



FILM 106 - Film History: 1950s-Present Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number

Discipline(s) Film Studies

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 106

Course Title Film History: 1950s-Present

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

**Rationale for adding this course to
the curriculum** Add distant education

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course will examine the evolution of film as a cultural medium, from the postwar 1950's to its current climate. Students will explore the history of film technology, its major social and political movements, seminal directors and performers, and the development of its narrative structure.

Schedule Description

SECTION D

Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Critically analyze the evolution of film making from 1950 to the present.
- B. Show a cultural and artistic appreciation of the art of film and film making.

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Recall the historical evolution of the film from 1950-present and its popular genres.
- B. Compare and contrast the different social and political movements throughout the early history of film, and identify the countries and cultures they arise from.
- C. Identify the dominant narrative structure of early films, and recognize the major directors and performers of their respective eras.
- D. Recall the major innovations in cinema technology that occur from 1950-present.
- E. Demonstrate an understanding of early film history through written analysis of specific films screened in class.
- F.

3. Course Content

- A. Introduction
 - a. Course outline & expectations
 - b. Review Film History I
- B. Italian Neorealism
 - a. Postwar Italian Cinema
 - b. Vittorio DeSica, Roberto Rossellini, Michelangelo Antonioni
 - c. The impact of cinema on Italian society in the 1950's
- C. Postwar Cinema in Europe & Asia
 - a. Postwar European Cinema
 - b. Ingmar Bergman, Akira Kurosawa, Yasujiro Ozu

- c. The impact of cinema in Europe & Asia in the 1950's
- D. America in the 1950's & 60's
 - a. Postwar American cinema
 - b. Douglas Sirk, Stanley Kubrick, Marlon Brando
- E. The French New Wave
 - a. Postwar French Cinema
 - b. Jean-Luc Goddard, Éric Rohmer, François Truffaut
 - c. The impact of New Wave cinema on French society
- F. The Avant-Garde
 - a. Experimental cinema in the 1960's
 - b. Maya Deren, Stan Brakhage
- G. Direct Cinema
 - a. Documentary in the 1960's
 - b. Portable cameras and Nagra sound technology
 - c. Drew & Associates, Maysles Bros.
- H. Brazil & Cinema Novo
 - a. Latin America in the 1960's
 - b. Aesthetics of Hunger
 - c. Glauber Rocha, Nelson Pereira dos Santos, Carlos Diegues
- I. Black African Cinema
 - a. Developing cinema in Africa
 - b. Ousmane Sembene, Mel Hondo, Djibril Diop Mambéty
 - c. The impact of cinema in Africa in the 1950's
- J. American Independent Film
 - a. Counterculture films
 - b. Martin Scorsese, Dennis Hopper, Monte Hellman
- K. New German Cinema
 - a. Critical-Political cinema
 - b. Rainer Werner Fassbinder, Wim Wenders, Werner Herzog
 - c. German society in the 1970's
- L. Technology in the 1980's
 - a. Special-effects in the 1980's
 - b. David Cronenberg, Steven Spielberg, Ivan Reitman
 - c. American society in the 1980's
- M. Postmodern Cinema
 - a. The Postmodern condition
 - b. Quentin Tarantino, David Lynch, Neil LaBute
 - c. American society in the 1990's and 2000's
 - d.

4. Methods of Instruction:

Critique:

Discussion:

Lecture:

Other: Readings: Selected essays to be read in preparation for the class lectures
 Lecture: Presentation of topics via spoken lecture combined with other forms of multi media.
 Clips: Selected clips of films used to support lecture topics
 Film texts: Feature length films screened in class
 Discussion: In-class discussion of the films and reading materials
 Critiques: Written essays evaluating films screened in class

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

- Quizzes --
- Papers --
- Final Exam --
- Mid Term --

Additional assessment information:

Midterm and final. Midterms and finals may include both objective and essay style questions.

For example, students must choose one of two possible questions to answer in essay form. Students must incorporate the reading materials, lecture notes, and at least one outside source to analyze of one of the films screened in class.

Quiz after each unit of study. Quizzes may include both objective and essay style questions.

Research paper or other writing project that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of the Postmodern Cinema covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

Participation in class discussions

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Go to the course website and read "Independent Auteurism?" by E. Deidre Pribram

2. Read "Ch. 8?" in your textbook Film History by David Bordwell and Kristin Thompson

B. Writing Assignments

Written evaluations of films viewed in class.

Example:

Choose one of the following questions and answer in a 3-4 page essay.

1. Analyze Mean Streets according to Pribram's criteria for independent films. How is the film exemplary of the independent film aesthetic, and how does it differ from the Classical Hollywood model?

2. Discuss Pulp Fiction as an example of postmodern cinema. Identify the film's aesthetic and thematic qualities, and discuss how they function as a greater reflection of American culture in the 1990's.

C. Other Assignments

Research paper or other writing project that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of film covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: David Bordwell and Kristin Thompson

Title: Film History: An Introduction

Publisher: McGraw Hill

Date of Publication: 2010

Edition:

Book #2:

Author: Wheeler W. Dixon, Gwendolyn Foster

Title: A Short History of Film

Publisher: Rutgers University Press

Date of Publication: 2008

Edition: paperback

Book #3:

Author: Kristin Thompson and David Bordwell

Title: Looseleaf for Film History: An Introduction

Publisher: McGraw Hill

Date of Publication: 2018

Edition:

B. Other required materials/supplies.

- Course website with selected articles, various handouts and library reserve readings.