

**Santa Barbara City College  
Film and Media Studies Department**



**FS120 – Great Directors (3.0 Units) > Online Course  
Summer 2017 / Session 2**

**Instructor:** Nico Maestu  
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**Film Program Website:** <http://film.sbcc.edu>  
**Instructor Website:** <http://filmstudiesonline.com>

**TEXTS:**

- All readings are available on the class site.

**COURSE DESCRIPTION**

Study of important film directors and how their work has advanced and defined the art of cinema. Landmark films by celebrated directors, both foreign and domestic, are analyzed in terms of theme, structure, and cinematic technique. Emphasis is placed on the role of the *auteur* in contemporary and mid to late 20th century cinema. Directorial contributions to specific film genres are also explored. Each class session will consist of a lecture presentation with clips related to the readings and the given topic, a presentation of the film screened, a film screening, and a discussion of the film.

**STUDENT LEARNING OUTCOMES:**

By the end of the course, students will be able to:

- Analyze films of significant directors in relation to periods, styles, genres, and movements using film terminology.
- Differentiate significant directors within film history from the 1890s to the present.
- Apply stylistic analyses to films of significant directors.

**COURSE REQUIREMENTS**

**Weekly Units:** Each week you will be required to read through specific units on the course website. You will need to read through the course webpage, as well as view the online clips and navigate through the external links – all the readings are on the Powerpoints for each of the units.

**Responses:** For each unit, you will be given a set of questions that you will need to respond to using the online readings, the class website, the external links, the online clips, and the film you watch that week. You will need to post these in the Moodle discussion forums by the specified date. Late submissions will lead to lower grades. You will receive a maximum of 10 points per response, for a total of 100 points: Orientation & 3 units per director = 10 units. **Each response should be approximately 500 words in length.** Reference the readings, the films, specific scenes, and past units for comparison when necessary. Be sure to spell and grammar check all emails.

**Canvas Forums:** We also will be using the discussion Forums in Moodle for topic discussions. The Canvas shell for this class is available through Pipeline -- <http://pipeline.sbcc.edu/> You will need to post your unit responses in a timely manner to the discussion form for each specific unit. You will also need to comment on one other student response per unit. **ATTENTION:** Moodle will log you out if you are logged in for a certain amount of time. I highly recommend that you write your responses in a word processor, then copy and paste them in Moodle. You do not want to get logged out and lose your writing.

**Emails:** You will need to email 1) your work leading to the final papers and 2) the papers themselves to [filmst120@gmail.com](mailto:filmst120@gmail.com). This is explained in the units on the class site. When sending emails, you **MUST** follow the following format in the Subject of the email or the email will be sent back to you:

- **Subject: FirstName LastName, CRN #, Unit # (or Paper, Question, etc)**

**Films:** You will be watching an eclectic selection of films this semester. You will need to watch one full-length film selected from a group of films for most of the units in this course. It is your responsibility to acquire the film. You can look at the Resource page on the course website to find places to rent the DVDs.

**Readings:** All readings must be completed by their assigned dates so as to be prepared to respond to the week's topics and to make thoughtful contributions in class discussions. The readings cover many films and filmmakers; in order to discern which are crucial to the class and to the exams, it is important for you to take notes while you read the Weekly Units and while you watch the films. The reading schedule is available on the course website, part of each unit.

**Midterm and Final:** There are no exams for this class – all the work is based on the weekly writing and the three papers you will need to write.

**Late Work:** You can submit late work (Units) for partial credit > **LATE WORK THAT IS MORE THAN ONE WEEK LATE WILL NOT BE ACCEPTED.** *Late Units:* 1 point deducted per day. *Late Papers:* 5 points per day.

**Papers:** You will need to write **THREE** papers (4-5 pgs. each; at least 1,500 words each) for this class. *Paper 1* will be on Alfred Hitchcock; *Paper 2* will be either on Akira Kurosawa or Stanley Kubrick (you will be able to choose which); and *Paper 3* will be on a director that you select. You also will need to turn in a brief paragraph describing your topic, your research, a working thesis statement, and a brief outline of your paper prior to the paper due dates, as outlined in the schedule. Papers must be typed and emailed to [filmst120@gmail.com](mailto:filmst120@gmail.com). Paper topics will be distributed well in advance of the paper's due dates. Late papers will also not be accepted. **Copy and paste your paper within the body of the email > NO ATTACHMENTS.**

Papers are evaluated in terms of their responsiveness to the assignment and to the material presented in class and in the readings, the logical coherence of their arguments, their quality of organization, their rhetorical sophistication, as well as their adherence to grammatical conventions. All papers should reference specific readings assigned for the class (MLA format). Outside research is highly recommended; you can research books and articles in the Library through their website accessible through Pipeline.

**Comments:** Approximately 30 Film Studies students are part of the Film Review Club at SBCC. The student film critics are writing about film on the following site: <http://sbccfilmreviews.org/> You will need to go to the site and write two comments (at least 100 words) on two of the reviews > 10 points.

To do this:

- Go to <http://sbccfilmreviews.org>
- On the top of the page, click on Register.
- Use your First name and Last name for a Username: ex. for me it would Nico Maestu (include a space between your first and last name -- you need to follow this so that I know it's you, and I can give you credit).
- Provide your email address, your name, and a password.
- Log in with your Username and Password.
- Go to the review you want to write a comment about.
- At the bottom of the review is a space for you to write the comment.
- Click "Add your Comment" and you're done.
- Once I approve it, the comment will be on the site.
- Email me to let me know that you posted the two comments and for which films.

**Plagiarism Statement:** Plagiarism occurs when a writer deliberately uses someone else's language, ideas, or other original (not common knowledge) material without acknowledging the source. Types of plagiarism are: deliberately submitting someone else's work (including copying directly from a source without documentation, having someone else write a paper, cutting and pasting from the internet), and carelessly or inadequately citing. A student who plagiarizes at minimum will fail the assignment; beyond that plagiarized papers and exams will result in a failure for the course. You are not obligated to cite any sources for your film exercises; for your paper, you will need to follow the MLA guidelines for your citations.

**Attention Regarding Plagiarism:** Be aware that each semester, students are caught plagiarizing > usually by copying full sentences and/or paragraphs from websites and not citing them, by submitting a paper purchased online, and/or by submitting someone else's work (either in the class or in a past class). In ALL cases the student caught fails the assignment, and may fail the class, as well as be placed on file in the Dean of Discipline's Office. I strongly discourage you from plagiarizing – you will regret it!

## GRADES

### Breakdown

10 Weekly responses:	100 points
3 paper topics/research/ thesis/outline:	90 points
3 Papers:	300 points
2 comments on blog:	10 points
Total:	<hr/> 500 points

### Grade Scale / Points

A	470-500
A-	450-469
B+	430-449
B	410-429
B-	390-409
C+	370-389
C	350-369
D	300-349
F	0-299

## SCHEDULE:

Each week you will receive an email with the weekly schedule, the due dates, and the links to the specific Units. All films, film clips, and web links are available on the class website.

*Reading schedule is available on the course website, which you will be able to access on the first day of class.*

### **Week 1: Mon. June 26 - Sun. July 2**

- Introduction to course, website, and Flash videos.
- **Complete** Orientation Activities and **EMAIL** instructor at [filmst120@gmail.com](mailto:filmst120@gmail.com) by Wed. June 28 midnight. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, Orientation***
- Scheduling of video rentals (check Resources for online rentals, libraries, video stores, etc)
- **Complete Unit 1: *Alfred Hitchcock in the UK and the Auteur Theory***. Rent and watch film, **POST RESPONSES TO CANVAS** by Fri. June 30 midnight.
- **Fri. June 30: Last day to Add or Drop course**
- **Complete Unit 2: *Alfred Hitchcock in the US***. Rent and watch film, **POST RESPONSES TO CANVAS** by Sun. July 2 midnight.

### **Week 2: Mon. July 3 - Sun. July 9**

- **Complete Unit 3: *Alfred Hitchcock's Later Years***. Rent and watch film, **POST RESPONSES TO CANVAS** by Wed. July 5 midnight.
- **Complete Unit 4: *Alfred Hitchcock Paper topic/research/thesis/outline***. Rent, watch film, and **EMAIL** responses to instructor at [filmst120@gmail.com](mailto:filmst120@gmail.com) by Fri. July 7 midnight. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, Hitchcock Topic***
- **Complete Unit 5: Alfred Hitchcock Paper due**: paste paper in the body of the email and send to [filmst120@gmail.com](mailto:filmst120@gmail.com) by Sun. July 9 midnight. NO ATTACHEMENTS. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, Hitchcock Paper***

### **Week 3: Mon. July 10 - Sun. July 16**

***For Units 6 to 10, you have a choice of focusing on either Akira Kurosawa or Stanley Kubrick. In your unit emails, be sure to identify which you are focusing on. You must continue with the same director for the five units > do not change directors after you've made your selection in Unit 6.***

- **Complete Unit 6: *Akira Kurosawa's Early Years* OR *Stanley Kubrick's Early Years***. Rent and watch film, **POST RESPONSES TO CANVAS** by Wed. July 12 midnight.
- **Complete Unit 7: *Akira Kurosawa's Mid-Career* OR *Stanley Kubrick in the 1960s and 1970s***. Rent and watch film, **POST RESPONSES TO CANVAS** by Fri. July 14 midnight.
- Deadline to submit your two comments on <http://sbccfilmreviews.org> is Sat. July 18 midnight.
- **Complete Unit 8: *Akira Kurosawa's Later Years* OR *Stanley Kubrick's Later Years***. Rent and watch film, **POST RESPONSES TO CANVAS** by Sun. July 16 midnight.

**Week 4: Mon. July 17 - Sun. July 23**

- **Complete Unit 9:** *Akira Kurosawa OR Stanley Kubrick Paper topic/research/thesis/outline.* Rent, watch film, and EMAIL responses to instructor at [filmst120@gmail.com](mailto:filmst120@gmail.com) by Wed. July 19 midnight. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, Kurosawa (or Kubrick) Topic***
- **Wed. July 19: Last day to Withdraw**
- **Complete Unit 10: Kurosawa OR Kubrick Paper due:** paste paper in the body of the email and send to [filmst120@gmail.com](mailto:filmst120@gmail.com) by Sat. July 22 midnight. NO ATTACHMENTS. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, Kurosawa (or Kubrick)Paper***

**Week 5: Mon. July 24 - Sun. July 30**

- **Complete Unit 11:** *Begin Research on Selected Director Paper > first film.* Rent and watch film, **POST RESPONSES TO CANVAS** by Wed. July 26 midnight.
- **Complete Unit 12:** *Continue Research on Selected Director Paper > second film.* Rent and watch film, **POST RESPONSES TO CANVAS** by Fri. July 28 midnight.
- **Complete Unit 13:** *Continue Research on Selected Director Paper > third film.* Rent and watch film, **POST RESPONSES TO CANVAS** by Sun. July 30 midnight.

**Week 6: Mon. July 31 - Sat. August 5**

- **Complete Unit 14:** *Selected Director Paper topic/research/thesis/outline.* Rent, watch film, and EMAIL responses to instructor at [filmst120@gmail.com](mailto:filmst120@gmail.com) by Wed. August 2 midnight. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, (Selected Director) Topic***
- **Complete Unit 15: Selected Director Paper due:** paste paper in the body of the email and send to [filmst120@gmail.com](mailto:filmst120@gmail.com) by Sat. August 5 midnight. NO ATTACHMENTS. Be sure to follow the correct Subject format with all emails: ***FirstName LastName, CRN #, (Selected Director) Paper***
- **Final Paper will NOT be accepted after the deadline.**

## Film Glossary

**DIEGESIS:** In a narrative film, the world of the film's story. The diegesis includes events that are presumed to have occurred and actions and spaces not shown onscreen.

**MISE-EN-SCENE:** (French, "putting into the scene") *What* is filmed, including all the elements that appear on the screen, such as the settings and props (decor), lighting, costumes, make-up, etc.; the arrangement of things and spaces in front of the camera.

**NARRATIVE FORM:** A type of filmic organization in which the parts relate to each other through a series of causally related events taking place in time and space (linear or non linear). Good examples of non-linear (*Pulp Fiction* or *Memento*).

**Plot:** In a narrative film, all the elements that are directly presented to us, including their causal relations, chronological order, duration, frequency, and spatial locations.

**Story:** All the events that we see and hear, plus all those that we infer or assume to have occurred, arranged in their presumed causal relations, chronological order, duration, frequency, and spatial locations.

**Narration:** The process through which the *plot* conveys or withholds *story* information.

**FRAMING:** the spatial representation of figures in relation to the edges of the screen (the frame). Framing changes when the camera moves.

**Close-up:** People or objects have been filmed from a short distance. With a person, the head and shoulders would fill most of the screen.

**Extreme close-up:** A small object or body part fills most of the screen. With a person, for example, a head, face, or eye fills the screen.

**Medium shot:** People or objects have been filmed from a medium distance. With a standing person, he/she is seen from the waist up.

**Long shot:** People or objects have been filmed from a distance. A standing person's entire body would be seen or a large object would be in view (car, storefront, several people).

**Extreme long shot:** Humans are very small; crowds and landscapes can be seen.

**Establishing shot:** A shot at the beginning of a sequence, showing the spatial relations among important figures or objects and the setting in a scene.

**Long take:** A shot that continues for an unusually lengthy time period before the transition to the next shot.

**EDITING:** in a finished film, this is the set of techniques that govern the relations between shots.

**Shot:** A single continuous image that is not interrupted by a cut. The framing may change, due to camera movement or the movement of objects or characters, but this is a continuous take.

**Cut:** An instantaneous change from one shot or image to another.

**Montage:** Two or more images are juxtaposed, often creating meaning through their relation to one another that was not present in either one image by itself.

**Dissolve:** The slow replacement of one shot by another (the first shot is briefly visible under the second).

**Scene:** A segment of narrative film that takes place in one time and space or that uses crosscutting to show two or more simultaneous actions.

**Sequence:** A series of scenes or shots unified by a shared action or motif.

**Ellipsis:** The shortening of *plot* duration achieved by omitting intervals of *story* duration.

**Graphic match:** Two successive shots joined so as to create a strong similarity of compositional elements (ex: color, shape).

**Continuity editing:** A system of editing that maintains continuous narrative action, so that the editing goes unnoticed by the spectator. Continuity editing often involves the following editing methods:

**Crosscutting:** Editing that alternates shots of two or more lines of action going on in different places, usually simultaneously.

**Shot/reverse shot:** Two or more shots edited together that alternate characters so as to maintain the illusion that they are looking at each other. This is typically used for conversation and often captures a part of the back of the head and shoulder of one of the characters.

**Eyeline match:** Shot A shows someone looking at something; shot B is what the person is looking at. If the person looks left, the following shot would imply that the looker is off-screen right. This often incorporates a **point-of-view shot:** the camera occupies a certain character's physical space, seeing what that character sees, often from the angle at which he or she is presumed to see it. Point-of-view shots create a subjective positioning of the character within the diegesis.

**CAMERA MOVEMENT:** the movement of the camera (not figures) during shooting.

**Pan:** A stationary camera pivots horizontally from right to left or left to right.

**Tilt:** A stationary camera pivots vertically up or down.

**Tracking shot:** The camera moves (or dollies) forward or backward on tracks.

**Zoom (in or out):** Movements of the lens (not the camera itself), producing change in size/distance of images.

**Crane shot:** a shot with a change in framing accomplished by having the camera above the ground and moving through the air in any direction.

**FOCUS:** the definition/clarity of the image in relation to the camera lens.

**Soft focus:** An intentional blurriness (often used for leading ladies' close-ups).

**Deep focus:** Several different planes in the image are in focus at the same time.

**Depth of field:** The distance within which objects are in focus.

**CAMERA ANGLE:** the position of the frame in relation to the subject it shows.

**High angle:** People or objects are filmed from above; viewer looks down at the action.

**Straight-on angle:** People or objects are filmed looking straight at them or the action.

**Low angle:** People or objects are filmed from below; viewer looks up at the action.

**Canted frame:** Horizon is tilted one direction or another, appears "crooked."

**SOUND/MUSIC:**

**Voice-over:** Unseen character or narrator speaks from a different time/place that is not within the time/place represented on screen (not in the fictional space and time).

**Voice-off:** Unseen character who is heard speaking and is within the same time/place as the people and objects seen on screen.

**Diegetic sound/music:** Sound and music that take place within the fictional world of the characters, where the characters can hear the sound.

**Non-diegetic sound/music:** Sound and music from outside the fictional world of the characters that they cannot hear. It is added on after the original footage is completed and is often used for emotional or dramatic purposes.

For a more extensive list of film terminology, please see David Bordwell and Kristin Thompson's Film Art and Timothy Corrigan's A Short Guide to Writing About Film.