This unit explores the production, reception, and dissemination of non-Western cinema since 1960. The unit interrogates the issues and experiences of transnational interactions and cross-cultural appropriation, the problems with the concept of authentic ‘national cinema’ and gives students the tools to explore global screen cultures. It analyses canonical and exemplary films/directors from West African; West, East and South East Asian; Latin American; New Zealand and Australian cinemas.

**Key themes:** imagined communities; national cinema; world cinema; diaspora; transnationalism; globalisation; race; gender; identity; post-colonialism; de-colonising and de-westernising film studies.

**LEARNING OUTCOMES:**

On successful completion of this unit, students should be able to:

1. Analyse the globalisation of screen cultures from various historico-cultural perspectives.
2. Critically evaluate the ideological sites of global screen cultures.
3. Evaluate the complex relationships between different world cinemas and their audiences.
4. Apply some of the key theoretical approaches to the study of world cinemas.
SCHEME OF WORK:

READING: Students are expected to complete the reading for each week so that they can fully participate in class discussion in line with the MMU Student Commitment. Seminars will include discussion of the screened film, the texts in the reading list, further viewing, and other relevant texts covered in independent study.

STUDENT-LED SEMINARS: Students will be selected to work together to lead one of the unit seminars. This will involve providing a short critical review of the week’s essential reading, a brief discussion of the screened film, and posing questions/themes for discussion.

VIEWING: Films will be screened every other week as part of the unit – if you miss the screening you must make arrangements to see the film independently. Students will be provided with a list of further viewing for each week that should form a base for exploring the national cinema/s under discussion in class. There is a large ‘world cinema’ collection at the library which you can check out.

CONTENT WARNING: Several films in this module tackle sensitive issues (e.g. suicide, sexual assault, domestic abuse, overt racism). Warnings will be provided where appropriate.

TERM ONE
SEPTEMBER–DECEMBER 2019

Week One (A – lecture and screening)

Screening: Una Mujer Fantástica (Sebastián Lelio, 2017) 104 mins [2017 winner]

Lecture: World Cinema/s? From a fixed category into an open question

Essential Reading:


Further reading:
Week Two (A – lecture and screening)

Screening: Shoplifters (Hirokazu Kore-eda, 2018) [2018 winner]

Lecture: Film Festivals and the creation of a national cinema

Essential Reading:


Further reading:

Week Three (B - seminar)

Seminar: Imagined Communities and understanding national cinemas
- Does a best foreign film award at the Oscars belong to the nominating country or the individual filmmakers? Are the Oscars nominations/selections political? If so, how/why?
- Where are all the women?
- What is an imagined community? What did Benedict Anderson mean by this term?
- What is the distinction between first, second, and third cinema?
- How do we construct the notion of ‘world’ cinema – why might this be considered a problematic term? Consider with reference to Colonialism, Imperialism, Eurocentrism, Orientalism.

Reading from weeks one and two

Week Four (A)

Screening: La Noire de.../Black Girl (Ousmane Sembène, 1966) 55 mins

Lecture: Post-colonial Cinema: Challenging Views of Africa and Demanding Change

Essential Reading:
Virtue, Nancy. 2014. Le film de...: Self-Adaptation in the Film Version of Ousmane Sembène’s La Noire de... Literature/Film Quarterly 42:3, pp.557-567.


**Week Five (B)**

**Seminar: Ousmane Sembène: The Father of African Film**
- Why is *Black Girl* an important film in Senegalese national cinema?
- How does it represent French colonisation and Senegalese independence?
- How does the film discuss the theme of social isolation?
- How did independence influence cinematic output? What is Wolof?
- Did Sembène’s death mean an end to Sengal’s national cinema?

**Reading from week four**

**Further Viewing:**
Films of Ousmane Sembène | Films of Djibril Diop Mambéty
*Atlantique* (Mati Diop, 2019)

**Week Six: READING WEEK**

See end of this document and online reading list for suggestions and digitised copies.

**Week Seven (A)**

**Screening:** *Red Sorghum* (Zhang Yimou, 1988) 95 mins

**Lecture:** Chinese Cinema Since the Cultural Revolution

**Essential Reading:**


**Further Reading:**

**Week Eight (B)**

**Seminar: Zhang Yimou and the Fifth Generation**
- What is your vision of Modern China? How important is an understanding of modern Chinese cinema to understand recent trends in production, distribution and receivership?
- When considering nationhood how often does gender come into the question?
- How do we read notions of the “transnational” in cinematic terms?

Reading from week seven

**Further Viewing:**
The films of **Zhang Yimou** | The Films of Ann Hui | *Farwell My Concubine* (Chen Kaige, 1993)

**Week Nine (A)**

**Screening:** *Happy Together* (Wong Kar-wai, 1997)

**Lecture:** Hong Kong Cinema: Coloniser, Motherland, and Self

**Essential Reading:**


**Further Reading:**


**Week Ten (B)**

**Seminar: Pop Cinema: From Return of the Dragon to Chunking Express to Kung Fu Hustle**
- Why is Hong Kong the place where East meets West? What happened in 1997?
- What and where is home in *Happy Together*? Is the film a melodrama?
- How does the editing contribute to the dramatic power of *Happy Together*?
- Is Wong Kar-Wai an auteur? Do you think he purposely constructed that persona?

Reading from week nine

**Further Viewing:**
The films of **Wong Kar-wai**
*Enter the Dragon* (Bruce Lee, 1973)
**Week One (A)**

**Screening:** Battle Royale (Fukasaku Kinji, 2001)

**Lecture:** Japanese Cinema and East Asian Horror

**Essential Reading:**


**Further Reading:**


Week Two (B)

Seminar: Asian Extreme Cinema: Marketing Violent Stereotypes
- What do we think of when we think of Japanese Cinema?
- How effective are film advertisement campaigns? What narratives and themes are they trying to convey. Now consider how this related to world cinema?
- How have World Cinemas (not-Hollywood) generated their own patterns of genre success?
- Why have Japan and South Korea become associated with the horror and ‘extreme cinema’?

Reading from week one

Further Viewing:
The films of Kawase Naomi | The films of Takashi Miike | The films of Park Chan Wook
Sympathy for Mr. Vengeance and Lady Vengeance (Park Chan Wook, 2002, 2005) – South Korea
Oldboy (Park Chan Wook, 2003) – South Korea
Ichi the Killer (Takashi Miike, 2001) – Japan | Audition (Takashi Miike, 1999) – Japan
Tokyo Gore Police (Yoshihiro Nishimura, 2008) – Japan
Tetsuo: The Iron Man (Shinya Tsukamoto, 1989) – Japan

Week Three (A)

Screening: The Apple (Samira Makhmalbaf, 1998)

Lecture: Iranian New Wave

Essential Reading:


Further Reading:


Week Four (B)

Seminar: Third Cinema and Diasporan Filmmakers?
- What do you know about the Middle East? How has your perception of this region been constructed? What do you know about its vibrant visual culture?
- Is there tension between what is shown in The Apple and Makhmalbaf winning prestigious awards on an international scale as 18-year old woman?
- What is intercultural cinema?
- Can cinema made by members of the Iranian diaspora be considered Iranian national cinema?

Reading from week three

Further Viewing:
The films of Samira Makhmalbaf
Osama (Siddiq Barmak, 2003) - Afghanistan
The Circle (Jafar Panahi, 2000)
Persepolis (Marjane Satrapi and Vincent Paronnaud, 2007) – diasporan
A Girl Walks Home Alone at Night (Ana Lily Amirpour, 2014) – Persian-American/diasporan
Teheran Taboo (Ali Soozandeh, 2017) – diasporan

Week Five (A)

Screening with post-screening discussion: Nollywood Babylon (Ben Addelma, 2008)

Lecture: The Big Two: Nollywood and Bollywood

Essential Reading:


Further Reading:


Further Viewing:
Beyond Bollywood (Adam Dow and Ruchika Muchhala, 2013) - Netflix
Big in Bollywood (Bill Bowles and Kenny Meehan, 2011) – Netflix
’76 (Izu Ojukwu, 2016) – shown at tiff
Week Six: READ/VIEWING WEEK
Reading week viewing: watch some Nollywood and Bollywood films
(you can find them online via Netflix, MUBI, and Amazon)

Week Seven (A)

Screening: beDevil (Tracey Moffatt, 1993)

Lecture: Australia: From Tropicana Surrealism to Indigenous Filmmaking

Essential Reading:


Further Reading:


Week Eight (B)

Seminar: Australian Cinema’s Split Personality
- What do you know about Australia? What do you know about its colonial past?
- Is aboriginal cinema a third cinema to the Australian ‘not quite Hollywood’ first cinema? Compare Baz Luhrman’s output (e.g. Strictly Ballroom, 1992) to the aboriginal films discussed in the lecture.
- How can we use concepts of colonialism and post-colonialism in analysing Australian output?

Reading from week seven

Further Viewing:
Sweet Country (Warwick Thornton, 2017)
Samson and Delilah (Warwick Thornton, 2009)
Strictly Ballroom (Baz Luhrman, 1992), Australia (Baz Luhrman, 2008)
**Week Nine (A)**

**Screening:** *Y tu mamá también* (Alfonso Cuarón, 2001)

**Lecture:** Transnational Latin American Cinema: Directors Without Borders?

**Essential Reading:**


**Further Reading:**


**Week Ten (B)**

**Seminar:** The Three Amigos and the Mainstream Latin American Cinema
- Are films produced within or under the structures of Hollywood apolitical and divorced from notions of national or continental identity?
- Who are the Three Amigos? And why are they transnational filmmakers?
- Can a film made by a Mexican born director be considered part of the cinema of elsewhere?

**Essential Reading:**


**Further Viewing:**
Films of Alfonso Cuarón
Films of Guillermo del Toro
Films of Alejandro González Iñárritu
Films of Walter Salles
Key chapters/books:


