

FI204-15 World Cinema

26/27

Department

SCAPVC – Film and Television Studies

Level

Undergraduate Level 2

Module leader

Tiago de Luca

Credit value

15

Module duration

10 weeks

Assessment

60% coursework, 40% exam

Study location

University of Warwick main campus, Coventry

Description

Introductory description

The category of ‘world cinema’ represents a point of convergence for both the flattening impulses of a universalizing neoliberalism and the more radical bents of internationalist coalition-building. In other words, such cinema figures large in affective negotiations of global culture, world community and international human rights. This course looks at the wide range of fictional feature films, including the work of Deepa Mehta, Akira Kurosawa, Samira Makhmalbaf and Satyajit Ray, among others. This course addresses several specific topics, including: transnational marketing, the touristic gaze, the politics of dubbing/subtitling, and the slow cinema debates.

Module aims

This module reassesses ‘world cinema’ in light of globalization and global crises. Since the term ‘world cinema’ has always simultaneously invoked industrial, generic and aesthetic categories, our reckoning of the field hopes to expose otherwise unseen geopolitical fault lines. We investigate the historical and current contexts for the widening distribution of non-Hollywood films. We also examine the renaissance of international art cinema practices in recent decades, including new waves from East Asia, Latin America, and the Middle East.

Outline syllabus

This is an indicative module outline only to give an indication of the sort of topics that may be covered. Actual sessions held may differ.

Sample outline:

Week 1. Which World? And Whose World?

Screening: *Pather Panchali* (Ray, 1955)

Required readings:

- Neepa Majumdar, 'Pather Panchali: From Neorealism to Melodrama' in *Film Analysis*, eds Jeffrey Geiger and R.L. Rutsky (New York: Norton, 2005).
- Satyajit Ray, 'Under Western Eyes' in *Sight and Sound*, Vol. 51, No. 4 (Autumn 1982): 268-74.

Week 2. Neorealism's World

Screening: *Riso Amaro / Bitter Rice* (Giuseppe De Santis, 1949)

Required readings:

- Michael Silverman, 'Italian film and American capital, 1947–1951', in Patricia Mellencamp and Philip Rosen (eds), *Cinema Histories, Cinema Practices* (Los Angeles, CA: University Publications of America, 1984).
- Betz, Mark. 'High and Low and in between' *Screen* 54, no. 4 (December 1, 2013): 495–513.
- Wilinsky, Barbara. "Discourses on Art Houses in the 1950s." In *Exhibition, the Film Reader*, edited by Ina Rae Hark, 67–75. London/New York: Routledge, 2002.

Week 3. Post-World-War II Arthouses Audiences and the Idea of the Foreign Film

Screening: *Rashomon* (Kurosawa, 1950)

Required readings:

- Smith, Greg M. 'Critical Reception of *Rashomon* in the West.' *Asian Cinema* 13.2 (Fall/Winter 2002) 115-28. [<http://www2.gsu.edu/~jougms/Rashomon.htm>]
- Exhibitor manual for 1957 USA release of *Rashomon*, Edward Harrison distribution company, New

Week 4. Third Cinema: The Liberation Aesthetics of Postcolonial Films

Screenings: *De cierta manera / One Way or Another* (Sara Gómez, 1977)

Required readings:

- Espinosa, Julio García. 'For an Imperfect Cinema', translated by Julianne Burton in *Jump Cut*, no. 20, 1979, pp. 24-26.
- Espinosa, Julio García. 'Mediations on Imperfect Cinema . . . Fifteen Years Later.' *Screen* 26, no. 3–4 (1985): 93–94.
- Solanas, Fernando, and Octavio Getino. 'Toward a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World.' In *Twenty-Five Years of the New Latin American Cinema*, edited by Michael Chanan and Michael (London: British Film Institute and Channel 4 Television, 1983): 17–27.

Week 5. Iranian Cinema: Revising Realism and Submerged Politics

The Apple (Samira Makhmalbaf, 1998)

Required readings:

- Rosenbaum, Jonathan. 'A Few Underpinnings of the New Iranian Cinema.'
- IndieWire. 'Samira Makhmalbaf: God and Satan in The Apple.'
- Said, S.F. "'This Girl Behaves against It': An Interview with Samira Makhmalbaf." In Corinn Columpar and Sophie Mayer, eds. *There She Goes: Feminist Filmmaking and Beyond*, Detroit: Wayne State University Press, 2009: 163–71.

Week 7. Slow Cinema's Aestheticism, Auteurism, and Cinematicity

Screening: *What Time Is It There?* (Tsai, 2001)

Required readings:

- Ma, Jean. 'Tsai Ming-liang's Haunted Movie Theater' in *Global Art Cinema: New Theories and Histories*, ed. Rosalind Galt and Karl Schoonover (Oxford University Press, 2010): 334-350.
- Schoonover, Karl. 'Wastrels of Time: Slow Cinema's Laboring Body, the Political Spectator, and the Queer' *Framework* 53.1 (Spring 2012): 65-78.

Week 8. National Queers and the Question of the 'Gay International'

Screening: *Fire* (Deepa Mehta, 1996)

Required readings:

- Gopinath, Gayatri. 'On Fire' *GLQ: A Journal of Lesbian and Gay Studies* (1998) 4(4): 631-636;

Week 9. Neoliberalism's World

Screening: *Lan Yu* (Stanley Kwan, 2001)

Required readings:

- David Eng 'The Queer Space of China: Expressive Desire in Stanley Kwan's *Lan Yu*.' In Olivia Khoo and Sean Metzger, eds. *Futures of Chinese Cinema Technologies and Temporalities in Chinese Screen Cultures*. Bristol, UK/Chicago, USA: Intellect, 2009.

Week 10. Hong Kong Popular Cinema

Screening: *Peking Opera Blues* (Tsui, 1986)

Required readings:

- Lau, Jenny Kwok Wah, 'Peking Opera Blues: Exploding Genre, Gender and History,' in *Film Analysis* edited by Jeffrey Geiger and R.L. Rutsky (Norton, 2005): 738-755.
- Stringer, Julian, "Review: *Peking Opera Blues* by Tsui Hark" *Film Quarterly* Vol. 48 No. 3, Spring, 1995: pp. 34-42.

Learning outcomes

By the end of the module, students should be able to:

- At the end of this module, students should be able to describe and analyse a range of critical and historical debates about the study of world cinemas.
- In particular, they will be able to describe and analyse the ways in which national cinemas may be actively constituted in international critical discourses.

- They will be able to describe and analyse the representation of world concerns within a particular modes of world filmmaking and their reception.
- They will be able to describe and analyse ideas of genre, realism and authorship in relation to world cinemas.
- They will be able to describe and analyse definitions of identity and questions of cultural specificity in relation to world cinemas.

Indicative reading list

[Reading lists can be found in Talis](#)

Research element

The module's essay requires students to work with primary documents from the film industry. To prepare for this essay, the students will be introduced to a series of exercises for developing their skills working with archival materials and developing arguments based upon these materials.

International

This module largely focuses on non-western cinemas and filmmaking practicing of the 'global south'. It aims to grant students with more elaborated and nuanced understandings of cultures from parts of the world without market dominance over media distribution channels. See the module description and aims for more details.

Subject specific skills

This module develops skills of audio-visual literacy, through close textual and/or contextual analysis in relation to the moving image and sound. It may also develops understandings of historical, theoretical and conceptual frameworks relevant to screen arts and cultures.

Transferable skills

- critical and analytical thinking in relation
- independent research skills, including working with primary documents from the film industry
- team work
- clarity and effectiveness of communication, oral and written
- accurate, concise and persuasive writing
- audio-visual literacy

Study

Study time

Type	Required
Lectures	9 sessions of 1 hour (6%)
Seminars	9 sessions of 1 hour (6%)
Other activity	18 hours (12%)
Private study	113 hours (76%)
Total	149 hours

Private study description

Students will conduct reading and supplementary viewing throughout the module. They will read and view in-depth for preparation of the essay. They will read, view and revise earlier work in preparation for the examination.

Other activity description

Screenings.

Costs

No further costs have been identified for this module.

Assessment

You must pass all assessment components to pass the module.

Students can register for this module without taking any assessment.

Assessment group D1

Weighting Study time Eligible for self-certification

Assessment component

Written Assignment (3000 words)	60%	Yes (extension)
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Reassessment component is the same

Assessment component

Centrally-timetabled examination (Online) a one-hour essay based exam	40%	1 hour	No
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~Platforms - WAS

- Online examination: No Answerbook required

Reassessment component is the same

Feedback on assessment

Written feedback on assessed work and oral feedback by appointment.

[Past exam papers for FI204](#)

Availability

Pre-requisites

To take this module, you must have passed:

- Any of
 - [FI114-15 Film and Television Analysis](#)
 - Any of
 - [FI352-15 Film History and Methods](#)
 - [FI348-15 Film Analysis and Methods](#)

Post-requisite modules

If you pass this module, you can take:

- FI325-15 Horror and the Gothic in Film and Television
- FI332-15 Eco-cinema: Environment and the Politics of Film
- FI354-15 Film Aesthetics 2
- FI355-15 Film Aesthetics 1

Courses

This module is Core for:

- Year 2 of UFIA-W620 Undergraduate Film Studies
- Year 2 of UFIA-QW25 Undergraduate Film and Literature
- Year 2 of UFRA-R1WA Undergraduate French with Film Studies
- Year 2 of UFRA-R1WC Undergraduate French with Film Studies (3 year)

- Year 2 of UGEA-RP33 Undergraduate German with Film Studies
- Year 2 of UITA-R3W5 Undergraduate Italian with Film Studies

This module is Core optional for:

- Year 2 of UHPA-RP44 Undergraduate Hispanic Studies with Film Studies