

# Glendale College

## Course Outline of Record Report

Course ID 010620  
Revision - December 2025

### FTVM106 : Great Filmmakers

#### General Information

Author:	• Tobin Sparfeld
Course Code (CB01) :	FTVM106
Course Title (CB02) :	Great Filmmakers
Department:	FTVM
Proposal Start:	Fall 2026
TOP Code (CB03) :	(0612.10) Film History and Criticism
CIP Code:	(50.0601) Film/Cinema/Media Studies.
SAM Code (CB09) :	E - Non-Occupational
Distance Education Approved:	No
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640659
Curriculum Committee Approval Date:	12/10/2025
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	FTVM 106 focuses on the careers of significant auteur filmmakers (directors) and analyzes their filmography in aesthetic, thematic, ideological, geographical, artistic, social, political and historical terms. This course reviews a director's or a collection of directors' work (instructor's choice) highlighting their specific visual and narrative styles and thematic preoccupations. Students will articulate specific insights of the director's/directors' work through various writing and creative projects.
Justification:	Content Change
Academic Career:	• Credit
Mode of Delivery:	No value
Author:	No value
Course Family:	No value

#### Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

### Course Development

**Basic Skill Status (CB08)**

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

**Course Special Class Status (CB13)**

Course is not a special class.

**Pre-Collegiate Level (CB21)**

Not applicable.

**Grading Basis**

- Grade with Pass / No-Pass Option

**Course Support Course Status (CB26)**

Course is not a support course

### General Education and C-ID

**General Education Status (CB25)**

Not Applicable

**Transferability**

Transferable to both UC and CSU

**Transferability Status**

Approved

Cal-GETC	Area	Status	Approval Date	Comparable Course
Area 3A: Arts	Arts	Approved	09/02/2025	No Comparable Course defined.

GCC General Education Requirements	Area	Status	Approval Date	Comparable Course
Area 3: Arts and Humanities	Arts and Humanities	Approved	09/02/2025	No Comparable Course defined.

### Units and Hours

**Summary**

<b>Minimum Credit Units (CB07)</b>	3
<b>Maximum Credit Units (CB06)</b>	3
<b>Total Course In-Class (Contact) Hours</b>	54
<b>Total Course Out-of-Class Hours</b>	108
<b>Total Student Learning Hours</b>	162

**Credit / Non-Credit Options**

**Course Type (CB04)**

Credit - Degree Applicable

**Noncredit Course Category (CB22)**

Credit Course.

**Noncredit Special Characteristics**

No Value

**Course Classification Code (CB11)**

Credit Course.

Variable Credit Course

**Funding Agency Category (CB23)**

Not Applicable.

Cooperative Work Experience Education

Status (CB10)

**Weekly Student Hours**

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

**Course Student Hours**

**Course Duration (Weeks)** 18

**Hours per unit divisor** 54

**Course In-Class (Contact) Hours**

Lecture 54

Laboratory 0

Studio 0

**Total** 54

**Course Out-of-Class Hours**

Lecture 108

Laboratory 0

Studio 0

**Total** 108

**Time Commitment Notes for Students**

No value

**Units and Hours - Weekly Specialty Hours**

Activity Name	Type	In Class	Out of Class
No Value	No Value	No Value	No Value

**Prerequisites, Corequisites, Recommended Corequisites, and Recommended Preparation**

**Advisory**

ENGLC1000 - Academic Reading and Writing

**Objectives**

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others;
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.

- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

**Advisory**

ENGLC1000E - Academic Reading and Writing

**Objectives**

- Read analytically to understand and respond to diverse academic texts.
- Compose thesis-driven academic writing that demonstrates analysis and synthesis of sources as appropriate to the rhetorical situation.
- Demonstrate strategies for planning, outlining, drafting, revising, editing, and proofreading written work.
- Analyze stylistic choices in their own writing and the writing of others and the context in which readings were produced.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

**Advisory**

ENGLC1000H - Academic Reading and Writing - Honors

**Objectives**

- Read analytically to understand and respond to diverse academic texts.
- Compose thesis-driven academic writing that demonstrates analysis and synthesis of sources as appropriate to the rhetorical situation.
- Demonstrate strategies for planning, outlining, drafting, revising, editing, and proofreading written work.
- Analyze stylistic choices in their own writing and the writing of others and the context in which readings were produced.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.

OR

**Entry Standards**

Entry Standards	Description
No value	No value

**Course Limitations**

Cross Listed or Equivalent Course	Description
No value	No value

**Requisite Validation**

**Upload Statistical Validation and/or other documents (if necessary)**

No Value

**Specifications**

**Methods of Instruction**

Methods of Instruction Collaborative Learning

Methods of Instruction Demonstrations

Methods of Instruction Discussion

Methods of Instruction Guest Speakers

Methods of Instruction Lecture

Methods of Instruction Multimedia

Methods of Instruction Presentations

**Out of Class Assignments**

- Weekly journal assignments, so the student may comment and critique the weekly screening
- Research paper
- Participation in class discussions
- Final examination
- Video presentation of film and/or multimedia clips

**Methods of Evaluation**

**Description of Activity/Interaction**

Exam/Quiz/Test

Quizzes on terms and other concepts

Activity (answering journal prompt, group activity)

Weekly journal assignments, so the student may comment and critique the weekly screening

Writing Assignment	Analyze an auteur filmmaker for specific characteristics and placing them in historical and cultural context
Presentation (group or individual)	Video presentation of film and/or multimedia clips revealing stylistic elements of an auteur filmmaker and linking the cinematic stylistic elements to cultural and/or historical context
Project/Portfolio	Create multi-media or video presentation report demonstrating mastery of concepts.
Report	Report comparing and contrasting film styles.

**Textbook Rationale**

No Value

**Textbooks**

Author	Title	Publisher	Date	ISBN
Dave Monahan, Richard Barsam	Looking at Movies (7th Edition)	W. W. Norton & Company.	2022	9780393885842
Kristin Thompson, David Bordwell, Jeff Smith	Film History: An Introduction (5th Edition)	McGraw Hill	2022	978-0393930191
Friedman, L., Desser, D., Kozloff, S., Nochimson, M., and Prince, S	An introduction to film genres	Norton	2013	978-0393930191
Barry Keith Grant (editor)	Auteurs and Authorship: A Film Reader, 1st edition	Wiley Blackwell	2008	9781405153331

**Other Instructional Materials (i.e. OER, handouts)**

No Value

**Learning Outcomes**

**Course Objectives**

Define auteur filmmaking and the characteristics of auteur films.

Recognize, articulate and evaluate the auteur filmmaker’s progression as an artist over the course of their career.

Identify the specific thematic preoccupations of an auteur filmmaker.

Critically analyze an auteur filmmaker’s contributions to global cinema.

**SLOs**

**Identify the salient narrative and technical filmmaking techniques associated with an auteur filmmaker.** Expected Outcome Performance: 70.0

<i>ST DV</i> Liberal Arts: Arts and Humanities Emphasis A.A. Degree	Analyze works of philosophical, historical, literary, aesthetic, and cultural importance.
	Describe the art, literature, ideas, movements, and individuals that have helped to define values, civilizations, and the human condition.
<i>MEDIA</i> Film, Television, and Electronic Media AS-T Degree	Apply concepts of composition, film language, sound design and lighting techniques to support the creative vision of the director.
<i>FTVM</i> Visual Arts: Film Studies (AA)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.
	Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.
<i>FTVM</i> Film Studies (Certificate)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.
	Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.

**Discuss an auteur filmmaker’s career trajectory and the changes in their approach to the filmmaking process.** Expected Outcome Performance: 70.0

<i>ST DV</i> Liberal Arts: Arts and Humanities Emphasis A.A. Degree	Analyze works of philosophical, historical, literary, aesthetic, and cultural importance.
	Describe the art, literature, ideas, movements, and individuals that have helped to define values, civilizations, and the human condition.
<i>MEDIA</i> Film, Television, and Electronic Media AS-T Degree	Apply concepts of composition, film language, sound design and lighting techniques to support the creative vision of the director.
<i>FTVM</i> Film Studies (Certificate)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.
	Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.
<i>FTVM</i> Visual Arts: Film Studies (AA)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.
	Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.

**Explore an auteur filmmaker’s view of culture, history/politics, life and/or art across their body of work.** Expected Outcome Performance: 70.0

<i>ST DV</i> Liberal Arts: Arts and Humanities Emphasis A.A. Degree	Analyze works of philosophical, historical, literary, aesthetic, and cultural importance.  Describe the art, literature, ideas, movements, and individuals that have helped to define values, civilizations, and the human condition.
<i>MEDIA</i> Film, Television, and Electronic Media AS-T Degree	Apply concepts of composition, film language, sound design and lighting techniques to support the creative vision of the director.
<i>FTVM</i> Visual Arts: Film Studies (AA)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.  Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.
<i>FTVM</i> Film Studies (Certificate)	Demonstrate an understanding of film aesthetics composition, film language, lighting and sound design to support the creative vision of the director.  Recognize, articulate, and judge the visual, verbal, and audio conventions through which images, words, and sounds make meaning in film and media texts.

## Additional SLO Information

**Does this proposal include revisions that might improve student attainment of course learning outcomes?**

No

**Is this proposal submitted in response to learning outcomes assessment data?**

No

**If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.**

No Value

**SLO Evidence**

No Value

## Course Content

### Lecture Content

#### Introducing the concept of style (3 hours)

- How to interpret film form (narrative and stylistic)
- Identify the four stylistic elements of cinema (mise-en-scene, cinematography, editing and sound)
- Narrative patterns of development
- Identifying repeated salient techniques within a film
- Genre style; iconography, theme and motif

#### Auteur Theory explained (6 hours)

- The establishment of personal style as a formal system
- Cahiers du Cinema and the cineaste movement post WWII
- Critics contributing to the evolution of auteur theory; Andre Bazin, Francois Truffaut, Andrew Sarris and Pauline Kael.
- How auteur theory has impacted the current media landscape (why this theory still matters today.)
- Representative titles such as:

- *Hitchcock/Truffaut* (documentary)

#### **Francois Truffaut (1932 – 1984) France (5 hours)**

- From film critic to filmmaker
- His rejection of 'cinema du qualite' and Hollywood
- His stylistic patterns and narrative choices
- Truffaut's theory of *politiques de auteur* and the filmmakers he placed in the auteur category
- Creation of the French New Wave
- Representative titles such as:
  - *400 Blows*
  - *Jules and Jim*
  - *Shoot the Piano Player*

#### **Alfred Hitchcock (1899 – 1980) England (5 hours)**

- Background as visual artist and the early British studio system
- Contributions to mise-en-scene and montage theory
- Becoming the "Master of Suspense"
- Hitchcock in Hollywood and the end of the Hayes Code
- His stylistic patterns and narrative choices
- How WW1, WW2, Cold War and Vietnam impacted his work
- Influence he had on other filmmakers
- Representative titles such as:
  - *Rebecca*
  - *Shadow of a Doubt*
  - *Vertigo*
  - *North by Northwest*
  - *Rear Window*

#### **Ingmar Bergman (1918 – 2007) Sweden (5 hours)**

- His stylistic patterns and narrative choices (specifically the manipulation of time)
- Recurring themes of faith, doubt in God, mortality, infidelity, and dysfunctional families
- Minimalism, realism and austerity in his work
- The concept of "Scandinavian Depression" in art of the time period
- Influence he had on other filmmakers
- Representative titles such as:
  - *Wild Strawberries*
  - *Persona*
  - *The Seventh Seal*

#### **Akira Kurosawa (1910 – 1998) Japan (5 hours)**

- His stylistic patterns and narrative choices
- Recurring themes of the cycles of violence, heroic champion, master-disciple relationship, and nature
- Contributions to cinematography (deep focus, mobile framing)
- Influence he had on other filmmakers, specifically in the western genre
- Creation of the Japanese New Wave
- Representative titles such as:
  - *Seven Samurai*
  - *High and Low*
  - *Rashomon*
  - *Yojimbo*

#### **Satyajit Ray (1921 – 1992) India (5 hours)**

- India and the Third/Parallel Cinema
- Ray's early work as a visual artist and training in Europe
- His stylistic patterns and narrative choices (specifically with music and sound)
- Recurring themes of power of the human spirit, tradition vs. modernity, corruption, struggles of the lower and middle classes, the lives of ordinary people
- Ray's rebellion against mainstream Bollywood
- Exploration of realism
- Representative titles such as:
  - *Pather Panchali*
  - *The World of Apu*

#### **Abbas Kiarostami (1940 – 2016) Iran (5 hours)**

- Leading figure in the Iranian New Wave
- His stylistic patterns and narrative choices (handheld framing, long takes, hiring nonprofessional actors)
- Film as an act of rebellion against the political regime

- Blurring the lines between reality and documentary to create “docufiction”
- Influence of Persian poetry and imagery on his personal style.
- Representative titles such as:
  - *Taste of Cherry*
  - *Close-Up*
  - *The Wind Will Carry Us*

**Chantal Akerman (1950 – 2015) Belgium (5 hours)**

- Her stylistic patterns and narrative choices (specifically long takes, stories focusing on the inner lives of women)
- Akerman’s influence on feminist and avant-garde cinema
- Capturing ordinary life, and focusing on themes of sexuality, religion, and gender
- Influence she had on other filmmakers, specifically American Independent filmmakers
- Representative titles such as:
  - *Jeanne Dielman, 23quai du Commerce, 1080 Bruxelles*
  - *Je Tu Il Elle*
  - *News From Home*

**Spike Lee (1957 - Present) Brooklyn (5 hours)**

- His stylistic patterns and narrative choices (specifically his symbolic use of color, cinematography, music and double dolly shots)
- Exploration of themes surrounding race, urban environments, politics and the black American experience
- New York City as a character in his films
- Representative titles such as:
  - *Do The Right Thing*
  - *Malcom X*
  - *BlacKkKlansman*

**Pedro Almodovar (1949) – Spain (5 hours)**

- Pedro Almodovar (1949) - Spain
- His stylistic patterns and narrative choices (specifically his symbolic use of color and surrealist imagery)
- Exploration of themes of desire, sexuality, Catholicism, transgression, identity and queerness.
- Spain as a character in his films, and the lasting impact of the Spanish Civil War
- Almodovar’s version of melodrama
- Influence of punk, drag and camp
- Representative titles such as:
  - *All About My Mother*
  - *Women on the Verge of a Nervous Breakdown*
  - *Talk to Her*

**Total: 54 Hours**

**Other Suggested Auteurs:**

\*\* Possible options to switch out for the 9 auteurs listed above:

Alfonso Cuarón, Abdellatif Kechiche, Kelly Reichardt, Nicole Holofcener, Martin Scorsese, Quentin Tarantino, Andrei Tarkovsky, Todd Haynes, Wong Kar-wai, Jean-Luc Goddard, Agnes Varda, Yasujiro Ozu, Terrence Malik, Jane Campion, Werner Herzog, Jean Renoir, Wes Anderson, Guillermo Del Toro, Coen Brothers, Sofia Coppola, Woody Allen, Maya Deren

**Additional Information**

**Repeatability**

Not Repeatable

**Justification (if repeatable was chosen above)**

No Value

**Is it possible this course will have a material fee?**

No Value

**I have contacted my library liaison (<https://campusguides.glendale.edu/faculty/liaisons>):**

No Value

**What term(s) will this course be offered?**

No Value

**Will any additional resources be needed for this course? (Click all that apply)**

No Value

**If additional resources are needed, add a brief description and cost in the box provided.**

No Value