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## **World Film History and Analysis, 1945-Present** (Summer 2019, Session II)

### **Course Description:**

Focusing on movies made internationally after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. In the first part of the course, we will establish the three fundamental cinematic models that have dominated post-WWII film production, by looking at Italian Neorealism, Hollywood, and The French New Wave. In doing so, the course will introduce the three main contextual frameworks that we will be applying to the study and analysis of films (historical, industrial, and cultural contexts). We will then look at specific film cultures around the globe, and reconstruct their histories, focusing on representative films coming from Russia, Argentina, New Zealand, Hong Kong, Mali and Canada. In reconstructing the histories of these countries' film cultures through the analysis of film, the course will pay precise attention to formal and stylistic techniques in editing, cinematography, mise-en-scène, and sound, as well as to narrative organizations, and alternative film forms (documentary, experimental film, animation).

The films watched and discussed will cover a broad cultural, historical, thematic and stylistic range, from the classic narratives to documentary and experimental narratives. The goal of this course is to introduce the skills needed for a careful, discriminating, and productive analysis, interpretation and understanding of moving images. To achieve this goal we will move in four directions: 1) we will work to develop precise analytic vocabulary that will guide our "close readings" of individual films; 2) we will attend to the cultural dynamics that shape our viewing and understanding of those films; 3) we will examine the cultural, historical, and economic/industrial specifics that have shaped some of the most important cinemas since 1945; 4) we will underline the connection between articulating and writing about our experiences of a film and a richer, more sophisticated enjoyment of it.

### **Required text:**

- Corrigan, Timothy & Patricia White. *The Film Experience: An Introduction*. 4<sup>th</sup> (2015) or 5<sup>th</sup> ed. (2017). New York: Bedford/St. Martin's.
- All other readings will be available on Canvas.

### **Screenings:**

There will be no official screenings arranged for this class. The selected films are widely available, so you should have no difficulty accessing them. It is your responsibility to view the film *before* the class discussion and be prepared to talk about it. Copies of the films on the syllabus are available at the Van Pelt Library, and access to most of the films is provided through the library's streaming platforms.

### **Assignments:**

1. *Canvas Posts*. Write 1-2 paragraph(s) responding to one of the assigned prompts. Post your responses before 1 pm on the day of the class discussion. Support your answers through specific references to the films or assigned texts. (Late responses will not be counted towards your Canvas Posts grade.)
2. *Presentations*. Each student will be asked to prepare a 10-15 presentation on one of the assigned readings or films.
3. *Final Research Paper*. An 8-page research essay on any post-1945 film of your choice. The topic, with a working thesis, should be **developed in advance and in consultation with the instructor by July 20** (The topic cannot be changed after July 20, so give it some thought.) The paper is due by August 7.

### **Attendance and Participation:**

Attendance and participation in class is extremely important to succeed in this course. Complete the readings and viewings ahead of the class they scheduled for and bring hard copy of the readings to class meetings. Be prepared to discuss both readings and films. If you have to miss a class, contact your peers for information and complete the work you have missed before the next class meeting. More than 2 missed classes will result in a very low final grade or failure.

**Class Policies:** Laptops and other electronic devices for note taking are not allowed. Using a phone or texting during class or while we're showing a clip is absolutely not allowed. Doing any of these will result in your grade being lowered for a whole letter grade.

**Special Note about This Course:** Please be advised that the screenings on occasion contain representations of violence or sexuality. If you do not wish to work on this material, this course might not be indicated for you.

**Grading:**

In-class Participation	25%
Canvas Posts	25%
In-class Presentation	15%
Final Research Paper	35%

**Schedule**

**Tuesday, July 9: Introduction**

Francesco Casetti, "Relocation" (C)

Thomas Elsaesser, "General Introduction to Media Archaeology" (excerpts) (C)

**Thursday, July 11: Italian Neorealism**

Corrigan and White, Ch. 2 (2017 ed.)/Ch. 10 (2015 ed.): "History and Historiography" (TFE)

André Bazin, "An Aesthetic of Reality: Neorealism" (C)

Giuliana Minghelli, Introduction to *Landscape and Memory in Post-fascist Italian Cinema* (C)

**Film:** *Paisan* (1946), Roberto Rossellini

**Tuesday, July 16: Postwar Hollywood and the Classical Narrative Style**

Corrigan and White, Ch. 11: "Critical Theories and Methods" (TFE) (excerpts)

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (C)

Jaen-Louis Baudry, "Ideological effects of the Basic Cinematographic Apparatus" (C)

**Film:** *Rear Window* (1954), Alfred Hitchcock

**Thursday, July 18: New Wave Cinemas**

Corrigan and White, Ch. 1: "From Production to Exhibition" (TFE)

Sean Martin, *The New Waves in Cinema* (excerpts) (C)

Timothy Corrigan, "The Commerce of Auteurism" (C)

**Films:** *Breathless* (1960), Jean-Luc Godard

Research-paper topics are due by July 20

**Tuesday, July 23: Mise-en-scène and Post-Soviet Cinema**

Corrigan and White, Ch. 3 (2017 ed.)/Ch. 2 (2015 ed.): "Mise-en-scène" (TFE)

Vida Johnson and Elena Stishova, "Perestroika and Post-soviet Cinema" (C)

**Film:** *The Russian Ark* (2002), Alexander Sokurov

**Thursday, July 25: Cinematography / New Argentine Cinema**

Corrigan and White, Ch. 4 (2017 ed.)/Ch. 3 (2015 ed.): "Cinematography" (TFE)

Tamara Falicov, "Young Filmmakers and the New Independent Argentine Cinema" (C)

**Film:** *The Headless Woman* (2008), Lucretia Martel

**Tuesday, July 30: Editing / Hong Kong Cinema**

Corrigan and White, Ch. 5 (2017 ed.)/Ch. 4 (2015 ed.): "Editing" (TFE)

Sheldon Lu, "Filming Diaspora and Identity: Hong Kong and 1997" (C)

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

**Thursday, August 1: Sound / New Zealand / Women Cinema**

Corrigan and White, Ch. 6 (2017 ed.)/Ch. 5 (2015 ed.): “Film Sound” (TFE)

Alistair Fox, Barry Keith Grant, and Hilary Radner, “The Historical Film in New Zealand Cinema” (C)

Patricia White, “Jean Campion’s Cannes Connections” (C)

**Film:** *The Piano* (1993), Jane Campion

**Tuesday, August 6: Narrative Films / African Cinema**

Corrigan and White, Ch. 7 (2017 ed.)/Ch. 6 (2015 ed.): “Narrative Films” (TFE)

Anjali Prabhu, “African Narration. Narration of Africa” (C)

**Film:** *Bamako* (2006), Abderrahmane Sissako

**Research papers are due by August 7**

**Tuesday, August 8: Alternative Film Forms (Documentary, Experimental Film, Animation)**

Corrigan and White, Ch. 8 (2017 ed.)/Ch. 7 (2015 ed.): “Documentary Films” (TFE)

Corrigan, “‘On Thoughts Occasioned by...’ Montaigne to Marker” (C)

**Film:** *Stories We Tell* (2012), Sarah Polley