

MEDAILLE COLLEGE
AGASSIZ CIRCLE
BUFFALO, NEW YORK

COURSE OUTLINE

Program: Humanities
Course Number: ENG 345
Course Title: Film Art and Appreciation
Number of Credits: 3
Prerequisites: Any 200-level literature course

A. Catalog Description of Course:

This course explores the development of film as an art form in its historical, political, and cultural contexts. Students learn to become active viewers of film through analysis of film technique, genre, and theory. Special emphasis is placed on the connections between cinematic “language” and the world of literature: not only because film and literature are closely linked in their use of narrative, but also because methods of literary analysis provide a useful avenue into film analysis.

B. Goals:

- To examine the development of the film as an art form in its historical, political, and cultural contexts
- To teach students how to view actively rather than passively, with knowledge of film techniques, familiarity with various genres, and generally expanded “visual literacy”
- To explore the similarities and differences between literature and film
- To develop the students’ ability to use “the language” of film orally and in writing

C. Objectives:

- Recognize and analyze significant cinematic techniques, genres, and theories
- Critique film as an art form in its historical, political, and cultural contexts
- Demonstrate the similarities and differences between film and literature as art forms

- Respond orally and in writing to film using the critical vocabulary associated with the medium

D. Outline of Course Content:

- I. Development of film as an art form: historical, political, and cultural contexts
- II. Cinematic “language”: terms and techniques
- III. Literary and film narrative
- IV. Literary interpretation and film analysis: becoming an active viewer
- V. Film theory and criticism
- VI. Film genres
- VII. Themes and motifs

E. Suggested Texts:

Prince, Stephen. Movies and Meaning: An Introduction to Film. 2nd ed. Boston: Allyn and Bacon, 2001.

Corrigan, Timothy. Film and Literature: An Introduction and Reader. New York: Prentice, 1998.

F. Suggested Modes, Media, and Techniques of Instruction:

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| lecture/discussion | films/videos |
| guest lectures | recordings |
| small groups | field trips |
| collaborative projects | |
| class presentations | |

G. Instructor References:

Arjoin, Daniel. Grammar of the Film Language. New York: Hastings House, 1976.

Aycock, Wnedell and Michael Schenecke, Film And Literature: A Comparative Approach to Adaptation. Texas University Teaching Press, 1988.

Braudy, Leo. World in a Frame: What We See in Films. Garden City: Anchor Press, 1976.

Browne, Nick, et al., eds. Refiguring American Film Genres: History and Theory. Los Angeles: University of California Press, 1998.

- Cartmell, Deborah. Sisterhoods: Across the Literature/Media Divide. Pluto, 1998.
- Chatman, Seymour B. Coming to Terms: The Rhetoric of Narrative in Fiction and Film. Ithaca: Cornell University Press, 1990.
- Fuery, Patrick. New Developments in Film Theory. New York: Palgrave, 2000.
- Ingeborg, Hoesterey. Pastiche: Cultural Memory in Art, Film, Literature. Bloomington: Indiana University Press, 2001.
- Kuschner, Allen. Films: Readings in Mass Media. New York: Odyssey Press, 1971.
- Lawson, John H. Film: The Creative Process. Virginia: Hill Publishing, 1964.
- Lothe, Jakob. Narrative in Fiction and Film: An Introduction. New York: Oxford University Press, 2000.
- McFarlane, Brian. Novel to Film: An Introduction to the Theory of Adaptation. New York: Oxford University Press, 1996.
- Monaco, James. How to Read a Film: Movies, Media, Multimedia. New York: Oxford University Press, 2000.
- Phillips, Leona and Jill Phillips. Film Appreciation: An Outline and Study Guide for Colleges and Universities. Gordon Press, 1978.
- Robson, David. The History of World Cinema. rev. ed. Scarborough House, 1981.
- Rosen, Phillip. Narrative, Apparatus, Ideology: Apparatus, Ideology: A Film Theory Reader. Columbia: Columbia University Press, 1987.
- Ross, Katherine. Movie Storybook. McKay Publishers, 1990.
- Shapiro, Michael J. Cinematic Political Thought: Narrating Race, Nation, and Gender. New York: New York University Press, 1999.
- Simons, John D. Literature and Film in the Historical Dimension: Selected Papers from the Fifteen Annual Florida State University Conference on Literature and Film. Gainesville: University of Florida Press, 1994.
- Taylor, Clyde R. The Mask of Art: Breaking the Aesthetic Contract - Film and

Literature. Bloomington: Indiana University Press, 1998.

Thomas, Tony and Rudy Behlam. Hollywood's Hollywood. Carol Publishing Group, 1979.

Wheeler, David. No, But I Saw the Movie: The Best Short Stories Ever Made Into Film. New York: Viking Penguin, 1989.