



North Central Michigan College Master Course Syllabus

PART 1:

Course Name: The Directors Series

Course Number: THF 280

Credit Hrs. 3

Lecture Hrs. 3

Lab Hrs. 0

Clinical Hrs. 0

Variable Hrs. 0

Total Hours of Instruction: 3

Total Contact Hours: 52.8

(Total Contact hour's formula: (lecture hrs. + lab hrs. + clinical hrs) x 17.6)

Course Description:

An auteurist approach to the works of an individual director or a sampling of major directors, and will consider both the manner in which these directors' personalities are thematically and stylistically expressed in their films, and how their films represent major developments or movements in film aesthetics and history.

Prerequisite (s): none

Co-requisite (s): none

Course Objectives:

- Define characteristics that distinguish movies from other forms of artistic expression, including but not limited to the difference between passively watching movies and actively looking at movies.
- Produce a qualitative and quantitative study of a director who acts as the major cinematic creative force, with a personal vision that shapes the major aspects of artistic expression.
- Examine a variety of film genres and to come to an understanding of the themes and conventions of each.
- Examine the adaptation of a written work to the screen and vice versa.
- Define the elements of film aesthetics and criticism.
- Recognize films as a social and economic instrument, at times even a device of propaganda.
- Identify some of the technical aspects of filmmaking, such as cinematography, *mise en scène*, editing, sound, narrative vs. experimental films, and so on.
- Discuss the cultural assumptions that underlie films made in and outside the United States.

Reasonable accommodations can be provided for students with documented disabilities. Please contact Learning Support Services to arrange for these (231)348-6687 or (231)348-6817, Room 533 SCRC.



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PART 2:

Course Objectives and Linked Lumina DQP Outcomes

See **PART 3** of this syllabus for the complete language of each Lumina DQP outcome.

*Please identify the Lumina DQP outcome(s) supported by the course objectives. List each course objectives (from **PART 1**), followed by the corresponding Lumina DQP Outcome number(s) in parentheses.*

- Define characteristics that distinguish movies from other forms of artistic expression, including but not limited to the difference between passively watching movies and actively looking at movies. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Produce a qualitative and quantitative study of a director who acts as the major cinematic creative force, with a personal vision that shapes the major aspects of artistic expression. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Examine a variety of film genres and to come to an understanding of the themes and conventions of each. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Examine the adaptation of a written work to the screen and vice versa. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Define the elements of film aesthetics and criticism. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Recognize films as a social and economic instrument, at times even a device of propaganda. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Identify some of the technical aspects of filmmaking, such as cinematography, *mise en scène*, editing, sound, narrative vs. experimental films, and so on. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)
- Discuss the cultural assumptions that underlie films made in and outside the United States. (DQP 1,2,3,5,6,7,8,9,10,11,12,14,15,16)



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Suggested Methods of Instruction:

Lecture, motion picture viewing, supplemental videos and small group work.

Suggested Methods of Assessment and Evaluation:

Current: Reading and/or Viewing Logs [DQP #'s 2-3, 6, 8, 12]; Multiple Choice & True/False Chapter Tests [DQP #'s 2,-3, 6, 10]; Compare & Contrast Essay Assignments ; Research Paper ; Discussion Board Assignments

Prospective: Quizzes; In-class and/or On-line Discussion

Adopted Text at Time of Course Adoption/Revision:

Example One: Stanley Kubrick

- Kagan, Norman. (2000). *The Cinema Of Stanley Kubrick* (3rd ed.). New York; Continuum.
- Duncan, Paul. (2003). *Stanley Kubrick: The Complete Films* [3-8228-1592-6]. Koln; Taschen.

Supplementary Materials: King, Stephen. *The Shining*.
Nabokov, Vladimir. *Lolita*.
Burgess, Anthony. *A Clockwork Orange*.
Clarke, Arthur C. *2001: A Space Odyssey*.

Example Two: Alfred Hitchcock

- Sloan, Jane. (1995). *Alfred Hitchcock: A Filmography and Bibliography* (2nd ed.). Los Angeles; University of California Press.
- Deutelbaum, Marshall & Poague, Leland. (1986). *A Hitchcock Reader*. Ames, Iowa; Iowa State University Press.

SUGGESTED TIME ALLOWANCE AND SEQUENCE OF INSTRUCTION (KUBRICK):

WEEK 1	Introduction & “ <i>Stanley Kubrick: A Life In Pictures</i> ”
WEEK 2	“ <i>The Killing</i> ” and discussion
WEEK 3	“ <i>Paths Of Glory</i> ” and discussion
WEEK 4	“ <i>Lolita</i> ” and discussion
WEEK 5	Continuation of discussion
WEEK 6	“ <i>Dr. Strangelove</i> ” and discussion/documentary
WEEK 7	“ <i>2001: A Space Odyssey</i> ” and discussion
WEEK 8	“ <i>2001: A Space Odyssey</i> ” and discussion
WEEK 9	“ <i>A Clockwork Orange</i> ” and discussion
WEEK 10	“ <i>A Clockwork Orange</i> ” and discussion
WEEK 11	“ <i>Barry Lyndon</i> ” and discussion
WEEK 12	“ <i>The Shining</i> ” and discussion/documentary
WEEK 13	“ <i>The Shining</i> ” and discussion/documentary
WEEK 14	“ <i>Full Metal Jacket</i> ” and discussion
WEEK 15	“ <i>Eyes Wide Shut</i> ” and discussion
WEEK 16	Summation and exit interviews



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SUGGESTED TIME ALLOWANCE AND SEQUENCE OF INSTRUCTION (HITCHCOCK):

WEEK 1	Introduction & “ <i>Rich and Strange</i> ” (1931)
WEEK 2	“ <i>Young and Innocent</i> ” (1937) and discussion
WEEK 3	“ <i>The 39 Steps</i> ” (1935) and discussion
WEEK 4	“ <i>The Lady Vanishes</i> ” (1938) and discussion
WEEK 5	“ <i>Mr. and Mrs. Smith</i> ” (1941) and discussion
WEEK 6	“ <i>Lifeboat</i> ” (1944) and discussion
WEEK 7	“ <i>Spellbound</i> ” (1945) and discussion
WEEK 8	“ <i>Notorious</i> ” (1946) and discussion
WEEK 9	“ <i>Rear Window</i> ” (1954) and discussion
WEEK 10	“ <i>The Man Who Knew Too Much</i> ” (1956) and discussion
WEEK 11	“ <i>Vertigo</i> ” (1958) and discussion
WEEK 12	“ <i>North by Northwest</i> ” (1959) and discussion
WEEK 13	“ <i>Psycho</i> ” (1960) and discussion
WEEK 14	“ <i>The Birds</i> ” (1963) and discussion
WEEK 15	“ <i>Torn Curtain</i> ” (1966) and discussion
WEEK 16	Summation and exit interviews

Part 1 & Part 2 approved by CRDAP on: 09 25 15

Part 2 approved by AD:

Date:

Part 2 approved by CRDAP Chair:

Date:

Rev02/15



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PART 3:

LUMINA DQP OUTCOMES – Use this reference sheet for **PART 2** of Master Course Syllabus.

Specialized Knowledge

1. Describes the scope and principal features of the field of study, citing at least some of its core theories and practices, and offers a similar explication of at least one related field.
2. Illustrates contemporary terminology used in the field.
3. Generates substantially error-free products, reconstructions, data, juried exhibits or performances as appropriate to the field.

Broad Integrative Knowledge

4. Describes how existing knowledge or practice is advanced, tested and revised
5. Describes and examines a range of perspectives on key debates and their significance both within the field and in society.
6. Illustrates core concepts of the field while executing analytical, practical or creative tasks.
7. Selects and applies recognized methods of the field in interpreting characteristic discipline-based problems.
8. Assembles evidence relevant to characteristic problems in the field, describes the significance of the evidence, and uses the evidence in analysis of these problems.
9. Describes the ways in which at least two disciplines define, address and interpret the importance of a contemporary challenge or problem in science, the arts, society, human services, economic life or technology.

Intellectual Skills – Analytic Inquiry

10. Identifies, categorizes and distinguishes among elements of ideas, concepts, theories and/or practical approaches to standard problems.

Intellectual Skills – Use of Information Resources

11. Identifies, categorizes, evaluates and cites multiple information resources necessary to engage in projects, papers or performance in his or her program.

Intellectual Skills – Engaging Diverse Perspectives

12. Describes how knowledge from different cultural perspectives would affect his or her interpretations of prominent problems in politics, society, the arts and/or global relations.

Intellectual Skills – Communication Fluency

13. Presents accurate calculations and symbolic operations, and explains how such calculations and operations are used in either his or her specific field of study or in interpreting social and economic trends.
14. Presents substantially error-free prose in both argumentative and narrative forms to general and specialized audiences.

Applied Learning

15. Describes in writing at least one substantial case in which knowledge and skills acquired in academic settings are applied to a challenge in a non-academic setting; applies that learning to the question; and analyzes at least one significant concept or method related to his or her course of study in light of learning outside the classroom.
16. Locates, gathers and organizes evidence on an assigned research topic addressing a course-related question or a question of practice in a work or community setting; offers and examines competing hypotheses in answering the question.

Civic Learning

17. Describes his or her own civic and cultural background, including its origins and development, assumptions, and predispositions.
18. Describes diverse positions, historical and contemporary, on selected democratic values or practices, and presents his or her own position on a specific problem where one or more of these values or practices are involved.
19. Takes an active role in a community context (work, service, co-curricular activities, etc.), and examines the civic issues encountered and the insights gained from the community experience.

The Degree Qualifications Profile was adopted by CRDAP: April 11, 2012