I. CATALOG INFORMATION
   A. Discipline: FILM STUDIES
   B. Subject Code and Number: FILM M25
   C. Course Title: History of International Cinema: Emergence to World War II
   D. Credit Course units:
      Units: 3
      Lecture Hours per week: 3
      Lab Hours per week: 0
      Variable Units: No
   E. Student Learning Hours:
      Lecture Hours:
      Classroom hours: 52.5 - 52.5
      Laboratory/Activity Hours: 0 - 0
      Total Combined Hours in a 17.5 week term: 52.5 - 52.5
   F. Non-Credit Course hours per week
   G. May be taken a total of: 1 2 3 4 time(s) for credit
   H. Is the course co-designated (same as) another course: No Yes
      If YES, designate course Subject Code & Number: 
   I. Course Description:
      Surveys international cinema from its emergence in the 1890s through World War II. Examines narrative, documentary and experimental film, and the medium's technical, aesthetic and theoretical developments. Focuses on historical, industrial, cultural and economic influences that contributed to the international art form.
   J. Entrance Skills
      *Prerequisite: No Yes Course(s)
      *Corequisite: No Yes Course(s)
      Limitation on Enrollment: No Yes
      Recommended Preparation: No Yes Course(s) FILM M10
      Other: No Yes
II. **COURSE OBJECTIVES**

Upon successful completion of the course, a student will be able to:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Methods of evaluation will be consistent with, but not limited by, the following types or examples.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>identify, describe, and compare prominent international film movements from pre-cinema to the emergence of film to World War II.</td>
</tr>
<tr>
<td>2</td>
<td>illustrate and appraise the connection between aesthetics and technological developments.</td>
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<tr>
<td>3</td>
<td>employ the basic terminology of film form and criticism to appreciate and analyze international films.</td>
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<tr>
<td>4</td>
<td>describe and critique the development and management of film industries and economics in various nations and eras.</td>
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<tr>
<td>5</td>
<td>recognize and evaluate the development and evolution of: 1. early narrative and non-narrative film (cinematography, editing, mise-en-scene, visual storytelling) 2. domestic and international industrial practices (the studio system, the avant-garde, etc.) 3. cinematic spectatorship 4. film stardom and fandom.</td>
</tr>
<tr>
<td>6</td>
<td>relate key historical and cultural events to the emergence and development of various national cinemas.</td>
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<tr>
<td>7</td>
<td>analyze the interrelatedness of early film movements and industries and their subsequent influence.</td>
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<tr>
<td>8</td>
<td>compare and contrast productions from various nations using cultural, technical and aesthetic criteria.</td>
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</tbody>
</table>
### III. COURSE CONTENT

<table>
<thead>
<tr>
<th>Estimated %</th>
<th>Topic</th>
<th>Learning Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.00%</td>
<td>International Expansion, 1905-1912: Productions of Denmark, Italy, France; American economics and censorship, Nickelodean boom, the emergence of the star system, issues of narrative clarity</td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
</tr>
<tr>
<td>6.00%</td>
<td>France and Poetic Realism, 1930-1945: Fantasy and surrealism, emergence of poetic realism, Jean Renoir</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>Inventions and Early Years of Cinema: Precursors and Pre-conditions, simultaneity of inventions, Edison, Lumiere, Melies, and the Italian spectacle</td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
</tr>
<tr>
<td>8.00%</td>
<td>National Cinemas, Hollywood and World War I, 1913-1919: Serials, precision staging, effects lighting, formation of studios to include of Denmark, Sweden, Germany, Russia, United States, Italy, Germany and France</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>France and Avant-Garde Cinema of the 1920s: Impressionism, Surrealism and structure of industry</td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
</tr>
<tr>
<td>12.00%</td>
<td>Germany Expressionist Movement: Influence of economic and social pressures, technological developments, visual design, influences and Modernist Movement</td>
<td>1, 2, 3, 4, 5, 6, 7, 8</td>
</tr>
<tr>
<td>8.00%</td>
<td>Soviet Cinema: Styles and theories of editing, governmental control, economic influences</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>Late Silent Era: Comedies, Picture Palaces scandals and the development and functioning of Motion Picture Producers and Distributors of America</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>International Trends of the 1920s: Documentary and the city symphony, experimental animation. Art Cinemas such as Cinema Pur and Dadaism</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>Introduction of Sound: Development of technologies to include business, economic and patent struggles and negotiations</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9</td>
</tr>
<tr>
<td>12.00%</td>
<td>Hollywood Studio System: Solidification of the system, Censorship and Production Code Administration, Émigré directors, The Great Depression and genre films</td>
<td>1, 3, 4, 5, 6, 7, 8, 9, 10</td>
</tr>
<tr>
<td>6.00%</td>
<td>Studio Systems such as of Britain, Japan, India and China. Quotas, popular genres and major filmmakers</td>
<td>1, 2, 3, 4, 5, 6, 7, 8, 9</td>
</tr>
</tbody>
</table>
IV. TYPICAL ASSIGNMENTS
A. Writing assignments

Writing assignments are required. Possible assignments may include, but are not limited to:

1. written appraisal of ethical concerns/decisions in representations.
2. analytical paper comparing an original film to a remake with emphasis on sociological and ideological considerations rather than technical changes.
3. screening reports, reviews and analytical papers.

B. Appropriate outside assignments

Appropriate outside assignments are required. Possible assignments may include, but are not limited to:

1. read and critique articles in academic journals.
2. when available, screenings in area theaters, special retrospective programs.
3. textbook readings.

C. Critical thinking assignments

Critical thinking assignments are required. Possible assignments may include, but are not limited to:

1. silent film musical and/or sound effect accompaniment project.
2. early sound cinema cinematography worksheet.
3. critical analysis of the Motion Picture Production Code.

V. METHODS OF INSTRUCTION

Methods of instruction may include, but are not limited to:

- Distance Education – When any portion of class contact hours is replaced by distance education delivery mode (Complete DE Addendum, Section XV)
- Lecture/Discussion
- Laboratory/Activity
- Other (Specify) In-class film screenings. Guest speakers. Audio-visual exercises.
- Optional Field Trips
- Required Field Trips

VI. METHODS OF EVALUATION

Methods of evaluation may include, but are not limited to:

- Essay Exam
- Problem Solving
- Classroom Discussion
- Reports/Papers
- Skill Demonstration
- Participation
VII. REPRESENTATIVE TEXTS AND OTHER COURSE MATERIALS


VIII. STUDENT MATERIALS FEES

☐ No  ☑ Yes

IX. PARALLEL COURSES

<table>
<thead>
<tr>
<th>College</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>UC San Diego</td>
<td>VIS 84</td>
<td>History of Film</td>
<td>4</td>
</tr>
<tr>
<td>San Francisco State</td>
<td>CINE 211</td>
<td>Film History I</td>
<td>3</td>
</tr>
<tr>
<td>CSU Los Angeles</td>
<td>TVF 224 or ENGL 225</td>
<td>Interpreting World Cinema</td>
<td>3</td>
</tr>
<tr>
<td>CSU Monterey Bay</td>
<td>CART 228</td>
<td>Cinematic History 1849 - 1960</td>
<td>4</td>
</tr>
</tbody>
</table>

X. MINIMUM QUALIFICATIONS

**Courses Requiring a Masters Degree:**
Master’s degree in film, drama/theater arts, or mass communication OR bachelor’s degree in any of the above AND master’s degree in media studies, English, or communication OR the equivalent.

XI. ARTICULATION INFORMATION

A. Title V Course Classification:
   1. This course is designed to be taken either:
      - Pass/No Pass only (no letter grade possible); or
      - ☑ Letter grade (P/NP possible at student option)

   2. Degree status:
      - Either ☑ Associate Degree Applicable; or ☐ Non-associate Degree Applicable

B. Moorpark College General Education:
   1. Do you recommend this course for inclusion on the Associate Degree General Education list?
      - Yes: ☑  No: ☐ If YES, what section(s)?
      - ☐ A1 - Natural Sciences - Biological Science
      - ☐ A2 - Natural Sciences - Physical Science
C. California State University (CSU) Articulation:

1. Do you recommend this course for transfer credit to CSU? Yes: X No: 

2. If YES do you recommend this course for inclusion on the CSU General Education list? Yes: X No: 
   If YES, which area(s)?
   A1 A2 A3 B1 B2 B3 B4
   C1 X C2 D1 D2 D3 D4 D5
   D6 D7 D8 D9 D10 E

D. University of California (UC) Articulation:

1. Do you recommend this course for transfer to the UC? Yes: X No: 

2. If YES do you recommend this course for the Intersegmental General Education Transfer Curriculum (IGETC)? Yes: X No: 

   IGETC Area 1: English Communication
   [ ] English Composition
   [ ] Critical Thinking-English Composition
   [ ] Oral Communication

   IGETC Area 2: Mathematical Concepts and Quantitative Reasoning
   [ ] Mathematical Concepts

   IGETC Area 3: Arts and Humanities
   [X] Arts
   [ ] Humanities

   IGETC Area 4: Social and Behavioral Sciences
   [ ] Anthropology and Archaeology
   [ ] Economics
Ethnic Studies
Gender Studies
Geography
History
Interdisciplinary, Social & Behavioral Sciences
Political Science, Government & Legal Institutions
Psychology
Sociology & Criminology

IGETC Area 5: Physical and Biological Sciences (mark all that apply)

- Physical Science Lab or Physical Science Lab only (non-sequence)
- Physical Science Lecture only (non-sequence)
- Biological Science
- Physical Science Courses
- Physical Science Lab or Biological Science Lab Only (non-sequence)
- Biological Science Courses
- Biological Science Lab course
- First Science course in a Special sequence
- Second Science course in a Special Sequence
- Laboratory Activity
- Physical Sciences

IGETC Area 6: Language other than English

- Languages other than English (UC Requirement Only)
- U.S. History, Constitution, and American Ideals (CSU Requirement ONLY)
- U.S. History, Constitution, and American Ideals (CSU Requirement ONLY)

XII. REVIEW OF LIBRARY RESOURCES

A. What planned assignment(s) will require library resources and use?

The following assignments require 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.

B. Are the currently held library resources sufficient to support the course assignment?

YES: X  NO: 

If NO, please list additional library resources needed to support this course.

XIII. PREREQUISITE AND/OR COREQUISITE JUSTIFICATION

FILM M25: Not Applicable
XIV. WORKPLACE PREPARATION
FILM M25: Not Applicable

XV. DISTANCE LEARNING COURSE OUTLINE ADDENDUM
FILM M25: Not Applicable

XVI. GENERAL EDUCATION COURSE OUTLINE ADDENDUM

General Education Division of Learning [check all applicable boxes]:

☐ Natural Sciences
  ☐ Biological Science
  ☐ Physical Science

☐ Social and Behavioral Sciences
  ☐ American History/Institutions
  ☐ Other Social Science

☒ Humanities
  ☒ Fine or Performing Arts
  ☒ Other Humanities

☐ Language and Rationality
  ☐ English Composition
  ☐ Communication and Analytical Thinking

☐ Health/Physical Education

☐ Ethnic/Women's Studies

Check either Option 1 or Option 2

☒ OPTION #1: Moorpark College has already received approval from the CSU and/or UC systems for this course to fulfill a GE requirement. Note: This option applies only to technical revisions and updated courses.

☐ OPTION #2: Moorpark College has not received approval from the CSU and/or UC systems for this course to fulfill a GE requirement. This option applies to all new and substantively revised courses.

XVII. STUDENT MATERIALS FEE ADDENDUM
FILM M25: Not Applicable

XVIII. REPEATABILITY JUSTIFICATION TITLE 5, SECTION 55041
FILM M25: Not Applicable

XIX. CURRICULUM APPROVAL
Course Information:
  Discipline: FILM STUDIES
  Discipline Code and Number: FILM M25