

**Module title:** Contemporary World Cinemas

**Module code:** FLM5202

**Credit value:** 15

**Level:** 5

**Pre-requisite modules:**

### **Content Description**

This module provides a diverse cinematic palette, focusing on films, filmmaking formulations and new aspects of non-Anglophone cinemas from regions outside Europe and America. Module sessions will cover multifaceted aspects of cinema creation, burgeoning film movements and industry dynamics whilst also studying established and emerging filmmakers. The broad geographic stretch will be combined with a specific focus on the current cinematic terrain of countries including Chile, Argentina, Senegal and South Africa. The module also investigates recent and ongoing transformations, such as the magnified visibility of female filmmakers from the Middle East and the rise of new Indian Indie cinema as a competitor to Bollywood.

### **Module Aims**

1. Provide students with a diverse overview of World Cinemas, broadening awareness of films beyond mainstream Hollywood and the established bastion of European cinema.
2. To learn about emerging trends and new developments in understudied and overlooked sectors of World Cinema from the Global South, including knowledge of key independent filmmakers and alternative genres.
3. Encourage learners to identify cross-cultural links, differences and overlaps through World Cinema by exploring local, national and transnational contexts of representation, identity, ideology, race, gender, politics and other areas. The endeavour is to develop an international, intercultural and comparative mode of analysing cinema.
4. To cultivate the critical ability to analyse World Cinema from multiple viewpoints and cultural contexts by using a range of theoretical and philosophical approaches and schools of thought, including postcolonialism, postmodernism, subaltern studies, psychoanalysis, feminism etc.
5. To enable students to identify connections between local, national and global levels of cinema, particularly through linking London to World Cinema.
6. To see cinema as a discursive practice and a synapse that connects us to a network society – film as enmeshed in the daily lived experience of culture, politics, religion, race, economy and a host of other factors.

### **Learning Outcomes**

Academic Content:

A1 Demonstrate an augmented awareness of the nuances of World Cinema, juxtaposed with the ability to comparatively evaluate and interpret films from diverse regions through a broad spectrum of theoretical frames and conceptual approaches.

A2 Identify specific cultural contexts in which films are created utilising a non-Eurocentric, non-essentialist analytical optic, which will be developed through seminar interactions and the opportunities they hold for the exchange of perspectives, debate and discussion.

A3 Develop practical skills to unite theory and practice through assignments that involve fieldwork research and close textual analyses. In particular students will be able to interpret the interfaces between local, national and transglobal levels of film.

Disciplinary Skills – able to:

B1 Appreciate the politics of canon formation and disciplinary investment in western cinema.

B2 Consider how the disciplinary address of non-western, or world, cinema relates to wider theoretical frameworks within film studies, such as those addressed on the Level 5 compulsory module, What is Cinema?

Attributes:

C1 Develop a global perspective and connect information and ideas within the field of study.

C2 Develop research capacity - acquire substantial bodies of new knowledge.

C3 Use information for evidence-based decision-making and creative thinking.

#### Activity Hours

Activity Type	Time spent (hours)
Lecture	11
Seminar	11
Guided independent study	128
Total	150

#### Indicative Reading List

- Codell, J. (2007). Genre, Gender, Race, and World Cinema. 1st ed. Malden, MA: Blackwell Pub.
- Devasundaram, A. (2016). India's New Independent Cinema. 1st ed. New York: Routledge.
- Elena, A. and Díaz López, M. (2003). The Cinema of Latin America. 1st ed. London: Wallflower.
- Gugler, J. (2011). Film in the Middle East and North Africa. 1st ed. Austin: University of Texas Press.
- Kuhn, A. and Westwell, G. (2012). A Dictionary of Film Studies. 1st ed. [Oxford]: Oxford University Press.
- Naficy, H. (2001). An Accented Cinema. 1st ed. Princeton: Princeton University Press.
- Ponzanesi, S. and Waller, M. (2012). Postcolonial cinema studies. 1st ed. London: Routledge.