



THA-137: INTRODUCTION TO WORLD CINEMA

Also listed as: THA-137H

Effective Term

Fall 2026

BOT Approval Date

04/10/2025

Discipline

THA - Theater Arts

Course Number

137

Course Title

Introduction to World Cinema

Short Title

Intro to World Cinema

Credit Status (CB 04)

D - Credit - Degree applicable

Units

Lecture Units

2.00

Lab Units

1.00

Total Units

3.00

Hours

Lecture Contact Hours

32-36

Out of Class Hours Lecture

64-72

Lab Contact Hours

48-54

Out of Class Hours Lab

0.00

Total Contact Hours

80 - 90

Total Out of Class Hours

64 - 72

Total Student Learning Hours

144 - 162

Is this an existing Extensive Lab?

No

**Do you want to propose this for Extensive Lab?**

No

Distance Education

No

Honors / Non-honors

THA-137H

C-ID (Admin Only)**CB 00**

CCC000554295

Course Title

Honors Introduction to World Cinema

Approved Cal-GETC Area

AREA-3A

Approved Second Cal-GETC Area**Approved Third Cal-GETC Area****Catalog Description**

This course surveys the history of international film from its genesis to the modern era of transnational and digital cinemas. This course introduces international film studies by considering film language, international audiences, relationships between film and socio-political ideologies, technological diffusion and innovation, and film content. This course will discuss significant film movements throughout Europe, Asia, Latin America, and Africa, both chronologically and comparatively, to explore the ways in which film has evolved as an art form, entertainment medium, and commercial enterprise throughout its history.

Codes**TOP Code (CB 03)**

0612.10 - Film History and Criticism

CIP Code

50.0601 - Film/Cinema/Video Studies.

Repeatability Code

No

Grading Option

Letter grade OR P/NP

Minimum Qualifications

Minimum Qualifications	And/Or
Drama/Theater Arts (Masters Required)	Or
Film Studies (Masters Required)	Or
History (Masters Required)	Or
Humanities (Masters Required)	End

GE Information**Check GE Types Requested**

AA/AS C - Humanities

Cal-GETC Areas

Approved Cal-GETC Area

AREA-3A

Learning Objectives

Learning Objectives

Learning Objective

1. Analyze the art and science of film structure and language.
2. Analyze technological transfer and innovation in international film production.
3. Compare and contrast film production in different national settings.
4. Investigate non-American films for themes and content.
5. Investigate ways in which traditional culture, global culture, and national agendas of censorship and propaganda shape the content of films.
6. Evaluate ways in which marketing, audiences, and international exhibition affect who sees film in which settings.
7. Analyze how international film competitions, criticism, and political movements affect film content and distribution.
8. Examine how the transnational movement of actors, investors, directors, and technicians have created émigré film communities and have shaped international film production.
9. Analyze how different film genres and types (comedies, dramas, westerns, crime films) develop in different national settings and at different points in time.
10. Examine the use of cinema for political and social purpose. Looking particularly at the use of cinema to both shape and challenge oppressive political ideologies, and its use to counter cultural imperialism and provide authentic representations of culture

Honors Objectives

- Develop advanced research and writing techniques.
- Incorporate major interpretive schools into the research.
- Use critical research and reading skills to assess the work of current film scholars.
- Developing their own original critical insights into the films and writings about film.

Learning Outcome Information

Course Learning Outcomes

Learning Outcome

1. Students will be able to identify ways in which social, political, and cultural movements, institutions, and traditions shape a nation's films.
2. Students will be able to analyze technical aspects of national cinema, including camerawork and editing styles.
3. Students will be able to analyze ways in which film transcends national boundaries and how films in one country or culture affect films made in other settings.
4. Students will analyze ways in which audiences and markets influence international cinema.

Content

Course Lecture Content

1. Film Language and Structure.

- a. How to view a film critically and analytically.
 - i. Implicit meanings vs. Explicit Meanings
 - ii. Aristotle's Rhetorical triangle
 - iii. Cinema as Social History
 - iv. Viewing through individual, intersectional lenses
- b. Elements of film form - Basic Introduction to relevant elements

- i. Framing and shot types
- ii. Lighting styles
- iii. Mise-en-scene
- iv. Camera movement
- v. Editing

2. **Early Cinema Innovations**

- a. Early moving image devices
 - i. Magic Lantern and Zoetrope
- b. Eadweard Muybridge
 - i. Series photography
 - ii. Zoopraxiscope
- c. Lumiere Brothers
 - i. Cinématographe Actualities
 - ii. First Theatrical, commercial screenings
 - iii. Early efforts toward cinema business and globalization
- d. (Thomas) Edison Company
 - i. Kinetograph and Kinetoscope films
 - ii. Early efforts toward cinema business and globalization
- e. Georges Méliès
 - i. Start of cinema as entertainment and storytelling
 - ii. Innovations in genre, special effects, and editing
 - 1. Potential screening: *A Trip to the Moon*
- f. Alice Guy Blaché
 - i. First female film director and (eventually) studio head
 - ii. Start of cinema as entertainment and storytelling
 - iii. Innovations in genre, narrative, editing, and sound
 - 1. Potential screening: *Madam's Cravings*

3. **French and British Cinema Between the Wars**

- a. Impact of WWI
- b. French Art Cinema
 - i. Impressionist Cinema
 - 1. Feminist Impressionism, Germaine DuLac (Openly Queer female filmmaker)
 - ii. Surrealist and Dadaist Cinema
 - 1. Potential screening: *Entre'Act* (Rene Clair)
 - 2. Potential screening: *Un Chien Andalou* (Luis Buñuel and Salvador Dali)
 - iii. *Passion of Joan of Arc* (Carl Th. Dreyer)
 - iv. Jean Renoir and Poetic Realism
- c. British Cinema Between the Wars
 - i. Quota Quickies
 - ii. Alfred Hitchcock

4. **Soviet Montage**

- a. Impact of Bolshevik Revolutions, Rise of USSR
 - i. Agit Prop Trains
 - ii. Cinema for political purpose
- b. Lev Kuleshov, Kuleshov effect
- c. Sergei Eisenstein (Potential discussion/clips/ or screening: *Strike*, *Battleship Potemkin*)

- d. *Dziga Vertov and Kino-Eye Group (Potential screening: Man with a Movie Camera)*
- e. *Impact of Soviet Montage on Cinema editing*

5. **German Expressionism**

- a. Impact of WWI
- b. UFA
- c. German Expressionism – style and themes, representations of women and children
 - i. Potential discussion/clips/ or screening: *Cabinet of Dr. Caligari* (Robert Wein), *Nosferatu* (F.W. Murnau), *Metropolis* (Fritz Lang)
 - 1. Potential screening: *M* (Fritz Lang)
- d. Impact of German Expressionism on horror cinema

6. **WWII Cinema – Propaganda and patriotism**

- a. Direct vs. Embedded Propaganda
- b. Cinema used for political purpose
- c. Axis Powers
 - i. Nazi Germany
 - 1. Censorship and Propaganda
 - 2. Joseph Goebbels
 - 3. Reich Cinema Law 1934
 - 4. Leni Riefenstahl
 - a. Potential discussion/clips: *Triumph of the Will*, *Olympia*, documentaries discussing these
 - ii. Fascist Italy
 - 1. Censorship and Cult of personality
 - 2. White Telephone Films
 - 3. Centro Sperimentale di Cinematografia and Cinecittà
 - iii. Imperial Japan
 - 1. National Policy Films
- d. Allied Forces
 - i. Britain
 - 1. Ministry of Information
 - a. Home front films
 - b. Potential discussion/clips/ or screening: *London Can Take it!*
 - ii. France
 - 1. Resistance Cinema
 - iii. United States
 - 1. Potential discussion/clips/ or screening: Chaplin's *the Great Dictator*
 - 2. Potential discussion/clips/ or screening: OWI Documentaries
 - a. *Why We Fight*
 - b. *The Negro Soldier*

7. **Italian Neorealism (Italian Post-War)**

- a. Impact of WWII
- b. Style and Themes
 - i. Potential discussion/clips: *Rome, Open City* (Rossellini); *Paisan* (Rossellini)
 - ii. Potential discussion screening: *Bicycle Thieves* (De Sica)
- c. Impact of Italian Neorealism
- d. Other Post-War styles
 - i. Federico Fellini
 - ii. Spaghetti Westerns

8. **Japanese Post-War Cinema**

- a. Impact of WWII
 - b. Genres – styles and themes
 - i. Gendai-Geki
 - 1. Potential discussion/clips/ or screening: *Tokyo Story* (Yasujiro Ozu); *Drunken Angel* (Akira Kurosawa)
 - ii. Jidai- Geki
 - 1. Potential discussion/clips/ or screening: *Seven Samurai* (Akira Kurosawa)
 - a. Potential screening: *Rashomon* (Akira Kurosawa)
 - iii. Japanese New Wave (AKA Cruel Youth Films)
9. **Post-War Cinema – French and British New Waves**
- a. French New Wave
 - i. Cahiers Du Cinema
 - 1. Auteur Theory
 - ii. Style and themes
 - 1. Potential discussion/clips/ or screening: *400 Blows* (François Truffaut), *Cleo from 5 to 7* (Agnes Varda), *Breathless* (Jean-Luc Godard)
 - iii. Impact of French New Wave
 - b. British Post-War
 - i. British New Waves
 - 1. Angry young man/Kitchen Sink Dramas
 - a. Styles and Themes
 - i. Potential discussion/clips/ or screening: *This Sporting Life* (Lindsey Anderson)
 - 2. Swinging London Films
 - a. Potential discussion/clips/ or screening: *A Hard Day's Night* (Richard Lester), *The Knack... and How to Get it* (Richard Lester)
 - 3. Stanley Kubrick
10. **Indian Cinema**
- a. Early Indian Cinema
 - i. Impact of Independence
 - b. Multiple industries
 - i. Mass-Market Cinema
 - 1. Style and themes
 - a. Masala
 - b. Influence of Parsi Theatre
 - ii. Parallel Cinema
 - 1. Influence of Italian Neorealism
 - a. Potential discussion/clips/ or screening: *Pather Panchali* (Satyajit Ray)
 - iii. Impact of film festivals
 - c. Rise of Bollywood
 - i. Amitabh Bachchan
 - 1. Potential discussion/clips/ or screening: *Sholay*
 - ii. International influence and impact
 - 1. Potential discussion/clips/ or screening: *Lagaan*
 - iii. Domestic Box Office Dominance
 - 1. Potential discussion/clips/ or screening: *Dangal*
 - iv. Indian Diaspora cinema
 - 1. Mira Nair and Gurinder Chadha
11. **Independent African Cinema**

- a. Representations of Africa under colonial rule
 - i. Colonial Oppressions
 - ii. Laval Decree
 - b. Independent African Art Cinemas
 - i. Senegal – Ousmane Sembene
 - 1. Influences and impact
 - 2. Present Africa through African Eyes
 - 3. Representations of Women's power - Women's freedom is African Freedom
 - a. Potential discussion/clips/ or screening: *La Noire De...*
 - c. Nollywood
 - i. Video Films
 - ii. Production models and themes
 - iii. New Nollywood Cinema
 - 1. Styles and Themes
 - a. Potential discussion/clips/or screening: *Lionheart* (2018)
 - iv. Wakaliwood
 - 1. Ultra-low budget cinema
 - 2. Democratizing cinema
12. **Latin American Cinemas**
- a. Hollywood representations and competition
 - i. Dual-language productions
 - ii. Good Neighbor Films
 - iii. International Influence
 - 1. Sergei Eisenstein – *Que Viva Mexico!*
 - 2. Luis Buñuel – *Los Olvidados*
 - a. Influence of Italian neorealism
 - b. Mexican Cinema Golden Age
 - i. Cantinflas
 - c. Third Cinema
 - i. Representation and resistance
 - ii. Influence of Italian neorealism
 - 1. Cinema Novo (Brazil), Grupo Cine Liberacion (Argentina)
 - 2. Political and economic impacts on Latin American cinema
 - d. Mexican Cinema Millennial Resurgence
 - i. Potential discussion/clips/ or screening: *Amores Perros* (Alejandro Gonzales Iñárritu); *Y Tu Mama Tambien* (Alfonso Cuarón)
 - e. Brazilian Cinema
 - i. Potential discussion/clips/ or screening: *City of God*
 - 1. Italian Neorealism Impact
 - f. Globalization and Co-productions
 - i. Latin American and Iberian collaboration
 - 1. Language and cultural representation
 - 2. Guillermo Del Toro
 - ii. Potential discussion/clips/ or screening: *The Motorcycle Diaries* (Walter Salles)
 - 1. Diversity of Latin American culture
 - 2. Influence of Italian Neo-Realism
13. **Cinema of Australia and New Zealand**

- a. Australia
 - i. Early cinema – outside influences and industry oppressions
 - ii. Representations abroad – international successes
 - 1. Potential discussion/clips: *Mad Max* (George Miller), *Crocodile Dundee*
 - iii. Australian New Wave
 - 1. counter Bush Myth narrative of Australia
 - a. Potential discussion/clips: *Walkabout* (Nicolas Roeg)
 - iv. Australian Second Wave
 - 1. Representations of Urban, Modern Australia
 - a. Young, ethnic and sexual diversity
 - i. Baz Luhrmann
 - ii. Potential discussion/clips/ or screening: *Muriel's Wedding* (PJ Hogan); *Priscilla Queen of the Desert*
 - v. Indigenous (Aboriginal) Cinema
 - 1. Essie Coffey
 - 2. Potential discussion/clips/ or screening: *Samson and Delilah* (Warwick Thornton), *Bran Neu Dae* (Rachel Perkins)
 - b. New Zealand
 - i. Jane Campion
 - ii. Peter Jackson and Lord of The Rings
 - iii. Indigenous (Māori) Cinema
 - 1. Merata Mita
 - 2. Potential discussion/clips/ or screening: *Whale Rider* (Niki Caro)
 - 3. *Taika Waititi*
 - a. Potential discussion/clips/ or screening: *Boy*
14. **Hong Kong Cinema**
- a. Martial Arts Cinema
 - i. Shaw Brothers Studio
 - ii. Wuxia Films
 - 1. Potential discussion/clips/ or screening: *A Touch of Zen* (King Hu)
 - iii. Bruce Lee
 - iv. Jackie Chan
 - b. Hong Kong New Wave
 - i. Style and themes
 - ii. Films of John Woo
 - c. Hong Kong Second Wave
 - i. Themes – impact of the handover
 - ii. Films of Wong-Kar Wai
 - 1. Potential discussion/clips/ or screening: *Chungking Express*, *In the Mood For Love*, *Happy Together* (LGBT fear surrounding the handover)
15. **Chinese and Taiwanese Cinema**
- a. Early Chinese Cinemas
 - b. Communist Revolution
 - c. Fifth Generation
 - i. Style and Themes
 - ii. Potential discussion/clips/ or screening: *Farewell, My Concubine* (Chen Kaige); *Raise the Red Lantern* (Zhang Yimou)
 - d. Millennial Shift
 - i. Potential discussion/clips/ or screening: *Crouching Tiger, Hidden Dragon* (Ang Lee)
 - ii. Impact on industry and cinema infrastructure
 - iii. Growth of Chinese Industry – and impact on global cinemas

- e. Contemporary Chinese Cinema
 - i. Potential discussion/clips/ or screening: *Wolf Warrior*; *The Wandering Earth*
- f. Taiwanese Cinema
 - i. Ang Lee

16. **Korean Cinema**

- a. Impact of Japanese Occupation
- b. Impact of Post-war Military Governments
- c. Post-Democracy Government investment in Culture Industries
 - i. Cultivation of Soft Power
 - ii. *Korean Blockbusters*
 - 1. Potential discussion/clips/ or screening: *Shiri*, *JSA: Joint Security Area*, *My Sassy Girl*
- d. Hallyu
 - i. Impact of K-Dramas on Asia
 - ii. K-Pop and Cultural Products
 - iii. Films of Bong Joon-Ho
- e. Hallyu 2.0
 - i. Global impact of Korean Media
 - 1. Potential discussion/clips/ or screening: *Parasite* (Bong Joon-Ho)
 - 2. K-Dramas in the streaming era
 - 3. impact of female viewership and female authorship
 - 4. Potential discussion/clips/ or screening: *Squid Game*

17. **Globalization**

- a. Early efforts toward globalization
 - i. The Lumieres, Edison
- b. Cultural Imperialism
 - i. definition
 - ii. examples
 - iii. efforts to counter - representation and preservation of culture
- c. Globalization of Cinema in the 21st cinema
 - i. Transnational cinema
 - ii. Co-Productions
 - iii. Diaspora Cinema
 - iv. Importance of International Markets to Hollywood Cinema
 - v. Impact of Streaming Platforms
 - vi. Broaden of access to media and expanding cultural literacy

Course Lab Content

Students will watch full-length films once a week during second class meeting. The instructor will introduce each film with background information.

After the film is shown, students will engage in discussion.

Examples of possible films to be shown:

1. Soviet Union Montage (*Man with a Movie Camera*)
 - a. Analyze pioneering aspects of montage (editing)
 - b. Analyze ways in which the film reflects Soviet and Marxist Values
2. German Expressionism (*M*)
 - a. Discuss social and political themes - role of children and women, including femme fatale
 - b. Analyze the visual elements
3. France New Wave (*Breathless*)
 - a. Discuss Youth Culture and Consumerism
 - b. Analyze camerawork in French New Wave cinema

4. Italian Neorealism (*Bicycle Thieves*)
 - a. Discuss depictions and representations of post-war themes
 - b. Analyze production style
5. Post-War Japanese Cinema (*Rashomon* or *Drunk Angel*)
 - a. Discuss the post-war themes – tradition vs. modernity
 - b. Analyze production style
6. Indian Cinema (*Dangal*)
 - a. Analyze Bollywood film technique: masala genre and tone blending
 - b. Analyze how music reflects both Indian and foreign values and styles
 - c. Analyze theme of female empowerment given gender dynamics in Indian Culture
7. Latin American Cinema (*Motorcycle Diaries*)
 - a. Discuss ways that the film reflects scope of Latin American Culture
 - b. Analyze significant global influence of Italian Neorealism and the rise of cinema of representation, cinema for social purpose
8. Independent African Cinema (*Lionheart*)
 - a. Analyze production styles
 - b. Discuss themes of tradition vs. modernity
 - c. Discuss of impact/influence of Ousmane Sembene and goal of Africa through African Eyes
9. Australia/New Zealand (*Boy*)
 - a. Analyze representations of Indigenous people
 - b. Discuss style, tone, and themes
10. Hong Kong (*In the Mood For Love*)
 - a. Analyze visual style
 - b. Evaluate how the film reflects social life in modern Hong Kong, anxiety regarding handover
11. Chinese Cinema (*The Wandering Earth*)
 - a. Discuss the political messages in the film and how they reflect the current political climate in China
 - b. Identify elements that reflect outside influence, what is the reason?
12. Korean Cinema (*Parasite* or *Train to Busan* or Two episodes of a K-Drama)
 - a. Discuss how the film reflects Hallyu themes
 - i. Korean Culture Industries - Soft Power
 - ii. Korean Society - Gender Dynamics
 1. Female driven stories (female writers)
 - b. Analyze visual style

Honors Content

The Honors section will cover the same material as in THA 137, but will cover be covered in addition to topics, including, but not limited to:

1. Comparative Cinemas
 - a. Compare and contrast films in one culture with films in another
 - i. analyze film content
 - ii. analyze role of government
 - iii. influence of economics, technology, and foreign competition
 - iv. influence of national film traditions
 - v. influence of print media and television
 - vi. representational goals
2. Transnational Cinemas
 - a. Crossing national boundaries
 - i. artists, directors, actors b. collaborations across borders
 - ii. business factors
 - iii. impact/Influence of Cultural Imperialism on Representational Goals
3. More in depth cultural investigation of cinema
 - a. how films explore social conflict
 - i. historical change
 - ii. relationships between individuals and governments
 - iii. major historical events
 - b. relationships between men and women
 - c. evolution of representations of gender and sexuality

Methods of Instruction

Method

Film/video Viewing and Discussion

Integration

Each week's topic will be accompanied by a relevant film screening in class. After the screening, the instructor will lead a discussion covering instructor prepared questions with feedback and evaluation provided by the instructor. In-class discussion will be centered on the impact of social issues and political ideologies on cinema, as well as the use of cinema for social purpose to challenge ideologies and expand representation. Discussions will be intended to strengthen students' critical and analytical skills, as well as expanding students' media and cultural literacies.

Method

Lecture

Integration

Instructor-led lecture and discussion with supporting visual materials (movie stills and film clips) will be employed to illustrate and emphasize developments, changes in international film studies. Key themes will also center on the impact of social issues and political ideologies on cinema, as well as the use of cinema for social purpose to challenge ideologies and expand representation. Slide deck presentations will be used as to review historical concepts, prepare for exams, and provide an academic environment for immediate feedback and evaluation by instructor.

Additional Methods of Instruction for Honors

A. Small Group Discussions. There will be a minimum of three meetings over the course of the semester.

1. Focused consultation with the instructor outside of regular class time to establish clear parameters and guidance on extra assignments.
2. Further guidance on research materials and techniques.
3. Discussions on the supplemental readings.
4. Student-led discussions on advanced topics
5. Oral Presentations of Student research findings

Methods of Evaluation

Method

Exams/Tests

Integration

Exams and quizzes cover objective coursework such as definitions and major concepts and require the student to analyze and compare various aspects of international film studies. Exams will measure student understanding of terminology, knowledge of subject matter, and ability to compare, contrast and evaluate trends and events within world cinema. Exams may include but are not limited to questions of the following type: multiple choice, true-false, fill in the blank, matching and essay. Essay questions will require students to demonstrate analytical thinking answering "why" and "compare and contrast" questions about the history and genres of international film. Exam grading will follow a designated point system resulting in either a number value or corresponding letter grade. Essay questions will be assessed based on answers being accurate and complete, key points are stated and supported using material covered in course, well organized, coherently developed and demonstrate college level writing skills.

Method

Class Work

Integration

The focus of the class is world cinema, every week looks at a different national or regional cinema. With the exception of the Australia/New Zealand module film clips and screenings are not in English. The first half of the class is focused on the foundational European Cinemas, and the second half is focused on Cinemas of Representation, looking at cinemas in Asia, Africa, Latin America, and Oceania that grow out of political and/or colonial oppressions to provide authentic representations, sometimes for the first time.

Following weekly film screenings, students may be asked to complete in-class journals providing their interpretations, analysis, and reaction to the film and lecture materials. Journals will be evaluated based on demonstration of knowledge on course concepts and the use of critical and analytical skills.

Method

Research Projects

Integration

Students may be asked complete a research project or assigned interpretive paper outside of class. This project will require students to use outside source materials on international film or work on a question or problem related to international film studies. Projects will be evaluated based on a rubric developed by the instructor. Students will be assessed on clarity of presentation, supporting evidence, the number and types of references consulted, depth of analysis, and correct use of terminology.

Method

Homework

Integration

Students may be asked to review box office figures for US domestic and international box offices for recent years, and analyze how globalization impacts the types and styles of films produced. Students will be assessed on their analytical and critical thinking skills

Evaluation of Honors assignments

Research papers

Honors students are expected to go beyond a mere summary of textbook readings by completing work such as a research project that demonstrates their ability to understand and evaluate prevailing interpretations and formulate their own original ideas. Research papers will be assessed on clarity of argument, supporting evidence, the number and types of references consulted, depth of analysis, and accuracy.

Oral presentation Presentations of Research will be assessed evaluated based on clarity lucidity, organization, critical thinking, inclusion of filmed examples/supporting material and originality of argument, supporting evidence, depth argument.

Critical Review of an international documentary

Critical engagement with content and exploration of intention, impact, and points of view are an essential element of media literacy. Critical Reviews will be will be assessed on clarity of argument, supporting evidence, and depth of analysis.

Assignments**Assignment Type**

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Summative

Assignment

Research Paper: Citing at least three outside scholarly sources and three films, compose a research paper, 5-7 pages in length. You will complete this assignment throughout the semester, completing first a research proposal, then a rough draft, and final draft.

Choose from one of the below topics, or you may explore a topic of your own choosing with faculty permission.

1. Discuss the social and political influences on a long-term international director's work, how does their style and voice evolve over time? How is this influenced by the changing world? Possible Directors to consider: Fritz Lang, Ingmar Bergman, Federico Fellini, Jean-Luc Godard, Akira Kurosawa, Satyajit Ray, Ousmane Sembene, Wong Kar-Wai, Alfonso Cuarón, etc.
2. Discuss how war has impacted filmmaking – both in practice and in content – in three countries (at least one country should be non-European). Center your discussion on one major war - WWI, WWII, Vietnam War, Korean War, etc.
3. Looking at one national or regional cinema, discuss how representations of gender or sexual orientation have shifted over time? What does this indicate to you?
4. Compare the geo-political influences on the films and industries of two of the following national/regional cinemas: Japan, India, Latin America, Korea, or Africa.

Assignment Type

Writing

In-class and/or outside of class

In-class

Formative or Summative

Formative

Assignment

In Class Film Analysis Journals: Based on the film screened, write 150 words regarding how the film reflects the specific artistic and technical choices discussed in the reading and lecture, and how these elements are used to thematically or metaphorically convey meaning to shape or reject ideology and/or expand representation. Be sure to use specific details and examples, as well as terms learned in the reading and lecture to support your analysis.

Assignment Type

Reading

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Read the following article and write a 450 word post discussing how the concept of Cinema of Attractions can be applied to the work of the 1920s French Art Cinema.

Gunning, Tom. "The Cinema of Attraction[s]: Early Film, Its Spectator and the Avant-Garde." *The Cinema of Attractions Reloaded*, edited by Wanda Strauven, Amsterdam University Press, 2006, pp. 381–88. JSTOR, <http://www.jstor.org/stable/j.ctt46n09s.27>. Accessed 9 Jan. 2025.

Assignment Type

Other

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment**Globalization Box Office Review Analysis Essay****Step One: Data Review**

1. Take a look at the 2018 or 2019 International Box Office Figures from Box Office Mojo.
2. Identify two films from the top 50 - one with a high (over 50%) domestic (US) box office percentage, and one with a low (less than 15%) domestic box office percentage.
3. For each of the films, gather data on the following:

Click on the film title to access the film data page, and consider the following:

- Box Office figures - Domestic (US), International, and combined Worldwide
- The number of countries/markets the film was screened in
- Which international countries had the highest box office numbers
- How the genre and content of the film may impact the figures and market access

Look up the company credits on IMDB or the country info on the film's Wikipedia page

- Is it the product of one country or a co-production?
- Does this seem to have an impact on box office numbers?
- If you're not familiar with the film - review the genre, plot details, or watch the trailer on IMDB.

Step Two: Analysis Essay

In one and a half pages (at least 450 words) double spaced, present and analyze the data you gathered.

Did you see anything interesting?

Does it point to any trends in theatrical viewership in the domestic (US) vs. international markets?

Does the number of markets the film screened in seem to contribute to the success?

Does the production status (production of one country or co-production) seem to benefit the box office numbers?

Are there any genre, narrative or on-screen elements which you think might have made the film more (or less) successful in certain markets?

Assignment Type

Writing

In-class and/or outside of class

Outside of class

Formative or Summative

Formative

Assignment

Screen a recent American film which is an example of Diaspora cinema. Write 300-500 word essay regarding how the film explores issues of culture and identity. Draw connections to themes present in National/Regional Cinemas discussed in class. Be sure to use specific examples and details to support your analysis.

Honors Assignments**Assignment**

Honors students will successfully complete all course requirements for the regular section of THA 137 and be graded in accordance with the criteria used for the rest of the class. "In addition, all honors students will completed Assignment A and then either Assignment B or C."

Assignment

Assignment A: A research paper 9-12 pages long, typed, double-spaced on a topic that the student selects. Research must be conducted in a university library or the equivalent and must be based on the following: primary sources, secondary sources, major interpretive books and articles. Research papers must use a minimum of six research sources and adhere to MLA format. Honors students are expected to go beyond a mere summary of existing scholarship but must present original conclusions based on original research.

Possible research topics that would be appropriate include but are not limited to the following:

1. Trace how filmmakers depict war in popular film over a period of at least 20 years. Compare and contrast this depiction in three or four of the cultures/movements we are covering in our studies. Describe and analyze instances where you believe the filmmaker was able to or not able to inject their personal opinion into their films.
2. Trace how filmmakers depict war in popular film over a period of at least 20 years. Compare and contrast this depiction in three or four of the cultures/movements we are covering in our studies. Describe and analyze instances where you believe the filmmaker was able to or not able to inject their personal opinion into their films.
3. Examine how important film was as part of the state propaganda machine in Stalin's USSR. Consider the degree to which historical events were manipulated within Soviet film, and compare its portrayal of key global historical events with how those events were portrayed in Western media.
- c. Investigate how different cultures have borrowed from Shakespeare in their filmmaking. What happens to a story when it crosses cultures? How might we theorize such instances of cultural translation or "transculturation"?

Required or Optional

Required

Honors Core Values

Academic Rigor and Research
Engagement

Justify how the assignment reflects the Academic Rigor and Research Core Value

Research must be conducted in a university library or the equivalent and must be based on the following: primary sources, secondary sources, major interpretive books and articles. Research papers must use a minimum of six research sources.

Justify how the assignment reflects the Engagement Core Value

Students are expected to also engage in advanced discussion with the instructor and other honors students based on additional readings, films, and major questions about world cinema as preparation. Honors students are expected to go beyond a mere summary of existing scholarship but must present original conclusions based on original research.

Assignment

Assignment B: A critical review of a documentary from a country other than the United States. The review should be 2-3 pages in length, and contain original critical review of both the visual and narrative thematic elements of the film. Engage in critical analysis of the film, identifying the intention and point of view of the filmmaker and consider how socio-political issues of the day impact creative, thematic, and rhetorical choices.

Required or Optional

Required

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

Students should engage in critical analysis of the film, identifying the intention and point of view of the filmmaker and consider how socio-political issues of the day impact creative, thematic, and rhetorical choices.

Assignment

Assignment C: A 5-10 minute oral presentation of original research for Assignment A to the instructor and other honors students or to the regular class. Students may use the audio-visual presentation elements of their choice (presentation slides, sample film clips/stills) to present their original research for Assignment A and engage in a small group discussion

Required or Optional

Required

Honors Core Values

Engagement

Justify how the assignment reflects the Engagement Core Value

By presenting their original research, students will lead a small group discussion on their topic.

Course Materials**Textbooks**

Nochimson, Martha P. (2010). World on Film: an Introduction Wiley Blackwell. ISBN: ISBN-13: 97814051397

Thompson, Kristin, David Bordwell, and Jeff Smith. 2022. Film History : An Introduction. Fifth edition. New York, NY: McGraw Hill Education.

Deshpande, Shekhar A., and Meta Mazaj. 2018. World Cinema : A Critical Introduction. London: Routledge.

Stafford, Roy. 2014. The Global Film Book. London: Routledge, Taylor & Francis Group.

Cousins, Mark. 2020. The Story of Film. [Revised and updated edition]. London: Pavilion.

Class Size Information**Class Size**

40

Class Size Category

A - Lecture/discussion 40

Diversity and Inclusion

Course Design and Materials: Course will incorporate diverse perspectives, authors, and examples that reflect a variety of cultures, identities, and lived experiences. Instructional materials will be reviewed regularly to ensure representation, inclusivity, and alignment with equity-minded practices across disciplines.

Inclusive Learning Environment: Instructors will establish classroom norms and policies that promote respect, civil discourse, and belonging in both online and face-to-face classes. Clear expectations for communication and engagement will support a learning space where all students feel valued and heard.

Accessible Instruction: Course content will be delivered using accessible design. Materials will follow accessibility guidelines within the CMS, including captioned media, readable document formats, and multiple means of engagement to support diverse learning.

Equitable Teaching Practices: Instructors will use transparent and grading criteria, varied assessment methods, and timely feedback to promote fairness and student success. Opportunities for revision, reflection, and multiple demonstrations of learning may be incorporated when appropriate to the discipline.

Culturally Responsive Pedagogies: Instructional strategies will encourage critical thinking about diverse perspectives and systems of power relevant to the course content. Faculty will foster opportunities for students to connect course material to real-world contexts.

Ongoing Reflection and Improvement: Faculty will engage in continuous professional development related to IDEAA principles and reflect on course practices using metacognition to identify opportunities for increased equity, inclusion, and accessibility.

Explain how diversity and inclusion(e.g., gender, culture/race, sexuality, etc.) is infused into the course.

The focus of the class is world cinema, every week looks at a different national or regional cinema. With the exception of the Australia/New Zealand module all film clips and screenings are not in English. The first half of the class is focused on the

foundational European Cinemas, and the second half is focused on Cinemas of Representation, looking at cinemas in Asia, Africa, Latin America, and Oceania that grow out of political and/or colonial oppressions to provide authentic representations, sometimes for the first time. Efforts are made to highlight the work of female directors (incl. Alice Guy Blaché, Germaine Dulac, Agnes Varda, Jane Campion, Genevieve Nnaji) and films which explore LGBTIA+ themes (including, Y Tu Mama Tambien, Priscilla Queen of the Desert, Happy Together, Farewell My Concubine)

Describe how assignments, instruction, evaluation, course content, and interactions are contextualized for diverse learners promoting an equitable course.

The course is structured around lecture, screening, and discussion. Lectures are very clip heavy to provide context for audio-visual learners. In-Class discussions are followed by in-class journaling to provide voice and critical engagement for those who don't feel comfortable speaking out in class. Exams are structured with mixed-modality (multiple choice, short answer, matching, essay question, etc.) to better allow students with diverse learning needs to express their mastery of the content.

Interactions

Explain how the course will incorporate student-to-student interaction.

Students will participate in in-class discussions of film screenings to encourage students to strengthen critical thinking skills. and demonstrate the diversity of interpretation through individual and intersectional lenses. In-class discussion will be centered on the impact of social issues and political ideologies on cinema, as well as the use of cinema for social purpose to challenge ideologies and expand representation. Discussions will be intended to strengthen students' critical and analytical skills, as well as expanding students' media and cultural literacies. Students might also be asked to engage in small group close-reading discussions or small group research brainstorming or exam review sessions to foster community, strengthen critical thinking skills, build conceptual knowledge and foster comfort with group interaction.

Explain how the course will incorporate instructor-to-student interaction.

The instructor will offer lectures on course concepts, close reading and film analysis, and the history and socio-historical impact of the global film industry at large and national and regional industries more specifically. The instructor will participate in class discussions, asking students to apply close reading skills and critical analysis, clarify concepts, pose questions, explore socio-historical contexts, and/or encourage students to make connections between course content and both their personal viewing practices and larger historical, social, political and global issues. The instructor will design course assignments which are aimed at allowing students to demonstrate mastery of the subject in a wide array of modalities. Instructor may opt to include ADA accessible embedded video instructions on assignment pages, and additional multimedia examples which support a multitude of learning styles. Instructor will provide written feedback on all assignments, and encourage students to consider the intention and impact of choices with an eye to strengthening their critical thinking skills and media literacy.

Explain how the course will incorporate student-to-content interaction.

To learn the style and themes of important foundational cinema movements, the historical and socio-political contexts of regional and national cinemas, theoretical and analytical approaches to cinema, and critical writing strategies student will have access to accessible assigned readings from the textbook and additional supplemental readings from scholarly sources, in-person slide and clip/still driven lectures, and lecture slide decks on CMS. Students will also have access to CMS resource pages with additional embedded or linked multimedia content (film clips, relevant films and documentaries on the library streaming services, interviews, explanatory featurettes, etc.) which support the lecture materials and provide additional examples and information for students to explore. Students will be asked to do close readings of film content screened in class and draw connections between the regional/national cinemas discussed to explore questions of impact and influence. Students may be asked to conduct research on international filmmakers and/or representations of gender/sexuality to explore the impact of historical and socio-political factors on cinema and the use of cinema for social purpose.

Explain how the course will incorporate student-to-self interaction (metacognitive).

This course explores the evolution of global cinema and how social and political forces (war, economic depression, political ideological change, etc.) impact cinema. With these issues in mind, students are encouraged to consider the intention and impact of artistic and technical choices, as well as the rhetorical tools used to create reactions, and to keep in mind that all media is constructed with particular intentions and viewpoints in mind. A strong focus is placed on critical and analytical skills, as they have important application for students' lives beyond the classroom and future media consumption and media literacy. The course emphasizes that meaning and interpretations are subjective, and may be impacted by a viewer's identity and lived experience. Students are encouraged to engage with elements of identity and intersectionality while completing close readings of in-class film screenings, and explore how topics might resonate with them based on identity and lived experience, to better understand the drive to create cinema of representation. Through exposure to diverse global cinema, students are encouraged to pursue expanded personal viewing practices and cultural literacies.