

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
NR (Required)

Requested designation: Humanities, Arts and Design—HU **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.Lucie@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: 2.14.2018

Chair/Director (Signature): 

Arizona State University Criteria Checklist for
HUMANITIES, ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student's awareness of the diversity of human societies and cultures. The arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student's ability to perceive aesthetic qualities of art work and design.

The Humanities, Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised April 2014

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

ASU - [HU] CRITERIA			
HUMANITIES, ARTS AND DESIGN [HU] courses must meet <i>either</i> 1, 2 or 3 <i>and</i> at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria A CENTRAL AND SUBSTANTIAL PORTION of the course content.			
YES	NO		Identify Documentation Submitted
<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. Emphasizes the study of values; the development of philosophies, religions, ethics or belief systems; and/or aesthetic experience.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	2. Concerns the interpretation, analysis, or creation of written, aural, or visual texts; and/or the historical development of textual traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	3. Concerns the interpretation, analysis, or engagement with aesthetic practices; and/or the historical development of artistic or design traditions.	syllabus
<input checked="" type="checkbox"/>	<input type="checkbox"/>	4. In addition, to qualify for the Humanities, Arts and Design designation a course must meet one or more of the following requirements:	
<input type="checkbox"/>	<input type="checkbox"/>	a. Concerns the development of human thought, with emphasis on the analysis of philosophical and/or religious systems of thought.	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	b. Concerns aesthetic systems and values, especially in literature, arts, and design.	syllabus
<input type="checkbox"/>	<input type="checkbox"/>	c. Emphasizes aesthetic experience and creative process in literature, arts, and design.	
<input type="checkbox"/>	<input type="checkbox"/>	d. Concerns the analysis of literature and the development of literary traditions.	
		THE FOLLOWING TYPES OF COURSES ARE EXCLUDED FROM THE [HU] DESIGNATION EVEN THOUGH THEY MIGHT GIVE SOME CONSIDERATION TO THE HUMANITIES, ARTS AND DESIGN:	
		• Courses devoted primarily to developing skill in the use of a language.	
		• Courses devoted primarily to the acquisition of quantitative or experimental methods.	
		• Courses devoted primarily to teaching skills.	

Course Prefix	Number	Title	General Studies Designation
SLC	340	Approaches to International Cinema	HU

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 checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
2 Interpretation of visual texts	The course invites students to examine pivotal moments in national film histories around the world	The assigned readings in Units 1-13 will help the students to contextualize international films in their historical moment, while weekly response papers, classroom discussions, and the preparation of team presentation will provide an opportunity for students to interpret the aesthetic and cultural-political dimensions of these works.
3 Interpretation of aesthetic practices; analysis of historical development of traditions	Students will learn to recognize and interpret stylistic decisions taken by various filmmakers, and the ways in which these formal choices reflect broader aesthetic, political, and technological developments in that country at a specific historical moment. They will also learn about the economic and political factors impacting film production, distribution, and critical reception.	The assigned readings in Units 1-13 combine film scholarship with contextual readings in order to help the students connect the films' style and themes with the broader cultural-political situation they stem from. Unit 14 addresses the politics of film reception and canon formation domestically and in the Western film festivals.
4b: aesthetic systems and values in art	With its focus on stylistic innovation and analysis of the cultural-political context, the course emphasizes the emergence of aesthetic systems and social values embraced and promoted by various filmmakers throughout the history of world cinema.	As stated in the description of "Assignments," students will write response papers, as well as longer final essays, participate in class discussions, and prepare a team presentation of a specific moment in a national cinema of their choice. Each of these tasks is geared towards building the students' skills in interpreting the stylistic and thematic elements of films made in various epochs in various countries.

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.

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SLC 340

Approaches to International Cinema

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

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.

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>Readings: This Syllabus.</p>
Unit 1. Early Cinema and the Emergence of International Market	
Th., Jan. 11	<p>Lecture: Early Cinema of Attractions. First Networks of International Distribution.</p> <p>In-class screening:</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>Watch on Blackboard:</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>Reflection paper due (optional)</p> <p>Discussion Section Readings:</p>

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

Unit 5. Italian Neorealism	
Thu., Feb. 8	Lecture: Postwar Europe and the Rise of Italian Neorealism
	Watch on Blackboard: Vittorio De Sica. <i>Umberto D.</i> , Italy, 1955, 89 min.
Tu., Feb. 13	[Curator Team Presentation] Reflection paper due (optional) Discussion Section Readings: <ul style="list-style-type: none"> - <i>Film History</i>, Ch. 16. - Vernon Young. “<i>Umberto D.</i>: De Sica’s ‘Super’-naturalism” in <i>The Hudson Review</i>
Unit 6. The French New Wave	
Thu., Feb. 15	Lecture: The French New Wave
	Watch on Blackboard: Jean-Luc Godard. <i>Breathless</i> . France, 1960, 90 min.
Tu., Feb. 20	[Curator Team Presentation] Reflection paper due (optional) Discussion Section Readings: <ul style="list-style-type: none"> - <i>Film History</i>, Ch. 20. - Neupert, Richard. “Breathless,” in <i>Film Analysis: A Norton Reader</i>
Unit 7. Japanese Cinema	
Thu., Feb. 22	Lecture: Japanese Cinema and Its Reception in the West
	Watch on Blackboard: Akira Kurosawa. <i>Seven Samurai</i> , Japan, 1954, 3 hrs. 27 min.
Tu., Feb. 27	[Curator Team Presentation] Reflection paper due (optional) Discussion Section Readings: <ul style="list-style-type: none"> - Donald Richie, “Notes for a Definition of the Japanese Film” - Mitsuhiro Yoshimoto. “Seven Samurai,” in <i>Film Analysis: A Norton Reader</i>
Unit 8. Cinema of Eastern Europe in the Communist Era	
Thu., Mar. 1	Lecture: The Film Industries of the “Eastern Bloc.” The Czech New Wave.

	<p>Watch on Blackboard:</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>[Curator Team Presentation]</p> <p>Reflection paper due (optional)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Dina Iordanova, <i>Cinema of the Other Europe</i>, 5-43, 92-116. - <i>Film History</i>, Ch. 18.
Unit 9. African Cinemas	
Thu., Mar.15	Lecture: African Cinemas
	<p>Watch on Blackboard:</p> <p>Djibril Diop Mambéty. <i>Touki Bouki</i>. Senegal, 1973, 95 min.</p>
Tu., Mar. 20	<p>[Curator Team Presentation]</p> <p>Reflection paper due (last opportunity to submit the second paper)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - <i>Film History</i>, Ch. 23. - John Akomfrah. “On the National in African Cinema/s,” in <i>Theorising National Cinema</i>, ed. Valentina Vitali and Paul Willemen.
Unit 10. Contemporary Latin American Cinemas	
Thu., Mar.22	Lecture: New Argentine Cinema and the Cinemas of Cuba and Brazil
	<p>Watch on Blackboard:</p> <p>Fernando Meirelles and Katia Lund. <i>The City of God</i>. Brazil, 2002, 130 min.</p>
Tu., Mar. 27	<p>[Curator Team Presentation]</p> <p>Reflection paper due (optional)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Stephanie Muir. <i>Studying The City of God</i>, 15-40, 69-90. - Robert Stam, “Hybridity and the Aesthetics of Garbage: the Case of Brazilian Cinema”
Unit 11. The Cinemas of Hong Kong, Taiwan, and Chinese Sixth Generation	
Th., Mar. 29	Lecture: The Cinemas of Hong Kong, Taiwan, and Chinese Sixth Generation
	Watch on Blackboard:

	Jiang Wen. <i>In the Heat of the Sun</i> , China, 1994, 134 min.
Tu., Apr.3	<p>[Curator Team Presentation]</p> <p>Reflection paper due (optional)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - <i>Film History</i>, 647-651. - 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.
Unit 12. Contemporary South Korean Cinema	
Th., Apr. 5	Lecture: Filmmaking in South Korea
	<p>Watch on Blackboard:</p> <p>Bong Joon Ho. <i>Mother</i>. South Korea, 2009, 125 min.</p>
Tu., Apr. 10	<p>[Curator Team Presentation]</p> <p>Reflection paper due (optional)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Darcy Paquet. <i>New Korean Cinema: Breaking the Waves</i>, 1-6, 44-61. - 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.
Unit 13. Bollywood	
Th., Apr. 12	Lecture: Filmmaking in India
	<p>Watch on Blackboard:</p> <p>Mani Ratnam. <i>Dil Se</i>. India, 1998, 158 min.</p>
Tu., Apr. 17	<p>[Curator Team Presentation]</p> <p>Reflection paper due (last opportunity to submit the third paper)</p> <p>Discussion Section Readings:</p> <ul style="list-style-type: none"> - Tejaswini Ganti. <i>Bollywood: A Guidebook to Popular Hindi Cinema</i>, 1-52. - 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
Unit 14. The Notion of National Cinema. International Film Festivals and Global Film Culture	
Thu., Apr. 19	<p>Readings:</p> <ul style="list-style-type: none"> - Andrew Higson. "The Limiting Imagination of National Cinema" in <i>Cinema and Nation</i>, ed. Mette Hjort and Scott Mackenzie. - Dudley Andrew. "Preface" in <i>Global Art Cinema: New Histories and Theories</i>, ed. Rosalind Galt and Karl Schoonover - B. Ruby Rich. "Why Do Film Festivals Matter?" in <i>The Film Festival Reader</i>, ed. Dina Iordanova - Bill Nichols. "Global Image Consumption in the Age of Late Capitalism," in <i>The Film Festival</i>

	<i>Reader</i> , ed. Dina Iordanova
Unit 15. Final Project Workshops	
Tu., Apr. 24	Research Project Workshop : 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	Thesis Workshop
F., Apr. 27	By 5 pm. Outline due by email (submit it as a Word document, titled "YourLastName_outline.docx)
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FILM HISTORY

An Introduction
Third Edition

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