

General Education Course Information Sheet

Please submit this sheet for each proposed course

Department & Course Number Film, Television & Digital Media - FTV 113
 Course Title Film Authors
 Indicate if Seminar and/or Writing II course _____

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis _____
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice √

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This subgroup is appropriate because this course provides students with the means to think critically about the influence of four film-makers who display assertive forms of directorial presence within a broad international and historical context. The students evaluate visual language, filmmaking techniques, and investigate the relationship between films and popular culture. Students also build research and writing skills through course assignments and discussion sections.

3. "List faculty member(s) who will serve as instructor (give academic rank):

Professor Stephen Mamber

Do you intend to use graduate student instructors (TAs) in this course? Yes √ No _____
 If yes, please indicate the number of TAs 3+

4. Indicate when do you anticipate teaching this course over the next three years:

2013-2014		<u>√</u>	Winter		Spring
	Enrollment	<u>120</u>	Enrollment	_____	Enrollment _____
2014-2015	Fall	<u>√</u>	Winter		Spring
	Enrollment	<u>120</u>	Enrollment	_____	Enrollment _____
2015-2016	Fall	<u>√</u>	Winter		Spring
	Enrollment	<u>120</u>	Enrollment	_____	Enrollment _____

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes √ No _____

If yes, provide a brief explanation of what has changed. _____

The course is being reduced to 5 units from 6 units, the number of contact hours has been reduced to 6.5 from 9, and the out-of-class hours have been modified.

Present Number of Units: 6 Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

<input checked="" type="checkbox"/> General Knowledge	General knowledge is provided regarding the history of international cinema, the historical context surrounding these films, and methods of understanding the relationship between these works and society/culture.
<input type="checkbox"/> Integrative Learning	
<input type="checkbox"/> Ethical Implications	
<input checked="" type="checkbox"/> Cultural Diversity	Cultural diversity is supported by cultivating understanding of other societies through an exploration of the relationships between cinematic work and the representations of race, ethnicity, gender and culture.
<input checked="" type="checkbox"/> Critical Thinking	Students utilize critical thinking skills specific to analyzing visual media, to make evaluations of their own, based on these methods.
<input checked="" type="checkbox"/> Rhetorical Effectiveness	The course achieves rhetorical effectiveness by requiring students to organize and incorporate their ideas into discussions and written work.
<input type="checkbox"/> Problem-solving	
<input checked="" type="checkbox"/> Library & Information Literacy	These skills will be utilized as the students use various means and resources to seek documentation in support of their arguments. Students will become familiar with the multimedia and AV resources available in our school libraries. The course also stresses archival and library research of primary historical sources.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-------|------------------|
| 1. Lecture: | _____ | 5 (hours) |
| 2. Discussion Section: | _____ | 1 (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week **6** **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

- | | | |
|-------------------------------------|-------|--------------------|
| 1. General Review & Preparation: | _____ | 1 (hours) |
| 2. Reading | _____ | 2 (hours) |
| 3. Group Projects: | _____ | n/a (hours) |
| 4. Preparation for Quizzes & Exams: | _____ | 1 (hours) |
| 5. Information Literacy Exercises: | _____ | 1 (hours) |
| 6. Written Assignments: | _____ | 2 (hours) |
| 7. Research Activity: | _____ | 2 (hours) |

(B) TOTAL Out-of-class time per week **9** **(HOURS)**

GRAND TOTAL (A) + (B) must equal at least 15 hours/week **15** **(HOURS)**

February 14, 2010

Request for GE course approval

113. Film Authors (5)

Lecture/screenings, five hours; discussion, one hour. Study of specific film author (such as Alfred Hitchcock, Stanley Kubrick, etc). Course sometimes covers several film-makers in the same quarter. May be repeated once for credit with consent of department and topic change. P/NP or letter grading.

If approved for GE course credit, the course will likely be offered at least one a year. Course is taught by Prof. Stephen Mamber, and has also been offered by others.

Included below is sample syllabus, reading and film lists, and assignments.

Film/Television 113 - FILM AUTHORS – Hitchcock and His Influence
 Instructor: Stephen Mamber
 Teaching Assistants:

Mondays and Wednesdays, 1:00-3:30 P.M. - Melnitz 1409, plus many discussion sections.

Syllabus

This course will be a study of the films of Alfred Hitchcock, and also of the influence he has had upon other film-makers. The first seven weeks of the course will be devoted to lectures and screenings of Hitchcock films; the remaining three weeks will cover some films which are closely patterned after Hitchcock's. In any given class meeting, there will usually be a one hour lecture and the screening of a single film.

Week 1

Monday STRANGERS ON A TRAIN
 Wednesday SHADOW OF A DOUBT

Week 2

Monday VERTIGO
 Wednesday NORTH BY NORTHWEST

Week 3

Monday THE THIRTY-NINE STEPS
 Wednesday REAR WINDOW

Week 4

Monday ROPE (**First paper is due**)
 Wednesday PSYCHO

Week 5

Monday REBECCA
 Wednesday SABOTAGE

Week 6

Monday THE LADY VANISHES
 Wednesday THE BIRDS

Week 7

Monday NOTORIOUS
 Wednesday DIAL M FOR MURDER

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Week 8

Monday CHARADE (Donen),(**Second paper is due**)
 Wednesday THE TENANT (Polanski)

Week 9

Monday OBSESSION (DePalma)
 Wednesday LAST EMBRACE (Demme)

Week 10

Monday HIGH ANXIETY (Brooks)
 Wednesday Final Exam

There is one required book, *Hitchcock* by Francois Truffaut. Copies are available at the ASUCLA Bookstore in Luvalle (not Ackerman), listed under this class number. Among the book's many uses, you will need it for writing the first assignment.

There is an additional list of books and articles handed out at the same time as this. The list is to suggest some of the available material on Hitchcock. This will serve as useful material to consult for the second paper. A good number of these are available on reserve in the Library in the Dickson Art Center.

ASSIGNMENTS:

There will be two papers (each about six pages long) and a final exam. There will be no midterm exam. Full descriptions of each paper assignment will be handed out in class on the first day. What follows is to give you a brief idea of each.

Paper #1 - A discussion of issues raised by the Truffaut book, along with a comparison of a Hitchcock film with the material about it in the book.

Paper #2 - A consideration of a single aspect (which you will select, following certain guidelines) of Hitchcock's films, discussing at least three of the films we see in class. This paper will be based upon your own viewing of the films, and will not include any outside research.

The Final Exam will take place at the last meeting of the class. It will consist probably of several essay questions having to do with issues raised in lectures and discussion sections, and will include some film clips.

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Here is how we plan to compute grades: the first paper will count 25%, the second paper 35%, the final exam 30%, and attendance and participation in discussion sections 10%.

There are, at the moment, eight scheduled discussion sections. You must be enrolled in one of these sections, and weekly attendance at the section you are enrolled in is a required part of the course.

At the first meeting of the class, a warning about plagiarism was given, that is, that you are not to copy anything not your own and submit it as being your work. If you missed the first meeting of the class and didn't hear this, it is your responsibility to ask the instructor about it, so that everyone in the class is very clear about this point. Violators will be dealt with in some manner inspired by the films.

The policy on late papers is harsh and unyielding. Papers are due by the time specified. For a week after that time they will be accepted, at a penalty of one full grade. After a week, late papers will absolutely not be accepted, under any circumstances whatsoever. We wish to spend our time on the subject matter of the course, not in listening to hard luck stories related to papers, however imaginative those stories might be. This is absolutely the policy regarding papers, so if anyone does not meet this, we will point to this page and tell you to read it again.

Passed out with the syllabus:
Assignments 1 & 2
Supplementary Reading List

(NOTE: I HAVE INCLUDED THESE WITH THIS DOCUMENT)

FILM/TELEVISION/DIGITAL MEDIA 113 - FILM AUTHORS – HITCHCOCK AND HIS INFLUENCE

FIRST PAPER ASSIGNMENT

This assignment begins with your reading the assigned book, *HITCHCOCK* by Francois Truffaut. The intention of the paper is to have you consider general issues raised by the book, and then to have you compare points raised there with your own viewing of one of the films we've seen.

Write a paper of about six pages which seeks to answer the following questions:

1. What issues about Hitchcock's films are consistently raised throughout the book? What aspects of the films are repeatedly discussed? (For example, what themes in the films are raised? Are issues of visual style emphasized?) In this part of your paper, try to do something besides a straight "book report" kind of summary. Assume that the person reading your paper has read the book also. Do not spend much time (if any) saying how much you love or hate the book, what Truffaut should have asked, etc. Show that you've been thinking while reading, and try to discuss overall concerns of the author that you feel are stressed.

In this regard, I'd like you to consider what you believe Truffaut's views of Hitchcock to be, trying to work from the kinds of questions he asks, and the kinds of answers he feels obliged to contradict or comment upon further. Obviously, Hitchcock's answers cannot be ignored, but I'm concerned that you try to think critically about the kinds of issues being raised in the book as a whole, and not just comment about Hitchcock's answers.

2. After doing the above, select one of the films we've seen and write about how the ideas you've discussed so far relate to that film. In so doing, you can write about both how the section of the book which covers that film brings up the issues you wrote about in the first part of your paper, and how you would compare those ideas to your own viewing of the film.

[For example, a typical paper might proceed as follows: "Truffaut frequently raises a number of issues (which you then describe), including problems of camera movement. In talking about *Strangers on a Train*, his main example of this is the party scene. I feel he might have gone on to consider other scenes where this is important, such as . . . Also, I believe the idea of camera movement relates closely to the idea of the "set piece", as Hitchcock suggests on page ..."]

In general, then, what we hope to get from you in your paper is a thoughtful analysis of the book which also purposefully relates it to one of the films we've seen.

If you do not feel you understand this assignment, please ask us for clarification!

Papers should be typewritten and double-spaced.

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SECOND PAPER ASSIGNMENT

Write a paper (about six pages, typewritten, double-spaced) which does the following:

1. Select what is to you a single important aspect of Hitchcock's films. This may be a question of visual style, structure, theme, etc., one either discussed in class or in the book you've read, or entirely of your own devising.
2. Describe this aspect in general in relation to Hitchcock's films, and then examine closely at least three films specifically in terms of this issue. You might also indicate and briefly discuss other films we've seen which might be applicable as well.

Several "suggestions":

1. Try not repeat points made in your first paper, either in choice of films to write about or issues which you raise (unless you only discussed it briefly in passing the first time around).
2. Try to have original ideas about the films. Even though your paper may be inspired by an issue raised in class or which you've read, this paper isn't asking how well you've taken notes or how carefully you can read; it asks how creatively you can think and write about the films we've seen. Don't try to repeat, or to agree or disagree with, books or lectures. State your own thoughts. Assume also that the person reading your paper has seen the films, so that extensive plot description or summary isn't necessary.
3. A special warning about "theme-oriented" papers: Try to talk about a number of ways you feel that a particular theme is expressed in the films, rather than making your entire case solely a question of character types, or dialogue, or any other single aspect. Similarly, if you choose to do a paper about certain kinds of characters ("the Hitchcock heroine" or some other inspired choice along those lines), do more than just describe characters.

As before, please submit **two** copies of your paper.

We'd like to remind you again to please come and discuss any questions you might have.

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A Short List of Books and Articles About Alfred Hitchcock (A Supplementary Reading List)

Boyd, David, ed. *PERSPECTIVES ON ALFRED HITCHCOCK*.
 Brill, Leslie. *THE HITCHCOCK ROMANCE: LOVE AND IRONY IN HITCHCOCK'S FILMS*.
 Derry, Charles. *THE SUSPENSE THRILLER : FILMS IN THE SHADOW OF ALFRED HITCHCOCK*.
 Deutelbaum, Marshall, and Leland Pogue, eds. *A HITCHCOCK READER*.
 Durnat, Raymond. *THE STRANGE CASE OF ALFRED HITCHCOCK*.
 HITCHCOCK ON HITCHCOCK : selected writings and interviews.
 Kapsis, Robert. *HITCHCOCK: THE MAKING OF A REPUTATION*
 LaValley, Albert J. *FOCUS ON HITCHCOCK*.
 Leitch, Thomas. *FIND THE DIRECTOR AND OTHER HITCHCOCK GAMES*.
 Modleski, Tania. *THE WOMEN WHO KNEW TOO MUCH*.
 Naremore, James. *FILMGUIDE TO PSYCHO*.
 Raubicheck and Srebnick (ed.). *HITCHCOCK'S RERELEASED FILMS*.
 Rebello, Stephen. *ALFRED HITCHCOCK AND THE MAKING OF PSYCHO*.
 Rohmer, Eric, and Claude Chabrol. *THE FIRST FORTY-FOUR FILMS OF ALFRED HITCHCOCK*.
 Rothman, William. *HITCHCOCK - THE MURDEROUS GAZE*.
 Ryall, Tom. *ALFRED HITCHCOCK & THE BRITISH CINEMA*.
 Sloan, Jane. *ALFRED HITCHCOCK: A GUIDE TO REFERENCES AND RESOURCES*
 Spoto, Donald. *THE ART OF ALFRED HITCHCOCK*.
 Spoto, Donald. *HITCHCOCK: THE DARKER SIDE OF GENIUS*.
 Sterritt, David. *THE FILMS OF ALFRED HITCHCOCK*.
 Taylor, John Russell. *HITCH: THE LIFE AND TIMES OF ALFRED HITCHCOCK*.
 Weis, Elisabeth. *THE SILENT SCREAM : ALFRED HITCHCOCK'S SOUND TRACK*.
 Wood, Robin. *HITCHCOCK'S FILMS REVISITED*.
 Yacowar, Maurice. *HITCHCOCK'S BRITISH FILMS*.

Copies of the following articles (listed in no particular order) will be placed on reserve at the desk of the Arts Library in Dickson Art Center.

From *GREAT FILM DIRECTORS* (Leo Braudy, ed.):

"Hitchcock and Moral Narrative" by David Thomson, "Alfred Hitchcock" by Lindsay Anderson, "Hitchcock" by Charles Thomas Samuels

From *MOVIE READER* (Ian Cameron, ed.):

"The Mechanics of Suspense" and "Suspense and Meaning" by Ian Cameron
 "Rope" by V.F. Perkins, "The Universal Hitchcock" by Ian Cameron and Richard Jeffery

"Skeleton Keys" by Francois Truffaut

"The Television Films of Alfred Hitchcock" by Stephen Mamber

"Hitchcock the Enunciator" and "Psychosis, Neurosis, Perversion" by Raymond Bellour

Hitchcock bibliographies are also contained in the Durnat, LaValley, and Spoto books, among other places. The Sloane book is the most complete single bibliography of Hitchcock.

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Course Revision Proposal

Film and Television 113 Film Authors

Requested revisions that apply:

Renumbering Title Format Requisites Units Grading Description

Multiple Listing: Add New Change Number Delete

Concurrent Listing: Add New Change Number Delete

CURRENT

Course Number **Film and Television 113**

Title **Film Authors**

Short Title **FILM AUTHORS**

Units **Fixed: 6**

Grading Basis **Letter grade or Passed/Not Passed**

Instructional Primary Format

Format **Lecture**

Secondary Format

Discussion

TIE Code **LECS - Lecture (Plus Supplementary Activity) [T]**

GE **No**

Requisites **None**

Description **Lecture/screenings, eight hours; discussion, one hour. In-depth study of specific film author (director or writer). May be repeated once for credit with consent of department and topic change. P/NP or letter grading.**

Justification

PROPOSED

Film and Television 113

Film Authors

FILM AUTHORS

Fixed: 5

Letter grade or Passed/Not Passed

Primary Format

Lecture - 5 hours per week

Secondary Format

Discussion - 1 hours per week

LECS - Lecture (Plus Supplementary Activity) [T]

Yes

None

Lecture/screenings, five hours; discussion, one hour. In-depth study of specific film author (director or writer). May be repeated once for credit with consent of department and topic change. P/NP or letter grading.

This course is being submitted for GE credit consideration. It is being proposed for the Visual and Performance Arts Analysis and Practice subgroup because this

course provides students with the means to think critically about the influence of four film-makers who display assertive forms of directorial presence within a broad international and historical context. The students evaluate visual language, filmmaking techniques, and investigate the relationship between films and popular culture. Students also build research and writing skills through course assignments and discussion sections. The course is being reduced to 5 units from 6 units, the number of contact hours has been reduced to 6.5 from 9, and the out-of-class hours have been modified.

File *FTV 113 Member Syllabus 2012.docx* was previously uploaded. You may view the file by clicking on the file name.

Syllabus

Supplemental Information

Effective Date Fall 2001

Department Film, Television, & Digital Media

Contact

Routing Help

Fall 2012

Film, Television, & Digital Media

Name

BENJAMIN HARRIS

E-mail

bharris@tft.ucla.edu

ROUTING STATUS

Role: FEC School Coordinator - Medina, Michele (mmedina@tft.ucla.edu) - 57891, 65344

Status: Pending Action

Role: TFT Student Services Coordinator - Dacumos, Dean M (dacumos@tft.ucla.edu) - 64572

Status: Approved on 5/25/2012 11:03:57 AM

Changes: TIE Code

Comments: No Comments

Role: Department Chair or Designee - Boyle, Barbara (boyle@tft.ucla.edu)

Status: Approved on 5/24/2012 12:54:57 PM

Changes: TIE Code

Comments: Unanimously approved Senate Faculty Meeting April 25, 2012

Role: Department/School Coordinator - Harris, Benjamin U (bharris@tft.ucla.edu) - 63761

Status: Returned for Additional Info on 5/23/2012 6:56:35 PM

Changes: TIE Code

Comments: Rerouting to Chair for approval.

Role: Department/School Coordinator - Dacumos, Dean M (dacumos@tft.ucla.edu) - 64572

Status: Approved on 5/2/2012 10:51:26 AM

Changes: TIE Code

Comments: Approved, also checked that the description has been changed as the hours were updated to be in line with the decrease in units.

Role: Department/School Coordinator - Harris, Benjamin U (bharris@tft.ucla.edu) - 63761

Status: Returned for Additional Info on 4/26/2012 12:35:15 PM

Changes: TIE Code

Comments: Routing to Dean Dacumos for review.

Role: Initiator/Submitter - Harris, Benjamin U (bharris@tft.ucla.edu) - 63761

Status: Submitted on 4/23/2012 4:40:31 PM

Comments: Initiated a Course Revision Proposal



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