

Glendale College

Course Outline of Record Report

Course ID 010618
Created - September 2023

FTVM103 : Emerging Global Cinema

General Information

Author:	• Geraldine Ulrey
Course Code (CB01) :	FTVM103
Course Title (CB02) :	Emerging Global Cinema
Department:	FTVM
Proposal Start:	Fall 2024
TOP Code (CB03) :	(0612.10) Film History and Criticism
CIP Code:	(50.0601) Film/Cinema/Media Studies.
SAM Code (CB09) :	Non-Occupational
Distance Education Approved:	Yes
Will this course be taught asynchronously?:	No
Course Control Number (CB00) :	CCC000640657
Curriculum Committee Approval Date:	09/27/2023
Board of Trustees Approval Date:	11/21/2023
Last Cyclical Review Date:	09/27/2023
Course Description and Course Note:	FTVM 103 examines contemporary emerging international film movements. Looking outside the boundaries of the Hollywood system, this class analyzes global cinema with a focus on auteur filmmakers who have helped to define their nation's film identity. Students evaluate the films by their defining narrative, technical, aesthetic, and theoretical contributions to the medium, and pay particular attention to cinematic and cultural theories such as transnationalism, global and local cinema, and the caricatures of Asian cultures in film. The course provides critical methodology and practical tools for examining and interpreting the connection between the artist and their work as a reflection of their specific environment.
Justification:	New Course
Academic Career:	• Credit

Academic Senate Discipline

Primary Discipline:	• Mass Communication
Alternate Discipline:	No value
Alternate Discipline:	No value

Course Development

Basic Skill Status (CB08)

Course is not a basic skills course.

Allow Students to Gain Credit by Exam/Challenge

Course Special Class Status (CB13)

Course is not a special class.

Pre-Collegiate Level (CB21)

Not applicable.

Grading Basis

- Grade with Pass / No-Pass Option

Course Support Course Status (CB26)

Course is not a support course

Transferability & Gen. Ed. Options

General Education Status (CB25)

Not Applicable

Transferability

Transferable to both UC and CSU

Transferability Status

Approved

IGETC Area	Area	Status	Approval Date	Comparable Course
3A-Arts	Arts Courses	Pending	No value	No Comparable Course defined.
3B-Humanities	Humanities Courses	Pending	No value	

CSU GE-Breadth Area	Area	Status	Approval Date	Comparable Course
C1-Arts	Arts: (Arts, Cinema, Dance, Music, Theater)	Denied	09/03/2024	No Comparable Course defined.
C2-Humanities	Humanities: (Literature, Philosophy, Languages Other than English)	Approved	09/03/2024	

Units and Hours

Summary

Minimum Credit Units (CB07)	3
Maximum Credit Units (CB06)	3
Total Course In-Class (Contact) Hours	54
Total Course Out-of-Class Hours	108
Total Student Learning Hours	162

Credit / Non-Credit Options

Course Type (CB04)

Credit - Degree Applicable

Noncredit Course Category (CB22)

Credit Course.

Noncredit Special Characteristics

No Value

Course Classification Code (CB11)

Credit Course.

Funding Agency Category (CB23)

Not Applicable.

 Cooperative Work Experience Education Status (CB10)

 Variable Credit Course
Weekly Student Hours

	In Class	Out of Class
Lecture Hours	3	6
Laboratory Hours	0	0
Studio Hours	0	0

Course Student Hours

Course Duration (Weeks)	18
Hours per unit divisor	54
Course In-Class (Contact) Hours	
Lecture	54
Laboratory	0
Studio	0
Total	54
Course Out-of-Class Hours	
Lecture	108
Laboratory	0
Studio	0
Total	108

Time Commitment Notes for Students

No value

Pre-requisites, Co-requisites, Anti-requisites and Advisories**Advisory**

ENGL101 - Introduction to College Reading and Composition

Objectives

- Read, analyze, and evaluate a variety of primarily non-fiction readings for content, context, and rhetorical merit with consideration of tone, audience, and purpose.
- Apply a variety of rhetorical strategies in writing unified, well-organized essays directed by a well-reasoned thesis statement with persuasive support.
- Develop varied and flexible strategies for generating, drafting, and revising essays.
- Analyze stylistic choices in their own writing and the writing of others.
- Write timed, in-class essays exhibiting acceptable college-level control of mechanics, organization, development, and coherence.
- Integrate the ideas of others through paraphrasing, summarizing, and quoting without plagiarism.
- Find, evaluate, analyze, and interpret primary and secondary sources, incorporating them into written essays using appropriate documentation format.
- Proofread and edit essays for presentation so they exhibit no disruptive errors in English grammar, usage, or punctuation.

OR

Advisory**ESL151 - Reading And Composition V****Objectives**

- Read and critically analyze various academic readings.
- Summarize readings.
- Organize fully-developed essays in both expository and argumentative modes.
- Compose a 500 to 550-word essay which: summarizes and cites appropriately a reading passage; includes a clear thesis statement; uses evidence to support the thesis; shows clear organization into an introduction, body, and conclusion.
- Revise writing to eliminate errors in syntax, and grammatical constructions.
- Employ basic library research techniques.
- Compose one research paper (1,000 words) or two short research papers (500-700 words each) with citations.

Entry Standards

Entry Standards

No value

Specifications**Methods of Instruction**

Methods of Instruction	Collaborative Learning
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Methods of Instruction	Demonstrations
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Methods of Instruction	Discussion
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Methods of Instruction	Guest Speakers
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Methods of Instruction	Lecture
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Methods of Instruction	Multimedia
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Methods of Instruction	Presentations
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Out of Class Assignments

- Weekly journal assignments, so the student may comment and critique the weekly screening
- Research paper
- Participation in class discussions
- Final examination
- Video presentation of film and/or multimedia clips

Methods of Evaluation**Rationale**

Exam/Quiz/Test	Short answers to evaluate concepts attained
Activity (answering journal prompt, group activity)	Weekly journal assignments, so the student may comment and critique the weekly screening
Writing Assignment	Analyze contemporary international cinematic movement for specific characteristics while placing the cinematic characteristics in historical and/or cultural context
Presentation (group or individual)	Video presentation of film and/or multimedia clips revealing stylistic elements of a contemporary international cinematic movement and linking the stylistic elements to cultural and/or historical context
Project/Portfolio	Create multi-media or video presentation report demonstrating mastery of concepts.
Report	Create response paper or presentation to assigned films
Evaluation	Read and critique a peer's paper or reports.

Textbook Rationale

These are classic texts that discuss these existing areas of cinema and are the most recent editions. I have shared with the library as part of this review

Textbooks

Author	Title	Publisher	Date	ISBN
Ezra, E., and Rowden, T	Transnational cinemas: The film reader.	Routledge.	2006	0415371589
Lee, V.P.Y.	East Asian cinemas: Regional flows and global Transformations	Palgrave Macmillan.	2011	0230277675
Chaudhuri, S	Contemporary world cinema: Europe, Middle East, East Asia, South Asia.	Edinburgh UP	2006	074861799X
Costanzo, W	World cinema through global genres	Wiley-Blackwell.	2014	1118712927

Other Instructional Materials (i.e. OER, handouts)

No Value

Materials Fee

No value

Learning Outcomes and Objectives

Course Objectives

Interpret "national/local" and "transnational/global" cinemas within their historical, cultural and political contexts.

Analyze films using cultural and film theories such as globalization, transnationalism, Orientalism, Colonialism, Post- Colonialism, First, Second and Third Cinemas.

Identify and interpret the works of influential global cinema filmmakers and their subsequent influences upon others.

Compare and contrast the specific emerging cinema movements with that of the contemporary Hollywood film and media industry; recognize and discuss the transnational flows (economic, stylistic, generic) between Hollywood and various current emerging film traditions.

Examine the impact emerging global cinema now has on Hollywood itself, highlighting American adaptations of foreign films.

SLOs

Evaluate current emerging international film movements in relation to the Hollywood tradition. Expected Outcome Performance: 70.0

Compare and contrast productions from various nations using cultural and technical criteria. Expected Outcome Performance: 70.0

Illustrate and appraise current global filmmakers within the context of their nation's social, political, cultural and artistic history. Expected Outcome Performance: 70.0

Course Content

Lecture Content

Emerging Global Cinema (6 hours)

- Aesthetics of contemporary cinema; how to analyze film form (narrative form and stylistic form)
- Impact of new technology (digital cameras, consumer access to filmmaking tools) on emerging cinema movements.
- Connection between changing aesthetics, new technology, the internet and social media
- Current cinema landscape and the rise of new emerging national cinemas
- The impact of Hollywood film style and national cinema as a reaction against the traditional American aesthetic.
- How the social, political, cultural, historical and economic context of a nation impacts the work of a country's filmmakers
- Viewing international films through the lens of genre, style and allegory.
- The impact of of Hollywood (First Cinema) and aesthetically oriented European films (Second Cinema), on Third Cinema movements in Asia,

Africa, Latin and South America.

The Concept of "Third Cinema" (6 hours)

- Roots of the Third Cinema movement in the 1960s as an expression of anticolonialism in Latin America
- Cinema as a tool of expression in overcoming the obstacles of dictatorships and political oppression in developing nations
- The Third Cinema Manifesto "Hacia un tercer cine" (1969; "Toward a Third Cinema") by Fernando Solanas and Octavio Getino
- Influences of Marxist aesthetics, social sensibility of Bertolt Brecht, British social documentaries of the 1960s, post WW2 Italian Neorealism
- Representative titles such as:
 - *La tierra prometida (The Promised Land)* dir. Miguel Littin – 1973 (Chile)
 - *La hora de los hornos (The Hour of the Furnaces)* – dir. Fernando Solanas and Octavio Getino 1968

Nuevo Cine Mexicano (New Mexican Cinema) (6 hours)

- The legacy of the Golden Age of Mexican Cinema (1940s-50s) and the star system and Nuevo Cine's reaction against tradition
- Influences of French New Wave and Italian Neorealism
- Stylistic hallmarks; handheld camera, postmodernism, "stranger" characters/outsideers, naturalistic aesthetics, rejection of melodrama
- Modern themes of immigration, sexuality, drug trafficking and violence
- Indigenous filmmakers in Mexico's independent cinema
- Representative titles such as:
 - *Roma* – dir. Alfonso Cuarón - 2018
 - *Closure Is a Privilege For Few* dir. Fernanda Valadez – 2020
 - *Esmerelda's Twilight* dir. Ehécatl García – 2018
 - *Pan's Labyrinth* dir. Guillermo Del Toro – 2006
 - *The Good Girls* dir. Alejandra Marquez Abella – 2018
 - *The Eternal Feminine* dir. Natalia Beristain- 2017

China's New Cinema (6 hours)

- Hong Kong's First and Second New Waves
- China's Fifth Wave Filmmakers and the underrepresentation of female filmmakers in the movement
- Modern martial arts and action films
- New Chinese documentary movement
- Representative titles such as:
 - *Chungking Express* dir. Wong Kar-Wai – 1994
 - *Hard Boiled* dir. John Woo – 1992
 - *Raise the Red Lantern* dir. Zhang Yimou – 1991
 - *Blush* dir. Li Shaohong – 1995
 - *Simple Life* dir. Ann Hui - 2012

Korean New Wave (6 hours)

- Global impact of Korean horror films
- Tensions between South and North Korea and their influence on the horror and suspense genres
- South Korean cinema after the end of decades of military rule in 1992 and the art after political censorship
- Increased state support for auteur filmmakers and the push to export South Korean film and television overseas
- Issues of class and wealth in the national cinema
- Representative titles such as
 - *Parasite* dir. Bong Joon Ho – 2019
 - *Old Boy* dir. Park Chan-Wook – 2003
 - *A Tale of Two Sisters* dir. Kim Jee-woon – 2003
 - *Cart* dir. Boo Ji-Young – 2014
 - *A Girl at My Door* - dir. Jung Joo-Ri - 2014

New African Cinema (6 hours)

- The Maghreb region (areas west of the Middle East) and the local indigenous cultures
- Influence of Western Europe New Wave Film Movements (specifically France and the UK) on emerging independent cinema in the Maghreb
- Transnational trends and film festivals expanding audiences beyond the region
- Arabic language and Islamic cultural traditions
- Representative titles such as:
 - *La Colline oubliée (The Forgotten Hillside)*
 - dir. Abderrahmane Bouguermouh – Algeria - 1997
 - *Days of Glory* dir. Rachid Bouchareb – Algeria 2006
 - *Rachida* dir. Yamina Bachir – Algeria -2002
 - *Feathers* dir. Omar El Zohairy – Egypt - 2021

- *Souad* – dir. Ayten Amin – Egypt – 2020
- *Marok* dir. Laila Marrakchi – Morocco - 2005

North African Cinema (6 hours)

- Female identifying voices and representation in the Middle East.
- Impact of religion and cultural practices on filmmakers in the region.
- Fundamentalism and censorship under dictatorships
- Lasting effects of British and French colonialism on the political and social landscape
- Palestinian filmmakers Rima Essa, Suha Arraf and May Oday
- LGBTQ representation in Middle Eastern Cinema
- Representative titles such as:
 - *Caramel* dir. Nadine Labaki – Lebanon -2017
 - *Wadjda* dir. Haifaa al-Mansour Saudi Arabia – 2012
 - *The Wind Will Carry Us* dir. Abbas Kiarostami – Iran-1990
 - *A Separation* dir. Asghar Faradi – Iran – 2011
 - *Yossi & Jagger* dir. Eytan Fox – Israel – 2002
 - *Paradise Now* dir. Hany Abu Assad – Palestine – 2005
 - *The Band's Visit* dir. Eran Kolirin - 2007

Middle Eastern (6 hours)

- Female identifying voices and representation in the Middle East.
- Impact of religion and cultural practices on filmmakers in the region.
- Fundamentalism and censorship under dictatorships
- Lasting effects of British and French colonialism on the political and social landscape
- Palestinian filmmakers Rima Essa, Suha Arraf and May Oday
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 - *Paradise Now* dir. Hany Abu Assad – Palestine – 2005
 - *The Band's Visit* dir. Eran Kolirin - 2007

Indigenous Australian & New Zealand Maori Filmmakers (6 hours)

- Lasting effects of British colonialism on Commonwealth nations
- Indigenous voices in the ANZAC and Australia's First Nation filmmakers
- National film funds encouraging auteur filmmakers from underrepresented communities
- Representative titles such as:
 - *Once Were Warriors* dir. Lee Tamahori - 1994
 - *Boy* dir. Taika Waititi - 2010
 - *Whale Rider* dir. Niki Caro - 2002
 - *Sweet Country* dir. Warwick Thornton – 2017
 - *The Drover's Wife* dir. Molly Johnson – 2016
 - *Jasper Jones* dir. Rachel Perkins - 2017

Total: 54 Hours