

DE ANZA COLLEGE
F/TV 2A: HISTORY OF CINEMA (1895-1950)
F/TV 2A: HISTORY OF CINEMA (1895-1950) - HONORS
37062 F/TV 2A-50Z or 39178 F/TV 2AH-50Z (4 Units)

Winter Quarter 2025

Online Asynchronous Course: Access the modules each week at any time
Canvas Learning Management System
Creative Arts Division: <http://deanza.edu/creativearts>
De Anza College Library: <http://deanza.edu/library>

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Office Hours via Zoom, message or email
Tuesday 1:30-2:40 p.m. and by appointment
email: tavernettisusan@fhda.edu
(Expect replies within 24-48 hours)

Zoom Office Hour (optional meetings with me): <https://fhda-edu.zoom.us/j/86826210623?pwd=HzUyiaoi2vbfR6lnXjj0WkQUaKBDQP.1>

DESCRIPTION: A survey of the international development of the motion picture to 1950 as a distinct form of artistic expression, through classic films, notable artists, and key events; an investigation of the aesthetic, technological, economic, and social factors that contributed to the evolution of film; an examination of the value systems reflected in and shaped by these works from diverse cultures.

Pioneering works of directors such as Méliès, Griffith, Eisenstein, Keaton, Hitchcock, Renoir and Welles will be approached in terms of modes of production, cultural context, content and style, and genre.

ADVISORY: EWRT 1A or EWRT 1AH or ESL 5

NOTE: An Honors cohort is being offered in this section. If you are in the Honors Program, you may participate in the cohort, and if you are not in the Honors Program but eligible for the program, you may enroll as long as you have not taken an Honors class previously at De Anza College. Eligibility requirements can be found at <https://www.deanza.edu/honors/> or you may contact dahonors@deanza.edu.

If you are enrolled in F/TV 2A-50Z, you must request an ADD code for F/TV 2AH-50Z from the instructor during the first week of class, drop the regular section and enroll in the Honors section **by the second Friday of the quarter**. Once you switch to the Honors section, you may not switch back to the regular section.

To earn an Honors designation for this class on your transcript, the cohort entails 10 additional hours of work pertaining to the course: a written paper, oral or PowerPoint presentation, or another project approved by the instructor (100 points; different grading scale than the one below). The instructor will provide you with an Honors contract stipulating the specifics of the additional assignment and grading scale. Failure to complete the Honors work will result in a lowering of your Honors course grade.

STUDENT LEARNING OUTCOMES (SLOs):

- Comprehend the historical development of narrative film from 1895 to 1950, including film language and film art.
- Display ability to critically appraise motion pictures from different time periods and parts of the world in aesthetic, technological, economic and socio-historical contexts.
- Distinguish significant genres, movements, film artists and national schools of filmmaking from 1895 to 1950.
- Analyze representations of class, race/ethnicity, gender and sexuality, demonstrating an understanding of the politics of representation learned in class.

FILMS (all available with **FREE** access):

Early French, British and American shorts

The Birth of a Nation, tinted (Griffith, 1915, USA); suffragist shorts and “race cinema”

The Cabinet of Dr. Caligari (*Das Kabinett des Dr. Caligari*, Wiene, 1919, Germany) clips

M (Lang, 1930, Germany)

Strike (*Stachka*, Eisenstein, 1924, Soviet Union) clips

Battleship Potemkin (*Bronenosets Potyomkin*, Eisenstein, 1925, Soviet Union)

The General (Bruckman and Keaton, 1927, USA) and comedy clips

Blackmail (Hitchcock, 1929, Great Britain)

Entr'acte (Clair, 1924, France) and *Liberty is Ours* (*Á Nous la liberté*, Clair, 1931, France) clips

The Rules of the Game (*La Règle du jeu*, Renoir, 1939, France)

It Happened One Night (Capra, 1934, USA) and Depression-era newsreel

Citizen Kane (Welles, 1941, USA)

Double Indemnity (Wilder, 1944, Great Britain) and World War II animated shorts

METHODS: Assigned readings, audio lectures with PowerPoint slides, film screenings, class postings on Canvas "Discussions," written work, exams.

REQUIRED TEXTBOOK:

Cook, David. *A History of Narrative Film*. 5th ed. New York: W. W. Norton & Company, 2016.

Ebook downloadable version is available for \$49.95 (180-day access):

<https://wwnorton.com/books/9780393920093>

FREE textbook access is available on Internet Archive:

<https://archive.org/details/a-history-of-narrative-film-by-david-a.-cook>

Quiz and exams will be based on the Canvas Module pages and corresponding textbook content. You will never be tested on dates or on the extensive lists of films, filmmakers and filmographies included in the text but not in the course content. Cook's text is very dense with information and challenging to read. Please refer to the Study Guide posted on Canvas to focus on the essential lecture material, PDFs, national cinemas, filmmakers and films, and readings.

GRADES: Grades will be based on these online assignments:

1. Quiz (covers the content of the syllabus; True/False): 5 pts.
2. Quiz (objective True/False, Multiple Choice and Film Identification/Matching questions): 50 pts.
3. Midterm Exam (covers post-Quiz material; objective True/False, Multiple Choice and Film Identification/Matching questions; essay prompts): 100 pts.
4. Final Exam (covers post-Midterm material; objective questions and essay prompts): 150 pts.
5. Two (2) Reading/Lecture/Film Screening Journals: 80 pts. (40 pts. each)
6. Ten (10) "Discussions" postings: 20 pts. (2 pts. each)
7. Extra-credit Research or Analytical Paper: 40 pts. (for guidelines, click on "SUBMIT Extra-Credit Research or Analytical Paper" on WEEK 10 Module)
8. Extra-credit Film Screening or Event: 10 pts. (for guidelines, click on "SUBMIT Extra-Credit Screening/Event Assignment" on WEEK 10 Module)

LATE ASSIGNMENTS are not accepted.

PLAGIARISM POLICY: De Anza College defines *plagiarism* as "presenting the work of others without crediting them." Plagiarism, cheating or academic dishonesty will result in zero points on the assignment or exam, and you may be reported for academic misconduct.

GENERATIVE ARTIFICIAL INTELLIGENCE (AI) POLICY: You may use AI programs, such as ChatGPT or Claude, to help generate ideas, check grammar and style, or help clarify your thoughts. Remember that AI programs may "hallucinate" and the material generated may be inaccurate, biased, incomplete or problematic. Because the information derived from these tools is based on previously published materials, using generative-AI tools without proper citation constitutes plagiarism.

You may not submit any work generated by an AI program as your own. The inclusion of material generated by an AI program must be cited like any other reference material. If you use an AI tool to help write an assignment, you must clearly indicate what parts were written by AI and what parts were written by you. For information about how to cite AI sources in MLA Style: <https://style.mla.org/citing-generative-ai/>

Works Cited example: "Analyze the Editing of Eisenstein's 'Odessa Steps' Sequence" prompt. *ChatGPT*, GPT 3.5 version, OpenAI, 1 Jan 2024, chat.openai.com/chat.

Generated text requires a citation.

No more than 25% of any assignment should contain material generated by an AI tool.

AI tools may not be used on exams unless specifically indicated as acceptable by the instructor.

Any assignment that uses AI tools without citations will receive zero points, and you may be reported for academic misconduct.

GRADING SCALE: A = 455-360 pts.; B = 359-320; C = 319-280; D = 279-240; F = 239-0

POLICIES: Full attendance is required on a weekly basis. You are responsible for **administrative duties** such as dropping the class according to the guidelines in the *De Anza College Winter 2025 Schedule of Classes*. **Professional behavior, conduct, communication (verbal and nonverbal), and language are expected at all times.** The college will enforce all policies and procedures set forth in the *Standards of Student Conduct*: <https://go.boarddocs.com/ca/fhda/Board.nsf/goto?open&id=9U2UC77B2DA5>

HELP AND SUPPORT:

Canvas Resource Library for Students provides instructions and videos on how to perform the most common tasks in Canvas: <https://deanza.instructure.com/courses/3382>

Disability Support Services (DSS) is the campus office that collaborates with students who have disabilities to provide and/or arrange reasonable accommodations. If you have, or think you have, a disability in any area such as mental health, attention, learning, chronic health, sensory, or physical, please contact DSS to arrange a confidential discussion regarding equitable access and reasonable accommodations.

If you are registered with DSS and have accommodations set by a DSS counselor, please be sure that your instructor has received your accommodation letter from Clockwork early in the quarter to review how the accommodations will be applied in the course.

<http://www.deanza.edu/dsps/dss/> Phone: 408-864-8753 Email: dss@deanza.edu

De Anza College views disability as an important aspect of diversity and is committed to providing equitable access to learning opportunities for all students.

Student Success Center (SCC) offers free online tutoring available to all De Anza students:

<http://www.deanza.edu/studentssuccess/onlinetutoring/>

Tutoring: Click for on-campus schedules and Zoom links: <http://deanza.edu/studentssuccess/>

Workshops: Attend a Skills Workshop, Listening + Speaking Workshop, content-specific Math + Science Workshop, Writing + Reading Workshop, among others.

Resources: Join the SSC Resources Canvas site to see content and learning skills links.

Steps to Access NetTutor (accessible via Canvas): <http://deanza.edu/studentssuccess/onlinetutoring/>

Title IX Policy prohibits sex- or gender-based discrimination, harassment or assault in educational programs and activities at institutions that receive federal financial funding. If you experience an incident of sexual misconduct or gender-based discrimination, please report it. If you would like to speak with someone who is considered a "Confidential Employee" and cannot disclose what you share with them without your consent, you may contact Student Health Services at <https://www.deanza.edu/healthservices/> and/or the Mental Health and Welfare Center (MHWC) at <https://www.deanza.edu/mhwc/index.html>. These departments are also a great resource for additional support services both on and off campus. More information is available at <https://www.deanza.edu/titleix/>

WEEK 1

JANUARY 6-12

QUIZ ON THE SYLLABUS (multiple attempts allowed; no time limit)

FILM BIRTH, NARRATIVE EVOLUTION AND COMMERCIAL EXPANSION

Peepshow Kinetoscopes, Lumière and Edison shorts

A Trip to the Moon (Le voyage dans la lune, Georges Méliès, 1902, France)

The Extraordinary Voyage (Serge Bromberg/Eric Lange, 2011, France)

Tonight, Tonight (Jonathan Dayton/Valerie Faris, The Smashing Pumpkins, 1996, USA)

The Great Train Robbery (Edwin S. Porter, 1903, USA)

Rescued by Rover (Cecil M. Hepworth and Lewin Fitzhamon, 1905, UK)

•READ Cook: Ch. 1 (Series Photography to the end of Ch. 1: pp. 5-23), 2

•ADVANCE through the WEEK 1 Module in the listed order

WEEK 2

JANUARY 13-19

D. W. GRIFFITH AND THE DEVELOPMENT OF NARRATIVE FORM

On to Washington (Unknown, 1913, USA) newsreel

The Strong Arm Squad of the Future (Mutual Film Corporation, ca. 1912, USA)

The Birth of a Nation (D. W. Griffith, 1915, USA), tinted

The American Experience: Midnight Ramble (Pearl Bowser and Bestor Cram, 1994, USA)

race cinema clips

•READ Cook: Ch. 3

•ADVANCE through the WEEK 2 Module in the listed order

JANUARY 19

LAST DAY TO DROP WITH A FULL REFUND AND WITHOUT A "W"

WEEK 3

JANUARY 20-26

QUIZ

GERMAN CINEMA OF THE WEIMAR PERIOD (1919-1929)

Lichtspiel Opus 1 (Walter Ruttmann, 1921, Germany) clip

Die Nibelungen: Siegfried (Fritz Lang, 1924, Germany) clip

The Cabinet of Dr. Caligari (Robert Wiene, 1919, Germany) clips

M (Fritz Lang, 1930, Germany)

Can't Let You Go (Dominic Orlando, Rainbow, 1984, UK)

Otherside (Jonathan Dayton/Valerie Faris, Red Hot Chili Peppers, 2000, USA)

Living Dead Girl (Rob Zombie/Joseph Kahn, Rob Zombie, 1999, USA)

•READ Cook: Ch. 4, 11 (Film Noir: pp. 293-296)

•ADVANCE through the WEEK 3 Module in the listed order

JANUARY 20

MARTIN LUTHER KING JR. HOLIDAY (NO CLASSES; OFFICES CLOSED)

WEEK 4

JANUARY 27-

FEBRUARY 2

SOVIET SILENT CINEMA (1917-1931)

Man with the Movie Camera (Dziga Vertov, 1929, Soviet Union) clip

Strike (Sergei Eisenstein, 1924, Soviet Union) clips

Battleship Potemkin (Sergei Eisenstein, 1925, Soviet Union, 72 minutes)

•READ Cook: Ch. 5

•ADVANCE through the WEEK 4 Module in the listed order

WEEK 5

FEBRUARY 3-9

HOLLYWOOD IN THE TWENTIES

Two-Color Technicolor Process (James Layton, George Eastman House, 2015, USA)

The Flute of Krishna (Eastman Kodak Company, 1926, USA)

The Black Pirate (Albert Parker, 1926, USA) clips

Safety Last! (Fred Newmeyer and Sam Taylor, 1923, USA) clip

The Gold Rush (Charles Chaplin, 1925, USA) clips

The General (Clyde Bruckman and Buster Keaton, 1927, USA, 79 minutes)

•READ Cook: Ch. 6, Ch. 7 (The Introduction of Color: pp. 161-169)

•ADVANCE through the WEEK 5 Module in the listed order

WEEK 6

FEBRUARY 10-16

MIDTERM EXAM

**SUBMIT READING/LECTURE/FILM SCREENING JOURNAL for WEEKS 1-5
CLEAR TOPIC FOR EXTRA-CREDIT RESEARCH OR ANALYTICAL PAPER**

FEBRUARY 14-17

PRESIDENTS' HOLIDAY (NO CLASSES; OFFICES CLOSED)

WEEK 7

FEBRUARY 17-23

THE COMING OF SOUND

Early sound films: *Dickson Experimental Sound Film* (ca. 1894, USA); *Greeting by George*

Bernard Shaw (Jack Connelly and George Bernard Shaw, 1928, USA)

The Voice from the Screen (The Vitaphone Corporation, 1926, USA)

The Jazz Singer (Alan Crosland, 1927, USA) clips

Singin' in the Rain (Stanley Donen/Gene Kelly, 1952, USA) clips

Steamboat Willie (Walt Disney/Ub Iwerks, 1928, USA)

Blackmail (Alfred Hitchcock, 1929, Great Britain, 86 minutes)

•READ Cook: Ch. 7

•ADVANCE through the WEEK 7 Module in the listed order

WEEK 8

FEBRUARY 24-

MARCH 2

EUROPE IN THE THIRTIES

Entr'acte (René Clair, 1924, France)

Liberty is Ours (René Clair, 1931, France) clip

The Rules of the Game (Jean Renoir, 1939, France, 107 minutes)

•READ Cook: Ch. 9

•ADVANCE through the WEEK 8 Module in the listed order

FEBRUARY 28

LAST DAY TO DROP CLASSES WITH A "W"

WEEK 9

MARCH 3-9

THE AMERICAN STUDIO YEARS (1930-1945)

His Girl Friday (Howard Hawks, 1940, USA) clip

The News Parade of 1934 (Hearst Metrotone News, December 19, 1934, USA)

It Happened One Night (Frank Capra, 1934, USA, 105 minutes)

•READ Cook: Ch. 8

•ADVANCE through the WEEK 9 Module in the listed order

WEEK 10

MARCH 10-16

ORSON WELLES AND THE MODERN SOUND FILM

The Battle over Citizen Kane (Michael Epstein and Thomas Lennon, 1996, USA) clip

Citizen Kane (Orson Welles, 1941, USA, 119 minutes)

•READ Cook: Ch. 10

•ADVANCE through the WEEK 10 Module in the listed order

SUBMIT EXTRA-CREDIT RESEARCH OR ANALYTICAL PAPER

SUBMIT EXTRA-CREDIT FILM SCREENING OR EVENT

WEEK 11

MARCH 17-23

WARTIME AND POSTWAR CINEMA

Private Snafu: "Spies" (Charles M. Jones, 1943, USA)

Private Snafu: "Censored" (Frank Tashlin, 1944, USA)

Double Indemnity (Billy Wilder, 1944, USA, 107 minutes)

•READ Cook: Ch. 11 (pp. 286-288)

•ADVANCE through the WEEK 11 Module in the listed order

WEEK 12

MARCH 24-28

FINAL EXAM

SUBMIT READING/LECTURE/FILM SCREENING JOURNAL for WEEKS 7-11

MARCH 28, 5:30 PM

LAST DAY OF WINTER QUARTER 2025

LAST DAY TO REQUEST PASS/NO PASS (Film/TV majors should NOT request P/NP):

<https://www.deanza.edu/apply-and-register/register/passnopass.html>