OVERVIEW
The following information will appear in the 2010 - 2011 catalog

ENGL 162 History of Cinema 3 Units

Prerequisite: Satisfactory completion of ENGL 50.
Recommended for Success: Before enrolling in this course, students are strongly advised to satisfactorily complete ENGL 101.

Examines the international development of cinema from 1895 to the present. Covers a wide range of both American and foreign films and offers a broad survey of major movements, styles, and genres in the history of motion pictures. Focuses specifically on the social, historical, technical, and technological factors that have shaped the film industry and the films produced by it.

Field trips are not required. (A-F or P/NP - Student choice) Lecture /Lab

Transfer: (CSU, UC) General Education: (MJC-GE: C ) (CSU-GE: C2 ) (IGETC: 3B )

LEARNING CONTEXT
Given the following learning context, the student who satisfactorily completes this course should be able to achieve the goals specified in Section III, Desired Learning:

COURSE CONTENT

Required Content:

A. The Birth of cinema and the early silent serial: Edison & Dickson, the Lumière brothers, Méliès, Porter, Pathé, Griffith.
B. German Expressionist cinema: UFA, Wiene, Murnau, Lang, Jannings, Pabst.
D. American Silent Comedy: Sennett, Chaplin, Keaton, Lloyd.
F. American studio system and the rise of sound and color film: MGM, Warner Brothers, Paramount, United Artists, 20th Century Fox, RKO, Columbia, Universal.
G. Nazi propaganda film.
H. Impressionism, dadaism, surrealism, and the first wave of avant-garde film.
I. French Poetic Realism: Vigo, Duvivier, Renoir, Carné.
J. Italian Neo-realism: De Sica, Rossellini, Visconti, De Santis.
K. The American Genre Film: musical, film noir, western, war film, science fiction, romance story, horror film.
L. Post-War Japanese Cinema: Kurosawa, Mizoguchi, Ozu.
M. Countercultures and the American avant-garde and new wave cinemas.
N. The French New Wave: Truffault, Godard.
O. New American Modernisms and Postmodernisms.
P. New International Modernisms and Postmodernisms.

2. **Required Lab Content:**

Viewing of selected clips from a variety of films representing particular periods, movements, and individual auteurs.
Identification, analysis, and interpretation of specific elements that inform each clip as it pertains to:

a. Historical context  
b. Technical and technological state of the art  
c. Economic state of the film industry  
d. Artistic movements  
e. Social movements  
f. Stylistic innovation (signature filmmaking techniques)

B. **ENROLLMENT RESTRICTIONS**

1. **Prerequisites**

Satisfactory completion of ENGL 50.

2. **Advisories**

Before enrolling in this course, students are strongly advised to satisfactorily complete ENGL 101.

3. **Requisite Skills**

*Before entering the course, the student will be able to:*

a. Comment on and analyze reading selections in directed class discussions.  
b. Write compositions as assigned, employing sound rhetorical and organizational skills.  
c. Write clear introductions, theses, body paragraphs, and conclusions in essays.  
d. Use a variety of academic sentence structures.  
e. Adhere to the conventions of standard edited English.  
f. Revise and improve essay drafts.

C. **HOURS AND UNITS**

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D. METHODS OF INSTRUCTION (TYPICAL)

Instructors of the course might conduct the course using the following method:

1. Lecture.
2. Screen films and selected film-clips.
3. Assign readings: text and other writing about film or film criticism.
4. Lead discussion regarding films, film-clips, and assigned reading.
5. Assign Analytical Essays (analysis of periods, styles, movements in cinema).
6. Assign in-class formal shot-analysis exercises (shot-by-shot analysis of formal compositional and editing techniques).
7. Assign weekly journal writing, asking students identify features of film style, modes of production, and historical influences, and social/aesthetic movements that bear on each week's featured screening.
8. Assign oral presentations.

E. ASSIGNMENTS (TYPICAL)

1. EVIDENCE OF APPROPRIATE WORKLOAD FOR COURSE UNITS

Time spent on coursework in addition to hours of instruction (lecture hours)

Students typically will be assigned

a. weekly reading assignments from a primary textbook, as well as supplementary reading in film criticism and history.

b. out-of-class writing assignments, which could include essays, response papers, journal writing, blogging, class projects, and preparation for oral reports.

c. preparation for in-class essays, quizzes and exams, such as a midterm and final.

2. EVIDENCE OF CRITICAL THINKING

Assignments require the appropriate level of critical thinking

a. The following typical out-of-class assignments demonstrate the appropriate level of critical thinking for this course:

   - Essay Prompt: Both Pudovkin and Eisenstein sought to innovate a revolutionary new approach to filmmaking based primarily upon montage (film editing). Yet each of them developed very different theories of this practice. Identify the major differences in their respective theories of montage and discuss how these theories inform specific sequences from the films of Pudovkin and Eisenstein that we have viewed in class.

   - Essay Prompt: Choose THREE of the following filmmakers and identify the unique contributions each one made to the development of screen comedy. Focus on their unique understanding of the nature of comedy, their personal style and signature themes, and their particular technical innovations (e.g., camerawork, editing, mise en scene).

     - Georges Melies
B. The following typical in-class assignments demonstrate the appropriate level of critical thinking for
this course:

- Analysis of a Screened Film-Clip: Discuss the way in which Vigo's *L'Atalante* looks
  backwards to the French Impressionist cinema that had flourished 10 years earlier AND
  forwards to the style of Poetic Realism, which would become predominant in another few
  years. Identify the major elements of these two different styles that are in evidence within the
  following clip from Vigo's film.

- Journal Prompt: Focusing on Clair's *Entr'Acte* and Dali & Bunuel's *Un Chien Andalou*,
  identify the characteristic features of the "second avant-garde" that both films display. Then
  point out some of the differences in these films, differences which arise from their
  association with dada and surrealist movements respectively.

F. **TEXTS AND OTHER READINGS (TYPICAL)**

6. **Book:** Sklar (2002). *Film: An International History of the Medium* Prentice-Hall.

III. **DESIRED LEARNING**

A. **COURSE GOAL**

As a result of satisfactory completion of this course, the student should be prepared to:

- identify and discuss the historical events, artistic movements, and technological innovations that have
  influenced particular films produced in the major periods of film history.

B. **STUDENT LEARNING GOALS**

Mastery of the following learning goals will enable the student to achieve the overall course goal.

1. **Required Learning Goals**

   Upon satisfactory completion of this course, the student will be able to:

   a. Identify and discuss the major periods of development in film history as it has unfolded in
different national and cultural contexts around the world.

b. Describe the developments in motion picture technology that have shaped the film industry and given rise to particular techniques of cinematic expression (e.g., Kinetograph, Cinématographe, Maltese Cross gear and Latham loop, optical printer, Panchromatic stock, zoom lens, Technicolor, anamorphic compression and wide-screen formats, steadicam, Vitaphone and subsequent sound recording devices).

c. Identify and discuss the ways in which specific historical, cultural, and social contexts have shaped major film movements, individual film artists, and specific films.

d. Identify the unique elements of formal style (i.e., elements of shot composition and narrative style) and subject matter pertaining to the cinema of various different nations and cultures.

e. Identify and discuss the broader social and aesthetic movements that have formed the art of cinema (e.g., individualism, expressionism, surrealism, dadaism, social realism, neo-realism, modernism, postmodernism, feminism, Marxism, etc.)

f. Identify and discuss the contributions of various major film artists, principally actors and directors, and their particular stylistic and technical innovations.

g. Identify and analyze the rhetorical and stylistic devices with which specific films sometimes create, sometimes perpetuate, and sometimes challenge the mainstream assumptions regarding cinematic art in different social, cultural, and historical contexts.

h. Identify and discuss the impact of various economic factors and the corporate structure of the studio system upon the development of cinema.

i. Identify and discuss the manner and degree to which other forms of art (e.g., literature, theater, photography, painting, music) have informed the creation and development of various forms of cinema.

j. Analyze and interpret particular films, commenting on the way in historical events, technological developments, social and artistic movements, and cultural traditions inform the style and thematic significance of those films.

2. Lab Learning Goals
Upon satisfactory completion of the lab portion of this course, the student will be able to:

a. Analyze and interpret the major themes and expressive techniques pertaining to particular periods and forms of cinema.

b. Identify the major themes and expressive techniques associated with particular filmmakers working within particular periods and movements of cinema.

IV. METHODS OF ASSESSMENT (TYPICAL)

A. FORMATIVE ASSESSMENT

1. Written assignments (analytical essays, shot-analysis exercises).
2. Oral Presentations.
3. Quizzes.
5. Journal Writing.

B. SUMMATIVE ASSESSMENT
1. Final exam.