



FILM 117 - Director's Cinema Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number CCC000522791

Discipline(s) Film Studies
Theater Arts

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 117

Course Title Director's Cinema

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

Rationale for adding this course to
the curriculum Add distant education

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog 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.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

A. Critically analyze the components of film production from major individuals, historical periods and genres.

2. Course Objectives: Upon completion of this course, the student will be able to:

A. Recall the evolution of a seminal director's filmmaking endeavors.

B. Identify the dominant stylistic characteristics of a seminal director's body of films.

C. Think critically about a seminal director's films in the context of the social and cultural climates they were created.

D. Demonstrate an understanding of a seminal director's films through written analysis of specific films screened in class.

E.

3. Course Content

A. Introduction

a. Course outline and expectations

b. Introduction to Subject examples*

*Possible

a. Woody Allen

b. Francis Ford Coppola

c. Alfred Hitchcock

d. Martin Scorsese

B. Early Career

examples*

*Possible

a. Woody Allen's Early Stand-up Career

a. Writing for Sid Caeser and Herb Shriner

b. The Tonight Show and The Ed Sullivan Show appearances

- b. Francis Ford Coppola's Early Independent Filmmaking
 - a. Low-budget films with Roger Corman
 - b. Horror thriller origins, Dementia 13
- C. Form & Aesthetics *Possible
 - examples*
 - a. Scorsese and the Movie Brats
 - a. Classical Hollywood filmmaking with a twist
 - b. Collaboration with Paul Schrader
 - c. Collaboration with Robert DeNiro
 - d. Taxi Driver
 - b. Influence of Ingmar Bergman on Woody Allen's Films
 - a. Stardust Memories
 - b. Another Woman
- D. Genre Films *Possible
 - examples*
 - a. Coppola Takes-On the Musical
 - a. Early political satire
 - b. Finian's Rainbow
 - b. Hitchcock Defines Psychological Horror
 - a. Re-defining the horror film
 - b. Hitchcock's masterpiece, Psycho
 - c. Woody Allen's Romantic Comedy in the 70's
 - a. Allen's masterpiece, Annie Hall
 - b. An ode to the city, Manhattan
- E. Major Themes Explored *Possible
 - examples*
 - a. Hitchcockian Plot Devices
 - a. The "MacGuffin", The 39 Steps
 - b. Suspense through editing, Sabotage
 - b. Scorsese & Themes of Catholic Guilt
 - a. Controversy, sensationalism, blasphemy
 - b. The Last Temptation of Christ
 - c. Ideology & Woody Allen's Slapstick Films
 - a. "The Other" and Bananas
 - b. Fear of technology and Sleeper
 - d. Coppola in the 1980's
 - a. American youth counterculture
 - b. The Outsiders and Rumble Fish
- F. Politics & Resistance *Possible
 - examples*
 - a. Scorsese and Surrealism
 - a. Satirizing media and celebrity
 - b. The King of Comedy
 - b. Coppola and Vietnam
 - a. Anti-war attitudes
 - b. A filmmaker's apocalypse, Apocalypse Now
- G. Current Career Highlights *Possible
 - examples*
 - a. Allen and Music
 - a. Allen and his jazz clarinet, Wildman Blues
 - b. Jazz-based comedy, Sweet and Lowdown

- b. After 10 years, Coppola Re-emerges
 - a. Youth Without Youth
 - b. Tetro
- c. Scorsese in the 2000's
 - a. A return to the crime genre
 - b. Gangs of New York and The Departed
 - c.

4. Methods of Instruction:

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: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

Quizzes --

Final Exam --

Mid Term --

Additional assessment information:

Final grade will be based upon:

Midterm and final. 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.

Quiz after each unit of study. Quizzes may include both objective and essay style questions.

Research paper or other writing project 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 film noir 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.

Participation in class discussions

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. 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

B. Writing Assignments

Written evaluations of films viewed in class.

For example:

Write a three-page, typewritten analysis of films by Alfred Hitchcock. Select one film and written 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.

C. Other 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.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: Andy Tuohy and Matt Glasby

Title: A-Z Great Film Directors

Publisher: Cassel Illustrated

Date of Publication: 2018

Edition:

B. Other required materials/supplies.

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