COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Global film industries	

Academic staff	Core academic unit(s)
Coordinating: Assoc. Prof. Dr. Renata Šukaitytė-Coenen (koord.) **Other:** Lekt. Aistė Mažuolytė	Faculty of Communication Saulėtekio ave. 9, building I, Vilnius

Study cycle	Type of the course unit
First	Optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
Face-to-face	Spring, 4th semster	English

Requisites	
Prerequisites: basic knowledge of communication and media theory and creative industries	**Co-requisites (if relevant):** -

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	130	32	98

Purpose of the course unit		
This course aims to: (1) discuss the main theoretical concepts and industry strategies of global cinema that have been developed in different continents of the world in the 21st century and to highlight the impact of digital media on the transnationalisation of film business, marketing and audiences; (2) introduce research methods used to analyse film production, circulation and reception.		
Learning outcomes of the course unit	**Teaching and learning methods**	**Assessment methods**
Students will demonstrate knowledge of the global film industry model (production, distribution, marketing, exhibition and reception)	Problem-based lecturing, case studies, inquiry-based learning, group discussions, collaborative learning (projects), and independent learning (reading, watching, reflection).	Group discussion and reflection; group research project
Students will demonstrate awareness of the differences between global, transnational, international and global film business practices	Problem-based lecturing, case studies, group discussions, and independent learning (reading, watching, reflection).	
Students will be able to select, define and apply research methods for analysing selected phenomena of the global film industry	Problem-based lecturing, case studies, inquiry-based learning, collaborative learning (projects), and independent learning (reading, watching, reflection).	Individual and group presentations; group research project
Students will demonstrate good research and analytical skills in the global film and media industry		
Students will understand the importance of interculturality, innovation and entrepreneurship in the global film and media industry	Problem-based lecturing, case studies, inquiry-based learning, group discussions, collaborative learning (projects), and	Individual and group presentations; group discussions; group research project

	independent learning (reading, watching, reflection).	

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	**Contact hours, total**	**Individual work**	**Assignments Tasks for individual work**
1. Introduction to course aims and objectives, structure, requirements and evaluation strategy. Global, transnational, international film industries: key concepts									Group research project
2. Global film production, distribution, marketing, exhibition and reception									Group discussions and presentations; group research project
3. Global film industry: discussion of selected samples (Hollywood film industry; South Corean film industry; JK film industry; French film industry; German film industry)									Group discussions and presentations; group research project
4. Glocal cinemas - local cinema as a global phenomenon. Discussion of selected samples (HonKong film industry, Northern European film industry; Lithuanian film industry, Hungarian film industry)									Group discussions and presentations; group research project
5. Film industry research methods									Individual and group presentations; group research project
6. Group and individual consultations about seminar assignments (discussions, presentations) and an exam assignment (group project)									
Total	**12**	**8**	**12**				**32**	**98**	

Assessment strategy	Weight %	Deadline	Assessment criteria
Seminar assignments (personal reflections, group discussion and group presentation)	50 %	Each seminar	The depth of argumentation and the quality of the analysis Each assignment is rated on a scale from 1 to 10
Group research project (exam assignment)	50 %	Exam session	The quality of the submitted work: originality, relevance, and integrity; suitability of research methods and quality of research; academic accuracy (appropriate style and language, proper citation, referencing). The work is rated on a scale from 1 to 10

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Baschiera, Stefano (ed.);_ Fisher, Alexander (ed)	2022	World Cinema On Demand_ Global Film Cultures in the Era of Online Distribution		Bloomsbury
Michael Gott; Thibaut Schilt	2022	Cinema-monde: Decentred Perspectives on Global Filmmaking in French		Edinburgh University Press

Tommy Gustafsson, Pietari Kääpä	2015	Nordic Genre Film: Small Nation Film Cultures in the Global Marketplace		Edinburgh University Press
Stuart Hanson	2019	Screening the World: Global Development of the Multiplex Cinema		Springer
Irina Herrschner (ed), Kirsten Stevens (ed), Benjamin Nickl (ed)	2021	Transnational German Cinema: Encountering Germany Through Film and Events (		Springer
Hjort, Mette	2009	On The Plurality of Cinematic Transnationalism (in World Cinemas, Transnational Perspectives, ed. N.Durovicova, K. Newman)		Routledge
Kapur, Jyotsna; Wagner, Keith B.;	2019	Neoliberalism and Global Cinema		Taylor & Francis
Soyoung Kim	2022	Korean Cinema in Global Contexts: Post-Colonial Phantom, Blockbuster and Trans-Cinema		Amsterdam University Press
Jenkins, Henry	2008	Convergence Culture. Where Old and New Media Collide		New York, London: New York University Press
Li, Qiao	2020	Development of the Global Film Industry		Taylor & Francis
Lobato, Ramon	2019	Netflix Nations: The Geography of Digital Distribution		NYU Press
Recommended reading				
BüLent Diken; Graeme Gilloch; Craig Hammond	2018	The Cinema of Nuri Bilge Ceylan: The Global Vision of a Turkish Filmmaker		I.B.Tauris
Martin-Jones, David	2009	Scotland: Global Cinema: Genres, Modes and Identities		Edinburgh University Press
Elena Oliete-Aldea; Beatriz Oria; Juan A. Tarancón (editors)	2016	Global Genres, Local Films: The Transnational Dimension of Spanish Cinema		Bloomsbury Academic