

FMA 15 Course Outline as of Summer 2025**CATALOG INFORMATION**

Dept and Nbr: FMA 15 Title: MODERN FILM HISTORY

Full Title: Modern Film History

Last Reviewed: 12/9/2024

| 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 15

Catalog Description:

A survey of international film history from the 1950s to the present with emphasis on the New Waves and the New Hollywood. The course will also cover the historical evolution of the narrative form, as well as development of formal devices such as shot, mise-en-scene, editing, and sound design.

Prerequisites/Corequisites:**Recommended Preparation:**

Eligibility for ENGL 1A or equivalent and Course Completion of MEDIA 10 and MEDIA 14

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

Description: A survey of international film history from the 1950s to the present with emphasis on the New Waves and the New Hollywood. The course will also cover the historical evolution of the narrative form, as well as development of formal devices such as shot, mise-en-scene, editing, and sound design. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent and Course Completion of MEDIA 10 and MEDIA 14

Limits on Enrollment:

Transfer Credit: CSU;UC.

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

ARTICULATION, MAJOR, and CERTIFICATION INFORMATION:

| | | | | |
|----------------------|----------------------|---------------------|-------------------|------------------|
| AS Degree: | Area | | Effective: | Inactive: |
| | E | Humanities | Fall 2025 | |
| | L3 | Arts and Humanities | | |
| | E | Humanities | Fall 2012 | Fall 2025 |
| CSU GE: | Transfer Area | | Effective: | Inactive: |
| | C1 | Arts | Fall 2012 | |
| IGETC: | Transfer Area | | Effective: | Inactive: |
| | 3A | Arts | Fall 2012 | |
| CSU Transfer: | Transferable | Effective: | Fall 2012 | Inactive: |
| UC Transfer: | 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 from the 1950s to the present.
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 1950s to the present.
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. American Cinema in the 1950s
 - A. The Hollywood studio system after the Paramount Decree

- B. TV competition, wide screens, and technical innovations
 - C. The influence of theatre: Method acting
 - D. The Red Scare
 - E. Major American directors of the 1950s
- II. International Cinema in the 1950s and 1960s
- A. Politicization of mainstream narrative cinema
 - B. Auteurism: postwar film theory and the international development of auteur cinema
 1. Rossellini, Visconti, Pasolini, Fellini
 2. Bresson, Godard, Truffaut
 3. Buñuel
 4. Polanski
 5. Dreyer
 6. Bergman
 7. Hitchcock, Welles
 - C. Italian Neorealism, epics, and Spaghetti-Westerns
 - D. French Nouvelle Vague
 - E. Documentaries (ethnographic cinema, direct cinema, cinema vérité)
 - F. British Free Cinema
 - G. African Cinema
 - H. New avant-gardes: abstract films, and underground cinema
- III. The Fall and Rise of Hollywood (1960-1980)
- A. The crisis of the film industry
 - B. The influence of the New Waves
 - C. New trends
 - D. The Vietnam-Watergate era
 - E. The “New Hollywood” and independent directors (Altman, Allen)
 - F. The Hollywood Brats (Coppola, Spielberg, Lucas) and the return of the Blockbuster
 - G. The rebirth of the studio system
- IV. 1980s to the Digital Age
- A. Blockbusters, sequels, franchises, marketing
 - B. Sundance and the festival circuit
 - C. New women and minority filmmakers
 - D. Mainland China: The Fifth and Sixth Generation
 - E. Dogme 95
 - F. Multiplexes and the rise of digital cinema
 - G. Emerging cinemas and artists

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

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)