



## FILM 115 - World Cinema Course Outline

Approval Date: 03/12/2020

Effective Date: 08/14/2020

### SECTION A

**Unique ID Number**

**Discipline(s)** Film Studies

**Division** Arts and Humanities

**Subject Area** Film Studies

**Subject Code** FILM

**Course Number** 115

**Course Title** World Cinema

**TOP Code/SAM Code** 1007.00 - Drama and Dramatics/Theatre Arts, General /  
E - Non-Occupational

**Rationale for adding this course to the curriculum** Add distance education

**Units** 3

**Cross List** N/A

**Typical Course Weeks** 18

**Total Instructional Hours**

#### Contact Hours

**Lecture** 54.00

**Lab** 0.00

**Activity** 0.00

**Work Experience** 0.00

**Outside of Class Hours** 108.00

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**Total Contact Hours** 54

**Total Student Hours** 162

**Open Entry/Open Exit** No

**Maximum Enrollment**

**Grading Option** Letter Grade or P/NP

**Distance Education Mode of Instruction** On-Campus  
Hybrid  
Entirely Online

## SECTION B

### General Education Information:

## SECTION C

### Course Description

**Repeatability** May be repeated 0 times

**Catalog 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.

### Schedule Description

## SECTION D

### Condition on Enrollment

1a. **Prerequisite(s):** *None*

1b. **Corequisite(s):** *None*

1c. **Recommended:** *None*

1d. **Limitation on Enrollment:** *None*

## SECTION E

### Course Outline Information

#### 1. Student Learning Outcomes:

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

#### 2. Course Objectives: Upon completion of this course, the student will be able to:

A. Demonstrate the ability to critically understand and analyze world cinema.

B. Identify the dominant narrative structure, aesthetics, and cultural trends of films from specific regions.

C. Compare and contrast the different social and political movements in cinema of the countries and cultures they arise from.

D. Identify major foreign films, and recognize the major directors and performers of their respective countries.

E. Demonstrate the ability to apply established critical film theory (auteur, feminist, historical, etc.) to world cinema.

F. Understand the production of world films in historical and sociological context.

G. Demonstrate an understanding of world cinema through written analysis of specific films screened in class.

H.

#### 3. Course Content

A. Intro to Course

a. Communicating in a Global Society

B. Argentina

a. Classic cinema origins

b. Argentine New Cinema

c. "Post Junta" cinema

d. Nueve Reinas, Los Pasos Perdidos

C. Mexico

a. "Golden Age" cinema

b. Nueve Cine Mexicano

c. Amores Perros, Y tu Mamá También

- D. Brazil
  - a. Early Brazillian cinema
  - b. Cinema Novo
  - c. City of God, Central Station
- E. West Africa
  - a. The colonial era
  - b. Oral history tradition
  - c. Guimba, Quartier Mozart
- F. Egypt
  - a. Cairo in the 1930s
  - b. Egypt's burgeoning cinema
  - c. El Layali, Awkat Faragh
- G. Italy
  - a. Postwar Italy
  - b. Neorealist tradition
  - c. Nuovo Cinema Paradiso, La vita é Bella
- H. France
  - a. Cahiers du Cinéma
  - b. The French New Wave
  - c. Amélie, Entre les Murs
- I. Germany
  - a. Nazi Cinema
  - b. Postwar German Cinema
  - c. New German Cinema
  - d. Run Lola Run, The Lives of Others
- J. Denmark
  - a. Early Danish Cinema
  - b. Dogme 95
  - c. Dancer in the Dark, The Idiots, The Celebration
- K. Australia
  - a. Industry boom in the 70s and 80s
  - b. Aussie Independent film
  - c. Shine, Rabbit Proof Fence
- L. Iran
  - a. Pre/Post Revolutionary Cinema
  - b. Iranian New Wave
  - c. A Taste of Cherry, The Circle, Kandahar
- M. Japan
  - a. Japanese cinema in the 1950s
  - b. Anime tradition
  - c. Kairo, Spirited Away
- N. Korea
  - a. Divided Korea - North
  - b. Divided Korea - South
  - c. Oldboy, Sympathy for Mr. Vengeance
- O. China
  - a. Communism and the cultural Revolution
  - b. New Chinese Cinema
  - c. In the Mood for Love, House of Flying Daggers
- P. India
  - a. Modern Indian Cinema

- b. Bollywood films
- c. Lagaan, Fire
- d.

**4. Methods of Instruction:**

**Critique:**

**Discussion:**

**Lecture:**

**Other:** Readings: Selected essays to be read in preparation for the class lectures  
 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  
 Discussion: In-class discussion of the films and reading materials  
 Critiques: Written essays evaluating films viewed in class

**Online Adaptation:** Activity, Directed Study, Discussion, Group Work, Individualized Instruction, Journal, Lecture

**7. Methods of Evaluation:** Describe the general types of evaluations for this course and provide at least two, specific examples.

**Typical classroom assessment techniques**

Quizzes --

Final Exam --

Mid Term --

Additional assessment information:

Final grade will be based upon:

Midterm and final. 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.

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

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

Participation in class discussions

Letter Grade or P/NP

**8. Assignments:** State the general types of assignments for this course under the following categories and provide at least two specific examples for each section.

A. 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 Scandanavian Cinema in Contemporary World Cinema.

B. 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.

C. Other 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.

**9. Required Materials**

**A. EXAMPLES of typical college-level textbooks (for degree-applicable courses) or other print materials.**

Book #1:

Author: Shekhar Deshpande, Meta Mazaj

Title: World Cinema

Publisher: Routledge

Date of Publication: 2018

Edition:

Book #2:

Author: James N. Selvidge

Title: Bergman, Fellini, Kurosawa: The Foreign Film In America

Publisher: McFarland Publishing

Date of Publication: 2008

Edition:

**B. Other required materials/supplies.**

- Various handouts and library reserve readings.