

College of San Mateo
Official Course Outline

1. **COURSE ID:** FILM 140 **TITLE:** Contemporary World Cinema
Units: 4.0 units **Hours/Semester:** 64.0-72.0 Lecture hours; and 128.0-144.0 Homework hours
Method of Grading: Grade Option (Letter Grade or P/NP)
Recommended Preparation:
 Eligibility for ENGL 838 or ENGL 848

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
 IGETC Area 3: ARTS AND HUMANITIES: A: Arts

3. **COURSE DESCRIPTIONS:**
Catalog Description:
 Survey of important national and transnational cinemas. Emphasis on recent international cinematic trends in the context of globalization. Films from Europe, Latin America, the Middle East and Asia may be included.

4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**
 Upon successful completion of this course, a student will meet the following outcomes:
 1. distinguish and apply critical categories in the study of contemporary world cinema.
 2. identify key films and directors of a variety of contemporary national cinemas.
 3. critically articulate the relationship between film art and selected national and transnational cinemas.

5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**
 Upon successful completion of this course, a student will be able to:
 1. distinguish and apply critical categories in the study of contemporary world cinema.
 2. identify key films and directors of a variety of contemporary national cinemas.
 3. critically articulate the relationship between film art and selected national and transnational cinemas.

6. **COURSE CONTENT:**
Lecture Content:
 This course offers a critical survey of numerous influential contemporary international films. Especially in the context of globalization, the topic of world cinema today means much more than a survey of various national cinemas. World cinema also designates the influence of various cultures on each other, by virtue of digital technologies. This course therefore covers key national film movements since the 1960s, but more importantly how these have recently formed hybrid transnational film styles. Basically the course “travels” around the globe, introducing students to diverse cinematic expressions of national and transnational identities.
 Important topics to cover would include:
 - Italian NeoRealism
 - French New Wave
 - Third Cinema
 - Contemporary Asian New Waves (Hong Kong, India, Japan)
 - New Iranian cinema
 - Danish Dogme cinema
 - Contemporary Mexican cinema
 - Globalized auteurs
 - International genre films

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
 Typical methods of instruction may include:

- A. Lecture
- B. Activity
- C. Discussion

8. REPRESENTATIVE ASSIGNMENTS

Representative assignments in this course may include, but are not limited to the following:

Writing Assignments:

- 1. In-class essays on broad concepts and analysis
- 2. In-class quizzes on vocabulary and key terms
- 3. Take-home papers for further comparative exploration and possibly research

Reading Assignments:

Assigned readings in textbooks

Other Outside Assignments:

Outside screenings and research on the Internet

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Work
- C. Exams/Tests
- D. Group Projects
- E. Papers
- F. Quizzes
- G. Written examination

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Nagib, Lucia. *Theorizing World Cinema*, ed. I.B. Tauris, 2012
- B. Cheung, Ruby. *New Hong Kong Cinema*, ed. Bergahn Books, 2015
- C. Engelen, Leen. *European Cinema after the Wall*, ed. Rowan & Littlefield, 2014
- D. Chaudhuri, S.. *Contemporary World Cinema*, ed. Edinburgh Univ Press, 2006

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Course Originator: David Laderman