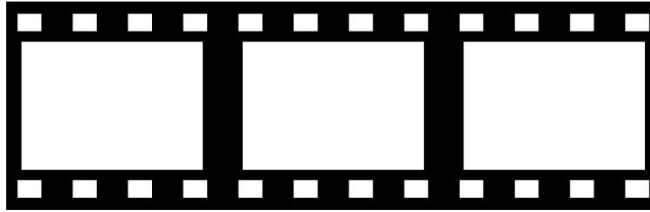


**DE ANZA COLLEGE**  
**F/TV 1: INTRODUCTION TO CINEMATIC ARTS**  
**W25 F/TV D001 01 37105 (4 Units)**



**WINTER 2025**

Mondays, 9:30am-1:20pm, AT 120  
Creative Arts Division: [www.deanza.edu/creativearts](http://www.deanza.edu/creativearts)  
De Anza College Library: [www.deanza.edu/library](http://www.deanza.edu/library)

**Christina Wright, M.Phil**  
Office Hours: Mondays, 8:30am-9:30am  
Location: AT 120  
email: [wrightchristina@fhda.edu](mailto:wrightchristina@fhda.edu)

**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.

**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).

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

**TEXTBOOK:** Barsam, Richard, and David Monahan. "Looking at Movies: An Introduction to Film,"  
New York: W. W. Norton & Company, 2003

- The purpose of the textbook is to reinforce course lectures and broaden and deepen students' knowledge on the topics covered in each week's module. The textbook also contains several sample film analyses that will be helpful to review and can be used as a reference during the Final exam.
- The 8<sup>th</sup> edition is the most recent, but purchasing a past edition will be fine.
- A **print version** can be purchased new or used at the De Anza Bookstore: <https://deanza.edu/bookstore>.
- A **digital version** can be purchased to download at: <https://digital.wwnorton.com/movies8>.
- Both options include an access code to additional digital resources on the Norton website.

**LECTURE PRESENTATIONS:**

- A PowerPoint lecture is included in each module. Many of the slides are text heavy and include audio clips. This is to accommodate both visual learners and audio learners. The key points are written on the slides and then the audio reiterates what is written and offers a more in-depth explanation and examples.
- ❖ *To hear the audio, you will need to download the file to your desktop as it will not play if the slides are being viewed inside of Canvas. **Mac users** should use Pages or Keynote to access the PowerPoint.*

**SCREENINGS:** Scenes from selected films are provided as case studies to view.

- Please note that some of these selections are rated R for explicit language and violence and some may address sensitive content. If any screenings become uncomfortable, you are welcome to pass on continuing to view them and instead submit an email request for alternative clips to view.

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

**Grades** will be based on the following:

1. 10 In-Class Film/TV Analysis Worksheets (6 pts each): 60 pts.
2. 9 At-Home Film Analysis Worksheets (10 pts each): 90 pts.
3. Midterm Exam: 50 pts.
5. Cultural Film/TV Analysis Paper: 100 pts.
6. Final Exam: 100 pts.

*\*Please note that if your grade falls within 1% of the next grade you will be automatically bumped up to the next grade.*

## **ASSIGNMENTS:**

### Weekly Worksheets:

- **In-Class Film/TV Analysis Worksheets (6 pts each): Due at the end of each class period**  
These weekly in-class worksheets apply learnings from each module to film/tv clips screened in the classroom.
- **At-Home Film Analysis Worksheets (10 pts each): Due by the following Monday @ 9:30 AM**  
These weekly at-home worksheets apply learnings from each module to a short film or film clip. As analysts in training, grading is based on effort shown in responses to the questions and ensuring that each question has been responded to in full detail.

### Term Paper:

- **Cultural Film or Television Analysis (100 pts): Due by Mon Mar 3 @ 9:30 AM**  
Whether films and television series intentionally comment on their context or not, they are always a product of the culture or period in which they were created. By placing them in a particular context, this type of analysis asks how they model, challenge, or subvert different types of relations, whether historical, social, or even theoretical. Topic possibilities and approaches are numerous.
  - ❖ Please note that topics and approaches for papers need to be cleared in advance.

### Extra Credit Opportunities:

- **Film vs Digital Reflections Essay (20 pts): Due by Mon Feb 10 @ 9:30 AM**  
This optional essay is to note the comparisons between film stock and digital film based on the arguments made in the documentary *Side by Side* (2012).
- **Commercial Analysis Video Presentation (40 pts): Due by Mon Mar 17 @ 9:30 AM**  
This type of analysis asks how agencies use form, techniques and language to influence their target group with specific ideologies that prompt them to buy their product.

## **LATE POLICY:**

- **In-Class Worksheets:** If you are unable to attend class or need to leave class early and you miss the discussion portion, you may email me a request for a copy of the in-class worksheet and complete it at home for half credit **by the following Monday @ 9:30am**. Worksheets submitted past this due date will receive a 1-point grade deduction per week. The final date to submit any late worksheets is **Fri Mar 17 by 9:30am**.
- **At-Home Worksheets:** These assignments are due **by the following Monday @ 9:30am**. Worksheets submitted past this due date will receive a 1-point grade deduction per week. The final date to submit any late worksheets is **Fri Mar 17 by 9:30am**.
- **Term Paper:** Because this is assigned on the first day of the quarter, you have two months to work on this assignment. If you miss the **initial due date of Mar 3**, you will be offered one extension to submit the paper **no later than Mar 17 by 9:30am** with a 10-point grade deduction applied. No further extensions past this date and time will be offered!

## **RESUBMISSIONS POLICY:**

- **In-Class Worksheets, Term Paper and Extra Credit Assignments:** These can only be submitted once. No resubmissions will be accepted.

- **At-Home Worksheets:** If you do not receive full points on any of these worksheets because of incomplete responses, you can re-submit them for more points (please note that you must use the submit function, not the comments box). **The final date for all resubmissions is Mon Mar 17 by 9:30am. No exceptions will be made past this date and time.**

**EXAMS:** Based on lectures and screenings with emphasis on the application of basic concepts to specific film/tv examples.

- The **Midterm Exam** will be on **Mon Feb 10 during the second half of class.**
  - The exam will be multiple choice. You will need a Scantron 882-E and a No 2 pencil for the exam. Both can be purchased at the De Anza Bookstore.
- The **Final Exam** will be on **Mon Mar 24 from 9:15 AM – 11:15 AM. *\*Please note the time change!***
  - The exam requires writing. You may bring your electronic device to class to type your exam, or bring paper if you prefer to handwrite it. You may also bring ear buds to re-watch the film that will be screened in class.
  - If you have another final exam scheduled at this same time, please send an email to me and your other instructor so we can make arrangements for you to take both exams.

### **CLASSROOM ETIQUETTE:**

- The offering of different perspectives on what we are learning from the films is not only welcome but encouraged. To ensure a safe and positive class environment, a respectful attitude towards your fellow classmates and their viewpoints is expected by all class participants.
- Coming in and out of the classroom while class is in session is not appropriate, except for emergencies. 10-15 breaks are provided halfway through the class and this time should be reserved for bio breaks, etc. as well as before and after class. If you need to leave due to an emergency, please hold the doors and gently close to eliminate noise disruption.
- Please note that food and beverages are not allowed inside the classroom, other than water.
- The use of cell phones inside the classroom for any nonacademic purpose is strictly prohibited and you will be asked to turn it off or leave the classroom.

### **WI-FI ACCESS:**

- You can use your MyPortal username and password to access the college network inside the classroom.

**ACADEMIC INTEGRITY:** All students should be aware of the college Academic Integrity Policy and its consequences for students.

- **De Anza College defines *plagiarism* as “presenting the work of others without crediting them.” Plagiarism, cheating or academic dishonesty will result in an “F” on the assignment or exam.**
  - Please note that re-purposing an assignment from another class is considered a form of self-plagiarism. If an assignment is found to be self-plagiarized, you will be asked to re-do it.
- **Generative Artificial Intelligence (AI) Policy:** AI programs may be helpful in generating ideas, checking grammar and style and helping to clarify your thoughts, but they should not be used to write your assignments for you. Using these tools as such, and without proper citations, constitutes plagiarism.
  - You may not submit any work generated by an AI program as your own. If you include material generated by an AI program, it should be cited like any other reference material, and you must indicate clearly what AI program was used and what parts were written by AI and what parts were written by you.  
*Works Cited example: “Identify the Main Components of the 3-Act Dramatic Structure in Film” prompt. ChatGPT, GPT 3.5 version, OpenAI, 8 Jan. 2024, chat.openai.com/chat*
  - No more than 25% of any assignment should contain material generated by an AI tool.
  - If an assignment calls on you to give your own opinion or reflection, you’re expected to write your responses without the help of AI tools.
  - AI tools may not be used on exams.

- Any assignment that is found to have been plagiarized or to have used AI tools without citation may be reported for academic misconduct.
- ❖ *Please also keep in mind that the material generated by AI programs is often inaccurate, biased, incomplete, or otherwise problematic.*

**ACADEMIC AND CAREER COUNSELING:** <https://www.deanza.edu/career-training/our-counselors>

The Career Training Counselor provides comprehensive academic and career counseling services to support students who are majoring in career training programs. Please contact Trish Tran @ [trantrisha@deanza.edu](mailto:trantrisha@deanza.edu)

**EXTRA HELP AND SUPPORT:** You may wish to take advantage of these free support services:

- Online Education Center: <https://www.deanza.edu/online-ed/>
- Student Success Center: <https://www.deanza.edu/studentsuccess/>
- Writing and Reading Center: <https://www.deanza.edu/studentsuccess/wrc/>
- Listening and Speaking Center: <https://www.deanza.edu/studentsuccess/lsc/>
- Academic Skills Center: <https://www.deanza.edu/studentsuccess/academicskills/>
- General Subject Tutoring: <https://www.deanza.edu/studentsuccess/gensub/>
- Disability Support Services: <https://www.deanza.edu/dsps/dss/>

**DISABILITY SUPPORT SERVICES (DSS):** In accordance with the Americans with Disabilities Act, De Anza College is committed to providing equitable access to learning opportunities to students with documented disabilities (e.g. mental health, attentional, learning, chronic health, sensory, or physical issues).

- You can meet with a Disability Support Services (DSS) Counselor or Learning Disability (LD) Specialist to discuss any accommodations or specific learning needs you may have. If you have a disability-related need for reasonable accommodations or services in this course, you will need to provide the instructor with a Test Accommodation Verification (TAV) form from the DSS office.
- Students are expected to give 5 (five) days-notice of the need for accommodations. Students with disabilities may obtain this form by contacting their DSS counselor or LD Specialist at (408) 864-8753.

**POLICIES:** Students should be familiar with key policies concerning their rights and responsibilities at De Anza College - <https://www.deanza.edu/student-complaints/rights-responsibilities.html>

- **Students are responsible for administrative duties such as dropping the class according to the guidelines in the De Anza College Winter 2025 Schedule of Classes.**

**IMPORTANT DATES:**

**January 6:** First day of winter quarter

**January 19:** Last day to add 12-week classes

**January 19:** Last day to drop classes without a W

**January 20:** Martin Luther King Jr. Holiday - no classes, offices closed

**February 14-17:** Presidents' Holiday - no classes, offices closed

**February 28:** Last day to drop classes with a W

**March 24-28:** Final exams

**COURSE COMMUNICATIONS**

**Check-Ins and Reminders:**

- For course related topics, check-ins and reminders, I will be communicating via the **Canvas Inbox** and **Announcements** section of the Canvas course, so please be sure you are regularly checking these. You can also set your notifications to have each announcement that is posted sent to you as an email so you are alerted this way as well.
- Any announcements from De Anza and/or the Film Dept. that are not directly related to the course, but that may be of interest to you, I will send via email.

### Feedback on Assignments:

- Each week I will be regularly grading your assignments and leaving feedback in the **comments box**. Please be sure to set your Canvas notifications to receive alerts when new comments are ready for review. I will use the same process to grade your Final Exam as well.

### Reaching out to Me:

- For any questions you have throughout the course or to schedule office hours, please use the **Canvas Inbox** to send me a message. I reserve at least 24 hours to respond.

### OFFICE HOURS

- My **drop in office hours are Mondays from 8:30am-9:30am in AT 120**. If you are not available to meet in-person during this timeframe, please let me know and we can find an alternative day and time to meet over Zoom.

### ABOUT YOUR INSTRUCTOR: Christina Wright, M.Phil

Christina Wright is a Film Studies Instructor, Screenwriter and Social Emotional Arts Facilitator. In addition, she works as a Film Review & Curation Consultant for Wayfarer Theaters. Wright has previously worked in video production for the San Francisco Giants and KMVT 15–Silicon Valley Media. She currently serves on the Board of Directors for the San José – Dublin Sister City Program and is a member of the Society for Cinema and Media Studies and the Arts Education Alliance of the Bay Area. Wright holds an M.Phil in Film Theory and History from The University of Dublin, Trinity College, B.A. in Theatre Arts from San Francisco State University and A.A. in Speech Communications from Foothill College. She is currently authoring a book on the use of film as a vehicle for discourse.

### COURSE SCHEDULE

<b>JAN 6</b>	<b>INTRODUCTION TO CINEMATIC LANGUAGE AND FILM ANALYSIS</b>
Topics	Origins of Cinema, Film Types and Styles, Content and Form, Formal and Cultural Analysis
Screenings:	<i>What is Cinema?</i> (Chuck Workman, 2013, USA) Tutorial: <i>Looking at Movies: Film Analysis</i> <i>Parasite</i> (Bong Joon Ho, 2019, South Korea) clips
Readings:	Barsam & Monahan: Ch. 1 Looking at Movies (pgs 2-6, 6-29), Ch. 2 Principles of Film Form <i>Optional Readings</i> : Ch. 10 Film History (pgs 363-366, Classical Hollywood Style)
Assignment:	Analysis of short film <i>Identity</i> (K.J. Adames, 2012, USA)
<b>JAN 13</b>	<b>NARRATIVE</b>
Topics:	Approaches to Narration, Elements of Narrative, Story Adaptation, Shooting Scripts, Narrative Structure, Story Formulas and Tropes, Plot Order
Screenings:	Tutorial: Film Adaptations of <i>Little Women</i> <i>The West Wing</i> (1999-2006, USA) (Aaron Sorkin) clip <i>Casablanca</i> (Michael Curtiz 1943, USA) clips
Readings:	Barsam & Monahan: Ch.11 (How a Movie is Made: Preproduction), Ch. 3 Types of Movies (pgs. 64-69), Ch. 4 Elements of Narrative
Assignment:	Narrative Analysis of short film <i>Connection</i> (Vladimir Shcherban , 2013, UK)
<b>JAN 20</b>	<b>MARTIN LUTHER KING JR. DAY - NO CLASS</b>
<b>JAN 27</b>	<b>DESIGN AND LIGHTING</b>
Topics:	Mise-en-scene, Set Design, Costumes, Make-Up, Hairstyling, Lighting
Screenings:	Tutorial: <i>Looking at Movies: Setting and Expressionism</i> <i>The Royal Tenenbaums</i> (Wes Anderson, 2001, USA) clip

*Downton Abbey* (Julian Fellowes, 2010-2015, UK) clip  
Tutorial: *Looking at Movies: Lighting and Familiar Image in The Night of the Hunter* (Richard Barsam & Dave Monahan, 2014, USA)  
*The Godfather* (Francis Ford Coppola, 1972, USA) clips  
*Kevin Can F\*\*k Himself* (Valerie Armstrong, 2021-2022, USA)  
Readings: Barsam & Monahan: Ch.11 (How a Movie is Made: Production), Ch. 5 Mise-en-scène (pgs. 154-171)  
*Optional Readings*: Ch. 10 Film History (German Expressionism), (Italian Neorealism), (Denmark and the Dogme 95 Movement)  
Assignment: Design Analysis of short film *Connected* (Krzysztof Satola, 2017, USA)  
Lighting Analysis of short film *The Way of Tea* (Marc Fouchard, 2014, France)

### **FEB 3 CINEMATOGRAPHY AND SPECIAL EFFECTS**

Topics: Mise-en-Scene, Composition, Movement, Camera Techniques, Film and Digital Formats, Practical Effects, Visual Effects  
Screenings: Tutorials: *Practical Effects 101*, *How Movie VFX Are Made: The 8 Steps of Visual Effects*  
*Lawrence of Arabia* (David Lean, 1962, USA) clip  
*The Blair Witch Project* (Daniel Myrick & Eduardo Sánchez, 1999, USA) clips  
*Boardwalk Empire* (Terence Winter, 2010-2014, USA) clip  
*Blade Runner* (Ridley Scott, 1982, USA) / *Blade Runner 2049* (Denis Villeneuve, 2017, USA) clips  
*Game of Thrones* (David Benioff and D.B. Weiss, 2011-2019, USA/UK) clip  
Readings: Barsam & Monahan: Ch. 5 Mise-en-scène (pgs. 171-177), Ch. 6 Cinematography, Ch.11 (pgs. 412-417)  
Assignment: Cinematography Analysis of short film *Tearaway* (Seb Cox, 2015, USA)  
Special Effects Analysis of short film *Lovebug* (Alain Alfaro, 2009, USA)

### **EXTRA CREDIT: FILM VS DIGITAL REFLECTIONS ESSAY – DUE MON FEB 10 @ 9:30 AM**

### **FEB 10 ACTING + MIDTERM EXAM**

Topics: Roles, Evolution of Screen Acting, Techniques, Casting  
Screenings: Tutorial: *Looking at Movies: Persona and Performance*  
*The Room* (Tommy Wiseau, 2003, USA) clip  
*Fences* (Denzel Washington, 2016, USA/Canada) clip  
*I Love Lucy* (Jess Oppenheimer, 1951-1957, USA) clip  
Readings: Barsam & Monahan: Ch. 7 Acting  
Assignment: Acting Analysis of short film *Writer's Block* (Brandon Polanco, 2013, USA)

### **FEB 17 PRESIDENTS' DAY - NO CLASS**

### **FEB 24 EDITING AND COLOR GRADING**

Topics: Functions of Editing, Editing Techniques, Montage  
Screenings: Tutorials: *Looking at Movies: The Evolution of Editing-Continuity and Classical Cutting*,  
*Color Theory in Film*, *Roger Corman on Battleship Potemkin: The Odessa Steps*,  
*How Does an Editor Think and Feel?*, *Rhythm in Film Editing*  
*Raging Bull* (Martin Scorsese, 1980, USA) clips  
*Apocalypse Now* (Francis Ford Coppola, 1979, USA) clip  
*Arrested Development* (Mitchell Hurwitz, 2003-present, USA) clip  
Readings: Barsam & Monahan: Ch.11 (How a Movie is Made: Postproduction), Ch. 8 Editing  
*Optional Reading*: Ch. 10 Film History (The Soviet Montage Movement)  
Assignment: Editing Analysis of short film *BMW: Hostage* (John Woo, 2002, USA)

### **TERM PAPER: CULTURAL FILM/TV ANALYSIS – DUE MON MAR 3 @ 9:30 AM**

**MAR 3**                    **SOUND AND MUSIC**  
Topics:                    Sound Design/Recording/Editing/Mixing, Dialogue, Silence, Sound Effects  
Screenings:              Tutorials: *The Jazz Singer – How The Movies Learnt To Talk*, *Indiana Jones BTS Feature You* (Greg Berlanti, Sera Gamble, 2018-present, USA) clip  
*A Quiet Place* (John Krasinski, 2018, USA) clips  
*Baby Driver* (Edgar Wright, 2017, UK/USA) clips  
Readings:                Barsam & Monahan: Ch. 9 Sound  
Assignment:              Sound Analysis of short film *Next Floor* (Denis Villeneuve, 2008, Canada)

**MAR 10**                   **DIRECTING AND GENRE, ANIMATION, EXPERIMENTAL & DOCUMENTARY**  
Topics:                    Auteur Theory, Genre Theory and Evolution, Stop Motion/Clay, Hand-Drawn/Anime, CGI, Characteristics of Experimental Film, Instructional, Factual, Persuasive and Propaganda Film  
Screenings:              *An American in Paris* (Vincente Minnelli, 1951, USA) / *Moulin Rouge* (Baz Luhrmann, 2001, USA) clips  
*The Big Heat* (Fritz Lang, 1953, USA) / *The Departed* (Martin Scorsese, 2006, USA) clips  
*The Searchers* (John Ford, 1956, USA) / *The Magnificent Seven* (Antoine Fuqua, 2016, USA) clips  
*THX 1138* (George Lucas, 1971, USA) / *Frequency* (Gregory Hoblit, 2000, USA) clips  
*Red Eye* (Wes Craven, 2005, USA) / *Get Out* (Jordan Peele, 2017, USA) clips  
Tutorial: *How Claymation Movies Are Made*, *The Making of Loving Vincent*  
*Coco* (Lee Unkrich, Adrian Molina, 2017, USA) clips  
*At Land* (Maya Deren, 1944, USA)  
*Fahrenheit 9/11* (Michael Moore, 2011, USA) clip  
Readings:                Barsam & Monahan: Ch. 1 Looking at Movies (pg 6-The Movie Director), Ch. 3 Types of Movies (pgs 69-114)  
*Optional Readings*: Ch. 10 Film History (French New Wave), (French Avant-Garde)  
Assignment:              Director Auteur Study of Ava DuVernay + Historical/Political Genre Study of film clips from *Selma* (2014, UK/USA/France) and *When They See Us* (2019, USA)  
Animation Analysis of short film *Hair Love* (Matthew A. Cherry, Everett Downing Jr, Bruce W. Smith, 2019, USA)  
Experimental Analysis of short film *Orpheus* (James Button, 2011, USA)  
Documentary Analysis of short film *My Enemy, My Brother* (Ann Shin, 2015, Canada)

**EXTRA CREDIT: COMMERCIAL ANALYSIS VIDEO – DUE MON MAR 17 @ 9:30 AM**

**LAST DAY TO TURN IN ANY MISSING WORK – MON MAR 17 @ 9:30AM**  
**(NO FURTHER EXTENSIONS WILL BE GIVEN PAST THIS DATE AND TIME!)**

**MAR 17**                   **PRODUCTION SYSTEMS**  
Topics:                    The Hollywood Studio System, The Independent System, New Hollywood, Production Today  
Film Distribution, Finance and Marketing  
Screenings:              Tutorials: *Film History: Rise of the Studio System*, *Golden Age of Hollywood*, *New Hollywood*,  
*Contemporary Cinema*  
*Titanic* (James Cameron, 1997, USA) clips  
*Lost in Translation* (Sofia Coppola, 2003, USA/Japan) clips  
*The Crumbles* (Akira Boch, 2012, USA) trailer  
Readings:                Barsam & Monahan: Ch.11 (pgs. 420-442)  
*Optional Readings*: Ch. 10 Film History (Classical Hollywood Style in Hollywood's Golden Age),  
(The New American Cinema)

**MAR 24**                   **FINAL EXAM: 9:15 AM - 11:15 AM (IN PERSON IN AT 120)**  
*\* Please note the time change!*