



## UNIVERSITI TEKNOLOGI MARA

### FDC421: FILM THEORY AND APPRECIATION

<b>Course Name (English)</b>	FILM THEORY AND APPRECIATION <b>APPROVED</b>
<b>Course Code</b>	FDC421
<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 focuses broadly on two categories. The first part of the course deals with a brief introduction of film history, the concepts and principles of film form, film narrative as a formal system, and film aesthetics (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 field of film studies, e.g., genre, authorship (auteur), and feminist film theory.
<b>Transferable Skills</b>	Critical Thinking, Discourse and Communication, Writing and Researching
<b>Teaching Methodologies</b>	Lectures, Blended Learning, Presentation
<b>CLO</b>	CLO1 Explain the formal operations of film by reviewing individual films. CLO2 Apply specific concepts or theories in the discourse of an individual film or a particular director's body of work. CLO3 Analyse films critically by considering film's formal operations and some theoretical engagement.
<b>Pre-Requisite Courses</b>	No course recommendations
<b>Topics</b>	
<b>1. Introduction to Film: From History to Theory</b> 1.1) 1. The Birth of Cinema and its Brief History 1.2) 2. Brief Development of Film History	
<b>2. Film Form: Concepts and Principles</b> 2.1) 1. Concepts of Form in Film 2.2) 2. Principles of Film Form	
<b>3. Film Narrative as a Formal System</b> 3.1) 1. Principles of Narrative Form 3.2) 2. Modes of Filmic Narration	
<b>4. Mise-en-scene and Cinematography</b> 4.1) 1. Definition(s) and Components of Mise-en-scene 4.2) 2. The Photographic Image; Framing; and, Duration of the Image	
<b>5. Editing and Sound in the Cinema</b> 5.1) 1. Dimensions of Film Editing; Continuity Editing; and, Alternatives to Continuity Editing 5.2) 2. Fundamentals of Film Sound; Dimensions of Film Sound	
<b>6. Traditions of Formalism and Realism</b> 6.1) 1. Soviet Formalist Tradition; Other Theorists of Film Formalism; and, Film Formalism in Contemporary Cinema 6.2) 2. Andre Bazin and the Aesthetics of Film Realism; Realism as Film Movement	
<b>7. Film Authorship and the Auteur Theory</b> 7.1) 1. Definition(s) of Film Authorship and Brief Development of 'Auteur' Policy and Theory 7.2) 2. Contemporary Development and Criticism of the Auteur Theory	

<b>8. Film Genre</b> 8.1) 1. Definition(s) of Film Genre and its Theoretical Development 8.2) 2. Social and Cultural Functions of Film Genre
<b>9. Ideology and the Apparatus Theory</b> 9.1) 1. Definition(s) of Ideology and its Relation to Cinema 9.2) 2. Louis Althusser's Thesis on Ideology; Jean-Louis Baudry's Theory of Cinematographic Apparatus
<b>10. Gender Representation and Feminist Film Theory</b> 10.1) 1. Definition(s) of Representation, Gender, and Feminism 10.2) 2. Significant Theories of Film Feminism -- From Claire Johnston to Laura Mulvey
<b>11. Conclusion: Post-Film – Cinema in the Digital Age</b> 11.1) 1. Technology and the Digital Film 11.2) 2. Production, Distribution, and Consumption in the Digital Age
<b>12. Film Appreciation Seminar</b> 12.1) n/a
<b>13. Film Appreciation Seminar</b> 13.1) n/a
<b>14. Film Appreciation Seminar</b> 14.1) n/a

Assessment Breakdown	%
Continuous Assessment	100.00%

Details of Continuous Assessment	Assessment Type	Assessment Description	% of Total Mark	CLO
	Assignment	Students are required to attend ALL of the screenings for the course throughout the semester. They are required to write reviews of ALL films (1 double-spaced page for each film). Students must focus on narrative form/ structure or any stylistic elements when reviewing the films. Students must refrain themselves from writing a synopsis or plot summary. The reviews should be submitted during the lecture of Week 12.	30%	CLO1
	Assignment	Students are required to write a supervised essay of 8-10 double-spaced pages (excluding cover page and references) based on one of the topics below, to be submitted during the lecture of Week 11. In addition, students must prepare and submit their essay's early draft, which constitutes 10% of the overall marks (during the lecture of Week 7).	40%	CLO3
	Seminar	Students (divided into groups) are required to organize and participate in a mini seminar (oral presentation), worth 30%, 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 whole class is required to carefully listen to the discussion; students should ask informed and penetrating questions about the discussion.	30%	CLO2

Reading List	Recommended Text	<ul style="list-style-type: none"> <li>• Bordwell, D. &amp; Thompson, K. 2013, <i>Film art: An introduction</i>, 10th edition Ed., McGraw-Hill New York</li> <li>• Branigan, E. &amp; Buckland, W. 2015, <i>The Routledge encyclopedia of film theory</i>, Routledge London</li> </ul>
	Reference Book Resources	<ul style="list-style-type: none"> <li>• De Valk, M. &amp; Arnold, S 2013, <i>The film handbook</i>, Routledge London</li> <li>• Mc Donald, K. 2016, <i>Film theory: The basics</i>, Routledge London</li> <li>• Nelmes, J. 2012, <i>Introduction to film studies</i>, 5th edition Ed., Routledge London</li> <li>• Piper, J. 2014, <i>The film appreciation book</i>, Allworth Press New York</li> <li>• Rushton, R. &amp; Bettinson, G. 2010, <i>What is film theory: An introduction to contemporary debates.</i>, McGraw-Hill London</li> </ul>
Article/Paper List	This Course does not have any article/paper resources	
Other References	This Course does not have any other resources	