



FILM 105 - Film History: 1895-1949 Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

SECTION A

Unique ID Number CCC000522792

Discipline(s) Film Studies

Division Arts and Humanities

Subject Area Film Studies

Subject Code FILM

Course Number 105

Course Title Film History: 1895-1949

TOP Code/SAM Code 1007.00 - Drama and Dramatics/Theatre Arts, General /
E - Non-Occupational

Rationale for adding this course to the curriculum Add distance education component.

Units 3

Cross List N/A

Typical Course Weeks 18

Total Instructional Hours

Contact Hours

Lecture 54.00

Lab 0.00

Activity 0.00

Work Experience 0.00

Outside of Class Hours 108.00

Total Contact Hours 54

Total Student Hours 162

Open Entry/Open Exit No

Maximum Enrollment

Grading Option Letter Grade or P/NP

Distance Education Mode of Instruction On-Campus
Hybrid
Entirely Online

SECTION B

General Education Information:

SECTION C

Course Description

Repeatability May be repeated 0 times

Catalog Description This course will examine the evolution of film as a cultural medium, from its origins at the turn of the century, to its early development as a social force by the 1940's. Students will explore the history of film technology, its major social and political movements, seminal directors and performers, and the development of its narrative structure.

Schedule Description

SECTION D

Condition on Enrollment

1a. Prerequisite(s): *None*

1b. Corequisite(s): *None*

1c. Recommended: *None*

1d. Limitation on Enrollment: *None*

SECTION E

Course Outline Information

1. Student Learning Outcomes:

- A. Critically analyze the evolution of film making from 1895-1949.
- B. Show a cultural and artistic appreciation of the art of film and film making

2. Course Objectives: Upon completion of this course, the student will be able to:

- A. Recall the historical evolution of the film from 1895-1949, and its popular genres.
- B. Compare and contrast the different social and political movements throughout the early history of film, and identify the countries and cultures they arise from.
- C. Identify the dominant narrative structure of early films, and recognize the major directors and performers of their respective eras.
- D. Recall the major innovations in cinema technology that occur from 1895-1949.
- E. Demonstrate an understanding of early film history through written analysis of specific films screened in class.
- F.

3. Course Content

- A. Introduction
 - a. Course outline & expectations
 - b. The early films of Muybridge, Lumière, Edison, Meliés and Porter
- B. Classical Hollywood Cinema
 - a. Early feature filmmaking
 - b. The classical Hollywood narrative
- C. French Impressionism
 - a. Early French Cinema
 - b. Abel Gance, Jean Epstein, Germaine Dulac

- c. The impact of cinema on French society in the 1920's
- D. German Expressionism
 - a. Early German cinema
 - b. Robert Weine, F.W. Murnau, Paul Wegener
 - c. The impact of cinema on French society in the 1920's
- E. Soviet Montage
 - a. Early Soviet cinema
 - b. Dziga Vertov, Sergei Eisenstein, V.I. Pudovkin, Lev Kuleshov
 - c. The impact of cinema on Soviet society
- F. Early Independent Filmmaking
 - a. African Americans in early cinema
 - b. Oscar Micheaux, Bill foster
 - c. The independent spirit and early filmmaking
- G. The Avant-Garde
 - a. Early avant-garde filmmaking
 - b. Fernand Legér, Luis Buñuel, Joris Ivens
- H. Hollywood Silent Film
 - a. Silent comedy in the 1920's
 - b. Buster Keaton, Charlie Chaplin, Harold Lloyd
- I. The Coming of Sound
 - a. Sound technology in the late 1920's
 - b. The Jazz Singer
 - c. The effect of sound on the cinema
- J. Pre-Code Hollywood
 - a. Hollywood cinema prior to the Hays Code
 - b. The Hollywood studio system
- K. Social Documentary
 - a. Early documentary film
 - b. Pare Lorentz, Alberto Cavalcanti, Mikhail Kalatozov
 - c. Representing society and culture in the 1930's-40's
- L. French Poetic Expressionism
 - a. French Cinema in the 1930's-40's
 - b. Julien Duvivier Jean Renoir, Marcel Carné
 - c. European society in the 1930's-40's
- M. Hollywood at War
 - a. Hollywood cinema during World War II
 - b. Cinema and American society in the 1940's
 - c.

4. Methods of Instruction:

Critique:

Discussion:

Lecture:

Other: Readings: Selected essays to be read in preparation for the class lectures Lecture:

Presentation of topics via spoken lecture combined with other forms of multi media. Clips:

Selected clips of films used to support lecture topics Film texts: Feature length films

screened in class Discussion: In-class discussion of the films and reading materials

Critiques: Written essays evaluating films screened in class

Online Adaptation: Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

7. Methods of Evaluation: Describe the general types of evaluations for this course and provide at least two, specific examples.

Typical classroom assessment techniques

- Quizzes --
- Final Exam --
- Mid Term --

Additional assessment information:

Final grade will be based upon:

Midterm and final. Midterms and finals may include both objective and essay style questions.

For example, students must choose one of two possible questions to answer in essay form. Students must incorporate the reading materials, lecture notes, and at least one outside source to analyze one of the films screened in class.

Quiz after each unit of study. Quizzes may include both objective and essay style questions.

Research paper or other writing project that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of the Hollywood Silent Film covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

Participation in class discussions

Letter Grade or P/NP

8. Assignments: State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Go to the course website and read "World War II and the Hollywood War Film?" by Thomas Schatz

2. Read "Ch. 1?" in your textbook Film History by David Bordwell and Kristin Thompson

B. Writing Assignments

Written evaluations of films viewed in class.

Example:

Choose one of the following questions and answer in a 3-4 page essay.

1. Analyze *The Cabinet of Dr. Caligari* as a work of German Expressionism. Identify the film's aesthetic and thematic qualities, and discuss how they function as a greater reflection of German culture in the 1920's.

2. Discuss *The Birth of a Nation* as an example of the Classical Hollywood Cinema. How is Griffith's film an important step toward the construction of film narrative?

C. Other Assignments

Research paper or other writing project that develop a related topic.

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of the Hollywood Silent Film covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

9. Required Materials

A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.

Book #1:

Author: David Bordwell and Kristin Thompson

Title: *Film History: An Introduction*

Publisher: McGraw Hill

Date of Publication: 2010

Edition:

Book #2:

Author: Wheeler W. Dixon, Gwendolyn Foster

Title: *A Short History of Film*

Publisher: Rutgers University Press

Date of Publication: 2008

Edition: Paperback

Book #3:

Author: Wheeler Winston Dixon and Gwendolyn Audrey Foster

Title: *A Short History of Film, Third Edition*

Publisher: Rutgers Press

Date of Publication: 2018

Edition:

B. Other required materials/supplies.

- Course website with selected articles, various handouts and library reserve readings.