LIT 351: World Cinema
Spring 2017
Section 1, Tuesday, 6:00-8:45pm
Classroom: BAC 103

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Office Hours: See Canvas

Catalog Description

An advanced study of representative works of world cinema. Class inquiry focuses on film narrative, art, and theory. Includes a variety of eras and genres, placing the works within their cultural contexts.

World Cinema

In this class we will analyze landmark films from across the globe and film history that represent seemingly universal themes of identity, authority, and poverty by way of distinct filmic characteristics shaped by particular geographies, histories, and cultures. We will begin the course by examining the nature of filmic representations in terms of image, noise, dialogue, sound, and writing, by asking: how does a film represent emotion, the dominance of one idea over another, or the ways in which many people across the globe "lead lives of quiet desperation, trying to get into business and trying to get out of debt," as Henry David Thoreau once wrote. While asking these questions, we keep in mind that fictional, theatrical, narrative descriptions, for example, those in Italy in the immediate postwar years, differ from those in modern-day China in pointed ways. In the process of evaluating our texts, we will engage in conversations with cultural theorists, theologians, philosophers, and historians who are who are interested in a variety of questions regarding gender, ethnicity, class, postmodernism, and theories of transnationalism.

Students are required to complete all assignments, participate in class discussion, write film commentaries, write a term paper, and take a final examination.

Required Texts

Bordwell, David, and Kristin Thompson. *Film Art: An Introductio*n. New York: McGraw-Hill, 2010. Print.

Additional reading assignments TBD.

Various handouts distributed by the professor.

Required films:
     Lost in Translation (Coppola, 2003)
     Sin Nombre (Fukunaga, 2009)
     In the Mood for Love (Wong, 2000)
     Whale Rider (Caro, 2002)
     Waltz with Bashir (Folman, 2008)
     Winter Light (Bergman, 1963)
     Ai Weiwei: Never Sorry (Klayman, 2012)
     High and Low (Kurosawa, 1963)
     The Passion of Joan of Arc (Dreyer, 1928)
     The Battle of Algiers (Pontecorvo, 1966)
     Princess Mononoke (Miyazaki, 1997)

Wasteland (Walker, 2010)
Rome Open City (Rossellini, 1945)
Biutiful (Iñárritu, 2010)

Recommended Reading:
   Identity: http://plato.stanford.edu/entries/identity-politics/
   Authority: http://plato.stanford.edu/entries/authority/
   Poverty: http://plato.stanford.edu/entries/economic-justice/

Course Learning Outcomes

Students will be able to:
1. Closely read (comprehension, analysis) and critically analyze (analysis) texts in their original languages and/or in translation.
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts
   a. Standard literary terminology
   b. Modes/genres of literature
   c. Elements of literary genres
   d. Literary periods (dates, writers, characteristics, and important developments)
   e. Contemporary critical approaches
   f. Extra-literary research
3. Analyze (analysis) the social, cultural, ethnic, gendered, and/or historical contexts of the works and their authors, and connect (synthesis, evaluation) the texts with their own lives.

PLNU Mission: To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service becomes an expression of faith. Being of Wesleyan heritage, we aspire to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Course Policies and Requirements

Attendance: *Attendance is required. Missing class for other than medical emergencies or excused absences will affect your grade, as per the University Catalog.* Regular and punctual attendance at all classes is considered essential to optimum academic achievement. If the student is absent from more than 10 percent of class meetings, the faculty member has the option of filing a written report which may result in de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice. If the date of de-enrollment is past the last date to withdraw from a class, the student will be assigned a grade of W or WF consistent with university policy in the grading section of the catalog. See Academic Policies in the (undergrad/graduate as appropriate) academic catalog.

Class Preparation: All assignments must be completed prior to the assigned due date and time. Some assignments will be discussed in class while others will be completed individually but not discussed.

Class Participation: *Regular* contributions to class discussion are expected, including but not restricted to discussions of weekly readings, related experiential exercises, and open dialogue. Despite the size of the class, I want everyone to feel compelled to share their thoughts on assigned readings. Enthusiastic and responsible participation in assigned group projects (in-class and outside of class) is expected of all.

Late Paper Policy: Be sure to hand in your assignment on time, or make a prior arrangement to submit the assignment before the assigned due date. Otherwise, a late submission will be penalized by one letter grade if handed in after the due date and time, and by an additional letter grade for each day late following the assignment due date. Unless pre-arranged, assignments more than a week late will not be graded.

E-Mail: Please use e-mail for simple, logistical questions or clarifications. Write: "LIT 351" in the subject line. Allow 24 hours/ 1 business day for a reply.

Smart phones and laptops: may be used for classroom related activities only.

Public Discourse: Much of the work we will do in this class is cooperative, by nature of the class discussions and general feedback given to written work and/projects; thus you should think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, you acknowledge that your work will be viewed by others in the class.

Inclusive Language: *Because the Literature, Journalism, and Modern Language department recognizes the power of language, all public language used in this course, including written and spoken discourse, will be inclusive. This standard is outlined by all major academic style guides, including MLA, APA, and Chicago, and is the norm in university-level work.* These academic style guides provide background information and good examples of how to maintain non-sexist language use in your writing.

Academic Honesty/ Policy on Plagiarism: Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. As explained in the university catalog, academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. Violations of university academic honesty include cheating, plagiarism, falsification, aiding the academic dishonesty of others, or malicious misuse of university resources. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for a) that particular assignment or examination, and/or b) the course following the procedure in the university catalog. Students may appeal also using the procedure in the university catalog. See Academic Policies for further information.

Academic Accommodations: While all students are expected to meet the minimum academic standards for completion of this course as established by the instructor, students with disabilities may request academic accommodations. At Point Loma Nazarene University, students must request that academic accommodations by filing documentation with the Disability Resource Center (DRC), located in the Bond Academic Center. Once the student files documentation, the Disability Resource Center will contact the student's instructors and provide written recommendations for reasonable and appropriate accommodations to meet the individual needs of the student. See Academic Policies in the (undergrad/graduate as appropriate) academic catalog.

Final Examination: *The published time for the final examination is one of the considerations when enrolling for a course. Students are expected to arrange their personal affairs to fit the examination schedule.* Successful completion of this class requires taking the final examination on its scheduled day. No requests for early examinations or alternative days will be approved.

FERPA Policy: In compliance with federal law, neither PLNU student ID nor social security number should be used in publicly posted grades or returned sets of assignments without student written permission. Also in compliance with FERPA, you will be the only person given information about your progress in this class unless you have designated others to receive it in the "Information Release"

section of the student portal. See [Academic Policies](#) in the (undergrad/ graduate as appropriate) academic catalog.

LJML Department Policies: available at this [link](#).

PLNU Copyright Policy: Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

Grading Scale

94-100	A
90-93	A-
88-89	B+
84-87	B
80-83	B-
78-79	C+
74-77	C
70-73	C-
60-69	D
0-59	F

Grading

20%	5% class participation: arrive to class on time; use smart phones and laptops for classroom use; complete unannounced assignments; work with peers in small groups; ask and respond to questions in class; pay attention to presentations, lectures, and films; take notes; attend the entire class.
	5% in-class assignments and project proposal
	5% class presentation (small group assignment)
	5% one short film adaptation of text (small group assignment)
10%	In-class quizzes on reading and lecture content
5%	contextual summaries
10%	film notes
35%	film commentaries
10%	term paper
10%	final examination

Assignment Descriptions

All Canvas assignments must be submitted to Canvas by 11:59pm on assigned **due date.**

Paper Format: Papers must be written in MLA style, typed, and double-spaced. Submit assignments in black ink on 8.5"x11" white paper. Use a non-decorative 12-point font, such as Times New Roman, and use 1" margins, .75" at the bottom. Do not include title pages. Include page numbers. Use the MLA website or current MLA style guide for style, grammar, format and citation issues.

<u>**Presentation/ Lead Group Discussion: 5 points**</u>

Objective: Lead a class presentation/ discussion of the assigned film for <u>25 minutes</u> of class time. Rather than presenting a film review session in which you describe whether or not you liked or

disliked the film, <u>explore and expand</u> on (rather than repeat) ideas presented during course lectures and submitted in contextual summaries. A majority, if not all, of the presentation must be an analysis of the previous week's film techniques and related relevant information. The presentation must include a film adaptation (see below), and each group member is expected to participate during the presentation in order to receive full credit.

Form: To be determined by group. Creativity is encouraged. *Requirement for grade*: submit a hardcopy of your visual (Google Documents, PowerPoint, etc.) presentation to the professor.

Film Adaptation – Part of the Group Discussion Assignment: 5points

*Objective***:** Produce a 5- 7 minute (length strictly enforced) short film respectfully shot and presented in the same style and technique as the film you are presenting on. The group's film may imitate a scene exactly, or it may use similar techniques to film an original scenario, but the film is not a parody (to intentionally makes a serious scene humorous, for example) of the original film. Each group member is expected to participate to receive full credit.

Form: Digital file (including acting, sound, text, music, & dialogue) delivered to the professor. *Requirement for grade*: let the professor know what role each participant played in your project.

Contextual Summaries: 5 points // Canvas: due by 11:59pm on due date

Contextual Summary Objective: create a single-spaced summary of the historical context, the culture depicted, information about the film, director biography, and/or relevant film reviews. Cite your sources in MLA style ([see the Purdue OWL website for examples](#)).

Form: Length: 1 page single-spaced. See Canvas template.

Grading: 10: superior resources cited (not Wikipedia, etc.)
                          9: one source or average sources cited
                          8: full page contextual summary
                          7: no works cited page
                          6-0: less than one page, no works cited page, incomplete

Film Notes: 10 points // Canvas: due by 11:59pm on due date

Film Notes Objective: This assignment requires that students take notes while watching our class films -- our class requires being an active film audience rather than being a passive film audience.

Form: Length: 1 page single-spaced. See Canvas template. 1) open the attached document
2) fill out the document by typing 1 page of notes while watching our assigned film
-- be sure to pay attention to the film techniques used to present the narrative
3) submit the document

Grading: 10: full page of notes including specific examples and personal commentary
                          9: full page of notes with specific examples
                          8: full page of notes, key scenes and observations omitted
                          7: nearly a full page of notes
                          6-0: less than one page, lacks clear detail

0: notes do not take into account the entire film

In order to demonstrate what a full 1-page of film notes looks like, please observe the following two student examples:

Film Commentaries: 35 points // Canvas: due by 11:59pm on due date

Objective: We will write fourteen (14) brief academic essays, each one will be *on a clearly defined, focused topic* based on your assessment of the readings and films.

Note: if the answer to the following questions is "yes," then your commentary is too broad:
- Is my claim applicable to every film ever made? i.e. "The editing in this film is important…" *Instead, be more specific.*
- Would it be possible to write this commentary 2 weeks ago? i.e. "Here's a long plot summary of the movie…" *Instead, use current and relevant course terminology.*

Form: MLA style, double-spaced film commentaries follow the following guidelines below.

a) film response 1 page (325-375 words including heading). Write a response to the assigned film that includes your point of view supported by evidence in the film. The "a" film commentary is not a film review in which you describe whether or not you liked the film/s. In your conclusion be innovative: make a connection to something exciting and original.

*Note: include at least one relevant and recent Film Art term and one relevant and recent Lecture Term in **bold font** within your response.*

b) film elements 1 page (325-375 words including heading). Write a response to the assigned film that describes how *one* specific film element or technique presented in *Film Art: An Introduction* is displayed in the film. The "b" film commentary is not a film review in which you describe whether or not you liked the film/s.

*Note: include at least one relevant and recent Film Art term and one relevant and recent Lecture Term in **bold font** within your response.*

Also note: be sure to write on a different film element or technique each time rather than using the same technique twice.

c) film argument, 2 pages (675-750 words including heading). The "c" film commentary is not a film review in which you describe whether or not you liked the film. Instead, it is a 675-750 word academic argument written in this order:

1) 1 paragraph: 200 words provisional text summary
2) 1 paragraph: 200 words provisional film summary
3) 1 paragraph: 300 words provocative and persuasive argument

*Note: include at least one relevant and recent Film Art term and one relevant and recent Lecture Term in **bold font** within your response.*

Grading:
20% MLA Format/Sentence Mechanics
20% Thesis Statement: demonstrates an awareness of how the argument being proposed fits into the larger set of claims in our course content
20% Argument Presentation: includes relevant evidence/ does not omit relevant evidence, considers counter-arguments as necessary, includes qualifiers
20% Analysis of Evidence: offers sophisticated commentary on the outside sources
20% Writing Clarity: the paper is professional so it reads smoothly
Note: If the word count is not achieved, the highest grade possible is 70%.

Term Paper: 10 points // Hardcopy Required

Objective: Write a research project on an author, director, film, or topic related to our course but not discussed extensively during class lecture; rather than reporting on a topic or summarizing a narrative, the paper will rigorously analyze a specific topic using multiple perspectives.

Sources: include a minimum of 5 outside, secondary, film-related sources; at least 4 resources must not originate online; films need to be listed in the bibliography but do not count towards the 5 source requirement.

Requirement for grade: *a)* film project proposal (1 page/ 325-375 words including heading) submitted to Canvas, *b)* project approval by the professor.

Form: Staple together your 3 pages (1050-1300 words, including heading) of text, of text, followed by a works cited paged in MLA format, followed by a photocopy of the first page of each outside resource used to complete your essay.

Grading:
20% MLA Format/Sentence Mechanics/ Writing Clarity
20% Thesis Statement: demonstrates an awareness of how the argument being proposed fits into the larger set of claims in our course content
20% Argument Presentation: includes relevant evidence/ does not omit relevant evidence, considers counter-arguments, includes qualifiers
20% Analysis of Evidence: offers sophisticated commentary on the outside sources
20% Photocopied Pages
Note: If the word count is not achieved, the highest grade possible is 70%.

Final Examination: 10 points

Objective: Present your term paper to the class.
Form: In-class during final exam. Presentation time is contingent on the number of students.

Evaluation of Papers and Quiz/ Exam/ Essay Questions

The following questions will be considered when papers are evaluated and graded. All questions may not be relevant to each assignment.

• Does the paper fulfill the assignment objective?
• Does the paper make an argument?
• Is the claim clear and plausible? Is it stated and contextualized effectively?
• Is there sufficient and relevant evidence to ground the claim?
• Does the paper effectively select and use material from the course readings to support and validate the analysis? Does it summarize, paraphrase, and quote effectively?
• Does the paper use all relevant details from the readings both to support the claim and to provide a context for the case being made? Does it ignore material that should be taken into account?
• Does the paper demonstrate an awareness of how the argument being proposed fits into the larger set of claims made about the topic in our course readings?
• Does the paper work through the complexities of the material (as opposed to oversimplifying or overgeneralizing)?
• Is the paper well organized?
• Does it cite material from the sources using MLA documentation style?
• Are there sentence structure problems or grammatical errors that interfere with the meaning?

Evaluation Standards

• An "A" essay demonstrates excellent work. It has something to say and says it well. It develops its argument clearly and consistently, demonstrating a complex understanding of the assignment, and does so using varied sentence structure. It often rises above other essays with particular instances of creative or analytical sophistication. There may be only minor and/or occasional grammatical errors.

• A "B" essay demonstrates good work. It establishes a clear claim and pursues it consistently, demonstrating a good understanding of the assignment. There may be some mechanical difficulties, but not so many as to impair the clear development of the main argument. While a "B" essay is in many ways successful, it lacks the originality and/or sophistication of an "A" essay.

• A "C" essay demonstrates adequate work. It establishes an adequate grasp of the assignment and argues a central claim. In addition, the argument may rely on unsupported generalizations or insufficiently developed ideas. It may also contain grammatical errors.

• Work that earns a grade of "D" or "F" is often characterized by the following problems: it fails to demonstrate an adequate understanding of the assignment; it fails to articulate an adequate argument; and/or it contains significant grammatical problems.

Course Schedule
Subject to Change

Wk.	Schedule // Theme	Assignment Due
1	*watch film on your own outside of class* *Lost in Translation* (Coppola, 2003)	
2	Film Aesthetics: An Introduction *Sin Nombre* (Fukunaga, 2009)	T 1/17: In class Lecture S 1/22: *Sin Nombre*: Film Commentary 1a
3	Film Narrative: An Introduction *In the Mood for Love* (Wong, 2000)	M 1/23: Contextual Summary T 1/24: **In-class Quiz 1**: ch. 2 & 3 // 50-71, 72-111 F 1/27: Film Notes S 1/29: Film Commentary 2a
4	*// Identity* *Whale Rider* (Caro, 2002)	M 1/30: Contextual Summary T 1/31: **In-class Quiz 2**: ch.4 & 5//112-59,160-217 F 2/3: Film Notes S 2/5: Film Commentary 3b
5	*Waltz with Bashir* (Folman, 2008)	M 2/6: Contextual Summary T 2/7: **In-class Quiz 3**: ch. 7 // 266-307 **Group 1 Presentation**: *Whale Rider* F 2/10: Film Notes S 2/12: Film Commentary 4b
6	*Winter Light* (Bergman, 1963)	M 2/13: Contextual Summary T 2/14: **In-class Quiz 4**: ch. 6 // 218-265 **Group 2 Presentation**: *Waltz with Bashir* F 2/17: Film Notes S 2/19: Film Commentary 5b
7	*Ai Weiwei: Never Sorry* (Klayman, 2012)	M 2/20: Contextual Summary T 2/21: **In-class Quiz 5**: ch. 10 // 350-400 F 2/24: Film Notes S 2/26: Film Commentary 6a or b
8	*// Adaptation* *High and Low* (Kurosawa, 1963)	M 2/27: Contextual Sum. T 2/28: **In-class Quiz 6**: ch. 8 // 308-327 **Group 3 Presentation**: *Ai Weiwei* F 3/3: Film Notes S 3/12: Film Commentary 7c + Reading TBD
	Spring Break March 6-10	
9	*// Authority* *The Passion of Joan of Arc* (Dreyer, 1928)	M 3/13: Contextual Summary T 3/14: **In-class Quiz 7**: ch. 12 // 458-499 **Group 4 Presentation**: *High and Low* F 3/17: Film Notes S 3/19: Film Commentary 8a or b
10	*The Battle of Algiers* (Pontecorvo, 1966)	M 3/20: Contextual Summary T 3/21: **In-class Quiz 8:** ch. 1 // 2-49 **Group 5 Presentation**: *Joan of Arc* F 3/24: Film Notes S 3/26: Film Commentary 9a

11	*Princess Mononoke* (Miyazaki, 1997)	M 3/27: Contextual Summary T 3/28: **In-class Quiz 9:** based on lecture notes **Group 6 Presentation**: *The Battle of Algiers* F 3/31: Film Notes S 4/2: Film Commentary 11c + Reading TBD
12	***// Poverty*** *Wasteland (*Walker, 2010)	T 4/4: Submit your project proposal to Canvas F 4/7: Film Notes S 4/9: Film Commentary 12a
13	*Rome Open City* (Rossellini, 1945)	M 4/10: Contextual Summary T 4/11: **Group 7 Presentation**: *Wasteland* M 4/17: Film Notes M 4/17: Film Commentary 13a or b

14	*Biutiful* (Iñárritu, 2010)	T 4/18: Submit a one-page journal entry in
		    place of the contextual summary.
		    -- Submit Film Notes at the end of class --
		S 4/23: Film Commentary 14c + Reading TBD

15	***Attend the San Diego Asian Film Festival***	M 4/24: Contextual Summary T 4/25: Attend SDAFF F 4/28: Film Notes S 4/30: Film Commentary 10a
	Final Exam: Tuesday (5/2) 6:00pm to 8:30pm // Due: Term Paper and Presentation	