

**HIBBING COMMUNITY COLLEGE  
COURSE OUTLINE**

**COURSE NUMBER & TITLE:** ENGL 1170 - Film

**CREDITS:** 3 (2 Lec/1 Lab)

**PREREQUISITES:** ENGL 1060: Freshman Composition

**CATALOG DESCRIPTION:**

Film is an introductory course in which students analyze American and foreign films in order to gain an understanding and appreciation of film as an art form. The course focuses on how cinematic techniques affect production, quality, and meaning. Films representative of realism, classicism, and formalism and the directors who produced them are analyzed. Students will gain an understanding of film through the development of written and oral communication skills. MNTC goal areas: (6) Humanities area C & (8) Global Perspective.

**OUTLINE OF MAJOR CONTENT AREAS:**

- I. Literary elements
  - A. Conflicts
  - B. Protagonist
  - C. Antagonist
  - D. Denouement
  - E. Setting
  - F. Flat character
  - G. Round character
  - H. Stock character
  - I. Static character
  - J. Dynamic character
  - K. Foil character
  - L. Theme
  - M. Points of view
  - N. Symbol and irony
  - O. Plot
  - P. Plot manipulation
- II. Cinematography
  - A. Realism
  - B. Formalism
  - C. Classicism

- D. Cinematic shots
  - 1. Frame
  - 2. Medium-shot
  - 3. Close-up
  - 4. Full-shot
  - 5. Deep-focus shot
- E. Genre
- F. Angles
  - 1. Bird's-eye view
  - 2. High angle
  - 3. Eye-level shot
  - 4. Low angle
  - 5. Oblique angle
- G. Light and dark
  - 1. High-key
  - 2. Low-key
  - 3. Light-dark symbolism
  - 4. Backlighting
- H. Color
- I. Film noir
- J. Lens and filters
- III. Mise en scene
  - A. Frame
  - B. Masking
  - C. Composition and design
    - 1. Dominant contrasts
    - 2. Subsiding contrasts
  - D. Proxemic patterns
    - 1. Intimate
    - 2. Personal
    - 3. Social
    - 4. Public
  - E. Open and closed frames
- IV. Movement
  - A. Kinetics
  - B. Moving camera
    - 1. Pans
    - 2. Tilts
    - 3. Dolly shots
    - 4. Zoom
    - 5. Aerial

- C. Mechanical distortion of movement
  - 1. Animation
  - 2. Fast motion
  - 3. Slow motion
  - 4. Reverse
  - 5. Freeze frames
- V. Editing
  - A. Cross-cutting
  - B. Flashbacks
  - C. Flash-forwards
  - D. Montage
  - E. Storyboarding
- VI. Sound
  - A. Sound effects
  - B. Music
- VII. Character
  - A. Character selection
  - B. Style of acting
- VIII. Ideology
  - A. Avante-garde
  - B. Surrealism
  - C. Feminism
- IX. Cultural contexts
  - A. Political
  - B. Economic
  - C. Ethical
  - D. Spiritual
  - E. Social

**COURSE GOALS/OBJECTIVES/OUTCOMES:**

Students will

1. define conflict.
2. identify conflicts in film and analyze how they affect meaning.
3. define protagonist and antagonist.
4. identify protagonist and antagonist in film and analyze how they affect meaning.
5. define denouement.
6. identify denouement in film and analyze how it affects meaning.
7. define setting.
8. identify setting in film and analyze how it affects meaning.
9. define flat, round, stock, static, dynamic, and foil characters.
10. identify examples of varied types of characters and analyze how they affect meaning.
11. define theme in film.
12. identify theme in film and evaluate its meaning.

13. define point of view.
14. identify various points of view and analyze how they affect meaning.
15. define symbol.
16. identify symbols in film and analyze how they affect meaning.
17. define irony.
18. identify irony and analyze how it affects meaning.
19. define plot.
20. identify plot in film and evaluate the effectiveness of its development.
21. define plot manipulation.
22. identify plot manipulation in film and evaluate the effectiveness of its use.
23. define realism, classicism, and formalism.
24. identify realism, classicism, and formalism in specific American and foreign films.
25. analyze and evaluate the effectiveness of cinematic shots.
26. define genre and identify it in specific films.
27. categorize films according to genre and identify it in specific films.
28. analyze and evaluate the effectiveness of cinematic angles.
29. analyze and evaluate the effectiveness of high-key cinematic contrasts.
30. analyze and evaluate the effectiveness of low-key cinematic contrasts.
31. analyze and evaluate the effectiveness of light-dark cinematic symbolism.
32. analyze and evaluate the effectiveness of backlighting.
33. analyze and evaluate the cinematic techniques of color and explain how they enhance meaning.
34. define film noir and identify it in specific films.
35. analyze and evaluate the cinematic use of lens and filters and explain how it enhances meaning.
36. define mise en scene.
37. define frame and identify it in specific films.
38. analyze and evaluate how frame enhances the meaning of the film.
39. define masking and identify it in specific films.
40. analyze and evaluate how masking enhances the meaning of the film.
41. define composition and design.
42. analyze and evaluate how composition and design enhance the meaning of the film.
43. define dominant contrasts and identify them in specific films.
44. analyze and evaluate the effectiveness of dominant contrasts.
45. define and identify proxemic patterns and identify them in specific films.
46. analyze and evaluate the effectiveness of proxemic patterns.
47. define open and closed forms and identify them in specific films.
48. analyze and evaluate the effectiveness of open and closed forms.
49. define kinetics.
50. analyze and evaluate the effectiveness of moving camera techniques (kinetics).
51. analyze and evaluate the effectiveness of the mechanical distortion of movement.
52. recognize, define, analyze, and evaluate the various cinematic techniques

- of editing and how they enhance the meaning and development of the film.
53. analyze and evaluate the effectiveness of music and sound effects.
  54. evaluate character selection and analyze how it affects meaning.
  55. analyze and evaluate how the various styles of acting enhance the meaning and development of the film.
  56. define avante-garde and explain this theory as represented in specific films.
  57. define surrealism and explain this intellectual movement as represented in specific films.
  58. define feminism and explain this intellectual movement as represented in specific films.
  59. analyze and evaluate the effectiveness of the various ideologies expressed in film.
  60. apply the critical film terminology to the analysis and evaluation of American and foreign films.
  61. analyze and interpret American and foreign films for theme.
  62. compare and contrast American to foreign films for theme, cinematic techniques, and political and cultural views and values.
  63. gain an appreciation for American and foreign films by learning how to evaluate them critically.
  64. identify political, economic, ethical, spiritual, and social issues in American and foreign films and analyze how they affect meaning.

### **MNTC GOALS AND COMPETENCIES MET:**

Humanities and Fine Arts, Area C  
Global Perspective

### **HCC COMPETENCIES:**

Communicating Clearly and Effectively  
Thinking Creatively and Critically  
Working Productively and Cooperatively

### **STUDENT CONTRIBUTIONS:**

Students are expected to participate in all class sessions and watch all films. Learning and growth as a student are best achieved through self-discovery, class interaction, debate, and collaborative learning so attendance is critical to a student's success. In addition, students are expected to participate in activities and discussions, listen to and follow directions, complete assignments on time, request assistance when needed, work collaboratively, and contribute to a productive learning environment.

**STUDENT ASSESSMENT SHALL TAKE PLACE USING INSTRUMENTS  
SELECTED/DEVELOPED BY THE COURSE INSTRUCTOR.**

**INFORMATION: (SPECIAL FEES, DIRECTIVES ON HAZARDOUS  
MATERIALS, ETC.)**

This course includes a regular film-viewing component.

<b>AASC APPROVAL DATE: February 14, 2011</b>
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<b>REVIEW DATE: February 2016</b>
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