

College of San Mateo
Official Course Outline

1. **COURSE ID:** FILM 130 **TITLE:** Film Directors
Units: 4.0 units **Hours/Semester:** 64.0-72.0 Lecture hours; and 128.0-144.0 Homework hours
Method of Grading: Grade Option (Letter Grade or P/NP)
Recommended Preparation:
 Eligibility for ENGL 838 or ENGL 848

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
 IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Critical survey of key works by major film directors. Mostly American, some international. Emphasis on auteur theory, biography, film style and visionary contributions to film history.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. distinguish and apply critical categories in the study of film authorship
 2. identify key film directors and their contributions to film history and film art
 3. critically articulate the relationship between film directors and the development of film art

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. distinguish and apply critical categories in the study of film authorship
 2. identify key film directors and their contributions to film history and film art
 3. critically articulate the relationship between film directors and the development of film art

6. **COURSE CONTENT:**
Lecture Content:
 1. Classical Hollywood directors: crafting the dream factory
 2. Auteur theory in France and Beyond
 3. Postwar Independent directors
 4. The American New Wave directors
 5. Case studies:
 - Nicholas Ray
 - Alfred Hitchcock
 - John Cassavetes
 - Jane Campion
 6. Directors in the digital age

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
 Typical methods of instruction may include:
 - A. Lecture
 - B. Activity
 - C. Critique
 - D. Discussion

8. **REPRESENTATIVE ASSIGNMENTS**
 Representative assignments in this course may include, but are not limited to the following:
Writing Assignments:

1. In-class essays on broad concepts and analysis
2. In-class quizzes on vocabulary and key terms
3. Take-home papers for further comparative exploration and possibly research

Reading Assignments:

Assigned readings in textbooks

Other Outside Assignments:

Outside screenings and research on the Internet

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Group Projects
- E. Oral Presentation
- F. Papers
- G. Quizzes

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Kelly and Robson. *Celluloid Ceiling: Women Film Directors*, ed. Aurora Metro Press, 2014
- B. Grant, Barry Keith. *Auteurs and Authorship: a Film Reader*, ed. Wiley Blackwell, 2008
- C. Sellors, C.P.. *Film Authorship*, ed. Wallflower Press, 2011
- D. Bartesaghi, Simone. *The Director's Six Senses*, ed. Michael Wiese Productions, 2016

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Course Originator: David Laderman