

# world cinema

**Course #:** FILM 115  
**Instructor:** adam wadenius  
**Email:** adam@apwadenius.com  
**Website:** www.apwadenius.com

**Office Hours:** By email or appointment  
**Semester:** Spring 2018  
**Day & time:** Thursday, 6:00p – 8:50p  
**Building:** #100, Room #133

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## course description

In this course we will critically assess the historical, cultural, and artistic development of cinema around the globe, through a close analysis of a range of international films, movements, and traditions. Specific attention will be paid to contemporary postmodern films, from a range of nations across the world, spanning the continents of the Americas, Africa, Europe, Oceania, and Asia.

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## student learning outcomes

- ~ Critically assess the historical, social, and artistic development of cinema around the globe.
- ~ Identify the narrative structures, aesthetics, and cultural trends of films from specific regions.
- ~ Identify major foreign films, and recognize the major directors and performers of their respective countries.
- ~ Demonstrate how individual histories of national cinemas have affected international trends in producing, distributing, and exhibiting films.
- ~ Explain how social, political, technological, and industrial circumstances have influenced the aesthetics of cinema throughout history.

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## course requirements

**Class Lectures & Screenings:** You are responsible for attending the class lecture every week. Please email me if you know you cannot make it to section on a given day. There is no talking/discussion during the films, audio recordings or clips. I will dismiss you from the course if you become a disruption during the lectures. Your enrollment in this class is your responsibility. It is incumbent upon you to double-check your enrollment status periodically throughout the semester, as I do not maintain my rosters after the census has been processed. If at any time you decide that you do not wish to continue with the course, it is your responsibility to drop, as I do not take it upon myself to drop anyone from the course at any time.

I encourage you to use your personal computer, iPad, or other learning tool during class time if you are using it appropriately (viewing class slides, taking notes), however, be sure to turn off any noisemaking functions on those and any other electronic devices such as cell phones, iPods, etc. Please keep the brightness levels on all LED screens at low intensity. There is no food allowed in class at any time (drinks are okay). Copies of all the lectures are available on the course website for download and review. If you require any additional accommodations such as a note taker, testing services, captions, or special chairs/desks, please speak with me personally, or provide the proper authorization letter from the Disability Resources Department.

**Readings:** It is incumbent upon you to be prepared, and you should come to class each session having read the reading assignment posted on the schedule. We will be spending as much time discussing the readings as the films, and a firm understanding of them will benefit your overall understanding/interpretation of the film texts. All readings are located on the course website.

**Discussion:** You are encouraged to be actively involved in the class discussions, as your participation is key to your success in this course. My goal is to aid in the development of your analytical/critical skills, and I expect everyone to maintain an open mind, and take a creative approach to the material. Be respectful of your fellow classmates when addressing and critiquing conflicting viewpoints.

**Short-Answer Quiz:** There will be one short-answer quiz this semester, due by the time class starts on the assigned date. The quiz will assess your comprehension of the *First Cinema & Hollywood's Global Influence* section, and consists of three short-answer questions that will ask you to watch and analyze specific clips. Each quiz is due by the time class starts on the assigned date, and no late quizzes will be accepted. Please submit your quiz to me through the Turnitin.com application (discussed in further detail in the *Quizzes* section on the course website). All emergency situations leading to late quizzes will be dealt with on a case-by-case basis. There will be no opportunity for making-up a missed quiz. You are required to visit the course website to view the quiz questions and the clips, as there are additional writing and formatting guidelines for you to review.

**Film Analysis Essay:** You will be required to write one 1000-1250 word essay this semester, due by the time class starts on the assigned date. No late papers will be accepted. I do not accept physical papers, so please submit your essay to me through the Turnitin.com application (discussed in further detail in the *Essay* section on the course website). All emergency situations leading to late papers will be dealt with on a case-by-case basis. There will be no opportunity for re-writes after grading, as good writing skills are a must in this course. Each of the essay questions, as well as an example of an *A* paper are located on the course website. It is required that you visit the website to view the example paper, as it details additional guidelines for writing successfully in this course.

**Group Quiz:** You will complete one group quiz this semester. The format of the quiz will echo the individual short answer-quizzes, and will be discussed in further detail in class.

**\*\* NOTE \*\*** *Plagiarism and other issues concerning academic integrity will not be tolerated, and are grounds for an automatic failure in the course. Acknowledge all reading and research sources with appropriate footnotes and bibliography.* Keep all copies of your quizzes and notes until you have received a final grade for this class.

**Film Notes & Participation:** Your attendance is expected at each of the film screenings, and missing or leaving the film screenings early will result in a lowered participation grade. To compliment any notes you may be taking on the lectures and discussions, you will be required to keep a separate notebook with your notes on each of the films (one page per each film). This is a good habit to practice when watching and analyzing films, as it will help you to remember important narrative and stylistic elements to be used as supportive examples in your writing. This notebook will be checked on the final sessionz of the semester (May 24<sup>th</sup>), and must be submitted in one of two ways:

- 1) as an electronic document (word, pdf, text, pages, etc.)
- 2) as a packet of individual sheets of paper, assembled and stapled together

Do not turn in any three-ring binders or spiral/binded notebooks with your notes in them, as they will not be accepted.

assessments

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Film Notes (100 pts.)	A = 375	B- = 319	D+ = 267
Screenings and Participation (160 pts.)	A- = 359	C+ = 307	D = 255
Short-answer quiz (30 pts.)	B+ = 347	C = 295	D- = 239
Group Quiz (10 pts.)	B = 335	C- = 279	F = 227
Film Analysis Essay (100 pts.)			

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texts & materials

1. All course readings and materials are posted on the course website @ [www.apwadenius.com](http://www.apwadenius.com).
2. All films screened in class, as well as any excerpt screened during the lectures.

Please remember that if you have any questions about the readings, assignments, or any of the course materials that I am readily available to help answer them. I can be reached through the email address above, the course website, or by placing a note for me in my box in the department office.

schedule

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*First Cinema & Hollywood's Global Influence*

**week #1 ~ (Jan. 18<sup>th</sup>) ~ communicating in a global society**

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Lecture: Introduction to World Cinema

Reading: "Introduction," by Shohini Chaudhuri

Screening: Selected clips from *11'09"01 September 11*, dirs. Various (2002)

**week #2 ~ (Jan. 25<sup>th</sup>) ~ the golden age of Hollywood**

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Reading: "Hollywood: The Triumph of the Studio System," by Thomas Schatz

Screening: *It Happened One Night*, dir. Frank Capra (1934)

**week #3 ~ (Feb. 1<sup>st</sup>) ~ critiquing classical Hollywood narratives**

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Reading: "American Cinema and Film History," by John Belton

Screening: *There Will Be Blood*, dir. Paul Thomas Anderson (2007)

**week #4 ~ (Feb. 8<sup>th</sup>) ~ no class**

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**\*\* Instructor conference \*\***

**week #5 ~ (Feb. 15<sup>th</sup>) ~ postmodern cinema**

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Reading: "Independent Auteurism," by E. Deidre Pribram

Screening: *Death Proof*, dir. Quentin Tarantino (2007)

*Second Cinema Art Narratives*

**week #6 ~ (Feb. 22<sup>nd</sup>) ~ neo Italian Neorealismo**

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Reading: "Rewriting Historical Neorealism in *Gomorra*," by Katherine Elizabeth Greenburg

Screening: *Gomorra*, dir. Matteo Garrone (2008)

**\*\* Short-answer quiz due \*\***

**week #7 ~ (Mar. 1<sup>st</sup>) ~ nouvelle French Impressionism**

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Reading: "Avant-Garde Cinema, French Impressionism, and Surrealism," by Rémi Fournier Lanzoni

Screening: *Holy Motors*, dir. Leos Carax (2012)

**week #8 ~ (Mar. 8<sup>th</sup>) ~ German appropriation in Scandinavia cinema**

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Reading: "Scandinavian Cinema," by Shohini Chaudhuri  
Screening: *Dancer in the Dark*, dir. Lars von Trier (2000)

**\*\* Short answer feedback due \*\***

**week #9 ~ (Mar. 15<sup>th</sup>) ~ Iranian New Wave cinema**

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Reading: "Iranian Cinema," by Hamid Naficy  
Screening: *A Girl Walks Home Alone At Night*, dir. Ana Lily Amirpour (2014)

**week #10 ~ (Mar. 22<sup>nd</sup>) ~ contemporary Chinese wuxia**

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Reading: "HK Martial Arts Cinema," by David Bordwell  
Screening: *Shi mian mai fu*, dir. Zhang Yimou (2004)

**week #11 ~ (Mar. 29<sup>th</sup>) ~ no class**

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**\*\* Spring break \*\***

**week #12 ~ (Apr. 5<sup>th</sup>) ~ midterm check-ins**

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**\*\* Group quiz assessed in class \*\***

*Third Cinema Discourses*

**week #13 ~ (Apr. 12<sup>th</sup>) ~ postcolonial cinema in Australia**

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Reading: "Colonialism, Racism, and Representation," by Robert Stam and Louise Spence  
Screening: *Rabbit-Proof Fence*, dir. Philip Noyce (2002)

**week #14 ~ (Apr. 19<sup>th</sup>) ~ new Argentine cine liberación**

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Reading: "Toward a Third Cinema," by Octavio Getino y Fernando Solanas  
Screening: *La mujer sin cabeza*, dir. Lucrecia Martel (2008)

**\*\* Group feedback due \*\***

**week #15 ~ (Apr. 26<sup>th</sup>) ~ post-Cinema Novo Brazil**

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Reading: "New Cinemas in Latin America," by Michael Chanan  
Screening: *Cidade de Deus*, dir. Fernando Meirelles, Kátia Lund (2002)

**week #16 ~ (May 3<sup>rd</sup>) ~ West African cinema**

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Reading: "Background to the Cinema of Ousmane Sembene," by Françoise Pfaff  
Screening: *Moolaadé*, dir. Ousmane Sembene (2004)

**week #17 ~ (May 10<sup>th</sup>) ~ nuevo Época de oro del cine Mexicano**

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Reading: "So What's Mexico Really Like?" by Nuala Finnegan

Screening: *Y tu mamá también*, dir. Alfonso Cuarón (2001)

**\*\* *Essay assignment due* \*\***

**week #18 ~ (May 17<sup>th</sup>) ~ documentary narrative in the Middle East**

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Reading: "Middle Eastern Cinema," by Shohini Chaudhuri

Screening: *Vals Im Bashir*, dir. Ari Folman (2008)

**week #19 ~ (May 24<sup>th</sup>) ~ final class session**

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**\*\* *Essay feedback due* \*\***

**\*\* *Film notebooks due for review* \*\***