



5055 Santa Teresa Blvd
Gilroy, CA 95023

Course Outline

COURSE: HUM 6 **DIVISION:** 10 **ALSO LISTED AS:**

TERM EFFECTIVE: Spring 2021 **CURRICULUM APPROVAL DATE:** 02/09/2021

SHORT TITLE: CONTEMPORARY WORLD CINEMA

LONG TITLE: Contemporary World Cinema

<u>Units</u>	<u>Number of Weeks</u>	<u>Type</u>	<u>Contact Hours/Week</u>	<u>Total Contact Hours</u>
3	18	Lecture:	3	54
		Lab:	0	0
		Other:	0	0
		Total:	3	54
		Total Learning Hrs:	162	

COURSE DESCRIPTION:

This class introduces contemporary foreign cinema and includes the examination of genres, themes, and styles. Emphasis is placed on cultural, economic, and political influences as artistically determining factors. Film and cultural theories such as national cinemas, colonialism, and orientalism will be introduced. The class will survey the significant developments in narrative film outside Hollywood. Differing international contexts, theoretical movements, technological innovations, and major directors are studied. The class offers a global, historical overview of narrative content and structure, production techniques, audience, and distribution. Students screen a variety of rare and popular films, focusing on the artistic, historical, social, and cultural contexts of film production. Students develop critical thinking skills and address issues of popular culture, including race, class gender, and equity.

PREREQUISITES:

COREQUISITES:

CREDIT STATUS: D - Credit - Degree Applicable

GRADING MODES

L - Standard Letter Grade

REPEATABILITY: N - Course may not be repeated

SCHEDULE TYPES:

- 02 - Lecture and/or discussion
- 05 - Hybrid
- 71 - Dist. Ed Internet Simultaneous
- 72 - Dist. Ed Internet Delayed

STUDENT LEARNING OUTCOMES:

1. Demonstrate the recognition and use of the basic technical and critical vocabulary of motion pictures.

Measure of assessment: Written paper, written exams.

Year assessed, or planned year of assessment: 2013

2. Identify the major theories of film interpretation.

Measure of assessment: Written exam.

Year assessed, or planned year of assessment: 2013

3. Demonstrate the recognition of and the subtextual layers of cultural meanings in foreign films

Measure of assessment: Written paper.

Year assessed, or planned year of assessment: 2013

4. Identify and describe the history of and emerging voices of European, Middle Eastern, Asian, African, and Latin American Cinema

Measure of assessment: Written paper, written exam

Year assessed, or planned year of assessment: 2013

CONTENT, STUDENT PERFORMANCE OBJECTIVES, OUT-OF-CLASS ASSIGNMENTS

Curriculum Approval Date: 02/09/2021

DE MODIFICATION ONLY

3 HOURS

CONTENT: EUROPE - Examine the film history of Germany, focusing on filmmakers such as F.W. Murnau, Fritz Lang, Karl Grune, and others.

Student will observe a contemporary German film such as Run, Lola, Run!, Das Boot, Mostly Martha, Nowhere in Africa, Downfall, The Lives of Others, or The Counterfeiters.

STUDENT PERFORMANCE

OBJECTIVES: Identify German filmmaking innovations and the filmmakers who made them.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: EUROPE - Examine the

film history of France, examining aspects of French cinema, especially Impressionism and Pure Cinema.

Filmmakers such as Jean Renoir and Rene Clair will be examined. Students will observe a

contemporary French film such as The Dinner Game, Amelie, A Very Long Engagement, The Diving Bell and the Butterfly, My Afternoons with Margueritte, or The Women on the 6th Floor.

STUDENT PERFORMANCE

OBJECTIVES: Identify the French movements in film.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

CONTENT: EUROPE - Examine the film history of Italy, focusing on the

two great directors of the Neorealist Era: Roberto Rossellini and Vittorio de Sica. Students will also exam the emergence of the New Style and the three great directors of this genre, Federico

Fellini, Luchino Visconti, and Michelangelo Antonioni. Students will observe a contemporary Italian film such as Cinema Paradiso, Il Postino, Life is Beautiful, or Bread and Tulips.

STUDENT

PERFORMANCE OBJECTIVES: Identify the major eras in Italian films and the filmmakers who excelled during these times.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: SCANDINAVIA & NORTHERN EUROPE - Exam the film history of Sweden and filmmakers like Ingmar Bergman. Students will observe a contemporary Swedish film such as My Life as a Dog, As It Is In Heaven, Mother of Mine, or The Girl with the Dragon Tattoo.

STUDENT PERFORMANCE OBJECTIVES: Identify the film trends of Sweden.

OUT OF CLASS ASSIGNMENTS: Write Film Response paper

3 HOURS

CONTENT:

SCANDINAVIA & NORTHERN EUROPE - Examine the film history of the region. Students will observe a contemporary film from the region such as Babette's Feast (Denmark), The Man Without a Past (Norway), After the Wedding (Denmark), Vitus (Switzerland), Bride Flight (Netherlands), In a Better World (Denmark), Headhunters (Norway), Troll Hunter (Norway), Le Harve (Finland), or Klown (Denmark).

STUDENT

PERFORMANCE OBJECTIVES: Identify the filmmaking trends from the countries of this region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: SOUTHERN EUROPE

- Examine film in the countries of Spain, Portugal, and Greece. Students will observe a contemporary film from one of these countries such as Talk to Her (Spain), The Sea Inside (Spain), Volver (Spain), The Skin I Live In (Spain), Blood of My Blood (Portugal), or Dogtooth (Greece).

STUDENT PERFORMANCE OBJECTIVES: Identify the films and filmmakers of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: EASTERN EUROPE & RUSSIA - Examine the film history of the region. Students will observe a contemporary film from this region such as

Kolya (Czechoslovakia), Autumn Spring (Czech Republic), The Death of Mr. Lazarescu (Romania), Tulpan (Russia), Tuesday, After Christmas (Romania), Russian Ark (Russia), In Darkness (Poland), or The Turin Horse (Hungary).

STUDENT PERFORMANCE OBJECTIVES: Identify the film trends of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: MIDDLE

EAST - IRAN - Examine the history of film in Iran. Students will watch a contemporary film from Iran such as Bashu, the Little Stranger, Children of Heaven, Taste of Cherry, Color of Paradise, The Wind Will Carry Us, Secret Ballot, or A Separation.

STUDENT PERFORMANCE OBJECTIVES: Identify the major modern filmmakers in Iran.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: MIDDLE EAST - Examine the film industry in the Middle East. Students will watch a contemporary film from the region such as Tale of the Three Lost Jewels (Palestine), Monsoon Wedding (India), Divine Intervention (Palestine), Osama (Afghanistan), Control Room (Qatar), Water (India), Captain Abu Raed (Jordan), Beaufort (Israel), The Band's Visit (Israel), or Footnote (Israel).

STUDENT PERFORMANCE OBJECTIVES: Identify the major filmmaking trends and filmmakers of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: AFRICA - Examine the history of film on the continent. Students will observe a contemporary film from that region such as *The Gods Must Be Crazy* (Botswana), *JIT* (Zimbabwe), *Yesterday* (South Africa), *Cape of Good Hope* (South Africa), *Tsotsi* (South Africa), or *Days of Glory* (Algeria).

STUDENT PERFORMANCE OBJECTIVES: Identify the filmmaking trends of the region.

OUT OF CLASS

ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: ASIA - China, Hong Kong, Vietnam, & Korea. Examine the film history of the region. Students will observe a

contemporary film from the region such as *Raise the Red Lantern*, *Yellow Earth*, *Farewell My Concubine*, *The Wedding Banquet*, *The Scent of Green Papaya* (Vietnam), *Chungking Express* (Hong Kong), *Eat, Drink, Man, Woman*, *In the Mood for Love* (Hong Kong), *Crouching Tiger, Hidden Dragon*, *3-Iron* (South Korea), *Poetry* (South Korea), *The Flowers of War*, or *A Simple Life*.

STUDENT PERFORMANCE OBJECTIVES:

Identify the filmmaking trends and filmmakers of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: ASIA - JAPAN - Examine the history of

Japanese film, looking at filmmakers like Kurosawa. Students will observe a contemporary Japanese film like *Shall We Dance*, *Memoirs of a Geisha*, *The Twilight Samurai*, or *Departures*.

STUDENT

PERFORMANCE OBJECTIVES: Identify films and filmmakers of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT: AUSTRALIA & NEW ZEALAND - Examine

the film history of the region. Students will observe a contemporary film from the regions such as *Muriel's Wedding* (Australia), *Once Were Warriors* (New Zealand), *The Piano* (New Zealand), *The Whale Rider* (New Zealand), or *Rabbit-Proof Fence* (Australia).

STUDENT PERFORMANCE OBJECTIVES: Identify the filmmaking trends of the region.

OUT OF CLASS ASSIGNMENTS: Complete Rough Draft of Research Paper and Film Response paper

3 HOURS

CONTENT: SOUTH AMERICA - BRAZIL - Examine the prominent filmmakers and filmmakers of the region. Student will observe a contemporary Brazilian film such as *De Pernas*

Pro Ar or *Area Q*.

STUDENT PERFORMANCE OBJECTIVES: Identify the major filmmakers and films of the region.

OUT OF CLASS ASSIGNMENTS: Read assigned chapter and write Film Response paper

3 HOURS

CONTENT:

SOUTH AMERICA - Students will examine films of South America and will observe a contemporary film such as *Strawberry and Chocolate* (Cuba), *Buena Vista Social Club* (Cuba), *Viva Cuba* (Cuba), *Maria Full of Grace* (Columbia), *The Motorcycle Diaries*, and *The Secret in Their Eyes* (Argentina).

STUDENT PERFORMANCE OBJECTIVES: Identify the films and filmmakers of South America.

OUT OF CLASS ASSIGNMENTS:

Read assigned chapter and write Film Response paper. Complete Research paper.

3 HOURS

CONTENT: Students will examine the films and filmmakers from Mexico & Canada, observing films from Mexico like

Like Water For Chocolate, El Mariachi, Desperado, Frida, Amores Perros, Y Tu Mama, Tambien, Pan's Labyrinth, Under the Same Moon, or Beautiful or films from Canada such as The Barbarian Invasions, Incendies, or Cafe De Flore.

Final Exam.

Identify the films and filmmakers from Mexico & Canada.

COURSE CONCEPTS:

1. Creativity, Business and Technology
2. Film Form
3. Narrative Systems
4. Film

Language:

- a. Mise-en-scene
- b. Cinematography
- c. Editing
- d. Sound
5. Genre
6. Documentary, Experimental and Animation Arts
7. Intro to Major Historical Movements
8. Style as Formal

System

METHODS OF INSTRUCTION:

1. Lecture (extensive use of overhead projection and video) 2. Student participation 3. Film/video presentation to supplement lectures. 4. Guest speakers when appropriate and available.

OUT OF CLASS ASSIGNMENTS:

Required Outside Hours: 96

Assignment Description: An original short film.

Required Outside Hours: 12

Assignment Description: Research paper based on a filmmaker from a foreign country or region

METHODS OF EVALUATION:

Writing assignments

Percent of total grade: 30.00 %

30% - 50% Written homework; Essay exams; Term papers

Problem-solving assignments

Percent of total grade: 10.00 %

10% - 20%

Skill demonstrations

Percent of total grade: 10.00 %

10% - 20%

Objective examinations

Percent of total grade: 40.00 %

REPRESENTATIVE TEXTBOOKS:

Verified by: David A. Cook. A History of Narrative Film (5th Edition). New York: Norton and Company, 2016.

ISBN: ISBN-13: 978-0393920093

Reading Level of Text, Grade: 13 Verified by: Grant Richards

ARTICULATION and CERTIFICATE INFORMATION

Associate Degree:

GAV C1, effective 201430

GAV F, effective 201430

CSU GE:

CSU C1, effective 201430

IGETC:

IGETC 3A, effective 201430

CSU TRANSFER:

Transferable CSU, effective 201430

UC TRANSFER:

Transferable UC, effective 201430

SUPPLEMENTAL DATA:

Basic Skills: N

Classification: Y

Noncredit Category: Y

Cooperative Education:

Program Status: 1 Program Applicable

Special Class Status: N

CAN:

CAN Sequence:

CSU Crosswalk Course Department: HUM

CSU Crosswalk Course Number: 6

Prior to College Level: Y

Non Credit Enhanced Funding: N

Funding Agency Code: Y

In-Service: N

Occupational Course: E

Maximum Hours:

Minimum Hours:

Course Control Number: CCC000435857

Sports/Physical Education Course: N

Taxonomy of Program: 061200