

TENNESSEE CONSORTIUM FOR INTERNATIONAL STUDIES  
**INTRODUCTION TO FILM:**  
**Contemporary Filmmaking and Film Festivals**  
The Edinburgh International Film Festival  
EDINBURGH, SCOTLAND  
JUNE 12– JULY 3, 2010

**Instructor**

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**Course Description**

This course is an introduction to film, and especially to contemporary filmmaking and film festival culture. The course provides an overview of film form, narrative, genre, style, and ideology, and examines different narrative and formal styles of cinema including Hollywood film, independent cinema, global cinema, animation, documentary and experimental films. Towards these ends, students will be viewing movies at the Edinburgh International Film Festival from a variety of cultural and historical contexts, filmed by directors who embody a range of perspectives.

**The Program Site: Edinburgh and Film**

The city of Edinburgh will be our specific location, and The Edinburgh International Film Festival will be our particular focus for the course. Scotland has been the source of numerous films made by directors from a variety of countries (including Scotland, England, Germany, America and India) and we will be watching and discussing some of these. Additionally, the Edinburgh International Film Festival will provide us with a unique venue in which to examine contemporary international filmmaking. The Film Festival will provide students with a variety of experiences: watching new films and world premieres, listening to directors, crews and actors talk about their craft, attending public lectures, and discussing filmmaking with other attendees. In addition to the Film Festival, we will be making a number of other field trips, including a walking tour of the city (the setting for some of our films), Edinburgh Castle, St. Giles Cathedral, Arthur's Seat, the Palace of Holyroodhouse, Stirling Castle (the home of William Wallace), and the Scottish Screen Archive.

**Prerequisites**

The ability to read and write English at the college level. No course prerequisites.

**Credit Hours: 3**

**Required Texts**

*Anatomy of Film* (6<sup>th</sup> ed.) by Bernard F. Dick (2010)

Films at the Edinburgh International Film Festival

Films provided by instructor for out-of-class viewing

*The Prime of Miss Jean Brodie*, Ronald Neame (1969)

*Local Hero*, Bill Forsyth (1983)

*Braveheart*, Mel Gibson (1995)

*Trainspotting*, Danny Boyle (1996)

## **I. Class Schedule**

### **Week 1**

Unit 1: Film Festivals and Independent Filmmaking

Unit 2: Film Production, Directing, and Acting

### **Week 2**

Unit 3: Film Narrative and Genre

Unit 4: Cinematography, *Mise en Scène*, Editing and Sound

### **Week 3**

Unit 5: National Cinemas, Social Context and Film Theory

Unit 6: Documentary, Experimental Film and Animation

## **II. Course Objectives\***

- A. Develop a critical understanding of filmmaking and its various modes of production and reception. II.1, II.2, II.3
- B. Develop an understanding and appreciation for different cultures through the viewing, study and discussion of select films. II.1, II.2, II.3
- C. Develop an understanding for the relationship between film technologies and society. II.1, II.2, II.3

*\*Roman numerals after course objectives reference TBR's general education goals.*

## **III. Instructional Processes\***

Students will:

1. Read all the works assigned and participate in the class discussions. *Communication Outcome Active Learning Strategy*
2. Attend cultural and educational opportunities on campus and on field trips. *Humanities Outcome, History Outcome, Social and Behavioral Sciences Outcome, Transitional Strategy*
3. Develop research skills by using and analyzing library archives, film journals, the textbook, and internet sources. *Communication Outcome, Technological Literacy Outcome*
4. Work together in small and large groups to discuss, understand, and analyze themes and techniques in films. *Communication Outcome, Humanities Outcome, History Outcome, Active Learning Strategy*
5. Evidence good work habits by attending all classes, being on time, and by participating in classroom discussion and other projects. *Communication Outcome, Transitional Strategy*

*\*Strategies and outcomes listed after instructional processes reference TBR's goals for strengthening general education knowledge and skills, connecting coursework to experiences beyond the classroom, and encouraging students to take active and responsible roles in the educational process.*

## **IV. Expectations for Student Performance\***

Upon successful completion of this course, the student should be able to:

1. Demonstrate an understanding of the unique role of film in relation to larger social structures. A

2. Analyze the effects of historical and cultural contexts on the products of filmmaking. A, C
3. Articulate individual ideas grounded in a general understanding of film, and support them with specific references to the major texts of the course. B
4. Develop thoughtful and perceptive responses to exam questions about the films, genres, techniques and styles studied in the course. B, C
5. Examine a film and individual aspects of filmmaking in depth and write analytical papers about it. A, B

*\*Letters after performance expectations reference the course objectives listed above.*

## **V. Evaluation**

Film Journal (addressing different facets of film form)	40%
Film Analysis (addressing film narrative and ideology)	20%
Final Project	
A. Film Review	20%
B. Oral Report	20%

### Grading Scale

92-100	= A
89-91	= B+
82-88	= B
79-81	= C+
72-78	= C
65-71	= D
0-65	= F

## **VI. Policies**

### A. Attendance Policy:

Attendance is of utmost importance in study abroad courses. There are no unexcused absences permitted. Multiple unexcused absences are grounds for removal from the program. Being in class on time is also very important. Frequent tardiness will be considered an absence and appropriate action will be taken. Absences due to illness must be reported immediately to the program director.

### B. Academic Dishonesty:

Academic misconduct committed either directly or indirectly by an individual or group is subject to disciplinary action. Prohibited activities include but are not limited to the following practices: Cheating, including but not limited to unauthorized assistance from material, people, or devices when taking a test, quiz, or examination; writing papers or reports; solving problems; or completing academic assignments. In addition to other possible disciplinary sanctions that may be imposed as a result of academic misconduct, the instructor has the authority to assign either (1) an F or zero for the assignment or (2) an F for the course.

## **VII. Instructional Hours**

This course will consist of a minimum of 37.5 full hours of formal instruction.