



SPRING 2023

Class:

Instructor: Dr. Jake Bohrod

Required Lab:

Email:

Office Hours:

S A M P L E

COURSE DESCRIPTION AND LEARNING OUTCOMES

This course surveys major trends in world cinema from 1960 to the present day. It asks: How should we view film historically, and what state is film history in today? We will examine both narrative and non-narrative cinema in its various political, cultural, and social contexts by studying key film movements and styles, including international New Wave Cinema, Third Cinema, New Hollywood + Blockbusters, Bollywood, Pacific Rim Cinema, and the global cinema industry. Accordingly, we will also study the deconstruction and reconstruction of film genre and style through this period, as well as the work of pivotal filmmakers such as Jordan Peele, François Truffaut, Ousmane Sembène, Charles Burnett, Agnès Varda, George Lucas, Farah Khan, Abbas Kiarostami, and Bong Joon-ho, among others. How do the international film movements of the latter half of the 20th century build on and respond to the mostly Euro-American contributions of the former half? How does the international history of film currently influence the global film industry and culture?

By the end of this course, students will be able to:

- Articulate the key concepts of film history 1960-present using the language of film studies
- Employ historical and textual analysis of global cinema from 1960 to today
- Identify and differentiate between the key features of varying periods and film movements within world film history 1960-present
- Contextualize the role and function of film history in the media industries and in popular culture today

OTHER LEARNING OUTCOMES

Program Learning Outcomes: Film and Media Studies

Students will be able to:

1. Write well-structured, thesis driven papers, by identifying core concepts, theories and histories of film and media, applying relevant scholarly sources, in a clear writing style, to formulate and support a critical argument.
2. Compare and differentiate between global filmmakers, film aesthetics, and film industries in international cinema.
3. Evaluate and analyze historical and theoretical perspectives relevant to film and media, such as genre, form, spectatorship and narrative.
4. Produce research papers that demonstrate sophisticated evaluation of film and media scholarship, using specific disciplinary terminology relative to film and media aesthetics, criticism, and history.

Artistic Inquiry Learning Outcome

Composes critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate / pre-professional level.

Social Inquiry Learning Outcome

Students identify, frame and analyze social and/or historical structures and institutions in the world today.

REQUIRED READINGS

- *Film History: An Introduction – 5th Edition*, David Bordwell and Kristen Thompson
- Additional readings will be provided on Canvas

COURSE REQUIREMENTS

This course consists of two required sections: Monday lectures and discussions, and Tuesday screening labs. All XXXXX courses share the same screening lab. Our class on Monday will be dedicated to the historical, cultural, and industrial context of each topic, as well as discussions of the screenings. We will situate each topic and screening in broader relation to national cinemas, modes of production, film movements, and/or to various filmmakers—as outlined in the textbook and demonstrated through examples from the relevant films. In this class, students are asked to view film as an historical object, one that can tell us about the ideological milieu from which it

came as well as the one we find ourselves in presently. The goal of this course is to expose students to a diverse, expansive canon of film texts while prioritizing the most essential movements and individuals to the development of the form; therefore we place the greatest importance on the screenings themselves.

Students must take thorough notes on all lectures, screenings, and discussions. Assignments consist of five (5) quizzes based on the textbook, lectures, and screenings; five (5) screening responses based on additional class screenings; a midterm; and a final exam. All assignments will be submitted through Canvas and must be turned in on time. Due dates are indicated on the class schedule below. Only medical or family emergencies will be accepted as grounds for extension.

Quizzes will consist of multiple choice questions based on indicated chapters of the textbook, as well as the screenings, and are designed to test student comprehension of course material.

Screening responses will be 300-400 words in response to assigned screenings, analyzing the films for their historical and ideological content as addressed in class.

Both the midterm and final exam will be proctored through Canvas. No extensions will be given for the final exam.

Grading breakdown: Quizzes (5)	=	25%
Screening responses (5)	=	25%
Midterm	=	20%
Final	=	30%

GRADE SCALE: (Note that a passing grade is a C- or 70 and above)

93–100 = A 90–92 = A- 87–89 = B+ 83–86 = B 80–82 = B- 77–79 = C+
73–76 = C 70–72 = C- 67–69 = D+ 63–66 = D 60–62 = D- Below 60 = F

POLICY FOR UNDERGRADUATE GRADING:

A	Exceptional	Indicates superior performance; consistent excellence in completion of the course requirements
B	Very Good	Indicates achievement of a high order; excellence in some aspects of the course requirements
C	Satisfactory	Indicates satisfactory performance in completing course requirements
D	Unsatisfactory	Indicates inferior performance; below the standard necessary for graduation from the University
F	Failure	Indicates failure to satisfy course requirements; no credit toward graduation is awarded

CLASS POLICIES

- Cell phones should be silenced and put away
- Laptops and tablets may only be used for notes in class – put away all light-emitting devices during screenings
- Dodge policy prohibits eating and drinking in classrooms – please observe the building rules
- Please be respectful and courteous to your fellow classmates and professor – disagreements may arise, but you are expected to maintain compassion for one another at all times
- Don't be late
- If you can't attend a class, you are expected to make up all missed material and receive missed notes from a classmate

SCREENINGS

- Attendance at class screenings in XXXXX is required
- ***Six (6) total absences will result in an automatic F for the course***

OFFICE HOURS

Use the Google doc to schedule a meeting during my office hours on Zoom. My office hours are a time set aside for you. Students are highly encouraged to make use of this time and come chat with me about course concepts, assignments, questions you may have or media you are interested in. If the times are inconvenient, I am happy to arrange appointments for another time. Just email me with a few available times.

COURSE SCHEDULE

Week 1 01/30/23	Reading: N/A Lecture: Introduction • “What’s a bad miracle?” Screening: <i>Nope</i> (Peele, 2022) Homework: Screening response 1 • Chapter 20
Week 2 02/06/23	Reading: Chapter 20 Lecture: New Wave Cinema • French New Wave Screening: <i>The 400 Blows</i> (Truffaut, 1959) Due: Screening response 1 Homework: Quiz 1 (Ch. 20) • Chapter 23
Week 3 02/13/23	Reading: Chapter 23 Lecture: Political Cinema • Post-Colonial Cinema • Third Cinema Screening: <i>The Battle of Algiers</i> (Pontecorvo, 1966) • <i>Black Girl</i> (Sembène, 1966) Due: Quiz 1 Homework: Screening response 2 • Chapter 22
Week 4 02/20/23	Reading: Chapter 22 Lecture: Hollywood’s Fall + Rise • New Hollywood Screening: <i>Easy Rider</i> (Hopper, 1969) Due: Screening response 2 Homework: Quiz 2 (Ch. 22) • Chapter 25
Week 5 02/27/23	Reading: Chapter 25 Lecture: New German Cinema • New Developments in Europe + USSR Screening: <i>The Lost Honor of Katarina Blum</i> (von Trotta + Schlöndorff, 1975) Due: Quiz 2 Homework: Guerrero, “The Rise and Fall of Blaxploitation” Field et. al., “Introduction: Emancipating the Image” pgs. 1-29

<p>Week 6 03/06/23</p>	<p>Reading: Guerrero, “The Rise and Fall of Blaxploitation” Field et. al., “Introduction: Emancipating the Image” pgs. 1-29 Lecture: Blaxploitation • LA Rebellion Screening: <i>Shaft</i> (Parks, 1971) • <i>Killer of Sheep</i> (Burnett, 1978)</p>
	<p>Homework: Screening response 3 • Chapter 24</p>
<p>Week 7 03/13/23</p>	<p>Reading: Chapter 24 Lecture: Feminist + Women’s Cinema • Documentary + Experimental Screening: <i>One Sings, the Other Doesn’t</i> (Varda, 1977) • <i>Black Panthers</i> (Varda, 1968) Due: Screening response 3</p>
	<p>Homework: Midterm • Chapter 28</p>
<p>Week 8 03/20/23</p>	<p>Spring Break</p>
<p>Week 9 03/27/23</p>	<p>Reading: Chapter 28 Lecture: Hollywood Blockbusters • Entertainment Economy Screening: <i>Star Wars</i> (Lucas, 1977) Due: Midterm</p>
	<p>Homework: Ch. 26 pgs. 602-608 Jaikumar, “Bollywood Spectaculars” Shastri, “Intertextuality in <i>Om Shanti Om</i>”</p>
<p>Week 10 04/03/23</p>	<p>Reading: Ch. 26 pgs. 602-608 Jaikumar, “Bollywood Spectaculars” Shastri, “Intertextuality in <i>Om Shanti Om</i>” Lecture: Bollywood Screening: <i>Om Shanti Om</i> (Khan, 2007) • <i>Bhuvan Shome</i> (Sen, 1969)</p>
	<p>Homework: Screening response 4 • Chapter 27</p>
<p>Week 11 04/10/23</p>	<p>Reading: Chapter 27 Lecture: New Chinese Cinema • Pacific Rim Cinema Screening: <i>Raise the Red Lantern</i> (Yimou, 1990) Due: Screening response 4</p>
	<p>Homework: Quiz 3 (Ch. 27) • Chapter 26</p>

<p>Week 12 04/17/23</p>	<p>Reading: Chapter 26 Lecture: Iranian New Wave • Cinema of Developing World Screening: <i>Through the Olive Trees</i> (Kiarostami, 1994) • <i>Chronicle of a Disappearance</i> (Suleiman, 1996) Due: Quiz 3</p> <hr/> <p>Homework: Quiz 4 (Ch. 26) • Chapter 29</p>
<p>Week 13 04/24/23</p>	<p>Reading: Chapter 29 Lecture: Global Film Culture • DOGME '95 Screening: <i>The Celebration</i> (Vinterburg, 1998) Due: Quiz 4</p> <hr/> <p>Homework: Quiz 5 (Ch. 29) • Lee, "Localized Globalization and a Monster National"</p>
<p>Week 14 05/01/23</p>	<p>Reading: Lee, "Localized Globalization and a Monster National" Lecture: South Korean Hallyu Screening: <i>The Host</i> (Bong, 2006) • <i>Joint Security Area</i> (Park, 2000) Due: Quiz 5</p> <hr/> <p>Homework: Screening response 5</p>
<p>Week 15 05/08/23</p>	<p>Reading: Chapter 30 Lecture: Mexican Auteur Cinema • Digital Hollywood • Global Cinema Screening: <i>Y Tu Mamá También</i> (Cuarón, 2001) • <i>The Life of Pi</i> (Lee, 2012) Due: Screening response 5</p> <hr/> <p>Homework: Study for the final!</p>
<p>Week 16 05/15/23</p>	<p style="text-align: center;">Final Exam Monday, 4:15pm-6:45pm</p>