Instructor: Iggy Cortez
Office hours: Tuesday, 4:30-5:30 and by appointment, Cinema Studies Office (FBH 208)
Email: cesarcor@sas.upenn.edu

Course Description
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, 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, Korea 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, such as digital convergences that are defining screen culture today.

Course Goals
(1) develop an understanding of postwar film history, film form and style;
(2) engage, via close textual analysis of particular films, with the major historical developments, critical concepts, and debates involved in the study of film;
(3) develop and refine our ability to watch and analyze films more perceptively, and to express those perceptions in a cultivated and critically accurate way, in both written and oral form.

Special Notes About This Course
Please be advised that the screenings on occasion contain representations of violence or sexually explicit material. If you do not wish to work on this material, this course may not be for you.

The films will be on reserve at Rosengarten in the basement of Van Pelt Library. Many can be found on Netflix, Amazon Prime, Hulu Plus and other similar sites.

There are no prerequisites.

Requirements include
- weekly readings
- watching two films per week
- a final 8-10 paper
- 1 page weekly responses
- 1 15-minute presentation on one of the weekly readings
- active participation in class discussions.

Course Readings
The required readings are posted on Canvas, which is accessible via Penn Portal: https://courseweb.library.upenn.edu/webapps/portal/frameset.jsp

Grading
Attendance and Participation 30%
Canvas Responses 20%
Presentation 10%
Final Paper 40%

Students must complete all assignments in order to pass the course.

Attendance and Participation
Given the intensive nature of this course, students will be allowed to have one unexcused absence from lecture without penalty, after which points will be deducted from the attendance and participation grade. More than three unexcused absences will result in a failing grade.

Please be sure to complete all course reading and bring copies of the day’s readings with you to class.

This is a discussion-based participatory class so participation in class is of the utmost importance. You will not be graded on your personality or on how much you already know about film, but, rather, on your intellectual honesty, engagement with the film and readings, and ability to challenge yourself and others through the material covered. To prepare for our discussions,
engage critically and intelligently with the texts and the films. Take notes while watching, begin to articulate your ideas and opinion, think of questions, single out particular scenes that pique your interest.

**Academic Integrity**
We take the Code of Academic Integrity very seriously. This means we will not tolerate cheating or plagiarism — all work submitted must be your own! All cases of plagiarism will be referred to the Office of Student Conduct and will result in failing the course. If you are unsure about what the Code of Academic Integrity involves, and what might constitute a violation of the Code, see:

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

**Recommended Texts:**

Timothy Corrigan, *A Short Guide to Writing About Film*

**Final Paper**
A 6-8 pp. visual analysis exploring the relationship between two works representing different moments in the period extending from 1980 to the present. This essay should incorporate at least three of the course readings, address issues raised in lectures and/or recitations. Due electronically by July 1, 6 pm

**Canvas Responses**
Each week you will be given study questions. You are responsible for coming to class ready to answer ALL of these 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. In addition, every week you will have to post a 1-page response to the questions on Canvas by Tuesday at 1 pm.

**Student Presentations**
At some point during the semester, each student will give a 15-minute presentation on one of the optional readings. This presentation will factor in to your attendance and participation grade.

**Important Dates**
- **June 19** One paragraph description of final paper identifying your thesis, the two films you will be comparing and the two texts you will be using.
- **July 1** Final paper due electronically by 6 pm

**COURSE SCHEDULE**
WEEK 1

Tuesday, May 26
Introduction: Italian Neorealism

Bicycle Thieves (Vittorio De Sica, 1948) – Screened in Class

Readings:

Richard Dyer, “Introduction to Film Studies”
Karl Schoonover, extract from Brutal Vision: The Neorealist Body in Postwar Italian Cinema

Recommended Viewing for Neorealism:
Paisan (Roberto Rossellini, 1946)
Rome Open City (Roberto Rossellini, 1945)
Umberto D. (Roberto Rossellini, 1952)

SESSION 1

Auteur Theory and the French New Wave

400 Blows (Francois Truffaut, 1959)

Readings:

Geneviève Sellier extract from Masculine Singular

Recommended Viewing for French New Wave:
Hiroshima Mon Amour (Alain Resnais, 1959)
Breathless (Jean-Luc Godard, 1960)
Cleo from 5 to 7 (Agnes Varda, 1962)
Last Year at Marienbad (Alain Resnais, 1961)

SESSION 2

Tuesday, June 2
Cinematography and Narrativity

Touch of Evil (Orson Welles, 1958)

Readings: Daniel Morgan, “Where Are We?: Camera Movements and the Problem of Point of View”

Recommended Viewing for Cinematography:
Rear Window (Alfred Hitchcock, 1954)
SESSION 3

Mise-en-Scene and New German Cinema

Ali Fear Eats the Soul (R.W. Fassbinder, 1974)

Readings:
Elena Gorfinkel, “Impossible, Impolitic: Ali Fear Eats the Soul and Fassbinder’s Asynchronous Bodies”

Recommended Viewing for Mise-en-Scene:
All That Heaven Allows (dir. Douglas Sirk, 1955)
Love and Anarchy (dir. Lina Wertmüller, 1973)
Far From Heaven (dir. Todd Haynes, 2002)
8 Women (dir. Francois Ozon, 2002)

SESSION 4

Editing and New American Cinema

Bonnie and Clyde (dir. Arthur Penn, 1967)

Readings:
Pauline Kael, “Onward and Upward with the Arts: Bonnie and Clyde” (1967)

Recommended Viewing for New American Cinema:
Taxi Driver (dir. Martin Scorsese, 1976)
Opening Night (dir. John Cassavetes, 1977)
Apocalypse Now (dir. Francis Ford Coppola, 1979)

SESSION 5

Sound and The Voice

The Gleaners and I (dir. Agnes Varda, 2000)

Readings:
Mary Ann Doane, "The Voice in the Cinema: The Articulation of Body and Space"
Timothy Corrigan, Extract from The Essay Film (2011)

Recommended Viewing for Essay Film:
Sans Soleil (Chris Marker, 1983)
News from Home (Chantal Akerman, 1977)
Blue (Derek Jarman, 1993)
SESSION 6

What is World Cinema?

Beau Travail (Claire Denis, 1999)

Readings:
Masha Salazkina, “Film Theory in the Age of Neoliberal Globalization”
JungBong Choi, “National Cinema: An Anachronistic Delirium?”

Recommended

The World (Jia Zhangke, 2004)
35 Shots of Rhum (Claire Denis, 2008)
Tokyo Sonata (Kiyoshi Kurosawa, 2008)
Mother of George (Andrew Dosunmu, 2013)

SESSION 7

Genre Theory

Mother (Bong Joon-ho, 2009)

Readings:
Linda Williams, “Gender, Genre, Excess”
Michelle Cho, “Face Value: The Star as Genre in Contemporary South Korean Cinema”

Recommended Viewing for Korean New Wave Cinema:
The Host (Bong Joon-ho, 2006)
Hahaha (Hong Sang-soo, 2010)
Poetry (Lee Chang-dong, 1993)

SESSION 8

Iranian Cinema and Docufiction

Close-Up (Abbas Kiarostami, 1948)

Readings:
Ivonne Margulies, “Exemplary Bodies: Reenactment in Love in the City, Sons, and Close up” from Rites of Realism (2003)
Hamid Naficy extract from An Accented Cinema
**Recommended Reading:** David T. Johnson “Critical Hearing and the Lessons of Abbas Kiarostami’s Close-Up” in *Lowering the Boom: Critical Studies in Film Sound* (2008)

**Recommended Films for Iranian Cinema:**
- *Ten* (Abbas Kiarostami, 2002)
- *A Separation* (Ashgar Farhadi, 2011)
- *A Girl Walks Home Alone at Night* (Ana Lily Amirpour, 2014)

**SESSION 9**

**Chinese Cinema and Temporality**

*In the Mood for Love* (Wong Kar-Wai, 2000)


**Recommended Films for Chinese Diaspora:**
- *Yi-Yi* (Edward Yang, 2000)
- *City of Sadness* (Hou Hsiao Hsien, 1989)
- *What Time Is It There?* (Tsai Ming Liang, 2001)

**SESSION 10**

*Holy Motors* (Leos Carax, 2012)

**Readings:**