

**FMA 14 Course Outline as of Summer 2025****CATALOG INFORMATION**

Dept and Nbr: FMA 14                      Title: EARLY FILM HISTORY  
 Full Title: Early Film History  
 Last Reviewed: 1/22/2018

Units		Course Hours per Week		Nbr of Weeks	Course Hours Total	
Maximum	4.00	Lecture Scheduled	4.00	17.5	Lecture Scheduled	70.00
Minimum	4.00	Lab Scheduled	0	6	Lab Scheduled	0
		Contact DHR	0		Contact DHR	0
		Contact Total	4.00		Contact Total	70.00
		Non-contact DHR	0		Non-contact DHR	0

Total Out of Class Hours: 140.00

Total Student Learning Hours: 210.00

Title 5 Category: AA Degree Applicable

Grading: Grade or P/NP

Repeatability: 00 - Two Repeats if Grade was D, F, NC, or NP

Also Listed As:

Formerly: MEDIA 14

**Catalog Description:**

A survey of international film history from pre-cinema machines to the 1950s with emphasis upon D.W. Griffith, German Expressionism, Soviet Montage, film genres, and the Hollywood Studio System. The course will also cover the historical evolution of the narrative form, as well as the development of formal devices such as the shot, mise-en-scène, editing, and sound design.

**Prerequisites/Corequisites:****Recommended Preparation:**

Eligibility for ENGL 1A or equivalent and Course Completion of FMA 10 ( or MEDIA 10)

**Limits on Enrollment:****Schedule of Classes Information:**

Description: A survey of international film history from pre-cinema machines to the 1950s with emphasis upon D.W. Griffith, German Expressionism, Soviet Montage, film genres, and the Hollywood Studio System. The course will also cover the historical evolution of the narrative form, as well as the development of formal devices such as the shot, mise-en-scène, editing, and sound design. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent and Course Completion of FMA 10 ( or MEDIA 10)

Limits on Enrollment:

Transfer Credit: CSU;UC.

Repeatability: Two Repeats if Grade was D, F, NC, or NP

## **ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:**

<b>AS Degree:</b>	<b>Area</b>		Effective:	Inactive:
	E	Humanities	Fall 2012	
<b>CSU GE:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	C1	Arts	Fall 2012	
<b>IGETC:</b>	<b>Transfer Area</b>		Effective:	Inactive:
	3A	Arts	Fall 2012	
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2012	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2012	Inactive:

**CID:**

**Certificate/Major Applicable:**

Major Applicable Course

## **COURSE CONTENT**

**Student Learning Outcomes:**

At the conclusion of this course, the student should be able to:

1. Differentiate among the various movements in international film history through the 1950s.
2. Evaluate the impact of historical movements, social and cultural trends, and new technologies on the development of motion pictures.

**Objectives:**

At the conclusion of this course, the student should be able to:

1. Demonstrate a working knowledge of American and international film history from the silent era to the 1950s.
2. Recognize and distinguish films according to the period in which they were produced.
3. Examine the evolving art of the motion picture in social, cultural, artistic, technological, and economic contexts.
4. Evaluate the contributions of significant historical movements and filmmakers in shaping the history of motion pictures.
5. Relate the transformation of film technology to the evolution of film form, with particular attention to narrative and aesthetic developments.

**Topics and Scope:**

I. The Birth of Motion Pictures

A. Technological inventions and evolution

B. Rise of studio system and industry

C. Aesthetic evolution from documentary to fictional film

- II. Development of Film Grammar
  - A. Beginnings of film narrative
  - B. Use of separate shots, camera angles
  - C. Storytelling without sound
- III. International Contributions to Early Film History
  - A. French -- Lumiere Brothers, Georges Melies: reality vs. fantasy
  - B. D.W. Griffith -- maturing technique and narrative
- IV. Early U.S. Film Industry
  - A. Star system
  - B. Feature film
  - C. Business practices
  - D. Women in the industry
  - E. Evolution as entertainment and cultural force
- V. German Expressionism/Soviet Montage
  - A. The influence of German mis-en-scene on American art film, horror, film noir
  - B. The Soviet experiments in montage: Kuleshov, Pudhovin, Eisenstein
    - 1. Cinema as propaganda
    - 2. The Kuleshov effect
- VI. Hollywood in the 1930s and 1940s
  - A. Major/minor studios
  - B. Genres
    - 1. Musicals
    - 2. Comedies
    - 3. Westerns
    - 4. Women's pictures
    - 5. Film Noir
  - C. Star system evolution
  - D. Importance of production technique
  - E. Coming of sound -- technology and aesthetics
- VII. Film during World War II
  - A. Leni Riefenstahl and German propaganda
  - B. The American "Why We Fight" series
  - C. Hollywood involvement in the War effort
- VIII. Hollywood in the 1950s
  - A. House Un-American Activities Committee
  - B. Supreme Court rulings -- Paramount decree
  - C. Impact of TV
  - D. Impact of wide-screen and color
  - E. Production Code
- IX. International Film
  - A. Japanese Cinema
  - B. Italian Neo-Realism
  - C. Emergence of Third World Cinema

**Assignment:**

1. Weekly reading assignments from 40 to 60 pages
2. Two to four critical essays, totaling 10 to 20 pages, one requiring research
3. Two to three exams including final exam
4. Optional individual or group presentation or final project
5. Other assignments may include journals, film reviews, quizzes, blogs, etc.

## Methods of Evaluation/Basis of Grade:

**Writing:** Assessment tools that demonstrate writing skills and/or require students to select, organize and explain ideas in writing.

Written homework, Essays, Term papers

Writing  
35 - 65%

**Problem Solving:** Assessment tools, other than exams, that demonstrate competence in computational or non-computational problem solving skills.

None

Problem solving  
0 - 0%

**Skill Demonstrations:** All skill-based and physical demonstrations used for assessment purposes including skill performance exams.

None

Skill Demonstrations  
0 - 0%

**Exams:** All forms of formal testing, other than skill performance exams.

Multiple choice, True/false, Matching items, Completion or essay

Exams  
35 - 65%

**Other:** Includes any assessment tools that do not logically fit into the above categories.

Class Participation, Group Projects, Presentations, Final Project

Other Category  
0 - 20%

## Representative Textbooks and Materials:

A History of Film. 8th ed. Wexman, Virginia. Allyn & Bacon. 2018

A Short History of the Movies. 11th ed. Mast, Gerald and Kawin, Bruce. Pearson. 2011 (classic)

Film History, An Introduction. 3rd ed. Thompson, Kristin and Bordwell, David. McGraw-Hill. 2009 (classic)

Flashback, A Brief History of Film. 6th ed. Giannetti, Louis and Eyman, Scott. Pearson. 2009 (classic)