

**GENERAL STUDIES COURSE PROPOSAL COVER FORM**

**Course information:**

Copy and paste **current** course information from Class Search/Course Catalog.

College/School College of Liberal Arts and Sciences Department/School School of International Letters and Cultures  
 Prefix: SLC Number: 340 Title: Approaches to International Cinema Units: 3

Course description:

Is this a cross-listed course? No If yes, please identify course(s): \_\_\_\_\_

Is this a shared course? No If so, list all academic units offering this course: \_\_\_\_\_

*Note- For courses that are crosslisted and/or shared, a letter of support from the chair/director of each department that offers the course is required for each designation requested. By submitting this letter of support, the chair/director agrees to ensure that all faculty teaching the course are aware of the General Studies designation(s) and will teach the course in a manner that meets the criteria for each approved designation.*

Is this a permanent-numbered course with topics? No

If yes, all topics under this permanent-numbered course must be taught in a manner that meets the criteria for the approved designation(s). It is the responsibility of the chair/director to ensure that all faculty teaching the course are aware of the General Studies designation(s) and adhere to the above guidelines. Chair/Director Initials NS (Required)

**Requested designation:** Global Awareness-G **Mandatory Review:** Yes

*Note- a separate proposal is required for each designation.*

**Eligibility:** Permanent numbered courses **must** have completed the university's review and approval process. For the rules governing approval of omnibus courses, contact [Phyllis.Luciet@asu.edu](mailto:Phyllis.Luciet@asu.edu).

**Submission deadlines dates are as follow:**

For Fall 2018 Effective Date: October 1, 2017

For Spring 2019 Effective Date: March 10, 2018

**Area(s) proposed course will serve:**

A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

**Checklists for general studies designations:**

Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social-Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SQ/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

**A complete proposal should include:**

- Signed course proposal cover form
- Criteria checklist for General Studies designation being requested
- Course catalog description
- Sample syllabus for the course
- Copy of table of contents from the textbook and list of required readings/books

It is respectfully requested that proposals are submitted electronically with all files compiled into one PDF.

**Contact information:**

Name Ana Hedberg Olenina E-mail ana.olenina@asu.edu Phone 857-753-6884

**Department Chair/Director approval: (Required)**

Chair/Director name (Typed): Nina Berman Date: 2.14.18

Chair/Director (Signature): 

## Arizona State University Criteria Checklist for

### GLOBAL AWARENESS [G]

#### Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: **(1)** in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, **(2)** the study of contemporary non-English language courses that have a significant cultural component, **(3)** comparative cultural studies with an emphasis on non-U.S. areas, and **(4)** in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		<b>Identify Documentation Submitted</b>
<input checked="" type="checkbox"/>	<input type="checkbox"/>	1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	syllabus
		2. The course must match at least one of the following descriptions: (check all which may apply):	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b>	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	b. The course is a language course for a contemporary non-English language, and has a significant cultural component.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue's place within each culture and the effects of that issue on world cultures."	

Course Prefix	Number	Title	Designation
SLC	340	Approaches to International Cinema	Global Awareness (G)

Explain in detail which student activities correspond to the **specific** designation criteria.  
Please use the following organizer to explain how the criteria are being met.

Criteria (from checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1: Subject matter addresses the contemporary world outside the United States	The course examines key cinematic works, situating them in their aesthetic, cultural, and political contexts, and tracing their impact on the global cinematic culture.	With the exception of Unit 4, Units 1-13 are focused on a pivotal moments in national film histories across the globe. Students analyze representative films and learn about their cultural-political context, as well as the history of their global reception. Unit 14 wraps up the semester by prompting the students to consider the politics of global markets and the role of international film festivals in creating canons of "world cinema".
2b:In-depth area study; culture-specific elements of the region	This survey of world cinema teaches the students to analyze various films' styles and themes in connection to the political, social, and cultural factors that influenced each film's production and reception. The films discussed in the course reflect some of the most celebrated works in the history of world cinema.	Readings in Units 1-3 and 5-13 combine in-depth stylistic analysis with contextual readings helping situate foreign films in their historical moment. Readings in Unit 14 address the politics of film reception in domestic and Western markets.
2c:the course is a comparative cultural study in which more than half of the material is devoted to non -US areas.	With the exception of Unit 4, all course materials focus on foreign films. The trajectory of the syllabus calls for comparisons between specific cultural moments in the histories of different nations.	With the exception of Unit 4, all course materials focus on foreign films. The chronological trajectory of the syllabus, as well as contextual scholarship accompanying each new film call for comparisons between specific cultural moments in the histories of different nations.

# SLC 340 - Approaches to International Cinema

## Course Description

Offers a historical survey of major film movements from across the world's national cinemas from the silent era to this day. Explores key cinematic works, situating them in their aesthetic, cultural and political contexts, and tracing their impact on the global cinematic culture.

## Enrollment requirements

Prerequisite(s): ENG 102, 105, or 108 with C or better

## Offered by

College of Liberal Arts and Sciences

## Additional Class Details

**General Studies:** No

**Units:** 3

**Repeatable for credit:** No

**Component:** Lecture

**Instruction Mode:** In-Person

## Important Deadlines

**Last day to enroll:** August 22, 2018

**Drop deadline:** August 22, 2018

**Course withdrawal deadline:** October 31, 2018

**Fall 2018 | Class # 90623**

**Seats Open:** 29 of 30 ●

[Add Class](#)

Days	T Th
Dates	08/16 - 11/30
Start	10:30 AM
End	11:45 AM
Location	Tempe - LL13
Instructor	Olenina

**Fees:** None

[Syllabus](#)

The Arizona State University faculty is at the forefront nationally in advancing research and discovery. They inspire new ways of thinking, innovating and solving problems socially, culturally and economically in our region and in the international community.

[Read more](#)

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# SLC 340

## Approaches to International Cinema

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### Overview

This course offers a historical survey of major film movements around the world, from the silent era to this day. We will explore key cinematic works, situating them in their aesthetic, cultural, and political contexts, and tracing their impact on the global cinematic culture. The course is organized around weekly case studies of pivotal moments in national film histories – French, German, Italian, Russian, American, Japanese, Indian, Chinese, Korean, Brazilian, Senegalese, and others. We will aim to understand how and why cinematic expression around the world developed the way it did. What practices informed the emergence of stylistic innovations? What factors shaped their distribution and reception in the global market over time? Finally, we will critically examine the very notion of “national” cinema – a concept that often disguises the diversity of artistic expression in any given country and neglects to account for the processes of exchange and interpretation that define cultural production in our globalized world.

### Assignments and Evaluation

#### Class Participation

“Classroom citizenship” involves coming to class prepared, engaging in discussion, showing respect to others, and otherwise contributing to the creation of a stimulating and supportive intellectual environment.

#### Observation and Reflection Papers

Throughout the semester, each student will submit a minimum of 3 short observation and reflection papers (two pages, double spaced, Times 12 pt. script), based on one of the pre-selected film scenes we will consider in the discussion section. You may submit up to 9 short papers in total, and I will only count 3 highest scores. However, the first paper must be submitted in Units 1-4, the second in Units 5-9, and the third in Units 10-13. Reflection papers are not intended to be full-fledged expositions of a certain argument, but rather should be formatted as series of short observations. (Cont.’d on p.2).

Spring 20XX

Tu, Thu 1:30-2:45 pm in LL 263

**Instructor: Dr. Ana Hedberg Olenina**

**E-Mail: ana.olenina@asu.edu**

Office: LL 414-D

Office Hrs.: Mon. 2:30-3:30 pm & by appointment

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### Materials

TWO BOOKS to be purchased:

-- Bordwell, David and Kristin Thompson, *Film History: An Introduction*. THIRD EDITION (New York: McGraw Hill, 2009). ISBN: 9780073386133

-- Greiger, Jeffrey and R. L. Rutsky, *Film Analysis: A Norton Reader*. SECOND EDITION. (New York: W.W. Norton, 2013). ISBN: 9780393923247

-- PDFs on the course website (BlackboardLearn).

-- Films on the course website (BlackboardLearn).

### Grade Breakdown

20% Class participation

30% Three reflection papers

10% Curator team presentation

20% Final essay outline

20% Final project

### Grade Scale

A+ (100-97); A (96-94); A- (93-90)

B+ (89-87); B (86-84); B- (83-80)

C+ (79-77); C (76-70)

D (69-60)

E (59-0)

## Reflection Papers (continued)

In each entry, you should either note the function of a certain stylistic choice, reflect on the way in which this scene conveys the themes of the film, or connect it to the readings. The papers will serve as an entry point for our discussion and therefore, must be submitted in hard copy at the beginning of class on Tuesdays. One of your papers will serve as a foundation for your final project.

## Curator Team Presentation

Working in teams of three, students will collaborate on a presentation that would help contextualize the films that we watch. The teams will essentially be doing the work of festival curators/researchers, who create a public event intended to engage and educate the audience. To that end, each team will research other films made in the same cultural context and consult additional primary and secondary sources. The team's ultimate presentation should go beyond what the class already knows from the lecture and readings and take us on a further journey exploring a certain pivotal moment in a nation's film history. Possible presentation angles include: "What makes the film we've watched similar or different to other films made in this country in the same period or across time?" "How does the film compare to other films of the same genre?" "How does the film's style relate to larger cultural tendencies happening at the time?" "How does the film represent a particular social issue or theme, compared to other films?" In terms of format, the presentation will consist of a tangible artifact (a 5-page illustrated brochure, a website, or an audio-visual essay) plus a 15 min. presentation of the project in class.

## Final Project

At the end of the course, each student will work on the final research project, to be accomplished in two stages. First, you will submit an outline for your paper (2 double-space pp.), which I will review and provide extensive feedback on. Second, you will flesh out your project as an extended argumentative essay (8-9 pp., double-spaced, Times 12 pt. script; MLA-formatted bibliography). The project must build upon one of your reflection papers and take into account the feedback you got on it. The paper will require citing at least three scholarly sources, one of which may come from the readings.

## Student Learning Outcomes

Upon finishing this course successfully, the students will be able to:

- Identify major national film movements around the world, their unique stylistic trends and cultural-political contexts.
- Explain processes of transculturation (international distribution, reception, and interpretation), as well as historiographic biases and canons that shape our perspective on national cinemas.
- Find, evaluate, and synthesize information for the purpose of writing lucid, persuasive, and accurate critical essays on topics in world cinema.
- Complete individual and team research projects on topics in world cinema studies, requiring scholarly analysis and cogent and engaging presentation of findings.

## Course Policies

Attendance of lectures and sections is obligatory. Please provide a written explanation if you miss more than one lecture, or section. Missing more than two classes without a serious excuse (such as a medical issue or a family emergency) will negatively affect your final grade.

Please be sure to watch the assigned films in preparation for the discussion section.

The reflection papers are due in hard copy at the beginning of the class on Tuesdays. As these papers will help structure our discussion, they are of no use to us after class and will not be accepted.

Late final paper submissions will be penalized. Extensions are granted only in exceptional circumstances.

Students are expected to refrain from surfing the internet, checking facebook, texting, and other distracting



activities during class time, as this is disrespectful and disruptive of the learning environment. If it becomes apparent that you are persistently plugged into your media, you will be marked as “absent” for that day.

## A Note on Film Content

Learning about foreign cultures by definition takes one out of their comfort zone. The films on our syllabus will introduce you to unfamiliar ideas, practices, and attitudes, some of which you may find inappropriate and even upsetting. Several of the contemporary films we will watch deal with violent subjects and contain scenes that might be disturbing. Please talk to me, if you are concerned about film content for any reason.

## Academic Integrity

Academic honesty is expected of all students in all examinations, papers, and laboratory work, academic transactions and records. The possible sanctions include, but are not limited to, appropriate grade penalties, course failure (indicated on the transcript as a grade of E), course failure due to academic dishonesty (indicated on the transcript as a grade of XE), loss of registration privileges, disqualification and dismissal.

Plagiarism, even if unintentional, is theft and cheating. Learn how to avoid it here:

- ASU Academic Integrity: <https://provost.asu.edu/academicintegrity/students>
- The Governors of Acadia University’s interactive video on plagiarism:  
<http://library.acadiau.ca/sites/default/files/library/tutorials/plagiarism/>
- The Purdue Online Writing Lab (OWL): <https://owl.english.purdue.edu/owl/resource/589/01>

## ASU Policy Against Threatening Behavior

All incidents and allegations of violent or threatening conduct by an ASU student (whether on-or off campus) must be reported to the ASU Police Department (ASU PD) and the Office of the Dean of Students. If either office determines that the behavior poses or has posed a serious threat to personal safety or to the welfare of the campus, the student will not be permitted to return to campus or reside in any ASU residence hall until an appropriate threat assessment has been completed and, if necessary, conditions for return are imposed. ASU PD, the Office of the Dean of Students, and other appropriate offices will coordinate the assessment in light of the relevant circumstances.

## Accommodating Students With Disabilities

Students who feel they will need disability accommodations in this class but have not registered with the Disability Resource Center (DRC) should contact DRC immediately. The DRC Tempe office is located on the first floor of the Matthews Center Building. DRC staff can also be reached at: (480) 965-1234 (V) or (480) 965-9000 (TTY). For additional information, visit: [www.asu.edu/studentaffairs/ed/drc](http://www.asu.edu/studentaffairs/ed/drc).

## Religious Holidays and University Sanctioned Activities

ASU Board of Regents policy prohibits discrimination against any student, employee, or other individual because of such individual’s religious belief or practice, or any absence thereof. Students should notify faculty at the beginning of the semester about the need to be absent from class due to religious observances. The course head will arrange for alternative assignments to make up for the missed class time.

Likewise, students who need to miss classes due to their participation in university sanctioned activities are required to notify the course head as early as possible (preferably, at the beginning of the semester) to arrange for alternative assignments to make up for the missed class time.

## Title IX

Title IX is a federal law that provides that no person be excluded on the basis of sex from participation in, be denied benefits of, or be subjected to discrimination under any education program or activity. Both Title IX and university policy make clear that sexual violence and harassment based on sex is prohibited. An individual who believes they have been subjected to sexual violence or harassed on the basis of sex can seek support, including counseling and academic support, from the university. If you or someone you know has been harassed on the basis of sex or sexually assaulted, you can find information and resources at <https://sexualviolenceprevention.asu.edu/>. ASU Counseling Services is available if you wish to discuss any concerns confidentially and privately. As a mandated reporter, I am obligated to report any information I become aware of regarding alleged acts of sexual discrimination, including sexual violence and dating violence.

## ASU Writing Center

Students who need additional help with writing research papers are encouraged to schedule a free 30-min one-on-one tutoring appointment at the ASU Writing Center (<https://tutoring.asu.edu/writing-centers>).

COURSE SCHEDULE	
Tu., Jan. 9	<p>Introduction.</p> <p><b>Readings:</b> This Syllabus.</p>
<b>Unit 1. Early Cinema and the Emergence of International Market</b>	
Th., Jan. 11	<p><b>Lecture:</b> Early Cinema of Attractions. <b>First Networks of International Distribution.</b></p> <p><b>In-class screening:</b></p> <p>Edison Manufacturing Co. <i>Panorama of the Moving Boardwalk</i> (1900); <i>Annabelle Butterfly Dance</i> (1894).</p> <p>Lumière Brothers. <i>The Arrival of a Train at La Ciotat Station</i> (1895), <i>Baby's Meal</i> (1896), <i>Workers Leaving the Factory</i> (1895).</p> <p>Georges Méliès. <i>Four Heads Better Than One</i> (1898).</p> <p>George Albert Smith. <i>The Kiss In The Tunnel</i> (1899).</p> <p>D.W. Griffith. <i>The Lonely Villa</i> (1909).</p> <p>Alice Guy Blaché. <i>Falling Leaves</i> (1912).</p> <p>Pathé Brothers. <i>Moscow Clad in Snow</i> (1908); <i>The Touareg in their Country</i> (1908).</p>
Tu., Jan. 16	<p><b>Watch on Blackboard:</b></p> <p>Georges Méliès. <i>The Vanishing Lady</i> (1896), <i>A Trip to the Moon</i> (1902), <i>The Man with the Rubber Head</i> (1902).</p> <p>J. Stuart Blackton. <i>Princess Nicotine, or the Smoke Fairy</i> (Vitagraph, 1909).</p> <p>Edwin S. Porter. <i>The Great Train Robbery</i> (1903).</p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p>

	<ul style="list-style-type: none"> <li>- <i>Film History</i>, Ch. 2</li> <li>- Karin Littau. “Arrival of a Train at La Ciotat (1895-1897), Lumière Brothers” in <i>Film Analysis: A Norton Reader</i></li> <li>- Tom Gunning. “A Trip to the Moon (1902), Georges Méliès” in <i>Film Analysis: A Norton Reader</i></li> </ul>
<b>Unit 2. German Expressionism</b>	
Thu., Jan. 18	<b>Lecture:</b> The Studio Model: the USA and Europe. German Expressionism and Its Global Influence.
	<b>Watch on Blackboard:</b> Fritz Lang. <i>Metropolis</i> , Germany, 1927, 2 hrs. 33 min.
Tu., Jan. 23	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- <i>Film History</i>, Ch. 5.</li> <li>- Anton Kaes. “Metropolis: City, Cinema, Modernity,” in <i>Weimar Cinema: an Essential Guide to Classic Films of the Era</i>, ed. Noah Isenberg.</li> </ul>
<b>Unit 3. Soviet Montage</b>	
Thu., Jan. 25	<b>Lecture:</b> Soviet Avant-Garde, a Revolution in Editing.
	<b>Watch on Blackboard:</b> Dziga Vertov. <i>Man with a Movie Camera</i> , USSR, 1929, 1 hr. 8 min.
Tu., Jan. 30	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- <i>Film History</i>, Ch. 6.</li> <li>- Annette Michelson. “Introduction” in <i>Kino-eye</i>.</li> </ul>
<b>Unit 4. Classical Hollywood</b>	
Thu., Feb. 1	<b>Lecture:</b> American Narrative Film in the Studio Era. Welles as an “Auteur.”
	<b>Watch on Blackboard:</b> Orson Welles. <i>Citizen Kane</i> , USA, 1941, 1 hr. 59 min.
Tu., Feb. 6	<p><b>Reflection paper due</b> (last opportunity to submit the first paper)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- <i>Film History</i>, Ch. 10.</li> <li>- James Naremore. “Style and Meaning in Citizen Kane” in <i>Orson Welles’ Citizen Kane: A Casebook</i>, ed. James Naremore.</li> </ul>

<b>Unit 5. Italian Neorealism</b>	
Thu., Feb. 8	<b>Lecture:</b> Postwar Europe and the Rise of Italian Neorealism
	<b>Watch on Blackboard:</b> Vittorio De Sica. <i>Umberto D.</i> , Italy, 1955, 89 min.
Tu., Feb. 13	<b>[Curator Team Presentation]</b> <b>Reflection paper due</b> (optional) <b>Discussion Section Readings:</b> - <i>Film History</i> , Ch. 16. - Vernon Young. “ <i>Umberto D.</i> : De Sica’s ‘Super’-naturalism” in <i>The Hudson Review</i>
<b>Unit 6. The French New Wave</b>	
Thu., Feb. 15	<b>Lecture:</b> The French New Wave
	<b>Watch on Blackboard:</b> Jean-Luc Godard. <i>Breathless</i> . France, 1960, 90 min.
Tu., Feb. 20	<b>[Curator Team Presentation]</b> <b>Reflection paper due</b> (optional) <b>Discussion Section Readings:</b> - <i>Film History</i> , Ch. 20. - Neupert, Richard. “Breathless,” in <i>Film Analysis: A Norton Reader</i>
<b>Unit 7. Japanese Cinema</b>	
Thu., Feb. 22	<b>Lecture:</b> Japanese Cinema and Its Reception in the West
	<b>Watch on Blackboard:</b> Akira Kurosawa. <i>Seven Samurai</i> , Japan, 1954, 3 hrs. 27 min.
Tu., Feb. 27	<b>[Curator Team Presentation]</b> <b>Reflection paper due</b> (optional) <b>Discussion Section Readings:</b> - Donald Richie, “Notes for a Definition of the Japanese Film” - Mitsuhiro Yoshimoto. “Seven Samurai,” in <i>Film Analysis: A Norton Reader</i>
<b>Unit 8. Cinema of Eastern Europe in the Communist Era</b>	
Thu., Mar. 1	<b>Lecture:</b> The Film Industries of the “Eastern Bloc.” The Czech New Wave.

	<p><b>Watch on Blackboard:</b></p> <p>Miloš Forman. <i>Loves of a Blonde</i>, Czechoslovakia, 1965, 90 min.</p>
Mar. 4-10	Spring Break. No Class.
Tu., Mar. 13	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- Dina Iordanova, <i>Cinema of the Other Europe</i>, 5-43, 92-116.</li> <li>- <i>Film History</i>, Ch. 18.</li> </ul>
<b>Unit 9. African Cinemas</b>	
Thu., Mar.15	<b>Lecture:</b> African Cinemas
	<p><b>Watch on Blackboard:</b></p> <p>Djibril Diop Mambéty. <i>Touki Bouki</i>. Senegal, 1973, 95 min.</p>
Tu., Mar. 20	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (last opportunity to submit the second paper)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- <i>Film History</i>, Ch. 23.</li> <li>- John Akomfrah. "On the National in African Cinema/s," in <i>Theorising National Cinema</i>, ed. Valentina Vitali and Paul Willemen.</li> </ul>
<b>Unit 10. Contemporary Latin American Cinemas</b>	
Thu., Mar.22	<b>Lecture:</b> New Argentine Cinema and the Cinemas of Cuba and Brazil
	<p><b>Watch on Blackboard:</b></p> <p>Fernando Meirelles and Katia Lund. <i>The City of God</i>. Brazil, 2002, 130 min.</p>
Tu., Mar. 27	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- Stephanie Muir. <i>Studying The City of God</i>, 15-40, 69-90.</li> <li>- Robert Stam, "Hybridity and the Aesthetics of Garbage: the Case of Brazilian Cinema"</li> </ul>
<b>Unit 11. The Cinemas of Hong Kong, Taiwan, and Chinese Sixth Generation</b>	
Th., Mar. 29	<b>Lecture:</b> The Cinemas of Hong Kong, Taiwan, and Chinese Sixth Generation
	<b>Watch on Blackboard:</b>

	Jiang Wen. <i>In the Heat of the Sun</i> , China, 1994, 134 min.
Tu., Apr. 3	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- <i>Film History</i>, 647-651.</li> <li>- Xiao Lu. "From the Glaring Sun to the Flying Bullets: Aesthetics and Memory in the 'Post'-Era Chinese Cinema" in <i>China's iGeneration</i>, ed. Matthew D. Johnson et al.</li> </ul>
<b>Unit 12. Contemporary South Korean Cinema</b>	
Th., Apr. 5	<b>Lecture:</b> Filmmaking in South Korea
	<p><b>Watch on Blackboard:</b></p> <p>Bong Joon Ho. <i>Mother</i>. South Korea, 2009, 125 min.</p>
Tu., Apr. 10	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (optional)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- Darcy Paquet. <i>New Korean Cinema: Breaking the Waves</i>, 1-6, 44-61.</li> <li>- Michelle Cho. "Face Value: The Star as Genre in Bong Joon Cho's <i>Mother</i>," in <i>The Korean Popular Culture Reader</i>, ed. Kyung Hyun Kim and Youngmin Choe.</li> </ul>
<b>Unit 13. Bollywood</b>	
Th., Apr. 12	<b>Lecture:</b> Filmmaking in India
	<p><b>Watch on Blackboard:</b></p> <p>Mani Ratnam. <i>Dil Se</i>. India, 1998, 158 min.</p>
Tu., Apr. 17	<p><b>[Curator Team Presentation]</b></p> <p><b>Reflection paper due</b> (last opportunity to submit the third paper)</p> <p><b>Discussion Section Readings:</b></p> <ul style="list-style-type: none"> <li>- Tejaswini Ganti. <i>Bollywood: A Guidebook to Popular Hindi Cinema</i>, 1-52.</li> <li>- Anustup Basu. "The Music of Intolerable Love: Political Conjugality in Mani Ratnam's <i>Dil Se</i>" in <i>Global Bollywood: Travels of Hindi Song and Dance</i>, ed. Sangita Gopal and Sujata Moorti</li> </ul>
<b>Unit 14. The Notion of National Cinema. International Film Festivals and Global Film Culture</b>	
Thu., Apr. 19	<p><b>Readings:</b></p> <ul style="list-style-type: none"> <li>- Andrew Higson. "The Limiting Imagination of National Cinema" in <i>Cinema and Nation</i>, ed. Mette Hjort and Scott Mackenzie.</li> <li>- Dudley Andrew. "Preface" in <i>Global Art Cinema: New Histories and Theories</i>, ed. Rosalind Galt and Karl Schoonover</li> <li>- B. Ruby Rich. "Why Do Film Festivals Matter?" in <i>The Film Festival Reader</i>, ed. Dina Iordanova</li> <li>- Bill Nichols. "Global Image Consumption in the Age of Late Capitalism," in <i>The Film Festival</i></li> </ul>

**Unit 15. Final Project Workshops**

Tu., Apr. 24	<b>Research Project Workshop</b> : Bring 4 hard copies of your paper outline.
W., Apr. 25	Submit your thesis by email by 9 pm. (extra-credit opportunity).
Th., Apr. 26	<b>Thesis Workshop</b>
F., Apr. 27	<b>By 5 pm. Outline due by email</b> (submit it as a Word document, titled "YourLastName_outline.docx)
F., May 4	<b>By 5pm. Final Essay Due.</b> Hard copy in Prof. Olenina's mailbox + by email (ana.olenina@asu.edu)

# FILM HISTORY

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*An Introduction*  
*Third Edition*

Kristin Thompson  
David Bordwell

*University of Wisconsin—Madison*



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Kristin Thompson is an Honorary Fellow in the Department of Communication Arts at the University of Wisconsin—Madison. She holds a master's degree in film from the University of Iowa and a doctorate in film from the University of Wisconsin—Madison. She has published *Eisenstein's Iron the Terrible* (Princeton University Press, 1981), *Exporting Entertainment: America's Place in World Film Markets, 1901–1934* (British Film Institute, 1985), *Breaking the Glass Armor: Neofordalist Film Analysis* (Princeton University Press, 1988), *Woofter Proposes, Jaeger Disposes: or, Le Mor Jasat* (James H. Heinemann, 1997), a study of P. G. Wodehouse, *Storytelling in the New Hollywood: Understanding Classical Narrative Technique* (Harvard University Press, 1999), *Storytelling in Film and Television* (Harvard University Press, 2003), *Herr Lubitz: Goes to Hollywood: German and American Film after World War I* (Amsterdam University Press, 2005), and *The Frodo Frodoizer: The Lord of the Rings and Modern Hollywood* (University of California Press, 2007). She is also an amateur Egyptologist and since 2001 a member of an expedition to Egypt.

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The authors have previously collaborated on *Film Art: An Introduction* (McGraw-Hill, 8th ed., 2008) and, with Janet Staiger, on *The Classical Hollywood Cinema: Film Style and Media of Production to 1960* (Columbia University Press, 1985).

For their weblog and other online information, visit [www.davidbordwell.net](http://www.davidbordwell.net).