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| Module Title | World Cinema: Origins and Forms |
| Programme(s)/Course | BA Film Studies |
| Level | 4 |
| Semester | 2 |
| Ref No: | NEW |
| Credit Value | 20CAT Points |
| Student Study hours | Contact hours: 48 Student managed learning hours: 152 |
| Pre-requisite learning | N/A |
| Co-requisites | N/A |
| Excluded combinations | N/A |
| Module Coordinator | Peter Hurley |
| Parent Department | Division of Film and Media, school of Arts and Creative Industries |
| Parent Course | BA Film Studies |
| JACS Code | W600 |
| Description | This module looks at the historical and formal development of film and the cinema industry from the perspective of World Cinema. It considers the significance of film from around the globe (E.g. Eastern Europe, Japan, Latin America, Africa, India) and charts the development of a global film industry. The module follows the historical methodology signalled in the preceding 'Rise of Cinema: Europe and America' unit and aims to widen the theoretical and analytical focus to instances of national cinemas that have provided a significant challenge and alternative to dominant 'Western' modes of narrative and representation. |
| Aims | The aims of this module are to <ol style="list-style-type: none"> 1. To place World Cinema within its historical context with regard to the development of cinema technology, aesthetics and industry. 2. To locate the study of film within its non-Western social and economic context. 3. To equip students with the necessary vocabulary for the study of film in national cinema and post-colonial perspectives. 4. To provide students with an historically informed knowledge of the contribution of World Cinema to the shaping of both cinema and the modern world in terms of cultural specificities and identities. |
| Learning outcomes | <p>On successful completion of the module students will have acquired:</p> <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • the ability to explain the historical, social, political, and economic factors contributing to the evolution of the film industry in World Cinema contexts • a capability to recognize and describe through case studies the formal characteristics of various national cinemas in specific epochs <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • the capacity to recognize the methods that structure a theoretical and aesthetic inquiry into film including the basic research skills of appropriate selection and citation of sources • the ability to understand ideas and arguments using module material <p>Practical Skills:</p> <ul style="list-style-type: none"> • the ability to locate and access relevant research material in the library and online resources <p>Transferable Skills:</p> |

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| | <ul style="list-style-type: none"> • basic level research, analytical, and cognitive skills • collaborative work capabilities in groups • oral and written communication skills |
| Employability | <p>This module aims to enhance students' employability by ensuring that they have a basic foundation in academic study and critical thinking. This includes the ability to carry out research, analyse information, synthesise arguments and present findings. In this module, this is fostered through academic essay writing, which involves the development and refinement of a set of advanced cognitive and writing skills. Seminar discussions promote oral communication skills and problem solving, together with small-group teamworking, further key skills for employability. In addition, the module provides sector specific employability skills by providing students with the introductory knowledge and understanding of cinema from a global standpoint, an outlook and mind-set which employers value in today's globalised business world.</p> |
| Teaching & Learning Pattern | <p>The module will be delivered over a 12-week period. Each week will normally consist of a 4 hour class comprising:</p> <ul style="list-style-type: none"> • A lecture programme • A series of film screenings • Seminar discussions and exercises including small group work. <p>Students are expected to prepare for the seminars in advance by reading the relevant material from the Moodle based weekly reading, and from the reading list provided. Students will be encouraged to formulate opinions and participate in seminar discussions.</p> |
| Indicative content | <ul style="list-style-type: none"> • 'World Cinema' as Cultural Expression and Commodity • Postwar Japanese Cinema • East Central European Cinema • Post-war 'Third-cinema': <i>The Battle of Algiers</i> • Brazilian Cinema Novo as an Alternative Mode • Experiments in Germany and Poland: Fassbinder and Kieślowski • The Postmodernist Auteur in Contemporary Japan • Ideology and Power Relations in African Cinema • Popular Hindi Cinema • Neorealism in Indian Art cinema |
| Assessment method (Please give details – of components, weightings, sequence of components, final component) | <p><i>Formative</i></p> <p>Formative assessments will be embedded in the delivery of teaching, providing students with the opportunity to receive feedback on their performance in seminars before the final summative deadlines. Students will be expected to complete formative skills exercises with an emphasis on textual analytical terminology and methods, and on developing a critical awareness of non-Western cinema.</p> <p><i>Summative</i></p> <p>CW1 (1000 words): 40% Extract analysis of a short film sequence</p> <p>CW2 (1500 words): 60% Essay</p> |
| Indicative Reading | <p>CORE READING:</p> <p>Bose, M. (2007), <i>Bollywood: a history</i>, New Delhi: Roli Books.</p> |

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| | <p>Chaudhuri, S. (2005), <i>Contemporary World Cinema: Europe, the Middle East, East Asia and South Asia</i>, Edinburgh University Press</p> <p>Dennison, S. & Lim, S.H. (2006), <i>Remapping World Cinema: Identity, Culture and Politics in Film</i>, London: Wallflower Press</p> <p>Nagib, L., Perriam, C. and Dudrah, R.C. (eds.) (2012) <i>Theorizing World Cinema</i>, London and NY: I.B. Tauris</p> <p>Phillips, A. and Stringer, J. (eds.) (2007) <i>Japanese Cinema: Texts and Contexts</i>, London and NY: Routledge</p> <p>OPTIONAL READING:</p> <p>Faulkner, S. (2016), <i>Middlebrow Cinema: Remapping World Cinema</i>, Oxon: Routledge</p> <p>Fanon, F. (1965), <i>The Wretched of the Earth</i>, London: Penguin</p> <p>Hames, P. (2004), <i>The Cinema of Central Europe</i>, London: Wallflower Press</p> <p>Hill, J. and Church Gibson, P. (eds.) (2000) <i>World Cinema: Critical Approaches</i>, Oxford: Oxford University Press</p> <p>Wayne, M. (2001), <i>Political Film: the Dialectics of Third Cinema</i>, London: Pluto Press</p> |
| <p>Other Learning Resources</p> | <p>Indicative Films:</p> <p><i>Tokyo Story</i> (Yasujiro Ozu, Japan, 1953)</p> <p><i>Closely Observed Trains</i> (Jiri Menzel, Czechoslovakia, 1966)</p> <p><i>The Battle of Algiers</i> (Gillo Pontecorvo, Italy/Algeria, 1966)</p> <p><i>White Devil, Black God</i> (Glauber Rocha, Brazil, 1964)</p> <p><i>Memories of Underdevelopment</i> (Tomás Gutiérrez Alea, Cuba, 1968)</p> <p><i>Dekalog</i> (Krzysztof Kieślowski, Poland 1989)</p> <p><i>Zatoichi</i> (Takeshi Kitano, Japan, 2003)</p> <p><i>Moolaadé</i> (Ousmane Sembéne, Senegal, 2004)</p> <p><i>Pather Panchali</i> (Satyajit Ray, India, 1955)</p> <p>The Moodle site will contain a weekly schedule of lecture notes, readings, and seminar preparation, along with assessment information, the module guide and other relevant materials.</p> |