

Point Loma Nazarene University, LJWL Department
LIT 3051 Diverse Voices of Cinema (FE), 3 units
Fall 2022
Section 1: Thursday 6-8:45pm, Liberty Station Room 202
Final Exam: 7:30pm Tuesday, Liberty Station Room 201

Dr. James Wicks
jwicks@pointloma.edu
Extension: 2590
Office: Cabrillo 203
Office Hours: See Canvas

Catalog Description

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

Prerequisite(s): Fulfillment of the College Composition requirement, LIT 2000, and Junior or Senior standing.

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 Introduction*. New York: McGraw-Hill, 12th ed.
Additional reading assignments TBD + *Various handouts distributed by the professor*

Required films:

Citizen Kane (Welles, 1941)
35 Shots of Rum (Denis, 2008)
Amelie (Jeunet, 2001)
Pan's Labyrinth (del Toro, 2006)
In the Mood for Love (Wong, 2000)
Ai Weiwei: Never Sorry (Klayman, 2012)
Princess Mononoke (Miyazaki, 1997)
The Rider (Zhao, 2017)
Last Train Home (Fan, 2019)
Wasteland (Walker, 2010)
The Two Escobars (Zimbalists, 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. (FELO 2c) (LIT PLO 2, 3, 5)
2. Recall (knowledge), identify (knowledge), and use (application) fundamental concepts of literary study to read and discuss texts. (FELO 2c) (LIT PLO 2, 3, 4)
 - a. Standard literary terminology
 - b. Modes/genres of literature
 - c. Elements of literary genres
 - d. Literary periods (dates, writers, characteristics, and important developments)
3. Connect (synthesis) the works with their own lives and with the social, cultural, and historical contexts of the works and their authors. (FELO 2c) (LIT PLO 1)

Foundational Explorations Learning Outcome

FELO 2c. Students will demonstrate an understanding of the complex issues faced by diverse groups in global and/or cross-cultural contexts.

Felo Signature Assignment: This signature assignment is a formal essay due at the beginning of the final examination period. Complete instructions will be distributed in Canvas in the closing weeks of the semester.

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 is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

Foundational Explorations Mission

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

State Authorization

State authorization is a formal determination by a state that Point Loma Nazarene University is approved to conduct activities regulated by that state. In certain states outside California, Point Loma Nazarene University is not authorized to enroll online (distance education) students. If a student moves to another state after admission to the program and/or enrollment in an online course, continuation within the program and/or course will depend on whether Point Loma Nazarene University is authorized to offer distance education courses in that state. It is the student's responsibility to notify the institution of any change in his or her physical location. Refer to the map on State Authorization to view which states allow online (distance education) outside of California.

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.*

PLNU Attendance and Participation Policy: Regular and punctual attendance at all class sessions is

considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive the appropriate grade for their work and participation.

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.

E-Mail: Please use e-mail (not Canvas email) for simple, logistical questions or clarifications. Write: "LIT3051" in the subject line. Allow 24 hours/ 1 business day for a reply.

Canvas Messages: Please use Canvas messages (not Canvas email) for all information regarding assignments submitted to Canvas.

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; so please think of all your writing and speaking for and in class as public, not private, discourse. By continuing in this class, students acknowledge that their 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 student writing.

PLNU Academic Honesty Policy: Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. 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. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See [Academic Policies](#) for definitions of kinds of academic dishonesty and for further policy information.

PLNU Academic Accommodations Policy: PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

Sexual Misconduct and Discrimination: Point Loma Nazarene University faculty are committed to helping create a safe learning environment for all students. If you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that help and support are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, it is required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix

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.

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%	10% class participation: arrive to class on time; use smart phones and laptops for classroom use (or receive a '0' for class participation); 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% class presentation (small group assignment) 5% one short film adaptation of text (small group assignment)
10%	in-class quizzes on reading and lecture content; note: quizzes require attendance of the entire class in order to be eligible to receive a score
10%	film notes require attendance of the entire class in order to be eligible to receive a score
5%	contextual summaries
35%	film commentaries; note: each week's film commentary requires both the submission of film notes and attendance of that week's entire class in order to be eligible to receive a score
10%	term paper
10%	final examination

Assignment Descriptions

Note: all assignments due in Canvas (marked with a * in Canvas) are due before class starts.

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.

Paper Format: Please submit in .doc, .docx, or .pdf 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-pt. font, such as Times New Roman, and use 1" margins. No need for title pages. Include page numbers. Please use the MLA website or current MLA style guide for style, grammar, format and citation issues.

Incorrectly submitted files will receive a "0" without exception, so be sure to submit your work properly.

Teamwork, Collaboration, and Leadership Presentation/ Lead Group Discussion: 5 points

Objective: Lead a class presentation/ discussion of the assigned film for 25 minutes of class time. Rather than presenting a film review session in which you describe whether or not you liked or disliked the film, explore and expand 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. Avoid reading a list of awards.

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.

Critical Thinking & Technology Film Adaptation – Part of the Group Discussion Assignment: 5 points

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, and documentaries must address a different topic while using the same style. The film is also required to be "PG" and avoid scenes that may trigger an upsetting emotional response. 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.

Professionalism **Film Notes: 10 points**

Except for week 3, film notes are submitted at the end of class and are required in order to receive a score on your film commentary.

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.

In-class film notes: Length: ½ page

Grading: 2: full ½ page of notes including specific examples and personal commentary
 1.8: full ½ page of notes with specific examples
 1.6: ½ full page of notes, key scenes and observations omitted
 1.4: nearly ½ full page of notes
 0-1.2: less than required length, lacks clear detail

Week 3 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:

*Note: include one relevant and recent Film Art term and one relevant and recent Lecture Term in **bold font** within your response during the first 10 weeks of the course.*

Grading:

20% MLA Format/Follows syllabus and in-class writing instructions

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 text

20% Writing Clarity/Sentence Mechanics: the paper is professional so it reads smoothly

Note: If the word count is not achieved, the highest grade possible is 70%.

Critical Thinking *b) film elements 1 page* (325-375 words including heading). Write a 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. Include examples from the film watched outside of class.

*Note: include one relevant and recent Film Art term and one relevant and recent Lecture Term in **bold font** within your response during the first 10 weeks of the course.*

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

Grading:

20% MLA Format/Follows syllabus and in-class writing instructions

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 text

20% Writing Clarity/Sentence Mechanics: the paper is professional so it reads smoothly

Note: If the word count is not achieved, the highest grade possible is 70%.

Problem Solving *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 summary of the entire film

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 during the first 10 weeks of the course.*

Grading:

20% MLA Format/Follows syllabus and in-class writing instructions

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 texts
20% Writing Clarity/Sentence Mechanics: the paper is professional so it reads smoothly
Note: If the word count is not achieved, the highest grade possible is 70%.

Communication 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. Note: not all sources are equal—so be sure to locate recent academic sources that address your topic as specifically and closely as possible.

Sources: include a minimum of 5 outside, secondary, film-related sources; at least 4 resources must not originate online (i.e. they are not .com's – using the library database to find .pdfs from peer-reviewed journals and academic books does not count as “originating online.”); films need to be listed in the Works Cited 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; *c)* GE Reflection Paper

Form: Staple together your 3 pages (1050-1300 words, including heading) of text (quotations from outside sources do not count towards your word count) 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 and Evidence: 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%.

Leadership 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

* = submitted online to Canvas before class starts // → = submitted in class

Wk.	Schedule // Theme // Lecture Topic	Assignments Due
1	asynchronous/online	<i>watch film on your own outside of class</i> <i>Citizen Kane</i> (Welles, 1941)
2	Introduction to Film Aesthetics : meet in class	1/19 → <i>Citizen Kane</i> Handout (completed in class) → Film Aesthetics: An Introduction Worksheet (completed in class)
3	asynchronous/online	<i>watch films on your own outside of class</i> <i>35 Shots of Rum</i> (Denis, 2008) <i>Pan's Labyrinth</i> (del Toro, 2006) 1/26: *Film Commentary 1a: <i>35 Shots of Rum</i> 1/31: *Film Notes, 1 page for <i>Pan's Labyrinth</i>
4	Introduction to Film Narrative : meet in class	2/2: *Contextual Summary: <i>In the Mood for Love</i> → Quiz 1:ch. 2 & 3 (50-71,72-99) → 1/2 page of notes

5	// Identity <i>In the Mood for Love</i> (Wong, 2000)	2/9: *Film Commentary 2b: <i>In the Mood for Love</i> → Quiz 2: ch.4 & 5 (112-58,159-216) → 1/2 page of notes in-class
6	<i>Ai Weiwei: Never Sorry</i> (Klayman, 2012)	2/16 *Film Commentary 3a: <i>In the Mood for Love</i> *Contextual Summary: <i>Never Sorry</i> → Quiz 3: ch. 7 (263-302) → Group 1 Presentation: <i>Pan's Labyrinth</i> → 1/2 page of notes in-class
7	2/20 Monday: 1) Attend PLNU Driftwood Film Festival – attendance handout required for full participation 2) watch film on your own outside of class: <i>Amelie</i> (Jeunet, 2001)	
8	<i>Ai Weiwei: Never Sorry</i> (Klayman, 2012)	3/2 *Film Commentary 4b: <i>Never Sorry</i> *Film Notes, 1 page for <i>Amélie</i> → Quiz 4: ch. 10 (350-399) → Group 2 Presentation: <i>Amélie</i> → 1/2 page of notes in-class
Spring Break		
9	// Authority <i>Princess Mononoke</i> (Miyazaki, 1997)	3/16 *Film Commentary 5a: <i>Never Sorry</i> *Contextual Summary: <i>Princess Mononoke</i> → Quiz 5: ch. 6 (216-262) → Group 3 Presentation: <i>Never Sorry</i> → 1/2 page of notes in-class
10	<i>Princess Mononoke</i> (Miyazaki, 1997)	3/23 *Film Commentary 6b: <i>Princess Mononoke</i> → Quiz 6: ch. 8 (303-327) → Group 4 Presentation: <i>Princess Mononoke</i> → 1/2 page of notes in-class
11	<i>The Rider</i> (Zhao, 2017)	3/30: *Film Commentary 7c: <i>Princess Mononoke</i> → Submit your project proposal to Canvas (see ch. 11 for examples/ideas) → 1/2 page of notes in-class
12	Easter Recess (no classes)	
13	// Poverty <i>Wasteland</i> (Walker, 2010)	3/13: *Film Commentary 8: Authority in <i>The Rider</i> *Contextual Summary: <i>Wasteland</i> → 1/2 page of notes
14	<i>Last Train Home</i> (Fan, 2019)	3/20 *Contextual Summary: <i>Last Train Home</i> * Submit one-page journal entry → Group 5 Presentation: <i>The Rider</i> → Group 6 Presentation: <i>Wasteland</i> → 1/2 page of notes
15	<i>The Two Escobars</i> (Zimbalists, 2010)	3/27 *Film Reflection: <i>Wasteland</i> or <i>Last Train Home</i> → Group 7 Presentation: <i>Last Train Home</i> → Film Notes and Commentary due in class
Final Exam 7:30pm, Tuesday Due: Term Paper and FE Reflection		