

COURSE SPECIFICATION DOCUMENT

NOTE: ANY CHANGES TO A CSD MUST GO THROUGH ALL OF THE RELEVANT APPROVAL PROCESSES, INCLUDING LTPC.

Academic School/Department: Communications, Arts and Social Sciences

Programme: Film Studies

FHEQ Level: 6

Course Title: International Cinema

Course Code: FLM 6230

Course Leader: John Chua

Student Engagement Hours: 120

Lectures: 22.5

Seminar / Tutorials: 22.5

Independent / Guided Learning: 75

Semester: Fall, Spring or Summer

Credits: 12 UK CATS credits
6 ECTS credits
3 US credits

Course Description:

This course examines global cinema while considering the extent to which cultural, political, and historical contexts have influenced the form and grammar of film during the last century. The overall focus of the course is broad, ranging across more than eight decades and many different countries; it aims to study a variety of approaches to and theories of narrative cinema. During the semester, many international film "movements" are covered, which can include the French New Wave, the Chinese Sixth Generation, and Italian Neo-Realism. In addition, the representations of non-Western cultures from an "insider" and a "Hollywood" perspective are compared.

Prerequisites:

COM 5200 or COM 5205. Study Abroad Students may take this course with the permission of the instructor.

Aims and Objectives:

This course aims to explore central questions in the study of international cinema such as: How do key film movements influence each other? What do national cinemas reveal about the formation of identities and societies? What are approaches to examine the form and grammar of narrative cinema? By the end of the semester, successful students will have:

- A critical understanding of the theoretical approaches to the study of international cinema.
- Further developed a range of skills to research and assess varying source materials as they relate to international films, synthesize available information and develop academic arguments and reasoned judgments, and appreciate national cinemas in their cultural and historical contexts.
- The ability to critically analyse a range of national cinemas and film movements.
- Further developed a range of practical skills in relations to: critical writing and clear communication, the ability to link theory, evidence and social issues, and effectively manage time and independent study.

Programme Outcomes :

6A(i); 6B(iii); 6C(i); 6C(iii)

A detailed list of the programme outcomes are found in the Programme Specification.

This is located at the archive maintained by the Academic Registry and found at:

<http://www.richmond.ac.uk/content/academic-schools/academic-registry/program-and-course-specifications.aspx>

Learning Outcomes:

By the end of this course, successful students should be able to:

- Develop a systematic understanding of the historical, socio-cultural and political evolution of various national cinemas, including their aesthetical traditions and forms, current characteristics and possible future developments.
- Develop a systematic understanding of the ways audiences engage with cultural texts and practices of various national cinemas, and make meaning from them.
- Demonstrate the ability to gather, organise, analyse and deploy complex, abstract and competing ideas regarding national cinemas in order to effectively make comparisons and connections, identify possible new concepts and formulate arguments in clear communication.

Indicative Content:

- Italian neo-realism
- Reality in modernity and post-modernity
- German expressionism
- French new wave
- Chinese sixth generation
- Auteur theory
- Russian montage theory

Assessment:

This course conforms to the Richmond University Standard Assessment Norms approved at Academic Council on June 28, 2012.

Teaching Methodology:

The course includes screenings of extracts from feature films as well as short films. These will be followed by weekly lecture and class discussion. There will be additional assigned films to watch outside of class time. For some assignments in particular, students will be asked to seek out and analyse films of their own choosing as active researchers. Students should complete all the set reading for each week beforehand in order to participate fully in class discussion.

Student work is assessed through a variety of ways using both formative and summative approaches. Feedback is intended to help improve student approach to learning and achieve better results.

Bibliography:

See syllabus for complete reading list.

Indicative Text(s):

- Dudrah, R., L. Nagib and Chris Perriam (ed). *Theorizing World Cinema*. New York: I.B. Tauris. 2012. Print.
- Faraday, George. *Revolt of the Filmmakers: the Struggle for Artistic Autonomy and the Fall of the Soviet Film Industry*. University Park: Pennsylvania State UP, 2000. Print.
- Gillespie, David. *Early Soviet Cinema: Innovation, Ideology and Propaganda*. London: Wallflower, 2001. Print.
- Gillespie, Marie and Jason Toynbee. *Analysing Media Texts*. Maidenhead, UK: McGraw-Hill, 2006. Print.
- Nochimson, Martha. *World on Film*. Oxford, UK: Wiley-Blackwell, 2010. Print.

Journals

Cinema Journal

