

FILM-115: WORLD CINEMA

Justification for this inactivation request

Course has not been offered in over three years.

Effective Term

Fall 2026

CC Approval

10/03/2025

AS Approval

10/09/2025

BOT Approval

10/16/2025

COCI Approval

02/23/2026

SECTION A - Course Data Elements

CB04 Credit Status

Credit - Degree Applicable

Discipline

Minimum Qualifications	And/Or
Film Studies (Master's Degree)	

Subject Code

FILM - Film Studies

Course Number

115

Department

Film Studies

Division

Arts and Humanities (ARAH)

Full Course Title

World Cinema

Short Title

World Cinema

CB03 TOP Code

1007.00 - Dramatic Arts

CB08 Basic Skills Status

NBS - Not Basic Skills

CB09 SAM Code

E - Non-Occupational

SECTION B - Course Description

Catalog Course Description

This course will survey the historical, social, and artistic development of cinema around the globe, introducing a range of international films, movements, and traditions.

SECTION C - Conditions on Enrollment**Open Entry/Open Exit**

No

Repeatability

Not Repeatable

Grading Options

Letter Grade or Pass/No Pass

Allow Audit

Yes

Requisites**SECTION D - Course Standards****Is this course variable unit?**

No

Units

3.00

Lecture Hours

54.00

Outside of Class Hours

108

Total Contact Hours

54

Total Student Hours

162

Distance Education Approval**Is this course offered through Distance Education?**

Yes

Online Delivery Methods

DE Modalities	Permanent or Emergency Only?
Entirely Online	Permanent
Hybrid	Permanent

SECTION E - Course Content**Student Learning Outcomes**

Upon satisfactory completion of the course, students will be able to:

1. Critically analyze the components of film production from major historical periods and genres.

Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Demonstrate the ability to critically understand and analyze world cinema.
2. Identify the dominant narrative structure, aesthetics, and cultural trends of films from specific regions.
3. Compare and contrast the different social and political movements in cinema of the countries and cultures they arise from.
4. Identify major foreign films and recognize the major directors and performers of their respective countries.

5. Demonstrate the ability to apply established critical film theory (auteur, feminist, historical, etc.) to world cinema.
6. Understand the production of world films in historical and sociological context.
7. Demonstrate an understanding of world cinema through written analysis of specific films screened in class.

Course Content

1. Intro to Course
 - a. Communicating in a Global Society
2. Argentina
 - a. Classic cinema origins
 - b. Argentine New Cinema
 - c. "Post Junta" cinema
 - d. Nueve Reinas, Los Pasos Perdidos
3. Mexico
 - a. "Golden Age" cinema
 - b. Nueve Cine Mexicano
 - c. Amores Perros, Y tu Mamá También
4. Brazil
 - a. Early Brazillian cinema
 - b. Cinema Novo
 - c. City of God, Central Station
5. West Africa
 - a. The colonial era
 - b. Oral history tradition
 - c. Guimba, Quartier Mozart
6. Egypt
 - a. Cairo in the 1930s
 - b. Egypt's burgeoning cinema
 - c. El Layali, Awkat Faragh
7. Italy
 - a. Postwar Italy
 - b. Neorealist tradition
 - c. Nuovo Cinema Paradiso, La vita é Bella
8. France
 - a. Cahiers du Cinéma
 - b. The French New Wave
 - c. Amélie, Entre les Murs
9. Germany
 - a. Nazi Cinema
 - b. Postwar German Cinema
 - c. New German Cinema
 - d. Run Lola Run, The Lives of Others
10. Denmark
 - a. Early Danish Cinema
 - b. Dogme 95
 - c. Dancer in the Dark, The Idiots, The Celebration
11. Australia
 - a. Industry boom in the 70s and 80s
 - b. Aussie Independent film
 - c. Shine, Rabbit Proof Fence
12. Iran
 - a. Pre/Post Revolutionary Cinema
 - b. Iranian New Wave
 - c. A Taste of Cherry, The Circle, Kandahar
13. Japan
 - a. Japanese cinema in the 1950s
 - b. Anime tradition
 - c. Kairo, Spirited Away
14. Korea

- a. Divided Korea - North
 - b. Divided Korea - South
 - c. Oldboy, Sympathy for Mr. Vengeance
15. China
- a. Communism and the cultural Revolution
 - b. New Chinese Cinema
 - c. In the Mood for Love, House of Flying Daggers
16. India
- a. Modern Indian Cinema
 - b. Bollywood films
 - c. Lagaan, Fire

Methods of Instruction

Methods of Instruction

Types	Examples of learning activities
Critique	Written essays evaluating films viewed in class.
Discussion	In-class discussion of the films and reading materials.
Lecture	Presentation of topics via spoken lecture combined with multimedia. Clips: Selected clips of films used to support lecture topics. Film texts: Feature length films screened in class.
Other	Readings: Selected essays to be read in preparation for the class lectures.

Online Adaptation

Types	Examples of learning activities
Activity	
Directed Study	
Discussion	
Group Work	
Individualized Instruction	
Journal	
Lecture	

Instructor-Initiated Online Contact Types

Announcements/Bulletin Boards
 Chat Rooms
 Discussion Boards
 E-mail Communication
 Telephone Conversations
 Video or Teleconferencing

Student-Initiated Online Contact Types

Chat Rooms
 Discussions
 Group Work

Course design is accessible

Yes

Methods of Evaluation

Methods of Evaluation

Types	Examples of classroom assessments
Quizzes	Quiz after each unit of study. Quizzes may include both objective and essay style questions.

Exams/Tests	Midterms and finals may include both objective and essay style questions. For example: Final Exam Essay: Choose one film this semester. Identify the choices made about plot structure, scenic design, lighting, cinematography, editing, acting, sound, and other intentional artistic components in the finished film product that identifies it as film noir. Essay will be evaluated on identification and discussion of the formal elements, discussion of apparent and symbolic content, and development of historical content. Thoroughness and competence of writing will also count towards final grade.
Essays/Papers	Research paper or other writing project that develop a related topic.
Class Participation	Participation in class discussions

Assignments

Reading Assignments

Selected readings from textbook, course reader, library resources, and in-class handouts.

Example:

1. Read Hong Kong Cinema in World Cinema: Critical Approaches.
2. Read Scandinavian Cinema in Contemporary World Cinema.

Writing Assignments

Written evaluations of films viewed in class.

Example: Choose one of the following questions and answer in a 4–5-page essay.

1. Analyze the representation of Mexico in *Y tu Mamá También*. Is it positive or negative? What specific imagery does Cuarón use to express his vision of contemporary Mexican society? How do the two main characters reflect the attitudes of the youth culture in contemporary Mexico?
2. How does Lars von Trier's *Dancer in the Dark* adhere to, or deviate from the tenets of the Dogme 95 filmmaking movement? Discuss the film's specific formal and thematic elements to support your analysis.

Outside-of-Class Assignments

Research paper or other writing projects that develop a related topic.

For example:

Students are to select a paper topic covering a critical analysis and evaluation of the artistic elements of World Cinema covered in the course this semester. This paper is designed as a research project and students are expected to go beyond the level of information found in the course textbook. Students must find a minimum of five sources for this paper. Of those five, no more than two may be periodical sources and no internet sources are allowed, except where students can demonstrate the academic verifiability and validity of a source. Paper will be in the MLA format using parenthetical citations. The body of the text must be a minimum of 7 pages and no more than 15. Work will be graded on a 50 point rubric that evaluates format; development of the body of the text including a thesis, relevant examples, integration of research, conclusion and merit of original premise; punctuation; grammar; bibliography; citations; and use of images.

SECTION F - Textbooks and Instructional Materials

Material Type

Textbook

Author

Shekhar Deshpande, Meta Mazaj

Title

World Cinema

Publisher

Routledge

Year

2018

Material Type

Textbook

Author

James N. Selvidge

Title

Bergman, Fellini, Kurosawa: The Foreign Film In America

Publisher

McFarland Publishing

Year

2008

Material Type

Other required materials/supplies

Description

Various handouts and library reserve readings.

SECTION G - Diversity, Equity and Inclusivity

Course Codes (Admin Only)

CB10 Cooperative Work Experience Status

N - Is Not Part of a Cooperative Work Experience Education Program

CB11 Course Classification Status

Y - Credit Course

CB13 Special Class Status

N - The Course is Not an Approved Special Class

CB23 Funding Agency Category

Y - Not Applicable (Funding Not Used)

CB24 Program Course Status

Program Applicable

Allow Pass/No Pass

Yes

Only Pass/No Pass

No