

DE ANZA COLLEGE
F/TV 1: INTRODUCTION TO CINEMATIC ARTS
F/TV 1: INTRODUCTION TO CINEMATIC ARTS - HONORS
37091 F/TV 1-52Z or 39177 F/TV 1H-52Z (4 Units)

Winter Quarter 2025

Online Asynchronous Course: Access the modules each week at any time
Canvas Learning Management System
Creative Arts Division: www.deanza.edu/creativearts
De Anza College Library: www.deanza.edu/library

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Office Hours via Zoom, message or email
Tuesday 10:30 a.m.-11:40 a.m. and by appointment
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(Expect replies within 24-48 hours)

Zoom Office Hour (optional meetings with me): <https://fhda-edu.zoom.us/j/81169457646?pwd=oz4bQjJbzzkMmDpK7ISl2X9OYTau6p.1>

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.

ADVISORY: EWRT 1A or EWRT 1AH or ESL 5

NOTE: An Honors cohort is being offered in this section. If you are in the Honors Program, you may participate in the cohort, and if you are not in the Honors Program but eligible for the program, you may enroll as long as you have not taken an Honors class previously at De Anza College. Eligibility requirements can be found at <https://www.deanza.edu/honors/> or you may contact dahonors@fhda.edu.

If you are enrolled in F/TV 1-52Z, you must request an ADD code for F/TV 1H-52Z from the instructor during the first week of class, drop the regular section and enroll in the Honors section **by the second Friday of the quarter**. Once you switch to the Honors section, you may not switch back to the regular section.

To earn an Honors designation for this class on your transcript, the cohort entails 10 additional hours of work pertaining to the course: a written paper, oral or PowerPoint presentation, or another project approved by the instructor (100 points; different grading scale than the one below). The instructor will provide you with an Honors contract stipulating the specifics of the additional assignment and grading scale. Failure to complete the Honors work will result in a lowering of your Honors course grade.

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).

FILMS: You will have **free access** to all short and feature film selections, as well as other forms of media.
Note: Some of these selections are rated R for explicit language, violence and/or adult subject matter.

METHODS: Assigned readings, lectures, screenings, class discussions, written work, exams.

REQUIRED TEXTBOOK: Barsam, Richard, and David Monahan. *Looking at Movies: An Introduction to Film*. 7th edition. New York: W. W. Norton & Company, 2022.

Earlier editions of the textbook are fine, as long as you have access to the video tutorials and interactives, many of which are on DVDs bundled with the earliest editions.

Ebook downloadable version of Barsam and Monahan's *Looking at Movies: An Introduction to Film* is available for \$45.95 (180-day access and online video tutorials) at: <https://www.norton.com/books/9780393885835>

GRADES: Grades will be based on these required assignments:

1. Nine (9) Cinematic Arts Worksheets: 85 pts. (range from 5 pts. to 15 pts.)
2. Nine (9) Postings on "Discussions": 15 pts. (range from 1 pt. to 2 pts.)
3. Midterm Exam (objective True/False and Multiple Choice questions and Essay prompt): 100 pts.
4. Written Assignment: 100 pts. (for guidelines, click on "SUBMIT Written Assignment" on WEEK 9 Module)
5. Final Exam (short film analysis; see Final Exam Study Guide on WEEK 12 Module): 100 pts.

LATE ASSIGNMENTS: Not accepted except for the Written Assignment, for which late submission penalties will apply (for guidelines, click on "SUBMIT Written Assignment" on WEEK 9 Module).

PLAGIARISM POLICY: De Anza College defines *plagiarism* as "presenting the work of others without crediting them." Plagiarism, cheating or academic dishonesty will result in zero points on the assignment or exam, and you may be reported for academic misconduct.

GENERATIVE ARTIFICIAL INTELLIGENCE (AI) POLICY: You may use AI programs, such as ChatGPT, to help generate ideas, check grammar and style, or help clarify your thoughts. Remember that AI programs may "hallucinate" and the material generated may be inaccurate, biased, incomplete or problematic. Because the information derived from these tools is based on previously published materials, using generative-AI tools without proper citation constitutes plagiarism.

You may not submit any work generated by an AI program as your own. The inclusion of material generated by an AI program must be cited like any other reference material. If you use an AI tool to help write an assignment, you must clearly indicate what parts were written by AI and what parts were written by you. For information about how to cite AI sources in MLA Style: <https://style.mla.org/citing-generative-ai/>

Works Cited example: "Identify the Main Components of the 3-Act Dramatic Structure in Film" prompt. *ChatGPT*, GPT 3.5 version, OpenAI, 5 Jan. 2025, chat.openai.com/chat.

Generated text requires a citation.

No more than 25% of any assignment should contain material generated by an AI tool.

AI tools may not be used on exams unless specifically indicated as acceptable by the instructor.

Any assignment that uses AI tools without citation may receive zero points and/or be reported for academic misconduct.

GRADING SCALE: A = 400-360 pts.; B = 359-320; C = 319-280; D = 279-240; F = 239-0

Objective, short answer and essay exams will be based on readings, lectures and class screenings with emphasis on the application of basic concepts to specific media examples. All weekly class meetings will involve lecture, screenings, analysis, worksheet assignments and postings/discussion.

POLICIES: Full attendance is required on a weekly basis. You are responsible for **administrative duties** such as dropping the class according to the guidelines in the *De Anza College Winter 2025 Schedule of Classes*. **Professional behavior, conduct, communication (verbal and nonverbal), and language are expected at all times.** The college will enforce all policies and procedures set forth in the *Standards of Student Conduct*: <https://go.boarddocs.com/ca/fhda/Board.nsf/goto?open&id=9U2UC77B2DA5>

HELP AND SUPPORT:

Canvas Resource Library for Students provides instructions and videos on how to perform the most common tasks in Canvas: <https://deanza.instructure.com/courses/3382>

Disability Support Services (DSS) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations if you have, or think you have, a disability in any area such as

mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DSS and have accommodations set by a DSS counselor, please be sure that your instructor has received your accommodation letter from Clockwork early in the quarter to review how the accommodations will be applied in the course.

<http://www.deanza.edu/dsps/dss/> Phone: 408-864-8753 Email: dss@deanza.edu

De Anza College views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students.

Student Success Center (SSC) offers free online tutoring available to all De Anza students:

<http://www.deanza.edu/studentsuccess/onlinetutoring/>

Tutoring: Click for on-campus schedules and Zoom links: <http://deanza.edu/studentsuccess/>

Workshops: Attend a Skills workshop, Listening + Speaking Workshop, content-specific Math + Science Workshop, Writing + Reading Workshop, among others.

Resources: Join the SSC Resources Canvas site to see content and learning skills links.

Steps to Access NetTutor (accessible via Canvas): <http://deanza.edu/studentsuccess/onlinetutoring/>

Title IX Policy prohibits sex- or gender-based discrimination, harassment or assault in educational programs and activities at institutions that receive federal funding. If you experience an incident of sexual misconduct or gender-based discrimination, please report it. If you would like to speak with someone who is considered a “Confidential Employee” and cannot disclose what you share with them without your consent, you may contact Student Health Services at <https://www.deanza.edu/healthservices/> and/or Mental Health and Welfare Center (MHWC) at <https://www.deanza.edu/mhwc/index.html> . These departments are also a great resource for additional support services both on and off campus. More information is available at <https://www.deanza.edu/titleix/> .

F/TV 1: INTRODUCTION TO CINEMATIC ARTS SYLLABUS

Everyone is a film and media critic. But not everyone is an informed critic who has the ability to evaluate the cinematic arts and present a persuasive argument. To do so, one must analyze film, television and digital media using a valid critical approach and establishing a social, aesthetic, industrial and historical context.

F/TV 1: Introduction to Cinematic Arts opens your eyes and prepares you to look beneath the surface of this form of art, entertainment, information, amusement, enrichment or persuasion. How does media communicate? And how do you, as a spectator, analyze the cinematic arts? In developing a critical eye, you will become media literate and capable of understanding motion pictures and electronic media in an altogether different way.

The course covers the nature and range of the medium from experimental to entertainment films, from television commercials to commercial releases. The class introduces basic information about the production process, media terms and techniques, key formal elements of communication, critical methodologies and theoretical questions raised by the media.

Expect to become a critic capable of more than gesturing “thumbs up” or “thumbs down.”

WEEK 1
JANUARY 6-12

INTRODUCTION TO THE COURSE: MEDIA LITERACY FORM AND NARRATIVE

Theme, Point of View, 3-Act Dramatic Structure

Script | Film clips

Looking at Movies (Richard Barsam and Dave Monahan, 2022, USA) video tutorial on
“The Differences between Narrator, Narration, and Narrative”

Google Glass: Seeds (Aneesh Chaganty; Chaganty and B.D. Flory, writers, 2014, USA)

Vision Test (Wes Kim, writer-director, 2002, USA)

Little Miss Sunshine (Jonathan Dayton and Valerie Faris; Michael Arndt, writer, 2006, USA)
clip

Black Rider (*Schwarzfahrer*, Pepe Danquart, writer-director, 1993, Germany)

• READ from one of the editions below:

• Barsam (3rd edition): Ch. 1, 4 (pp. 114-134), 11 (pp. 467-490)

• Barsam (4th edition): Ch. 1, 4 (pp. 121-156), 11 (pp. 484-486; 492-493)

• Barsam (5th edition): Ch. 1, 4 (pp. 121-150), 11 (pp. 457-460; 466-483)

• Barsam (6th edition): Ch. 1, 4 (pp. 116-143), 11 (pp. 410-412; 417-441)

- Barsam (7th edition): Ch. 1, 4 (pp. 108-133), 11 (pp. 390-392; 397-422)
- ADVANCE through the WEEK 1 Module in the listed order

WEEK 2

JANUARY 13-19

FORM AND NARRATIVE

Characters, Dialogue, Setting, Universal | Cultural | Textual Symbols

George Lucas in Love (Joe Nussbaum; Nussbaum and Daniel Shere, writers, 1999, USA)

Two Men and A Wardrobe (*Dwaj ludzie z szafa*, Roman Polanski, writer-director, 1958, Poland)

Fiddle-de-dee (Norman McLaren, 1947, Canada)

- READ from one of the editions below:
- Barsam (3rd edition): Ch. 2 (pp. 28-39), 4 (pp. 134-142)
- Barsam (4th edition): Ch. 2 (pp. 35-46)
- Barsam (5th edition): Ch. 2 (pp. 35-45)
- Barsam (6th edition): Ch. 2 (pp. 32-40)
- Barsam (7th edition): Ch. 2 (pp. 24-31)
- ADVANCE through the WEEK 2 Module in the listed order

JANUARY 19

LAST DAY TO DROP WITH A FULL REFUND AND WITHOUT A "W"

WEEK 3

JANUARY 20-26

THE IMAGE

Cinematography and Special Effects

16 mm, 35 mm, & Digital Film in "Steve Jobs" (Danny Boyle, 2015; Jon Mayer, Video Essay)

Looking at Movies (Richard Barsam and Dave Monahan, 2022, USA) video tutorials on "Film versus Digital," "Shot Types and Implied Proximity," "Point of View," "Angles," "The Moving Camera" and "Zoom and Moving Camera Effects"

Touch of Evil (Orson Welles; Russell Metty, DP, 1958, USA) clip

Once Upon A Time in Mexico (Robert Rodriguez, 2003, USA): "Ten Minute Flick School"

The Hire (BMW, 2001, USA): *Powder Keg* (Alejandro González Iñárritu, Bob Richardson, DP)

- READ from one of the editions below:
- Barsam (3rd edition): Ch. 2 (pp. 39-55), 6
- Barsam (4th edition): Ch. 2 (pp. 46-63), 6
- Barsam (5th edition): Ch. 2 (pp. 45-61), 6
- Barsam (6th edition): Ch. 2 (pp. 40-43), 6, 11 (pp. 412-417)
- Barsam (7th edition): Ch. 2 (pp. 31-35), 6, 11 (pp. 392-397)
- ADVANCE through the WEEK 3 Module in the listed order

JANUARY 20

MARTIN LUTHER KING JR. HOLIDAY (NO CLASSES; OFFICES CLOSED)

WEEK 4

JANUARY 27-
FEBRUARY 2

THE IMAGE

Mise en scène and Design

Film images for analysis

The Changing Shape of Cinema: The History of Aspect Ratio (Filmmaker IQ, 2013)

The Wizard of Oz (Victor Fleming, 1939, USA) clip

Looking at Movies (Richard Barsam and Dave Monahan, 2022, USA) video tutorials on "Lighting and Familiar Image in *The Night of the Hunter*," "Composing the Frame: Rule of Thirds," "The Rule of Thirds in *Hidden Figures*," "Composing the Frame: Compositional Stress," "Composing the Frame: Looking and Lead Room," "Composing the Frame: Symmetry," "Composing the Frame: Deep Space," "Composing the Frame: Negative Space" and "Focus in Deep Space Composition"

The Shape of Water (Guillermo del Toro, 2017, USA/Canada): "Shape, Form and Light"

Pigs! (Carroll Ballard, 1967, USA)

- READ Barsam (3rd, 4th, 5th, 6th and 7th editions): Ch. 5
- ADVANCE through the WEEK 4 Module in the listed order

WEEK 5

FEBRUARY 3-9

MIDTERM

WEEK 6

FEBRUARY 10-16

ACTING

Clips of performances: Silents to The Method

Elia Kazan on Method Acting in "On the Waterfront" (Elia Kazan, 1954, USA)

Inception (Christopher Nolan, 2010, USA): "The Japanese Castle"

Lily Tomlin-David O. Russell in *I Heart Huckabees* (2004, USA)

- Do the Right Thing* (Spike Lee, 1989, USA)
- READ Barsam (3rd, 4th, 5th, 6th and 7th editions): Ch. 7
 - ADVANCE through the WEEK 6 Module in the listed order

FEBRUARY 14-17

PRESIDENTS' HOLIDAY (NO CLASSES; OFFICES CLOSED)

WEEK 7

FEBRUARY 17-23

EDITING AND COLOR GRADING

- Soviet Montage and Classical Editing
- Pretty Woman* (Garry Marshall; Raja Gosnell and Priscilla Nedd, editors, 1990, USA) clip
- Pulp Fiction* (Quentin Tarantino; Sally Menke, editor, 1994, USA) clip
- Weapon of Choice* (Spike Jonze; Eric Zumbrennen, editor, 2001, USA)
- Choreographer Mandy Moore breaks down “Another Day of Sun” opening scene in *La La Land* (Damien Chazelle; Tom Cross, editor, 2016, USA)
- Run Lola Run* (*Lola rennt*, Tom Tykwer; Mathilde Bonnefoy, editor, 1998, Germany) clip
- The Hire* (BMW, 2001, USA): *Ambush* (John Frankenheimer, Robert Duffy, editor); *Star* (Guy Ritchie; Tom Muldoon, editor); *Hostage* (John Woo; Jeff Gullo and Angus Wall, editors)
- Looking at Movies* (Richard Barsam and Dave Monahan, 2022, USA) video tutorials on “Continuity and Classical Cutting” and “The Evolution of Editing: Montage”
- Strike* (Sergei Eisenstein, director-editor, 1925, Soviet Union) clip
- 2001: A Space Odyssey* (Stanley Kubrick; Ray Lovejoy, editor, 1968, UK/USA) clip
- Barbie (2023) Trailer vs. 2001: A Space Odyssey* (0:01:05)
- Bohemian Rhapsody* (Bryan Singer; John Ottman, editor, 2018, UK/USA) clip
- Potemkin* (*Bronenosets Potyomkin*, Sergei Eisenstein, director-editor, 1925, Soviet Union) clips
- Psycho* (Alfred Hitchcock; George Tomasini, editor, 1960, USA) clips
- Looking at Movies* (Richard Barsam and Dave Monahan, 2022, USA) interactive tutorial on “Color Grading”
- The Killer* (*Dip huet seung hung*, John Woo, director-editor; Kung-Wing Fan, editor, 1989, Hong Kong) clip
- READ from one of the editions below:
 - Barsam (3rd edition): Ch. 2 (pp. 48-50), 8
 - Barsam (4th edition): Ch. 2 (pp. 54-55), 8
 - Barsam (5th edition): Ch. 2 (pp. 48-55), 8
 - Barsam (6th edition): Ch. 2 (pp. 43-49), 8
 - Barsam (7th edition): Ch. 2 (pp. 35-42), 8
 - ADVANCE through the WEEK 7 Module in the listed order

WEEK 8

FEBRUARY 24-
MARCH 2

SOUND

- DME (Dialogue/Narration, Music and Sound Effects)
- Slow* (Kurt Kuenne, 2006, USA)
- Music for the Movies: The Hollywood Sound* (Joshua Waletzky, 1995)
- La La Land Featurette: The Music* (Damien Chazelle and Justin Hurwitz, 2016, USA)
- Harry Potter and the Sorcerer's Stone* (Chris Columbus, 2001, USA) clip
- Apocalypse Now* (Francis Ford Coppola, 1979, USA) clip
- READ Barsam (3rd, 4th, 5th, 6th and 7th editions): Ch. 9
 - ADVANCE through the WEEK 8 Module in the listed order

CONTACT THE WRITING & READING CENTER (WRC) FOR INDIVIDUAL TUTORING FOR YOUR WRITTEN ASSIGNMENT (optional but highly recommended):

<https://www.deanza.edu/studentsuccess/wrc/>

OR

SUBMIT ROUGH DRAFT (optional) OF WRITTEN ASSIGNMENT TO INSTRUCTOR

FEBRUARY 28

LAST DAY TO DROP CLASSES WITH A “W”

WEEK 9

MARCH 3-9

AUTHORSHIP | AUTEUR THEORY

GENRE THEORY

CLASSIC NARRATIVE SYSTEM

- His Girl Friday* (Howard Hawks, 1940, USA) clip
- Film: Hollywood genre feature film TBA

WRITTEN ASSIGNMENT DUE

- READ from one of the editions below:

- Barsam (3rd edition): Ch. 3 (pp. 64-65; 78-83; 101-103)
- Barsam (4th edition): Ch. 3 (pp. 70; 83-90; 108-111)
- Barsam (5th edition): Ch. 3 (pp. 67-73; 83-90; 108-111)
- Barsam (6th edition): Ch. 3 (pp. 64-69; 82-105)
- Barsam (7th edition): Ch. 3 (pp. 56-61; 73-96)
- ADVANCE through the WEEK 9 Module in the listed order

WEEK 10

MARCH 10-16

ALTERNATE NARRATIVE SYSTEMS

Code Unknown (Michael Haneke, 2001, France)

- NO READING
- ADVANCE through the WEEK 10 Module in the listed order

WEEK 11

MARCH 17-23

**EXPERIMENTAL, NONFICTION, AND ANIMATION ARTS
REALIST | FORMALIST THEORY
COURSE WRAP-UP**

Meshes of the Afternoon (Maya Deren, 1943, USA)

Tightrope (Wendy Morgan, Janelle Monáe, 2010, USA)

World (Jordan Belson, 1970, USA)

Nanook of the North (Robert J. Flaherty, 1922, USA/France) clips

Gimme Shelter (Maysles Brothers and Charlotte Zwerin, 1970, USA) clip

Bowling for Columbine (Michael Moore, 2002, USA) clip

Paperman (John Kahrs, 2012, USA)

Children of Men (Alfonso Cuarón, 2006, USA/UK/Japan)

Baby Driver (Edgar Wright, 2017, UK/USA)

- READ from one of the editions below:
- Barsam (3rd edition): Ch. 3 (pp. 65-78)
- Barsam (4th edition): Ch. 3 (pp. 70-83)
- Barsam (5th edition): Ch. 3 (pp. 73-85)
- Barsam (6th edition): Ch. 3 (pp. 69-81; 105-113)
- Barsam (7th edition): Ch. 3 (pp. 61-73; 96-105)
- ADVANCE through the WEEK 11 Module in the listed order

WEEK 12

MARCH 24-28

FINAL EXAM

MARCH 28, 5:30 PM

LAST DAY OF WINTER QUARTER 2025

LAST DAY TO REQUEST PASS/NO PASS (Film/TV majors should NOT request P/NP):

<https://www.deanza.edu/apply-and-register/register/passnopass.html>