

FILM-117: DIRECTOR'S CINEMA

Effective Term

Fall 2020

BOT Approval

03/12/2020

SECTION A - Course Data Elements
CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Film Studies (Master's Degree)	

Subject Code

FILM - Film Studies

Course Number

117

Department

Film Studies

Division

Arts and Humanities (ARAH)

Full Course Title

Director's Cinema

Short Title

Director's Cinema

CB03 TOP Code

1007.00 - Dramatic Arts

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

Rationale

Add distant education.

SECTION B - Course Description
Catalog Course Description

This course examines the historical and artistic career of a seminal director in cinema history. Possible subjects include Martin Scorsese, Alfred Hitchcock, Francis Ford Coppola, and Woody Allen.

SECTION C - Conditions on Enrollment
Open Entry/Open Exit

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites**SECTION D - Course Standards****Is this course variable unit?**

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:	
1.	Critically analyze the components of film production from major individuals, historical periods and genres.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1.	Recall the evolution of a seminal director's filmmaking endeavors.
2.	Identify the dominant stylistic characteristics of a seminal director's body of films.
3.	Think critically about a seminal director's films in the context of the social and cultural climates they were created.
4.	Demonstrate an understanding of a seminal director's films through written analysis of specific films screened in class.

Course Content

1. Introduction
 - a. Course outline and expectations
 - b. Introduction to Subject
 - i. Woody Allen
 - ii. Francis Ford Coppola

Possible examples

- iii. Alfred Hitchcock
 - iv. Martin Scorsese
- 2. Early Career *Possible examples*
 - a. Woody Allen's Early Stand-up Career
 - i. Writing for Sid Caesar and Herb Shriner
 - ii. The Tonight Show and The Ed Sullivan Show appearances
 - b. Francis Ford Coppola's Early Independent Filmmaking
 - i. Low-budget films with Roger Corman
 - ii. Horror thriller origins, Dementia 13
- 3. Form & Aesthetics *Possible examples*
 - a. Scorsese and the Movie Brats
 - i. Classical Hollywood filmmaking with a twist
 - ii. Collaboration with Paul Schrader
 - iii. Collaboration with Robert DeNiro
 - iv. Taxi Driver
 - b. Influence of Ingmar Bergman on Woody Allen's Films
 - i. Stardust Memories
 - ii. Another Woman
- 4. Genre Films *Possible examples*
 - a. Coppola Takes-On the Musical
 - i. Early political satire
 - ii. Finian's Rainbow
 - b. Hitchcock Defines Psychological Horror
 - i. Re-defining the horror film
 - ii. Hitchcock's masterpiece, Psycho
 - c. Woody Allen's Romantic Comedy in the 70's
 - i. Allen's masterpiece, Annie Hall
 - ii. An ode to the city, Manhattan
- 5. Major Themes Explored *Possible examples*
 - a. Hitchcockian Plot Devices
 - i. The "MacGuffin", The 39 Steps
 - ii. Suspense through editing, Sabotage
 - b. Scorsese & Themes of Catholic Guilt
 - i. Controversy, sensationalism, blasphemy
 - ii. The Last Temptation of Christ
 - c. Ideology & Woody Allen's Slapstick Films
 - i. "The Other" and Bananas
 - ii. Fear of technology and Sleeper
 - d. Coppola in the 1980's
 - i. American youth counterculture
 - ii. The Outsiders and Rumble Fish
- 6. Politics & Resistance *Possible examples*
 - a. Scorsese and Surrealism
 - i. Satirizing media and celebrity
 - ii. The King of Comedy
 - b. Coppola and Vietnam
 - i. Anti-war attitudes
 - ii. A filmmaker's apocalypse, Apocalypse Now
- 7. Current Career Highlights *Possible examples*
 - a. Allen and Music
 - i. Allen and his jazz clarinet, Wildman Blues
 - ii. Jazz-based comedy, Sweet and Lowdown
 - b. After 10 years, Coppola Re-emerges
 - i. Youth Without Youth
 - ii. Tetro
 - c. Scorsese in the 2000's
 - i. A return to the crime genre
 - ii. Gangs of New York and The Departed

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Written essays assigned to assess student comprehension of the lectures, readings and films.
Discussion	In-class discussion of the films and reading materials.
Lecture	Presentation of topics via spoken lecture combined with power point notes.
Other	Clips: Selected clips of films used to support lecture topics Film texts: Feature length films screened in

Online Adaptation

Types	Examples of learning activities
Activity	
Directed Study	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
Chat Rooms
Discussion Boards
E-mail Communication
Telephone Conversations
Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
Discussions
Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Quizzes	Quiz after each unit of study. Quizzes may include both objective and essay style questions.
Exams/Tests	Midterms and finals may include both objective and essay style questions. For example: Final Exam Essay: Chose one film this semester. Identify the choices made about plot structure, scenic design, lighting, cinematography, editing, acting, sound, and other intentional artistic components the finished film product that identifies it the director's work. Essay will be evaluated on identification and discussion of the formal elements, discussion of apparent and symbolic content, and development of historical content. Thoroughness and competence of writing will also count towards final grade.
Essays/Papers	Research paper or other writing project that develop a related topic.

Assignments

Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

For example:

1. Read "Ch. 6 - Psycho?" in your textbook Hitchcock's Films Revisited by Robin Wood.
2. Read "Ch. 17 'I'm Not an Animal: Raging Bull' in your textbook Martin Scorsese: A Biography by Vincent LoBrutto.
3. Read "Idols of the King" in your textbook Francis Ford Coppola: Interviews by Gene D. Phillips and Rodney Hill

Writing Assignments

1. Written evaluations of films viewed in class.

For example:

Write a three-page, typewritten analysis of films by Alfred Hitchcock. Select one film and write a portion of the essay outlining techniques and stylistic elements Hitchcock used that make it part of the film noir genre.

2. Topical essays expanding on course material.

For example:

Write a three-page paper discussing how Woody Allen used comic gags and dialogue in "Sleeper" to represent the fears and anxieties about technological advances in 1960's America.

Outside-of-Class Assignments

Research paper or other writing projects that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of a director covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Andy Tuohy and Matt Glasby

Title

A-Z Great Film Directors

Publisher

Cassel Illustrated

Year

2018

Material Type

Other required materials/supplies

Description

Course website with selected articles, various handouts and library reserve readings.

SECTION G - Diversity, Equity and Inclusivity

Course Codes (Admin Only)

CB00 State ID

CCC000522791

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No