

University of Calgary  
Department of Communication, Media and Film

Film Studies (FILM) 409.11 L01  
Special Topics in Film Studies

World Cinema

Fall 2019

September 10, 2019 – December 5, 2019

(excluding Nov. 12 & 14)

Screenings (Labs): Tuesday 3:30 – 6:15pm

Lectures: Thursday 3:30 – 5:20pm

<b>Instructor:</b>	Dr. Matthew Croombs
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<b>Web Page:</b>	D2L
<b>Office Hours:</b>	Thursdays 5:30 – 6:30

### Course Description

In this course, students will critically examine a series of film cultures that expand beyond the canon of Hollywood and Western European cinema. We will explore regional and national cinemas from Africa, Asia, Latin America, India, and Eastern Europe, analyzing their historical contexts of production and formal conventions. The course will also open students onto broader global perspectives by mapping the ways in which national cinemas participate in transnational networks of production, circulation, and exhibition.

Rather than exploring any one national cinema in depth, our objective will be to consider particular national cinemas as *sites* to engage with the key themes, questions, and debates that constitute the discourse of world cinema: national allegory, the tension between the local and globalization, film festivals and transnational forms of branding, genre and authorship, the question of the “popular”, and the philosophical distinctions between the world, the earth, and the planet.

### Objectives of the Course

Following the completion of this course, students should be able to:

1. Identify key debates within the scholarship on world cinema.
2. Demonstrate a more globally inclusive understanding of tendencies and movements across film history.

3. Make connections across various national cinemas through considering transnational questions of marketing and circulation.
4. Enhance their philosophical understanding of how cinema thinks the world.
5. Perform critical analyses and write well-crafted arguments about visual culture.

### **Textbooks and Readings**

All assigned readings for the course will be uploaded to D2L.

### **Internet and electronic communication device information**

Laptops should be used for note-taking purposes only. Cell phones should be turned off during screenings and lectures to avoid deductions from your participation grade.

### **Viewing Requirements**

Students are required to attend all screenings. If you miss one, it is your responsibility to view the film(s) at the Media Library (3rd floor, TFDL) as soon as you are able. Certain titles (though not all) may be available to view online. These resources are not a substitute for the scheduled screenings, but may prove helpful for review purposes.

### **Assignments and Evaluation**

10%	Participation	weekly
5%	Attendance at one Cinema Politica Screening	All term
25%	Short Research Essay	Oct. 3
20%	Film Review	Nov. 7
40%	Final Essay	Dec. 5

#### Participation (10%)

Since this class involves both challenging films and ideas, attendance, class participation, and completion of the readings are absolutely necessary. Lecture content will usually move beyond the week's assigned readings, so students will need to have read the required materials by the Thursday lecture in order for the class experience to remain meaningful.

#### Cinema Politica Screening (5%)

On the last Wednesday of every month, Cinema Politica will hold a screening in the Gallery Hall of the Taylor Family Digital Library. Students are required to attend one of these screenings throughout the course of the term, and will receive an automatic grade of 5% for their attendance.

#### Short Essay (25%)

Students will submit a short research essay on October 5 (5 pages long), in which they find and analyze a film related to one of the film movements or theoretical problems covered in class. For example, students may choose either a film by an auteur or belonging to a genre discussed in lecture. Conversely, they may choose a film that illuminates one of the theoretical problems relevant to world cinema, such as national allegory. Students will be required to both find one academic source on their chosen film *and* refer to one of the assigned readings of their chosen week. Ultimately, the goal of this assignment is to give

students a deeper understanding of a national film context and its implications for world cinema.

#### Film Review (20%)

Film criticism is one of the main venues through which world cinema reaches a transnational audience. Following examples provided in class, students will write a three page review of one of the films on the course outline, due November 7. They will use the course readings and lectures as their “press kit”, and address elements of form, theme, and historical context in an accessible prose style that is suitable for a non-specialized readership.

#### Final Essay (40%)

An assignment sheet on the final paper will be given out on November 7.

The essay will be 8 pages, double-spaced, and is due on December 5 at the beginning of class.

\*Note: Each written assignment will be accompanied by a rubric and instruction sheet on D2L

#### **Registrar-scheduled Final Examination: NO**

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

**Submission of Assignments:** Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name, ID number, and the instructor's name on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/legalservices/foip/foip-hia>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

#### **Policy for Late Assignments**

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

#### **Student Accommodations**

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and

accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/). Students who require an accommodation based on a protected ground other than disability should communicate this need in writing to their instructor. The full policy on Student Accommodations is available at <http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*:

<https://www.ucalgary.ca/pubs/calendar/current/m-1.html>. Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

### Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

### Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. In this course, letter grades will be used for all assignments. The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%

<b>1.30</b>	Marginal pass. Insufficient preparation for subsequent courses in the same subject	<b>D+</b>	53 - 54.99%	54.0%
<b>1.00</b>	Minimal pass. Insufficient preparation for subsequent courses in the same subject	<b>D</b>	50 - 52.99%	51.5%
<b>0.00</b>	Failure. Did not meet course requirements.	<b>F</b>	0 - 49.99%	0%

\* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### **Plagiarism**

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at [https://owl.purdue.edu/owl/research\\_and\\_citation/resources.html](https://owl.purdue.edu/owl/research_and_citation/resources.html)

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3<sup>rd</sup> floor, Taylor Family Digital Library. To book an appointment, go to [https://ucalgary.ca/student-services/student-success?utm\\_source=ssc&utm\\_medium=redirect&utm\\_campaign=redirect](https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect)

### **Instructor Intellectual Property & Copyright Legislation**

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright ([www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf](http://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf)) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

### **Academic Misconduct**

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Research Ethics**

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

### **Deferrals of Course Work and Requests for Reappraisal**

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

### **Student Support Services and Resources**

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at [itsupport@ucalgary.ca](mailto:itsupport@ucalgary.ca) or by calling 403-220.5555.

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## **Schedule of Lecture Topics and Readings**

### **PART 1 – WHAT IS WORLD CINEMA? DEFINITIONS AND DEBATES**

**September 10      Introduction**

- Screening: *The Square* (Sweden/Germany/France/Denmark/USA, Östlund, 2017)
- Reading: Lúcia Nagib, "Towards a Positive Definition of World Cinema," in *Remapping World Cinema: Identity, Culture and Politics in Film*, eds. Stephanie Dennison and Song Hwee Lim. London & New York: Wallflower Press, 2006: 30-37.
- Recommended: Dudley Andrew, "An Atlas of World Cinema," in *Remapping World Cinema: Identity, Culture and Politics in Film*, eds. Stephanie Dennison and Song Hwee Lim. London & New York: Wallflower Press, 2006: 19-29.

### **September 17      What is World Cinema?**

- Screening: *The World* (China/Japan/France, Zhangke, 2004)
- Reading: Shekhar Deshpande and Meta Mazaj, "What is World Cinema?" in *World Cinema: A Critical Introduction*. New York: Routledge, 2018: 15-36.
- David Richler, "Cinema, Realism, and The World According to Jia Zhangke," *Canadian Journal of Film Studies*, 25. 2 (2016): 6–38.

### **September 24      World Cinema as Brand: On Film Art and Film Festivals**

- Screening: *4 Months, 3 Weeks, and 2 Days* (Romania, Mungiu, 2007)
- Reading: Shekhar Deshpande and Meta Mazaj, "Film festivals and world cinema," in *World Cinema: A Critical Introduction*. New York: Routledge, 2018:107-134.
- Constantin Parvulescu, "The cold world behind the window: *4 Months, 3 Weeks and 2 Days* and Romanian cinema's return to real-existing communism," *Jump Cut*, 51 (2009):  
<http://www.ejumpcut.org/archive/jc51.2009/4months/index.html>
- Recommended: Thomas Elsaesser, "Film Festival Networks," in *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press: 82-107.
- David Bordwell, "The art cinema as a mode of film practice," *Film Criticism* 4, no. 1 (1979): 56-64.

## **PART 2 – CINEMAS OF THE GLOBAL SOUTH**

**October 1                      Third Cinema in the Third World: Toward the African Avant-Garde**

Screening:                      *Touki Bouki* (Senegal, Mambéty, 1973)

Reading:                        David Murphy and Patrick Williams, “Ousmane Sembene” and “Djibril Diop Mambéty,” in *Postcolonial African Cinema: Ten Directors*. Manchester: Manchester University Press, 2007: 50-70, and 91-109.

David Murphy, "Africans filming Africa: Questioning theories of an authentic African cinema," *Journal of African Cultural Studies* 13.2 (2000): 239-249.

**October 8:                      The Aesthetics of Hunger and Beyond**

Screening:                      *City of God* (Brazil, Meirelles and Lund, 2002)

Reading:                        Lúcia Nagib, "Talking bullets: The language of violence in *City of God*," *Third Text*, 18.3 (2004): 239-250.

Glauber Rocha, “The Aesthetics of Hunger,” in *Film Manifestos and Global Cinema Cultures: A Critical Anthology*, ed. Scott MacKenzie. Berkeley: University of California Press, 2014: 218-220.

**October 15                      The New Iranian Cinema**

Screening:                      *Close-up* (Iran, Kiarostami, 1990)

Reading:                        Hamid Dabashi, *Close up: Iranian cinema, past, present, and future*. London: Verso, 2001: excerpts.

**PART 3 – GENRE AND THE TRANSNATIONAL IMAGINARY**

**October 22                      Animation, Allegory, Trauma**

Screening:                      *Persepolis* (France/USA, Satrapi, 2007)

Reading:                        TBD



**October 29: K-Horror and the Transnational Imaginary**

Screening: *Parasite* (South Korea, Bong, 2019) or *The Host* (South Korea, Bong, 2006)

Reading: Nicky J. Y. Lee, "Localized Globalization and a Monster National: *The Host* and the South Korean Film Industry," *Cinema Journal* 3.5 (2011): 45-61.

Julian Stringer, "Putting Korean Cinema in its Place: Genre Classifications and the Contexts of Reception," in *New Korean Cinema*, ed. Chi-Yun Shin and Julien Stringer. Edinburgh: Edinburgh University Press, 2005: 95-105.

**November 5 Europe at the Margins: Transnationalism and the Art Film**

Screening: *Code Unknown* (Austria/Romania/Germany/France, Haneke, 2000)

Reading: Temenuga Trifonova, "Code Unknown: European identity in cinema," *Scope: An Online Journal of Film and TV Studies* 8 (2007): <https://www.nottingham.ac.uk/scope/documents/2007/may-2007/trifonova.pdf>

Jackie Stacey, "The Uneasy Cosmopolitans of *Code Unknown*," in *Critical Perspectives, Relationalities and Discontents* (2017): 160-174. Eds Ben McCann and David Sorfa New York 2011

Recommended: Arjun Appadurai, "Disjuncture and difference in the global cultural economy," *Theory, Culture & Society* 7.2-3 (1990): 295-310.

**November 12 Reading Week: No Classes****PART 4 – ECO-AESHTETICS: WORLD, PLANET, EARTH****November 19 The World Viewed**

Screening: *The Tree of Life* (USA, Malick, 2011)

Reading: Stanley Cavell, *The World Viewed: Reflections on the Ontology of Film*. Cambridge: Harvard, 1979: (excerpts)

**November 26**

**In the Dust of this Planet**

Screening: *Homo Sapiens* (Switzerland/Germany/Austria, Geyrhalter, 2016)

Reading: Eugene Thacker, *In the Dust of this Planet: Horror of Philosophy*.  
London: Zer0 Books, 2011: (excerpts)

**December 3**

**Earth**

Screening: *Embrace of the Serpent* (Colombia, Guerra, 2015)