

# FILM 023: CONTEMPORARY AMERICAN FILM

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## New Course Proposal

Date Submitted: Mon, 15 Oct 2018 20:49:28 GMT

### Originator

mgladych

### Justification / Rationale

College of the Desert offers two expanding degree programs in film (the ADT in Film, Television and Electronic Media, and the AS in Film Production) where a contemporary film course will be of use. Classes in film studies, such as Introduction to Film, draw consistently high numbers of students, demonstrating both student interest and demand for the subject matter. This course also articulates with the C-ID course description for Contemporary American Film.

### Effective Term

Fall 2019

### Credit Status

Credit - Degree Applicable

### Subject

FILM - Film

### Course Number

023

### Full Course Title

Contemporary American Film

### Short Title

CONTEM AMER FILM

### Discipline

#### Disciplines List

Film Studies

### Modality

Face-to-Face  
100% Online

### Catalog Description

Study of the changes of the Hollywood studio system, alternative productions, and independent film since the 1960s. Covers the decline of the studio system, the rise of American New Wave cinema, the history of the blockbuster, the parallel histories of independent and underground film, changing audiences, the effects of new technology, the presence of media conglomerates, women in U.S. cinema, and the popularity of documentary films.

### Schedule Description

Watch and analyze the best American movies made since the 1960s. We'll consider the Hollywood studio system, independent films, blockbusters, the effects of new technologies, women in U.S. cinema, the popularity of documentary films, and much more.

### Lecture Units

3

### Lecture Semester Hours

54

### Lab Units

0

### In-class Hours

54

**Out-of-class Hours**

108

**Total Course Units**

3

**Total Semester Hours**

162

**Required Text and Other Instructional Materials****Resource Type**

Book

**Author**

Alter, Ethan

**Title**

Film Firsts: The 25 Movies That Created Contemporary American Cinema

**Edition**

1

**City**

Santa Barbara

**Publisher**

Praeger

**Year**

2014

**College Level**

Yes

**ISBN #**

978-1440801877

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**Resource Type**

Web/Other

**Description**

Subscription to Netflix required for online offering of the course.

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**Class Size Maximum**

45

**Course Content**

1. The 1960s: Hollywood renaissance
  - a. Industry changes – decline of the studio system.
  - b. Changes in narrative and style: the rise of the auteur.
  - c. Filmmakers in transition: John Cassavetes, Roger Corman, Sam Peckinpah, Stanley Kubrick.
  - d. American underground cinema.
  - e. North American documentaries: Direct Cinema.
2. The 1970s:
  - a. Disaster movies and horror films.
  - b. Blockbusters and changes in marketing.
  - c. New American Auteurs: Woody Allen, Robert Altman, Steven Spielberg, Brian de Palma, George Lucas, Francis Copolla, Terrence Malick.

- d. Blaxploitation and new demographics.
  - e. North American documentaries: Politics and television.
  - f. Independent films and cult films.
  - g. *Jaws (1975)*, *Star Wars (1977)*, *Superman: The Movie (1978)*, *Star Trek: The Motion Picture (1979)*.
3. The 1980s:
- a. Concept films and Bruckheimer / Disney.
  - b. The rise of independent cinema / Miramax and Sundance.
  - c. Vietnam in American films / Neo-noir, slashers, "Teen flix."
  - d. North American documentaries: participatory films.
  - e. *Tron (1982)*, *Parting Glances (1986)*, *She's Gotta Have It (1986)*, *The Thin Blue Line (1988)*, *sex, lies, and videotape (1989)*.
4. The 1990s:
- a. Spectacle in the contemporary blockbuster.
  - b. New technologies and ancillary markets: DVDs and the internet.
  - c. New Black cinema and new Queer cinema.
  - d. Women in U.S. cinema.
  - e. *Blade Runner: The Director's Cut (1992)*, *Pulp Fiction (1994)*, *Showgirls (1995)*, *Toy Story (1995)*, *Psycho (1998)*, *The Matrix (1999)*, *The Blair Witch Project (1999)*.
5. The 2000s:
- a. Global entertainment conglomerates.
  - b. Digital cinema and computer generated imagery.
  - c. International film festivals.
  - d. The internet and alternative distributions.
  - e. *Crouching Tiger, Hidden Dragon (2000)*, *The Lord of the Rings (trilogy, 2001-2003)*, *Funny Ha Ha (2002)*, *Bubble (2005)*, *The Hurt Locker (2008)*, *Avatar (2009)*, *Life in a Day (2011)*, *Margaret (2011)*, *Red State (2011)*.
  - f. Academy Award Nominated Best Pictures. *Gladiator (2000)*, *A Beautiful Mind (2001)*, *Chicago (2002)*, *Million Dollar Baby (2004)*, *Crash (2005)*, *The Departed (2006)*, *No Country for Old Men (2007)*, *The King's Speech (2010)*, *The Artist (2011)*, *Argo (2012)*, *Spotlight (2015)*, *La La Land (2016)*, *Dunkirk (2017)*.

### Course Objectives

	Objectives
Objective 1	Describe the decline of the studio system and identify the changes in the major Hollywood studios.
Objective 2	Compare the factors that led to an American New Wave cinema.
Objective 3	Differentiate the major directors, films, genres, styles, and actors of Hollywood, alternative, and independent films.
Objective 4	Assess the relationship between Hollywood, underground, and independent films.
Objective 5	Identify the factors which led to a new Black cinema and a new Queer cinema, and identify their historical antecedents.
Objective 6	Outline the role women played in film productions since the 1960s.
Objective 7	Analyze the representation of femininity and masculinity in mainstream Hollywood films and its relationship to culture and politics
Objective 8	Distinguish the varying factors which led to changes in audiences and the impact these changes had on the types of film made in Hollywood.
Objective 9	Evaluate the significance and effect of technological innovations, the Motion Picture Association of America, studio economics, and foreign films on the form and content of U.S. films since 1960s.
Objective 10	Analyze films using the terminology and characteristics of various genre and film styles. The student will be able to compare and contrast the techniques of filmmaking used to create style and meaning: cinematography, mise-en-scene, sound, and editing.
Objective 11	Develop a critical analysis of a film by identifying the stylistic techniques and recognizing the symbiotic relationships among the film style, form, and thematic content and intention.

### Student Learning Outcomes

	Upon satisfactory completion of this course, students will be able to:
Outcome 1	Analyze a film or films in relation to style, narrative, and genre using film terminology.
Outcome 2	Differentiate significant periods and movements within U.S. film history from the 1960s to the present.
Outcome 3	Evaluate current films by applying stylistic film analyses to U.S. film history from the 1960s to the present.

**Methods of Instruction**

Method	Please provide a description or examples of how each instructional method will be used in this course.
Lecture	Enhanced by multi-media presentations.
Collaborative/Team	Guest speakers from the film industry, film festivals, etc
Journal	Students keep an analytical journal comparing and contrasting contemporary American films viewed each week.
Observation	Watch a contemporary American feature film every week, and write a critical summary.
Discussion	Small groups, pair and share reporting back to the entire class..
Experiential	In-class demonstrations of various filmmaking techniques and genres.

**Methods of Evaluation**

Method	Please provide a description or examples of how each evaluation method will be used in this course.	Type of Assignment
True/false/multiple choice examinations	Weekly quizzes based on material contained in a minimum of 14 chapters of the textbook.	Out of Class Only
Written homework	At least 14 weekly essays documenting observation, analysis, interpretation and evaluation of a film viewed at home.	Out of Class Only
Term or research papers	In-depth analysis of a contemporary American film genre, comparing examples from different decades, including the critical response received in the media, and the impact of these films on American culture.	Out of Class Only
Guided/unguided journals	14 films will be viewed out of class, one per week, and students record in a journal their personal observations, analysis, interpretation and evaluation of each film. These journals will be submitted and evaluated.	Out of Class Only
Student participation/contribution	Points earned for participation in weekly discussions.	In Class Only
Mid-term and final evaluations	Written exams, taken and submitted outside of class, based on textbook readings and lecture content.	Out of Class Only
Mid-term and final evaluations	500-word written critique of a film viewed in class.	In Class Only

**Assignments**
**Other In-class Assignments**

Handwritten journal notebook containing original evaluations of films viewed in class.

**Other Out-of-class Assignments**

View short films as homework each week, and relate these films in writing to various chapters on film genres and technical elements of a film (screenwriting, cinematography, film editing, use of color, production design, acting, etc.).

**Grade Methods**

Letter Grade Only

**Distance Education Checklist**
**Instructional Materials and Resources**

**If you use any other technologies in addition to the college LMS, what other technologies will you use and how are you ensuring student data security?**

The course will use the Netflix online streaming service, which is password-protected providing students with robust online security.

**If used, explain how specific materials and resources outside the LMS will be used to enhance student learning.**

The Netflix online streaming service provides students access to an extensive library of critically acclaimed feature motion pictures, including Hollywood classics and recent international films. The SLOs and course objectives of FILM 001 (formerly RTV 006) Introduction to Film are based on watching, analyzing and interpreting feature motion pictures, so the use of Netflix, already popular among students, is a logical choice.

**Effective Student/Faculty Contact**

**Which of the following methods of regular, timely, and effective student/faculty contact will be used in this course?**

**Within Course Management System:**

Timely feedback and return of student work as specified in the syllabus  
Discussion forums with substantive instructor participation  
Chat room/instant messaging  
Regular virtual office hours  
Private messages  
Online quizzes and examinations  
Weekly announcements

**External to Course Management System:**

Posted audio/video (including YouTube, 3cm mediasolutions, etc.)

**Briefly discuss how the selected strategies above will be used to maintain Regular Effective Contact in the course.**

- Private messaging in Canvas will allow the professor to give personal feedback to each student every week on quizzes and/or homework assignments.
- Regular virtual office hours will give students the opportunity to reach out to the professor with questions or concerns, or to follow up on feedback.
- Online quizzes and examinations include feedback from the professor and the opportunity for student interaction.
- Timely feedback and return of student work lets each student know their progress as each module is mastered.
- Posted YouTube audio/video is part of each homework assignment, and is integrated into the Canvas LMS.
- Weekly Announcements in Canvas alert students to upcoming assignments, discussions and quizzes. Students will be encouraged to configure the Canvas app to give them real-time alerts of posted notifications and due dates.
- Discussion Forums with substantive instructor participation, particularly for the term project, invite students to interact with each other and the instructor in analysis and interpretation of films.

**Online Course Enrollment**

**Maximum enrollment for online sections of this course**

45

**Other Information****Comparable Transfer Course Information**

**University System**

UC

**Campus**

UC Irvine

**Course Number**

101C

**Course Title**

Contemporary Era

**Catalog Year**

2018

**Rationale**

This course is the third in a three part series in film history. 101A and 101B focused on the historical evolution of cinematic practices, and on the convergence between the historical context and the motion picture industry. This course, 101C, is structured... between the end of the 1960s and the present.

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**University System**

CSU

**Campus**

CSU Fullerton

**Course Number**

RTVF 371

**Course Title**

Contemporary American Film

**Catalog Year**

2016

**Rationale**

Recent American films as indicators of societal, cultural and artistic trends. Cinema in light of current theories of postmodernism and formal categories of film production.

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**COD GE**

C3 - Arts, Humanities, and Culture

**MIS Course Data****CIP Code**

09.0701 - Radio and Television.

**TOP Code**

060420 - Television (including combined TV/film/video)

**SAM Code**

C - Clearly Occupational

**Basic Skills Status**

Not Basic Skills

**Prior College Level**

Not applicable

**Cooperative Work Experience**

Not a Coop Course

**Course Classification Status**

Credit Course

**Approved Special Class**

Not special class

**Noncredit Category**

Not Applicable, Credit Course

**Funding Agency Category**

Not Applicable

**Program Status**

Program Applicable

**Transfer Status**

Transferable to UC &amp; CSU

**Allow Audit**

No

**Repeatability**

No

**Materials Fee**

No

**Additional Fees?**

No

**Files Uploaded****Attach relevant documents (example: Advisory Committee or Department Minutes)**

FILM 023 GE\_COD.doc

**Approvals****Curriculum Committee Approval Date**

11/15/2018

**Academic Senate Approval Date**

11/29/2018

**Board of Trustees Approval Date**

12/14/2018

**Chancellor's Office Approval Date**

1/7/2019

**Course Control Number**

CCC000599881

**Programs referencing this course**Film, Television, and Electronic Media AS-T (<http://catalog.collegeofthedesert.eduundefined?key=10>)Film Production AS Degree (<http://catalog.collegeofthedesert.eduundefined?key=69>)