

CINE 2394
Modern Film and Global Culture
Syllabus

Northeastern University, Spring Semester, 2013

Mondays and Thursdays, 2:50–5:40, Snell Library, 043.

Contact Information

Nathan Blake, n.blake@neu.edu, 617.373.6179

Mailbox: Media and Screen Studies, 114 Holmes Hall

Office: 126 Holmes Hall

Hours: Tuesdays and Fridays, 11:00–1:00. Appointments preferred.

Course Description

The films created in each country are marked with their point of origin; they have nationalities.

— Germaine Dulac

This course is an overview of modern and contemporary international cinema, with an emphasis on postcolonialism, transnationalism, and the effects of globalization on film cultures. The goal of this class is to explore filmmaking traditions and styles from a number of diverse cultures, as well as to foster a critical awareness of how the language of film employs image and sound to produce meaning and elicit spectatorial response. Preparing students for a deeper study of cinema, we will attentively analyze films in relation to *mise en scène*, cinematography, editing, sound, and narrative. In addition to conducting formal scene analyses and discussing key historical and critical concepts regarding film, we will pay particular attention to the cultural, political, and economic factors of various national or transnational cinemas, including their systems of production, distribution, and exhibition. Above all, the class is designed to broaden perspectives, strengthen analytical vocabulary, and enhance the student's critical capacity.

The class begins with an analysis of Italian Neorealism and the French New Wave—movements that profoundly influenced the emerging cinemas in Eastern Europe, Africa, Latin America, India, and East Asia. We then explore the politically-oriented Third Cinema of Senegal and Brazil; forces of globalization through contemporary films of China, South Korea, Hong Kong, and Japan; the poetics and gender politics of Iranian Cinema; issues of war, terrorism, and representation through Israeli and Palestinian Cinema; and the power of digital film for social change. Many of the films selected exhibit visual styles and narratives, often incorporated as a critique of Hollywood conventions. Most of these works also address issues of national, cultural, or ethnic identity; many represent cross-cultural conflicts; and several reflect the effects of globalization on filmmaking and spectatorship. The films screened and topics discussed in class are just the foundation of a vast field. Students are encouraged to pursue their own interests, and the research and writing conducted toward the final paper should constitute a large part of the learning process. Students will have several opportunities to share their projects and perspectives in class discussions.

Course Attributes & Prerequisites

NU Core Comp Study of Cultures, UG College of Arts, Media & Design.

Undergraduate level ENGL 1111 Minimum Grade of C, or Undergraduate level ENGL 1102 Minimum Grade of C.

Required Texts

- *World Cinemas, Transnational Perspectives*. Edited by Natasa Durovicova and Kathleen Newman. New York: Routledge, 2010. Listed as **(WCTP)**.
- A *Course Packet* of PDFs is available on the course site at **blackboard.neu.edu**. Please contact me if you have difficulties accessing any of the readings. Listed as **(CP)**.

Course Requirements

- 10% Attendance and Participation
- 15% Discussion Board Forum Questions & Comments
- 20% First Paper (4 to 5 pages), **due 2:50, February 11**
- 20% Second Paper (4 to 5 pages), **due 2:50, March 21**
- 5% Final Paper Statement (2 pages), **due 2:50, April 4**
- 30% Final Paper (10 to 12 pages), **due via email 5:00 PM, Wednesday, April 24**

Attendance and Participation

Regular attendance is essential, and is taken every class. If you arrive after attendance is called, make sure I mark you down at the end of class.

You are allowed three absences. Each additional absence will reduce your final grade by three percentage points. For example, if you miss five classes, your highest possible grade in the course is a 94%. *You will not receive credit for the course if you miss six or more classes.* Two lates (more than five minutes) count as an absence.

If you are sick, injured, or have a personal emergency or some other obligation, please contact me before class. I'll be happy to fill you in on material covered in class, and I recommend that you view the film on your own. If you are unable to attend a class but would like to receive credit, you are welcome to complete a make-up assignment, which entails viewing the film screened and writing a two-page commentary that incorporates at least one of the assigned readings for that class.

You are expected to come prepared, having read that day's assignments, and ready to contribute to the discussion. Sleeping, texting, etc. in class will adversely affect your grade. Speaking with me before or after class, or emailing comments or observations, will also contribute to your course participation.

Discussion Board Forum Questions & Comments

You are expected to contribute weekly to the Discussion Board Forum on the Course Blackboard site. These are to foster informed conversations online and in class, and should indicate reading comprehension.

I will typically post two or three questions or topics at least two days before class. After reading assigned texts closely, and taking notes, write *at least two responses or questions* you would like to see addressed in the following class. These questions should clearly indicate the author or title, and refer to specific passages or ideas. Please post *before 8:00 AM* on the day of class—so that I have time to address your questions in class. While early posts are appreciated, you will receive credit as long as you post before the class begins.

You must post *at least ten times* throughout the semester. There are 22 classes with assigned readings, so you have some flexibility. You are asked to post at least five times before and after the midpoint of the class, on February 21. Each segment constitutes 7.5% of your final grade, and you will receive a midterm evaluation of your comments. If you post only three times over the half term, your highest possible grade is a 50%, and you will receive a *zero* if you post less than three times. On a scale from 1 to 10, a typical post will receive a 9; 10s are reserved for exceptional (insightful, detailed, and extensive) comments. Comments that do not indicate close or thoughtful reading will receive a 7 or 8. Entirely uninformed comments will receive at most a 5 or 6.

Again, comments or questions should reveal a close and critical engagement with the text. I will notify you if are not fulfilling the requirement, and provide suggestions. If you post often, with insightful questions and comments, you will receive extra credit. If you would rather not post on the public forum, or are temporarily unable to access the Discussion Board, feel free to email me directly or bring a paper copy to class.

Papers

The first two papers (4 to 5 pages each) will be on topics discussed up until that point in the class. You will have three or four recommended topics to choose from, approximately two weeks before the paper is due. You may also propose an alternative topic, but it must address at least two of the course readings and be approved at least a week before it is due.

The final paper topic is of your own choosing, and must combine course readings with additional research. To help with this process, you are to write a 2-page (400 to 600 word) final paper thesis statement outlining your topic, method, and supporting texts. Once you have an approved thesis statement, you will use this to structure your final (10 to 12 page) paper. You are free to change directions as you progress.

We will discuss final paper topics—as well as the appropriate scope and structure of such assignments—several times throughout the course, and I am happy to review drafts.

Final papers are to be emailed as Microsoft Word (.doc or .docx) or PDF documents. I will email a confirmation within 24 hours that I received a legible copy.

Paper Format

Most academic journals of film, media, and culture adhere to *The Chicago Manual of Style* or the *MLA Handbook*. While the MLA or APA Style is acceptable for papers in this class, I will provide a brief citation and style handout based on the 16th Edition of the *Chicago Manual* before the first paper is due. All papers should be double spaced, 11- to 12-point font, with 1-inch margins. Footnotes, endnotes, or in-text citations are acceptable. Papers *must* include a complete bibliography.

Late Assignments

Late papers will be marked down 5% for each day it is late. For example, an A- paper (93%) that is two days late becomes a B- (83%). Students unable to attend a class in which papers are handed in should email a copy to me by 10:30 AM of the due day. You can email me late assignments. In order to register final grades, *I must receive all late work by 5:00 pm, Friday April 26.*

Course Grades

Course grades are based on a 100-point scale. There is no curve. Final grades are determined by performance in each area stated above and explained below.

A-range grades are reserved for students who truly excel, and surpass the expectations of the assignment. A-range papers complete all of the required criteria and include additional relevant research that supports a cogent and original argument. There are no irrelevant or redundant sentences or paragraphs; the prose is strong; and the format is flawless. Such papers not only demonstrate a mastery of the concepts addressed in the course, but also present the student's unique insights in the best light.

B-range grades are earned by students who do above-average work, clearly achieving the goals of the assignment in a thorough, solid fashion. B-range papers complete all of the required criteria and include additional relevant research. While there is a clear and compelling thesis, the paper's structure does not always provide support; some examples or sources lead into other topics. Such papers demonstrate a clear understanding of the key issues addressed in the course, but could go further in the presentation of the student's own insights.

C-range grades are earned by students who satisfactorily meet the expectations of the assignment in an adequate fashion. C-range papers lack a specific or clearly articulated thesis. The sources and examples used in the paper relate only generally to the topic at hand. The structure of the paper is barely discernible; it consists of a string of interesting scenes, insights, and quotations; the connections are tenuous. A paper with irrelevant or distracting tangents is particularly problematic with short papers, as there is limited space to support your argument. In addition to some historical or analytical inaccuracies, there may be errors in format or citation.

D-range grades are given to students who do not satisfactorily meet the expectations of the assignment. D-range papers lack an argument and show little understanding of the topic. They do not utilize outside research, or rely on websites like *Wikipedia* for support—which may be fine for preliminary research, but are generally not reliable and should not be used for academic papers.

F-grades are given to students who do not attend class regularly; who fail to meet the expectations of an assignment; and/or who fail to complete any of the assigned work for the course. A failing grade will automatically be assigned to any student who violates the academic integrity policy of the University.

Academic Integrity

Academic dishonesty will be treated as an extremely serious matter, with consequences that can range from receiving no credit for assignments to expulsion. Acts of academic dishonesty will be referred to the to the OSCCR (Office of Student Conduct and Conflict Resolution). Please read Northeastern University's Academic Integrity Policy at <http://www.northeastern.edu/osccr/academicintegrity/>.

It is never permissible to turn in any work that has been copied from another student or copied from a source (including Internet) without properly acknowledging the source. It is the student's responsibility to make sure that all work meets the standard of academic honesty set forth by the university. Any occurrence of plagiarism will be

brought to the attention of the student's Department Chair. It is better to *over-cite* if in doubt. I will be happy to discuss the rules and norms of academic writing any time throughout the course.

Special Needs / Additional Assistance

Students with special needs as addressed by the Americans with Disabilities Act who need reasonable modifications, special assistance, or accommodations in this course should promptly direct their request to the Disability Resource Center (20 Dodge Hall, 617-373-2675). For additional information, please visit <http://www.northeastern.edu/drc/>.

If you have any issues that may affect your ability to write effectively, attend or follow lectures or discussions, or meet deadlines, please let me know early in the semester so that we can accommodate you. All discussions are confidential.

Classroom Conduct

Students are expected to adhere to Northeastern University's Code of Student Conduct, to join the discourse of the academy with honesty of voice and integrity of scholarship, and to show respect for staff, professors, and other students. Disruptive behavior which is persistent or significantly interferes with classroom activities may be subject to disciplinary action.

- Cell phones—as well as iPods or other electronic devices—are to be turned off and put away for class.
- Laptops should also be turned off and put away for class. There are several reasons for this:
 - a. *You won't need them.* You are not expected to take extensive notes, and there are no exams based on lectures; much of the class is an open discussion; all clips and films will be projected for the class—if there is something relevant you would like to see, let me know and we'll look it up.
 - b. *It is distracting for the professor or student who is talking.* It is difficult to know if you are following the conversation, and it is easy to assume that your interest lies elsewhere.
 - c. *It is distracting for you!* While you might believe that you are the exception, there have been many studies that clearly state that multitasking is a myth.
- If you absolutely need to make a call or send an email, please step outside the class. Students who check their computers, text, or receive calls during class will be asked to leave.
- Please refrain from talking during the films, or from otherwise distracting your classmates. If you need to slip out during class, please do so quietly, and shut the door behind you.
- If you need to leave class early, let me know at the beginning of class.
- Drinks should be in closed containers and food (which may be consumed during screenings) should be small, unobtrusive, and not messy: powerbars, trail mix, or other small snacks are fine; french fries, pizzas, and the like are not.

Email and Course Website

I will occasionally communicate with the entire class through your email linked to the blackboard site, so it is essential that you regularly check this or forward your Husky account to your preferred address.

The course is posted as **CINE2394 Modern Film and Global Culture** on **blackboard.neu.edu**. Please refer to the site regularly. It includes the course packet readings, all course handouts, deadline reminders, links to websites and videos, and a forum.

Possible Changes to the Syllabus

While the class schedule and framework is relatively set, course packet texts and film clips may be subject to change, depending on the direction of class conversations. You will be notified in writing well before hand of any significant changes, such as additional required reading.

Evaluations

You are expected to fill out the online course evaluations known as TRACE (Teacher Rating and Course Evaluation) at the end of the semester. I value your feedback, and this is very helpful for the program and the university. Written responses that are specific and include examples are particularly welcome.

I may also issue a brief mid-term evaluation so that we may adjust the pace or structure of the class as needed.

CINE 2394: Modern Film and Global Culture

Course Schedule

Mondays and Tuesdays, 2:50–5:40

Class 1: Introduction to Global Film, January 7

Screening: Excerpt from *Paisan / Paisà* (Roberto Rossellini, Italy, 1946)

Class 2: Italian Neorealism, January 10

Reading: Peter Bondanella, "Italian Neorealism," 29–39. **(CP)**

André Bazin, "The Evolution of the Language of Cinema," 41–53. **(CP)**

Excerpts: *Germany Year Zero*

Screening: *Rome, Open City / Roma, città aperta* (Roberto Rossellini, Italy, 1945), 100 min.

Class 3: Italian Neorealism & Vittorio De Sica, January 14

Reading: Kathleen Newman, "Notes on Transnational Film Theory," 3–11. **(WCTP)**

Cesare Zavattini, "A Thesis on Neo-Realism, 67–78. **(CP)**

André Bazin, "De Sica: Metteur en Scène," (Excerpt) 61–76. **(CP)**

Excerpts: *Bicycle Thieves / Ladri di biciclette* (Vittorio De Sica, Italy, 1948)

Shoeshine

The Children are Watching US

Screening: *Umberto D.* (Vittorio De Sica, Italy, 1952), 89 min.

Class 4: The French New Wave, January 17

Reading: Richard Neupert, "The French New Wave," 41–51. **(CP)**

Richard Neupert, "Alain Resnais: Montage Revisited," Excerpt, 300–13. **(CP)**

Suggested: Jean Domarchi, Jacques Doniol-Valcroze, Jean-Luc Godard, Pierre Kast, Jacques Rivette, and Eric Rohmer, "Hiroshima, notre amour," 59–70. **(CP)**

Excerpts: *Night and Fog / Nuit et brouillard* (Alain Resnais, France, 1955)

Last Year at Marienbad

Muriel, or The Time of Return / Muriel ou Le temps d'un retour (Alain Resnais, France, 1963)

Screening: *Hiroshima Mon Amour* (Alain Resnais, France / Japan, 1959), 90 min.

Class 5: Jean-Luc Godard & Brigitte Bardot, January 24

Reading: Geneviève Sellier, "Brigitte Bardot and the New Wave: An Ambivalent Relationship," 199–209. **(CP)**

Peter Wollen, "Godard and Counter Cinema: *Vent d'est*," 418–26. **(CP)**

Suggested: Nicholas Paige, "Bardot and Godard in 1963 (Historicizing the Postmodern Image)," 1–25. **(CP)**

Excerpts: *And God Created Woman / Et Dieu créa la femme* (Roger Vadim, 1956)

Vivre Sa Vie

Screening: *Contempt / Le mépris* (Jean-Luc Godard, France / Italy, 1963), 103 min.

Class 6: The Czech New Wave, January 28

Reading: Bliss Cua Lim, "Dolls in Fragments: *Daisies* as Feminist Allegory," 37–77. **(CP)**

Screening: *Daisies / Sedmkrásky* (Vera Chytilová, Czechoslovakia, 1966), 74 min.

Class 7: Colonialism, Torture, & Terrorism, January 31

Reading: Robert Stam and Louise Spence, "Colonialism, Racism, and Representation," 751–66. (CP)
 Mark Parker, "The Battle of Algiers (La battaglia di Algeri)," 62–66. (CP)
 Joan Mellen, "An Interview with Gillo Pontecorvo," 2–10. (CP)

Screening: *The Battle of Algiers / La battaglia di Algeri* (Gillo Pontecorvo, Italy / Algeria, 1966), 121 min.

Class 8: India, Bollywood, & Satyajit Ray, February 4

Reading: Satyajit Ray, "What is Wrong with Indian Films?" 19–24. (CP)
 Corey Creekmur, "Popular Hindi Cinema and the Film Song," 193–202. (CP)
 Bhaskar Sarkar, "Tracking 'Global Media' in the Outposts of Globalization," 34–53. (WCTP)

Excerpts: *Awaara* (Raj Kapoor, India, 1951)
Shree 420 (Raj Kapoor, India, 1955)
Sholay (Ramesh Sippy, India, 1975)
Satyam Shivam Sundaram (Raj Kapoor, India, 1978)

Screening: *The World of Apu / Apu Sansar* (Satyajit Ray, India, 1959), 105 min.

Class 9: African Cinema, February 7

Reading: Olivier Barlet, "The New Paradoxes of Black Africa's Cinemas," 217–25. (TPWC)
 David Murphy, "Africans Filming Africa: Questioning Theories of an Authentic African Cinema," 239–49. (CP)
 Manthia Diawara, "Popular Culture and Oral Traditions in African Film," 6–14. (CP)

Excerpts: *Nollywood Babylon* (Benjamin Addelman & Samir Mallal, Canada / Nigeria, 2008)
Borom Sarret (Ousmane Sembène, Senegal, 1963)
Touki Bouki (Djibril Diop Mambéty, Senegal, 1973)

Screening: *Xala* (Ousmane Sembène, Senegal, 1975), 123 min.

Class 10: Brazil's Cinema Novo, February 11

First Paper Due

Reading: Glauber Rocha, "An Esthetic of Hunger," 59–61; and "History of Cinema Novo," 275–94. (CP)
 João Luiz Vieira, "The Transnational Other: Street Kids in Contemporary Brazilian Cinema," 226–44. (TPWC)

Screening: *Black God, White Devil / Deus e o Diabo na Terra do Sol* (Glauber Rocha, Brazil, 1964), 115 min.

Class 11: Cinema Novo Continued, February 14

Reading: Fernando Solanas and Octavio Gettino, "Towards a Third Cinema," 265–86. (CP)

Excerpts: *Vidas Secas / Barren Lives* (Nelson Pereira dos Santos, Brazil, 1964)

Screening: *How Tasty Was My Little Frenchman / Como Era Gosto o Meu Francês* (Nelson Pereira dos Santos, Brazil, 1971), 84 min.

Class 12: New German Cinema & Werner Herzog, February 21

Midterm Discussion Board Evaluation (At Least 5 Posts Before and After Class 12)
--

Reading: Thomas Elsaesser, "The New German Cinema's Germany," Excerpt, 207–28. (CP)
 Werner Herzog, "Adequate Imagery," Excerpt on *Aguirre, the Wrath of God*, 76–94. (CP)

Suggested: Eric Ames, "Herzog, Landscape, and Documentary," 49–69. (CP)

Excerpts: *Fitzcarraldo* (Werner Herzog, 1982)

Screening: *Aguirre, the Wrath of God / Aguirre, der Zorn Gottes* (Werner Herzog, West Germany, 1972), 93 min.

Class 13: Argentina, Mourning, & Memory, February 25

Reading: Cecilia Sosa, "A Counter-narrative of Argentine Mourning," 250–62. (CP)
Toby Miller, "National Cinema Abroad," 137–59. (WCTP)

Screening: *The Headless Woman / La mujer sin cabeza* (Lucrecia Martel, Argentina / France / Italy / Spain, 2008), 87 min.

Class 14: Chinese Cinema, February 28

Reading: Yingjin Zhang, "Chinese Cinema and Transnational Film Studies," 123–36. (WCTP)
Jonathan Rosenbaum, "From *Playtime* to *The World*: The Expansion and Depletion of Space within Global Economies," 320–25. (WCTP)

Screening: *The World / Shijie* (Zhang Ke Jia, China / Japan / France, 2004), 140 min.

Spring Break**Class 15: The Hong Kong New Wave**, March 11

Reading: Tsung-Yi Huang, "*Chungking Express*: Walking with a Map of Desire in the Mirage of the Global City," 129–42. (CP)
Nataša Đurovičová, "Vector, Flow, Zone: Towards a History of Cinematic *Translatio*," 90–120. (WCTP)

Excerpts: *Fallen Angels / Duo luo tian shi* (Kar Wai Wong, Hong Kong, 1995)

Screening: *Chungking Express / Chung Hing sam lam* (Kar Wai Wong, Hong Kong, 1994), 98 min.

Class 16: Hong Kong Action, March 14

Reading: Steve Fore, "Golden Harvest Films and the Hong Kong Movie Industry in the Realm of Globalization," 40–56. (CP)
David Desser, "Fists of Legend: Constructing Chinese Identity in Hong Kong Cinema," 280–97. (CP)
Sheldon H. Lu and Anne T. Ciecko, "The Heroic Trio: Anita Mui, Maggie Cheung, Michelle Yeoh Self-Reflexivity and the Globalization of the Hong Kong Action Heroine," 122–38. (CP)

Suggested: Lesley Stern, "How Movies Move (Between Hong Kong and Bulawayo, between Screen and Stage...)," 186–216. (WCTP)

Excerpts: *Come Drink with Me / Da zui xia* (King Hu, Hong Kong, 1966)
A Touch of Zen / Zia nu (King Hu, Taiwan, 1971)
The One-Armed Swordsman / Dubei dao (Cheh Chang, Hong Kong, 1967)

Screening: *The Heroic Trio / Dung fong saam hap* (Johnnie To, Hong Kong, 1993), 88 min.

Class 17: The Korean Blockbuster, March 18

Reading: Nikki J.Y. Lee, "Localized Globalization and the Monster National: *The Host* and the South Korean Film Industry," 45–62. (CP)

Screening: *The Host / Gwoemul* (Joon-ho Bong, South Korea / Japan, 2006), 119 min.

Class 18: Japanese Horror, March 21**Second Paper Due**

Reading: Dudley Andrew, "Time Zones and Jetlag: The Flows and Phases of World Cinema," 59–89. (WCTP)
Jay McRoy, "Japanese Horror Cinema," 214–28. (CP)

Excerpts: *Audition / Ôdishon* (Takashi Miike, Japan, 1999)

Ringu / Ring (Hideo Nakata, Japan, 1998)

Screening: *Ju-on / Ju-on: The Grudge* (Takashi Shimizu, Japan, 2002), 92 min.

Class 19: Iranian Cinema, March 25

Reading: Bert Cardullo, "Writing About Iranian Cinema," 21–26. (CP)
Shohini Chaudhuri and Howard Finn, "The Open Image: Poetic Realism and the New Iranian Cinema," 163–179. (CP)

Excerpts: *The Cow / Gaav* (Dariush Mehrjui, Iran, 1969)

Screening: *Taste of Cherry / Ta'm e guilass* (Abbas Kiarostami, Iran / France, 1997), 85 min.

Class 20: Women in Iran, March 28

Reading: Lindsey Moore, "Women in a Widening Frame: (Cross-)Cultural Projection, Spectatorship, and Iranian Cinema," 1–33. (CP)

Excerpts: *The Apple / Sib* (Samira Makhmalbaf, Iran / France, 1998)
The Day I Became a Woman / Roozi ke zan shodam (Marzieh Makhmalbaf, Iran, 2000)
This is Not a Film / In film nist (Mojtaba Mirtahmasb & Jafar Panahi, Iran, 2011)

Screening: *The Circle / Dayereh* (Jafar Panahi, Iran / Italy / Switzerland, 2000), 90 min.

Class 21: Palestinian Cinema, April 1

Reading: Nouri Gana, "Reel Violence: *Paradise Now* and the Collapse of the Spectacle," 20–37. (CP)

Screening: *Paradise Now* (Hany Abu-Assad, Occupied Palestinian Territory / France / Germany / Netherlands / Israel, 2005), 90 min.

Class 22: Israeli Cinema, April 4

Final Paper Thesis Statement Due

Reading: Raz Yosef, "War Fantasies: Memory, Trauma and Ethics in Ari Folman's *Waltz with Bashir*," 311–26. (CP)

Suggested: Garrett Stewart, "Screen Memory in *Waltz with Bashir*," 58–62. (CP)

Excerpts: *Beaufort* (Joseph Cedar, Israel, 2007)

Screening: *Waltz with Bashir / Vals Im Bashir* (Ari Folman, Israel / France / Germany / USA / Finland / Switzerland / Belgium / Australia, 2008), 90 min.

Class 23: New Greek Cinema, April 8

Reading: Mark Fisher, "*Dogtooth*: The Family Syndrome," 22–27.

Screening: *Dogtooth / Kynodantas* (Giorgos Lanthimos, Greece, 2009)

Class 24: Student Presentations, April 11

Final Papers Due: Wednesday, April 24 5:00 PM.
