

Course Outline

COURSE: HUM 10 **DIVISION:** 10 **ALSO LISTED AS:**

TERM EFFECTIVE: Fall 2014 **CURRICULUM APPROVAL DATE:** 03/10/2014

SHORT TITLE: APPROACH CONT FILM

LONG TITLE: Approaches to Contemporary Film

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
3	18	Lecture:	3	54
		Lab:	0	0
		Other:	0	0
		Total:	3	54

COURSE DESCRIPTION:

Contemporary Film examines theories of film criticisms as they apply to films from 1960 to the present. Students learn technical, visual, classical, historical, cultural, ideological, and aesthetic approaches to film and sample from a representative list of foreign and domestic movies. Special emphasis is given to new voices from non-American sources and to emerging voices in American cinema. **ADVISORY:** Eligibility for English 250 and 260.

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

02 - Lecture and/or discussion

STUDENT LEARNING OUTCOMES:

1. Relate the history of film from 1960 to the present.

Measure: Exam

PLO: A5, A6, A7

ILO: 2, 3, 5

GE-LO:

Year assessed or anticipated year of assessment: 2015

2. Recognize and use the basic technical and critical vocabulary of motion pictures.

Measure: Exam & project

PLO: A5, A6, A7, C1

ILO: 2, 3

GE-LO:

Year assessed or anticipated year of assessment: 2015

3. Recognize the technical components of filmmaking.

Measure: Exam & project

PLO: A5, A6, A7, C1

ILO: 2, 3

GE-LO:

Year assessed or anticipated year of assessment: 2015

4. Identify the major theories of film interpretation.

Measure: Written & Exam

PLO: A3, A5, A6, A7, C1, C2

ILO: 2, 3, 5

GE-LO:

Year assessed or anticipated year of assessment: 2015

5. Recognize how contemporary social forces have influenced film and how film has influenced contemporary social forces.

Measure: Exam & Written

PLO: A3, A5, A6, A7, C1, C2, C3, C4, C6, C7, F1, F2

ILO: 1, 2, 3, 4, 5

GE-LO:

Year assessed or anticipated year of assessment: 2015

6. Recognize the subtextual layers of cultural meanings in film.

Measure: Written

PLO: A3, A5, A6, A7, C1, C2

ILO: 5

GE-LO:

Year assessed or anticipated year of assessment: 2015

7. Identify contributions of various artists and filmmakers on the development of world cinema.

Measure: Exam & Project

PLO: A3, A5, A6, A7, C1, C2, C3, C4, C6, C7, F1, F2

ILO: 2, 4, 5

GE-LO:

Year assessed or anticipated year of assessment: 2015

CULTURAL DIVERSITY:

This course promotes understanding of:

- 1 Cultures and subcultures
- 1 Cultural awareness
- 1 Cultural inclusiveness
- 1 Mutual respect among diverse peoples
- 1 Familiarity with cultural developments and their complexities

Student Learning Outcome Number(s) 5,6

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS

Curriculum Approval Date: 03/10/2014

Introduction to course and film terms; origins of realistic and expressionistic films in Lumiere Brothers and Georges Melies.

Screening: A Trip to the Moon

Social and political forces in the 1960s and their influence on American cinema; the mise-en-scene theory: frame, composition and design, lighting, angle, density, character placement, and open and closed forms.

Screening: A film such as The Graduate

Reading Assignment: Ch. 2, "Mise-en'scene"

Social context of the 1970s; editing theories: sequence shots, cutting to continuity, classical cutting, montage, crossing-cutting, thematic and editing, Eisenstein and "shock attraction;" story boarding

Screening: a film such as French Connection

Reading Assignment: Ch. 4, "Editing"

Genre revisionism in the 1970s; realism and formalism; the theories of cinematography: shots, angles, contrast, color, lenses, opticals, filters, and film stocks

Screening: a film such as Taxi Driver

Reading Assignment: Ch. 1, "Photography"

Genre revisionism in the 1980s; development of sound; methods of sound mixing: Foleys, ambient sound, dubbing; sound theories: synchronous and nonsynchronous sound, overlaps, segues, motifs

Screening: a film such as Blade Runner

Reading Assignment: Ch. 5 "Sound"

Integration of film theories and application to films

Review and examination

Emergence of divergent voices: the Latino voice; movement theories, camera, actors, editing, composition; movements to create tension and 3) resolution; movement in long shot and close up

Screening: a film such as La Bamba

Reading Assignment: Ch. 3, "Movement"

Emergence of divergent voices: the African-American voice; the director: theatrical and screen directors, the auteur, the art director; signatures and style.

Screening: a film such as Do the Right Thing

Reading Assignment: Ch. 7, "Drama"

Emergence of divergent voices: the feminist voice; narrative; realistic and formalistic narratives; point of view; cinema verite; genre paradigms: primitive, classical, revisionist, parodic

Screening: a film such as Thelma and Louise

Reading Assignment: Ch. 8 "Story"

The revisionist Western; acting: the Star System, Method acting; cultural interpretations of film: stars as cultural icons; archetypes; subtexts

Screening: A film such as Unforgiven

Reading Assignment: Ch. 6, "Acting"

European cinema; didactic versus entertainment films; components of leftist, centrist, and rightist political ideologies in film; culture ideologies in film; religious orientation; ethnic values in film; gender identity

Screening: a film such as The Crying Game

Reading Assignment: Ch. 10, "Ideology"

Cinema of Mexico & Latin America; literary adaptations; form of the screenplay; motifs, symbols and metaphors; allegory and allusion; point of view in camera angles and distances

Screening: a film such as Like Water for Chocolate

Reading Assignment: Ch. 9 "Literature"

Presentation of student papers and projects

Independent voices in American cinema; major interpretative theories: realism, formalism, nouvelle vague, eclecticism, synthesism

Screening: a film such as Pulp Fiction

Reading Assignment: Ch. 11, "Theory"

Asian cinema; major interpretative theories: structuralism, semiology, eastern and western outlooks, historiography

Screening: a film such as Eat, Drink, Man, Woman

Reading Assignment: Ch. 11, "Theory"

Student film projects

Review and examination

METHODS OF INSTRUCTION:

Lecture with projected clips and stills. Video to supplement lectures.

Student interaction. Speakers as appropriate and available.

METHODS OF EVALUATION:

The types of writing assignments required:

Written homework

Reading reports

Term papers

The problem-solving assignments required:

None

The types of skill demonstrations required:

Performance exams

The types of objective examinations used in the course:

Multiple choice

True/false

Matching items

Other category:

None

The basis for assigning students grades in the course:

Writing assignments: 10% - 20%

Problem-solving demonstrations: 0% - 0%

Skill demonstrations: 30% - 40%

Objective examinations: 50% - 60%

Other methods of evaluation: 0% - 0%

REPRESENTATIVE TEXTBOOKS:

Required:

Louis Giannetti. Understanding Movies. Boston: Pearson, 2013. Or other appropriate college level text.

ISBN: 978-0-205-73760-4

Reading level of text, Grade: 13 Verified by: Grant Richards

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 200530

GAV C2, effective 200530

CSU GE:

CSU C1, effective 200530

CSU C2, effective 200530

IGETC:

IGETC 3B, effective 200530

CSU TRANSFER:

Transferable CSU, effective 200530

UC TRANSFER:

Transferable UC, effective 200530

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: A

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: HUM

CSU Crosswalk Course Number: 10

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000315171

Sports/Physical Education Course: N

Taxonomy of Program: 061200