



**UNIVERSITI TEKNOLOGI MARA**

**CTS463: FILM THEORY AND APPRECIATION**

<b>Course Name (English)</b>	FILM THEORY AND APPRECIATION <b>APPROVED</b>
<b>Course Code</b>	CTS463
<b>MQF Credit</b>	3
<b>Course Description</b>	This course introduces students to the understanding and appreciation of film as a medium of art. The course will focus broadly on two categories. The first part of the course deals with the concepts and principles of film form, film narrative as a formal system, and film aesthetics through mise-en-scene, cinematography, editing and sound. In this first part, students will be exposed to the basic appreciation and analysis of films' formal elements from narrative to aesthetic style. In the second part, the course introduces early film theories such as realism and formalism, as well as contemporary theories that have developed within the academic discipline of film studies, e.g., genre, authorship (auteur), gender and feminism, and spectatorship (informed by psychoanalysis and cognitive science).
<b>Transferable Skills</b>	Demonstrate ability to identify and articulate self skills, knowledge and understanding confidently and in a variety of contexts; Demonstrate ability to apply creative, imaginative and innovative thinking and ideas to problem solving; Demonstrate maturity of thoughts when responding to multiple inputs and contexts
<b>Teaching Methodologies</b>	Lectures, Blended Learning, Discussion
<b>CLO</b>	<p>CLO1 Identify and discuss the fundamental elements of cinema as an art form, ranging from narrative to the aesthetics, and the ways in which these elements function in an overall system.</p> <p>CLO2 Respond to key theoretical approaches and apply them to the writing and analysis of films.</p> <p>CLO3 Analyze films critically by way of enhancing their oral and writing skills when it comes to film appreciation.</p>
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. Introduction: Plato's Cave, Cinema and Film Theory</b> 1.1) Plato's Cave and Cinema; What is Cinema?; What is Film Theory?; What is Film Appreciation?	
<b>2. Film Form</b> 2.1) Concepts of Form in Cinema; Principles of Film Form	
<b>3. Narrative as a Formal System</b> 3.1) Principles of Narrative Form; Basic Conventions of Classical Hollywood Narrative	
<b>4. The Shot: Mise-En-Scene and Cinematography</b> 4.1) What is Mise-en-scene?; Aspects of Mise-en-scene? The Photographic Image; Framing; Duration of the Image	
<b>5. Editing and Sound in the Cinema</b> 5.1) Dimensions of Film Editing; Continuity Editing; Alternatives to Continuity Editing; Fundamentals of Film Sound; Dimensions of Film Sound	
<b>6. Theories of Realism and Formalism</b> 6.1) Andre Bazin and Theoretical Tradition of Realism; Soviet Filmmakers of the 1920s and Tradition of Film Formalism	
<b>7. Film Genre</b> 7.1) Various Definitions of Film Genre; Genre as Taxonomy; Genre as Economic or Marketing Strategy; Socio-Cultural or Ideological Functions of Genre; Theoretical Approaches to Film Genre	

<p><b>8. Film Authorship and the Auteur Theory</b> 8.1) History and Development of Film Authorship; The Emergence of the Auteur Theory; Criticism of Auteur Theory; Examples and Case Studies</p>
<p><b>9. Gender Representation and Feminist Film Theory</b> 9.1) Definitions of Representation, Gender and Feminism. History and Development of Feminist Film Theory</p>
<p><b>10. Film Spectatorship: From Psychoanalysis to Cognitivism</b> 10.1) What is Film Spectatorship?; Psychoanalysis and Cinema -- From Freud to Lacan; Cognitive Film Theory</p>
<p><b>11. Notions of Cinematic Time</b> 11.1) Time and Cinema; Notions of Heterogeneous and Homogeneous Time; Gilles Deleuze's 'Movement-Image' and 'Time-Image'</p>
<p><b>12. Film Interpretation: From Hermeneutics to Semiotics</b> 12.1) The Hermeneutic Tradition in Interpretation of Texts; Film Interpretation; Christian Metz and Film Semiotics</p>
<p><b>13. Seminar Presentation</b> 13.1) Topics Week 6, 7, 8 and 9</p>
<p><b>14. Seminar Presentation</b> 14.1) Topics Week 10, 11 and 12</p>

Assessment Breakdown	%
Continuous Assessment	60.00%
Final Assessment	40.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Students are required to write a supervised essay of 6-8 double-spaced pages (excluding cover page and references) based on one of the topics given, to be submitted during the lecture of Week 11	20%	CLO2
	Presentation	Students (divided into groups) are required to organize and participate in a mini seminar (oral presentation), worth 20%, which will depend on particular topics (as listed below – please refer to the course schedule for presentation dates). The seminar/discussion (including film/video clips) should last 20 minutes, and then followed by a question-and-answer session. The seminar should also be based upon set readings which will be provided as photocopies on a week-by-week basis.	20%	CLO3
	Written Report	Students are required to write a scene/ sequence analysis (from one of the films screened during the course) of 3-4 double-spaced pages. The scene may be only a few shots; it may be one minute or five minutes. Students may discuss, for example, the arrangement of shots, position and movement of performers, camera movement, setting, décor, costume, lighting and/or sound. Students may choose to discuss several stylistic elements, or concentrate on one or two. Do not merely point something out: writing that “the film cuts” or “the camera moves left” is not adequate. Students must explain the meaning or significance of these elements and how they relate to each other.	20%	CLO1

Reading List	Recommended Text	<ul style="list-style-type: none"> <li>• Bordwell, D. &amp; Thompson, K. 2001, <i>Film Art: An Introduction</i>, McGraw-Hill New York</li> <li>• Nelmes, J. 2012, <i>Introduction to Film Studies</i>, 5th edition Ed., Routledge London</li> <li>• De Valk, M. &amp; Arnold, S. 2013, <i>The Film Handbook</i>, Routledge London</li> <li>• Rushton, R. &amp; Bettinson, G. 2010, <i>What is Film Theory: An Introduction to Contemporary Debates.</i>, Open University Press/ McGraw-Hill England</li> </ul>
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	