

Discussion section added. Increased to 5 units. Syllabus restructured to ensure a well-distributed conversation about film as visual art (3 weeks), as a creative practice of message construction (3 weeks), and as medium of social impact throughout the history of the art form (3 weeks).

Present Number of Units: 4

Proposed Number of Units: 5

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

❑ General Knowledge

This course inherently and widely addresses multiple areas of knowledge including the visual and dramatic arts, history, society and culture.

❑ Integrative Learning

Students will understand filmmaking as an integrative creative/technical process (cinematography, sound, writing, acting, etc.). And also students will be challenged to understand film and filmmaking as falling within a political, historical, economic and social context.

❑ Ethical Implications

Important normative social issues have long been examined through film, and this course will address many. Issues of diversity and inclusiveness will receive deep attention in the 3 weeks of the course focused on film and social change.

❑ Cultural Diversity

Part of the project of this course is to help students see film as sometimes reinforcing dominant societal themes, and at other times giving voice to marginalized populations. A substantial part of the course is devoted to the social impact of film, addressing topics such as on civil rights, race/ethnicity, gender, sexuality, and disability.

❑ Critical Thinking

Students will be asked to think analytically, for example, about the socially constructed aspect of film. Students will need to understand and evaluate how social and economic pressures impact a film's perceived message and artistic value.

❑ Rhetorical Effectiveness

Discussion section and writing assignments will challenge students to take a stand on the social meaning and effectiveness of various films screened as part of the syllabus. Training in the use of evidence to support an argument.

❑ Problem-solving

Students will learn the association of several basic techniques of filmmaking (lighting, sound, camera angle, etc.) with an emotive effect. They will then be asked to analyze the effectiveness of a short film with respect to those associations and to propose alternative or better technical means of achieving the desired affect.

❑ Library & Information Literacy

Teaching assistants will explain the need for and basics of library research. We will invite a research librarian to visit the students at lecture and to recommend best practices for educating freshmen and sophomores about library research at UCLA.

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

1. Lecture:	<u>4</u>	(hours)
2. Discussion Section:	<u>1</u>	(hours)
3. Labs:	<u>0</u>	(hours)
4. Experiential (service learning, internships, other):	<u>0</u>	(hours)
5. Field Trips:	<u>0</u>	(hours)

(A) TOTAL Student Contact Per Week

5 (HOURS)

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

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading and Film Screenings	<u>4</u>	(hours)
3. Group Projects:	<u>0</u>	(hours)
4. Preparation for Quizzes & Exams:	<u>1.5</u>	(hours)

5. Information Literacy Exercises:	<u>.5</u>	(hours)
6. Written Assignments:	<u>2</u>	(hours)
7. Research Activity:	<u>1</u>	(hours)
(B) TOTAL Out-of-class time per week	10	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15.0	(HOURS)

SYLLABUS [April 2017]

FILM AND TELEVISION 4 (formerly 122B)

Course title: The Art and Technique of Filmmaking

Units: 5 units

Format: Lecture, four hours per week. Discussion, 1 hour per week.

Days: Friday, 10AM-1:50PM

Location: Melnitz Hall 1409 (James Bridges Theater)

Instructor: _____

Teaching Assistants: _____

Course overview

This class will be an introduction to the techniques both practical and aesthetic undertaken by film artists and professionals dedicated to the creation of motion picture and television productions. We will examine film in terms of the techniques and production practices to create film art, the narrative tradition, sound design, cinematography, Production Design, performance, and editing. The emphasis will be enlarging the student's understanding of how film professionals use their tools and methods in service of the goal of the creation of cinema art from a filmmaker's perspective.

Course Goals

1. To develop an appreciation of the wide range methods and techniques utilized in the production of film art.
2. To learn to identify and understand the contributions of the personnel who work on films.
3. To develop your viewing and critical skills (intellectual growth and development) when watching and evaluating films.

Evaluation, examinations and grading

There will be two exams. Material from lectures, readings, screenings and supplemental readings will be on the exams. All UCLA policies regarding plagiarism will be enforced. Plagiarism is a serious offense. It is the presentation of another author's words or ideas as if they were your own. University regulations require that any case of plagiarism be sent to the Dean of Students for review. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Attendance: Students are expected to attend each lecture and screening.

Screening Journals	– 15%
Midterm Exam	– 30%
Essay #1	-- 10%
Essay #2	-- 15%
Final Exam	– 30%
	100%

Class Website

This class has a website that is linked to your page on the UCLA CCLE site. Just click on the class name and you can get to the site by entering your student ID number.

At the beginning of each week, I will upload Study Guides and Screening Notes for the two class meetings for the next week. The documents will cover the main lecture and screening concepts from each class.

Textbook

Textbooks are available at the La Valle Commons bookstore.

Giannetti, Louis. Understanding Movies (13th ed.). Englewood Cliffs: Allyn & Bacon, 2013.

Bordwell, David, and Kristin Thompson. Film Art: An Introduction. 10th Edition. New York: McGraw-Hill, 2013.

Other readings will be made available as handouts or through the Course Website, accessible at MyUCLA.

Attendance

You are required to attend class each week. Lecture begins on time; be in your seat. Attendance will be taken for each class. If you have a reasonable excuse (illness, previously planned University learning activities, etc.), plan to meet with your Professor or TA to make up the missing class.

Late work

Journals are expected to be turned in on the date due. Late journals will be penalized by 2 points.

Study Guides and Screening Notes

-- By Sunday of each week, a study guide covering the topics for the next two class will be available on our class website. These study guides are designed to help you organize your thinking about the concepts presented during each class.

-- Following each class, a set of screening notes covering the clips screened in class will also be posted.

The screening notes will also have a list of recommended films for viewing. I will be screening from these films as time permits, but the films do not represent formal viewing assignments, only suggestions for viewing related to lecture topics.

Screening Journal

Students are required to keep a screening journal of their responses to specific films screened in class. Journals are due by midnight of the deadline date; late journals will be penalized by 2 points.

-- The journal can be in paper or digital format (Ipad or laptop etc.)

-- The journal entries will be a record of your responses to the complete feature films presented in class with a few exceptions for specific film clips.

-- Each journal must address a series of questions regarding production techniques utilized in the films. Typical lengths should be 750 – 1000 words.

-- The journal entries can be very informal notes to yourself where you note techniques you have learned, observations that you want to recall, and questions you may want addressed in class.

Essays

You will write two film analysis essays during the quarter. The first, shorter essay will be organized around a specified prompt. For the second, longer essay, you will identify a device or plot element in one of our assigned films and present an argument for its greater structural purpose. Both essays must

be formatted in Times New Roman 12 point font, cited in the MLA style, and free of typographical errors. They will be graded on their depth of insight (i.e. they should demonstrate a sophisticated level close textual analysis) and argumentative coherence (i.e. it should be clear how each part of your essay connects to your thesis about what a film is attempting stylistically).

Calendar and Outline

PART 1: FILM AESTHETICS AND TECHNIQUE

Week 1 –

Introduction: Art, Production Techniques and Film aesthetics.

Read: Study Guide 1 and Gianetti pages 1-17.

Week 2 –

Narrative Integration

Screening: Carmen (Cecil B. DeMille, 1915)

Reading: Bordwell and Thompson, Ch. 1 “Film as Art: Creativity, Technology, and Business”;

Gunning, “The Cinema of Attractions: Early Film, its Spectator, and the Avant-Garde” (PDF);

Gunning, D.W. Griffith and the Origins of the American Narrative Film: Ch. 4 “Film Form for a New Audience,” Ch. 7 “The Narrator System Establishes Itself” (PDF)

Film Form

Screening: The Wizard of Oz (Victor Fleming, 1939)

Reading: Bordwell and Thompson, Ch. 2: “The Significance of Film Form”; Sklar, Film: An International History of the Medium: Ch. 1 “Cinema, Society, and Science,” Ch. 2 “Early Cinema,” Ch. 3 “Film as Art and Industry” (handout)

Journal 1 due today.

Week 3 –

Mise-en-Scene

Screening: My Darling Clementine (1946, John Ford)

Reading: Bordwell and Thompson, Ch. 4 “The Shot: Mise-en- Scene”; Carroll, “Moving Images: Cinematic Sequencing and Narration”; Scott Simmon, “John Ford and the Darkness of the Classic Western in the 1940s” (not required, but recommended; PDF)

Cinematography

Screening: Notorious (1946, Alfred Hitchcock)

Reading: Bordwell and Thompson, Ch. 5 “The Shot: Cinematography”; Munsterberg, Ch. 4 “Attention” (Handout/PDF); Balasz, “The Close-Up” (Handout/PDF); Abel, “Notorious: Perversion par Excellence” (Handout/PDF)

Week 4 –

Editing

Screening: Touch of Evil (Orson Welles, 1958)

Reading: Bordwell and Thompson, Ch. 6 “The Relation of Shot to Shot: Editing”

Wednesday 10/19 Screening: We Own the Night (James Gray, 2007)

Reading: Burch, Theory of Film Practice, Chs. 1-3 (PDF)

Sound

Screening: Scarface (Howard Hawks, 1932)

Reading: Bordwell and Thompson, Ch. 7 “Sound in the Cinema”

Wednesday 10/26 Screening: High Fidelity (Stephen Frears, 2002)

Reading: Burch, "On the Structural Use of Sound" (Handout/PDF); Kracauer, "Dialogue and Sound" (Handout/PDF)

Week 5 –

Genre

Screening: Halloween (John Carpenter, 1978)

Reading: Bordwell and Thompson, Ch. 9 "Film Genres"

Wednesday 11/2 Screening: Unforgiven (Clint Eastwood, 1992)

Reading: Kitses, Horizons West (excerpt, PDF); Plantinga, "Spectacles of Death: Clint Eastwood and Violence in Unforgiven" (Handout/PDF)

MIDTERM EXAM

Week 6 –

The Director.

Goals and methods, working with the crew.

Read: Study Guide 5 and Gianetti pages 284-314.

Screening: Breathless.

Journal 2 due today.

Cinematography.

Art and Craft of the Cinematographer: Cameras, Lighting, and Grip.

Tools: Introduction to lenses and lighting.

Hollywood Lighting Styles.

Read: Study Guide 4 and Gianetti pages 17-45, 67-134.

Week 7 –

Editing: Putting together shots, scenes and sequences.

Read: Study Guide 6 and Gianetti pages 135-192.

The Director Part 2. Style and World Cinema.

Screening: Blow Up.

Read: Study Guide 7 and Gianetti pages 490-515.

Journal 3 due today.

Sound and Music.

Screening: TBA

Read: Study Guide 10 and Gianetti pages 193-231.

PART 2: FILM AND SOCIAL CHANGE

Week 8 – Film and Social Change: the civil rights movement

Screening: TBD [Guess Who's Coming to Dinner (1967); To Kill a Mockingbird (1962)]

Readings: selections from Cinema Civil Rights: Regulation, Repression, and Race in the Classical Hollywood Era, by Ellen C. Scott, 2015.

Week 9 – Film and Social Change: wealth, poverty and social class

Screening: Gandhi (1982)

Readings: Chapter 1, “Globalization, Media Hegemony, and Social Class,” (by Lee Artz) in Globalization of Corporate Media Hegemony, 2003.

Week 10 – Film and Social Change: the status of women

Readings: Chapter 1, “Classical Feminist Film Theory: Then and (Mostly) Now,” (by Patrice Petro) in The Routledge Companion to Cinema and Gender, 2017.

FINAL EXAM

Academic Integrity and Student Conduct

With its status as a world-class research institution, it is critical that the University uphold the highest standards of integrity both inside and outside the classroom. As a student and member of the UCLA community, you are expected to demonstrate integrity in all of your academic endeavors. Accordingly, when accusations of academic dishonesty occur, the Office of the Dean of Students is charged with investigating and adjudicating suspected violations. Academic dishonesty, includes, but is not limited to, cheating, fabrication, plagiarism, multiple submissions or facilitating academic misconduct. Plagiarism is a serious offense. It is the presentation of another author’s words or ideas as if they were your own. If you have any questions about documentation, quotations, and related matters, please do not hesitate to ask your instructor before submitting your work.

Please also refer to the UCLA Rules of Student Conduct at the below website:

<http://www.deanofstudents.ucla.edu/Student-Conduct>

Statement of Equity, Diversity and Inclusion

University of California Diversity Statement Adopted by the Assembly of the Academic Senate May 10, 2006 Endorsed by the President of the University of California June 30, 2006

The diversity of the people of California has been the source of innovative ideas and creative accomplishments throughout the state’s history into the present. Diversity – a defining feature of California’s past, present, and future – refers to the variety of personal experiences, values, and worldviews that arise from differences of culture and circumstance. Such differences include race, ethnicity, gender, age, religion, language, abilities/disabilities, sexual orientation, socioeconomic status, and geographic region, and more.

Because the core mission of the University of California is to serve the interests of the State of California, it must seek to achieve diversity among its student bodies and among its employees. The State of California has a compelling interest in making sure that people from all backgrounds perceive that access to the University is possible for talented students, staff, and faculty from all groups. The knowledge that the University of California is open to qualified students from all groups, and thus serves all parts of the community equitably, helps sustain the social fabric of the State.

Diversity should also be integral to the University’s achievement of excellence. Diversity can enhance the ability of the University to accomplish its academic mission. Diversity aims to broaden and deepen both the educational experience and the scholarly environment, as students and faculty learn to interact effectively with each other, preparing them to participate in an increasingly complex and pluralistic society. Ideas, and practices based on those ideas, can be made richer by the process of being born and nurtured in a diverse community. The pluralistic university can model a process of proposing and testing ideas through respectful, civil communication. Educational excellence that truly incorporates diversity thus can promote mutual respect and make possible the full, effective use of the talents and abilities of all to foster innovation and train future leadership.

Therefore, the University of California renews its commitment to the full realization of its historic promise to recognize and nurture merit, talent, and achievement by supporting diversity and equal opportunity in its education, services, and administration, as well as research and creative activity. The University particularly acknowledges the acute need to remove barriers to the recruitment, retention, and advancement of talented students, faculty, and staff from historically excluded populations who are currently underrepresented.

Center for Accessible Education

Students needing academic accommodations based on a disability should contact the Center for Accessible Education (CAE) at (310)825-1501 or in person at Murphy Hall A255. When possible, students should contact the CAE within the first two weeks of the term as reasonable notice is needed to coordinate accommodations. For more information visit www.cae.ucla.edu.



Course Revision Proposal

Film and Television 4

Introduction to Art and Technique of Filmmaking

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 122B

Title Introduction to Art and Technique of Filmmaking

Short Title ART&TECH-FILMMAKING

Units Fixed: 4

Grading Letter grade or Passed/Not Passed

Basis

Instructional Primary Format

Format Lecture

Secondary Format

Discussion

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

GE No

Requisites None

Description Lecture, four hours; discussion, one hour. Students acquire understanding of practical and aesthetic challenges undertaken by artists and professionals in making of motion pictures and television. Examination of film as both art and industry: storytelling, sound and visual design, casting and performance, editing, finance, advertising, and distribution. Exploration of American and world cinema from filmmaker's perspective. Honing of analytical skills and development of critical vocabulary for study of filmmaking as technical, artistic, and cultural phenomenon. P/NP or letter grading.

PROPOSED

Film and Television 4

Introduction to Art and Technique of Filmmaking

ART&TECH-FILMMAKING

Fixed: 5

Letter grade or Passed/Not Passed

Primary Format

Lecture - 4 hours per week

Secondary Format

Discussion - 1 hours per week

LECS - Lecture (Plus Supplementary Activity) [T]

Yes

None

Lecture, four hours; discussion, one hour. Students acquire understanding of practical and aesthetic challenges undertaken by artists and professionals in making of motion pictures and television. Examination of film as both art and industry: storytelling, sound and visual design, casting and performance, editing, finance, advertising, and distribution. Exploration of American and world

FTV 4

cinema from filmmaker's perspective. Honing of analytical skills and development of critical vocabulary for study of filmmaking as technical, artistic, and cultural phenomenon. P/NP or letter grading.

Renumber as lower division to better reflect content and to become a flagship/gateway course into our undergraduate course offerings. Increased units better reflects workload. Increased enrollment and course offerings during year. Apply for General Education credit. Apply for College Diversity credit. Apply for Diversity course redevelopment funding. Offer as summer online course. Seek partnership with New Student & Transition Programs for Fall enrollment.

File [FILM TV 004 - DRAFT.040517.docx](#) was previously uploaded.
You may view the file by clicking on the file name.

Justification

Syllabus

Supplemental Information

Effective Date Fall 2011

Date

Department Film, Television, & Digital Media

Contact

Routing Help

Fall 2017

Film, Television, & Digital Media

Name

RICHARD MOUSHEGIAN

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ROUTING STATUS

Role: TFT FEC Coordinator - Billings,Noell Ethel (NBILLINGS@TFT.UCLA.EDU) - 3107948812

Status: Pending Action

Role: Department Chair or Designee - Moushegian, Richard Andrew, Jr (RMOUSHEGIAN@TFT.UCLA.EDU) - 61890

Status: Approved on 4/13/2017 5:12:30 PM

Changes: TIE Code

Comments: FTVDM approved 04-12-2017. 13 YES; 0 NO; 2 ABSTAIN.

Role: Initiator/Submitter - Moushegian, Richard Andrew, Jr (RMOUSHEGIAN@TFT.UCLA.EDU) - 61890

Status: Submitted on 4/5/2017 5:45:51 PM

Comments: Initiated a Course Revision Proposal

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Comments or questions? Contact the Registrar's Office at
cims@registrar.ucla.edu or (310) 825-6704