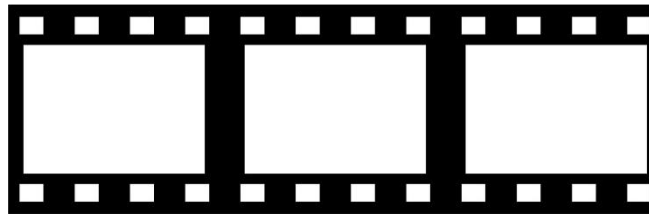


DE ANZA COLLEGE
F/TV 1: INTRODUCTION TO CINEMATIC ARTS
S23 F/TV D001 01 46648 (4 Units)



SPRING 2023

Fridays, 10:30 AM - 2:20 PM

Creative Arts Division: www.deanza.edu/creativearts

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

Christina Wright

Office Hours: Fridays, 9:30am-10:30am

Location: AT120

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, 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 7th 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 that will be helpful to review.

LECTURE PRESENTATIONS:

- Each class lecture is available for re-review in the Canvas course shell. Many of the slides are text heavy and include audio clips. 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. **Mac users** should use Pages to access the PowerPoint.*

SCREENINGS: 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. In-Class Worksheets: 20 points
2. At-Home Worksheets: 80 pts.
3. Midterm Exam: 100 pts.
3. Film/TV Analysis Written Assignment: 100 pts.
4. Final Exam: 100 pts.

**Please note that if your grade falls within 1% of the next grade you will be automatically bumped up to the next grade.*

ASSIGNMENTS:

Weekly Class Discussions and Film Analysis Worksheets:

- **Class 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.
- **Film Analysis Worksheets** are given as weekly homework assignments to apply learnings from each lesson to a short film or film clip. As film analysts in training, grading is based on effort shown in responses to the questions.

Written Assignments:

- **Film or Television Analysis** (REQUIRED PAPER): 100 points – **Due by Fri Jun 16** (*please note that topics need to be cleared in advance*)
- **Commercial Analysis** (OPTIONAL EXTRA CREDIT PAPER): 50 points – **Due by Fri Jun 23**
 - See **Guidelines for Written Assignments** for full detailed information on both papers.
 - Please note that papers that are under the minimum page requirement and/or are turned in past the due date will receive a grade deduction (10-point deduction on the film analysis and 5-point deduction on the commercial analysis).

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 on **Fri May 19 during the second half of class.**
- The **Final Exam** will be on **Fri Jun 30 from 9:15 AM – 11:15 AM.**

ACADEMIC AND CAREER COUNSLEING: <https://www.deanza.edu/career-training/our-counselors>

The Career Training Counselor provides comprehensive academic and career counseling services to support students who are majoring in career training programs. Please contact Trish Tran @ trantrisha@deanza.edu

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 Spring 2023 Schedule of Classes.**

Spring 2023 Dates and Deadlines:

Saturday, April 22: last date to add using an add code

Sunday, April 23: last day to drop without a 'W'

Friday, June 2: last day to drop with a 'W'

COURSE COMMUNICATIONS

- For any questions you have throughout the course or to schedule office hours, please send me an email at wrightchristina@fhda.edu. If you are unable to attend in-person office hours, we can schedule an alternative time on Zoom.

COURSE SCHEDULE:

APR 14

INTRODUCTION TO CINEMATIC LANGUAGE AND FILM ANALYSIS

Origins of Cinema, Film Types and Styles, Content and Form

What is Cinema? (Chuck Workman, 2013, USA)

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

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)

APR 21

NARRATIVE

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

When Harry Met Sally (Rob Reiner, 1989, USA) clips

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

Star Wars IV: A New Hope (1977) clips

Casablanca (Michael Curtiz 1943, USA) clips

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

APR 28

ACTING

Roles, Evolution of Screen Acting, Techniques, Casting

Looking at Movies: Persona and Performance (Richard Barsam & Dave Monahan, 2014, USA)

The Room (Tommy Wiseau, 2003, USA) clip

Fences (Denzel Washington, 2016, USA/Canada) clip

I Love Lucy (Jess Oppenheimer, 1951-1957, USA) clips

CODA (Sian Heder, 2021, USA) clip

Writer's Block (Brandon Polanco, 2013, USA)

• Barsam: Ch. 7 Acting

MAY 5

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) clip

Hotel Chevalier (Wes Anderson, 2007, USA)

Connected (Krzysztof Satola, 2017, USA)

• Barsam: Ch. 5 Mise-en-scène (What is Mise-en-Scene?), (Approaches to Mise-en-Scene), (Design)

Optional Reading: Ch. 10 Film History (German Expressionism), (Italian Neorealism), (Denmark and the Dogme 95 Movement)

MAY 12

CINEMATOGRAPHY AND SPECIAL EFFECTS

Mise-en-Scene, Composition, Movement, Camera Techniques, Special Effects

Citizen Kane (Orson Welles, 1941, USA) clips

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

Boardwalk Empire (Terence Winter, 2010-2014, USA) clip

Tearaway (Seb Cox, 2015, USA)

• Barsam: Ch.11 (How a Movie is Made: Production), Ch. 5 Mise-en-scène (Composition), (Kinesis), (Lighting), Ch. 6 Cinematography

MAY 19

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

MAY 26

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, The Odessa Steps (Sergei M. Eisenstein, 1925, Soviet Union) clip

Raging Bull (Martin Scorsese, 1980, USA) clips

Apocalypse Now (Francis Ford Coppola, 1979, USA) clip

Arrested Development (Mitchell Hurwitz, 2003-present, 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)

JUN 2	SOUND Sound Design/Recording/Editing/Mixing, Dialogue, Silence, Sound Effects, Music <i>You</i> (Greg Berlanti, Sera Gamble, 2018-present, USA) clip <i>A Quiet Place</i> (John Krasinski, 2018, USA) clip <i>The Hurt Locker</i> (Kathryn Bigelow, 2008, USA) clip <i>Baby Driver</i> (Edgar Wright, 2017, UK/USA) clips <i>Next Floor</i> (Denis Villeneuve, 2008, Canada) • Barsam: Ch. 9 Sound
JUN 9	DIRECTING AND GENRE Auteur Theory, Genre Theory and Evolution <i>An American in Paris</i> (Vincente Minnelli, 1951, USA) / <i>Moulin Rouge!</i> (Baz Luhrmann, 2001, USA) clips <i>The Searchers</i> (John Ford, 1956, USA) / <i>The Magnificent Seven</i> (Antoine Fuqua, 2016, USA) clips <i>Where the Sidewalk Ends</i> (Otto Preminger, 1950, USA) / <i>The Departed</i> (Martin Scorsese, 2006, USA) clips <i>Red Eye</i> (Wes Craven, 2005, USA) / <i>Get Out</i> (Jordan Peele, 2017, USA) clips <i>THX 1138</i> (George Lucas, 1971, USA) / <i>Frequency</i> (Gregory Hoblit, 2000, USA) clips <i>Selma</i> (2014, UK/USA/France) / <i>When They See Us</i> (2019, USA) (Ava DuVernay) clips • Barsam: Ch. 3 (Genre), (Six Major American Genres), (Evolution and Transformation of Genre) <i>Optional Reading:</i> Ch. 10 Film History (French New Wave)
JUN 16	ANIMATION, EXPERIMENTAL AND DOCUMENTARY Stop Motion/Clay, Hand-Drawn/Anime, CGI Animation, Characteristics of Experimental Film, Instructional, Factual, Persuasive and Propaganda Documentary <i>Coco</i> (Lee Unkrich, Adrian Molina, 2017, USA) clip <i>Bao</i> (Domee Shi, 2018, USA) <i>An Andalusian Dog</i> (Luis Buñuel, 1929, France) <i>Orpheus</i> (James Button, 2011, USA) <i>Fahrenheit 9/11</i> (Michael Moore, 2011, USA) clip <i>My Enemy, My Brother</i> (Ann Shin, 2015, Canada) • Barsam: Ch. 3 Types of Movies (What About Animation?), (Documentary Movies), (Hybrid Movies) <i>Optional Reading:</i> Ch. 10 Film History (1947-Present: Movements and Developments in International Cinema) WRITTEN ASSIGNMENT DUE
JUN 23	PRODUCTION SYSTEMS The Hollywood Studio System, The Independent System, New Hollywood, Production Today Film Distribution, Finance and Marketing <i>Titanic</i> (James Cameron, 1997, USA) clips <i>Lost in Translation</i> (Sofia Coppola, 2003, USA/Japan) clip <i>The Crumbles</i> (Akira Boch, 2012, USA) clip • Barsam: Ch.11 (The Studio System), (The Independent System), (Financing in the Industry), (Marketing and Distribution), (Production in Hollywood Today) <i>Optional Reading:</i> Ch. 10 Film History (Classical Hollywood Style in Hollywood's Golden Age), (The New American Cinema) OPTIONAL EXTRA CREDIT ASSIGNMENT DUE LAST DAY TO SUBMIT ANY MISSED ASSIGNMENTS
JUN 30	FINAL EXAM: 9:15 AM - 11:15 AM