Course Description:

This course surveys the arts and history of a broad range of international cinemas produced in the non-western world. We begin with the invention of the medium in 1895 and its subsequent international expansion beyond the United States and Europe, and we conclude with the rise of global “New Waves” and Third-World cinemas in the 1960s amid decolonization, the Cold War, and worldwide leftist movements. Key filmmakers we will introduce include Mizoguchi, Ozu, Kurosawa, Satyajit Ray, Sembene, and Glauber Rocha, and our weekly screenings will include such titles as ¡Que viva México!, Rashomon, Tokyo Story, Mother India, Pather Panchali, Terra em Transe, La Noire de, and others.

Student Outcomes

1. Students will build their literacy and knowledge about a wide range of films, filmmakers, film histories and cultures throughout the world. They will recognize the historical developments, industrial practices, artistic styles, major themes, genres and auteurs of a series of national and regional cinemas, from Japanese samurai movies to Chinese martial arts, from Bollywood musicals to Brazilian cinema novo.

2. The particular focus of the class is to address the relationship between cinema and broader social, cultural, and historical backgrounds. Students will demonstrate knowledge about how various popular and avant-garde films were produced, distributed and received in specific contexts of many different countries and regions; how cinematic forms and conventions were developed globally along a variety of filmmaking schools (Classical Hollywood, Soviet Montage, French Impressionism, German Expressionism, Italian Neo-realism, and French New Wave); and how these films can be interpreted in relations to broader social and political questions (modernism, postmodernism, nationalism).

3. Students will also demonstrate their mastery of the basic tools and methods in film analysis, establishing literacy of fundamental vocabulary, concepts and theories to examine the history, forms, and cultures of world cinema.
* This course meets all Baccalaureate Core criteria for Literature and the Arts as well as Cultural Diversity.

**Literature and the Arts Baccalaureate core outcomes***

1. Recognize literary and artistic forms/styles, techniques, and the cultural/historical contexts in which they evolve.
2. Analyze how literature/the arts reflect, shape, and influence culture.
3. Reflect critically on the characteristics and effects of literary and artistic works.

**Cultural Diversity Baccalaureate core outcomes***

1. Identify and analyze characteristics of a cultural tradition outside of European American culture.
2. Demonstrate an understanding of how perspectives can change depending on cultural or historical contexts.
3. Describe aspects of Non-Western culture that influence or contribute to global cultural, scientific, or social processes.

**Course Requirements:**

1. **Attendance and Participation:**
   Attendance in class is mandatory. Attendance sheets will be signed at every lecture. Students are expected to come to classes well prepared, having completed the assigned readings and ready to participate actively. Missing more than three lectures will reduce your final grade.

2. **Screenings:**
   Weekly screenings are essential and mandatory for this course, and attendance sheets will be signed at every screening session. There are also some “optional” films that students are recommended, but not required, to watch on their own. Both the mandatory and optional screening titles are on reserve in the library.
   More than three unexcused absences in either lectures or screenings will drop one’s final grade by one-half letter (e.g. from A to A-).

3. **Assignments:**
   Written assignments must be completed on time. Late assignments will automatically be graded as “D,” except in cases of documented medical or family emergency.
**Evaluation:**

15% Attendance and Participation
15% Reading Responses
15% Take-home Quizzes
20% Midterm Exam
35% Final Essay

**Assignments:**

1. **Reading Response (1 page weekly):** You are required to read and write a response to at least one article in each week’s reading list. These responses can be one or two paragraphs, outlining your thoughts on the readings, and they should be posted on Blackboard before our meetings for each class. **Delayed responses will be counted as half. Missing more than three responses will drop your final grade by one-half letter.**

2. **Take-Home Quizzes (1-2 pages each):** You will be given a question regarding a film or a reading piece, and required to write a critical response to the question in 1 or 2 pages.

3. **Mid-Term Exam (3 pages, double spaced):** You will be given five questions about the films and topics that we discussed in the class. Choose one of the questions and answer it with a short 3-page essay. **You are required to use class readings as your references.**

4. **Final Essay (5-8 pages, double spaced):** Choose one of the films we screened in the class and analyze the stylistic, narrative, or thematic aspects of it --- you are not required to cover all of the elements about the film, but to focus on one or two issues. You can also compare this particular film (or filmmaker) with others. **It is recommended that you frame your analysis within certain historical contexts or theoretical questions that we’ve discussed. You are required to submit a written proposal about your paper topic with properly formatted bibliography and get it approved before the final week.**

**Academic or Scholarly Dishonesty:**

Academic or Scholarly Dishonesty is defined as an act of deception in which a Student seeks to claim credit for the work or effort of another person, or uses unauthorized materials or fabricated information in any academic work or research, either through the Student's own efforts or the efforts of another.

CHEATING - use or attempted use of unauthorized materials, information or study aids, or an act of deceit by which a Student attempts to misrepresent mastery of academic effort or information. This includes but is not limited to unauthorized copying or collaboration on a test or assignment, using prohibited materials and texts, any misuse of an electronic device, or using any deceptive means to gain academic credit.
FABRICATION - falsification or invention of any information including but not limited to falsifying research, inventing or exaggerating data, or listing incorrect or fictitious references.

ASSISTING - helping another commit an act of academic dishonesty. This includes but is not limited to paying or bribing someone to acquire a test or assignment, changing someone's grades or academic records, taking a test/doing an assignment for someone else by any means, including misuse of an electronic device. It is a violation of Oregon state law to create and offer to sell part or all of an educational assignment to another person (ORS 165.114).

TAMPERING - altering or interfering with evaluation instruments or documents.

PLAGIARISM - representing the words or ideas of another person or presenting someone else's words, ideas, artistry or data as one's own, or using one's own previously submitted work. Plagiarism includes but is not limited to copying another person's work (including unpublished material) without appropriate referencing, presenting someone else's opinions and theories as one's own, or working jointly on a project and then submitting it as one's own.

Statement Regarding Students with Disabilities:
Accommodations are collaborative efforts between students, faculty and Disability Access Services (DAS). Students with accommodations approved through DAS are responsible for contacting the faculty member in charge of the course prior to or during the first week of the term to discuss accommodations. Students who believe they are eligible for accommodations but who have not yet obtained approval through DAS should contact DAS immediately at 737-4098.

Link to statement of Expectations for Student Conduct
http://oregonstate.edu/studentconduct/regulations/index.php

Required Texts:
Weekly readings will be uploaded to Blackboard.

Recommended Texts (for an introduction to film studies):
Week 1
Introduction: The Early Film History and Filmmaking Trends
Screening (Feature):
*Battleship Potemkin* (Sergei M. Eisenstein, 1925), 75min.

Screening (Clips):
*Metropolis* (Fritz Lang, 1927); *La Roue* (Abel Gance, 1923)

Readings:

Week 2
Beyond Hollywood: The Studio System in Japan
Screening (Feature):
*Osaka Elegy* (Kenji Mizoguchi, 1936), 90 min;

Screening (Clips):
*Street Without End* (Mikio Naruse, 1934);
*Humanity and Paper Balloons* (Sadao Yamanaka, 1937)
*Sisters of the Gion* (Kenji Mizoguchi, 1936)

Readings:

Week 3
Shanghai Cinema: Female Stars, Urban Realism, and Vernacular Modernity
Screening (Feature):
*Street Angel* (Yuan Muzhi, 1937) 91min.
*Crow and Sparrow* (Zheng Junli, 1948), 113min.

Screening (Clips):
*Daybreak* (Sun Yu, 1933);
*Queen of Sports* (Sun Yu, 1934);
*The Goddess* (Wu Yonggang, 1934).

Readings:

**Week 4**

**Socialist Cinema: Realism or Expressionism?**

**Screening (Feature):**  
*I am Cuba* (Mikhail Kalatozov, 1964), 141 min.

**Screening (Clips):**  
*The Cranes are Flying* (Mikhail Kalatozov, 1957)  
*A Generation* (Andrzej Wajda, 1955)  
*The Red Detachment of Women* (Xie Jin, 1961)

**Readings:**  

**Week 5**

**Postwar Japanese Cinema: Urbanism, Modernism, and Humanism**

**Screening (Feature):**  
*Tokyo Story* (Yasujro Ozu, 1953) 136 min.  
*Rashomon* (Akira Kurosawa, 1951) 88 min  
*Yojimbo* (Akira Kurosawa, 1961), 110min, (optional).

**Screening (Clips):**  
*Rashomon* (Akira Kurosawa, 1951)  
*Seven Samurai* (Akira Kurosawa, 1954);  
*High and Low* (Akira Kurosawa, 1963)  
*Late Spring* (Yasujro Ozu, 1949).

**Readings:**  
David Desser, ed. *Ozu's Tokyo Story* (Cambridge University Press, 1997), 1-24  

**Mid-Term Exam.**
Week 6

The Golden Age of Indian Cinema: From Bollywood to Avant-garde

Screening (Feature):
* Pather Panchali (Satyajit Ray, 1955), 122min.

Screening (Clips):
* Do Bigha Zamin (Bimal Roy, 1953);
* Pyaasa (Guru Dutt, 1957)
* Mother India (Mehboob Khan, 1957);

Readings:

Week 7

New Waves: From Europe to Asia

Screening (Feature):
* Death by Hanging (Nagisa Oshima, 1968), 117min.
* Woman in the Dunes (Hiroshi Teshigahara, 1964), 123min, optional.

Screening (Clips):
* Cruel Story of Youth (Nagisa Oshima, 1960)
* Pigs and Battleships (Shohei Imamura, 1961)
* Woman in the Dunes (Hiroshi Teshigahara, 1964)
* Eros Plus Massacre (Yoshishige Yoshida, 1969)
* Bhuvan Shome (Mrinal Sen, 1969).

Readings:

Week 8

Cinema Novo: The Brazilian New Wave

Screening (Feature):
* Entranced Earth (Glauber Rocha, 1967), 111min.

Screening (Clips):
* Vidas Secas (Nelson Pereira dos Santos, 1967);
* Black God, White Devil (Glauber Rocha, 1964)
How Tasty Was My Little Frenchman (Nelson Pereira dos Santos, 1971)

Readings:

Week 9
Third Cinema: Revolution and Militant Filmmaking in Latin America

Screening (Feature):
Memories of Underdevelopment (Tomás Gutiérrez Alea, 1968), 97min.

Screening (Clips):
Lucia (Humberto Solas, 1968)
The Hour of the Furnaces (Fernando E. Solanas, Octavio Getino, 1968)
The Battle of Chile (Patricio Guzman, 1975-1979)

Readings:
Bordwell and Thompson, Film History: An Introduction, 613-625.

Week 10
African Cinema: Decolonization, Representation, and Identity

Screening (Feature):
Borom Sarret (Ousmane Sembène, 1964), 20min.
Black Girl (Ousmane Sembène, 1966), 65min.

Screening (Clips):
Mandabi(Ousmane Sembène, 1968)

Readings:

Final Paper Due.