

FILM - 154 - Regional Cinemas

COURSE OUTLINE OF RECORD

VIII. General Course Information

Subject:*

FILM

Course Number:* 154

Descriptive Title:* Regional Cinemas

Course Disciplines:*

Film/Video

Division:

Fine Arts

Department:*

Film/Video

Catalog Description:*

This course will survey major films and filmmakers from one or more regions such as Italy or India or from a geographic area such as Africa or Latin America. By analyzing representative films as unique cultural products, the student will be introduced to various methods of interpreting and evaluating a particular region's indigenous cinema within its socio-political context. Emphasis is placed on studying films and directors whose stylistic and thematic trends have been affected by significant cultural events.

Conditions of Enrollment:

Prerequisite:

Co-requisite:

Recommended Preparation:

English 1 or eligibility for English 1A or qualification by appropriate assessment

Enrollment
Limitation:

Course Length: Full Term

Hours Lecture (per
week): 3

Hours Laboratory (per
week):

Outside Study Hours:* 6

Total Hours:* 54

Course Units:* 3

Grading Method:

Letter Grade only

Credit Status:

Credit, degree applicable

Transfer CSU: Yes
 No

Effective Date: 3/10/2008

Transfer UC: Yes
 No

Effective Date: Fall 2008

General Education
ECC:

Area 3 - Humanities

Term: Fall 2008

Other:

CSU GE:

Area C1 - Arts and Humanities - Arts: Arts, Cinema, Dance, Music, Theatre

Term: Fall 2008

Other:

IGETC:

Area 3A - Arts

Term: Fall 2008

Other:

IX. Outcomes and Objectives

A. Student Learning Outcomes SLOs (The course student learning outcomes are listed below.)

Student Learning Outcomes:**SLO #1 Italian Neorealism Film Movement**

At the end of this course, students will be able to describe the basic historical context which gave rise to the Italian Neorealism film movement (or a similar a movement within the region studied).

SLO #2 Marxist Cinema

At the end of this course, students will be able to describe the basic ideology of Marxist cinema as practiced by filmmakers such as Jean-Luc Godard.

SLO #3 Key Filmmakers and Contributions

At the end of this course, students will be able to identify key filmmakers and their contributions to the development of their country's cinema.

B. Course Objectives (The major learning objectives for this course are listed below.)**Course Objectives:**

1. Utilize film production and film business vocabulary when critiquing film style and film content.
2. Identify the formal characteristics of the classic Hollywood style of filmmaking.
3. Differentiate between narrative, documentary, and nonnarrative film forms.
4. Identify key film pioneers and their contributions to the development of a country or region's film industry.
5. Identify key film pioneers and their contributions to the development of the art of filmmaking.
6. Compare and contrast the formal characteristics of a country's or region's film form with the classic Hollywood narrative film.
7. Discuss a region's key filmmakers and their reasons for rejecting, embracing, or modifying the classic Hollywood style.
8. Describe the general cultural milieu of the selected region studied with respect to the time period surveyed.
9. Identify key political and cultural factors that affected a region's cinema in terms of its form and content.
10. Analyze how a region's cinema is affected by artistic traditions, cultural heritage, or economic factors.
11. Identify the progressive filmmakers and their key films associated with the region studied.
12. Critique emerging trends in a country's or region's cinema such as the Digital Revolution, the expansion of the Internet, and the development of alternative exhibition outlets.
13. Evaluate methods used for film criticism including textual, contextual, and subtextual analysis.

X. Outline of Subject Matter

(Topics should be detailed enough to enable an instructor to determine the major areas that should be covered to ensure consistency from instructor to instructor and semester to semester.)

Example:

- I. Main Topic (3 hours, lecture)
 - A. Sub topics
 - B. Sub topics
 - 1. Super sub topic
 - 2. Super sub topic

Major Topics:

I. Language of Film (3 hours, lecture)

1. Visual elements: cinematography, editing, direction
2. Vocabulary: production, business
3. Narrative and the Hollywood style
4. Documentary and nonnarrative forms
5. Approaches to film criticism

II. Regional Cinemas (6 hours, lecture)

1. Early Years: pioneers and trendsetters
2. Golden Ages: sources and influences
3. Post-War: rebuilding and resurgence
4. Past and current struggles with Hollywood hegemony

III. Leading filmmakers of Regional Cinemas (9 hours, lecture)

1. Ozu, Kurosawa, Oshima, Imamura-Japan
2. Renoir, Truffaut, Godard, Renais-France
3. De Sica, Rossellini, Fellini, Antonioni-Italy
4. Satyajit Ray-India
5. Ousmane Sembene-Senegal
6. Glauber Rocha-Brazil
7. Ingmar Bergman-Sweden

IV. Cultural, political, economic events and their influence on the art and business of film (15 hours, lecture)

1. China and emerging national traditions
2. Effects of WWI on French Cinema
3. WWII and post-war Humanism in Japanese Cinema
4. New Wave Cinemas: France, Japan, Australia, Brazil
5. India after England
6. Colonialism and Africa or South and Central America
7. Communism and Eastern Bloc Cinemas
8. Government censorship; state-run cinemas
1. Cultural Imperialism and Hollywood hegemony

V. Screening of major regional films (15 hours, lecture)

1. Pather Panchali trilogy-India
2. Italian Neorealist films of Post WWII Italy
3. French New Wave films
4. the Japanese Humanist films of post WWII Japan
5. Cinema Novo-Brazil
6. New Australian Cinema
7. New Korean Cinema

VI. Emerging Trends (6 hours, lecture)

- 1. the Digital Revolution and its affect on indigenous cinemas
- 2. the democratization of filmmaking or its nationalization
- 3. the impact of the Internet on the globalization of cinema
- 4. globalization and Hollywood

Total Lecture Hours: 54

Total Laboratory Hours:

Total Hours: 54

XI. Primary Method of Evaluation and Sample Assignments

A. Primary Method of Evaluation (choose one):

Primary Method of Evaluation

1) Substantial writing assignments

B. Typical Assignment Using Primary Method of Evaluation

Typical Assignment Using Primary Method of Evaluation:

Write a one-to-two page journal entry that reflects on the American occupation of Japan and its effect on the content of Japanese films of the mid-1940s.

C. College-level Critical Thinking Assignments

Critical Thinking Assignment 1:

Write a two-to-three page paper that analyzes the impact of WWII on the visual aesthetics practiced by the Italian Neorealist filmmakers of the 1940s.

Critical Thinking Assignment 2:

Write a two-to-three page paper that discusses the influence of the Prague Spring on the Soviet Union's decision to crush the intellectual uprising by sending troops and tanks into the Czechoslovakian capital.

D. Other Typical Assessment and Evaluation Methods

Other Evaluation Methods:

Completion

Essay Exams

Journal kept throughout course

Matching Items

Multiple Choice

Term or Other Papers

True/False

If Other:

XII. Instructional Methods

Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.

Instructional Methods:

Discussion

Group Activities

Guest Speakers

Lecture

Multimedia presentations

If other:

XIII. Work Outside of Class

Work Outside of Class

Journal (done on a continuing basis throughout the semester)

Required reading

Study

Written work (such as essay/composition/report/analysis/research)

If Other:

XIV. Texts and Materials

A. Up-to-date Representative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Up-To-Date Representative Textbooks:

Peter Bondanella & Federico Pacchioni. *A History of Italian Cinema*. 2nd Ed., 2017. Bloomsbury: New York.

B. Alternative Textbooks: (Please use the following format: Author, Title, Edition, Publisher, Year. If you wish to list a text that is more than 5 years old, please annotate it as a “discipline standard”.)

Alternative Textbooks:

C. Required Supplementary Readings

Required Supplementary Readings:

D. Other Required Materials

Other Required Materials:

XV. Conditions of Enrollment

A. Requisites (Course Prerequisites and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite

Category

Requisite course:

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s).

B. Requisite: (Non-Course Prerequisite and Corequisites) Skills needed without which a student would be highly unlikely to succeed.

Requisite:

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s). if applicable

C. Recommended Preparations (Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite course: English 1

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s).

Students need well-developed reading skills in order to understand and interpret information in their textbooks and writing skills to develop essays and projects.

ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts.

ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.

D. Recommended Preparation (Non-Course) (Skills with which a student's ability to succeed will be strongly enhanced.)

Requisite: Eligibility for English 1A or qualification by appropriate assessment

Requisite and Matching skill(s):
Bold the requisite skill. List the corresponding course objective under each skill(s). if applicable

E. Enrollment Limitations

Enrollment Limitations and Category:

Enrollment Limitations Impact:

Course Created by: Kevin O'Brien

Date: 11/01/2007

Board Approval Date: 03/10/2008

Last Board Approval Date:

Last Reviewed and/or Revised by: Kevin O'Brien

Date: 10/10/2019