I. CATALOG INFORMATION
   A. Discipline: FILM STUDIES
   B. Subject Code and Number: FILM M32
   C. Course Title: Contemporary Global Cinema
   D. Credit Course units:
      Units: 3
      Lecture Hours per week: 3
      Lab Hours per week: 0
      Variable Units: No
   E. Student Learning Hours:
      Lecture Hours:
      Classroom hours: 52.5 - 52.5
      Laboratory/Activity Hours:
      Laboratory/Activity Hours 0 - 0
      Total Combined Hours in a 17.5 week term: 52.5 - 52.5
   F. Non-Credit Course hours per week
   G. May be taken a total of: X 1 ☐ 2 ☐ 3 ☐ 4 time(s) for credit
   H. Is the course co-designated (same as) another course: No ☐ X Yes ☐
      If YES, designate course Subject Code & Number: __________
   I. Course Description:
      Introduces contemporary global cinemas to include the examination of genres,
      themes, styles, and industrial practices. Emphasizes cultural, economic, and
      political influences as artistically determining factors. Explores film and cultural
      theories such as transnationalism, global and local cinema, and Orientalism.
   J. Entrance Skills
      *Prerequisite: No ☐ X Yes ☐ Course(s)
      *Corequisite: No ☐ X Yes ☐ Course(s)
      Limitation on Enrollment: No ☐ X Yes ☐
      Recommended Preparation: No ☐ X Yes ☐ Course(s)
      FILM M10
      Other: No ☐ X Yes ☐
II. COURSE OBJECTIVES

Upon successful completion of the course, a student will be able to:

<table>
<thead>
<tr>
<th>Objective</th>
<th>Description</th>
<th>Methods of evaluation will be consistent with, but not limited by, the following types or examples.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>interpret &quot;national/local&quot; and &quot;transnational/global&quot; cinemas within their historical, cultural and political contexts.</td>
<td>Objective exam or quiz \nShort take-home essay \nIn-class worksheet</td>
</tr>
<tr>
<td>2</td>
<td>identify and distinguish the various aesthetic characteristics and production practices of particular national cinemas.</td>
<td>Identification quiz \nScene analysis exercise \nNational cinema report</td>
</tr>
<tr>
<td>3</td>
<td>explain the influence of film festivals, censorship, governmental subsidies and import quotas upon the emergence and maintenance of (trans)national cinemas in the contemporary era (1980s-present).</td>
<td>Objective quiz or exam \nIn-class worksheet \nShort take-home essay</td>
</tr>
<tr>
<td>4</td>
<td>discuss the influence of particular socio-historical phenomenon upon the aesthetics of particular national cinemas and/or transnational genres.</td>
<td>Research paper \nTeam project \nShort take-home essay</td>
</tr>
<tr>
<td>5</td>
<td>compare and contrast the business and aesthetic practices of specific &quot;global cinemas&quot; with that of the contemporary Hollywood film and media industry; recognize and discuss the transnational flows (economic, stylistic, generic) between Hollywood and various &quot;global cinemas.``</td>
<td>Objective quiz or exam \nPitch project \nFilm studio report</td>
</tr>
<tr>
<td>6</td>
<td>analyze films using cultural and film theories such as globalization, transnationalism, Orientalism, Colonialism, Post-Colonialism, First, Second and Third Cinemas.</td>
<td>Critical analysis essay \nTake-home exam \nResearch report</td>
</tr>
<tr>
<td>7</td>
<td>identify and analyze the interconnections and artistic influences of national and international cinema's various genres and styles, particularly in the context of (emerging) new media technologies and cultural globalization.</td>
<td>Global adaptation study \nResearch report \nCritical analysis essay</td>
</tr>
<tr>
<td>8</td>
<td>identify and interpret the works of influential global cinema filmmakers and their subsequent influences upon others.</td>
<td>Auteur study \nCompare/contrast report \nObjective quiz or exam</td>
</tr>
</tbody>
</table>

III. COURSE CONTENT

<table>
<thead>
<tr>
<th>Estimated %</th>
<th>Topic</th>
<th>Learning</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Course Outline - FILM M32

### Lecture (must total 100%)

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Outcomes</th>
</tr>
</thead>
<tbody>
<tr>
<td>20.00%</td>
<td>Defining &quot;national/local&quot; and &quot;transnational/global&quot; cinemas</td>
</tr>
<tr>
<td>15.00%</td>
<td>Film production and distribution, co-productions and co-financing; local</td>
</tr>
<tr>
<td></td>
<td>language productions (LLPs), transnational film festivals and awards</td>
</tr>
<tr>
<td>15.00%</td>
<td>Neo-realism, &quot;new waves,&quot; and international &quot;art cinema&quot; aesthetics</td>
</tr>
<tr>
<td></td>
<td>since 1960</td>
</tr>
<tr>
<td>30.00%</td>
<td>Genre, style, culture and historical allegory in various contemporary</td>
</tr>
<tr>
<td></td>
<td>&quot;national cinemas&quot; (Asian, Latin American, African, European, Middle</td>
</tr>
<tr>
<td></td>
<td>Eastern and/or Australian, etc.)</td>
</tr>
<tr>
<td>15.00%</td>
<td>The rise of East Asian cinema: Chinese Fifth and Sixth Generations;</td>
</tr>
<tr>
<td></td>
<td>Taiwanese New Cinema; Japanese live action and anime: horror</td>
</tr>
<tr>
<td></td>
<td>aesthetic, manga, monstrous feminine; South Korean art films,</td>
</tr>
<tr>
<td></td>
<td>blockbusters, and screen quotas</td>
</tr>
<tr>
<td>5.00%</td>
<td>Hong Kong cinema: influences and anxieties from Mainland China;</td>
</tr>
<tr>
<td></td>
<td>compatibility of art cinema and commercial/pop success; martial arts</td>
</tr>
<tr>
<td></td>
<td>and gangster films; Hong Kong New Wave; influence on Hollywood</td>
</tr>
</tbody>
</table>

### IV. TYPICAL ASSIGNMENTS

#### A. Writing assignments

Writing assignments are required. Possible assignments may include, but are not limited to:

1. critical analysis essay on contemporary "global/transnational" media industries and conglomerates.
2. transnational cinema adaptation study (e.g., comparing and contrasting the cultural differences in the Japanese and American versions of "The Ring").
3. weekly screening reports or response papers.

#### B. Appropriate outside assignments

Appropriate outside assignments are required. Possible assignments may include, but are not limited to:

1. assigned textbook readings and articles on global cinema.
2. attending a local, international cinema festival (e.g., Pusan West Film Festival, Indian Film Festival of Los Angeles, Los Angeles Korean Film Festival, etc.).
3. film viewing in the library.

#### C. Critical thinking assignments

Critical thinking assignments are required. Possible assignments may include, but are not limited to:

1. in-class critical analysis worksheets.
2. individual and group presentations on various contemporary "transnational filmmakers."
3. critical/creative film treatment or programming projects.

### V. METHODS OF INSTRUCTION

Methods of instruction may include, but are not limited to:

- Distance Education – When any portion of class contact hours is replaced by
distance education delivery mode (Complete DE Addendum, Section XV)

- Lecture/Discussion

Laboratory/Activity

- Other (Specify) In-class film screenings. Guest speakers. Audio-visual exercises.

Optional Field Trips

Required Field Trips

VI. METHODS OF EVALUATION

Methods of evaluation may include, but are not limited to:

- Essay Exam
- Classroom Discussion
- Problem Solving Exam
- Objective Exams
- Participation

Critical, creative film programming assignments

VII. REPRESENTATIVE TEXTS AND OTHER COURSE MATERIALS


VIII. STUDENT MATERIALS FEES

- No
- Yes

IX. PARALLEL COURSES

<table>
<thead>
<tr>
<th>College</th>
<th>Course Number</th>
<th>Course Title</th>
<th>Units</th>
</tr>
</thead>
<tbody>
<tr>
<td>San Barbara City College</td>
<td>FS 111</td>
<td>Contemporary World Cinema</td>
<td>3</td>
</tr>
<tr>
<td>UC Riverside</td>
<td>CPLT/MCS 24</td>
<td>World Cinema</td>
<td>4</td>
</tr>
<tr>
<td>CSU San Marcos</td>
<td>VSAR 222</td>
<td>Survey of World Cinema</td>
<td>3</td>
</tr>
<tr>
<td>Sonoma state univ.</td>
<td>ARTH 212B</td>
<td>Intro to World Film History</td>
<td>3</td>
</tr>
</tbody>
</table>
X. MINIMUM QUALIFICATIONS

Courses Requiring a Masters Degree:
Master’s degree in film, drama/theater arts, or mass communication OR bachelor’s degree in any of the above AND master’s degree in media studies, English, or communication OR the equivalent.

XI. ARTICULATION INFORMATION

A. Title V Course Classification:
   1. This course is designed to be taken either:
      - Pass/No Pass only (no letter grade possible); or
      - Letter grade (P/NP possible at student option)
   2. Degree status:
      - Either Associate Degree Applicable; or Non-associate Degree Applicable

B. Moorpark College General Education:
   1. Do you recommend this course for inclusion on the Associate Degree General Education list?
      Yes: X No: If YES, what section(s)?
      - A1 - Natural Sciences - Biological Science
      - A2 - Natural Sciences - Physical Science
      - B1 - Social and Behavioral Sciences - American History/Institutions
      - B2 - Social and Behavioral Sciences - Other Social Behavioral Science
      - C1 - Humanities - Fine or Performing Arts
      - C2 - Humanities - Other Humanities
      - D1 - Language and Rationality - English Composition
      - D2 - Language and Rationality - Communication and Analytical Thinking
      - E1 - Health/Physical Education
      - E2 - PE or Dance
      - F - Ethnic/Gender Studies

C. California State University (CSU) Articulation:
   1. Do you recommend this course for transfer credit to CSU? Yes: X No:
   2. If YES do you recommend this course for inclusion on the CSU General Education list?
      Yes: X No: If YES, which area(s)?
      - A1
      - A2
      - A3
      - B1
      - B2
      - B3
      - B4
      - C1
      - C2
      - D1
      - D2
      - D3
      - D4
      - D5
      - D6
      - D7
      - D8
      - D9
      - D10
      - E

D. University of California (UC) Articulation:
1. Do you recommend this course for transfer to the UC?  Yes: [X] No: [ ]

2. If YES do you recommend this course for the Intersegmental General Education Transfer Curriculum (IGETC)?  Yes: [X] No: [ ]

**IGETC Area 1: English Communication**
- [ ] English Composition
- [ ] Critical Thinking-English Composition
- [ ] Oral Communication

**IGETC Area 2: Mathematical Concepts and Quantitative Reasoning**
- [ ] Mathematical Concepts

**IGETC Area 3: Arts and Humanities**
- [X] Arts
- [ ] Humanities

**IGETC Area 4: Social and Behavioral Sciences**
- [ ] Anthropology and Archaeology
- [ ] Economics
- [ ] Ethnic Studies
- [ ] Gender Studies
- [ ] Geography
- [ ] History
- [ ] Interdisciplinary, Social & Behavioral Sciences
- [ ] Political Science, Government & Legal Institutions
- [ ] Psychology
- [ ] Sociology & Criminology

**IGETC Area 5: Physical and Biological Sciences (mark all that apply)**
- [ ] Physical Science Lab or Physical Science Lab only (non-sequence)
- [ ] Physical Science Lecture only (non-sequence)
- [ ] Biological Science
- [ ] Physical Science Courses
- [ ] Physical Science Lab or Biological Science Lab Only (non-sequence)
- [ ] Biological Science Courses
- [ ] Biological Science Lab course
- [ ] First Science course in a Special sequence
- [ ] Second Science course in a Special Sequence
- [ ] Laboratory Activity
- [ ] Physical Sciences
IGETC Area 6: Language other than English

- Languages other than English (UC Requirement Only)
- U.S. History, Constitution, and American Ideals (CSU Requirement ONLY)
- U.S. History, Constitution, and American Ideals (CSU Requirement ONLY)

XII. REVIEW OF LIBRARY RESOURCES

A. What planned assignment(s) will require library resources and use?

The following assignments require library resources:
Research, using the Library's print, audio-visual and on-line resources, in preparation for the writing of essays, research papers and oral presentations.

B. Are the currently held library resources sufficient to support the course assignment?

YES: [X] NO: [ ]

If NO, please list additional library resources needed to support this course.

XIII. PREREQUISITE AND/OR COREQUISITE JUSTIFICATION

FILM M32: Not Applicable

XIV. WORKPLACE PREPARATION

FILM M32: Not Applicable

XV. DISTANCE LEARNING COURSE OUTLINE ADDENDUM

FILM M32: Not Applicable

XVI. GENERAL EDUCATION COURSE OUTLINE ADDENDUM

General Education Division of Learning [check all applicable boxes]:

- Natural Sciences
- Biological Science
- Physical Science
- Social and Behavioral Sciences
- American History/Institutions
- Other Social Science
- Humanities
- Fine or Performing Arts
- Other Humanities
- Language and Rationality
- English Composition
- Communication and Analytical Thinking
- [ ]
Check either Option 1 or Option 2

☐ OPTION #1: Moorpark College has already received approval from the CSU and/or UC systems for this course to fulfill a GE requirement. Note: This option applies only to technical revisions and updated courses.

☒ OPTION #2: Moorpark College has not received approval from the CSU and/or UC systems for this course to fulfill a GE requirement. This option applies to all new and substantively revised courses.

XVII. STUDENT MATERIALS FEE ADDENDUM

FILM M32: Not Applicable

XVIII. REPEATABILITY JUSTIFICATION TITLE 5, SECTION 55041

FILM M32: Not Applicable

XIX. CURRICULUM APPROVAL

Course Information:
Discipline: FILM STUDIES
Discipline Code and Number: FILM M32
Course Revision Category: Outline Update

Course Proposed By:
Originating Faculty: Alison Hoffman 01/05/2015
Faculty Peer: Alison Hoffman 01/06/2015
Curriculum Rep: Elisa Setmire 01/13/2015
Department Chair: Danielle Vieira 01/09/2015
Division Dean: Amanuel Gebru 01/09/2015

Approved By:
Curriculum Chair: Jerry Mansfield 02/14/2015
Executive Vice President: Lori Bennett 02/12/2015
Articulation Officer: Letrisha Mai 02/05/2015
Librarian: Mary LaBarge 02/01/2015

Implementation Term and Year: Fall 2015

Approval Dates:
Approved by Moorpark College Curriculum Committee: 02/10/2015
Approved by Board of Trustees (if applicable): 
Approved by State (if applicable): 08/13/2015