

LIT 3051: World Cinema  
Spring 2021  
Section 1 Tuesday, 6-8:45pm  
Classroom: Liberty Station, 205A

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### 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 Introduction*. New York: McGraw-Hill, 12<sup>th</sup> ed.

Additional reading assignments TBD + *Various handouts distributed by the professor*

Required films (see Course Schedule) – pay for streaming fees

#### 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.

**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; 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.

**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

- 10% Class participation: arrive to class on time; use smart phones and laptops for classroom use; complete lecture notes assignment; 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.
- 10% Quiz Questions
- 10% Film Notes
- 10% Contextual Summaries
- 10% Short Film Project
- 30% Lecture Notes and Review Questions; note: lecture notes and review questions require both the submission of film notes and attendance of that week's entire class in order to be eligible for grading
- 10% Term Paper
- 10% Final Examination

## Assignment Descriptions

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

**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.

### **Critical Thinking** Quiz Questions

**Objective:** Create a 10 question multiple choice quiz based on the assigned reading. To do so, divide the reading into 10 equal increments, create a multiple choice question with four options, indicate which answer is correct, and cite the page number in which the answer is located.

**Form:** Download the quiz template, fill it out, and submit it to Canvas.

### **Professionalism** 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. Divide your 1 page of notes into thirds, then take notes on each third of the film so that you demonstrate you watched the entire film from beginning to end.

**Form:** 1 page submitted to Canvas.

Grading:           10: full page of notes including specific examples and personal commentary  
                      9: full 1 page of notes with specific examples

- 8: 1 full page of notes, key scenes and observations omitted
- 7: nearly 1 full page of notes
- 0-6: less than one page, lacks clear detail

In order to demonstrate what a full 1-page of film notes looks like, please observe the following student example. It is completely rather than partially filled out.

14 June 2022

<b>NAME:</b>	Completed 1 page of notes, key scenes and observations omitted
<b>Assignment:</b>	Completed 1 page of notes, key scenes and observations omitted
<b>Other notes:</b>	Completed 1 page of notes, key scenes and observations omitted
<b>Contextual Summary:</b>	Completed 1 page of notes, key scenes and observations omitted
<b>Grading and comments:</b>	Completed 1 page of notes, key scenes and observations omitted
<b>Additional comments:</b>	Completed 1 page of notes, key scenes and observations omitted

**Global Fluency**    Contextual Summaries

**Contextual Summary Objective:** create a single-spaced summary of the film’s:

- historical context, and/or
- culture depicted, and/or
- production and backstory, and/or
- 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

**Critical Thinking & Technology**    Short Film Project

**Objective:** Produce a 1- 2 minute (length strictly enforced) short film respectfully shot and presented in the same style and technique as the film you are adapting. Be sure to check the Presentation Groups document to know when you present. The individual’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. The film is also required to be “PG” and avoid scenes that may trigger an upsetting emotional response.

**Form:** Digital file (including acting, sound, text, music, & dialogue) submitted to YouTube.

## Professionalism Lecture Notes and Review Questions

**Objective:** There will be a Lecture Notes assignment with Review Questions each class session. Our class time will be used to generate Review Question responses. Responses should be creative, lively, fun, and professional.

Since this is an upper-division course, we have higher expectations than describing whether or not you liked the film. That being said: if the answer to the following questions is “yes,” then your response/film commentary is too broad the highest possible grade would be 70%

- 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.*
- During the last 5 weeks of the semester, it is required that your response will evolve in sophistication from film technique analyses to complex integrations of academic argumentation, film terms, and course concepts that take into account the entire film discussed.

Grading:

- 20% MLA Format/Follows syllabus, in-class, and handout writing instructions
  - 20% Thesis Statements: responses demonstrate an awareness of how the argument/s being proposed fit 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/s
  - 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

**Objective:** Write a Three-Page Research Paper (Due Tuesday of Finals Week)

Your research project can be on any director, film, or topic related to our course but not discussed extensively during class lecture. Choose a topic, film, or director that interests you. Note: rather than reporting on a topic or summarizing a narrative, the paper will rigorously analyze a specific, narrow 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 page 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)*

---- All Assignments due at **11:59pm** ----

**Week 1 (Tuesday 3/2)**

Topic: Introduction to Film Aesthetics

Tuesday: Class time 6:00-7:00pm

7:00-8:45pm – complete Module 1 asynchronously (module will be opened during class time)

Friday: Watch *35 Shots of Rum* (Denis, 2008), Submit 1 page of Notes

**Week 2 (Tuesday 3/9)**

*35 Shots of Rum* (Denis, 2008)

Topic: Introduction to Film Narrative

Monday: Contextual Summary on *35 Shots of Rum* (Denis, 2008)

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions (meet with Group 1 after class)

Friday: Watch *Citizen Kane* (Welles, 1941), Submit 1 page of Notes

**Week 3 (Tuesday 3/16)**

*Motorcycle Diaries* (Salles, 2004)

Topic: The Heroic Journey

Tuesday: No class time (this week only), instead on Tuesday

Watch *Motorcycle Diaries* (Salles, 2004), No notes this week; instead, write 1 pg. Film Response

Friday: Watch *In the Mood for Love* (Wong, 2000), Submit 1 page of Notes

**Week 4 (Tuesday 3/23)**

*In the Mood for Love* (Wong, 2000)

Topic: Identity

Monday: Contextual Summary on *In the Mood for Love* (Wong, 2000) & Quiz Questions, Ch. 2 & 3 (50-71, 72-110), **Group 1 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Pan's Labyrinth* (del Toro, 2006), Submit 1 page of Notes



**Week 5 (Tuesday 3/30)**

*Pan's Labyrinth* (del Toro, 2006)

Topic: Identity

Monday: Contextual Summary on *Pan's Labyrinth* (del Toro, 2006) &

Quiz Questions, Ch. 4 & 5 (112-158), **Group 2 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Amélie* (Jeunet, 2001), Submit 1 page of Notes

**Week 6 (Tuesday 4/6)**

*Amélie* (Jeunet, 2001)

Topic: Identity

Monday: Contextual Summary on *Amélie* (Jeunet, 2001) &

Quiz Questions, Ch. 7 (263-302), **Group 3 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Ai Weiwei: Never Sorry* (Klayman, 2012), Submit 1 page of Notes

**Week 7 (Tuesday 4/13)**

*Ai Weiwei: Never Sorry* (Klayman, 2012)

Topic: Identity

Monday: Contextual Summary on *Ai Weiwei: Never Sorry* (Klayman, 2012) &

Quiz Questions, Ch. 10 (352-400)

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Lost in Translation* (Coppola, 2003), Submit 1 page of Notes

**Week 8 (Tuesday 4/20)**

*Lost in Translation* (Coppola, 2003)

Topic: Authority

Monday: Contextual Summary on *Lost in Translation* (Coppola, 2003) &

Quiz Questions, Ch. 6 (216-262), **Group 4 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Battleship Potemkin* (Eisenstein, 1925), Submit 1 page of Notes

**Week 9 (Tuesday 4/27)**

*Battleship Potemkin* (Eisenstein, 1925)

Topic: Authority

Monday: Contextual Summary on *Battleship Potemkin* (Eisenstein, 1925) &

Quiz Questions, Ch. 8 (303-325), **Group 5 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Your Name* (Shinkai, 2016), Submit 1 page of Notes

**Week 10 (Tuesday 5/4)**

*Your Name* (Shinkai, 2016)

Topic: Authority

Monday: Contextual Summary on *Your Name* (Shinkai, 2016) &

Quiz Questions, Ch. 12 (454-493)

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Persepolis* (Paronnaud and Satrapi, 2007), Submit 1 page of Notes

**Week 11 (Tuesday 5/11)**

*Persepolis* (Paronnaud and Satrapi, 2007)

Topic: Authority

Monday: Contextual Summary on *Persepolis* (Paronnaud and Satrapi, 2007), Submit your Project Proposal

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Last Train Home* (Fan, 2009), Submit 1 page of Notes

**Week 12 (Tuesday 5/18)**

*Last Train Home* (Fan, 2009)

Topic: Poverty

Monday: Contextual Summary on *Last Train Home* (Fan, 2009), **Group 6 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Wasteland* (Walker, 2010), Submit 1 page of Notes

**Week 13 (Tuesday 5/25)**

*Wasteland* (Walker, 2010)

Topic: Poverty

Monday: Submit a hard copy, one-page journal entry in place of the contextual summary, **Group 7 Films**

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *Rashomon* (Kurosawa, 1950), Submit 1 page of Notes

**Week 14 (Tuesday 6/1)**

*Rashomon* (Kurosawa, 1950)

Topic: Poverty

Monday: Contextual Summary on *Rashomon* (Kurosawa, 1950)

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

Friday: Watch *The Two Escobars* (Zimbalist Brothers, 2010), Submit 1 page of Notes

**Week 15 (Tuesday 6/8)**

*The Two Escobars* (Zimbalist Brothers, 2010)

Topic: Poverty and Transnational Connections

Monday: Contextual Summary on *The Two Escobars* (Zimbalist Brothers, 2010)

Tuesday: Class time 6:00-7:15pm & Lecture Review Questions

**Finals Week (Tuesday 6/8)**

Tuesday: Class time 6:00pm, **Due:** Research Paper and GE Reflection Essay