

FTMA M109: CONTEMPORARY AMERICAN CINEMA

Originator

Isnowden

Co-Contributor(s)
Name(s)

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College

Moorpark College

Discipline (CB01A)

FTMA - Film, Television, Media Arts

Course Number (CB01B)

M109

Course Title (CB02)

Contemporary American Cinema

Banner/Short Title

Contemporary American Cinema

Credit Type

Credit

Start Term

Fall 2020

Formerly

HUM M06, FILM M31

Catalog Course Description

Analyzes works of contemporary American cinema, examining socio-cultural, political and historical contexts as depicted in selected films from the 1970s to present day. Explores theme and focus, industrial practices (conglomerate and indie), narrative presentations, selected genres, and representations of different people groups (gender, race, class and sexuality). Examines key filmmakers and movements.

Taxonomy of Programs (TOP) Code (CB03)

0612.10 - Film History and Criticism

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

N - Is Not Part of a Cooperative Work Experience Education Program

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

Letter Graded

Alternate grading methods

Student Option- Letter/Pass
Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Minimum Contact/In-Class Activity Hours

0

Maximum Contact/In-Class Activity Hours

0

Laboratory

Minimum Contact/In-Class Laboratory Hours

0

Maximum Contact/In-Class Laboratory Hours

0

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Minimum Paid Internship/Cooperative Work Experience Hours

0

Maximum Paid Internship/Cooperative Work Experience Hours

0

Unpaid

Minimum Unpaid Internship/Cooperative Work Experience Hours

0

Maximum Unpaid Internship/Cooperative Work Experience Hours

0

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Advisories on Recommended Preparation

FILM M10

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	investigate the cultural, socio-economic, and/or political context of selected films.
2	discuss major technical, narrative, and/or stylistic innovations of American cinema between the 1970s and present day.
3	investigate various historically significant representations of nationhood in American film from 1970 to the present.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	explain the economic and social forces that led to the decline of the studio system.
2	identify and compare the major directors, genres, formal elements, and styles of contemporary American film.
3	discuss the primary economic, technical, and social forces that shaped the art and aesthetic of contemporary Hollywood cinema and "indie" film.
4	outline the influences of the rating system, media conglomerates, and transnational/foreign films on American film.
5	delineate and compare the business practices and subsequent economic influences of the pre-blockbuster studio system with those of the media conglomerates.
6	compare and contrast the aesthetics and representational practices of megapictures and blockbusters vs. independent films.
7	explain the changes in market and representations of race, gender, class and sexuality related to independent cinema, blaxploitation, New Black Cinema and New Queer Cinema.
8	analyze the influences of innovations such as digital cinema and alternative form of distribution, among others, to film form, narrative design and theme.

Course Content

Lecture/Course Content

- **5% - Introduction to American Cinema**
 - Review of studios and studio system
 - Supreme Court decisions
 - Competition from and alliances with television
 - How to read a film and technical review.
- **15% - Marketing "Tentpoles," Megapictures and Action Films**
 - Convergence and trans-media;
 - "Smart cinema" and indie film culture
 - Sites of distribution
- **15% - Post-9/11 Cinema and Culture**
 - Paranoid style and cultural-historical allegories
- **15% - Spectacle and Blockbusters**
 - Ancillary markets
 - Sequels and series
 - New Black Cinema
 - New Queer Cinema
- **5% - International Business Practices**
 - Media conglomerates and horizontal integration, synergy, product placement
 - Motion Pictures Association of America
 - National Association of Theater Owners
 - Global/transnational film marketing
- **10% - Hollywood in the Reagan Era**
 - Economic turmoil and bankruptcies
 - High concept and family entertainment
 - Vietnam on film
 - Documentaries and MTV
 - Re-emergence of women in cinema
- **10% - Horrors and Disasters**
 - Blockbusters and economic changes in marketing
 - Auteurs and the popularization auteur theory
 - Blaxploitation and new markets
- **10% - Hollywood Renaissance and New Hollywood**
 - Studios in crisis; mega-musicals and other economic disasters
 - Shifts in genre
 - Counterculture and representation
- **15% - Postmodernism and Post-humanism in Film and Digital Cinema**

Laboratory or Activity Content

None

Methods of Evaluation**Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):**

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion
 Essay exams
 Group projects
 Individual projects
 Journals
 Objective exams
 Oral presentations
 Projects
 Participation
 Quizzes
 Reports/Papers/Journals
 Reports/papers
 Research papers
 Written creation (poem, screenplay, song)

Instructional Methodology**Specify the methods of instruction that may be employed in this course**

Audio-visual presentations
 Computer-aided presentations
 Collaborative group work
 Class activities
 Class discussions
 Distance Education
 Demonstrations
 Field experience/internship
 Group discussions
 Guest speakers
 Instructor-guided interpretation and analysis
 Internet research
 Lecture
 Small group activities

Describe specific examples of the methods the instructor will use:

- Leading group discussions and using PowerPoint presentations to explain the decline of the studio system.

Representative Course Assignments**Writing Assignments**

- Analytical essays relating concepts with representative films.
- Short written exercise on the visual evidence of "post-9/11 ideology" in contemporary American cinema.
- Research paper on the continuities from "New Hollywood" (1960s/70s) to the "Conglomerate Era."

Critical Thinking Assignments

- Film and cultural-historical allegory timeline project.
- Film programming project in which students curate a list of films reflective of an era or social issue discussed in class.
- Transmedia study (tracing the various incarnations of a film and Intellectual Property story expansion across different forms of media).

Reading Assignments

- "The Cobra" by Tad Friend about saturation marketing.
- "Framing Blackness: The African American Image in Film" by Ed Guerrero.

Skills Demonstrations

- Oral presentations such as the representation of women in the film "Shaft" or racial or cultural tensions in "Saturday Night Fever."

Outside Assignments**Representative Outside Assignments**

- Contemporary reception study (participant-observation).
- Research essay on the topic of Post 9/11 horror cinema.
- Attendance at local film festivals and/or programs resulting in a reflection/critique on one of the featured films.

Articulation**Comparable Courses within the VCCCD**

FILM V10 - Contemporary American Cinema

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Santa Barbara City College	FS 107	Contemporary American Film	3
Bakersfield College	THEA B32	Contemporary Film Studies	3
Diablo Valley College	FTVE 282	American Cinema 1950 to the Present	3
Fullerton College	CRTV 131 F	Contemporary American Cinema	3

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****C1. Fine/Performing Arts**

Approved

D. Language and Rationality**E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies**

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

FALL 1995

CSU GE-Breadth**Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities**

C1 Arts: Arts, Cinema, Dance, Music, Theater

Approved

Area D: Social Sciences**Area E: Lifelong Learning and Self-Development****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****UC TCA**

UC TCA
Approved

IGETC**Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities**

Area 3A: Arts
Approved

Area 4: Social and Behavioral Sciences**Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals**

Resource Type
Textbook

Description

Williams, R., and Hammond, M. (Eds.). (2006). *Contemporary American cinema*. U.K. Open University, McGraw-Hill.

Resource Type

Textbook

Description

Friedman, L. (Ed.). (2007). *American cinema of the 1970s: Themes and variations*. Rutgers UP.

Resource Type

Textbook

Description

Prince, S. (Ed.). (2007). *American cinema of the 1980s: Themes and variations*. Rutgers UP.

Resource Type

Textbook

Description

Briefel, A., and Miller, S.J. (Eds.). (2012). *Horror after 9/11: World of fear, Ccnema of Terror*. University of Texas.

Resource Type

Textbook

Description

Newman, M. Z. (2011). *Indie: An American film culture*. Columbia UP.

Resource Type

Textbook

Description

Lewis, J. (2019). *American film: A history*, (2nd ed.). Norton.

Resource Type

Textbook

Description

Holmlund, C. (Ed.). (2008). *American cinema of the 1990s: Themes and variations*. Rutgers UP.

Resource Type

Textbook

Description

Corrigan, T. (Ed.). (2012). *American cinema of the 2000s: Themes and variations*. Rutgers UP.

Resource Type

Textbook

Classic Textbook

Yes

Description

Belton, J. (2017). *American cinema/American culture*, (5th ed.). McGraw-Hill

Library Resources**Assignments requiring library resources**

Research, using the Library's print, audio-visual and on-line resources, in preparation for the writing of essays, research papers and oral presentations.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research about the welfare system in the 1970s and the direct effects it had on the African American family; then watch *Claudine* (1974) and appraise the accuracy and authenticity of the portrayal of government assistance in the film.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51–99% online)

Hybrid (1–50% online)

100% Online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
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Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Examinations

Hybrid (1%–50% online) Modality

Online
On campus

Hybrid (51%–99% online) Modality

Online

On campus

Primary Minimum Qualification

FILM STUDIES

Additional Minimum Qualifications

Minimum Qualifications

Mass Communication

Review and Approval Dates

Department Chair

09/11/219

Dean

10/02/219

Technical Review

10/03/2019

Curriculum Committee

10/15/2019

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

10/18/2019

Control Number

CCC000426815

DOE/accreditation approval date

MM/DD/YYYY