

College of San Mateo
Official Course Outline

1. **COURSE ID:** FILM 122 **TITLE:** Film History Focus
Units: 4.0 units **Hours/Semester:** 64.0-72.0 Lecture hours; and 128.0-144.0 Homework hours
Method of Grading: Grade Option (Letter Grade or P/NP)
Recommended Preparation:
 Eligibility for ENGL 838 or ENGL 848
2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
 IGETC Area 3: ARTS AND HUMANITIES: A: Arts
3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Survey of key films from a specific time period in film history, such as a particular decade (1950s, 1980s, etc.) or a socio-historical movement (postwar baby boom, civil rights era, etc.) Critical investigation of the relationship between film, history and society.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. distinguish and apply critical categories in the study of specific periods of film history.
 2. identify key films and directors of a specific film history period.
 3. critically articulate the relationship between film art and historical periods.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. distinguish and apply critical categories in the study of specific periods of film history.
 2. identify key films and directors from a specific film history period.
 3. critically articulate the relationship between film art and historical periods.
6. **COURSE CONTENT:**
Lecture Content:
 Sample content:

1950s Hollywood

1950s Hollywood is one of the most compelling, controversial and influential time periods in the history of film. On the one hand, Hollywood excels at big-budget entertainment, in the form of lavish musicals, big Western epics and overwrought family melodramas. On the other hand, the industry goes into a state of decline as demographics shift: new youth culture becomes part of the movie-going culture; European art cinema exerts a substantial draw to more educated and sophisticated viewers; post WWII cynicism and paranoia evoke both dark film noir dealing with capitalist corruption, as well as narrative hysteria regarding the threat of the atom bomb and communist invasion. Across all these social and industrial changes, independent American cinema comes into its own as an alternative to Hollywood (based primarily in New York), featuring new young method actors and a rock and roll sensibility. Old conservative "entertainment" Hollywood is fizzling out while a new counter-cultural Hollywood is emerging.

- Method Acting: *On the Waterfront* (Kazan, 1954)
- Influence of Television: *Marty* (Mann, 1953)
- Influence of Television: *A Face in the Crowd* (Kazan, 1957)
- Atom Bomb and Cold War: *The Invasion of the Body Snatchers* (Don Siegel, 1956)
- House Un-American Activities Committee: *Johnny Guitar* (Nicholas Ray, 1954)
- Color and Widescreen: *East of Eden* (George Stevens, 1956)
- New Youth Culture : *Rebel without a Cause* (Nicholas Ray, 1955)

- Independent productions: *The Defiant Ones* (Stanley Kramer, 1958)
- Family Melodrama: *Imitation of Life* (Douglas Sirk, 1959)

1970s Hollywood

This course will focus on the era of the 1970s in American cinema. A fascinating time period for Hollywood: the old classical studio system has fallen into economic and cultural decline, making room for a “new wave” of more independent and subversive filmmaking styles. A variety of trends and attitudes come into focus during the 1970s: generally, the first half of the decade is marked by Blaxploitation and other films reflecting the civil rights movement; right-wing vigilante cinema; feminist films; political conspiracy and disaster films, along with a whole series of dark, cynical science fiction films. The late 1970s, on the other hand, reveals the emergence of the blockbuster with *Jaws*, *Star Wars* and *Saturday Night Fever*, as well as the “film school generation” of directors, bred on the Counterculture who would later reinvent the entertainment spectacles of the New Hollywood. We will take a chronological journey through 1970s Hollywood, covering a diverse array of modes, styles, and themes along the way

- Rogue Cop movies: *The French Connection* (William Friedkin, 1971)
- Revisionist Western: *Buck and the Preacher* (Sidney Poitier, 1972)
- Blaxploitation: *Cleopatra Jones* (Jack Starrett, 1973)
- Dystopic Science fiction: *Soylent Green* (Richard Fleischer, 1973)
- Political conspiracy: *The Parallax View*, Alan Pakula, 1974)
- Counterculture: *One Flew Over the Cuckoo’s Nest* (Milos Forman, 1975)
- Mass media critique: *Network* (Sidney Lumet, 1976)
- Disco and the coming Blockbuster: *Saturday Night Fever* (John Badham, 1977)
- Family Science Fiction: *Close Encounters of the Third Kind* (Steven Spielberg, 1977)
- Vietnam War films: *Coming Home* (Hal Ashby, 1978)

Lab Content:

None.

TBA Hours Content:

None.

7. REPRESENTATIVE METHODS OF INSTRUCTION:

Typical methods of instruction may include:

- A. Lecture
- B. Critique
- C. Discussion

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

1. In-class essays on broad concepts and analysis
2. In-class quizzes on vocabulary and key terms
3. Take-home papers for further comparative exploration and possibly research

Reading Assignments:

1. Assigned readings in textbooks

Other Outside Assignments:

1. Outside screenings and research on the Internet

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Final Class Performance
- E. Oral Presentation
- F. Papers
- G. Quizzes
- H. Research Projects

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Johnson & Wagner. *China's iGeneration*, ed. Bloomsbury, 2015
- B. Pomerance, Murray, Ed.. *American Cinema of the 1950s*, ed. Rutgers Univ Press, 2005
- C. Gott, Michael. *French Language Road Cinema*, ed. Edinburgh University Press, 2016
- D. Davis, Blair. *The Battle for the B's: 1950s Hollywood and Low Budget Cinema*, ed. Rutgers University Press, 2012
- E. Kirshner, Jonathan. *Hollywood's Last Golden Age: the 1970s*, ed. Cornell Univ Press, 2012
- F. Morrison, James, et al. *Hollywood Reborn: Stars of the Seventies*, ed. Rutgers Univ Press, 2010

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Course Originator: David Laderman