

UK LEVEL (appropriate only for validated courses): 6

UK CREDITS: 15

(Updated: Fall 2025)

PREREQUISITES:	None
CATALOG DESCRIPTION:	Critical survey of national, regional and global traditions and narrative forms through the lens of power and identity. Emphasis on power issues in relation to gender, sexuality, race and ethnic identity. Analysis and assessment of relevant theories and methods. Interpretation and its problems in world-cinema's post-colonial expansion.
RATIONALE:	Cinema's richly diverse history extends to all continents and regions, yielding a large panorama of cultural elements and their impact on film as an art-form, which extends well beyond mainstream or Anglo-American canon. This course approaches cinema also as a site of struggle against oppression, as a powerful visual means for articulating ideologies and values, and as an institution bound to cultural preservation in what is often perceived by filmmakers to be an increasingly homogenized world. It familiarizes students with the cultural richness of cinema, extending beyond historical exegesis to formal and ideological texts and subtexts in important films from all regions and continents. It also discloses to students hermeneutic challenges posed for the observer under a post-colonial paradigm and through a growing trend of hybrid identities, film genres and styles.
LEARNING OUTCOMES:	<p><i>As a result of taking this course, the student should be able to:</i></p> <ol style="list-style-type: none"> 1. Demonstrate understanding of key theoretical, sociological and or methodological paradigms to the study of world-cinema. 2. Identify the genesis of such films and formation of visual language within specific historical, social and cultural contexts. 3. Interpret the film image and identify cultural, ideological and power issues at work. 4. Combine theoretical and historical knowledge in the analysis of such films.
METHOD OF TEACHING AND LEARNING:	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> • Lectures and class discussions. • Homework assignments. • Office hours held by the instructor to provide further assistance to

	<p>students.</p> <ul style="list-style-type: none"> • Use of library facilities for further study and preparation for the exams • Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments. 										
ASSESSMENT:	<p>Summative:</p> <table border="1"> <tr> <td>1st assessment: Oral Presentation (15mins) with a Visual Component</td><td>30%</td></tr> <tr> <td>2nd assessment: Portfolio (written in-class interpretive activities on film style, society and culture)</td><td>10%</td></tr> <tr> <td>Final assessment: Term Paper (3,200 - 3,500 words)</td><td>60%</td></tr> </table> <p>Formative:</p> <table border="1"> <tr> <td>In-class writing assignment</td><td>0</td></tr> <tr> <td></td><td></td></tr> </table> <p>The formative in-class assignments aims to prepare students for the summative assessments. The Oral presentation tests Learning Outcomes 3 and 4 The Portfolio tests Learning Outcome 3 The Term Paper tests Learning Outcomes 1,2, and 4 <i>Students are required to resit failed assessments in this module.</i></p>	1 st assessment: Oral Presentation (15mins) with a Visual Component	30%	2 nd assessment: Portfolio (written in-class interpretive activities on film style, society and culture)	10%	Final assessment: Term Paper (3,200 - 3,500 words)	60%	In-class writing assignment	0		
1 st assessment: Oral Presentation (15mins) with a Visual Component	30%										
2 nd assessment: Portfolio (written in-class interpretive activities on film style, society and culture)	10%										
Final assessment: Term Paper (3,200 - 3,500 words)	60%										
In-class writing assignment	0										
INDICATIVE READING:	<p>REQUIRED READINGS (selections):</p> <p>Durovicová, N. and Newman, K. (eds.). 2009. World Cinemas, Transnational Perspectives. Routledge.</p> <p>Burch, N, 1979. To the Distant Observer: Form and Meaning in the Japanese Cinema. The University of Michigan Press.</p> <p>Galt, R. and K. Schoonover. 2010. Global Art Cinema: New Theories and Histories. Oxford University Press.</p> <p>Nichols, B. 1981. Ideology and the Image: Social Representation in the Cinema and Other Media. Indiana University Press.</p> <p>Stone, R., Cooke, P., Dennison, S. and Marlow-Mann, A. (eds.) 2017, The Routledge Companion to World Cinema. Routledge.</p> <p>White, P. 2015. Women's Cinema, World Cinema: Projecting Contemporary Feminisms. Duke University Press.</p> <p>Urry, J. 2000. Sociology Beyond Societies: Mobilities for the Twentieth-First Century. Routledge.</p> <p>RECOMMENDED READING:</p>										

	<p>Barlet, O, 2000. African Cinemas: Decolonizing the Gaze. Zed Books.</p> <p>Cornelius, S. 2002. New Chinese Cinema: Challenging Representations. Wallflower.</p> <p>Deshpande, S. and Mazaj, M. 2018. World Cinema: A Critical Introduction. Routledge.</p> <p>Foucault, M. 1978. The History of Sexuality, Vol. 1. Penguin.</p> <p>Directory of World Cinema Series. Intellect Books.</p> <p>Lawton, A. 1992. Kinoglasnost: Soviet Cinema in Our Time. Cambridge University Press.</p> <p>Lee, H. 2000. Contemporary Korean Cinema: Identity, Culture, Politics. Manchester University Press.</p> <p>Linville, S. 1998. Feminism, Film, Fascism: Women's Auto/Biographical Film in Postwar Germany. University of Texas Press.</p> <p>MacBean, R. 1975. Film and Revolution. Indiana University Press.</p> <p>New Approaches to Teaching World Cinema, 2014, Cinema Journal Teaching Dossier Vol. 2(1). Available at: http://www.teachingmedia.org/new-approaches-teaching-world-cinema-cinema-journal-teaching-dossier-vol-21/</p> <p>Orr, J. 2012. Romantics and Modernists in British Cinema. Edinburgh University Press.</p> <p>Wheatly, K. 2009. Michael Haneke's Cinema: The Ethics of the Image. Berghahn.</p>
<p>INDICATIVE MATERIAL: (e.g. audiovisual, digital material, etc.)</p>	<p>RECOMMENDED MATERIAL:</p> <p>Que Viva Mexico!, 1932, Sergei Eisenstein</p> <p>Paisan, 1946, Roberto Rossellini</p> <p>Los Olvidados, 1950, Luis Buñuel</p> <p>I am Cuba, 1954, Mikhail Kalatozov</p> <p>Sansho, the Bailiff, 1954, Kenji Mizoguchi</p> <p>Pigs and Battleships, 1961, Shohei Imamura</p> <p>I Even Met Happy Gypsies, 1967, Aleksandar Petrović</p> <p>The Color of Pomegranates, 1969, Sergei Parajanov</p> <p>Burn! 1969, Gilo Pontecorvo</p> <p>Minamata: The Victims and their World, 1971, Noriaki Tsuchimoto</p> <p>Les Ordres, 1974, Michel Brault</p> <p>Xala, 1975, Ousmane Sembène</p> <p>The Last Supper, 1976, Tomás Gutiérrez Alea</p> <p>In the Year of 13 Moons, 1978, Rainer Werner Fassbinder</p> <p>The Boys from Fengkuei, 1983, Hou-Hsiao Hsien</p> <p>Stranger than Paradise, 1984, Jim Jarmusch</p> <p>Dust, 1985, Marion Hänsel</p> <p>Cobra Verde, 1987, Werner Herzog</p> <p>An Angel at my Table, 1990, Jane Campion</p> <p>Through the Olive Trees, 1994, Abbas Kiarostami</p> <p>From What is Before, 2014, Lav Diaz</p>

	Alipato: The Very Brief Life of an Ember, 2016, Khavn Don't Expect Too Much from The End of the World, 2023, Radu Jude
COMMUNICATION REQUIREMENTS:	All assignments using good English
SOFTWARE REQUIREMENTS:	MS Office and Blackboard CMS
WWW RESOURCES:	www.imdb.com www.sensesofcinema.com www.mubi.com
INDICATIVE CONTENT:	<ol style="list-style-type: none"> 1. Power and identity: Concepts, Social Contexts and Cinematic Representation 2. A Sociological Handbook: Marxism, Critical Theory, Feminism, Dependency Theory and Post-Colonialism, Globalization, Risk Society, Hybrid Identities. 3. Asian resurgence: China, South Korea, Philippines, Iran and Turkey 4. India: From Satyajit Ray and Guru Dutt to Bollywood 5. The 'French Connection': Poetic Realism, New Wave and Ethnic Wars in Contemporary French Cinema 6. The 'American Friend': New German Cinema 7. Other European Cinemas: British, Italian, Central European and Scandinavian Perspectives on Politics and Modernity. 8. The Case of Japanese Cinema: Post-colonialism, Humanism and Hybridity 9. African Cinema and the 'Master-Slave' Dialectic 10. American Independent Cinema 11. In the 'periphery' of the Developed World: Canada, Australia and New Zealand 12. Latin America: Cinema Novo and Other Trends 13. Soviet Cinema and its post-Glasnost its Aftermath. East European New Wave and Balkan Clashes of Ethnicity 14. New Voices of Dissent: LGBT+ in Contemporary Cinema