

Chaminade University of Honolulu
Winter Evening
February 16, 2000 - March 22, 2000
Tripler Campus

COURSE: Drama 201³⁰ to Motion Pictures & Television

CREDITS: 3 Credits

LOCATION: Tripler – BLDG. 102

TIME: Term Dates: February 16, 2000 - March 22, 2000
Mondays and Wednesdays, 1730 - 2140
Note: There is no class on Monday, **February 21**

INSTRUCTOR: Steven Jones

COMMUNICATIONS: Telephone: **739-0167(evenings)**, 839-9885 ext. **13(daytime)**
Email: **sheathj@aol.com**

OFFICE HOURS: By appointment

TEXTBOOK: **Giannetti, Louis.** 1999, *Understanding Movies*, Upper
Saddle River, NJ: Prentice Hall. 8' Edition.

INTRODUCTION AND DESCRIPTION:

A study of the aesthetic and technical aspects of motion **pictures** and television, with **emphasis** on the film making elements.

CLASS OBJECTIVES:

- to make students more aware of how television **and** movies convey meaning;
 - to help **students understand** how the medium of **film influences** society's values;
 - to introduce students to the **various** language systems filmmakers use to communicate to an audience;
 - to familiarize students with the realism-formalism dichotomy that exists in cinema;
- to acquaint **students** with the critical, industry and technical terms associated **with** filmmaking.

CLASS FORMAT:

This course is not designed primarily as a lecture course, but rather as an interactive learning experience in which all students are expected to **actively participate**. **Chapters** of the textbook will be assigned in advance for homework. It is very important that all students read the assigned chapters prior to class and come well prepared to discuss the material as an informed and knowledgeable participant. This course uses a variety of approaches including **general** class discussion, small group work, video viewing, and student presentations (in the form of "conversation" participation - **see** handout).

REQUIREMENTS:

1. regular and prompt class attendance;
2. thoughtful and active **participation** in class discussions and activities;
3. completion of required readings and assignments prior to each class meeting;
4. an in-class presentation in the form of a "conversation" with the **instructor** (see handout for specific details);
5. a critical film analysis focusing on at **least five** of the various language systems used by filmmakers to convey meaning (see handout for specific **details**);
6. completion and submission of the take-home **final** exam on or before the **final** class session.

GRADING:

The grading will be based on:

- | | |
|---------------------------------|-----|
| 1. class attendance | 20% |
| 2. class participation/homework | 20% |
| 3. in-class presentation | 20% |
| 4. critical film analysis | 20% |
| 5. take-home final exam | 20% |

A=90-100, **B = 80-89**, C = 70-79, D = 60-69, F = 0-59, I = Incomplete

LEARNING OUTCOME ASSESSMENT:

All students' work will be evaluated for:

- knowledge of the **subject** matter from **textbook**, class lectures, discussion, video viewing, resources from research and class activities;
- ability to provide relevant examples to support viewpoints;
- clarity and logical presentation;
- ability to apply knowledge to understand and critically analyze the medium of film.

SCHEDULE
Drama 201- Introduction to Motion **Pictures** & Television
Winter Evening 2000

Text: Giannetti, Louis. 1999, *Understanding Movies*, Upper **Saddle** River, NJ: Prentice Hall. **e** Edition

Wednesday, 2/16	Course orientation and discussion of requirements Language systems of film
Wednesday, 2/23	Photography Film: <i>Citizen Kane</i> Reading Assignment: Chapter I
Monday, 2/28	Mise En Scene Film: <i>Legends of the Fall</i> Reading Assignment: Chapter 2
Wednesday, 3/1	Movement Film: <i>Full Metal Jacket</i> Reading Assignment: Chapter 3
Monday, 3/6	Editing Film: <i>Raiders of the Lost Ark</i> Reading Assignment: Chapter 4
Wednesday, 3/8	Sound Film: <i>Amadeus</i> Reading Assignment: Chapter 5
Monday, 3/13	Acting and Drama Film: <i>Silence of the Lambs</i> Reading Assignment: Chapters 6 & 7
Wednesday, 3/15	Story Film: <i>Shakespeare in Love</i> Reading Assignment: Chapter 8
Monday, 3/20	Writing Film: <i>The Last Emperor</i> Reading Assignment: Chapter 9
Wednesday, 3/22	Ideology and Theory Reading Assignment: Chapters 10 & 11 Take-home Final Exam and Critical Film Analysis Due

The Language Systems of Film

Guide for "Conversations"- Student Presentations

Instead of an instructor lecture or a student report (i.e. lecture) on the various language systems of film, we're going to attempt a “**conversation**” on each. The conversation will consist of three components: (a) an opening 10 - 12 minute introduction of the language system by the student or students assigned to **that** particular system; (b) a discussion of the language system between the instructor and the student or students presenting. This discussion will occur "fish bowl" style with the rest of the class listening in and taking notes; (c) a group discussion with the entire class actively participating.

To prepare for his/her presentation/conversation, each student should use the **overview section** - placed at the beginning of each chapter - as **his/her** guide for exploration and research of the text. The overviews provide a comprehensive listing of the most important elements of the chapter. These are the elements that I will be using to engage our conversations. Be familiar with them.

The student or students presenting will have **become** somewhat of the expert on the language system at hand. Even though they are presenting/conversing for the benefit of the entire class, this does not exempt the members of the class from reading the assigned material prior to the presentation/conversation and **preparing** themselves for the discussion that follows. Remember: the last component in the process is a group discussion with everyone actively involved.

Each **student** or pair of students assigned to a particular language system must create a handout to be distributed to each member of the class at the time of the presentation. This handout should contain any important information - from your assigned chapter - that you feel is worth focusing on and would be of most relevant value to the class. The handout should be one to two pages in length. It should be typed or in a word processed form. Please bring enough copies of the handout so that each member of the class may receive one.

Finally - in addition to the handout that you are to distribute to the class, I am requiring that each **presentation utilize** at least one other form of visual aid. This may be any of the following: charts, diagrams, drawings, *photographs*, overhead **transparencies**, or video. If you are extremely adventurous, feel free to **use** a powerpoint presentation. If you have other ideas for this other visual aid, please check with me.

Most importantly - BE CREATIVE AND INTERESTING!

Drama 201- Introduction to Motion Pictures and Television

Winter Interim 1999/2000

Guidelines for Critical Film Analysis

Each student should select one of the **films** that **will be** viewed in class and **write** a critical analysis of this film. The film should be analyzed using at least five of the eleven language systems of film that are **presented** in the **textbook and** were discussed in class. These systems should be the lens through which you examine the film you have selected. Chapter 12 of the textbook is an examination of the film *Citizen Kane*. **Each** of the eleven language systems is used in **this** analysis; therefore, you may use this as a model for your own paper. Please **adhere** to the following **guidelines**:

1. All papers should be typed or in a word-processed **form**.
2. All papers should include a title **page** with the student's name, course, **instructor** and term dates.
3. All papers should be double-spaced.
4. Gianetti's *Understanding Movies* should be used as the primary resource; however, **direct** quotes should **be** kept to a minimum.
5. If other resources are used, they should be clearly documented internally (e.g. author, **page #**), **and** they should be **indicated** on a *Works Cited page* at the end of your document.
6. The paper should be a minimum of five pages and maximum of ten pages.
7. All **papers** should be submitted on or **before the** last class period - Wednesday, March 22, 2000.
8. Please submit papers in a portfolio folder (3 hole **seam**).
9. Papers will not be accepted **after** the submission **deadline**.

Please Note:

This paper should not be a summary of the action or a re-telling of **what** happened in the **film**. I have seen these films, and I know the **stories**. I am only **interested** in your analysis of how meaning was conveyed through the **various** language systems. **If** you are having a **difficult** time getting started, ask yourself this question:

What was the director of the film trying to communicate, and what language system was used to say it?