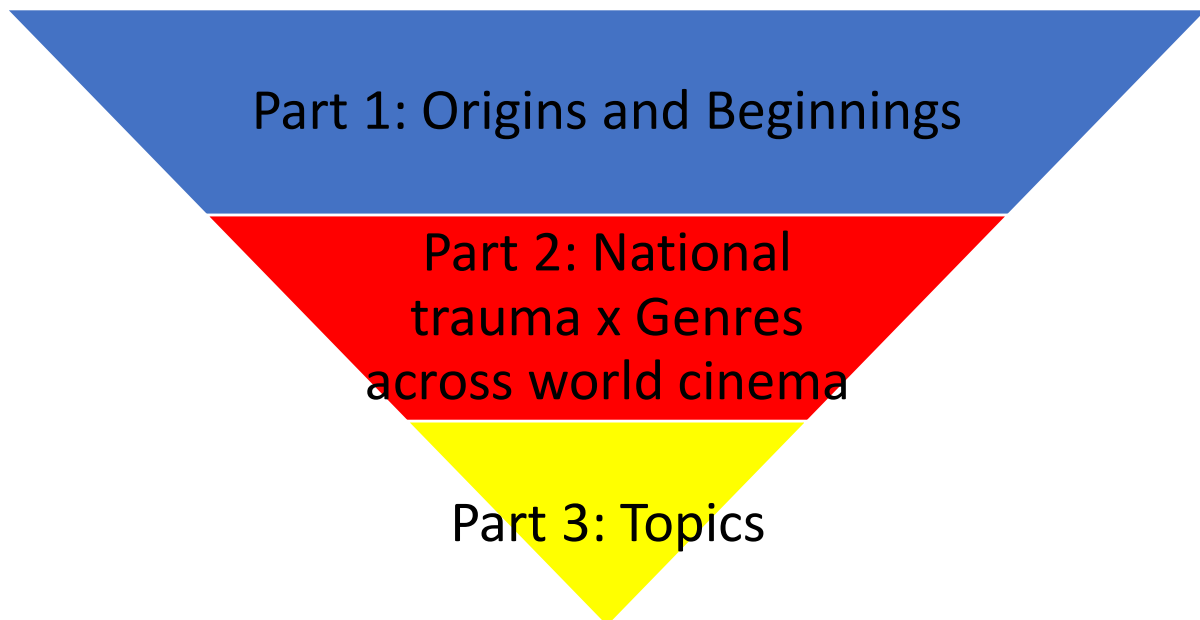


HL3004: World Cinema

Course Description

Taking a leaf out of Wimal Dissanayake's "Issues in World Cinema," this course accepts that "world cinema" has evolved from the Third Cinema, that is, any films outside of the hegemony of the First Cinema (Hollywood movies) and the Second Cinema (European films). As such, this course is mainly concerned with four main regions of the movie-making industry: Africa, Latin America, Middle East, and Asia. Many but not all of these countries contained within the regions struggled with coming out of the difficulties caused by colonialism and the power vacuum left behind, as we shall see in the first section of the course. The second section (on global film genre) and third (on topics) showcase the diversity of World Cinemas, an unruly mixed bag that may or may not have much in common.

Course Outline



Week/topics	Films	Required readings	Suggested readings & films
Section 1: Origins and beginnings			
1. Introduction	NA	NA	
2. Definitions	NA	NA	-Croft, "Concepts of National Cinema." -Andrew, "An Atlas of World Cinema."
3. Revolutions	<i>The Battle of Algiers</i> (1966, Algeria)	-Murphy, "Africans Filming Africa."	
4. Nation Building	<i>Mother India</i> (1957)	-Jameson, "Third-World Literature in an Era of Multinational Capitalism."	

Section 2: Genres of Sublimating Colonial/War Trauma			
5. Fantasy/horror	<i>Pan's Labyrinth</i> (Spain/Mexico, 2006)	-Dennison, "National, Transnational and Post-national"	Note: First assignment due
6. Anime	<i>Spirited Away</i> (2001, Japan)	-Iwabuchi, "Soft Nationalism."	
7: The hero/gangster	<i>Oldboy</i> (2003, South Korea)	Selections (about 35 pages)	
Recess Week			
8: Consultation for second assignment			
Section 3: Topics			
9: Race	<i>Sepat</i> (2005, Malaysia)	-Everett's "The Other Pleasures"	Note: Second assignment due
10: Social Class/ Poverty	<i>City of God</i> (2002, Brazil)	-Krstic, "Introduction," <i>Slums on Screen</i>	
11: Gender	<i>Persepolis</i> (2007, Iran)	-Shohat, "Post-Third-Worldist Culture."	
12: Sexuality	Watch in this order: 1. <i>Cherry Magic</i> (first episode, Japan, 2020, 20 min) 2. <i>Cherry Magic</i> (first episode, Thailand, 2024, 40 min)	- Baudinette, <i>Boys Love Media in Thailand</i> , Chapters 1 and 2	
13: Conclusion and Revision for Exam			

Learning Outcomes

1. Identify key terms, concepts, historical issues, and theories in relation to World Cinema.
2. Apply concepts and theories in reading the films.
3. Ability to observe the diversity, differences, concerns, anxieties, similarities across global films outside the hegemony of Hollywood blockbusters.
4. Interpret films and present cogent arguments about World cinema.
5. Understand the ideologies at work behind each film within historical, social, and cultural contexts.

Assessment

Class participation	10%
2 Essay Assignments	40% (15% first essay + 25% second essay)
Exam	50%

Course Materials (will be provided)

1. Films and TV

The Battle of Algiers (1966, Algeria)

Cherry Magic (2020, Japan, first episode)

Cherry Magic (2024, Thailand, first episode)

City of God (2002, Brazil)

Mother India (1957)

Oldboy (2003, South Korea)

Pan's Labyrinth (2006, Mexico/Spain)

Persepolis (2007, Iran)

Sepat (2005, Malaysia)

Spirited Away (2001, Japan)

2. Readings

Ballard's "Hypermasculine City"

Baudinette, *Boys Love Media in Thailand*, Chapters 1 and 2.

Choi, "Chapter 1," *Healing Historical Trauma in South Korean Film and Literature*.

Croft, "Concepts of National Cinema."

Dennison, "National, Transnational and Post-national."

Everett's "The Other Pleasures"

Iwabuchi, "Soft Nationalism."

Jameson, "Third-World Literature in an Era of Multinational Capitalism."

Krstic, "Introduction," *Slums on Screen*.

Lee, "Trauma, Excess, Aesthetics."

Murphy, "Africans Filming Africa."

Shohat, "Post-Third-Worldist Culture."

Notes

1. Students should familiarise themselves with simple film terminology. Timothy Corrigan's *A Short Guide to Writing about Film* is a popular choice for its brevity. A more detailed book used in most introductory film courses is David Bordwell and Kristin Thompson's *Film Art*.
2. Students need to watch the films and do the readings before coming to class. The class is run seminar-style so to make each lesson successful, students need to be prepared.
3. Films and readings are subjected to change.
4. Plagiarism will be reported to the administration. You may use generative AI to help with ideas but no writing and no essays should use AI. Essays written that way can be considered plagiarism and they often don't turn out very good. If you have a score more than 10% of generative AI on Turnitin, you will be deemed to have plagiarised. (Note: students have no access to AI scores on Turnitin but professors can see the scores.)