

COURSE SPECIFICATION
DOCUMENT

Academic School/Department:	Communications and The Arts
Programme:	Art History & Visual Culture Communications: Advertising & PR Communications: Media Studies International History Film Studies Film & Photography
<i>FHEQ</i> Level:	6
Course Title:	International Cinema
Course Code:	FLM 6103
Total Hours:	160 (standard 4-credit BA course)
Timetabled Hours	45
Guided Learning Hours:	15
Independent Learning Hours:	100
Credits:	16 UK CATS credits 8 ECTS credits 4 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:

GEP 4180 Research and Writing 2

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 relation to critical writing and clear communication. The ability to link theory, evidence, and social issues, and effectively manage time and independent study.

Programme Outcomes:

Art History and Visual Culture: A6i, B6iii, C6i, C6iii

Communications: Advertising and PR: A6i, B6ii, B6iii, C6i-iii, D6i, D6ii

Communications: Media Studies: A6i, B6ii, B6iii, C6i-iii, D6i, D6ii

Film Studies: A6i, B6iii, C6i, C6iii

Film and Photography: A6i, A6iii, B6iii, C6i, C6iii

International History: 6Bi, 6Bii, 6Ci, 6Ciii

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:

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
- Theories of National and Transnational Cinema
- 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 University Assessment Norms approved at Academic Board and are located at <https://www.richmond.ac.uk/university-policies/>

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 to participate fully in class discussion.

See syllabus for complete reading list.

Indicative Texts:

- 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

Film Comment

Screen

Screen International

Senses of Cinema

Sight & Sound

Web Sites:

Berlin Film Festival
Cannes Film Festival
Indiewire
Internet Movie Database
Rotten Tomatoes
Rouge
Sundance Film Festival
Total Film World Cinema Forum
Variety

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

Change Log for this CSD:

Nature of Change	Date Approved & Approval Body (School or LTPC)	Change Actioned by Academic Registry
Various updates as part of the UG programme review	AB Jan 2022	
Revision – annual update	May 2023	
Total Hours Updated	April 2024	