

College of San Mateo

Course Outline

- New Course
 Update/No change
 Course Revision (Minor)
 Course Revision (Major)

Date: 10/11/07

Department: Film Number: 800

Course Title: Film Study Focus Units: 3

Hours/Week: Lecture: 3 Lab: 65 minutes By Arrangement:

Length of Course

- Semester-long
 Short course (Number of weeks ___)
 Open entry/Open exit

Grading

- Letter
 Credit/No Credit
 Grade Option (letter or Credit/No Credit)

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

None.

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None.

3. Recommended Preparation (Attach Enrollment Validation Form.)

None.

4. Catalog Description (Include prerequisites/corequisites/recommended preparation.)

800 Film Study Focus (3) (Credit/No Credit grading) Three lecture hours and one lab hour per week. May be taken 4 times. Study of the art and history of film by focusing on selected film topics, such as genres, directors, stars, gender, race, national cinemas, new technologies (course topic varies from semester to semester). Lectures, screenings, readings, discussions, and writing of optional critical essays.

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation.)

Same as above, with specific description for each semester's topic

6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)

Upon successful completion of the course, the student will be able to:

- 1) distinguish critical categories in the study of film (genres, directors, etc.).
- 2) appreciate major works in a specific period, genre, director or other film study area.
- 3) demonstrate familiarity with selected relevant film criticism and scholarship.
- 4) display heightened awareness of the cultural context of film art.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. If this is the case, please simply indicate this in this section).*

Same as above.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, you may attach a sample course syllabus with a timeline.)

The course topic focus varies from semester to semester (previous topics include film genres, film directors, ethnicity and film, 1970s Hollywood, and film and music). Whatever the semester topic focus, the content of the course includes examining

- 1) issues of film style and film aesthetics;
- 2) directors and genres associated with the topic;
- 3) relevant historical, social and political factors;
- 4) selected relevant works of film criticism.

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9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Include examples of out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills.)

Instruction includes lecture, screening, discussion and in-class exercises. Film clips via video projection are used to illustrate concepts and elicit discussion. Students are asked to verbally apply relevant film study concepts to film sequences. Students are asked to write brief commentaries on readings, form groups for critical discussion, and respond in writing to various worksheets, as preparation for midterms and papers.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

The final grade for the course is based on attendance, journals and/or completion of selected writing assignments (i.e., midterm, final, or final paper).

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Shilo T. McClean, *Digital Storytelling*, MIT Press, 2007

Pauline Reay, *Music in Film*, Wallflower Press, 2004

Chris Holmlund, *Contemporary American Independent Cinema*, Routledge, 2004

Prepared by:

(Signature)

Email address: Laderman@smccd.edu

Submission Date: _____