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Course Outline for HUMN 4

GLOBAL CINEMAS

Effective: Fall 2018

I. CATALOG DESCRIPTION:

HUMN 4 — GLOBAL CINEMAS — 4.00 units

Global cinema traditions analyzed through historical, political, cultural, commercial, and artistic perspectives. Screenings and interpretation of representative films from a variety of national and cultural film traditions from around the world, including films from Latin American, U.S., Asian, European, African, and Middle Eastern contexts.

3.00 Units Lecture 1.00 Units Lab

Grading Methods:

Letter Grade

Discipline:

	MIN
Lecture Hours:	54.00
Lab Hours:	54.00
Total Hours:	108.00

II. NUMBER OF TIMES COURSE MAY BE TAKEN FOR CREDIT: 1

III. PREREQUISITE AND/OR ADVISORY SKILLS:

IV. MEASURABLE OBJECTIVES:

Upon completion of this course, the student should be able to:

- Identify the major developments in global film history, with particular attention to the influence of the U.S. film industry.
- Demonstrate a basic knowledge of formal film analysis (including: narrative film structure, film genre conventions, mise-en-scene, use of camera angles and lighting in cinematography, common editing techniques, the role of sound and music, etc.).
- Distinguish and compare the development of various global film traditions, with attention to characteristic trends in each.
- Analyze films from various global cinemas for their treatment of important historical and cultural issues and major course themes.
- Articulate a sense of personal aesthetic taste by evaluating films from diverse global film traditions according to his/her own taste and preference and supported by an informed perspective.

V. CONTENT:

Lecture and Discussion Content:

- Introduction
 - Overview of film history.
 - How to analyze films both formally and culturally.
 - How to talk and write about films in a global context.
 - The role of the U.S. film industry to film industries outside the U.S.
 - How films represent such issues as the meaning of existence, the formation of national and cultural identities, personal displacement, cultural assimilation, (anti) colonialism and (anti) imperialism. Major themes.
- Exploration of representative national and cultural film traditions through study of primary examples of films from chosen traditions.
 - Study will include theoretical, cultural, and historical readings as well as screenings of films in lab.
 - Films will be chosen from a variety of traditions with an aim to cover diverse global offerings of movies produced outside of the U.S.
 - A chronological or thematic approach can be taken, as long as a variety of traditions is covered. For simplicity's sake, the following suggested list is divided culturally and geographically:
 - Latin American film traditions
 - Brazilian cinema
 - Argentinian cinema
 - Mexican cinema
 - Cuban cinema
 - Asian film traditions
 - Indian cinema
 - Chinese, Taiwanese, Hong Kong cinema
 - Korean cinema
 - Japanese cinema
 - African and Middle Eastern film traditions
 - Senegalese cinema

- 2. South African cinema
- 3. Iranian cinema
- 4. Egyptian cinema
- d. European film traditions
 - 1. French cinema
 - 2. Italian cinema
 - 3. British cinema
 - 4. Scandinavian cinema
- e. North American film traditions
 - 1. United States cinema
 - 2. Canadian cinema

Lab Content:

- A. Weekly film screenings of representative films from the various global cinema traditions listed above.
 - 1. Introduction to film
 - 2. Screening of film
 - 3. Follow-up Q and A
 - 4. Analysis and/or reflection.

VI. METHODS OF INSTRUCTION:

- A. **Lecture** - Lectures will complement readings that students are required to do outside of class, as well as provide new information.
- B. **Student Presentations** - Students will present on selected global film traditions or selected course films.
- C. **Discussion** - Much time will be spent in class discussing the readings and lecture content, as well as the films screened during lab.
- D. **Lab** - Lab will be used for the screening and brief Q and A of films selected for the course.

VII. TYPICAL ASSIGNMENTS:

- A. Out-of-class assignments include:
 - 1. two short written film response and analysis essays: for example, students may be asked to reflect on and write an analysis of a film screened during lab for its exploration of gender and sexuality in the context of that particular film tradition,
 - 2. weekly reading and notes on assigned readings,
 - 3. preparation for at least one group presentation: for example, students may be asked to prepare a group presentation in which they summarize, expand on, and generate discussion on a section of a chapter from the textbook.
- B. In-class assignments include:
 - 1. frequent small group discussions: for example, after reading about and discussing the evolution of the film industry in India, students may be asked to get in small groups to compare Indian cinema to Latin American cinema, or another previously explored global film tradition,
 - 2. weekly notes on films screened in lab,
 - 3. frequent oral or written responses to films and required reading,
 - 4. at least three short answer quizzes and at least one exam covering the material read in the textbook, class lectures, and film screenings.

VIII. EVALUATION:

A. **Methods**

- 1. Exams/Tests
- 2. Quizzes
- 3. Oral Presentation
- 4. Group Projects
- 5. Class Participation
- 6. Class Work
- 7. Home Work

B. **Frequency**

- 1. At least 3 short answer reading/screening quizzes
- 2. At least 1 essay exam
- 3. At least 2 short film response and analysis essays
- 4. At least 1 group presentation
- 5. Periodically collected notebooks showing weekly coursework and screening notes (at least 2x per semester).

IX. TYPICAL TEXTS:

- 1. Nochimson, Martha. *World on Film*. 1st ed., Wiley-Blackwell, 2010.
- 2. Hill, John, and Pamela Church Gibson. *World Cinema: Critical Approaches*. 1st ed., Oxford University Press, 2000.
- 3. Stafford, Roy. *The Global Film Book*. 1st ed., Routledge, 2014.
- 4. Davis, Glyn. *Film Studies: A Global Introduction*. 1st ed., Routledge, 2015.

X. OTHER MATERIALS REQUIRED OF STUDENTS: