

Syllabus (2025-Summer)

Course Title	Cinema, Culture, and History	Course No.	11343
Credit	3 credits	Hours	45 Hours
Class Time Classroom	Mon to Thr 13:00-15:30 Classroom TBA		
Instructor	Name Jecheol Park	Department	
	E-mail jchpark@gmail.com	Phone	
Office Hours Office Location	By appointment, office TBA		

I. Course Overview

1. Course Description

This course offers an overview of the history and aesthetics of non-Western films. It explores how these films have responded to the social, economic, political and cultural transformations in non-Western worlds such as Asia, Latin America, Africa, and the Middle East from the postcolonial era up to the present. Students will have opportunities to understand key non-Western film movements and filmmakers, as well as concepts, issues, and approaches relevant to non-Western cinemas. This course will give students a clear sense of the historical significance of non-Western films overlooked by the Euro-American-centric film historiography. All the films will be screened in original languages with English subtitles.

2. Prerequisites

N/A

3. Course Format

Lecture	Discussion/Presentation	Experiment/Practicum	Field Study	Other
70%	30%	%	%	%

4. Course Objectives

See the course description.

5. Evaluation Systems

Relative evaluation Absolute evaluation (for Ewha International Summer College students only) Others

Midterm Exam	Final Exam	Quizzes	Group Presentation	Projects	Assignments	Participation	Others
30%	30%	%	20%	%	%	20%	%

II. Course Materials and Additional Readings

1. Required Materials

All the required readings will be available as pdf files through the Cybercampus

2. Supplementary Materials

The Oxford History of World Cinema, ed. Geoffrey Nowell-Smith (London: Oxford University Press, 1997)
 David Bordwell and Kristin Thompson, *Film History: An Introduction*, 3rd edition (London: McGraw-Hill, 2010)
A Short Guide to Writing About Film by Timothy Corrigan

3. Optional Additional Readings

Susan Hayward, *Cinema Studies: The Key Concepts*, 3rd edition (London: Routledge, 2006). This most recent edition is most useful, but older editions are fine.

David Bordwell and Kristin Thompson, *Film Art: An Introduction*, any edition (London: McGraw-Hill)

III. Course Schedule

Day	Date	Topics & Class Materials, Assignments
Day 1	(6/30)	<p style="text-align: center;">Introduction to the Course and to Film Aesthetics</p> Screening: <i>Eternal Sunshine of the Spotless Mind</i> (Michel Gondry, 2004)
Day 2	(7/1)	<p style="text-align: center;">Three Modes of Western Cinema</p> Reading: David Bordwell, “The Art Cinema as a Mode of Film Practice” Screening: <i>Blow Up</i> (Michelangelo Antonioni, 1966)
Day 3	(7/2)	<p style="text-align: center;">Part I: Postcolonial National Cinema - Cinema Novo</p> Reading: Fernando Solanas and Octavio Getino, “Towards a Third Cinema” Screening: <i>Vidas Secas</i> (Nelson Pereira Dos Santos, 1963)
Day 4	(7/3)	<p style="text-align: center;">Part I: Postcolonial National Cinema - African Cinema</p> Reading: Robert Stam and Ella Shohat, “The Third Worldist Film” Screening: <i>The Battle of Algiers</i> (Gillo Pontecorvo, 1966)
Day 5	(7/7)	<p style="text-align: center;">Part I: Postcolonial National Cinema - Chinese Cinema</p> Reading: Rey Chow, <i>Primitive Passions</i> , pp.35-52 Screening: <i>Good Men, Good Women</i> (Hou Hsiao-hsien, 1995)
Day 6	(7/8)	<p style="text-align: center;">Part I: Postcolonial National Cinema- Korean Cinema</p> Reading: Chungmoo Choi, “Nationalism and Construction of Gender in Korea” Screening: <i>Peppermint Candy</i> (Lee Chang-dong, 2000)
Day 7	(7/9)	Midterm Exam
Day 8	(7/10)	<p style="text-align: center;">Part II. Postcolonial Diasporic Cinema - Asian American Cinema</p> Reading: Robert Stam, “Beyond Third Cinema: the Aesthetics of Hybridity”

Day	Date	Topics & Class Materials, Assignments
		Screening: <i>Surname Viet, Given Name Nam</i> (Trinh T. Min-ha, 1989)
Day 9	(7/14)	<p>Part II. Postcolonial Diasporic Cinema - Francophone Diasporic Film</p> <p>Reading: Homi Bhabha, “The Other Question,” “Of Mimicry and Man” Screening: <i>Chocolat</i> (Claire Denis, 1988)</p>
Day 10	(7/15)	<p>Part II. Postcolonial Diasporic Cinema – Accented/Intercultural Cinema</p> <p>Reading: Hamid Naficy, “Situating Accented Cinema” Screening: <i>Calendar</i> (Atom Egoyan, 1993)</p>
Day 11	(7/16)	<p>Part III. Non-Western Film in the Global and Planetary Age – Minor Global Cinema</p> <p>Reading: Karl Schoonover and Rosalind Galt, “The Emergence of Queer Cinematic Time” Screening: <i>I Don’t Want to Sleep Alone</i> (Tsai Ming-Liang, 2006)</p>
Day 12	(7/17)	<p>Part III. Non-Western Film in the Global and Planetary Age – Cinema of the Global South in the Anthropocene</p> <p>Reading: Philippa Lovatt, “Foraging in the Ruins: Nguyen Trinh Thi’s Mycological Moving-Image Practice” Screening: <i>Memoria</i> (Apichatpong Weerasethakul, 2021)</p>
Day 13	(7/21)	Group Presentations
Day 14	(7/22)	Group Presentations
Day 15	(7/23)	Final Exam
Makeup Classes 1	(mm/dd)	
Makeup Classes 2	(mm/dd)	

IV. Special Accommodations

* According to the University regulation section #57-3, students with disabilities can request for special accommodations related to attendance, lectures, assignments, or tests by contacting the course professor at the beginning of semester. Based on the nature of the students' request, students can receive support for such accommodations from the course professor or from the Support Center for Students with Disabilities (SCSD). Please refer to the below examples of the types of support available in the lectures, assignments, and evaluations.

Lecture	Assignments	Evaluation
<ul style="list-style-type: none"> . Visual impairment: braille, enlarged reading materials . Hearing impairment: note-taking assistant . Physical impairment : access to classroom, note-taking assistant 	Extra days for submission, alternative assignments	<ul style="list-style-type: none"> . Visual impairment: braille examination paper, examination with voice support, longer examination hours, note-taking assistant . Hearing impairment: written examination instead of oral examination . Physical impairment: longer examination hours, note-taking assistant

-Actual support may vary depending on the course.

* The contents of this syllabus are not final—they may be updated.