湖北工業大學
HUBEI UNIVERSITY OF TECHNOLOGY

Course Title	Contemporary World Cinema
Course Code	FILM 3103
Semester	Spring 2027
Course Length	8 Weeks, 60 Contact Hours
Credits	4
Instructor	TBA
Office	TBA
Email	TBA
Prerequisite(s)	FILM 2531 Introduction to Film Theory
Antirequisite	FILM 3101 Contemporary World Cinema (4 Weeks)

Course Description:

This course examines cinema as a cultural, artistic, and industrial practice situated within diverse historical and geographical contexts. Through selected films from Asia, Africa, Latin America, the Middle East, Europe, and other cinematic regions, students investigate how filmmakers respond to questions of identity, social change, migration, political conflict, cultural memory, and changing media environments. Attention is given to the relationship between local film traditions and international circulation, including transnational production, film festivals, digital distribution, and intercultural reception. Students develop methods for close analysis of cinematic form while considering how narrative, visual style, genre, performance, sound, and modes of production are shaped by particular cultural and historical circumstances.

Course Goals:

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical Thinking Skills** – Students will engage in analytical thinking, demonstrating the ability to critically evaluate, synthesize, and apply knowledge to complex problems, and construct well-reasoned solutions and arguments.
- **Independent Research and Inquiry** – Students will conduct independent research, utilizing academic resources to explore relevant topics, formulating research questions, analyzing data, and presenting findings in a coherent, scholarly manner.
- **Problem-Solving and Application** – Students will apply theoretical concepts and methodologies learned in the course to real-world problems, demonstrating the ability to develop practical solutions informed by academic inquiry.
- **Global and Cultural Awareness** – Students will gain awareness of the global and cultural contexts relevant to the course, appreciating diverse perspectives

and considering the implications of their studies in a broader, international context.

Student Learning Outcomes:

Upon completion of this course, students will be able to:

- Explain major concepts and approaches used in the study of world and global cinema;
- Analyze films in relation to their historical, social, political, and cultural contexts;
- Identify distinctive narrative and stylistic practices associated with different cinematic traditions;
- Compare significant characteristics of selected national and regional cinemas;
- Examine the relationships among national cinema, transnational production, migration, and cultural exchange;
- Evaluate how films negotiate issues of identity, memory, social inequality, conflict, religion, gender, and cultural representation;
- Discuss the roles of festivals, international markets, digital platforms, and other channels in the circulation of films;
- Conduct independent research using scholarly sources and communicate an evidence-based interpretation of selected films.

Textbooks/Supplies/Materials/Equipment/ Technology or Technical Requirements:

Primary Textbook

Shekhar Deshpande, and Meta Mazaj. *World Cinema: A Critical Introduction.* Routledge, 2018.

Optional Supplementary Reference

Rob Stone, Paul Cooke, Stephanie Dennison, and Alex Marlow-Mann, eds. *The Routledge Companion to World Cinema.* Routledge, 2018.

Suggested Film List

- China: *Still Life* / *Farewell My Concubine*
- Japan: *Shoplifters* / *Rashomon*
- South Korea: *Parasite* / *Poetry*
- India: *Pather Panchali* / *The Lunchbox*
- Iran: *A Separation* / *Taste of Cherry*
- Africa: *Touki Bouki* / *The Battle of Algiers*
- Nigeria: selected Nollywood feature
- Latin America: *City of God* / *The Official Story*
- Mexico: *Roma*
- Eastern Europe: *4 Months, 3 Weeks and 2 Days*
- Middle East: *Theeb*
- Diasporic/transnational: *In the Mood for Love* / *Minari*

Course Requirements:

Film Viewing and Response Journal (15%)

Students will complete a series of short analytical responses to assigned films, focusing on cinematic form, cultural context, narrative strategies, and significant

thematic or stylistic choices. Responses should move beyond plot summary and demonstrate attentive observation of cinematography, editing, sound, performance, mise-en-scène, and other relevant formal features. Selected responses will be discussed during class activities.

Comparative Film Analysis (25%)
Students will write a comparative analytical essay examining two films from different national, regional, or cultural contexts. The essay should establish a focused argument and use close analysis of cinematic form together with appropriate historical or cultural evidence. Students should use comparison to examine how filmmakers approach related questions of identity, social change, cultural representation, genre, or other significant issues.
(Length: 2500-3000 words.)

Regional Cinema Case Study Presentation (20%)
Working in small groups, students will investigate a selected film tradition, movement, director, or industrial development associated with a particular cinematic region. The 15-to-20-minute presentation should establish relevant historical and cultural context and analyze one or more representative films. Students should identify distinctive aesthetic, thematic, or production characteristics and respond to questions and peer feedback following the presentation.

Independent Research Paper (40%)
Students will undertake an independent research project on a topic related to contemporary world or global cinema. The project should formulate a clear research question, engage scholarly sources, and apply appropriate concepts from film or media studies to a selected body of films. Possible areas include transnational production, migration and diaspora, film festivals, cultural identity, political cinema, genre adaptation, digital circulation, or intercultural representation.
(Length: 3500-4000 words.)

Assessments: Activity	Percent Contribution
Film Viewing and Response Journal	15%
Comparative Film Analysis	25%
Regional Cinema Case Study Presentation	20%
Independent Research Paper	40%

Grading:

Final grades will be based on the sum of all possible course points as noted above.

Grade	Percentage of available points
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76

C-	70-73
D	64-69
D-	60-63
F	0-59

Course Schedule:
The schedule of activities is subject to change at the reasonable discretion of the instructor. Minor changes will be announced in class, major ones provided in writing.

FILM 3103 Schedule		
Lecture	Topic	Readings
L1	Introduction to World Cinema	Introduction; Ch. 1
L2	Defining World Cinema	Ch. 1
L3	Viewing Across Cultures National Cinema and Cultural Identity	Ch. 2, 8
L4	Film Form, Realism, Colonialism, and Cultural Power	Ch. 2
L5	Film Production and Global Industries	Ch. 3
L6	Festivals, Circulation, and Film Culture	Ch. 4
L7	Asian Cinemas I: China and East Asia	Ch. 7
L8	Asian Cinemas II: Japan and South Korea Regional Networks and Popular Forms *Journal Check and Feedback 1*	Ch. 7
L9	South Asian Cinema: Indian Cinema and Bollywood	Ch. 5
L10	Southeast Asian and Diasporic Cinema	Ch. 7, 9
L11	African Cinema and Postcolonial Perspectives	Ch. 6
L12	Nollywood and Alternative Film Industries	Ch. 6
L13	Latin American Cinemas *Comparative Film Analysis Due*	Ch. 8
L14	Mexican and Brazilian Cinema	Ch. 8
L15	Middle Eastern and Arab Cinemas	Ch. 8
L16	Iranian Cinema and Global Art Cinema *Journal Check and Feedback 2*	Ch. 4, 9
L17	European Cinemas and Regional Difference	Ch. 8
L18	Eastern European Cinemas since 1989	Ch. 8
L19	Transnational Cinema and Cultural Mobility	Ch. 9
L20	Migration, Diaspora, and Hybrid Film Cultures	Ch. 9
L21	Gender, Sexuality, and Representation in World Cinema	Ch. 10
L22	Regional Cinema Case Study Presentations I	Student Material
L23	Regional Cinema Case Study Presentations II	Student Material
L24	Digital Cinema, New Viewing Practices and New Audiences *Final Journal Submission*	Ch. 10
L25	Contemporary Transnational Filmmaking: Co-production, hybrid aesthetics, and cultural exchange *Independent Research Paper Due*	Ch. 9-10

Screening Laboratory Requirements

Laboratory sessions are primarily devoted to guided film viewing, sequence analysis, comparative discussion, and student presentations. Students may be asked to examine selected scenes rather than watch an entire feature during class. Assigned

feature films should normally be viewed independently before the corresponding class meeting.
Students should maintain appropriate viewing notes identifying significant elements of cinematography, editing, sound, mise-en-scène, narrative structure, and cultural context.

Accommodation Statement

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

Academic Integrity Statement

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

Other Items:

Attendance and Expectations

All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

Assignment Due Dates

All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

Make-Up Work

The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

Access, Special Needs, and Disabilities
Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.