

World Film History 1945-Present
Preliminary Syllabus – Subject To Change

CIMS 102 (Summer 2017 B)
Monday, Tuesday, Wednesday, Thursday 4:30-6:30pm
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Overview:

Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese), and the various other new wave movements of the 1960s, 1970s, and 1980s. We will then selectively examine some of the most important films of the last two decades, including those of U.S. independent film movement and movies from Iran, China, Greece and elsewhere in an expanding global cinema culture. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, a final essay, and active participation. Fulfills the Arts and Letters Sector (All Classes).

Course Goals:

1. develop film scholarly vocabulary and precision in textual film analysis
2. understand the major historical developments, critical concepts, and debates that have shaped film history, form, and style since 1945
3. refine an understanding of the cultural dynamics that guide our perception of postwar “world cinema”

Requirements:

- watch two films per week
- all class readings
- one 15-minute presentation on one of the weekly readings
- a final 8-10 page paper
- **active participation in class discussions.**

Grading:

Attendance and Participation	30%
Weekly Canvas Responses	30%
Presentation	10%
Final Paper	30%

Attendance and Participation:

Please let me know prior to class if you will be absent for any reason. You will be given **one unexcused absence** throughout the course, after which points will be deducted. This is a discussion-based class so participation is *of the utmost importance*.

Weekly Canvas Responses:

Each week you will be given two sets of study questions—one for each of the films. For each film, you are responsible for a one-paragraph response to one of the study questions. These posts are to be completed **before 10am on the day the film is to be discussed**.

Though you are only responsible for one question per film posted to Canvas, please come to class ready to discuss *all* of the study questions. These questions are meant to (1) guide you through the readings and the films, and (2) prepare you for class discussion and the final paper.

Course Readings:

The required readings are posted on our Canvas site in PDF format under the “Files” tab. Because computers are not allowed in the classroom, please **print out all readings** before coming to class for discussion. Engaging a text through annotation is an important skill.

Student Presentations:

At some point during the semester, each student will give a 10-15-minute presentation on one of the optional readings.

Final Paper:

The final paper should be an 8-10 pg. paper analyzing one or two films after 1945. This essay should incorporate at least two of the course readings and address issues raised in class. **Due electronically by June 19th at 12pm.**

Late Assignments:

As with attendance, each student will be allowed one unexcused late assignment submission. All other late submissions will result in loss of 1 point per day late.

Reserve Materials:

DVDs are on reserve at the Van Pelt Rosengarten desk on the bottom floor of Van Pelt Library. The Van Pelt Film Studies Room (4th floor) accommodates small groups who wish to screen videotapes and DVDs. Van Pelt's general collection of DVDs can be assessed at:

<http://www.library.upenn.edu/catalogs/vcat>

Two other introductory texts—especially helpful for overviews on close viewing vocabulary and introductions to methodological and theoretical concepts—are on reserve at Van Pelt Library:

The Film Experience by Timothy Corrigan and Patricia White

Film Art: An Introduction by David Bordwell and Kristin Thompson.

Academic Integrity:

All Penn students are bound by the Code of Academic Integrity and are assumed to have read and understood it. If you are unsure what constitutes plagiarism, please see the University of Pennsylvania's Code of Academic Integrity at:

http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html and

http://www.upenn.edu/academicintegrity/ai_plagiarismwhatisit.html, or simply ask me.

Please: no laptops or electronic devices in class.

Schedule

WEEK 1:

Monday, May 22nd: INTRODUCTIONS AND DEVELOPING FILM SCHOLARLY VOCABULARY

FILM: *The Bicycle Thieves* (De Sica, 1948)

READING:

Richard Dyer, "Introduction to Film Studies"

Tuesday, May 23rd: ITALIAN NEO-REALISM

READING:

Fabe "De Sica and Italian Neo-Realism"

Wednesday, May 24th: AUTEUR THEORY AND THE FRENCH NEW WAVE

FILM: *The 400 Blows* (Truffaut, 1959)

READING:

Alexandre Astruc, "The Birth of a New Avant-Garde: La Camera-Styleo"

Truffaut, Francois' "A Certain Tendency in French Cinema," from *Cahiers du Cinema*, 1954

Thursday, May 25th: AUTEUR THEORY AND THE FRENCH NEW WAVE

READING:

Timothy Corrigan, "The Commerce of Auteurism"

WEEK 2:

Monday, May 29th: NEW GERMAN CINEMA

FILM: *Ali: Fear Eats the Soul* (Fassbinder, 1974)

READING:

Judith Mayne, "Fassbinder and Spectatorship," *New German Critique*

Tuesday, May 30th: NEW GERMAN CINEMA

READING:

Thomas Elsaesser, "ImpersoNations: National Cinemas, Historical Imaginaries"

Wednesday, May 31st: JAPANESE GENRE FILM

FILM: *Rashomon* (Kurosawa, 1950)

READING:

Dudley Andrew, "Time Zones and Jetlag: The Flows and Phases of World Cinema"

Thursday, June 1st: JAPANESE GENRE FILM

READING:

Selections from *The Warrior's Camera: The Cinema of Akira Kurosawa* (Stephen Prince, 1999)

WEEK 3:

Monday, June 5th: LATE HOLLYWOOD STUDIO STYLE

*Proposal for final paper topic due **TODAY!**

FILM: *Vertigo* (Hitchcock, 1958)

READING:

Laura Mulvey, "Visual Pleasure and Narrative Cinema"

Tuesday, June 6th: LATE HOLLYWOOD STUDIO STYLE

READING:

Film Scholarly Research Exercise - Oxford Bibliographies Online: *Vertigo*, by Susan White

Wednesday, June 7th: IRANIAN CINEMA AND ANIMATION

FILM: *Persepolis* (Satrapi and Paronnaud, 2007)

READING:

Hillary Chute, "The Texture of Retracing in Marjane Satrapi's *Persepolis*," *Women's Studies Quarterly*

Thursday, June 8th: IRANIAN CINEMA AND ANIMATION

READING:

Naficy, Hamid. "Situating Accented Cinema"

WEEK 4:

Monday, June 12th: THE NEW HOLLYWOOD CINEMA

FILM: *Taxi Driver* (Scorsese, 1976)

READING:

Christian Keathley, "The Post-Traumatic Cycle"

Tuesday, June 13th: THE NEW HOLLYWOOD CINEMA

READING:

Selections from *The Last Great American Picture Show*

Wednesday, June 14th: CHINESE MELODRAMA

FILM: *In the Mood for Love* (Kar-wai, 2000)

READING:

“Chinese Melodrama” from *Traditions in World Cinema*

Thursday, June 15th: CHINESE MELODRAMA

IN CLASS: Presentations on Final Paper Topics

WEEK 5:

Monday, June 19th: THE GREEK “WEIRD WAVE”

FILM: *Dogtooth* (Lanthimos, 2009)

READING:

Rose, Steve. “*Attenberg, Dogtooth, and the Weird Wave of Greek Cinema.*” *The Guardian* (2011)

Tuesday, June 20th: THE GREEK “WEIRD WAVE”

READING:

Celik, Ipek A. “Family as Internal Border in *Dogtooth.*” *Frontiers of Screen History: Imagining European Borders in Cinema, 1945-2010* (2013)

Wednesday, June 21st: SOUND EDITING AND JANE CAMPION

FILM: *The Piano* (Campion, 1993)

READING:

Barbara Klinger, “The Art Film, Affect, and the Female Viewer: *The Piano* Revisited” (2006)

Thursday, June 22nd: SOUND EDITING AND JANE CAMPION

READING:

“The Imperial Imaginary” from *Unthinking Eurocentrism* (selections)

WEEK 6:

Monday, June 26th: GLOBALIZATION THROUGH HINDI/PUNJABI/ENGLISH-LANGUAGE CINEMA

FILM: *Monsoon Wedding* (Nair, 2001)

Tuesday, June 27th: GLOBALIZATION THROUGH HINDI/PUNJABI/ENGLISH-LANGUAGE CINEMA

READING:

Jenny Sharpe, "Gender, Nation, and Globalization"

Wednesday, June 28th:

--FINAL CLASS (discussion of class projects, conclusions etc)

Final Paper:

Due Thursday, June 29th by noon; please submit papers as a **Word Document** attachment over e-mail