

INTRODUCTION TO WORLD CINEMA
 ENGLISH 258
 SPRING 2013
 TTH 2:00-3:45
 MEDIA ROOM, HEALEY-LL

INSTRUCTOR	Rebecca Fine Romanow Wheatley Building, 6 th Floor, #020 rebecca.romanow@umb.edu Office Hours: TTh 12:30 pm - 2:00 pm, best by appointment
TEACHING ASSISTANTS	Anne R Aramand Anne.Aramand001@umb.edu Section 1D: Media Auditorium Kimberly J Connon Kimberly.Connon001@umb.edu Section 2D: Mc-2-419 Alexandria R Klempf Alexandria.Klempf001@umb.edu Section 3D: Wh-1-52 Kathleen H Oliver Kathleen.Oliver001@umb.edu Section 4D: Mc-2-213 Susan Travers Susan.Travers001@umb.edu Section 5D: Mc-2-417 General TA: Daniel J Metzger Daniel.Metzger001@umb.edu
CLASS	Tuesday: 2:00pm – 3:45 pm, Media Auditorium Thursday: Lecture, 2:00 pm – 2:45 pm, Wheatley (Room 01-0004) Discussion Sections, 3:00 pm – 3:45 pm (check Wisar for sections and room locations)
COURSE DESIGNATION	This course fulfills the WORLD CULTURES General Education requirement as well as the INTERNATIONAL DIVERSITY General Education Requirement. For ENGLISH MAJORS, this course can count as a 200-level elective course towards the English major.
DESCRIPTION	In this course we will survey world cinema, focusing particularly on films in the 21st Century. We will begin by studying the basic elements of film including mise-en-scene, cinematography, and editing. We will focus our attention on a critical examination of historical, theoretical and aesthetic topics in world cinema. Since the beginning of film in the late 19th century, cinema has been moved forward by technical experimentation. In the 21st century, the advent of digital filmmaking has led to an entirely new way to consider what film is, how it's made, who watches it, and how it's consumed., and the ways in which that is reflected in national, transnational, and global cinemas. We will examine the creation of these films and other works through our analytical readings and critical lens. In doing this, our concern will be to approach these films through the close study of different cinematic approaches, critical film theory, and cultural critique. This project assumes that we become sophisticated, informed, articulate viewers of films and filmmakers, examining cultural, artistic, and economic constraints and contexts, and the complex and ever-changing art of film.

The objective of this course is to introduce students to the discipline of film studies, as students are introduced to methods for engaging with cinematic texts. This method depends crucially on learning how to pay attention to the specificity of visual texts; how to look in a new, focused way; how to see—to *really* see. You will learn the literary equivalent of close reading, which is also the core skill of film studies. Just as we pay close attention to the nuances of language in the study of literature, so too will we attend to the particulars of film form (i.e. narrative, mise-en-scene, sound, cinematography, and editing). You will learn how to use your hard-won observations and insights to pose questions to the texts under study and thereby open them up to a deeper analysis.

Class film screenings: We will be screening the course's films as a group in class. These screenings are serious business. We will be involved in an active form of spectatorship rather than the distracted form of spectatorship that we are all familiar with, which may be great and appropriate for certain contexts. Active spectatorship for us will mean concentrated viewing; it will mean taking careful notes during screenings; it will mean thinking about screening questions before, during, and after screenings; it will mean pausing the film to attend to fleeting details; it will mean re-watching certain sequences; and it will mean doing all of this together as a group aware of the sharedness of its experience.

TEXTS

All readings are available on our Wikipage. Go to <http://engl258-romanow.wikispaces.umb.edu>

Most texts are also available through eBrary and other Healey Library Databases.

COURSE WIKISPACE

The course syllabus, handouts, assignment prompts, and supplemental readings will all be available on our wikipage: <http://engl258-romanow.wikispaces.umb.edu>. You will need to join the class wikipage.

Follow these steps to join the Wikipage:

- 1) In the top right section of our home page, you will see a link titled 'Join.' Click on that link.
- 2) Fill out the information, making sure to provide your UMB email address. (You will need a UMB email address in order to join.)

COURSE STRUCTURE

This course meets Tuesdays and Thursdays from 2 pm to 3:45 pm. Generally, Tuesdays are screening days. Screenings are required. On Thursdays, the class will meet together for a lecture from 2:00pm to 2:45 pm; from 3:00 pm to 3:45, you will meet with your TA in smaller section groups for discussion. Attendance will be taken at both lectures and small group sessions.

COURSE POLICIES AND REQUIREMENTS

Lecture and Section Attendance

Attendance is required at screenings, lectures, and sections. **If you miss more than six classes, you will fail this course.** This policy is not meant to be punitive or arbitrary. Despite one's best intentions and through no fault of one's own, it is sometimes impossible to attend class. However, six classes constitutes more than 30% of the course; someone who misses 30% or more of a class cannot be said to have taken the course. If an emergency arises that could affect class attendance long-term, you should consider withdrawing from the course and taking it again at a better time. The withdrawal deadline is April 11th.

If, however, you must miss a class, it is your responsibility to: 1) let your TA know ahead of time, if possible; 2) view any films and/or clips whose in-class screening you have missed; 2) obtain notes and copies of any handouts from a classmate.

Your TA will take attendance for your section at each class and section meeting. It will be your responsibility to be sure that your TA has accurately checked you in if you are late or leave early. Because the course is so large, this is the only way to know that you have been in class.

Attendance represents 10% of your final grade!

Tardiness

Please do NOT show up late to class or leave class early. Those arriving more than 10 minutes into the start of lecture may not be admitted into the classroom; the doors may be locked. Those leaving class early will also be penalized.

Leaving section early (more than 10 minutes before the end of class) or arriving late (more than 10 minutes into class) counts as absences. Chronic tardiness and early departures of any sort will also count toward absenteeism (e.g. 3 late entrances or early departures = 1 absence).

Classroom Expectations

You will be required to bring **all the texts** (either electronically or in hard copy) under discussion to class every time we meet.

While in class, I expect you **NOT** to do any of the following: talking or texting on the telephone, sleeping, using a computer, doing work for other classes, being disruptive in any other kind of way.

All members of this class will be expected to conform to basic standards of civility befitting a university classroom. One person's thoughtlessness can

distract and unnerve everyone. The guidelines below may seem painfully obvious – all the more reason for you to adhere to them:

Turn off your cell phone before class, leave it off, and put it away until the end of class. If you text in this class, I reserve the right to confiscate your cell phone for the class period.

Don't come and go during class. Unless it is an emergency, wait until the end of class.

Film Screenings

Films are an essential part of our work in this course. **Usually, each Tuesday, from 2pm to 3:45 pm, there will be a screening of the film(s) for the week. The screenings will be held in our regular classroom (Media Room, Healey-LL).**

If for some reason you miss a screening, it is **your responsibility** to screen the film(s) before the following class. Most of the films we are screening for this class are available through Netflix or Hulu, though most of the films cannot be streamed instantly. This means that if you know you will miss a screening, you should plan ahead and make sure to have the films mailed to you in time so that you do not get behind.

Reading Assignments

All of the course readings are available on our course Wikispaces page <http://engl258-romanow.wikispaces.umb.edu> under the heading "Readings Spring 2013." Please read all material before coming to class. You can also print out these articles and bring the hard copies (that contain your margin notes) to class with you.

Participation (10% of grade)

Participation does not just mean speaking in section. It means coming to class prepared by having read and screened the texts under discussion. It means bringing the relevant books and articles to class with you. It means having written margin notes in your texts where things got complicated or confusing, so you can easily locate those passages. It means using post-it notes or bookmarks or dog-earing pages that you hope to look at more carefully in class. It means asking thoughtful questions and making thoughtful comments. You don't have to know all the answers, but you do have to have put in the preparation time to make your participation count—for you and for the rest of us. Participation in section accounts for 10% of your final grade. If there is something preventing you from fully participating in section discussions, please talk to your TA at the beginning of the semester.

Quizzes [3: 30% of grade (10% each)]

There will be three quizzes in the course. These will be short, simple (multiple-choice) reading quizzes. Each will be worth 10 points.

Screening Notes [5: 10% of grade (2% each)]

I will ask you to **submit** screening notes for **five of the films that we view** this semester, though I would recommend that you produce screening notes for every film we view in this course. The template for film viewing notes is posted on our Wiki page under "Film Note-Taking." **In order to count, the screening notes must be submitted the class after the original screening.** Each of these will be worth two points if done satisfactorily.

Assignments (2: worth 30% of grade)

Over the course of the semester, I will ask you to complete 3 short writing assignments. Each will come with a specific set of instructions.

These will be due in class on the days indicated in the course schedule below.

These assignments will be graded from one to fifteen. The assignments will be graded by your TA. Keep all your written assignments in a folder.

Late Papers

Late assignments will **NOT** be accepted.

Because assignments are meant to help prepare you for class, they lose their usefulness once class has passed. As a result, we do not accept late assignments. Assignments will be due at the beginning of class. If they are not turned in at that time, they will not be accepted. This means that if you miss class, you should email your TA your assignment **BEFORE** the start of class, not during class or after class.

Guidelines for Written Work

All written work should be carefully edited and proofread. All work turned in to your TA should follow MLA (Modern Language Association) format (unless otherwise directed): 12 point standard font, one inch margins all around, an appropriate header in the upper left hand corner indicating the important information (your name, my name, the name of the course, and the date), a title, and page numbers in the top right corner. If you are unsure about this formatting, discuss it with your TA.

Plagiarism

Be sure to give credit to any others whose words or ideas you use. Failure to properly credit sources (i.e. another's language or insights) constitutes plagiarism and is grounds for university sanctions or, *at the very least, failure of this course.* If you are proven to have plagiarized, you will receive a failing grade. Students are required to adhere to the University Policy on Academic Standards and Cheating, to the University Statement on Plagiarism and the Documentation of Written Work, and to the Code of Student Conduct as

delineated in the Catalog of Undergraduate Programs. All these policies may be accessed online at

http://www.umb.edu/admissions/ugrad_catalog/plagiarism.html.

Accommodations

Section 504 of the Rehabilitation Act of 1973 offers guidelines and support for curriculum modifications and adaptations for students with documented disabilities. If applicable, students may obtain adaptation recommendations from the Ross Center for Disability Services, CC-2-2100, 617-287-7430. The student must present these recommendations and discuss them with each professor within a reasonable period, preferably by the end of the Drop/Add period.

GRADING	Attendance/participation	10%
	Quizzes (3)	30%
	Screening notes (5)	10%
	Assignments (2)	30%
	Final Short Essay Exam	20%
TOTAL		100%

RESOURCES **Internet Movie Database (IMDb):** <http://www.imdb.com> for information about most films/videos ever made

Internet Archive: www.archive.org for public domain films.

Film History: www.filmsite.org

Film Rental:

Hulu: www.hulu.com

Red Box: www.redbox.com

Netflix: www.netflix.com

Attached is a schedule of our course. I feel that you should have an idea of when papers and readings will be assigned. However, please note that this syllabus does not include a great deal of detail about our class activities, and I maintain the right to change reading and writing assignments, as well as film viewings!

Class Schedule

- T. 1/29, Th. 1/26 Introduction/syllabus Mis-en-scène
 Read: Bordwell, "Studying Cinema"
 FILM: *September 11* (Chahine, Gitao, et al, UK/France/Egypt/Japan/ Mexico/ US, 2002) 134 min.
 ADD/DROP ENDS 2/4
- T. 2/5, Th. 2/7 Editing
 Read: Villajero, Ch. 2, pgs. 24-36
 Duraoa, "City of God"
 Carlsten, "City of God"
 FILM: *Cidade de deus (City of God)* (Fernando Meirelles and Katia Lund, Brazil/France/US, 2002) 130 min.
- T. 2/12, Th. 2/14 Cinematography
 Read: Villajero, Ch.2, pgs. 36-53
 Chapman, ch. 10, "Popular Genres"
 FILM: *Peep "TV" Show* (Yutaka Tsuchiya, Japan, 2004) 98 min.
- T. 2/19, Th. 2/21
 Read: Bordwell and Thompson, "Sang-soo Hong" **QUIZ #1**
 Chapman, Chapter 2, "World Cinema: Theoretical and Historical Perspectives"
 FILM: *The Day That He Arrives* (Hong Sang-soo, South Korea, 2011) 79 min.
Oldboy (Chan-wook Park, South Korea, 2003) 120 min.
- T. 2/26, Th. 2/25
 Read: Chapman, ch. 4, "The Emergence of World Cinemas"
 FILM: *2046* (Kar Wai-Wong, Hong Kong/China/France/Italy/Germany, 2004) 129 min.
- T. 3/5, Th. 3/7
 Read: Chapman, ch. 13, "Asiatic Cinema"
 FILM: *Russian Ark (Russkiy kovcheg)* (Alexander Sokurov, Russia/Germany, 2002) 99 min.
OR *Rust and Bone (De rouille et d'os)* (Jacques Audiard, France/Belgium, 2012) 120 min.
Elena ([Andrey Zvyagintsev](#), Russia, 2011) 109 min.
- T. 3/12, Th. 3/14 **QUIZ #2**
 Read: Chapman, ch. 12, "Bollywood"
 FILM: *Ek tha Tiger* (Kabir Kahn, India, 2012) 135 min.
- T. 3/19, Th. 3/21 **SPRING BREAK**
- T. 3/26, Th. 3/28
 Read: Chapman, ch 14, "Middle Eastern Cinemas"

FILM: *Yossi and Jagger* (Eytan Fox, Israel, 2002) 65 min.

ASSIGNMENT #1 DUE

T. 4/2, Th. 4/4

Read: Chapman, ch. 11, "Third Cinemas"

FILM: *Paradise Now* (Hany Abu-Assad, Palestine/France/Germany/Netherlands/Israel, 2005) 90 min.

T. 4/9, Th. 4/11

Read: Chapman, ch. 15, "Anglophone Cinemas"

Bailisis, "Ten"

Senses of Cinema, Five to Ten"

FILM: *This is Not a Film (In film nist)* ([Mojtaba Mirtahmasb/Jafar Panahi](#), Iran, 2012) 77 min.

Ten (Abbas Kiorastami, France/Iran/US, 2002) 94 min.

COURSE WITHDRAW DEADLINE 4/11

T. 4/16, Th. 4/18

QUIZ #3

Read: Dixon and Foster, ch. 3, "The Globalization of the Moving Image"

FILM: *Turtles Can Fly* (Bhaman Ghobadi, Iran/Iraq/France, 2004) 98 min.

T. 4/23, Th. 4/25

Read: Adesokan, "Issues in New Nigerian Cinema"

Ukadike, "Africa and the Cinema"

Dixon and Foster, ch. 2, "Constructing an Audience"

FILM: *Welcome to Nollywood* (Jamie Meltzer, Nigeria, 2007) 58 min.

T. 4/30, Th. 5/2

Read: Murphy "Africans Filming Africa"

ASSIGNMENT #2 DUE

Lehman, "Fiction Faces Fact in South Africa"

Bordwell, "The Viewer's Share"

FILM: *Disgrace* (Steve Jacobs, Australia/South Africa, 2008) 119 min.

T. 5/7, Th. 5/9

Read: Turner, "Film Ideology" (in two parts)

Chapman, ch. 16, "Cinema Without Frontiers"

FILM: *Four Lions* (Christopher Morris, UK/France, 2010) 97 min.

T. 5/14 Read: Chapman, ch. 7, "American Genres"

Dixon and Foster, ch.1."The Digital Century"

FILM: *Hell and Back* (Danfung Dennis, US/UK/Afghanistan, 2011) 88 min.

FINAL SHORT ESSAY EXAM DUE AT NOON: FRIDAY, MAY 17

Some other films to consider:

Beautiful Kate (Rachel Ward, Australia, 2009) 90 min.

Bol (Shoab Mansur, Pakistan, 2011) 165 min.

Fashion (Madhur Bhandarkar, India, 200) 167 min.

Film socialisme (Jean Luc Godard, Switzerland/France, 2010) 102 min.

In the Loop (Armando Iannucci, UK, 2009) 106 min.

In the Name of God (Khuda Kay Liye) (Shoaib Mansoor, Pakistan, 2007) 168 min.

In This World (Michael Winterbottom, UK, 2002) 88 min.

I Served the King of England (Obsluhoval jsem anglického krále) (Jirí Menzel, Czech Republic/Slovakia, 2006) 118 min.

Kairo (Kiyoshi Kurosawa, Japan, 2001) 118 min.

Lemon Tree (Etz limon) (Eran Riklis, Israel/Germany/France, 2008) 106 min.

Melancholia (Lars Von Trier, Denmark/Sweden/France/Germany, 2011) 136 min.

No One Knows About Persian Cats (Kasi az gorbehaye irani khabar nadareh) (Bhaman Ghobadi, Iran, 2009) 106 min.

Outrage (Takeshi Kitano, Japan, 2010) 109 min.

Paris Je T'aime (Assayas, Auburtin et al., France/Lichtenstein/Switzerland/Germany, 2006) 120 min.

Un prophète (A Prophet) (Jacques Audiard, France/Italy, 2009) 155 min.

Rage (Sally Potter, UK/US, 2009) 98 min.

Searching for Sugarman (Malik Bendjelloul), Sweden/UK, 2012) 86 min.

Tiny Furniture (Lena Dunham, US, 2010) 98 min.

The World Sinks Except Japan (Minoru Kawasaki, Japan, 2006) 96 min.

Youth Without Youth (Francis Ford Coppola, US/ Romania/France/Italy/Germany, 2007) 124 min..