

SAMPLE COURSE OUTLINE

Course Code, Number, and Title:

ENGL 2430: Film through Theory

Course Format:

[Course format may vary by instructor. The typical course format would be:]

Lecture 3 h + Seminar 1 h + Lab 0 h

Credits: 3

Transfer credit: For information, visit bctransferguide.ca

Course Description, Prerequisites, Corequisites:

This course examines the language of film criticism, history, and discourse, while studying the forms of narrative, cinematography, and direction within a theoretical context. Specifically designed for those students with a serious interest in cinema, the course will concentrate on the important cinematic and theoretical texts that govern current critical views of film, including formalist, psychoanalytical, semiological, feminist, and post-Marxist. Short films and film clips will be shown in class; students will be asked to view longer films on their own outside of class.

Prerequisite(s): One of ENGL 1100, 1127, or 1128; and ENGL 1130; or approval of the instructor.

Corequisites: None

Learning Outcomes:

Upon successful completion of this course, students will be able to:

- 1) ability to recognize theoretical constructions in film creation;
- 2) ability to analyze films from current and traditional film theory;
- 3) ability to articulate the variety and difference of theoretical positions toward film
- 4) ability to write clearly and cogently, with appropriate research, on film theory
- 5) ability to develop a personal critical position toward film.

Instructor(s): TBA

Office: TBA **Phone:** 604 323 XXXX **Email:** TBA

Office Hours: TBA

Textbook and Course Materials:

[Textbook selection may vary by instructor. An example of texts and course materials for this course might be:]

For textbook information, visit https://mycampusstore.langara.bc.ca/buy_courselisting.asp?selTerm=3|8

Note: This course may use an electronic (online) instructional resource that is located outside of Canada for mandatory graded class work. You may be required to enter personal information, such as your name and email address, to log in to this resource. This means that your personal information could be stored on servers located outside of Canada and may be accessed by U.S. authorities, subject to federal laws. Where possible, you may log in with an email pseudonym as long as you provide the pseudonym to me so I can identify you when reviewing your class work.

Assessments and Weighting:

Final Exam 25%

Other Assessments %

(An example of other assessments might be:) %

Assignments: 70%

Participation: 5%

Number of assignments: One "imitative" essay based on a prose model (10%); one research paper proposal, including annotated bibliography (5%); one analytical essay (15%); one research essay, including draft, peer-review, and revision (20%); one oral presentation (10%); journal (10%); final exam (25%), participation (5%).

Participation format: Regular attendance is mandatory. Group workshops, in-class writing exercises, and journal assignments are obligatory.

Number and variety of writing assignments: . With the exception of the participation grade (5%) and oral presentation (10%), all assignments for this course are written. Emphasis is placed on writing as a recursive process, including planning, gathering information, organizing, drafting, revising, editing, and proofreading.

Proportion of individual and group work:

Individual: 85%

Group: 15%

This generic outline is for planning purposes only.

Grading System: Letter grade

Specific grading schemes will be detailed in each course section outline.

Passing grade: D

Topics Covered:

[Topics covered may vary by instructor. An example of topics covered might be:]

Week 1: Introduction to course and review of film concepts such as cinematography, direction, mise-en-scene, etc.

Week 2: Review of film concepts, cont. Film viewing.

Week 3: Introduction to theory. Film viewing.

Week 4: Historical developments in film vocabulary and their meaning. Film viewing.

Week 5: Readings in theory. Film viewing.

Week 6: Discussion of films and overview of theoretical perspectives: Marxist, post-Marxist, semiological, feminist, psychoanalytical, avant-garde. Film viewing.

Week 7: Discussion of films and overview of theoretical perspectives, continued. Film viewing.

Week 8: Discussion of films and overview of theoretical perspectives, continued. Film viewing.

Week 9: Foucault: films of cultural resistance; surveillance theory, authorship, post colonialism. Films as political tools. Film viewing.

Week 10: Lacan and Mulvey: gender issues, gaze theory and camera work, the disappearing erotic. Film viewing.

Week 11: Metz to Zizek. New definitions of spectatorship. Postmodernist film. Film viewing.

Week 12: Film hybrids (future cinema, art installation, performance/participation).

Week 13: Theories of avant-garde.

As a student at Langara, you are responsible for familiarizing yourself and complying with the following policies:

College Policies:

[E1003 - Student Code of Conduct](#)

[F1004 - Code of Academic Conduct](#)

[E2008 - Academic Standing - Academic Probation and Academic Suspension](#)

[E2006 - Appeal of Final Grade](#)

[F1002 - Concerns about Instruction](#)

[E2011 - Withdrawal from Courses](#)

Departmental/Course Policies:

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