

Glendale College

Course Outline of Record Report

Course ID 010620
Created - September 2023

FTVM106 : Great Filmmakers

General Information

Author:	• Geraldine Ulrey
Course Code (CB01) :	FTVM106
Course Title (CB02) :	Great Filmmakers
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:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640659
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:	FTVM 106 focuses on the careers of significant auteur filmmakers (directors) and analyzes their filmography in aesthetic, thematic, ideological, geographical, artistic, social, political and historical terms. This course reviews a director's or a collection of directors' work (instructor's choice) highlighting their specific visual and narrative styles and thematic preoccupations. Students will articulate specific insights of the director's/directors' work through various writing and creative projects.
Justification:	New Course
Academic Career:	• Credit

Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

Course Development

Basic Skill Status (CB08)	Course Special Class Status (CB13)	Grading Basis
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)
Not applicable.

Course Support Course Status (CB26)
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	Area	Status	Approval Date	Comparable Course
3A-Arts	Arts Courses	Pending	No value	No Comparable Course defined.

CSU GE-Breadth Area	Area	Status	Approval Date	Comparable Course
C1-Arts	Arts: (Arts, Cinema, Dance, Music, Theater)	Approved	09/003/2024	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

Course Student Hours

Course Duration (Weeks)

18

Lecture Hours	3	6	Hours per unit divisor	54
Laboratory Hours	0	0	Course In-Class (Contact) Hours	
Studio Hours	0	0	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 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
- Video presentation of film and/or multimedia clips

Methods of Evaluation

Exam/Quiz/Test

Activity (answering journal prompt, group

Rationale

Quizzes on terms and other concepts

Weekly journal assignments, so the student may comment and critique the weekly screening

activity)

Writing Assignment

Analyze an auteur filmmaker for specific characteristics and placing them in historical and cultural context

Presentation (group or individual)

Video presentation of film and/or multimedia clips revealing stylistic elements of an auteur filmmaker and linking the cinematic stylistic elements to cultural and/or historical context

Project/Portfolio
ReportCreate multi-media or video presentation report demonstrating mastery of concepts.
Report comparing and contrasting film styles.**Textbook Rationale**

No Value

Textbooks**Author****Title****Publisher****Date****ISBN**

Dave Monahan, Richard Barsam

Looking at Movies (7th Edition)

W. W. Norton &
Company.

2022

9780393885842

Kristin Thompson, David
Bordwell, Jeff SmithFilm History: An Introduction
(5th Edition)

McGraw Hill

2022

978-0393930191

Friedman, L., Dessler, D., Kozloff,
S., Nochimson, M., and Prince, S

An introduction to film genres

Norton

2013

978-0393930191

Barry Keith Grant (editor)

Auteurs and Authorship: A Film
Reader, 1st edition

Wiley Blackwell

2008

9781405153331

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

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Define auteur filmmaking and the characteristics of auteur films.

Recognize, articulate and evaluate the auteur filmmaker's progression as an artist over the course of their career.

Identify the specific thematic preoccupations of an auteur filmmaker.

Critically analyze an auteur filmmaker's contributions to global cinema.

SLOs

Identify the salient narrative and technical filmmaking techniques associated with an auteur filmmaker.	Expected Outcome Performance: 70.0
Discuss an auteur filmmaker's career trajectory and the changes in their approach to the filmmaking process.	Expected Outcome Performance: 70.0
Explore an auteur filmmaker's view of culture, history/politics, life and/or art across their body of work.	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 style (3 hours)

- How to interpret film form (narrative and stylistic)
- 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
- Genre style; iconography, theme and motif

Auteur Theory explained (6 hours)

- The establishment of personal style as a formal system
- Cahiers du Cinema and the cineaste movement post WWII
- Critics contributing to the evolution of auteur theory; Andre Bazin, Francois Truffaut, Andrew Sarris and Pauline Kael.
- How auteur theory has impacted the current media landscape (why this theory still matters today.)
- Representative titles such as:
 - *Hitchcock/Truffaut* (documentary)

Francois Truffaut (1932 – 1984) France (5 hours)

- From film critic to filmmaker
- His rejection of '*cinema du qualite*' and Hollywood
- His stylistic patterns and narrative choices
- Truffaut's theory of *politiques de auteur* and the filmmakers he placed in the auteur category
- Creation of the French New Wave
- Representative titles such as:
 - *400 Blows*
 - *Jules and Jim*
 - *Shoot the Piano Player*

Alfred Hitchcock (1899 – 1980) England (5 hours)

- Background as visual artist and the early British studio system
- Contributions to mise-en-scene and montage theory
- Becoming the "Master of Suspense"
- Hitchcock in Hollywood and the end of the Hayes Code
- His stylistic patterns and narrative choices
- How WW1, WW2, Cold War and Vietnam impacted his work
- Influence he had on other filmmakers
- Representative titles such as:
 - *Rebecca*
 - *Shadow of a Doubt*
 - *Vertigo*
 - *North by Northwest*
 - *Rear Window*

Ingmar Bergman (1918 – 2007) Sweden (5 hours)

- His stylistic patterns and narrative choices (specifically the manipulation of time)
- Recurring themes of faith, doubt in God, mortality, infidelity, and dysfunctional families
- Minimalism, realism and austerity in his work
- The concept of "Scandinavian Depression" in art of the time period
- Influence he had on other filmmakers
- Representative titles such as:
 - *Wild Strawberries*
 - *Persona*
 - *The Seventh Seal*

Akira Kurosawa (1910 – 1998) Japan (5 hours)

- His stylistic patterns and narrative choices
- Recurring themes of the cycles of violence, heroic champion, master-disciple relationship, and nature
- Contributions to cinematography (deep focus, mobile framing)
- Influence he had on other filmmakers, specifically in the western genre
- Creation of the Japanese New Wave
- Representative titles such as:
 - *Seven Samurai*
 - *High and Low*
 - *Rashomon*
 - *Yojimbo*

Satyajit Ray (1921 – 1992) India (5 hours)

- India and the Third/Parallel Cinema
- Ray's early work as a visual artist and training in Europe
- His stylistic patterns and narrative choices (specifically with music and sound)
- Recurring themes of power of the human spirit, tradition vs. modernity, corruption, struggles of the lower and middle classes, the lives of

ordinary people

- Ray's rebellion against mainstream Bollywood
- Exploration of realism
- Representative titles such as:
 - *Pather Panchali*
 - *The World of Apu*

Abbas Kiarostami (1940 – 2016) Iran (5 hours)

- Leading figure in the Iranian New Wave
- His stylistic patterns and narrative choices (handheld framing, long takes, hiring nonprofessional actors)
- Film as an act of rebellion against the political regime
- Blurring the lines between reality and documentary to create "docufiction"
- Influence of Persian poetry and imagery on his personal style.
- Representative titles such as:
 - *Taste of Cherry*
 - *Close-Up*
 - *The Wind Will Carry Us*

Chantal Akerman (1950 – 2015) Belgium (5 hours)

- Her stylistic patterns and narrative choices (specifically long takes, stories focusing on the inner lives of women)
- Akerman's influence on feminist and avant-garde cinema
- Capturing ordinary life, and focusing on themes of sexuality, religion, and gender
- Influence she had on other filmmakers, specifically American Independent filmmakers
- Representative titles such as:
 - *Jeanne Dielman, 23quai du Commerce, 1080 Bruxelles*
 - *Je Tu Il Elle*
 - *News From Home*

Spike Lee (1957 - Present) Brooklyn (5 hours)

- His stylistic patterns and narrative choices (specifically his symbolic use of color, cinematography, music and double dolly shots)
- Exploration of themes surrounding race, urban environments, politics and the black American experience
- New York City as a character in his films
- Representative titles such as:
 - *Do The Right Thing*
 - *Malcom X*
 - *BlacKkKlansman*

Pedro Almodovar (1949) – Spain (5 hours)

- Pedro Almodovar (1949) - Spain
- His stylistic patterns and narrative choices (specifically his symbolic use of color and surrealist imagery)
- Exploration of themes of desire, sexuality, Catholicism, transgression, identity and queerness.
- Spain as a character in his films, and the lasting impact of the Spanish Civil War
- Almodovar's version of melodrama
- Influence of punk, drag and camp
- Representative titles such as:
 - *All About My Mother*
 - *Women on the Verge of a Nervous Breakdown*
 - *Talk to Her*

Total: 54 Hours

Other Suggested Auteurs:

** Possible options to switch out for the 9 auteurs listed above:

Alfonso Cuarón, Abdellatif Kechiche, Kelly Reichardt, Nicole Holofcener, Martin Scorsese, Quentin Tarantino, Andrei Tarkovsky, Todd Haynes, Wong Kar-wai, Jean-Luc Goddard, Agnes Varda, Yasujiro Ozu, Terrence Malik, Jane Campion, Werner Herzog, Jean Renoir, Wes Anderson, Guillermo Del Toro, Coen Brothers, Sofia Coppola, Woody Allen, Maya Deren