



I. GENERAL COURSE INFORMATION

Subject and Number: English 41B
Descriptive Title: Survey of Film: 1950 to the Present
Course Disciplines: English
Division: Humanities

Catalog Description:

This course focuses on screening, analyzing and writing about film as a narrative reflective of its time and culture. Students study representative film masterpieces from 1950 to the present by viewing films or portions of films. An emphasis is placed on ideas and values portrayed in the films with regards to how they reflect the concerns of particular nationalities and time periods. Students also analyze the growth and transformation of various artistic techniques used by the filmmakers, as well as trends in major transnational filmmaking and media conglomeration.

Conditions of Enrollment:

Recommended Preparation: English 1 or eligibility for English 1A or qualification by appropriate assessment

Course Length:	<input checked="" type="checkbox"/> Full Term	Other (Specify number of weeks):
Hours Lecture:	3.00 hours per week	TBA
Hours Laboratory:	0 hours per week	TBA
Course Units:	3.00	

Grading Method: Letter
Credit Status: Associate Degree Credit

Transfer CSU: Effective Date: Proposed
Transfer UC: Effective Date: Proposed

General Education:

El Camino College:
 3 – Humanities Term: Fall 2014
 Other:

CSU GE:
 C2 – Humanities Term:
 Other:

IGETC:
 3B – Humanities Term:
 Other:

II. OUTCOMES AND OBJECTIVES

A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

SLO#1 Identify values and aesthetics such as film genres, people and pivotal events of post-1950s narrative films on an objective test.

SLO#2 Compose an essay evaluating values, aesthetics, technical aspects such as plot, character, tone, point of view and imagery, and the cultural significance of films and in the post-1950s.

SLO#3 Compose an essay evaluating films from the 1950s era to present incorporating secondary sources such as film criticism and/or theory.

B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Identify significant film genres, people, and pivotal events of the film industry from 1950 to the present.
 - Quizzes
2. Analyze significant films from 1950 to the present in terms of theme, plot, character, point of view, setting, tone, and imagery.
 - Term or other papers
3. Critique films from 1950 to the present by analyzing them from a technical perspective, from an aesthetic viewpoint, and in terms of their cultural significance.
 - Class Performance
4. Evaluate and synthesize film criticism for films developed from 1950 to the present.
 - Term or other papers
5. Cite examples and compare and contrast the differences between films from 1950 to the present both in the United States and internationally.
 - Term or other papers
6. Discuss the current uses of film technology and film industry marketing strategies.
 - Written homework

III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)

Lecture or Lab	Approximate Hours	Topic Number	Major Topic
Lecture	3	I	Film criticism A. Theme, plot, character, point of view, setting, tone, and imagery B. Technical perspectives C. Writing about film D. Overview of precursors to modern film
Lecture	15	II	Postwar cinema A. Great Britain cinema in the mid-1950s and 1960s B. Central and Eastern European filmmakers C. End of Motion Picture Production code and beginning of ratings system D. Neorealism, Postwar Classicism, and the New Wave in Europe E. The Hollywood Ten and the effects of blacklisting F. Film noir G. Advent of television and its effect on the film industry: 3-D, CinemaScope, and color H. Shift from the mainstream film audiences pre-1960 to the elitism of the 1970s film audience I. Advent of the American teen audience and the rebirth of horror film
Lecture	6	III	Evolution of Hollywood's renaissance A. Significant film directors, such as Altman, Bogdanovich, Cassavettes, Coppola, Kubrick, and Nichols B. New American film genres of the 1980s and 90s C. Independent productions and the transformation of the studio system D. Modern animation
Lecture	3	IV	Overview of Swedish cinema A. Traits and exemplary films B. Ingmar Bergman
Lecture	4	V	Overview of Japanese cinema A. Traits and exemplary films B. Kurosawa, Mizoguchi, and Ozu C. Comparing and contrasting of Japanese and Western films
Lecture	3	VI	Overview of Indian cinema A. Traits and exemplary films B. Satyajit Ray C. Bollywood
Lecture	4	VII	Overview of Chinese and Taiwanese Cinema A. Traits and exemplary films B. Films of Zyimou, Kaige, and Lee

Lecture	3	VIII	Overview of Third World Film A. Traits and exemplary films
Lecture	6	IX	International cinema post-1968 A. German film 1. German Das Neue Kino by Fassbinder, Herzog, and Wenders B. Brazilian film C. Mexican film D. South African film E. New Zealand film F. Australian film G. Spanish film H. Tradition of international governmental support of feature films contrasted with the American film tradition
Lecture	7	X	Current uses of film technology and marketing strategies; forecasts for changes in the film industry of the 21st century A. Independent filmmakers B. Corporate film control C. International productions D. Video rentals E. Product placement F. Multiplex cinemas G. Internet marketing H. Colorization I. "Electronic cinema" J. Worldwide trends in production, distribution, and exhibition K. Impact of digital technology L. Impact of multinational media corporations
Total Lecture Hours		54	
Total Laboratory Hours		0	
Total Hours		54	

IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS

A. PRIMARY METHOD OF EVALUATION:

Substantial writing assignments

B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:

After viewing the movie Bonnie and Clyde, write a three-page essay in which you illustrate the film's reflection of what film critics say are the new values of American audiences. In your essay identify the values that the film puts forth and support your ideas with examples found in the film.

C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:

1. After viewing Orson Welles' Citizen Kane (1941) and Akira Kurosawa's Rashomon (1950), write a three-page essay in which you identify the ways Kurosawa's cinematic style was influenced by Welles' style. Why have both films become famous as essential demonstrations of the relativity and subjectivity of truth? Is one more successful in demonstrating this than the other? If so, which film and why?

2. While Third World films are usually developed in a realistic style both to expose injustice and to survive production costs, a few Third World films have used nonrealistic styles. Choose a film in this category, view the film and write a four-page essay explaining what style is used and what the filmmaker has accomplished by the use of this style. Support your thesis with several specific examples from the film.

D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:

Essay exams
Quizzes
Term or other papers
Multiple Choice
Completion
Matching Items
True/False
Other (specify):
 oral presentation

V. INSTRUCTIONAL METHODS

Discussion
Guest Speakers
Lecture
Multimedia presentations
Other (please specify)
 film screenings

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

VI. WORK OUTSIDE OF CLASS

Study
Answer questions
Required reading
Written work
Observation of or participation in an activity related to course content

Estimated Independent Study Hours per Week: 6

VII. TEXTS AND MATERIALS

A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Timothy Corrigan. The Film Experience. 5th ed. Bedford/St. Martin's. 2018.
John Lewis. Essential Cinema: An Introduction to Film Analysis. 8th ed. Wadsworth, 2017.

B. ALTERNATIVE TEXTBOOKS

C. REQUIRED SUPPLEMENTARY READINGS

D. OTHER REQUIRED MATERIALS

VIII. CONDITIONS OF ENROLLMENT

A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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B. Requisite Skills

Requisite Skills

C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
English 1	Category: Course Justification: This course involves reading college level textbooks, developing written projects, and answering essay questions. A student’s success in this class will be enhanced if they have these skills.
Eligibility for English 1A or qualification by appropriate assessment	Category : Non-Course Justification: This course involves reading college level textbooks, developing projects, and answering essay questions. A student’s success in this class will be enhanced if they have these skills.

D. Recommended Skills

Recommended Skills
Students need well-developed reading skills in order to understand and interpret information in their textbooks and writing skills to develop essays and projects. ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts. ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.

E. Enrollment Limitations

Enrollment Limitations and Category	Enrollment Limitations Impact
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Course created by Marilyn Anderson on 02/13/2001.

BOARD APPROVAL DATE: 04/16/2001

LAST BOARD APPROVAL DATE: 06/15/2020

Last Reviewed and/or Revised by: Sean Donnell

Date: 5/5/2020

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