

**University of Calgary**  
**Department of Communication, Media and Film**

**FILM 301.33: Topics in National Cinema (Contemporary World Cinema)**

**Winter 2022: January 10 to April 12 (Feb. 20-26)**

**Lecture: F 15:00 to 16:50**

**Screening M 15:00 – 17:45**

**Note: This course will be delivered in-person.** If you are unable to participate in-class owing to time differences or geographical location, please arrange to take this course in a future term

<b>Instructor:</b>	Matthew Croombs
<b>Office:</b>	SS 216
<b>Email:</b>	Matthew.croombs@ucalgary.ca
<b>Web Page:</b>	D2L (access via MyUofC portal)
<b>Office Hours:</b>	Fridays 17:00-19:00 or by appointment (in person)

### **Course Description**

In this course, students will critically examine a series of film cultures that expand beyond the canon of Hollywood and Western European cinema. We will explore regional and national cinemas from Africa, Asia, Latin America, India, and Eastern Europe, analyzing their historical contexts of production and formal conventions. The course will also open students onto broader global perspectives by mapping the ways in which national cinemas participate in transnational networks of production, circulation, and exhibition.

Rather than exploring any one national cinema in depth, our objective will be to consider particular national cinemas as *sites* to engage with the key themes, questions, and debates that constitute the discourse of world cinema: national allegory, the tension between the local and globalization, film festivals and transnational forms of branding, genre and authorship, the question of the “popular”, and the philosophical distinctions between the world, the earth, and the planet.

### **Additional Information**

The weekly schedule of topics and readings can be found at the end of this outline and on D2L.

### **Objectives of the Course**

Following the completion of this course, students should be able to:

- Identify key debates within the scholarship on world cinema.
- Demonstrate a more globally inclusive understanding of tendencies and movements across film history.
- Make connections across various national cinemas through considering transnational questions of marketing and circulation.
- Enhance their philosophical understanding of how cinema thinks the world.
- Perform critical analyses and write well-crafted arguments about visual culture.

## Textbooks and Readings

All assigned readings for the course will be uploaded to D2L.

## Learning Technologies and Requirements

In order to complete courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external), and a microphone and speaker (built-in or external) or headset with microphone (for online courses only).

If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact IT support services. See

<https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

## Policy on the Use of Electronic Communication Devices

Laptops should be used for note-taking purposes only. Cell phones should be turned off during screenings and lectures to avoid deductions from your participation grade.

Please familiarize yourself with the University's policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and carefully review the section on Instructor Copyright at the end of this outline.

## Assignments and Evaluation

<b>10%</b>	<b>Participation</b>	<b>weekly</b>
<b>25%</b>	<b>Short Research Essay</b>	<b>Feb. 11</b>
<b>20%</b>	<b>Cinemas of Global Solidarity Response</b>	<b>March 11</b>
<b>10%</b>	<b>Quiz</b>	<b>March 28</b>
<b>35%</b>	<b>Final Essay</b>	<b>April 11</b>

### Participation (10%)

Since this class involves both challenging films and ideas, attendance, class participation, and completion of the readings are absolutely necessary. Lecture content will usually move beyond the week's assigned readings, so students will need to have read the required materials by the Friday lecture in order for the class experience to remain meaningful. Class participation grades will be evaluated based on the quality of your contributions to in-class discussions and the completion of short in-class assignments.

### Short Essay (25%)

Students will submit a short research essay on February 11<sup>th</sup> (5 pages long), in which they find and analyze a film related to one of the film movements or theoretical problems covered in class. For

example, students may choose either a film by an auteur or belonging to a genre discussed in lecture. Conversely, they may choose a film that illuminates one of the theoretical problems relevant to world cinema, such as national allegory. Students will be required to both find one academic source on their chosen film *and* refer to one of the assigned readings of their chosen week. Ultimately, the goal of this assignment is to give students a deeper understanding of a national film context and its implications for world cinema.

#### Cinemas of Global Solidarity Response (25%)

On March 4<sup>th</sup>, our class will host a conference (online) featuring leading scholars in the field of film and media studies. Students are required to attend one full panel (three talks) scheduled during our normal class hours for which they **will receive an automatic grade of 10%**.

Subsequently, they will have one week to write a three-page response to **one of the talks, drawing on two of the required or recommended readings from the course. The response will be graded out of 15%.**

#### Quiz (10%)

On March 28<sup>th</sup>, there will be a brief in-class quiz, which will cover the lectures and readings from the period between March 7<sup>th</sup> until March 21<sup>st</sup>. Students will have thirty minutes to answer ten multiple choice questions. The quiz is open book, but students may not consult each other.

#### Final Essay (35%)

An assignment sheet on the final paper will be given out on November 7.

The essay will be 8 pages, double-spaced, and is due on April 11 at the beginning of class.

\*Note: Each written assignment will be accompanied by a rubric and instruction sheet on D2L

**Registrar-scheduled Final Examination:** No.

**Note:** You do not have to complete all the assignments and exams in order to receive a passing grade in this course.

#### Submission of Assignments

Please submit all assignments in class or by uploading them to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

#### Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or a partial letter grade (e.g.: A- to B+) for each day late.

#### Student Accommodations

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit [www.ucalgary.ca/access/](http://www.ucalgary.ca/access/). Students who require an accommodation based on a protected ground

other than disability should communicate this need in writing to their Instructor. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require a medical note. For information on the use of a statutory declaration, see the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

### Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum: <http://www.ucalgary.ca/pubs/calendar/current/e-2.html>

### Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, letter grades will be used for written assignments, while percentage or numerical grades will be used for quizzes and participation grades.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations*
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%

<b>0.00</b>	Failure. Did not meet course requirements.	<b>F</b>	0 - 49.99%	0%
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\* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades. Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### **Plagiarism**

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. **In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin.** Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at [https://owl.purdue.edu/owl/research\\_and\\_citation/resources.html](https://owl.purdue.edu/owl/research_and_citation/resources.html)

If you need help with your writing or have questions about citing sources, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

### **Instructor Intellectual Property & Copyright Legislation**

Course materials created by the instructor (including lectures, course outlines, presentations and posted notes, labs, case studies, assignments, and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed, or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copy-right in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

### **Academic Misconduct**

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

### **Research Ethics**

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

### **Deferrals of Course Work and Requests for Reappraisal**

For university regulations and procedures related to deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

### **Student Support Services and Resources**

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk. For resources on D2L, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/resources-for-students/>. (Find the topic menu under the icon to the left of the ELEARN banner.)

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## **Schedule of Lecture Topics and Readings**

### **PART 1 – WHAT IS WORLD CINEMA? DEFINITIONS AND DEBATES**

<b>January 10</b>	<b>Introduction</b>
Screening:	<i>Parasite</i> (South Korea, Bong, 2019)
Reading:	Lúcia Nagib, “Towards a Positive Definition of World Cinema,” in <i>Remapping World Cinema: Identity, Culture and Politics in Film</i> , eds. Stephanie Dennison and Song Hwee Lim. London & New York: Wallflower Press, 2006: 30-37.
Recommended:	Dudley Andrew, “An Atlas of World Cinema,” in <i>Remapping World Cinema: Identity, Culture and Politics in Film</i> , eds. Stephanie Dennison and Song Hwee Lim. London & New York: Wallflower Press, 2006: 19-29.
<b>January 17</b>	<b>What is World Cinema?</b>
Screening:	<i>The World</i> (China/Japan/France, Zhangke, 2004)

Reading: Appadurai, Arjun. "Disjuncture and difference in the global cultural economy." *Theory, Culture & Society*, 7. 2-3 (1990): 295-310.

David Richler, "Cinema, Realism, and The World According to Jia Zhangke," *Canadian Journal of Film Studies*, 25. 2 (2016): 6–38.

Recommended: Shekhar Deshpande and Meta Mazaj, "What is World Cinema?" in *World Cinema: A Critical Introduction*. New York: Routledge, 2018: 15-36.

**January 24**                      **World Cinema as Brand: On Film Art and Film Festivals**

Screening: *4 Months, 3 Weeks, and 2 Days* (Romania, Mungiu, 2007)

Reading: Shekhar Deshpande and Meta Mazaj, "Film festivals and world cinema," in *World Cinema: A Critical Introduction*. New York: Routledge, 2018:107-134.

Constantin Parvulescu, "The cold world behind the window: *4 Months, 3 Weeks and 2 Days* and Romanian cinema's return to real-existing communism," *Jump Cut*, 51 (2009):

<http://www.ejumpcut.org/archive/jc51.2009/4months/index.html>

Recommended: Thomas Elsaesser, "Film Festival Networks," in *European Cinema: Face to Face with Hollywood*. Amsterdam: Amsterdam University Press: 82-107.

**PART 2 – CINEMAS OF THE GLOBAL SOUTH**

**January 31**                      **Third Cinema in the Third World: Toward the African Avant-Garde**

Screening: *Touki Bouki* (Senegal, Mambéty, 1973)

Reading: David Murphy and Patrick Williams, "Ousmane Sembene" and "Djibril Diop Mambéty," in *Postcolonial African Cinema: Ten Directors*. Manchester: Manchester University Press, 2007: 50-70, and 91-109.

David Murphy, "Africans filming Africa: Questioning theories of an authentic African cinema," *Journal of African Cultural Studies* 13.2 (2000): 239-249.

**February 7**                      **The Aesthetics of Hunger and Beyond**

Screening: *City of God* (Brazil, Meirelles and Lund, 2002)

Reading: Lúcia Nagib, "Talking bullets: The language of violence in *City of God*," *Third Text*, 18.3 (2004): 239-250.

Glauber Rocha, "The Aesthetics of Hunger," in *Film Manifestos and Global Cinema Cultures: A Critical Anthology*, ed. Scott MacKenzie. Berkeley: University of California Press, 2014: 218-220.

**February 14                    The New Iranian Cinema**

Screening: *Close-up* (Iran, Kiarostami, 1990)

Reading: Hamid Dabashi, *Close up: Iranian cinema, past, present, and future*. London: Verso, 2001: excerpts.

**February 21                    READING DAYS—NO CLASSES**

**February 28                    Cinemas of Global Solidarity Symposium**

Screening: *Atlantics* (Senegal/Belgium/France, Diop, 2019)  
*Mille soleils* (France, Diop, 2013)

Reading: N/A

**PART 3 – GENRE AND THE TRANSNATIONAL IMAGINARY**

**March 7                         Animation, Allegory, Trauma**

Screening: *Persepolis* (France/USA, Satrapi, 2007)

Reading: White, Patricia. *Women's Cinema, World Cinema: Projecting Contemporary Feminisms*. Duke University Press, 2015. (excerpts)

**March 14                        J-Horror and the Transnational Imaginary**

Screening: *Ringu* (Japan, Nakata, 1998)

Reading: Adam Lowenstein, "Ghosts in a super flat global village: globalization, surrealism, and contemporary Japanese horror films," *Post Script-Essays in Film and the Humanities* 28.2 (2008): 59-71.

**March 21                        Queer Cinema in the World**

Screening: *Portrait of a Lady on Fire* (France, Sciamma, 2019)

Reading: Rosalind Galt, *Queer Cinema in the World*. Durham, NC: Duke University Press, 2016. (excerpts)

## **PART 4 – ECO-AESTHETICS: WORLD, PLANET, EARTH**

### **March 28                      The World**

Screening:                      *Koyaanisqatsi* (USA, Reggio, 1982)  
   CLIPS: *Homo Sapiens* (Switzerland/Germany/Austria, Geyrhalter, 2016)

Reading:                        Jennifer Fay, *Inhospitable World: Cinema in the Time of the Anthropocene*. Oxford: Oxford University Press, 2018. (excerpts).

Stephens, Gregory, “*Koyaanisqatsi* and the Visual Narrative of Environmental Film.” *Screening the Past* 28 (2010): 1-29.

### **April 4                            The Earth**

Screening:                        *The Hottest August* (Canada, Story, 2019)

Reading:                        Eugene Thacker, *In the Dust of this Planet: Horror of Philosophy*. London: Zer0 Books, 2011. (excerpts)

### **April 11                         The Planet**

Screening:                        Class vote!