

**COURSE SPECIFICATION DOCUMENT**

**Academic School / Department:** Communications and the Arts

**Programme:** BA Film

**FHEQ Level:** 6

**Course Title:** International Cinema

**Course Code:** FILM 6103

**Total Hours:** 160 (Lev 3-5) (4 US Credit)

Timetabled Hours: 45

Guided Learning Hours: 15

Independent Learning Hours: 100

**Credit** 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:**

70 credits

### **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:**

6AI, 6BI, 6CIII, 6DII

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

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

### Learning Outcomes:

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

- Demonstrate a systematic understanding of different **paradigms** to film in terms of the historical, socio-cultural and political evolution of various national cinemas, including their aesthetical traditions and forms, current characteristics and possible future developments.
- Demonstrate a systematic understanding of **practical issues and problems film faces** in terms of equality, diversity and inclusion by critically analysing a range of national cinemas and film movements.
- Demonstrate the ability to formulate, synthesise and effectively articulate arguments potentially **incorporating competing perspectives, concepts and evidence** in a range of formats and media including in professional and interpersonal contexts regarding national cinemas in order to effectively make comparisons and connections, identify possible new concepts in clear communication.
- Demonstrate autonomy in taking personal **responsibility for ethical practices in the discipline** and in locating their own normative views and cultural commitments within the practice of research, understanding the ways audiences engage with texts and practices of various national cinemas and make meaning from them.

**Indicative Content:**

- Key theories concepts and debates of National, International and Transnational Cinema (e.g. such as auteur theory; film history; modernity versus postmodernity; art cinema versus Hollywood formats)
- International Film Movement case studies (and their influence/legacies) that may include but are not limited to:
  - German Expressionism (e.g. and the impact on Noir, Horror, Melodrama, Science Fiction)
  - Italian Neo-realism
  - French New Wave
  - The impact and legacy of Social Realism (e.g. Chinese Sixth Generation, Mexican Millennial Cinema, Iranian New Wave)
  - Soviet and Ukrainian Montage
  - German New Wave
  - Danish Dogme 95
  - Hong Kong New Wave
  - Japanese Cinema (e.g. 'Chambara' films)
  - African Cinema (e.g. Burkinabè cinema and film festivals)

**Assessment:**

This course conforms to the University Assessment Norms approved at Academic Board and 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.

**Indicative Text(s):**

Deshpande, S. and Mazaj, M (2018) *World Cinema: A Critical Introduction*. United Kingdom: Taylor & Francis.

Dudrah, R., L. Nagib and Chris Perriam (ed). *Theorizing World Cinema*. New York: I.B. Tauris. 2012. Print.

Nochimson, M. (2010) *World on Film*. Oxford, UK: Wiley-Blackwell. Print.

**Journals**

*American Cinematographer*.

*Canadian Journal of Film Studies*.

*Cinema Journal*.

*Film & History*.

*Film Comment*.

*Film Criticism*.

*Film History: An International Journal*.

*Film International*.

*Film Quarterly*.

*Framework: The Journal of Cinema & Media*.

*Historical Journal of Film, Radio & Television*.

*Journal of Film & Video*.

*Journal of Popular Film & Television*.

*Literature Film Quarterly*.

*New Cinemas: Journal of Contemporary Film*.

*Sight & Sound*.

*Velvet Light Trap: A Critical Journal of Film & Television*.

**Websites**

David Bordwell Blog. Available at:  
<http://www.davidbordwell.net> (Accessed: November 2024)

Film Studies For Free. Available at:  
<https://filmstudiesforfree.blogspot.com/2011/09/on-bill-douglas-scottish-cinema-and.html>  
 (Accessed: November 2024)

NewBooks Network - Film. Available at:  
<https://newbooksnetwork.com/category/arts-letters/film> (Accessed: November 2024)

Richmond University London Library - Film Studies Resources. Available at:  
<https://my.richmond.ac.uk/library/subjects/filmstudies/default.aspx> (Accessed: November 2024)

Cambridge University Library – Film Studies Resources. Available at:  
<https://libguides.cam.ac.uk/c.php?g=344065&p=4952124> (Accessed: November 2024)

See syllabus for complete reading list.

**Change Log for this CSD:**

Nature of Change	Date Approved & Approval Body (School or AB)	Change Actioned by Registry Services
First edition document	Nov 2024	