



One College Drive, Blythe CA 92225  
(760) 921-5500

Course Control Number: CCC000164859		
Course Outline Approval Dates		
Modality	Curriculum Committee	Board of Trustees
Face-to-face	4/11/19	5/14/19
Correspondence Ed.		
Distance Ed.		

### COURSE OUTLINE OF RECORD

#### Course Information

Course Initiator: Richard Castillo			
CB01 - Subject and Course #: ENG 125			
CB02 - Course Title: Introduction to Film			
New Course: <input type="checkbox"/>		Non-Substantial: <input checked="" type="checkbox"/>	
		Substantial: <input type="checkbox"/>	
Articulation Request: <input checked="" type="checkbox"/> UC		<input checked="" type="checkbox"/> CSU	
		<input checked="" type="checkbox"/> CSU-GE	
		<input checked="" type="checkbox"/> IGETC	
Lecture Hours: 54		Laboratory Hours:	
		Clinical/Field Hours:	
CB06/CB07: Course Units: 3.0			
Prerequisites:			
Co-requisites:			
Advisories:			
CB03 - TOP Code:		1501.00 - English	
CB04 - Credit Status:		D - Credit - Degree Applicable	
CB05 - Transfer Status:		A - Transferable to both UC and CSU	
CB08 - Basic Skills Status:		N - Course is not a basic skills course	
CB09 - SAM Priority Code:		E - Non-Occupational	
CB10 - Cooperative Work:		N - Is not part of Cooperative Work Experience Education Program	
CB11 - Course Classification:		Y - Credit Course	
CB13 - Approved Special:		N - Course is not a special class	
CB21 - Prior Transfer Level:		Y - Not Applicable	
CB22 - Noncredit Category:		Y - Credit Course	
CB23 - Funding Agency:		Y - Not Applicable	
CB24- Program Status:		1 - Program Applicable	
Transfer Request:		A= UC and CSU	

Please select the appropriate box(s) of the modalities in which this course will be offered, and fill out the appropriate sections for that mode.

- Face-to-Face – Section B
- Correspondence Education – Section C
- Distance Education – Section D

## **JUSTIFICATION OF NEED:**

ENG 125 is a transferable general education course for A.A. and A.S. degree programs, and it meets CSU-GE area C1 and IGETC area 3A and 3B.

## **CATALOG DESCRIPTION:**

Introduces students to the history of film, film technology, various film styles, genres and movements, as well as helping them develop and apply a knowledge of film terminology and theories to critically analyze American and international cinema.

## **COURSE OBJECTIVES:**

1. Describe the basic processes and techniques of film production.
2. Discuss how a film both reflects and shapes the culture in which it is produced and consumed.
3. Discuss the current trends in the film, television, and online entertainment industries and how they reflect, influence, and shape social, political, historical, and economic issues.

## **STUDENT LEARNING OUTCOMES:**

1. Apply the techniques of literary analysis to the study of film.
2. Explain how a film communicates meaning through various cinematic, cultural and genre codes in terms of theme, symbolism, and other literary techniques.
3. Evaluate works of cinematic art from a variety of media.

## **A. COURSE OUTLINE AND SCOPE**

### **1. Outline of topics or content:**

1. Introduction to film and the film making process.
2. Thematic elements: plot, mood, character, style, ideas.
3. Film analysis and literary analysis.
4. Dramatic structure: conflict, characterization, symbolism.
5. Cinematography: cinematic point of view, elements of composition, techniques for visual effects.
6. Editing: scene selection, rhythm, coherence, time control.
7. Sound effects: dialogue, narration, background.
8. Musical score: evoking feelings, heightening mood, providing a sense of time and place, providing transitions.
9. Director's style: subject, setting, casting, screenplays.
10. Film genres: westerns, gangsters, film noir, war films, science fiction and fantasy, horror, comedy, musicals.
11. Censorship.
12. Whole film analysis and film reviews.

### **2. If a course contains laboratory or clinical/field hours, list examples of activities or topics:**

### **3. Examples of reading assignments:**

Readings include chapters from the textbook, for example, "Editing and Special Effects," and published critical reviews from

newspapers, magazines, and online blogs.

#### **4. Examples of writing assignments:**

Students will write critical essays about films viewed in class, discussing significant literary techniques, elements, and concepts.

#### **5. Appropriate assignments to be completed outside of class:**

1. A critical analysis on a specific director, actor, genre, or film style or other media.
2. Brief in-class critical reviews of films viewed.
3. Presentation of specific director, actor, genre, or film style or other media.

#### **6. Appropriate assignments that demonstrate critical thinking:**

Students must analyze elements of films using established criteria to develop a deeper understanding of its significance and underlying elements.

#### **7. Other assignments (if applicable):**

Writing short screenplays, producing/shooting short films, participate in student-centered film studies.

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Check if Section B is not applicable

#### **B. FACE-TO-FACE COURSE SECTIONS:**

##### **Face-to-face education**

Is a mode of delivery in which instruction is delivered in a traditional classroom setting, with instructor and students located simultaneously in the same classroom facility.

##### **1. Describe the methods of instruction:**

Particular methodologies will be determined by the individual instructor. However, lecture on film topics, viewing and discussion of relevant films, and presentations by outside experts (e.g., directors, actors) would be appropriate.

##### **2. Describe the methods of evaluating of student performance.**

Students will be evaluated based on assigned essay assignments, exams, and the research paper.

##### **3. Describe how the confidentiality of the student's work and grades will be maintained.**

Instructors shall make reasonable efforts to protect the confidentiality of students' grades and graded work consistent with practices described in the Family Education Rights and Privacy Act (FERPA).

**4. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

NOTE: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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Check if Section C is not applicable

**C. CORRESPONDENCE EDUCATION COURSE SECTIONS (Correspondence, hybrid correspondence)**

**Correspondence education**

is a mode of delivery in which instructional materials are delivered by mail, courier or electronic transmission to students who are separated from the instructor by distance. Contact between instructor and students is asynchronous.

**Hybrid correspondence education**

is the combination of correspondence and face-to-face interaction between instructor and student.

**1. Describe the methods of instruction.**

**2. Describe the methods of evaluating student performance.**

**3. Describe how regular, effective contact between the instructor and a student is maintained.**

**4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

**5. Describe procedures that evaluate the readiness of a student to succeed in a correspondence or hybrid correspondence course section.**

**6. Describe how the confidentiality of the student's work and grades will be maintained.**

**7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

**8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.**

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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Check if Section D is not applicable

**D. DISTANCE EDUCATION COURSE SECTIONS (online, ITV, hybrid)**

**Online education**

is a mode of delivery in which all instruction occurs online via the Internet. Student and instructor access to email and the Internet is required. Students are required to complete class work using email, chat rooms, discussion boards and other instructional online venues.

**Interactive television (ITV)**

is a mode of synchronous delivery in which instruction occurs via interactive television (closed circuit).

**Hybrid instruction**

is a combination of face-to-face instruction and online instruction.

**1. Describe the methods of instruction.**

**2. Describe the methods of evaluating of student performance.**

**3. Describe how regular, effective contact between the instructor and a student is maintained.**

**4. Describe procedures that help verify the individual submitting class work is the same individual enrolled in the course section.**

**5. Describe procedures that evaluate the readiness of a student to succeed in an online, ITV or hybrid course section.**

**6. Describe how the confidentiality of the student's work and grades will be maintained.**

**7. If the course has a lab component, describe how lab work is to be conducted and how student work is to be evaluated.**

**8. If the course requires specialized equipment, including computer and computer software or other equipment, identify the equipment, and describe how it is to be accessed by students.**

Note: Students will be encouraged by instructors of this course to direct themselves to the College's Disabled Students' Programs and Services (DSP&S) department if they believe they have a learning disability.

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**E. REPRESENTATIVE TEXTBOOKS AND OTHER READING AND STUDY MATERIALS:**

**List author, title, and current publication date of all representative materials.**

Text selections will be made by individual professors, mindful of the need for accessible materials and acting in consultation with the Division of Language Arts and Communication faculty.

Gocsik, Karen, Richard Barsam, Dave Monahan. Writing about Movies, 2015.

Corrigan, Timothy. A Short Guide to Writing about Movies, 2015.

Barsam, Richard and Dave Monahan. Looking at Movies, 2018.

**SIGNATURES**

**COURSE INITIATOR:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**DIVISION CHAIR:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**LIBRARY:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**CHAIR OF CURRICULUM COMMITTEE:** \_\_\_\_\_

**DATE:** \_\_\_\_\_

**SUPERINTENDENT/PRESIDENT:** \_\_\_\_\_

**DATE:** \_\_\_\_\_