

**MEDIA 17 Course Outline as of Fall 2021****CATALOG INFORMATION**

Dept and Nbr: MEDIA 17 Title: WORLD CINEMA

Full Title: Contemporary World Cinema

Last Reviewed: 11/22/2021

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:

**Catalog Description:**

A survey of contemporary world cinema as art, business, technology, and cultural artifact. The course introduces students to various critical methodologies for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments.

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

Eligibility for ENGL 1A or equivalent

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

Description: A survey of contemporary world cinema as art, business, technology, and cultural artifact. The course introduces students to various critical methodologies for analyzing and interpreting the work of notable film artists, current international film movements and genres, and transnational and globalized media developments. (Grade or P/NP)

Prerequisites/Corequisites:

Recommended: Eligibility for ENGL 1A or equivalent  
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: Fall 2022	Inactive:
	E	Humanities		
<b>CSU GE:</b>	<b>Transfer Area</b>		Effective: Fall 2022	Inactive:
	C1	Arts		
	C2	Humanities		
<b>IGETC:</b>	<b>Transfer Area</b>		Effective: Fall 2022	Inactive:
	3A	Arts		
	3B	Humanities		
<b>CSU Transfer:</b>	Transferable	Effective:	Fall 2021	Inactive:
<b>UC Transfer:</b>	Transferable	Effective:	Fall 2021	Inactive:

### **CID:**

#### **Certificate/Major Applicable:**

Both Certificate and Major Applicable

## **COURSE CONTENT**

### **Student Learning Outcomes:**

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

1. Appraise significant international films, filmmakers, genres, and national cinemas from an aesthetic, technical, economic, and cultural point-of-view.
2. Analyze global representations of class, race and ethnicity, and gender and sexuality utilizing various critical methodologies.
3. Evaluate the impact of global movements, national histories, social and cultural trends, and new technologies on motion picture output.

### **Objectives:**

Students will be able to:

1. Demonstrate an understanding of narrative, aesthetic, and business trends in the global film landscape.
2. Appraise international films and filmmakers utilizing proper film vocabulary.
3. Examine the politics of representation utilizing various critical methodologies.
4. Differentiate among global film movements, national cinema traditions and genres, and transnational influences.

### **Topics and Scope:**

- I. Examining World Cinema

- A. Polycentric Approach
- B. Polymorphic Approach
- C. Polyvalent Approach
- II. Global Trends and Production Centers
  - A. Hollywood
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions
  - B. Europe
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions
      - a. United Kingdom
      - b. France
      - c. Germany
      - d. Italy
      - e. Scandinavia
      - f. Russia
      - g. Eastern Europe
      - h. Other
  - C. India
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions - Bollywood
  - D. Asia
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions
      - a. China
      - b. Hong Kong
      - c. Japan
      - d. South Korea
  - E. Africa
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions - Nigerian cinema/Nollywood
  - F. Middle East
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions - Iran
  - G. Latin America
    - 1. Major films and filmmakers
    - 2. Production methods
    - 3. Financing models and distribution trends
    - 4. National traditions
  - H. Transnational Formations and Diasporas

1. Diasporic and post-colonial cinema
  2. Models of co-production and financing
- III. Film Language and Criticism
- A. Introduction to Film Studies and Language
    1. Themes and motifs
    2. Story and Structure
    3. Form and Style
    4. Point-of-View
  - B. Methods of Criticism
    1. Humanist
    2. Auteurist
    3. Historical
    4. Rhetorical
    5. Marxist
    6. Cultural
    7. Structural
    8. Sociological
    9. Feminist
    10. Queer Theory
    11. Post-modernism
    12. Reception Analysis

### Assignment:

1. Weekly reading assignments (40-60 pages)
2. Two to four critical essays, totaling 1250-2500 words, that integrate research
3. Two to three exams
4. Optional student presentation and/or final film project
5. Other writing assignments may include journals, film reviews, online discussion forums, 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.

Critical essays, written homework such as film journals and reviews, online discussion forums, other writing assignments

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.

Two to three exams

Exams  
35 - 65%

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

Class participation, Student presentations and/or film project

Other Category  
0 - 25%

**Representative Textbooks and Materials:**

World Cinema: A Critical Introduction. Deshpande, Shekhar and Mazaj, Meta. Routledge. 2018

An Introduction to World Cinema. 2nd ed. Gazetas, Aristides. McFarland & Company. 2008 (classic)

Transnational Cinema: An Introduction. Rawle, Steven. Red Globe Press. 2018

World Cinema Through Global Genres. Costanzo, William. Wiley-Blackwell. 2014 (classic)