

LIT 371: World Cinema
Spring 2014
Section 1
Tuesday, 6:00pm- 8:30 pm
Classroom: BAC 102

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Extension: 2590
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Office Hours: See Eclass

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 Japan in the immediate postwar years, differ from those in modern-day Korea 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, 2010. Print.

Additional reading assignments TBD.

Various handouts distributed by the professor.

Required films:

Citizen Kane (Welles, 1941)
In the Mood for Love (Wong, 2000)
Whale Rider (Caro, 2002)
Persona (Bergman, 1957)
The Lives of Others (von Donnersmarck, 2006)
Manhattan (Allen, 1979)
Motorcycle Diaries (Salles, 2004)
High and Low (Kurosawa, 1963)
Battleship Potemkin (Eisenstein, 1925)
The Battle of Algiers (Pontecorvo, 1966)
Princess Mononoke (Miyazaki, 1997)

Café Lumière (Hou, 2003)
Wasteland (Walker, Harley, Jardim, 2010)
Bicycle Thieves (De Sica, 1948)
Caché (Haneke, 2005)

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.
4. Create (synthesis, evaluation) detailed and informed textual analysis of literary works employing secondary sources and applying concepts of literary study and literary theory.

In terms of Film Studies, students will:

1. demonstrate effective research, writing, and oral communication.
2. demonstrate the interpretive, analytical and critical skills of close reading and analysis of literature and film.
3. examine diverse cultures and filmic texts, considering their relationship to faith and practice.
4. describe and explain aspects of the history and structure of film narrative and film techniques, including elements of image, noise, sound, dialogue, writing, editing, and mise-en-scene.
5. use literary and film theory to interpret film.

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. Repeated tardiness or leaving class will also lower your grade.* The LJML department statement reads: "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 student 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 371" in the subject line. Allow 24 hours/ 1 business day for a reply.

Cell phones and computers: may be used for classroom related activities. No texting or web surfing, etc.

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 Accommodations and Academic Honesty/ Policy on Plagiarism

http://catalog.pointloma.edu/content.php?catoid=10&navoid=1000#Academic_Honesty

Eclass

You may have heard that PLNU is piloting a new LMS (Canvas). This LMS will only be used in some courses. For this course, you will be logging into **Eclass** to access our online materials. To do so:

1. Please use **Firefox** as your browser.
2. Go to <https://eclass.pointloma.edu>.
3. Create a shortcut or bookmark to this site.
4. Log in with your PLNU username and password.

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.* The official statement reads: "Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the Class Schedules site. No requests for early examinations or alternative days will be approved. In the rare case that a student is scheduled for more than three (3) final examinations on the same day, the student is authorized to contact each professor in order to work out an alternate time for one of those examinations. Department chairs/school deans and college deans need not be involved in the process of making this schedule.

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

5%	class participation, complete unannounced assignments, and watch all required films (note that films will be screened both during and outside of class time)
5%	Twitter requirement: minimum two (2) tweets each week: one (1) original and one (1) reply: use #Film371 or _____
10%	film reading notes
10%	contextual summaries
40%	film commentaries
20%	term paper
10%	final examination

Assignment Descriptions: Note Eclass assignment due date times.

Paper Format: Papers must be written in MLA Style. Papers must be 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.

Film Reading Notes: 10 points // Eclass: due by 6pm on due date

Film Notes Objective: Take notes on weekly reading assignments according to assignment requirements

Form: Length: 1 page, single-spaced with Works Cited page. See Eclass template.

Grading: 10: entire chapter, personal commentary and questions included
 9: notes encapsulate the entire chapter
 8: one page of notes
 7: no works cited page
 6-0: less than one page, no works cited page, incomplete

Contextual Summaries: 10 points // Eclass: due by 6pm 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 Eclass 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 Commentaries: 40 points // Eclass: 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.

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

a) *film response 1 pg.* Write a response to the assigned film that includes your point of view supported by evidence in the film. In your conclusion be innovative: make a connection to something exciting and original.

b) *film elements 1 pg.* 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. (Write on a different film element or technique each time rather than using the same technique twice.)

c) *film argument 2 pgs.* 700 word essay 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

Term Paper

Objective: Write a term paper that synthesizes your learning in our course.

Form: Minimum 10 pages and 10 sources. More information to be delivered during class.

Final Examination: 10 points

Objective: Present your term paper to the class.

Form: In-class during final exam. Presentation time depends on the number of students.

Course Schedule
Subject to Change

Week	Schedule // Theme	Assignment Due
1-2	Film Narrative: An Introduction <i>Citizen Kane</i> (Welles, 1941)	Set up Twitter account and follow each other. Due 2/3: <i>Citizen Kane</i> : Film Commentary 1a
3	Film Aesthetics: An Introduction <i>In the Mood for Love</i> (Wong, 2000)	Reading: ch. 2 and 3 // 50-71, 72-111 T 1/28: Reading Notes F 1/31: Film Commentary 2a
4	// Identity <i>Whale Rider</i> (Caro, 2002)	Reading: ch. 4 and 5 // 112-159, 160-217 M 2/3: <i>Citizen Kane</i> : Film Commentary 1a T 2/4: Reading Notes // Contextual Sum. F 2/7: Film Commentary 3b
5	<i>Persona</i> (Bergman, 1957)	Reading: ch. 6 // 218-265 T 2/11: Reading Notes // Contextual Sum. F 2/14: Film Commentary 4b
6	<i>The Lives of Others</i> (von Donnersmarck, 2006)	Reading: ch. 7 // 266-307 T 2/18: Reading Notes // Contextual Sum. F 2/21: Film Commentary 5b
7	<i>Manhattan</i> (Allen, 1979) <i>Motorcycle Diaries</i> (Salles, 2004)	Reading: ch. 8 // 308-327 + TBD (by W. Allen) T 2/25: Reading Notes // Contextual Sum. F 2/28: Film Commentary 6b on Manhattan
8	//Adaptation <i>High and Low</i> (Kurosawa, 1963)	Reading: TBD T 3/4: Reading Notes // Contextual Sum. F 3/7: Film Commentary 7c
Spring Break March 10-14 Reading: Reading ch. 1 // 2-49 (notes due 3/24)		
9	// Authority <i>Battleship Potemkin</i> (Eisenstein, 1925)	Reading: ch. 12 // 458-499 T 3/18: Reading Notes // Contextual Sum. F 3/21: Film Commentary 8a or b
10	<i>The Battle of Algiers</i> (Pontecorvo, 1966)	Reading: TBD M 3/24: Reading Notes (from ch. 1 // 1-53) T 3/25: Contextual Sum. F 3/28: Film Commentary 9c
11	<i>Princess Mononoke</i> (Miyazaki, 1997)	Reading: ch. 10 // 350-401 T 4/1: Reading Notes // Contextual Sum. F 4/4: Film Commentary 10c

Week	Schedule // Theme	Assignment Due
12	<i>Café Lumière</i> (Hou, 2003)	Reading: TBD T 4/8: Contextual Sum. F 4/11: Film Commentary 11a or b
13	// Poverty <i>Wasteland</i> (Walker, Harley, Jardim, 2010)	T 4/15: Project Proposal F or TBD: Film Commentary 12a
14	<i>Bicycle Thieves</i> (De Sica, 1948)	Reading: Reading TBD T 4/22: Contextual Sum. F 4/25: Film Commentary 13c
15	<i>Caché</i> (Haneke, 2005)	Reading: TBD T 4/29: Contextual Sum. F 5/2: Film Commentary 14c
Final Exam: Tuesday 5/6 6pm- 8:30pm // Due: Term Paper and Presentation		