The Problems of Adaptation. Questions of style versus content, the heresy of paraphrase, iconic versus symbolic types of communication systems, similarities and differences between film and theater, similarities and differences between film and literature, remaking old films, adapting from comic books, types of adaptations, reasons for adaptations. Examples from Henry V (Branagh and Olivier versions), Othello, O, Macbeth, Throne of Blood, Cat on a Hot Tin Roof, Great Expectations, Pride and Prejudice, Intruder in the Dust, The Sound and The Fury, Superman, Spiderman. Case Study VII: Driving Miss Daisy. Case Study VIII: To Kill a Mockingbird.

Unit Nine. Narrative Structure. The Freytag Pyramid, requirements of the Classical Hollywood Narrative Style, open and closed narratives, experiments with narrative design. Examples from Now, Voyager!, L'Avventura, Autumn in New York, Casablanca, Citizen Kane, Run Lola Run, Memento. Case Study IX: The General.

Unit Ten. Film Theory and Criticism. Types of film theories and how they are used, examples and applications of film theories, the influence of key film theories on film production, the "auteur" theory and its development, examples from the works of selected auteurs such as Scorsese, Fellini, Spike Lee, Eisenstein, Hitchcock, John Ford. The French "New Wave" and the films of Truffaut. Examples from The 400 Blows, Rear Window, Do the Right Thing, Strike, Aviator, Rio Grande, Love on the Run. Case Study X: Woody Allen's Manhattan.

Unit Eleven. Synthesis. The application of various approaches to the analysis of Orson Welles' Citizen Kane, production of history of Kane, the story of William Randolph Hearst, background on Orson Welles, special characteristics of Kane—narrative structure, point of view, deep focus photography, acting; the work of Herman Mankiewicz, Greg Toland, and Bernard Herrmann. Case Study XI: Citizen Kane. Screening will take place at the Michigan Theater.

Unit Twelve. Creative and Critical Processes. Varying types of filmmakers, auteurs, metteurs en scene, the restrictions on style and subject matter, film censorship, economic imperatives, types of film criticism, the evolution of critical writing about film, reviewing, criticism, academic writing. In class screenings of editing projects and written critiques. (see description of this project under Section 9)

Required Materials

Textbook: Louis Giannetti, Understanding Movies, latest edition, Prentice-Hall.

Student Assignments

a. Examinations. There will be three examinations during the term. One of these will be the final exam. All examinations will be given in class, and all will consist of eighty objective questions and two short essay questions valued at ten points each. Except for the final examination, these essay questions will be given out during the class meeting just before the examination day, and students may write their answers outside of class. Essay questions for the final examination must be written in class. These examinations will cover materials from the text, lectures, discussions, and the film examples shown in class. The final examination will be cumulative. These examinations are designed to measure the students' mastery of factual information and their understanding of important critical and aesthetic concepts as well.

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c. Editing Project. The class will be divided into groups of four students. Each group will be given a DVD containing a short scene from a recent film. This scene might be a simple conversation, a chase, or a walking scene. Using the digital editing equipment in Ford Studio A, the groups will be asked to reedit their scenes and to write an essay justifying their decisions. Near the end of the term, the groups will show their reedited scenes to the entire class. Students will be asked to write a short critique of each reedited scene. In the discussion that will follow, students will consider the differences between what the groups intended and what they actually accomplished. This assignment is designed to make students aware of the differences between the creative and critical processes and the unique value of each. In addition, students will be defining and solving a number of artistic problems while engaged in this project. These will include the relationship between editing and content, the establishment of point of view, the definition and continuity of time and space, and the logic of narration.

Grading Scale	Examination 1.	20%
	Examination 2.	20%
	Final Exam	20%
	Critical Essay	20%
	Editing Project	<u>20%</u>
	Total	100%

A	94—100
A-	90---94
B+	87---89
B	84---86
B-	80---83
C+	77---79
C	74---76
C-	70---73
D+	67---69
D	64---66
D-	60---63
E	0-----59

Additional Course Policies

Attendance. Students are expected to participate in class discussions and projects and must attend regularly to do so. Attendance will be taken at every class meeting. A student is allowed no more than two unexcused absences during the term. Each additional unexcused absence will result in the student’s final grade being lowered by one point. Any student missing an examination without documented cause will be given a zero on that assignment. No student may miss the final examination.

Plagiarism and Cheating. Any student found copying work from another student or from a written or oral source without giving credit will be subject to possible probation, suspension, or dismissal from the university. All students are expected to do their own work at all times. Any information derived from published sources must be given full credit by means of footnotes or similar citations. The instructor will issue a grade of zero on any assignment that involves cheating or plagiarism and will turn the student over to the Dean of Students for further disciplinary action.

Please submit all materials in electronic form.

Action of the Department/College

1. Department

Vote of department faculty: For _____ Against _____ Abstentions _____

Department Head

Date

2. College

College Dean

Date

Action of General Education Advisory Committee

Vote of General Education Committee: For _____ Against _____ Abstentions _____

Chairperson, General Education Advisory Committee

Date

Approval

Associate Vice-President for Undergraduate Studies and Curriculum

Date