

# Glendale College

## Course Outline of Record Report

Course ID 010617  
Created - September 2023

### FTVM102 : Aesthetics of International Cinema: World War II to the Present

#### General Information

Author:	• Geraldine Ulrey
Course Code (CB01) :	FTVM102
Course Title (CB02) :	Aesthetics of International Cinema: World War II to the Present
Department:	FTVM
Proposal Start:	Fall 2024
TOP Code (CB03) :	(0612.10) Film History and Criticism
CIP Code:	(50.0601) Film/Cinema/Media Studies.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	Yes
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640656
Curriculum Committee Approval Date:	09/27/2023
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	FTVM 102 covers the development of film technology, aesthetics, and genre from World War II to the Present. Students analyze various film movements by their defining narrative, technical, aesthetic, and theoretical contributions to the medium. Topics include Socialist Realism, the development of the Classic Hollywood style, French Impressionism, German Expressionism, Soviet Montage, and the establishment of the Hollywood studio system. We will pay particular attention to the historical, cultural and economic influences that shaped the stylistic shifts of the international art form.
Justification:	New Course
Academic Career:	• Credit

#### Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

### Course Development

**Basic Skill Status (CB08)**

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

**Course Special Class Status (CB13)**

Course is not a special class.

**Pre-Collegiate Level (CB21)**

Not applicable.

**Grading Basis**

- Grade with Pass / No-Pass Option

**Course Support Course Status (CB26)**

Course is not a support course

### Transferability & Gen. Ed. Options

**General Education Status (CB25)**

Not Applicable

**Transferability**

Transferable to both UC and CSU

**Transferability Status**

Approved

IGETC Area	Area	Status	Approval Date	Comparable Course
3A-Arts	Arts Courses	Pending	No value	No Comparable Course defined.
3B-Humanities	Humanities Courses	Pending	No value	

CSU GE-Breadth Area	Area	Status	Approval Date	Comparable Course
C1-Arts	Arts: (Arts, Cinema, Dance, Music, Theater)	Approved	09/03/2024	No Comparable Course defined.
C2-Humanities	Humanities: (Literature, Philosophy, Languages Other than English)	Denied	09/03/2024	

### Units and Hours

**Summary**

<b>Minimum Credit Units (CB07)</b>	3
<b>Maximum Credit Units (CB06)</b>	3
<b>Total Course In-Class (Contact) Hours</b>	54
<b>Total Course Out-of-Class Hours</b>	108
<b>Total Student Learning Hours</b>	162

**Credit / Non-Credit Options**

**Course Type (CB04)**

Credit - Degree Applicable

**Noncredit Course Category (CB22)**

Credit Course.

**Noncredit Special Characteristics**

No Value

**Course Classification Code (CB11)**

Credit Course.

 Variable Credit Course**Funding Agency Category (CB23)**

Not Applicable.

 Cooperative Work Experience Education Status (CB10)
**Weekly Student Hours**

	<b>In Class</b>	<b>Out of Class</b>
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

**Course Student Hours**

<b>Course Duration (Weeks)</b>	18
<b>Hours per unit divisor</b>	54
<b>Course In-Class (Contact) Hours</b>	
Lecture	54
Laboratory	0
Studio	0
<b>Total</b>	54
<b>Course Out-of-Class Hours</b>	
Lecture	108
Laboratory	0
Studio	0
<b>Total</b>	108

**Time Commitment Notes for Students**

No value

**Pre-requisites, Co-requisites, Anti-requisites and Advisories****Advisory**

ENGL101 - Introduction to College Reading and Composition

**Objectives**

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

**OR**

**Advisory****ESL151 - Reading And Composition V****Objectives**

- Read and critically analyze various academic readings.
- Summarize readings.
- Organize fully-developed essays in both expository and argumentative modes.
- Compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion.
- Revise writing to eliminate errors in syntax, and grammatical constructions.
- Employ basic library research techniques.
- Compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.

**Entry Standards**

Entry Standards

No value

**Specifications****Methods of Instruction**

Methods of Instruction	Collaborative Learning
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Methods of Instruction	Demonstrations
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Methods of Instruction	Discussion
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Methods of Instruction	Guest Speakers
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Methods of Instruction	Lecture
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Methods of Instruction	Multimedia
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Methods of Instruction	Presentations
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**Out of Class Assignments**

- Weekly journal assignments, so the student may comment and critique the weekly screening
- Research paper
- Participation in class discussions
- Final examination

**Methods of Evaluation**

Exam/Quiz/Test

Activity (answering journal prompt, group activity)

Writing Assignment

Presentation (group or individual)

Project/Portfolio

Report

Evaluation

**Rationale**

Demonstrate mastery of concepts presented in curriculum.

Weekly journal assignments, so the student may comment and critique the weekly screening

Using examples from films screened in class, analyze a film movement by its defining narrative, technical, aesthetic, and theoretical contributions to the medium.

View clips and place them in context of a film movement by its defining narrative, technical, aesthetic, and theoretical contributions to the medium

Create multi-media or video presentation report demonstrating mastery of concepts.

Create response paper or presentation to assigned films.

Read and critique a peer's paper or reports.

**Textbook Rationale**

No Value

**Textbooks**

Author	Title	Publisher	Date	ISBN
David Bordwell & Kristin Thompson	Film History: An Introduction	McGraw-Hil, 4th edition	2021	9781260837476

**Other Instructional Materials (i.e. OER, handouts)**

No Value

**Materials Fee**

No value

**Learning Outcomes and Objectives****Course Objectives**

Prepare analytical essays that use film aesthetic language to evaluate films screened in class.

Identify major movements of the stylistic aesthetic developed in cinema and their social, cultural and historical contexts and influences.

Critically examine the influence of iconic filmmakers and their cultural impact within their nations and abroad.

Demonstrate knowledge of the social, cultural and political issues inherent to the historic period under discussion, and explore the correlation between those issues and the aesthetics of the cinema being produced.

#### SLOs

Employ the basic language of film form and criticism to analyze international films.

Expected Outcome Performance: 70.0

Assess a film's aesthetic style within its historic, cultural or social context/movements.

Expected Outcome Performance: 70.0

Analyze significant national cinemas, filmmakers, and their contributions to the evolution and diversity of film aesthetics and techniques from the World War II to the present.

Expected Outcome Performance: 70.0

### Additional SLO Information

**Does this proposal include revisions that might improve student attainment of course learning outcomes?**

No

**Is this proposal submitted in response to learning outcomes assessment data?**

No

**If yes was selected in either of the above questions for learning outcomes, explain and attach evidence of discussions about learning outcomes.**

No Value

**SLO Evidence**

No Value

### Course Content

#### Lecture Content

##### Introducing the concept of style (4 hours)

- How to interpret film form (narrative and stylistic)
- Identify the four stylistic elements of cinema (mise-en-scene, cinematography, editing and sound)
- Narrative patterns of development
- Identifying repeated salient techniques within a film
- Genre style; iconography, theme and motif

##### Cinema as an expression of national identity (2 hours)

- The influence of the Classical Hollywood style
- Film as a global business
- National film funds & their role
- Why a film succeeds or fails in foreign markets

##### European Cinema Post WW2 (6 hours)

- Italian post-war Cinema & Neo-Realism

- Neo-Realist movement and aesthetic
- Shooting on location, natural light, non-professional actors
- Art created at the end of the fascism
- Representative titles such as
  - "Rome città aperta" – 1945 dir. Roberto Rossellini
  - "Bicycle Thieves" – 1948 dir. Vittorio De Sica

#### **The French Nouvelle Vague, "New Wave" (6 hours)**

- Cahier du Cinema and the *cinéaste* critics
- Auteur Theory; Andre Bazin, Francois Truffaut
- Political origins of the movement, reaction against the "*cinéma du qualite*" costume dramas/theatrical adaptations of the 1930s-40s
- Style that defined the movement
- Representative titles such as:
  - *Breathless* dir. Jean-Luc Godard
  - *Jules and Jim* dir. Francois Truffaut
  - *Cleo from 5 to 7* dir. Agnes Varda

#### **New German Cinema (6 hours)**

- Influence of French New Wave
- Oberhausen Manifesto
- Auteur filmmakers; Fassbinder, Herzog, Wenders
- Representative titles such as
  - "Aguirre Wrath of God" – 1972, dir. Werner Herzog
  - "Fear Eats the Soul" – 1974, dir. Rainer Werner Fassbinder

#### **British New Wave Cinema (6 hours)**

- Cinema verité of the 1950s-60s
- Style; hand-held camera, available light, observational mode
- The "Kitchen Sink" drama genre
- Social realism, the archetype of the "angry young men"
- Representative titles such as:
  - *Look Back in Anger* dir. Tony Richardson
  - *Saturday Night and Sunday Morning* dir. Karel Reisz
  - *Billy Liar* dir. John Schlesinger

#### **Swedish Cinema (6 hours)**

- Themes explored in the movement such as death, memory, nostalgia, longing and faith
- Repertory casting, the influence of the theater and playwrights
- The Scandinavian aesthetic of minimalism
- Representative titles such as:
  - *The Seventh Seal* dir. Ingmar Bergman
  - *The Virgin Spring* dir. Ingmar Bergman

#### **Golden Age of Indian Cinema (6 hours)**

- From the late 1940s – 1960s
- Bollywood vs. The Third Cinema
- *The Apu Trilogy* and Satyajit Ray as an auteur of the Parallel Cinema movement
- The impact of the caste system on film narratives
- Impact of language, religion and region on the films of the period
- The Bollywood star system
- Representative titles such as:
  - *Pather Panchali* dir. Satyajit Ray
  - *Mother India* dir. Mehboob Khan
  - *Thirst* dir. Guru Dutt
  - *Awarra* dir. Raj Kapoor
  - *Paper Flowers* dir. Guru Dutt

#### **Golden Age of Japanese Cinema (6 hours)**

- Filmmaker hierarchy in the early Japanese film industry where most directors started as apprentices and worked their way up
- *Jidaigeki* (period dramas) films of Akira Kurosawa
- Archetypes in the samurai film genre
- Auteur filmmakers who shaped the movement; Akira Kurosawa, Yasujiro Ozu and Kenzo Mizoguchi
- Impact of these films on Hollywood genres like the western
- Representative titles such as:
  - *Tokyo Story* dir. Yasujiro Ozu

- *Rashomon* dir. Akira Kurosawa
- *Seven Samurai* dir. Akira Kurosawa
- *Ugetsu* dir. Kenzo Mizoguchi

**Brazilian New Wave – Cinema Novo (6 hours)**

- The Cinema Novo movement of the 1960s-70s
- Artistic expression under a military dictatorship.
- Concept of transculturation
- Political auteurs of modern Brazilian cinema; Nelson Pereira dos Santos, Carlos Diegues, Glauber Rocha
- Filmmaking as a mirror; depicting favela life and class differences onscreen
- Representative titles such as:
  - *Barren Lives* dir. Nelson Pereira dos Santos
  - *Black God, White Devil* dir. Glauber Rocha
  - *Macunaima* dir. Joaquim Pedro de Andrade
  - *Bye Bye Brazil* dir. Carlos Diegues

**Total: 54 Hours**