



**SCHOOL OF COMMUNICATION, CINEMATIC AND CREATIVE ARTS**

**COURSE: FLA 2025: WORLD APPROACHES TO FILM**

**FACULTY: Moses Kevin Wamalwa**

**EMAIL: [mmwamalwa@usiu.ac.ke](mailto:mmwamalwa@usiu.ac.ke) ; [wekesawamacho@gmail.com](mailto:wekesawamacho@gmail.com)**

### **Course Introduction:**

The course offers an introduction to film understanding, film aesthetics, and film audiences in general as a basis for an analysis of films produced around the world. The course consists a study of cinema from Hollywood, the golden age of European cinema to the contemporary blockbusters of India, Asia and the third cinema and post-cold war II emergence of global film culture, providing them with basic background information on the home cultures and *auteurs* of world cinema. The course highlights the intersections between students' previous experiences with the Hollywood and other mainstream film and their new encounters with films from other cultures. Through an in-depth analysis of individual films, the study provides explanations of how these fit within the specific filmic and cultural histories that has produced those films.

### **Course Description**

This course purposes to help a student articulate an identity in a world of film that is always diverse and more often characterized by internal tensions and antagonisms.

Prerequisite: None

### **Link to University Mission Outcomes**

This course is expected to help students develop skills in higher order thinking, global understanding, and multicultural perspective in the students. It is expected to develop proficiency in literacy, preparation for future careers in Film Production and Directing, and the ability in the learners to serve the community.

The mission of the Bachelor of Arts in Film Production and Directing program will be to prepare students for the rigors of the creative industry by developing their intellectual, managerial, creative,

analytical and practical skills to successfully function as professionals and team players in the film industry.

### **Course learning Outcomes**

By the end of this course students should be able to

1. Understand the connection between film, culture, technology and economic means
2. Competently discuss the aesthetics of film of every specific region and State as well as that of individual directors as the authors of specific films.
3. Appreciate and discuss the dichotomy between technology, powerful economic means, film aesthetics and ideology.
4. Appreciate the position of Kenya's film vis-a-vis other world films

### **Course Content**

#### **Week 1**

Introduction to the course

Definition of Key concepts, movements

*Readings: Chapter 1&2 of the Course text*

#### **Week 2**

Conceptualizing films of the world

*Screening: Sometimes In April*

*Readings: Chapter ..... of the Course text*

#### **Week 3**

Hollywood, genre and continuity

*Screening: Avengers Endgame*

*Readings: Chapter ..... of the Course text*

#### **Week 4**

Post World War II European film and psychology

*Screening: Nighth Train to Lisbon*

*Readings: Chapter ..... of the Course text*

#### **Week 5**

Marxism, ideology and film; the Soviet experience

*Screening: Hard to be a god*

*Readings: Chapter ..... of the Course text*

### **Week 6**

Noh Theater, Religion (Buddhism) and films of the Far East

*Screening: Ong bak*

*Readings: Chapter ..... of the Course text*

### **Week 7**

#### **MID SEMESTER EXAMS**

### **Week 8**

Resistance identity independence and third cinema

*Screening: Love brewed in an African pot*

*Readings: Chapter .... of the Course text*

### **Week 9**

Class Presentations

*Readings: Chapter .... of the Course text*

### **Week 10**

Aesthetics, technology, economy and African cinema

*Screening: Rise and fall of Idi Amin*

*Readings: Chapter ..... of the Course text*

### **Week 11**

Strands of the Kenya film

*Screening: Nairobi Half Life*

*Readings: Chapter ..... of the Course text*

### **Week 12**

Globalization, collaboration and world film

*Screening:*

*Readings: Chapter 1&2 of the Course text*

### **Week 13**

Film and the cyberspace

*Screening: Into The Badlands*

*Readings: Chapter 1&2 of the Course text*

### **Week 14**

## **FINAL EXAMS**

### **Teaching Methodology**

The student will attend lectures and participate in discussions on assigned readings, group work, case studies, class presentation, film screening and analysis, industry interactions and field trips. Blackboard will be used as a learning management system to support project teams (groups), sharing of information, weekly slides, important dates, assignments, and other information about the course, as well as the facilitation of interaction among students on topics related to the course. Note that for every one (1) hour of contact, you can expect to do 3 hours of reading and preparation work on your own.

Class attendance is mandatory unless in the case of an avoidable issue in which case permission should be dully obtained. Class attendance and assignments will count as part of the final examination total mark for the course. Any student who miss more than 25% of lectures will get an “F” grade.

All assignments and exercises **MUST** be submitted before the expiry of stipulated time. No make-up assignments or exams will be offered. The evaluation due dates are as follows.....

### **Course Evaluation**

Class attendance and participation 5%

Screening reviews 20%

CAT 10%

Group work and presentation 15%

Mid Semester Exam 20%

End of semester Exam 30%

### **Grading System**

90% -100% Grade A

87%-89% Grade A-

84%-86% Grade B+

80%-83% Grade B

77%-79% Grade B-

74%-76% Grade C+

**70%-73% Grade C**

67%-69% Grade C-

64%-66% Grade D+

62%-63% Grade D

60%-61% Grade D-

0%-59% Grade F

### **Course Text and Other recommended texts**

Martha P Nochimson (2010), John Wiley & Sons (Verlag) Ellis, J. C. (1979). A History of Film.  
London: Allyn and Bacon.