

FTMA M110: CONTEMPORARY GLOBAL CINEMA

Originator

Isnowden

Co-Contributor(s)
Name(s)

Block, Nicole (nblock)

Larson, Candice (clarson)

College

Moorpark College

Discipline (CB01A)

FTMA - Film, Television, Media Arts

Course Number (CB01B)

M110

Course Title (CB02)

Contemporary Global Cinema

Banner/Short Title

Contemporary Global Cinema

Credit Type

Credit

Start Term

Fall 2020

Formerly

HUM M05, FILM M32

Catalog Course Description

Introduces films from countries other than the United States and examines these countries' genres, themes, styles, and industrial practices. Emphasizes cultural, economic, and political influences in the artistic work of the filmmakers. Explores cinematic and cultural theories such as transnationalism, global and local cinema, and Orientalism.

Taxonomy of Programs (TOP) Code (CB03)

0612.00 - Film Studies (including combined film/video)

Course Credit Status (CB04)

D (Credit - Degree Applicable)

Course Transfer Status (CB05) (select one only)

A (Transferable to both UC and CSU)

Course Basic Skills Status (CB08)

N - The Course is Not a Basic Skills Course

SAM Priority Code (CB09)

E - Non-Occupational

Course Cooperative Work Experience Education Status (CB10)

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

Course Classification Status (CB11)

Y - Credit Course

Educational Assistance Class Instruction (Approved Special Class) (CB13)

N - The Course is Not an Approved Special Class

Course Prior to Transfer Level (CB21)

Y - Not Applicable

Course Noncredit Category (CB22)

Y - Credit Course

Funding Agency Category (CB23)

Y - Not Applicable (Funding Not Used)

Course Program Status (CB24)

1 - Program Applicable

General Education Status (CB25)

Y - Not Applicable

Support Course Status (CB26)

N - Course is not a support course

Field trips

Will not be required

Grading method

Letter Graded

Alternate grading methods

Student Option- Letter/Pass
Pass/No Pass Grading

Does this course require an instructional materials fee?

No

Repeatable for Credit

No

Is this course part of a family?

No

Units and Hours

Carnegie Unit Override

No

In-Class

Lecture

Minimum Contact/In-Class Lecture Hours

52.5

Maximum Contact/In-Class Lecture Hours

52.5

Activity

Minimum Contact/In-Class Activity Hours

0

Maximum Contact/In-Class Activity Hours

0

Laboratory

Minimum Contact/In-Class Laboratory Hours

0

Maximum Contact/In-Class Laboratory Hours

0

Total in-Class

Total in-Class

Total Minimum Contact/In-Class Hours

52.5

Total Maximum Contact/In-Class Hours

52.5

Outside-of-Class

Internship/Cooperative Work Experience

Paid

Minimum Paid Internship/Cooperative Work Experience Hours

0

Maximum Paid Internship/Cooperative Work Experience Hours

0

Unpaid

Minimum Unpaid Internship/Cooperative Work Experience Hours

0

Maximum Unpaid Internship/Cooperative Work Experience Hours

0

Total Outside-of-Class

Total Outside-of-Class

Minimum Outside-of-Class Hours

105

Maximum Outside-of-Class Hours

105

Total Student Learning

Total Student Learning

Total Minimum Student Learning Hours

157.5

Total Maximum Student Learning Hours

157.5

Minimum Units (CB07)

3

Maximum Units (CB06)

3

Advisories on Recommended Preparation

FTMA M101

Student Learning Outcomes (CSLOs)

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

- | | |
|---|---|
| 1 | investigate the influence of particular socio-historical phenomenon upon the aesthetics of particular national cinemas and/or transnational genres. |
| 2 | identify and distinguish the various aesthetic characteristics and production practices of particular national cinemas. |
| 3 | articulate shifting representations of nationalism and cultural identity in at least one global region of cinema covered in the course. |

Course Objectives

Upon satisfactory completion of the course, students will be able to:	
1	interpret "national/local" and "transnational/global" cinemas within their historical, cultural and political contexts.
2	explain the influence of film festivals, censorship, governmental subsidies, and import quotas upon the emergence and maintenance of transnational cinemas in the contemporary era (1980s-present).
3	compare and contrast the business and aesthetic practices of specific "global cinemas" with that of the contemporary Hollywood film and media industry; recognize and discuss the transnational flows (economic, stylistic, generic) between Hollywood and various "global cinemas."
4	analyze films using cultural and film theories such as globalization, transnationalism, Orientalism, Colonialism, Post-Colonialism, First, Second and Third Cinemas.
5	identify and analyze the interconnections and artistic influences of national and international cinemas' various genres and styles, particularly in the context of (emerging) new media technologies and cultural globalization.
6	identify and interpret the works of influential global cinema filmmakers and their subsequent influences upon others.

Course Content

Lecture/Course Content

- **20% - Defining "national/local" and "transnational/global" cinemas**
- **5% - Hong Kong cinema**
 - Influences and anxieties from Mainland China
 - Compatibility of art cinema and commercial/pop success
 - Martial arts and gangster films
 - Hong Kong New Wave
 - Influence on Hollywood
- **15% - The rise of East Asian cinema**
 - Chinese Fifth and Sixth Generations
 - Taiwanese New Cinema
 - Japanese live action and anime
 - Horror aesthetic, manga, monstrous feminine
 - South Korean art films, blockbusters, and screen quotas
- **30% - Contemporary "national cinemas"**
 - Genre, style, culture and historical allegory (Asian, Latin American, African, European, Middle Eastern and/or Australian, etc.)
- **15% - Neo-realism, "new waves," and international "art cinema" aesthetics since 1960**
- **15% - Film production and distribution, co-productions and co-financing**
 - Local language productions (LLPs), transnational film festivals and awards

Laboratory or Activity Content

None.

Methods of Evaluation

Which of these methods will students use to demonstrate proficiency in the subject matter of this course? (Check all that apply):

Written expression

Methods of Evaluation may include, but are not limited to, the following typical classroom assessment techniques/required assignments (check as many as are deemed appropriate):

Classroom Discussion
 Essay exams
 Group projects
 Individual projects
 Journals
 Oral analysis/critiques
 Objective exams
 Oral presentations
 Projects
 Participation
 Quizzes
 Reports/Papers/Journals

Instructional Methodology

Specify the methods of instruction that may be employed in this course

Audio-visual presentations
 Computer-aided presentations
 Class activities
 Class discussions
 Distance Education
 Group discussions
 Guest speakers
 Instructor-guided interpretation and analysis
 Lecture
 Small group activities

Describe specific examples of the methods the instructor will use:

- Leading group discussions and using PowerPoint presentations to explain the interconnections and artistic influences of national and international cinemas' various genres.

Representative Course Assignments

Writing Assignments

- Transnational cinema adaptation study (e.g., comparing and contrasting the cultural differences in the Japanese and American versions of "The Ring").
- Critical analysis essay on contemporary "global/transnational" media industries and conglomerates.
- Screening reports or response papers.

Critical Thinking Assignments

- In-class critical analysis worksheets.
- Critical/creative film treatment or programming projects.
- Individual and group presentations on various contemporary "transnational filmmakers," such as Octavio Getino and Med Hondo.

Reading Assignments

- International film trade magazine article about the effectiveness of transnational marketing of foreign films between global industries.
- Read a scholarly journal article analyzing the globalization of a film by a director such as Mira Nair.

Outside Assignments

Representative Outside Assignments

- Attend a local, international cinema festival (e.g., Pusan West Film Festival, Indian Film Festival of Los Angeles, Los Angeles Korean Film Festival, etc.) and write a short paper about the experience.
- Assigned textbook readings and articles on global cinema.
- Film viewing in the library or at home.

Articulation

Equivalent Courses at 4 year institutions

University	Course ID	Course Title	Units
UC Riverside	CPLT/MCS 24	World Cinema	4
CSU Los Angeles	ENGI/TVF 2260	A Journey Through World Cinema	3

Equivalent Courses at other CCCs

College	Course ID	Course Title	Units
San Barbara City College	FS 111	Contemporary World Cinema	3
Berkeley City College	HUMAN 26	Global Cinema	3
Las Positas College	HUMN 4	Global Cinemas	3

District General Education

A. Natural Sciences

B. Social and Behavioral Sciences

C. Humanities

C1. Fine/Performing Arts

Approved

D. Language and Rationality

E. Health and Physical Education/Kinesiology

F. Ethnic Studies/Gender Studies

Course is CSU transferable

Yes

CSU Baccalaureate List effective term:

FALL 1995

CSU GE-Breadth

Area A: English Language Communication and Critical Thinking

Area B: Scientific Inquiry and Quantitative Reasoning

Area C: Arts and Humanities

C1 Arts: Arts, Cinema, Dance, Music, Theater

Approved

Area D: Social Sciences

Area E: Lifelong Learning and Self-Development

CSU Graduation Requirement in U.S. History, Constitution and American Ideals:

UC TCA

UC TCA

Approved

IGETC

Area 1: English Communication

Area 2A: Mathematical Concepts & Quantitative Reasoning

Area 3: Arts and Humanities

Area 3A: Arts

Approved

Area 4: Social and Behavioral Sciences**Area 5: Physical and Biological Sciences****Area 6: Languages Other than English (LOTE)****Textbooks and Lab Manuals****Resource Type**

Textbook

DescriptionEzra, E., and Rowden, T. (Eds.). (2006). *Transnational cinemas: The film reader*. Routledge.**Resource Type**

Textbook

DescriptionLee, V.P.Y. (Ed.). (2011). *East Asian cinemas: Regional flows and global transformations*. Palgrave Macmillan.**Resource Type**

Textbook

DescriptionChaudhuri, S. (2006). *Contemporary world cinema: Europe, Middle East, East Asia, South Asia*. Edinburgh UP.**Resource Type**

Textbook

DescriptionCostanzo, W. (2014). *World cinema through global genres*. Wiley-Blackwell.**Library Resources****Assignments requiring 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.

Sufficient Library Resources exist

Yes

Example of Assignments Requiring Library Resources

Research the origins of Orientalism then select two films to screen and analyze the way they deal with the subject through narrative and visual storytelling.

Distance Education Addendum**Definitions****Distance Education Modalities**

Hybrid (51–99% online)

Hybrid (1–50% online)

100% Online

Faculty Certifications

Faculty assigned to teach Hybrid or Fully Online sections of this course will receive training in how to satisfy the Federal and state regulations governing regular effective/substantive contact for distance education. The training will include common elements in the district-supported learning management system (LMS), online teaching methods, regular effective/substantive contact, and best practices.

Yes

Faculty assigned to teach Hybrid or Fully Online sections of this course will meet with the EAC Alternate Media Specialist to ensure that the course content meets the required Federal and state accessibility standards for access by students with disabilities. Common areas for discussion include accessibility of PDF files, images, captioning of videos, Power Point presentations, math and scientific notation, and ensuring the use of style mark-up in Word documents.

Yes

Regular Effective/Substantive Contact

Hybrid (1%–50% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Hybrid (51%–99% online) Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
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Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

100% online Modality:

Method of Instruction	Document typical activities or assignments for each method of instruction
Asynchronous Dialog (e.g., discussion board)	Discussion Forums will be used to disseminate coursewide information and facilitate ongoing collaborative course work. Students may also use the Discussion Forums to solicit help from the instructor and other students. Discussions may also be graded encouraging students to participate in the class.
E-mail	Email is a tool primarily used for course-wide updates and individual student contact. Students and the instructor can privately contact each other with questions, concerns.
Other DE (e.g., recorded lectures)	The instructor can provide text, presentation slides, audio/visual material, assignment examples, tutorials (which may be live or recorded), and links to supplemental publications, articles, and websites.

Examinations

Hybrid (1%–50% online) Modality

Online
On campus

Hybrid (51%–99% online) Modality

Online
On campus

Primary Minimum Qualification

FILM STUDIES

Additional Minimum Qualifications

Minimum Qualifications

Mass Communication

Review and Approval Dates

Department Chair

09/11/2019

Dean

09/11/2019

Technical Review

10/03/2019

Curriculum Committee

MM/DD/YYYY

DTRW-I

MM/DD/YYYY

Curriculum Committee

MM/DD/YYYY

Board

MM/DD/YYYY

CCCCO

10/18/2019

Control Number

CCC000430194

DOE/accreditation approval date

MM/DD/YYYY