

ENGL 242 World Cinema

Professor: Thomas Cohen	Office: Palmer 308A
Time: M, W, F 10-10:50; 12:00-2:50	Office hours: Monday and Wednesday 1-2 pm or by appointment
Screening: Wed. 7:30-10:00	Messages: ext. 3399
Room: Barret 034	E-mail:cohent@rhodes.edu

Course Rationale

This course focuses on those national cinemas that lie outside the borders of the United States. Students will study works produced by these diverse cinema cultures that do not conform to the dominant aesthetic and economic model of the “global” entertainment industry. Prerequisite: ENGL 151 or equivalent.

Required Texts

- *Traditions in World Cinema*—Ed. Linda Badley et al.
- Texts on reserve in Barret Library and online

Course requirements

- 3-4 page diagnostic essay
- Two papers 8-10 pages each
- Oral presentation
- Weekly reading and viewing quizzes
- Class participation

Paper Assignments

- **Essay one:** Select a claim from an essay we have read and write an essay that argues against it. Use segments from a film or films we have seen in class as evidence.
- **Essay two:** Repeat the instructions for essay one but provide a minimum of three outside (written) sources to support your claim.

Grading

- Diagnostic essay=10%
- 2 papers=25% each (50% total)
- Presentations = 15%
- Participation=10%
- Quizzes=10%
- Conduct=5%

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 discussion. Quality rather than quantity counts. The *Oxford English Dictionary* defines participation as follows: "the process or fact of sharing in an action, sentiment, etc.; active involvement in a matter or event, esp. one in which the outcome directly affects those taking part." Would you describe your participation as "active involvement"?

Conduct

The intent is not to render students docile or passive but to promote an environment of mutual respect among *everyone* in class. Examples of poor conduct include talking while others have the floor, falling asleep during class, missing appointments, and chronic tardiness.

Panel presentations

For these presentations, two students will be responsible for monitoring class discussion on Wednesday's film (see the schedule below). Although grades will be assigned individually, collaboration is essential.

Screenings

1/10 No screening

1/17: *Umberto D* – Vittorio de Sica (Italy 1952)

1/24: *The 400 Blows* – Francois Truffaut (France 1959)

1/31: *Look Back in Anger* -- Tony Richardson (Britain 1959)

2/7: *Kanal* – Andrzej Vajda (Poland 1957)

2/14: *The Celebration* – Thomas Vinterberg (Danish 1998)

2/21: *Central Station* – Walter Salles (Argentina 1998)

2/28: *Gabbeh*—Moshen Makhmalbaf (Iran 1996)

3/7: No screening

3/14: Spring break; no screening

3/21: *Kippur*—Amos Gitai (Israel 2000)

3/28: *Chung King Express*-- Wong Kar Wai (Hong Kong 1994)

4/4: Easter break; no screening

4/11: TBA

4/18: *Audition* – Takashi Miike (Japan 2000)

4/25: No screening

W 1/10: Introduction to course	M 3/19: (back)
F 1/12: <i>Traditions</i> Introduction	W 3/21: Ben-Shaul, "Israeli Persecution"
M 1/15: Off MLK day	F 3/23: Panel 8
W 1/17: Discussion	M 3/26:
F 1/19: Panel 1	W 3/28: Teo, "Hong Kong Cinema"* (online)
M 1/22: Bondanella "Italian Realism"	F 3/30: Panel 9
W 1/24: Neupert "The French New Wave"	M 4/2:
F 1/26: Panel 2	W 4/4: Creekmur, "Popular Hindi Cinema"
M 1/29: "The Oberhausen Manifesto" (handout)	F 4/6: off Easter
W 1/31: Palmer "The British New Wave"	M 4/9: back
F 2/2: Panel 3	W 4/11: Danks, "Found Footage Films"
M 2/5: DIAGNOSTIC ESSAY DUE	F 4/13: Panel 10
W 2/7: Michatek and Turaj, "The Polish School"*	M 4/16: Desser, From <i>Eros Plus Massacre</i> *
F 2/9: Panel 4	W 4/18: McRoy, "Japanese Horror"
M 2/12: Hames "Czech New Wave"	F 4/20: Panel 11
W 2/14: Badley, "Danish Dogma"	M 4/23: Discussion
F 2/16: Panel 5	W 4/25: Course Evaluations
M 2/19: Jabor, "Jack Valenti" (handout)	F 4/27: Final class
W 2/21: Konstantarakos, "New Argentine"	4/30: ESSAY TWO DUE
F 2/23: Panel 6	
M 2/26: Solanas and Gittino, "Third Cinema"*	
W 2/28: "New Iranian Cinema"	
F 3/2: Panel 7	
M 3/5: Review	
W 3/7: Review	
F 3/9: ESSAY ONE DUE	
M 3/12 off; Spring Break	
W 3/14 off	
F 3/16 off	