

FTMA M105: HISTORY OF INTERNATIONAL CINEMA I: EMERGENCE TO WORLD WAR II

Originator

clarson

Co-Contributor(s)
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College

Moorpark College

Discipline (CB01A)

FTMA - Film, Television, Media Arts

Course Number (CB01B)

M105

Course Title (CB02)

History of International Cinema I: Emergence to World War II

Banner/Short Title

Hist Intl Cinema I: to WWII

Credit Type

Credit

Start Term

Fall 2020

Formerly

HUM M03; FILM M25

Catalog 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.

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

FTMA M101

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	identify major figures and their contributions from film's emergence to WWII.
2	illustrate and appraise the connection between aesthetics and technological developments in early cinema.
3	employ the basic terminology of film form and criticism to analyze international film narratives.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	identify, describe, and compare prominent international film movements from pre-cinema to the emergence of film to World War II.
2	describe and critique the development and management of film industries and economics in various nations and eras.
3	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.
4	relate key historical and cultural events to the emergence and development of various national cinemas.
5	analyze the interrelatedness of early film movements and industries and their subsequent influence.
6	compare and contrast productions from various nations using cultural, technical and aesthetic criteria.
7	identify and appraise the various aesthetic, cultural and historical changes during the transition from silent to sound cinema.
8	identify and compare manifestations of propaganda, social criticism and censorship in political context.

Course Content**Lecture/Course Content**

- **6% - Inventions and Early Years of Cinema**
 - Precursors and pre-conditions
 - Simultaneity of inventions, Edison, Lumiere, Melies, and the Italian spectacle
- **12% - Cinema and the State from the 1930s**
 - Propaganda and propaganda documentaries
 - Narrative films to include USSR, Germany (Nazi cinema), UK and USA
- **6% - France and Poetic Realism ,1930-1945**
 - Fantasy and surrealism,
 - Emergence of poetic realism, Jean Renoir
- **6% - Studio Systems**
 - Britain
 - Japan
 - India
 - China.
 - Quotas, popular genres and major filmmakers
- **12% - Hollywood Studio System**
 - Solidification of the system
 - Censorship and Production Code Administration
 - Émigré directors
 - The Great Depression
 - Genre films
- **6% - Introduction of Sound**
 - Development of technologies
 - Business
 - Economic
 - Patent struggles and negotiations
- **6% - International Trends of the 1920s**
 - Documentary and the city symphony
 - Experimental animation
 - Art Cinemas such as Cinema Pur and Dadaism
- **6% - Late Silent Era**

- Comedies
- Picture Palaces scandals
- Development and functioning of Motion Picture Producers and Distributors of America
- **8% - Soviet Cinema**
 - Styles and theories of editing
 - Governmental control
 - Economic influences
- **12% - Germany Expressionist Movement**
 - Influence of economic and social pressures
 - Technological developments
 - Visual design
 - Influences
 - Modernist Movement
- **6% - France and Avant-Garde Cinema of the 1920s**
 - Impressionism
 - Surrealism
 - Structure of industry
- **8% - 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
- **6% - International Expansion, 1905-1912**
 - Productions of Denmark, Italy, France
 - American economics and censorship
 - Nickelodeon boom
 - Emergence of the star system
 - Issues of narrative clarity

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

Oral analysis/critiques

Objective exams

Oral presentations

Other (specify)

Projects

Participation

Quizzes

Reports/Papers/Journals

Reports/papers

Research papers

Other

In class worksheets and discussions about various innovations in cinema history.

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 trips
 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/or using PowerPoint presentations.

Representative Course Assignments

Writing Assignments

- Screening reports, reviews and analytical papers.
- Analytical paper comparing an original film to a remake with emphasis on sociological and ideological considerations rather than technical changes.
- Written appraisal of ethical concerns/decisions in representations.

Critical Thinking Assignments

- Silent film musical and/or sound effect accompaniment project.
- Early sound cinema cinematography worksheet.

Reading Assignments

- Research a major international figure from film's emergence to WWII and articulate their contributions through specific examples from their work.
- Illustrate and appraise the connection between the aesthetics and technological developments in German Expressionism.

Outside Assignments

Representative Outside Assignments

- Read and critique articles in academic journals.
- When available, screenings in area theaters, special retrospective programs.

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC San Diego	VIS 84	History of Film	4
CSU Monterey Bay	CART 228	Cinematic History 1849 - 1960	4
CSU Los Angeles	TVF 224 or ENGL 225	Interpreting World Cinema	3
San Francisco State	CINE 211	Film History I	3

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Pasadena City College	CINE 007A	Early Film History	3

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Approved

Effective term:

Spring 2020

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

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

Bordwell, D., and Thompson, K. (2018) *Film history: An introduction*, (4th ed.). McGraw-Hill.

Resource Type

Textbook

Description

Wexman, V. W. (2009). *A history of film*,(7th ed.). Pearson.

Resource Type

Textbook

Description

Cook, D. A. (2016). *A history of narrative film*,(5th ed.). Norton.

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 and write a paper comparing and contrasting film styles from two different nations using cultural, technical and aesthetic criteria.

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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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.
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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

08/29/19

Dean

09/05/19

Technical Review

09/05/19

Curriculum Committee

09/17/19

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

MM/DD/YYYY

Control Number

CCC000428062

DOE/accreditation approval date

MM/DD/YYYY