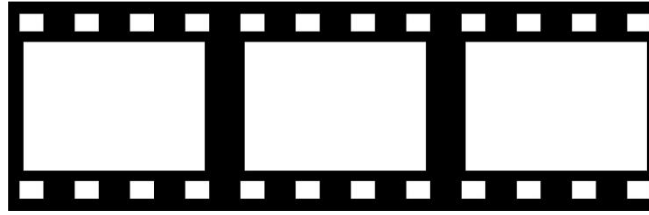


DE ANZA COLLEGE
F/TV 1: INTRODUCTION TO CINEMATIC ARTS
W22 F/TV D001 52Z 37091 (4 Units)



WINTER 2022

Online/Canvas

Creative Arts Division:

www.deanza.edu/creativearts

De Anza College Library: www.deanza.edu/library

Christina Wright

Office Hours: Tue/Wed, 1:30-2:30pm

Location: Zoom

email: wrightchristina@fhda.edu

DESCRIPTION: An introduction to the close analysis of film and television texts. The course will examine broad questions of form and content, aesthetics and meaning, and history and culture. Using a wide variety of media, filmmakers and film movements, the course explores the diverse possibilities presented by the cinematic art form. Topics include modes of production, narrative and non-narrative forms, visual design, editing, sound, genre, ideology and critical analysis.

STUDENT LEARNING OUTCOMES (SLOs):

- Demonstrate the ability to critically analyze, interpret, and write about film and electronic media using film-specific language.
- Demonstrate visual literacy through the application of the analytical tools of categories, theories and ideologies to understand the complex role and function of the cinematic arts in society, including representations of class, race/ethnicity, gender, ability and sexuality.
- Demonstrate the ability to critically analyze film and television as a technology, business, cultural production/cultural artifact, entertainment medium and art form.
- Demonstrate recognition, description and analysis of formal aesthetics elements of the cinematic arts (ie: narrative, mise-en-scene, cinematography, editing, sound).

METHODS: Assigned readings, lectures, screenings, online discussions, written work, exams.

TEXTBOOK: Barsam, Richard, and David Monahan. Looking at Movies: An Introduction to Film + DVD. New York: W. W. Norton & Company, 2019.

- Loose Leaf version available for purchase at the De Anza Bookstore: <https://deanza.edu/bookstore> (\$91.75 for new and \$69 for used). You will need to purchase a binder to hold the pages in.
- **Ebook** downloadable version is available for \$40.00 (360-day access) at: <https://digital.wwnorton.com/movies6>
- The 6th edition is the most recent, but you are welcome to purchase past editions.
- ❖ The purpose of the textbook is to reinforce course lectures and broaden and deepen students' knowledge on the topics covered in each week's module. The textbook also contains several sample film analyses at the end of each chapter that will be helpful to review.

LECTURE PRESENTATIONS:

- A PowerPoint lecture with audio is included with each module. Many of the slides are text heavy. This is to accommodate both visual learners and audio learners. The key points are written on the slides and then the audio reiterates what is written and offers a more in-depth explanation and examples.
- ❖ *To hear the audio, you will need to download the file to your desktop as it will not play if the slides are being viewed inside of Canvas.*

SCREENINGS: Links to scenes from selected films are provided as case studies to view.

- Please note that some of these selections are rated R for explicit language and violence and some may address sensitive content. If any screenings become uncomfortable, you are welcome to pass on continuing to view them.

GRADING SCALE: A = 400-360 pts.; B = 359-320; C = 319-280; D = 279-240; F = 239-0

Grades will be based on the following:

1. 10 Film Analysis Worksheets: 80 pts.
2. Participation in 10 Online Discussions: 20 pts.
2. Midterm Exam: 100 pts.
3. Film/TV Analysis Written Assignment: 100 pts.
4. Final Exam: 100 pts.

ASSIGNMENTS:

Weekly Film Analysis Worksheets and Online Discussions:

- **Film Analysis Worksheets** are given to apply learnings for each module to a short film or film clip. As film analysts in training, grading is based on effort shown in responses to the questions.
- A **Discussion Board** is provided in each Module so we can engage in virtual class discussions about the screenings and course content. Along with providing a response to each discussion prompt, students are also encouraged to respond to some of your classmate's postings as well so we can have a mutual exchange of ideas with one another.
 - *Discussions Etiquette:* The offering of varying and different perspectives on what we are learning from the films is not only welcome but encouraged. To ensure a safe and respectful class environment, a respectful attitude towards your fellow classmates and their viewpoints is expected by all class participants.
- While a deadline is assigned to each worksheet and discussion post to keep you on track throughout the course, these assignments are still eligible for full points if submitted past the due date.
- If you do not receive full points because of any missing information, you can re-submit for the full points.
- The final deadline for any late work is **FRI, MAR 18**.

Written Assignments:

- **Film or Television Analysis:** 100 points – **Due by Fri Mar 11**
- **Commercial Analysis** (OPTIONAL EXTRA CREDIT ASSIGNMENT): 50 points – **Due by Fri Mar 18**
 - See **Guidelines for Written Assignments** for full detailed information.
 - Please note that written assignments that are under the minimum page requirement and/or are turned in past the due date will receive a 10-point grade deduction.

EXAMS: Exams will be based on lectures and screenings with emphasis on the application of basic concepts to specific film/tv examples.

- The **Midterm Exam** will be open the week of **Feb 7-11**.
- The **Final Exam** will be open the week of **Mar 21-25**. The Final is timed at 2 hours.

EXTRA HELP AND SUPPORT: You may wish to take advantage of these free support services:

- Online Education Center: <https://www.deanza.edu/online-ed/>
- Student Success Center: <https://www.deanza.edu/studentsuccess/>
- Writing and Reading Center: <https://www.deanza.edu/studentsuccess/wrc/>
- Listening and Speaking Center: <https://www.deanza.edu/studentsuccess/lsc/>
- Academic Skills Center: <https://www.deanza.edu/studentsuccess/academicskills/>
- General Subject Tutoring: <https://www.deanza.edu/studentsuccess/gensub/>
- Disability Support Services: <https://www.deanza.edu/dsps/dss/>

DISABILITY SUPPORT SERVICES (DSS): In accordance with the Americans with Disabilities Act, De Anza College is committed to providing equitable access to learning opportunities to students with documented disabilities (e.g. mental health, attentional, learning, chronic health, sensory, or physical issues).

- You can meet with a Disability Support Services (DSS) counselor or Learning Disability (LD) Specialist to discuss any accommodations or specific learning needs you may have. If you have a disability-related need for reasonable accommodations or services in this course, you will need to provide the instructor with a Test Accommodation Verification (TAV) form from the DSS office.
- Students are expected to give 5 (five) days-notice of the need for accommodations. Students with disabilities may obtain this form by contacting their DSS counselor or LD Specialist at (408) 864-8753.

ACADEMIC INTEGRITY: All students should be aware of the college Academic Integrity Policy and its consequences for students.

- **De Anza College defines *plagiarism* as “presenting the work of others without crediting them.” Plagiarism, cheating or academic dishonesty will result in an “F” on the assignment or exam.**

POLICIES: Students should be familiar with key policies concerning their rights and responsibilities at De Anza College - <https://www.deanza.edu/student-complaints/rights-responsibilities.html>

- **Students are responsible for administrative duties such as dropping the class according to the guidelines in the De Anza College Winter 2022 Schedule of Classes.**

Winter 2022 Dates and Deadlines:

Saturday, January 15: last date to add using an add code

Monday, January 17: last day to drop without a 'W'

Friday, January 28: last day to request “Pass/No Pass”

Friday, February 25: last day to drop with a 'W'

COURSE COMMUNICATIONS

- For course related topics, announcements and reminders, I will be communicating with you throughout the course via the **Canvas Inbox** and **Announcements** section of the Canvas course, so please be sure you are regularly checking these when you log into the course each week. You can also set your notifications to have each announcement that is posted also sent to you as an email so you are alerted this way as well.
- Any announcements from De Anza and/or the Film Dept that are not directly related to the course, but that may be of interest to you, I will send via email.
- For any questions you have throughout the course or to schedule office hours, please use the Canvas Inbox to send me a message.

COURSE SCHEDULE:

JAN 3-7

INTRODUCTION TO CINEMATIC LANGUAGE AND FILM ANALYSIS

What is a Movie?, Origins of Cinema, Current Trends in Film and Television, Content and Form

What is Cinema (Chuck Workman, 2013, USA)

Looking at Movies: Film Analysis of Juno (Richard Barsam & Dave Monahan, 2014, USA)

Black Panther (Ryan Coogler, 2018, USA) clips

Parasite (Bong Joon Ho, 2019, South Korea) clips

Identity (K.J. Adames, 2012, USA)

• Barsam: Ch. 1 Looking at Movies, Ch. 2 Principles of Film Form, Ch. 3 Types of Movies (Narrative Movies), (Experimental Movies)

Optional Reading: Ch. 10 Film History (The First Movies), (Origins of the Classical Hollywood Style-The Silent Period), (French Avant-Garde Filmmaking)

JAN 10-14

NARRATIVE

Approaches to Narration, Elements of Narrative, Narrative Structure, Story Adaptation

The West Wing (1999-2006, USA) (Aaron Sorkin) clip

Memento (Christopher Nolan, 2000, USA) clip/tutorial

Star Wars IV: A New Hope (1977), *Star Wars VI: Return of the Jedi* (1983) (George Lucas, USA) clips

When Harry Met Sally (Rob Reiner, 1989, USA) clips
Little Women (Greta Gerwig 2019, USA) clip/tutorial
Connection (Vladimir Shcherban , 2013, UK)
• Barsam: Ch.11 (How a Movie is Made: Preproduction), Ch. 3 (The Idea of Narrative),
Ch. 4 Elements of Narrative

JAN 18-21 ACTING

Roles, Evolution of Screen Acting, Techniques, Casting
Looking at Movies: Persona and Performance (Richard Barsam & Dave Monahan, 2014, USA)
The Mindy Project (Mindy Kaling, 2012-2017, USA) clip
Fences (Denzel Washington, 2016, USA/Canada) clips
Frida (Julie Taymor, 2002, USA) clips
Writer's Block (Brandon Polanco, 2013, USA)
• Barsam: Ch. 7 Acting

JAN 24-28 DESIGN AND LIGHTING

Mise-en-scene, Set Design, Costumes, Make-Up, Hairstyling, Lighting
Looking at Movies: Setting and Expressionism (Richard Barsam & Dave Monahan, 2014, USA)
Downton Abbey (Julian Fellowes, 2010-2015, UK) clip
Suspiria (Dario Argento, 1977, Italy) clip
Looking at Movies: Lighting and Familiar Image in The Night of the Hunter (Richard Barsam & Dave Monahan, 2014, USA)
The Godfather (Francis Ford Coppola, 1972, USA) clips
Hotel Chevalier (Wes Anderson, 2007, USA)
• Barsam: Ch. 5 Mise-en-scène (What is Mise-en-Scene?), (Approaches to Mise-en-Scene),
(Design), (Lighting)
Optional Reading: Ch. 10 Film History (German Expressionism), (Italian Neorealism),
(Denmark and the Dogme 95 Movement)

JAN 31- FEB 4 CINEMATOGRAPHY AND VISUAL EFFECTS

Mise-en-Scene, Composition, Movement, Camera Techniques, Special Effects
Boardwalk Empire (Terence Winter, 2010-2014, USA) clip
Citizen Kane (Orson Welles, 1941, USA) clips/tutorial
The Blair Witch Project (Daniel Myrick & Eduardo Sánchez, 1999, USA) clips
Blade Runner (Ridley Scott, 1982, USA) / *Blade Runner 2049* (Denis Villeneuve, 2017, USA) clips
Tearaway (Seb Cox, 2015, USA)
• Barsam: Ch.11 (How a Movie is Made: Production), Ch. 5 Mise-en-scène (Composition), (Kinesis),
Ch. 6 Cinematography

FEB 7-11 FILM AND DIGITAL FORMATS

Film Stock, Digital Video Technology
Side by Side (Christopher Kenneally, 2012, USA)
• Barsam: Ch. 6 (Film and Digital Formats), Ch.11 (Film, Video & Digital Technologies: An Overview)

MIDTERM EXAM – OPEN FROM FEB 7-11

FEB 14-18 EDITING

Functions of Editing, Editing Techniques, Montage, Color Grading
Looking at Movies: The Evolution of Editing-Continuity and Classical Cutting (Richard Barsam & Dave Monahan, 2014, USA)
Battleship Potemkin (Sergei M. Eisenstein, 1925, Soviet Union) clip/tutorial
Arrested Development (Mitchell Hurwitz, 2003-present, USA) clip
Raging Bull (Martin Scorsese, 1980, USA) clips
Apocalypse Now (Francis Ford Coppola, 1979, USA) clip
All that Jazz (Bob Fosse, 1979, USA) clip
BMW: Hostage (John Woo, 2002, USA)
• Barsam: Ch.11 (How a Movie is Made: Postproduction), Ch. 8 Editing
Optional Reading: Ch. 10 Film History (The Soviet Montage Movement)

FEB 22-25

SOUND

Sound Design/Recording/Editing/Mixing, Dialogue, Silence, Sound Effects, Music
You (Greg Berlanti, Sera Gamble, 2018-present, USA) clip
A Quiet Place (John Krasinski, 2018, USA) clips
The Hurt Locker (Kathryn Bigelow, 2008, USA) clip
Baby Driver (Edgar Wright, 2017, UK/USA) clips
Next Floor (Denis Villeneuve, 2008, Canada)
• Barsam: Ch. 9 Sound

**FEB 28-
MAR 4**

DIRECTING AND GENRE

Auteur Theory, Genre Theory and Evolution
An American in Paris (Vincente Minnelli, 1951, USA) clips
Where the Sidewalk Ends (Otto Preminger, 1950, USA) clips
Red Eye (Wes Craven, 2005, USA) clips
THX 1138 (George Lucas, 1971, USA) trailer
The Searchers (John Ford, 1956, USA) clips
Selma (2014, UK/USA/France), *When They See Us* (2019, USA) (Ava DuVernay) clips
• Barsam: Ch. 3 (Genre), (Six Major American Genres), (Evolution and Transformation of Genre)
Optional Reading: Ch. 10 Film History (French New Wave)

MAR 7-11

ANIMATION, ART-HOUSE, EXPERIMENTAL AND DOCUMENTARY FILM

Stop Motion/Clay, Hand-Drawn/Anime, CGI Animation, Characteristics of Experimental Film, Instructional, Factual, Persuasive and Propaganda Documentary
Coco (Lee Unkrich, Adrian Molina, 2017, USA) clip
Mulholland Drive (David Lynch, 2001, USA) clips
Orpheus (James Button, 2011, USA)
Fahrenheit 9/11 (Michael Moore, 2011, USA) clip
• Barsam: Ch. 3 Types of Movies (What About Animation?), (Documentary Movies), (Hybrid Movies)
Optional Reading: Ch. 10 Film History (1947-Present: Movements and Developments in International Cinema)

WRITTEN ASSIGNMENT DUE – FRI, MAR 11

MAR 14-18

PRODUCTION SYSTEMS

The Hollywood Studio System, The Independent System, New Hollywood, Production Today
Film Distribution, Finance and Marketing
Titanic (James Cameron, 1997, USA) clips
Lost in Translation (Sofia Coppola, 2003, USA/Japan) clips
The Crumbles (Akira Boch, 2012, USA) trailer
• Barsam: Ch.11 (The Studio System), (The Independent System), (Financing in the Industry), (Marketing and Distribution), (Production in Hollywood Today)
Optional Reading: Ch. 10 Film History (Classical Hollywood Style in Hollywood's Golden Age), (The New American Cinema)

LAST DAY TO SUBMIT OPTIONAL EXTRA CREDIT ASSIGNMENT - FRI, MAR 18

LAST DAY TO SUBMIT ANY MISSED ASSIGNMENTS – FRI, MAR 18

MAR 21-25

FINAL EXAM - OPEN FROM MAR 21-25