FMA 17 Course Outline as of Summer 2025

CATALOG INFORMATION

Dept and Nbr: FMA 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	4	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 17

Catalog Description:
A survey of contemporary world cinema as art, business, technology, and cultural artifact. Students will utilize 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. Students will utilize 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:

AS Degree:	**Area**		Effective:	Inactive:
	E	Humanities	Fall 2025	
	H	Global Perspective and Environmental Literacy		
	L3	Arts and Humanities		
	E	Humanities	Fall 2022	Fall 2025
	H	Global Perspective and Environmental Literacy		
CSU GE:	**Transfer Area**		Effective:	Inactive:
	C1	Arts	Fall 2022	
	C2	Humanities		
IGETC:	**Transfer Area**		Effective:	Inactive:
	3A	Arts	Fall 2022	
	3B	Humanities		

CSU Transfer:	Transferable	Effective:	Fall 2021	Inactive:
UC Transfer:	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, historical, and cultural point-of-view.
2. Examine cinema as a representation of national and cultural identity through philosophical, historical, literary, aesthetic, and cultural signifiers in the work.
3. Analyze global representations of class, race and ethnicity, and gender and sexuality utilizing various critical methodologies.
4. Evaluate the impact of global movements, national histories, social and cultural trends, and new technologies.

Objectives:
At the conclusion of this course, the student should be able to:
1. Demonstrate an understanding of historic narrative, aesthetic, and business trends in the global film landscape.
2. Appraise international films and filmmakers utilizing film theory and 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 identity and cultural traditions
   B. Europe
      1. Major films and filmmakers
      2. Production methods
      3. Financing models and distribution trends
      4. National identities and cultural 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 identity and cultural traditions - Bollywood
   D. Asia
      1. Major films and filmmakers
      2. Production methods
      3. Financing models and distribution trends
      4. National identities and cultural 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 identities and cultural traditions - Nigerian cinema/Nollywood
   F. Middle East
      1. Major films and filmmakers
      2. Production methods
      3. Financing models and distribution trends
      4. National identities and cultural traditions - Iran
   G. Latin America

1. Major films and filmmakers
2. Production methods
3. Financing models and distribution trends
4. National identities and cultural 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)