

PALOMAR COLLEGE
COURSE OUTLINE OF RECORD FOR
DEGREE CREDIT COURSE

 x Transfer course x A.A. degree applicable course
(check all that apply)

COURSE NUMBER AND TITLE: CINE 100 ART OF THE CINEMA
UNIT VALUE: **MINIMUM NUMBER OF SEMESTER HOURS:** 48
BASIC SKILLS REQUIREMENTS: Appropriate language skills

ENTRANCE REQUIREMENTS:

PREREQUISITE: None
COREQUISITE: None
RECOMMENDED PREPARATION: None

SCOPE OF COURSE:

An aesthetic study of film. Areas of investigation will include symbolism, characterization, imagery, and uses of realism and fantasy. Criticism of important films will be in terms of thematic coherence, structural unity, technical achievement and visual beauty. Off-campus programs may be required. CSU; UC

SPECIFIC COURSE OBJECTIVES:

Students will:

1. Identify the fundamentals of film art so that they might pursue advanced Cinema courses with adequate basic information.
2. Evaluate and analyze the specific techniques of filmmaking so that they will understand the whole range of this complex art form.
3. Analyze the creative and aesthetic elements of a film so that they might enhance their appreciation of this important modern art form.
4. Identify the major historical contributions of famous filmmakers and how the film culture impacts contemporary standards of taste and values.

CONTENT IN TERMS OF SPECIFIC BODY OF KNOWLEDGE:

- I. AN OVERVIEW
 - A. Cinema as Art
 - B. Movies as Business
 - C. The Old Hollywood System
 - D. Movie Making Today
 - E. The Three Phases of Movie Making
Preproduction; Production; Postproduction

II. THE SCRIPT

- A. The Role of the Screenwriter
- B. The Screen Genres
- C. Screenplay Structure
- D. The Scene
- E. Conflict
- F. Character
- G. Writing Good Dialogue
- H. Endings
- I. The Producer's Input
- J. Some Screen Writers to Watch For

III. THE LOOK

- A. The Impact of Visual Style
- B. The Production Designer
- C. The Importance of Research
- D. The Location
- E. The Costume Designer
- F. The Makeup Artist
- G. Production Designers to Watch For

IV. CASTING THE PERFORMERS

- A. The Star System
- B. What Makes a Star?
- C. Casting a Film
- D. Casting Agencies
- E. Types of Acting Styles
- F. Acting Demands of the Screen
- G. The Scene: An Actor's Choices
- F. Text and Subtext

V. THE DIRECTOR

- A. The Work of Directing
- B. The Background of Directors
- C. The Director's Vision
- D. Types of Directors
- E. Expressionism & Realism
- F. Directors to Watch For
- G. NonFiction Directors

VI. ENVISIONING & SHOOTING THE FILM

- A. The Nature of the Shot
- B. Kinds of Shots
- C. Uses of the Shot
- D. Shots and Meaning
- E. Frame Composition
- F. Movies to Watch

VII. THE CINEMATOGRAPHER

- A. The Work of the Cinematographer
- B. The Crew on the Set
- C. The Camera
- D. Lighting
- E. Film stocks
- F. Lenses
- G. Color
- H. Special Effects
- I. Cinematographers to Watch For

VIII. THE EDITOR

- A. The Silent Work of the Editor
- B. The Editing Crew
- C. The Beginnings of Editing Technique
- D. Styles of Editing
- E. Continuity Cutting
- F. Classical Cutting
- G. Tricks of the Trade
- H. Editing of the Scene
- I. Aesthetic Considerations
- J. Editors to Watch For

IX. SOUND DESIGN

- A. The Impact of Sound on Image
- B. The Sound Engineering Crew
- C. Creative Sound
- D. The Composer and Associates
- E. Uses of Music
- F. Sound Editors to Notice
- G. Film Composers to Hear

X. MARKETING AND CRITICAL RESPONSE

- A. The Mystery of the Hit Movie
- B. The Movie Distributors
- C. The Marketing Research Department
- D. The Advertising Department
- E. The Publicity Department
- F. The Sales Department
- G. The Rating System
- H. Two Case Studies

REQUIRED READING:

Instructor option:

Peacock, Richard. The Art Of Movie Making. 3rd edition. New York: Wadsworth, 1999.
Gianetti, Louis. Understanding Movies. 4th edition. Englewood Cliffs, New Jersey, 1982.

SUGGESTED READING:

Mast, Gerald, Mashall Cohen, and Leo Braudy. Film Theory and Criticism. New York: Oxford University Press, 1992.

Bordwell, David and Kristin Thompson. Film Art. New York: McGraw-Hill, 1990.

Zettl, Herbert. Sight, Sound, Motion. Belmont, CA: Wadsworth, 1990.

REQUIRED WRITING:

Each student is required to keep a journal composed of his or her individual responses to the films studied in class and one outside film. There will be 12 entries, each being 250-300 words in length.

OUTSIDE ASSIGNMENTS:

Students are expected to spend a minimum of three hours per unit per week in class and on outside assignments, prorated for short term classes.

An outside feature-length motion picture, seen off campus, is assigned. The combination of viewing, reading the text, writing, and reviewing notes for test requires at least 6 hours of outside work per week.

INSTRUCTIONAL METHODOLOGY:

Check all that apply:

- lecture
- laboratory
- lecture-laboratory combination
- directed study

A film series affords the core of the viewing experience. Lectures are prepared to link the motion picture screened in class to the practical and theoretical instruction in the text. Classroom discussions of the movies are a highlight of the class, with individual responses encouraged.

This course may be offered as a distance education course and meets Title 5 regulations 55370, 55372, 55374, 55376, 55378, and 55380.

Yes _____ No

If yes, check all that apply. (See guidelines for preparation for definitions.)

- telecourse
- mediated instruction
- computer assisted instruction

GRADING POLICY AND STANDARDS (include methods of determining whether the stated objectives have been met by students):

Students are tested three times during the semester, making up 75% of the grade. The semester's journal makes up 25% of the final grade.

IS COURSE REPEATABLE FOR REASON(S) OTHER THAN DEFICIENT GRADE?

Yes ___ No Number of times course may be taken for credit: 1

If yes, identify specific provision of Title 5 Division 2 section(s) 55761-55763 and 58161 which qualifies course as repeatable:

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