



RADNOR TOWNSHIP SCHOOL DISTRICT  
Course Overview

Film Analysis II  
Course # 05010176



**General Information:**

Credits: .5  
Weighted: N/A  
Prerequisite: Film Analysis I

Length: 1 Semester  
Format: Meets Daily (or Cycle Day)  
Grade: 10-12  
Instructor:

**Course Description:**

Film Analysis II provides an introduction to the concept of "film theory". This course will concentrate on understanding film theories and other philosophical theories that can be applied to and analyzed in film. Students will need to have mastered the film terminology offered in Film Analysis I and be able to understand and evaluate film theories and increase film appreciation. This course will explore the following topics: Stylistic Theory (Realism, Formalism, and Classicism), Auteur Theory, Philosophy Theory, Ethical Theory, and Feminist Theory. This course will analyze films as a "whole" and how theoretical discourse is applied to film. There is an emphasis to increase proficiency in critical reading, writing, and thinking skills through analytic writing assignments and nonfiction readings. Students' academic and interpersonal skills will also be practiced through public speaking assignments of class discussions and individual/group presentations. This course is suited to all academic levels.

**Course Objectives:**

In this course the student will be able to...

- apply techniques of analysis to viewing analytically and to reading independently (mostly nonfiction) to understand film and philosophical theory development and directors/authors, to understand characters and themes, and to understand literary devices incorporated in film.
- gain an understanding of major trends in the film industry, and be able to articulate this understanding and evaluate it.
- examine, analyze and evaluate film as a whole using theoretical discourse and film terminology as a base.
- structure thought precisely with language to produce and refine: claims (argument about a topic), paragraph development with the inclusion of evidence, transitions, introduction, body, and conclusion.
- develop a substantial idea with careful control of both language and composition techniques throughout an essay by selecting and using substantial evidence, working in class both with guided instruction and in independent application.
- apply conventions of English grammar, syntax, and sentence construction and develop structure in composition.
- cultivate fluency and voice in written work with reflective, persuasive, informative, analytical writing..
- develop and apply film terminology and new vocabulary skills.
- sharpen discussion skills of listening, speaking, and responding to the ideas of others to evaluate film and philosophical text/argument organization and content to determine the author's and/or director's purpose and effectiveness according to the author's and/director's style, theses, accuracy, thoroughness, logic and reasoning.

**Common Assessments:**

**Common Course Assessments:**

1. Students will become familiar with, identify, and analyze the stylistic techniques of realism and formalism. These stylistic techniques will be examined and analyzed in films all the while incorporating film shots, camera angles, and editing techniques along with other film terminology as support.
2. Students will read Plato's *Allegory of the Cave* (or an excerpt from the work) and apply the theory to the film *The Matrix* directed by Andy Wachowski and Lana Wachowski (The Wachowski brothers) all the while incorporating film shots, camera angles, and editing techniques along with other film terminology as support.
3. Student will need to watch a scene of a film and be able to identify, analyze, and evaluate the ethical theories of deontology and/or utilitarianism in the scene all the while incorporating film shots, camera angles, and editing techniques along with other film terminology as support.

**Analytical Prompt:**

Students will be given thematic essential questions for each film unit. Students will need to respond to one of the essential questions, develop an argument and defend their rationale by citing specific evidence from the film and by applying and analyzing film shots, camera angles, and editing techniques along with other film terminology. Students will write the essay as a writing assessment.

**Analytical Prompt**

Students will select scenes and develop claims as to why each scene is important to the film as a whole and analyze and evaluate the scenes using film shots, camera angles, and editing techniques along with other film terminology to support their claims. Students will write the essay as a writing assessment.

**Other Possible Assessments:**

Students will be given a cold passage to read to test their knowledge of nonfiction reading.

Discussion Activities

Individual and Group Presentations

Reflective, Analytical, Expository, Didactic Essays

**All courses in Radnor High School will use the following grade scale:**

A+	98.50% to 100%	4.6667	4.3333
A	92.50% to 98.49%	4.3333	4.0000
A-	89.50% to 92.49%	4.0000	3.6667
B+	86.50% to 89.49%	3.6667	3.3333
B	82.50% to 86.49%	3.3333	3.0000
B-	79.50% to 82.49%	3.0000	2.6667
C+	76.50% to 79.49%	2.6667	2.3333
C	72.50% to 76.49%	2.3333	2.0000
C-	69.50% to 72.49%	2.0000	1.6667
D+	66.50% to 69.49%	1.6667	1.3333
D	62.50% to 66.49%	1.3333	1.0000
F	0% to 59.49%	0.0	0.0

**Major Units of Study:**

- I. "Stylistic Theory: Realism, Formalism , and Classicism" Unit  
This unit will allow students to evaluate film based on its stylistic approach. Students will learn how films are constructed according to the stylistic decisions of the director.
- II. "Auteur Theory" Unit  
This unit will look at how selected directors approach similar subjects in dramatically different ways. Students will examine the storytelling techniques and stylistic approaches the directors utilize to convey their message.
- III. "Philosophy and Film" Unit  
This unit will focus on the philosophical analysis of film. Students will watch and read about philosophy and consider the different way film has used philosophy to convey a message. There will also be a particular focus on the aesthetic creation and criticism of appearance and reality in film.
- IV. "Ethical Theory and Film" Unit  
This unit will examine the theory of right and wrong behavior and the theory of value. Students will read, view, analyze and evaluate philosophical literature about ethics and film, and express and defend their own ethical positions in relation to the films' ethical issues.
- V. "Survival and Film" Unit  
This unit will examine the strength of the human spirit to survive against great odds and to be resilient, the power of knowledge to assist survival and self-understanding, and lessons to be learned from the natural world. Students will analyze how the director attempts to evoke pathos (fear and sympathy) within the audience by analyzing the physical and the psychological experiences and demands of survival portrayed in the film using film terminology and techniques.

## Materials, Texts, Films, & Equipment:

- Handouts and additional reading materials to be provided by the instructor as needed
- Class website (complete with links to online reading materials) to be produced and maintained by the instructor
- Film Notebook and bound journal to be provided by the student
- DVD player and VCR (as well as remote controls to navigate)
- Excerpts from Timothy Corrigan, Patricia White, and Meta Mezaj, eds. *Critical Visions in Film Theory: Classic and Contemporary Readings*.
- In addition, other excerpts and articles will be critically read and discussed. Excerpts can include the following works:
  - a. “Stylistic Theory: Realism, Formalism, and Classicism” Unit (**common assessment**)
    - i. Bordwell, David, and Thompson, Kristin, excerpt from *Film History: An Introduction*, Third Edition
    - ii. Any other relevant readings decided by the instructor

Film options include: *Patriot Games, Fargo, Gladiator, Mystic River, Titanic, Fight Club, The Great Gatsby (Lurhmann version)*, any other relevant films decided by the instructor
  - b. “Auteur Theory” Unit
    - i. Bordwell, David, and Thompson, Kristin, excerpt from *Film History: An Introduction*, Third Edition
    - ii. Any other relevant readings decided by the instructor

Film options include: Christopher Nolan: *Batman/ The Dark Knight* Trilogy, Quentin Tarantino films, any other relevant films decided by the instructor
  - c. “Philosophy and Film” Unit
    - i. Plato, *Allegory of the Cave* (\* **common text and common assessment**)
    - ii. Descartes, René excerpt from *Meditations on First Philosophy*
    - iii. Any other relevant readings decided by the instructor

Common Film: *The Matrix*  
Film options include: *Blade Runner, Inception, Sliding Doors, Memento, Prometheus*, any other relevant films decided by the instructor
  - d. “Ethical Theory and Film” Unit (**common assessment**)
    - i. Kant, Immanuel, excerpt from *Groundwork of the Metaphysics of Morals*
    - ii. Mill, John Stuart, excerpt from *Utilitarianism*
    - iii. Any other relevant readings decided by the instructor

Film options include: *Gone Baby Gone, Sleepers, The Manchurian Candidate, The Village, Sling Blade, Minority Report*, any other relevant films decided by the instructor
  - e. “Survival and Film” Unit
    - i. “Ways to Use Film”, excerpt from *Film Education*
    - ii. Strozier, Charles B. and Michael Flynn, excerpt from *Genocide, War, and Human Survival*
    - iii. Any other relevant readings decided by the instructor

Film options include: *Lone Survivor, 127 Hours, Gravity, War of Worlds (2015), The Road, March of the Penguins, The Hunger Games, Life of Pi*, any other relevant films decided by the instructor