



Nanchang University
FILM351: World Cinema
(Last Updated in 2025)

Credit: 6

Contact Hours

This course is composed of 24 lecture sessions, 3 tutorial sessions and 9 office contact hours. Each lecture session takes 2 contact hours in length; each tutorial session takes 3 contact hours in length; There will be a Q-A review session (3 contact hours) and Final Exam (3 contact hours) at the end of this term. This course has 72 contact hours in total.

Course Description

This course is an overview of modern and contemporary international cinema, with an emphasis on postcolonialism, transnationalism, and the effects of globalization on film cultures. The goal of this class is to explore filmmaking traditions and styles from a number of diverse cultures, as well as to foster a critical awareness of how the language of film employs image and sound to produce meaning and elicit spectatorial response. Preparing students for a deeper study of cinema, we will attentively analyze films in relation to mise en scène, cinematography, editing, sound, and narrative. In addition to conducting formal scene analyses and discussing key historical and critical concepts regarding film, we will pay particular attention to the cultural, political, and economic factors of various national or transnational cinemas, including their systems of production, distribution, and exhibition. Above all, the class is designed to broaden perspectives, strengthen analytical vocabulary, and enhance the student's critical capacity.

Required Textbook

World Cinemas, Transnational Perspectives. Edited by Natasa Durovicova and Kathleen Newman. New York: Routledge, Listed as (WCTP).

Grading

● Attendance	10%
● Assignments	20%
● Quizzes	20%
● Midterm	20%
● Final Exam	30%



Letter Grade	Grade Points
High Distinction	85-100
Distinction	75-84
Credit	65-74
Pass	50-64
Fail	0-49

Course Schedule

The course has 24 class sessions in total. All sessions are 2 contact hours in length. At the end of this term, there will be a Q-A review session(3 contact hours) and Final Exam (3 contact hours).

Note: the course outline and required readings are subject to change.

Class 1: Introduction to Global Film

Screening : Excerpt from Paisan (Roberto Rossellini, Italy, 1946)

Class 2: Italian Neorealism

Screening: Rome, Open City (Roberto Rossellini, Italy, 1945)

Class 3: Italian Neorealism & Vittorio De Sica

Screening: Umberto D. (Vittorio De Sica, Italy, 1952)

Class 4: The French New Wave

Screening: Hiroshima Mon Amour (Alain Resnais, France, 1959)

Class 5: Jean-Luc Godard & Brigitte Bardot

Screening: Contempt (Jean-Luc Godard, France/Italy, 1963)

Class 6: The Czech New Wave

Screening: Daisies (Vera Chytilova, Czechoslovakia, 1966)

Class 7: Colonialism, Torture & Terrorism

Screening: The Battle of Algiers (Gillo Pontecorvo, Italy, 1966)

Class 8: India, Bollywood & Satyajit Ray

Screening: The World of Apu (Satyajit Ray, India, 1959)

Class 9: African Cinema

Screening: Xala (Ousmane Sembene, Senegal, 1975)

Class 10: Brazil's Cinema Novo



Screening: Black God, White Devil (Glaber Rocha, Brazil, 1964)

Class 11: Cinema Novo Continued.

Screening: How Tasty Was My Little Frechman (Nelson Pereira dos Santos, Brazil, 1971)

Class 12: New German Cinema & Werner Herzog

Screening: Aguirre, the Wrath of God (Werner Herzog, West Germany, 1972)

Class 13: Argentina, Mourning & Memory

Screening: The Headless Woman (Lucrecia Martel, Argentina, 2008)

Class 14: Chinese Cinema

Screening: The world (XhangKe Jia, China, 2004)

Class 15: The Hong Kong New Wave

Screening: Chungking Express (Kar Wai Wong, Hong Kong, 1994)

Class 16: Hong Kong Action

Screening: The Heroic Trio (Johnnie To, Hong Kong, 1993)

Class 17: The Korean Blockbuster

Screening: The Host (Joon-ho Bong, South Korea, 2006)

Class 18: Japanese Horror

Screening: Ju-on: The Grudge (Takashi Shimizu, Japan, 2002)

Class 19: Iranian Cinema

Screening: Taste of Cherry (Abbas Kiarostami, Iran, 1997)

Class 20: Women in Iran

Screening: The Circle(Jafar Panahi, Switzerland, 2000)

Class 21: Palestinian Cinema

Screening: Paradise Now (Hany Au-Assad, Occupied Palestinian Territory, 2005)

Class 22: Israeli Cinema

Screening: Waltz with Bashir (Ari Folman, Israel, 2008)

Class 23: New Greek Cinema

Screening: Dogtooth (Giorgos Lanthimos, Greece, 2009)

Class 24: Review

Attending Policy



Regular and prompt attendance is required. Under ordinary circumstances, you may miss two times without penalty. Each absence over this number will lower your course grade by a third of a letter and missing more than five classes may lead to a failing grade in the course. Arriving late and/or leaving before the end of the class period are equivalent to absences.

Policy on “Late Withdrawals”

In accordance with university policy, appeals for late withdrawal will be approved **ONLY** in case of medical emergency and similar crises.

Academic Honesty

Nanchang University expects all students to do their own work. Instructors will fail assignments that show evidence of plagiarism or other forms of cheating, and will also report the student's name to the University administration. A student reported to the University for cheating is placed on disciplinary probation; a student reported twice is suspended or expelled.

General Expectations:

Students are expected to:

- Attend all classes and be responsible for all materials covered in class and otherwise assigned;
- Complete the day's required reading and assignments before class;
- Review the previous day's notes before class and make notes about questions you have about the previous class or the day's reading;
- Participate in class discussions and complete required written work on time;
- Refrain from texting, phoning or engaging in computer activities unrelated to class during the class period;
- While class participation is welcome, even required, you are expected to refrain from private conversations during the class period.

Special Needs or Assistance

Please contact the Administrative Office immediately if you have a learning disability, a medical issue, or any other type of problem that prevents professors from seeing you have learned the course material. Our goal is to help you learn, not to penalize you for issues which mask your learning.