

GLOBAL CINEMAS SYLLABUS

Instructor: E. Ann Kaplan
Classroom: Humanities 2080
Office: Humanities 2093
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Required Text:

Timothy Corrigan, *A Short Guide to Writing About Film* (Eighth Edition) SGW
Additional readings for class will be on Blackboard under "Documents"

Description:

This is an introductory film course with a focus on the cross-cultural study of film from multiple world traditions. There are two main foci: First, students will learn the basics of film analysis and terminology, using material from *A Short Guide to Writing About Film*, along with other texts provided. Secondly, students will develop a familiarity with films made in diverse national contexts, including, but not limited to, Europe, Senegal, South Africa, India, Iran, China, Australia, as well as American films made by ethnic minorities. In this case, we will think about the ideas behind the films, and about questions generated by the readings posted on Blackboard for each week. Films will be studied in relation to larger issues addressed in the humanities (such as race, gender/sex, and class), using a thematic approach. Much of our time will be spent viewing films. Each film will raise questions to be taken up in class discussions.

Learning Goals (qualifies toward the "improvement" % calculated into your grade):

Learn the basics of film technique and analysis.

Effectively manage homework and discussion by attending blackboard weekly.

Learn collegiality by participating in group discussions.

Requirements:

We will meet every Tuesday and Thursday in the Humanities 2030. Because class discussion depends on your attendance at each film viewing, **attendance is an ABSOLUTE requirement for passing the class.** You are allowed three absences. Blackboard reading assignments will be posted and you will be expected to visit regularly for announcements. If you have problems with these skills, DO NOT hesitate to alert me immediately in the semester. **Please make sure you follow the announcements on BB.**

Syllabus

1. August 26/28

Introduction to the course

Requirements/Text/Readings

Early Cinema (Short films from 1896 to 1900)

Keaton's "The Projectionist" (extract from *Sherlock Jr* 1923)

Chaplin's *The Immigrant* (1917)

Readings for Aug 28: *A Short Guide to Writing About Film* (1-17) (SGW) Required Text

John Berger, selection from *Ways of Seeing* (BB)

Theme 1: Immigration, Race, Ethnicity

KEY TERMS: Historical narrative drama; Global film; Immigration Policy

September 2 NO CLASS.

Readings for Sept. 4: Film Glossary BB

2. September 4/September 9: FILM: Ousmane Sembene, *La Noire de.. (Black Girl)* Senegal, Africa 1966. 65 mins.

Reading (Sept 4) "Promised Land (Black Girl)" Story by Ousmane Sembene (BB)

3. September 11: 9/11 as Global Event; Selection from film *11,'09,'01* (also called *September 11*).

Readings: E. Ann Kaplan, "Introduction: 9/11 and Disturbing Remains" (BB)

Geoffrey Nowell-Smith, "Introduction to Oxford World Cinema Reader." (BB)

4. September 16/September 18: FILM: Mira Nair, *The Namesake* (2006) 122 mins

Focus on Writing About Film: SGW 18-35; 36-82 (Sept 18)

Theme 2: Race/Colonialism

KEY TERMS: Colonialism, Empire, Third Cinema, Art Cinema

5. September 23/September 25 Claire Denis, *Chocolat* (France/Cameroon, 1989) 105 mins.

Readings: John Peters, "Exile, Nomadism and Diaspora" (BB)

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (BB)

6. September 30/October 2 Gavin Hood, *Tsotsi* (from Athol Fugard novel), South Africa 2005. 94 mins.

Readings: Stam/Shohat, "Unthinking Eurocentrism" (BB)

SGW (Chapter 4)

7. October 7/October 9 Dardenne Brothers' *La Promesse* (The Promise) (Belgium, 2004) 93mins

Mid-Semester In-Class Film Analysis Assignment

Theme 3: Gender/Sexuality/National Culture

KEY TERMS: Gender difference, the Male Gaze, Hollywood

8. October 14/16 Alfred Hitchcock, *Vertigo* (USA, 1958) 128 mins

E. Ann Kaplan, "Is the Gaze Male?" (BB)

E. Ann Kaplan, "Melodrama and Trauma" (BB)

9. October 21/23 Lucy Mulloy, *Una Noche* (Cuba/USA, 2013) 90 mins

Students submit paper topics and a short paragraph about ideas involved

10. October 28/30 Alice Wu *Saving Face* (2004, Asian American), 91 mins

Reading: Selections from Fran Martin *Backward Glances* (1)(BB)

11. November 4/November 6 Negar Azarbayani *Facing Mirrors* (2011, Iran)

Reading: Review of essays in the course

More discussion of Paper Topics with students

12. **November 11/13** Claudia Llosa *Made in USA* (Chile)
Readings: Juli Kroll, "Between the Sacred and the Profane"

Theme 4: Ecology, Environment, Climate Change

KEY TERMS: Futurist Dystopias, climate trauma, documentary film

13. **November 18/20** Alfonso Cuarón *Children of Men* (UK, 2006)

Reading: Sayantani DasGupta, "Reconceiving the Surrogate...in *Children of Men*" (BB)

Focus on student paper drafts

Reading re theory of documentary film: To COME

14. November 25 Jennifer Baichwal, *Manufactured Landscapes* (Canada 2006) (documentary)

Reading: Bill McGibben Selections (BB)

Mike Davis, "Living on the Ice Shelf" (BB)

14. December 2/December 4 *Surviving Progress* (documentary)

Short Papers Due

Learning outcomes for HUM are:

1. Understand the major principles and concepts that form the basis of knowledge in the humanities.
2. Understand the theoretical concepts that undergird one or more of the humanities.
3. Develop an awareness of some of the key historical themes of one or more of the humanities.
4. Develop an awareness of the multi- or interdisciplinary nature of issues within the humanities.
5. Develop an awareness of the contexts (historical, social, geographical, moral) in which these issues emerged.
6. Develop the verbal and written skills to articulate valid arguments on these issues.

Evaluation:

Ultimately 60% of your grade will come from your midterm and final paper, 20% for quizzes, and response papers. 10% for attendance, and finally 10% will be determined by participation, improvement, and collegiality.

Disability Support Services (DSS) Statement:

If you have a physical, psychological, medical, or learning disability that may impact your course work, please contact Disability Support Services (631) 632-6748 or <http://studentaffairs.stonybrook.edu/dss/>. They will determine with you what accommodations are necessary and appropriate. All information and documentation is confidential.

Students who require assistance during emergency evacuation are encouraged to discuss their needs with their instructors and DSS. For procedures, see the website

<http://www.stonybrook.edu/ehs/fire/disabilities>.

Academic Integrity statement:

Each student must pursue his or her academic goals honestly and be personally accountable for all submitted work. Representing other person's work as your own is always wrong. Faculty is required to report any suspected instance of academic dishonesty to the Academic Judiciary. For more comprehensive information on academic dishonesty, please refer to the academic judiciary website at <http://www.stonybrook.edu/aaa/academicjudiciary/>

Critical Incident Management:

Stony Brook University expects students to respect the rights, privileges, and property of other people. Faculty is required to report to the Office of Judicial Affairs any disruptive behavior that interrupts their ability to teach, compromises the safety of the learning environment, and/or inhibits student's ability to learn.

