

## **COURSE SPECIFICATION DOCUMENT**

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| <b>Academic School/Department:</b> | Communications and The Arts                                       |
| <b>Programme:</b>                  | Film Studies<br>Communications: Media Studies<br>American Studies |
| <b>FHEQ Level:</b>                 | 4                                                                 |
| <b>Course Title:</b>               | Film in the Americas                                              |
| <b>Course Code:</b>                | FLM 4205                                                          |

**Total Hours:** 120

|                             |    |
|-----------------------------|----|
| Timetabled Hours:           | 45 |
| Guided Learning Hours:      | 0  |
| Independent Learning Hours: | 75 |

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

### **Course Description:**

This course introduces students to the theory and practice of transnational cinema, focusing specifically on film in the Americas. It begins with exploring Hollywood's changing representations of national, ethnic and gender differences and its historical domination of world film markets. A variety of counter hegemonic responses of filmmakers from former colonial and less developed countries in the region are considered. The course also examines the role that television and new media technologies have played in shaping contemporary film studies within the context of identity politics and trans-border narratives.

**Prerequisites:** None

### **Aims and Objectives:**

The course aims to:

- Introduce students to the theory of transnational cinema, drawing on examples from Canada, the US, the Caribbean and Latin America.
- Consider conceptual frameworks, such as globalization and cosmopolitanism, for critically assessing issues related to the cultural production of film across a geographical region, including technological changes and cross border innovations.

- Develop a critical awareness of the ways in which film production, distribution and consumption are related to issues of political and economic power as well as to cultural and national identities, and the interrelationship between these factors.
- Use a variety of films from different genres and media (such as television and newer digital media) to critically engage with the theoretical approaches.

### **Programme Outcomes:**

Film Studies: A4i, A4iii, B4i, B4ii, C4i, C4iii, D4i

Communications: Media Studies: A4i, A4iii, B4i, B4ii, C4i, C4iii, D4i

American Studies: A4ii, B4ii, C4i, C4iii, D4i

A detailed list of the programme outcomes is found in the Programme Specification. This is maintained by Registry and located at:

<https://www.richmond.ac.uk/programme-and-course-specifications/>

### **Learning Outcomes:**

- Apply theoretical frameworks in order to understand the processes of film production and consumption within a geographical region.
- Explore how representations of national, racial/ethnic and gendered identities are constructed and problematized in films across a variety of different cultures.
- Critically engage with comparative cultural and political debates related to identity formation and relate them to cinematic representations and experiences.
- Develop general intellectual knowledge and transferable skills such as the ability to critically evaluate different kinds of film narratives within their appropriate historical and cultural contexts, and engage in clear written communication on these topics.
- Act with limited autonomy under direction to engage in evaluation of own work that requires intercultural awareness and a broad understanding of specific concepts within film studies.

### **Indicative Content:**

- Concepts and processes of transnationalism, globalization and cosmopolitanism
- Historical contexts of Hollywood cinema and its representations of Afro- Caribbeans and Latinos
- Transnational Hollywood (directors, actors, MacNuggets)
- Themes and historical developments of 'cinema novo' and other counter hegemonic cinema movements and discourses 'South of the Border'
- Postcolonial/post national themes including the anxiety of authenticity, migration flows, diasporic and transmigrant identities
- Transmodernity and the role of allegory, memory and nostalgia in Pan American collaborations
- The 'street urchin' and representations of the urban young in South

American film

- Telenovelas
- Changing digital technologies and the rise of documentary realism and other film genres.

**Assessment:**

This course conforms to the University Assessment Norms approved at Academic Board and are located at <https://www.richmond.ac.uk/university-policies/>

**Teaching Methodology:**

The course will combine formal lectures with interactive discussions. Students will be encouraged through specific activities and presentations to link the theoretical arguments with the analysis of cultural processes and products. Excerpts from a variety of films as well as a few full length films will be shown. Students will be expected to watch some (easily accessible) films in their own time as part of the course assignments.

**Bibliography:**

See syllabus for complete reading list

***IndicativeText(s):***

- Nayibe Bermudez Barrios, *Latin American Cinemas*, University of Calgary Press, 2011
- Harry Benshoff and Sean Griffin, *America on Film*, Wiley-Balckwell, 2009
- Natasa Durovicova and Kathleen Newman, eds., *World Cinemas, Transnational Perspectives*, Routledge, 2010.
- Elizabeth Ezra and Terry Rowden, eds., *Transnational Cinema, The Film Reader*, Routledge, 2006.

*Please Note: The core and the reference texts will be reviewed at the time of designing the semester syllabus*

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**Change Log for this CSD:**

| Nature of Change | Date Approved & Approval Body (School or LTPC) | Change Actioned by Academic Registry |
|------------------|------------------------------------------------|--------------------------------------|
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| Revision – annual update | May 2023   |  |
| Total Hours Updated      | April 2024 |  |
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