

Glendale College

Course Outline of Record Report

Course ID 010616
Created - September 2023

FTVM101 : Film Genres

General Information

Author:	<ul style="list-style-type: none"> Geraldine Ulrey
Course Code (CB01) :	FTVM101
Course Title (CB02) :	Film Genres
Department:	FTVM
Proposal Start:	Fall 2024
TOP Code (CB03) :	(0612.10) Film History and Criticism
CIP Code:	(50.0601) Film/Cinema/Media Studies.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	Yes
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640628
Curriculum Committee Approval Date:	09/27/2023
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	<p>FTVM 101 covers the theory and analysis of classic American film genres such as the Western, the Musical, Film Noir, Horror, Romantic Comedy, Gangster, Sci-fi, Fantasy, War, and Historical Epics. Through lectures, discussion, and film screenings we identify the specific characteristics that define various film genres and how these elements work together. We discuss and evaluate the iconography, aesthetics, themes and archetypes of each genre. At the end of this course, students will be able to identify the elements, themes, topics, tropes, characters, situations, and plot beats that are common in specific genres and their cultural context.</p>
Justification:	New Course
Academic Career:	<ul style="list-style-type: none"> Credit

Academic Senate Discipline

Primary Discipline:	<ul style="list-style-type: none"> Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

Course Development

Basic Skill Status (CB08)	Course Special Class Status (CB13)	Grading Basis
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Course is not a basic skills course.

Course is not a special class.

- Grade with Pass / No-Pass Option

Allow Students to Gain Credit by Exam/Challenge

Pre-Collegiate Level (CB21)

Course Support Course Status (CB26)

Not applicable.

Course is not a support course

Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

IGETC Area

3A-Arts

Area

Arts Courses

Status

Pending

Approval Date

No value

Comparable Course

No Comparable Course defined.

CSU GE-Breadth Area

C1-Arts

Area

Arts: (Arts, Cinema, Dance, Music, Theater)

Status

Approved

Approval Date

09/03/2024

Comparable Course

No Comparable Course defined.

Units and Hours

Summary

Minimum Credit Units (CB07)

3

Maximum Credit Units (CB06)

3

Total Course In-Class (Contact) Hours

54

Total Course Out-of-Class Hours

108

Total Student Learning Hours

162

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

Cooperative Work Experience Education

Status (CB10)

Variable Credit Course

Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54

Course In-Class (Contact) Hours

Lecture	54
Laboratory	0
Studio	0
Total	54

Course Out-of-Class Hours

Lecture	108
Laboratory	0
Studio	0
Total	108

Time Commitment Notes for Students

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories**Advisory**

ENGL101 - Introduction to College Reading and Composition

Objectives

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

Advisory

ESL151 - Reading And Composition V

Objectives

- Read and critically analyze various academic readings.
- Summarize readings.
- Organize fully-developed essays in both expository and argumentative modes.
- Compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion.
- Revise writing to eliminate errors in syntax, and grammatical constructions.
- Employ basic library research techniques.
- Compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.

Entry Standards

Entry Standards

No value

Specifications

Methods of Instruction

Methods of Instruction Collaborative Learning

Methods of Instruction Demonstrations

Methods of Instruction Discussion

Methods of Instruction Field Activities (Trips)

Methods of Instruction Guest Speakers

Methods of Instruction Lecture

Methods of Instruction Multimedia

Methods of Instruction Presentations

Out of Class Assignments

- Weekly journal assignments, so the student may comment and critique the weekly screening
- Research paper
- Participation in class discussions
- Final examination

Methods of Evaluation	Rationale
Exam/Quiz/Test	Demonstrate mastery of concepts presented in curriculum.
Activity (answering journal prompt, group activity)	Weekly journal assignments, so the student may comment and critique the weekly screening
Writing Assignment	Analyze a genre and its specific characteristics in a cultural and/or historical context
Presentation (group or individual)	Video presentation of film and/or multimedia clips revealing stylistic elements of genre and linking them to cultural context
Project/Portfolio	Create multi-media or video presentation report demonstrating mastery of concepts.
Report	Analyze a genre and its specific characteristics in context of cultural context
Evaluation	Read and critique a peer's paper or reports.

Textbook Rationale

These are classic texts. Standards in the field.

Textbooks

Author	Title	Publisher	Date	ISBN
Lester Friedman, David Desser & Sarah Kozloff	An Introduction to Film Genres	W.W. Norton Company	2014	978-1-324-03457-5
John Sanders	The Film Genre Book	Auteur Publishing	2009	978-1903663905
Barry Keith Grant	Film Genre: From Iconography to Ideology	Wallflower Press	2019	978-1904764793

Other Instructional Materials (i.e. OER, handouts)

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Identify major film genres and their specific characteristics.

Discuss the role of genre in American film.

Critically examine the influence of iconic filmmakers and their contributions to the development of a genre.

Prepare analytical essays that use film specific language to evaluate films screened in class.

Recognize and apply theories of genre to other films.

SLOs

Analyze a genre film, noting how its elements, themes, topics, tropes, characters, situations, and plot beats fit within the characteristics of that genre. Expected Outcome Performance: 70.0

Summarize and evaluate a film within its cultural and social context. Expected Outcome Performance: 70.0

Compare major cinematic genres and the contributions of noted auteur filmmakers. Expected Outcome Performance: 70.0

Additional SLO Information

Does this proposal include revisions that might improve student attainment of course learning outcomes?

No

Is this proposal submitted in response to learning outcomes assessment data?

No

If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.

No Value

SLO Evidence

No Value

Course Content

Lecture Content

Introducing the concept of film aesthetics and style (1 hour)

- How to interpret a film and analyze the aesthetics of cinema
- Identify the four stylistic elements of cinema (mise-en-scene, cinematography, editing and sound)
- Narrative patterns of development
- Identifying repeated salient techniques within a film

What is genre? (2 hours)

- Elements of genre: narrative and aesthetics components
- Genre conventions and the audience's expectation
- Genre films as a product of their society
- The evolution of genres and genre hybrids
- Why genre is important for marketing/turning a profit

The Western (6 hours)

- The Classic Hollywood Western – 1903 - 1959
- Aesthetic, thematic, and cultural aspects of the genre
- Westerns as expression of the American experience, Manifest Destiny
- Representative titles such as:
 - *The Great Train Robbery* – dir. Edwin Porter
 - *Stagecoach* dir. John Ford
 - *The Treasure of Sierra Madre* dir. John Huston
- The Revisionist Western 1960-Present
- Revising the conventions of the genre
- Spaghetti Westerns and Sergio Leone
- Rise of the antihero and the archetype of the “good-bad man”
- Representative titles such as:
 - *Brokeback Mountain* dir. Ang Lee
 - *Unforgiven* – dir. Clint Eastwood
 - *Mudbound* dir Dee Rees
 - *The Rider* dir. Chloe Zhau.
 - *The Revenant* dir. Alejandro Inarritu
 - *Meek's Cutoff* dir Kelly Reichardt
 - *The Hateful Eight* dir. Quentin Tarantino

The Musical (6 hours)

- Golden Age of Hollywood Musicals: The Backstage Musical
- How is the musical a uniquely American genre?
- The evolution of the musical from stage to screen
- The rise of the movie star and the studio system
- The role of dance and choreography
- Representative titles such as:
 - *My Fair Lady* dir. George Cukor
 - *Singing in the Rain* dir. Stanley Donen
- Modern Musicals: The Straight Musical
 - How has the genre evolved?
 - The success of the animated Disney musical
 - Adapting the modern musical
 - Representative titles such as
 - *Chicago* dir. Rob Marshall
 - *Dreamgirls* dir. Bill Condon
 - *Across the Universe* dir. Julie Taymor

Film Noir (6 hours)

- Early Noir – 1940s
- Influence of German Expressionism on noir
- Series Noir paperback books as source material
- Noir as a reaction against mainstream Hollywood and a reflection of post WW2 society
- Archetypes of the genre; femme fatale, cynical detective
- Representative titles such as:
 - *Double Indemnity* dir. Billy Wilder
 - *The Maltese Falcon* dir. John Huston
- Evolution of Noir – Neo-Noir
- Changing aesthetics of the genre
- Formal recognition of the genre by French critics in the 1950s-60s
- Modern noir, neo-noir, and subgenres
- Representative titles such as:
 - *The Man Who Wasn't There* dir. Joel Coen

- *Brick* dir. Rian Johnson

Horror (6 hours)

- Early Horror
- Influence of German Expressionism
- Universal Studios creature features
- The psychology of scary movies
- The “unnatural monster”
- Characteristics of the genre; lighting, sound, makeup, editing
- Indie horror; targeting the youth market
- Representative titles such as:
 - *Nosferatu* dir. F.W. Murnau
 - *The Mummy* dir. Karl Freund
- Elevated Horror: the genre gains respect
- Big budget horror films attract critically acclaimed directors
- Horror mirroring the fears of society
- Cinematic style of the modern horror film
- Representative titles such as:
 - *The Shining* dir. Stanley Kubrick
 - *The Babadook* dir. Jennifer Kent
 - *Get Out* dir. Jordan Peele
 - *Us* dir. Jordan Peele

The Romantic Comedy (6 hours)

- Falling in love: America’s obsession with the romcom
- Silent era romcoms, established tropes and plot conventions
- Rise of the movie star and “America’s Sweetheart”
- Conventions of the genre; the meet cute, the Bellamy
- Aesthetic style, themes in romcoms
- Tracking the cycles of the genre; Is the romcom dead?
- Evolution of the genre; examining gender, sexuality and more diverse love stories
- Representative titles such as:
 - *It Happened One Night* dir. Frank Capra
 - *Sleepless in Seattle* dir. Nora Ephron
 - *Moonstruck* dir. Norman Jewison
 - *Some Like It Hot* dir. Billy Wilder
 - *Kissing Jessica Stein* dir. Charles Herman- Wurmfield
 - *My Best Friend’s Wedding* dir. P.J. Hogan
 - *Love, Simon* dir. Greg Berlanti

The Gangster Film (3 hours)

- Our fascination with organized crime
- Great Depression & Prohibition as a catalyst for organized crime
- Glorifying the rise and fall of the criminal
- Urban settings as a genre convention
- The moral cost of success/ the modern morality play
- Plot convention: the doomed ending
- Representative titles such as:
 - *Scarface* dir. Brian De Palma
 - *Goodfellas* dir. Martin Scorsese
 - *The Godfather* dir. Francis Ford Coppola
 - *The Untouchables* dir. Brian De Palma
 - *Miller’s Crossing* dir. Joel & Ethan Coen

The Sci-Fi (6 hours)

- Recurring themes in the genre; technology conflicting with humanity
- Using stylistic form to create new worlds/environments on film
- Sci-fi as social/political commentary
- The role of special effects
- Representative titles such as:
 - *Metropolis* dir. Fritz Lang
 - *5th Element*– dir. Luc Besson
 - *A Wrinkle in Time* dir. Ava DuVernay
 - *Blade Runner* dir. Ridley Scott
 - *Minority Report* dir. Steven Spielberg
 - *Gattaca* dir. Andrew Niccol

Fantasy (3 hours)

- What fantasy films as modern day myths
- Transformation of the protagonist
- Auteurs of the genre: Ray Harryhausen, Jim Henson, Terry Gilliam, and George Lucas
- Rise of the franchise: Superheroes, *Harry Potter* and *Hobbits*
- Representative titles such as:
 - *Pan's Labyrinth* – dir. Guillermo del Toro
 - *Spirited Away* – dir. Hayao Miyazaki

The War Film (3 hours)

- Recurring themes in the genre; technology conflicting
- The battlefield through the lens
- Themes explored in the genre
- Exploration of human and moral issues
- War as a political statement
- Representative titles such as:
 - *Bridge on the River Kwai* dir. David Lean
 - *Hurt Locker* dir. Kathryn Bigelow
 - *Come and See* dir. Elem Klimov
 - *Saving Private Ryan* dir. Steven Spielberg
 - *Three Kings* dir. David O. Russell
 - *1917* dir. Sam Mendes
 - *The Thin Red Line* dir. Terrence Malik
 - *Inglorious Basterds* dir. Quentin Tarantino

The Historical Epic (6 hours)

- The grand spectacle
- Importance of setting, costumes and score
- Historical films that rewrite history
- MGM epics of the 1930s-50s
- Epics of the 1960w: Cinemascope, the "sword and sandal" films
- Representative titles such as:
 - *Ben-Hur* dir. William Wyler
 - *Gladiator* dir. Ridley Scott
 - *Lawrence of Arabia* dir. David Lean

Total: 54 Hours