

**UNIVERSITY OF LONDON**  
**BIRKBECK COLLEGE**  
**SCHOOL OF HISTORY OF ART, FILM AND VISUAL MEDIA**  
**MA History of Film and Visual Media**  
**Term 2, 2003-4**

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**PERSPECTIVES ON WORLD CINEMA**

In the first instance, the course introduces films of outstanding importance that have made significant contributions to the concept of 'world cinema' but are also difficult to see in this country and derive from unfamiliar film cultures. The course is then designed to introduce these film cultures, with a certain amount of interdisciplinary study, through their reflection of and contribution to contemporary political and aesthetic debates.

The course is divided in two parts. Part I will examine two important periods of Brazilian film history: *Cinema Novo* (the Brazilian New Wave of the 1960s) and the so-called 'Brazilian Film Revival' (from 1995 onwards). Films by directors from *Cinema Novo* founder Glauber Rocha to the new cinema leader Walter Salles will be examined and compared in the light of questions such as the nation, globalisation, realism, auteurism and post-modernism, with a particular attention to utopian motifs.

Part II will look at East Asian films, particularly Japanese, also comparing past and recent productions to detect historical trends and recurrent aesthetic features. Films by directors such as Yasujiro Ozu, Kenji Mizoguchi, Nagisa Oshima, Edward Yang and Tsai Ming-Liang will be analysed as expressions of a modern agnosticism derived from religious traditions such as Shintoism and Buddhism. Special attention will be given to representations of hetero- and homoeroticism, the enacting of violence and the use of the human body, which give a basis to the concept of 'corporeal realism'.

[details of weekly sessions to follow, Autumn 2003]

**FILMOGRAPHY**

**Part I**

*Black God, White Devil* – Glauber Rocha, 1964

*The 400 Blows* – François Truffaut, 1959

*Behind the Sun* – Walter Salles, 2001

*Land in Anguish* – Glauber Rocha, 1967

*Foreign Land* – Walter Salles & Daniela Thomas, 1995  
*The State of Things* – Wim Wenders, 1982  
*Central Station* – Walter Salles, 1998  
*Believe Me* – Bia Lessa & Dany Roland, 1997  
*Perfumed Ball* – Paulo Caldas & Lírio Ferreira, 1997  
*Corisco & Dadá* – Rosemberg Cariry, 1996  
*Midnight* – Walter Salles & Daniela Thomas, 1999  
*City of God* – Fernando Meirelles & Kátia Lund, 2002  
*How Tasty Was My Little Frenchman* – Nelson Pereira dos Santos, 1970  
*Macunaíma* – Joaquim Pedro de Andrade, 1969  
*Hans Staden* – Luiz Alberto Pereira, 1999

## **Part II**

*Tokyo Story* – Yasujiro Ozu, 1953  
*Late Spring* – Yasujiro Ozu, 1949  
*Tokyo-Ga* – Wim Wenders, 1985  
*Ugetsu* – Kenji Mizoguchi, 1953  
*The Story of the Late Chrysanthemums* – Kenji Mizoguchi, 1939  
*Death by Hanging* – Nagisa Oshima, 1968  
*In the Realm of the Senses* – Nagisa Oshima, 1976  
*Taboo* – Nagisa Oshima, 1999  
*The Seven Samurai* – Akira Kurosawa, 1954  
*The Sting of Death* – Kohei Oguri, 1990  
*Eureka* – Shinji Aoyama, 2000  
*A One and a Two* – Edward Yang, 1999  
*The River* – Tsai Ming-Liang, 1997  
*Suzhou River* – Lou Ye, 2000  
*Vive l'amour* – Tsai Ming-Liang, 1996

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## **Part II**

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