

ENG1 242 World Film

Professor: Thomas Cohen	Office: Palmer 308A
Time: T and R 8:00-9:30 (section 1) 11:20 AM-12:50 PM (section 2)	Office hours: T, W, and R 10-11 a.m.
Screening: T 7:30-10 p.m.	Messages: ext. 3399
Room: Palmer 206; FJA (screening)	Email:cohen@rhodes.edu

Goals

This course offers a survey of world cinema. Students are introduced to the history and analysis of diverse national cinemas.

Required Texts (available at Rhodes Bookstore)

- *The Oxford History of World Cinema* – Ed. Geoffrey Nowell-Smith
- *World Cinema: Critical Approaches* – Ed. John Hill and Pamela Church Gibson
- *A Hundred Years of Japanese Film* – Donald Richie
- *A Short Guide to Writing about Film* – Timothy Corrigan (recommended)
- Handouts, online texts, and texts on reserve in Burrow library

Course requirements

- Two papers of approximately 8-10 pages each
- 10 unannounced reading and viewing quizzes
- 4 paragraphs
- Class participation

Papers (must follow MLA guidelines.)

Essay one: Siegfried Kracauer identified two main tendencies in early film exemplified by the work of the Lumière brothers and Georges Méliès: the realistic and the imaginative or fantastic. Bearing in mind Kracauer's distinction, write a paper that analyzes a film or films we have seen in class in terms of not two but *three* problematic categories: realism, modernism, and postmodernism.

Essay Two: Compose a paper that examines how a film or films we have seen in class negotiates the tension between the local, the global, and the national. How does film perpetuate and undermine what Benedict Anderson calls the “imaginary community” that constitutes a nation or a people?

Grading

- 2 papers = 30% each (60% total)
- Quizzes and reading notes = 10% total
- 4 paragraphs = 5% each (20% total)
- Participation = 10%

Grading Criteria for Papers

- **A** Excellent work. The essay states a clear thesis or objective. Ideas are logically developed. The essay is organized as a whole and on the paragraph level. Points are supported with examples. Quotations are introduced appropriately. The writer has engaged assigned readings and film(s) and has demonstrated command of tone and word choice. Free of serious mechanical errors.
- **A-** Very fine work. Shares many qualities with A work but lacks the sophistication and polish of the latter.
- **B+** Very good work. Contains a clearly stated thesis that is logically developed. Demonstrates engagement with assigned readings and films. May contain some awkward expressions. Style shows competence if not polish. No serious mechanical errors.
- **B** Good work. Fulfills the assignment requirements. Demonstrates the writer has read the assignments, seen the films, and attended class. Free of serious, chronic mechanical errors but may need improvement on grammar and style.
- **B-** Fair work. Shares most of the qualities of B paper but may contain more mechanical errors, awkward expressions, or flaws in logical development.
- **C (+)** Satisfactory but needs improvement.
- **F** Unsatisfactory work.

Participation

The grade depends on the student's contributions to class. Quality rather than quantity counts.

Quizzes

Because these quizzes test whether students have done the assigned reading and viewing, I do not assign letter grades. Rather, a student receives credit, half credit (at my discretion), or no credit for each quiz. No make-ups are allowed; however, I will give each student credit for one quiz "free."

Reading Notes

Students must dedicate a notebook or notebooks to reading notes for this class. The instructor may, in lieu of a quiz, examine these notes for a grade.

Paragraphs

These assignments are designed to improve students' writing and will cover the following areas: 1. Plot synopsis; 2. Introductory paragraphs; 3. Quoting and paraphrasing; 4. Revising. The schedule gives due dates for these assignments.

Screenings

- 1/21: Gabbeh – Mohsen Makhmalbaf (Iran 1996)
- 1/28: Icicle Thief – Maurizio Nichetti (Italy 1989)
- 2/4: Miracle in Milan – Vittorio De Sica (Italy 1951)
- 2/11: Man with the Movie Camera – Dziga Vertov (Soviet Union 1929)
- 2/18: Pather Panchali – Satyajit Ray (India 1955)
- 2/25: Cleo from 5 to 7 – Agnes Varda (France 1962)
- 3/4: Alexander Nevsky – Sergei Eisenstein (Soviet Union 1938)
- 3/11: No screening. Spring break.
- 3/18: Woman is a Woman – Jean-Luc Godard (France 1961)
- 3/25: The Ogre – Volker Schlondorff (Germany/France/Great Britain 1996)
- 4/1: Merry Christmas, Mr. Lawrence – Nagisa Oshima (Japan 1983)
- 4/8: Ghost in the Shell – Mamoru Oshii (Japan 1995)
- 4/15: Kadosh – Amos Gitai (Israel 1999)
- 4/22: Last Supper – Tomas Gutierrez Alea (Cuba 1976)
- 4/29: Interview – Daniel Byun (South Korea 2000)

