

FTMA M106: HISTORY OF INTERNATIONAL CINEMA II: WORLD WAR II TO THE PRESENT

Originator

Isnowden

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College

Moorpark College

Discipline (CB01A)

FTMA - Film, Television, Media Arts

Course Number (CB01B)

M106

Course Title (CB02)

History of International Cinema II: World War II to the Present

Banner/Short Title

Hist of Intl Cine:WWII-Present

Credit Type

Credit

Start Term

Fall 2020

Formerly

HUM M04; FILM M26

Catalog Course Description

Surveys international cinema from the end of World War II to the present. Investigates the medium's technical, aesthetic, and theoretical developments through the examination of narrative, documentary, and experimental film. Focuses on the historical, cultural, industrial, 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 101

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	identify major filmmakers and their contributions from WWII to present.
2	compare and contrast productions from various nations using cultural and technical criteria.
3	identify, debate and compare propaganda, social criticism and censorship in political context.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	identify, describe, and compare prominent international film movements from World War II to the present.
2	analyze the interrelatedness of the movements and their subsequent influence.
3	compare and contrast productions from various nations using cultural and technical criteria.
4	relate the national and/or international milieu to the emergence of a national cinema.
5	illustrate and appraise the connection between aesthetics and technology.
6	employ the basic language of film form and criticism to analyze international films.
7	describe and analyze the impact of ancillary markets upon film aesthetics, marketing, distribution and audiences.
8	discuss and evaluate global cinema, transnational filmmakers, the emergence of film festivals as alternative modes of exhibition/distribution.
9	identify, debate and compare propaganda, social criticism and censorship in political context.

Course Content**Lecture/Course Content**

- **2% - Post-War trends**
 - Paramount Decree
 - Popular genres
 - House Un-American Activities Committee (HUAC)
 - Emergence and influence of television and the exit to suburbia
 - Challenges to the Production Code
- **8% - Italian Neo-Realism**
 - Film form
 - Directors
 - Break from Cinema of Distraction
 - Influence of social conditions upon aesthetics
 - "Rosy" neo-realism
- **8% - Contemporary Transnational Cinema**
 - China, Hong Kong, and Taiwan
 - Fifth and Sixth Generations
 - International influence
 - Issues of finance and distribution
- **12% - "Third Cinema" and Smaller National Cinemas**
 - Growth of Cuban and Mexican industries
 - Cinemas of the Middle East and African cinemas such as Iran, Iraq, Turkey
 - Federation Pan-Africaine des Cineastes Consortium Interafricain de Distribution Cinematographique
- **6% - Australia/New Zealand**
 - New Wave
 - Government support
 - International successes
 - Move to the U.S.
 - Feminist and indigenous cinemas
- **6% - Russia and Poland**
 - Stalinist influence
 - Glasnost effects - freezes/"restructurings"/thaws,
 - Contemporary problems
- **6% - Indian Cinema**
 - Ray
 - Nair to popular Hindi cinema's formula

- Parallel Cinema
- National Film Development Corporation
- Censorship board
- **6%- Scandanavia Cinemas**
 - Swedish and Danish political films of the 60s-70s
 - Cinema of the People
 - Sjoberg and Bergman
- **6% - German Cinema**
 - "New German Cinema,"
 - Fassbinder, Hertzog, Wenders, Dorris
 - "sensibilist" directors and inwardness
- **6% - Czechoslovakia**
 - New Wave
 - National phenomenon
 - Prague Spring
 - Prominent and exiled directors
 - Government funding and censorship
- **6% - British Film**
 - Social Realism
 - Influx of foreign directors
 - Comedies
 - New Wave
 - The Other Cinema
- **6% - American Film in the 60s and 70s**
 - Impact of war and social movements
 - Rating system
 - The film school generation
 - Computer generated image (CGI)
 - The blockbuster
 - Budgets and marketing
 - Product placement
 - Star phenomenon
 - The independents
- **8% - French New Wave**
 - Auteur theory
 - Cinephiles,
 - Film journals
 - Film form
 - Filmmakers
- **8% - Japanese Cinema**
 - Ozu and Kurasawa,
 - From family to social crisis
 - Supreme Commander of the Allied Powers (SCAP) influence and censorship
 - New Cinema
 - Political cinema
 - Anime
- **6% - Globalization**
 - Hegemony
 - International film festivals
 - Dogme 95
 - Conglomerates and empires

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

Handouts relevant to lecture. Fill-in-the-blank study guides

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
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 to analyze the cultural, social or political relevance being communicated in the film.

Representative Course Assignments

Writing Assignments

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

Critical Thinking Assignments

- Compare and contrast film form across film movements.
- Analyze film form to discuss underlying ideology.
- Analyze the relationship of a film movement and historical and social milieu.

Reading Assignments

- Research the cinematic style of Italian neo-realism and analyze its effectiveness in *The Bicycle Thief*.
- Investigate the historical relevance of the Cold War and its representation in Russian Cinema.

Outside Assignments

Representative Outside Assignments

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

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC Riverside	MCS 21	Intro to Film, Literature and Culture	4
San Francisco State	CINE 212	Film History II	3

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
Pasadena City College	CINE 007B	Contemporary Film History	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

Bordwell, D., and Thompson, K. (2009). *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 identifying propaganda films and censorship in political context.

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.
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.

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**

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

CCC000433581

DOE/accreditation approval date
MM/DD/YYYY