

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; 128.0-144.0 Homework hours; 192.0-216.0 Total Student Learning hours
Method of Grading: Grade Option (Letter Grade or Pass/No Pass)
Recommended Preparation:
 ENGL 100, or ENGL 105

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. A mixture of Hollywood, independent and international directors are covered. Emphasis on studying film directors as authors with distinct artistic preoccupations. Biography, film style, national context and historical setting are all considered for each director studied.

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 US Independent directors: Francis Ford Coppola and Hal Ashby
 4. The L.A. Rebellion Black Filmmakers Collective: Charles Burnett and Julie Dash
 5. Case studies:
 - Nicholas Ray
 - Alfred Hitchcock
 - John Cassavetes
 - Jane Campion
 6. The Three Amigos Cross the Border: Alfonso Cuarón, Alejandro González Iñárritu, Guillermo Del Toro
 7. Gay and Lesbian Auteurs: Todd Haynes and Dee Rees
 8. Global Directors in the digital age: Wong Kar Wai, Chloe Zhao, Ava DuVernay

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. Grant, Barry Keith. *Auteurs and Authorship: a Film Reader*, ed. Wiley Blackwell, 2008
- B. Kelly and Robson. *Celluloid Ceiling: Women Film Directors*, ed. Aurora Metro Press, 2014
- C. Bartesaghi, Simone. *The Director's Six Senses*, ed. Michael Wiese Productions, 2016
- D. Sellors, C.P.. *Film Authorship*, ed. Wallflower Press, 2011
- E. Greene, Darragh & Graham Price. *Film Directors and Emotions*, ed. McFarland, 2020
- F. De Forest, Sloane. *The Essential Directors*, ed. Running Press, 2021

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Course Originator: David Laderman