

FTVE R107: HISTORY OF FILM

Originator

alawson

College

Oxnard College

Discipline (CB01A)

FTVE - Film, Television, & Elec Media

Course Number (CB01B)

R107

Course Title (CB02)

History of Film

Banner/Short Title

History of Film

Credit Type

Credit

Start Term

Fall 2021

Formerly

TV R107

Catalog Course Description

This course explores both U.S. and international motion pictures from 1895 to present day. Students examine historical developments and innovations in film as an art form and as a distinctive medium of communication. Screenings of important films, discussions of these films and their directors, and the critical reactions of the students are the major focus of class activities.

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

May be required

Grading method

Letter Graded

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

Unpaid

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

Student Learning Outcomes (CSLOs)

Upon satisfactory completion of the course, students will be able to:	
1	Compose critical essays and writing assignments, applying the knowledge of film aesthetics, film criticism, and/or film history.
2	Identify key innovators and inventions that led to the rise of the American and European film industries circa 1890 through writing assignments.
3	Analyze and understand film and media in relation to aesthetics, genre, and film language in critical essays and writing assignments.
4	Differentiate global filmmakers, film styles, and film industries in international film history through critical thinking and writing assignments.
5	Identify the characteristics of the classic Hollywood narrative film.

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	Describe, detail and connect the events and personalities that shaped the film industry's present status.
2	Demonstrate an understanding of the evolution of cinematic forms and technologies and identify major film movements.
3	Analyze and interpret the influence of key directors, actors, writers and technicians in the development of film; and the relationship of film to social and political climates during the past century.
4	Apply appropriate critical standards to historical periods and movements in both American and international filmmaking.
5	Explain the evolution of the "Hollywood film industry" and studio system.
6	Delineate, analyze and evaluate the technical and aesthetic cinematographic element in film.
7	Identify, illustrate and analyze the use of editing in film.
8	Recognize, describe and analyze the use of sound in film.
9	Recognize and analyze the cultural content, influences, and expectations of and in film.

- | | |
|----|--|
| 10 | Demonstrate in writing and through discussion the difference between the function of a screening report, a film review, and a critical analysis. |
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Course Content

Lecture/Course Content

1. The Invention of the Movies
 - a. Viewing Films vs. Watching Movies
 - b. Formal analysis: Explicit, Implicit meaning
 - c. Muybridge, Edison, Lumiere, Melies, Alice Guy-Blanche
2. The Birth of an American Industry
 - a. D.W. Griffith - The Father of Film
3. Rise of Hollywood Studio System
 - a. The Silent Era
 - b. The Great Silent Clowns
4. Principles of Film Form.
 - a. Expectations, Conventions, Referential and Symptomatic Meanings, Ideology, Motivation, and Motif.
 - b. Realism and antirealism
5. Transition to Sound Narrative
 - a. Talkies
 - b. Sound challenges
6. Elements of Narrative.
 - a. Story and plot
 - b. Order, events
 - c. Characters
 - d. Setting
7. International Cinema through World War II
8. Types of Movies
 - a. The Western in American Film
 - b. Genre-specific:
 - c. Narrative movies, documentary movies, experimental movies
9. The Auteur:
 - a. Orson Welles
 - b. Alfred Hitchcock
 - c. John Ford
 - d. New Auteurs: Robert Rodriguez, Alfonso Cuarón
10. Mise-en-scene:
 - a. Design: Setting, Costume and Make-up, Lighting, Staging, and Space.
 - b. Composition: Framing, Movement
11. 1942 - 1951: Italian Neorealism
12. 1959 - 1964: French New Wave and British Cinema
13. New Cinemas in Great Britain, Europe, and Asia
 - a. Denmark and the Dogme 95 movement.
14. 1965-1995: The New American Cinema
15. Digital, 3D and the New Technologies
16. Gender, culture and sexuality in Film

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):

Essay exams
Essays
Group projects

Individual projects
 Journals
 Oral analysis/critiques
 Objective exams
 Oral presentations
 Problem-solving exams
 Quizzes
 Research papers

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
 Field trips
 Group discussions
 Guest speakers
 Instructor-guided interpretation and analysis
 Instructor-guided use of technology
 Lecture
 Small group activities

Describe specific examples of the methods the instructor will use:

1. Students will engage in active, instructor lead film analysis discussions of films screened in class.
2. Instructor will present historical, cultural, economic and cinematic context to films presented in class and covered in the spectrum of film history.
3. Instructor will present media and audio/visual clips to present historical references to cinema.
4. Instructor will present in-class group activities to examine cinematic language in various films.

Representative Course Assignments

Writing Assignments

1. Write weekly or bi-weekly out-of-class essays emphasizing significant interpretations of films viewed in class. The essays should advocate student ideas and opinions with well-organized persuasive arguments and support their claims with relevant information gathered and any relevant outside, secondary sources of scholarly criticism.
2. Students will research and identify "the rule of three" in modern comedy films to compare to classic Hollywood films.
3. Students will compare/contrast international cinema to the Hollywood Studio system.

Critical Thinking Assignments

1. Students will compare/contrast various genres in cinema and analyze changes in genres during the last several decades.
2. Compare/contrast two early film pioneers' directorial style and films.
3. Analyze the impact of sound narrative film on the silent film era and identify key technical and economic shifts in the film industry.

Reading Assignments

1. Assigned readings from film journals, articles and periodicals.
2. Assigned readings of film reviews and blogs focused on film aesthetic and film technology.

Skills Demonstrations

None

Other assignments (if applicable)

1. Preparation of student oral presentations analyzing a film or scene from a film focused on any of the following criteria: setting, theme, plot development, character development, mise-en-scene, and/or shot composition.
2. Research and complete a written assignment detailing the cultural impact of D.W. Griffith's *Birth of a Nation* and analyze cultural invisibility for modern audiences.
3. Complete a shot-by-shot analysis of a film scene for editing style.

Outside Assignments

Representative Outside Assignments

1. Preparation of student oral presentations analyzing a film or scene from a film focused on any of the following criteria: setting, theme, plot development, character development, mise-en-scene and/or shot composition.
2. Students will complete three journal entries analyzing three films screened in class.
3. Research and complete a written assignment detailing the cultural impact of D.W. Griffith's *Birth of a Nation* film and analyze cultural invisibility for modern audiences.
4. Complete a written assignment defining viewer expectations and the theatrical rating MPAA system.
5. Weekly writing prompts that analyze film reviews and criticism.
6. Complete a shot-by-shot analysis of a film scene for editing style.

Articulation

Comparable Courses within the VCCCD

FILM M10 - Introduction to Cinema

District General Education**A. Natural Sciences****B. Social and Behavioral Sciences****C. Humanities****D. Language and Rationality****E. Health and Physical Education/Kinesiology****F. Ethnic Studies/Gender Studies****CSU GE-Breadth****Area A: English Language Communication and Critical Thinking****Area B: Scientific Inquiry and Quantitative Reasoning****Area C: Arts and Humanities****Area D: Social Sciences****Area E: Lifelong Learning and Self-Development****CSU Graduation Requirement in U.S. History, Constitution and American Ideals:****IGETC****Area 1: English Communication****Area 2A: Mathematical Concepts & Quantitative Reasoning****Area 3: Arts and Humanities****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

DescriptionBarsam, R. & Monahan, D. (2015). *Looking at Movies* (Fifth). New York W. W. Norton & Company. 0393600650**Resource Type**

Textbook

DescriptionThompson, Kristin (2018). *Film History: An Introduction* (4th). Santa Monica McGraw-Hill Education. 0073514241**Resource Type**

Textbook

Classic Textbook

No

Description

Monahan, Dave. (2018). Looking at Movies (Sixth edition) New York: Norton & Company. 0393691139

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)	Additional discussion and group interaction reflecting on films shown in and outside of class.
Other DE (e.g., recorded lectures)	Additional recorded lectures and shot-by-shot analysis of film scenes to study cinematic language beyond the classroom.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional discussion and group interaction reflecting on films shown in and outside of class.
Other DE (e.g., recorded lectures)	Additional recorded lectures and shot-by-shot analysis of film scenes to study cinematic language beyond the classroom.
Video Conferencing	Students will meet for group projects with fellow classmates using video conferencing software to complete group analysis assignments.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Additional discussion and group interaction reflecting on films shown in and outside of class.
Other DE (e.g., recorded lectures)	Additional recorded lectures and shot-by-shot analysis of film scenes to study cinematic language beyond the classroom.
Video Conferencing	Students will meet for group projects with fellow classmates using video conferencing software to complete group analysis assignments.

Synchronous Dialog (e.g., online chat)

Content presented via video conferencing software; students meeting with instructor for discussion, lecture and media presentations via a LMS.

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

Media Production

Mass Communication

Review and Approval Dates

Department Chair

04/16/2020

Dean

04/16/2020

Technical Review

04/22/2020

Curriculum Committee

04/22/2020

Curriculum Committee

05/13/2020

CCCCO

MM/DD/YYYY

Control Number

CCC000544524

DOE/accreditation approval date

MM/DD/YYYY