



COURSE OUTLINE : ARTH 125
D Credit – Degree Applicable
COURSE ID 010530
Cyclical Review: February 2020

COURSE DISCIPLINE : ARTH
COURSE NUMBER : 125
COURSE TITLE (FULL) : Motion Picture History and Culture
COURSE TITLE (SHORT) : Motion Picture History Culture

CATALOG DESCRIPTION

ARTH 125 is an introduction to the history of cinema from the perspective of its influence on popular culture, as well as the reverse influence of historic events and cultural shifts upon the creation of cinematic art. Other topics will include the assimilation of major artistic movements within the art of cinema, and the development of film theory.

Total Lecture Units: 3.00

Total Laboratory Units: 0.00

Total Course Units: 3.00

Total Lecture Hours: 54.00

Total Laboratory Hours: 0.00

Total Laboratory Hours To Be Arranged: 0.00

Total Contact Hours: 54.00

Total Out-of-Class Hours: 108.00

Prerequisite: None.



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ENTRY STANDARDS

	Subject	Number	Title	Description	Include
1				N/A	No

EXIT STANDARDS

- 1 Utilize the specialized vocabulary of the film industry;
- 2 identify examples of American and International film techniques and production modes;
- 3 analyze the cultural significance of cinematic developments.

STUDENT LEARNING OUTCOMES

- 1 identify the major developments of film history
- 2 analyze film critically through stylistic, narrative, and thematic analyses
- 3 analyze the cultural significance of the films studied within their historical context

COURSE CONTENT WITH INSTRUCTIONAL HOURS

	Description	Lecture	Lab	Total Hours
1	Early Cinema • The origins of motion picture display, Edison, Lumiere, etc. • Vaudeville venues and Nickelodeons • Cultural influences on subject matter • Public criticism and formation of the National Board of Censorship	3	0	3
2	The Development of Narrative Cinema • Early 'story films' – Edwin S. Porter, Georges Melies • Storytelling expands: the first feature-length films • The creation of movie palaces and their cultural impact	3	0	3
3	Art and Industry: The Birth of Studios • Film industry pioneers – Edison Trust vs. independents • Major centers of film production • Independents move west to Hollywood • Emergence of the 'star system' and Hollywood culture • Former independents become the major Hollywood studios • Thomas Ince introduces mass production – the 'studio system'	4	0	4



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4	<p>Politics and Social Issues in Early Cinema</p> <ul style="list-style-type: none"> • Use of cinematic propoganda by Lenin in Bolshevik Revolution • Documentary filmmaking – <i>Nanook of the North</i> • Racism in D. W. Griffith’s <i>Birth of a Nation</i> • Early fascist sentiment in Italian Cinema – Pastrone’s <i>Cabiria</i> • World War I propoganda – DeMille’s <i>Joan the Woman</i> and Chaplin’s <i>The Bond</i> 	6	0	6
5	<p>Cinema in the Twenties</p> <ul style="list-style-type: none"> • Relaxed morality, flappers, the ‘jazz age’ and sex in cinema • Prohibition and the gangster film • Constructivism and Russian cinema – Eisenstein’s <i>Battleship Potemkin</i> • German expressionism – Wiene, Murnau, Lang • Surrealistic cinema – Bunuel, Dali • The introduction of sound and its effect on narrative 	4	0	4
6	<p>Cinema in the Thirties</p> <ul style="list-style-type: none"> • Crackdown on Hollywood “immorality” -- The Hays Office and the Motion Picture Production Code • American cinema and the Great Depression • Poetic realism in cinema – Chenal, Renoir • Nazi propoganda – Riefenstahl’s <i>Triumph of the Will</i> 	3	0	3
7	<p>Cinema in the Forties</p> <ul style="list-style-type: none"> • World War II portrayed in film -- <i>Casablanca</i> • Propaganda efforts – <i>Why We Fight</i> • Hollywood and the war effort, war bond drive, USO, enlist • Popularity and cultural influence of cinema at an all time high • Realism replacing escapism – <i>The Best Years of Our Lives</i> • Post-war cynicism as reflected in Film Noir 	3	0	3



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8	<p>Cinema in the Fifties</p> <ul style="list-style-type: none"> • Television gaining prominence as cultural influence • Cold war ethos and nuclear scare, blacklisting • Italian neo-realism – Visconti, De Sica, Rossellini • Postmodernism and the French New Wave • Pioneers of film theory – Bazin, Arnheim, Cahiers Du Cinema • Flowering of international film – Japan, Sweden, England, India • Emergence of youth culture through cinema – <i>The Blackboard Jungle, Rebel Without a Cause, The Wild One</i> • Changing mores and the relaxing of the Production Code 	6	0	6
9	<p>Cinema in the Sixties</p> <ul style="list-style-type: none"> • Influence of the Civil Rights Movement • Breakdown of the Production Code and the establishment of ratings • Changing social mores reflected in cinema • Upheaval in film industry parallels social upheaval in late 60's • Emergence of the American New Wave in cinema 	4	0	4
10	<p>Cinema in the Seventies</p> <ul style="list-style-type: none"> • American New Wave cinema reflects and challenges major cultural issues -- Bogdanovich, Nichols, Coppola, Altman, Polanski, Scorsese • Blockbuster films become cultural events in themselves – <i>Jaws, Star Wars</i> • Changes in the ratings system, mainstreaming of explicit sexual content • Escapism returns 	4	0	4



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11	<p>Cinema in the Eighties and Nineties</p> <ul style="list-style-type: none"> • Hollywood’s continued pursuit of blockbuster ‘event films’ • Youth culture reigns supreme in cinematic content • Rise of independent filmmakers addressing deeper cultural issues • VCRs, Cable TV, multiplexes and the changing communal cinema experience • Resurgence of British cinema – <i>Chariots of Fire, My Left Foot, Gandhi</i> • Resurgence of biopics and historical epics – <i>Silkwood, Born on the Fourth of July, Reds, The Last Emperor, Schindler’s List, Saving Private Ryan, Das Boot</i> • Success of female directors and the expansion of feminist consciousness 	4	0	4
12	<p>The Last Ten Years</p> <ul style="list-style-type: none"> • Influence of war and terrorism in cinema • Using the internet and social media to enhance cinematic experience • Rising popularity and influence of Asian filmmakers • Desktop digital production techniques and internet distribution ability (YouTube) create new era of personal filmmaking • Documentary films gain significant interest – <i>Fahrenheit 9/11, March of the Penguins, An Inconvenient Truth</i> 	4	0	4
13	<p>Overarching Cultural Themes in Cinema</p> <ul style="list-style-type: none"> • Gender roles and feminism • Racial stereotyping and ethnic diversity • Authority/Society vs. the individual • Fate and determinism vs. free will and self-determination • Selfishness vs. personal sacrifice 	6	0	6
				54

OUT OF CLASS ASSIGNMENTS

- 1 written analysis of assigned out-of-class film screenings



METHODS OF EVALUATION

- 1 classroom discussion;
- 2 quizzes;
- 3 essay exams;
- 4 classroom writing assignments;
- 5 projects and/or presentations.

METHODS OF INSTRUCTION

- Lecture
- Laboratory
- Studio
- Discussion
- Multimedia
- Tutorial
- Independent Study
- Collaboratory Learning
- Demonstration
- Field Activities (Trips)
- Guest Speakers
- Presentations

TEXTBOOKS

Title	Type	Publisher	Edition	Medium	Author	ISBN	Date
Understanding Movies.	Required	Boston: Pearson	14		Gianetti, L.	978- 013449208 7	2017
Looking at Movies: An Introduction to Film	Required	W.W. Norton & Company	6	Print	Barsam, Richard	978- 039369113 9	2018