

COMMUNICATION3460

International Cinema



Entertainment & learning are not opposites; entertainment may be the most effective mode of learning

--Herbert Marcuse, One Dimensional Man

—Spring 2018—

Monday & Wednesday, 17:30 – 19:30

Padre Rubio Hall N°10

Course Credit : 3.0 Hours

Instructor: Brian M. Goss, Ph.D.

Email : brian.goss@slu.edu

Office Hours: Monday, Tuesday & Thursday, 14:00-15:00 -and- Tuesday and Thursday 17:30-19, -at- San Ignacio Hall N°313

Course Description

We are cinephiles gone international in this course as we explore film across a vast swath of the Earth's surface. Cinematic "ports of call" include Brazil, Denmark, France, Germany, Japan, Mexico, South Korea, Spain, and United Kingdom. Alongside geographical spread, we will examine a diverse set of film practices that cut across genres/sub-genres and artistic movements (Dogme95, "New Waves"). Alert to both text *and* context, we will also emphasize auteurs, national industries, production histories, as well as salient film concepts in excavating each film's intersection with political and social currents of its place and time.

Method of Evaluation

Semester grades will be calculated out of 1000 possible points as follows:

7-10 Page Essay (and Associated Process) ...	200 points
Mid-Term Exam ...	120 points
Final Examination ...	180 points
Two "Paperettes" ...	180 points
Approximately Twelve Quizzes ...	160 points
Attendance & Participation ...	160 points
TOTAL ...	1000 points

Quizzes cover material from both the films and the assigned reading. Reading is to be accomplished by the day indicated on the syllabus. Notice that quizzes are weighted heavily to underscore the importance of being prepared for class. All quizzes are unannounced but will, nonetheless, be predictably administered prior to Wednesday discussions. If you arrive after the quiz has been administered, it will be graded as zero. There is no make-up for a quiz although it will be graded "Excused" in the event of a documented excusable absence.

Course Objectives

Students should have a more developed knowledge of cinema from across several regions for pursuing this course *vis-a-vis* the film texts and the contexts that condition them. The course also marshals conceptual instruments with which to drill down into films (from formal analyses to ideological critiques) that enable the viewer to collate reactions to even the same film in different registers. As a course that also answers to the "Cultural Diversity in the European Union" distributional requirement, "International Cinema" assays to cultivate students' grasp of the problems and possibilities of cultural diversity in the EU.

Miscellaneous Policies

Campus and course announcements will often be handled by e-mail. Students should check their "@slu.edu" e-mail regularly.

Written work that is submitted late without an acceptable excuse will be penalized, the magnitude of which will be at my discretion. If written work is not submitted within two weeks of the due date, it will be assigned a grade of zero. Aside from excused absences (documented illness, university-sponsored excursion), attendance is mandatory and will be recorded at all class meetings. A student may be granted no more than three excused absences.

The student is obligated to plan doctor's appointments and personal excursions outside of class time. Early exits from class session always present poor etiquette; do not show up for class unless you plan to stay the whole period.

Students are expected to be prepared, attentive, participatory, and courteous with the people with whom they share the academic milieu. During screenings, it is by definition impossible to follow closely what is happening on two screens at once. Ergo, devices must be put away (telephones, laptops, and so on); no exceptions. If a student elects to do otherwise, he or she will be recorded as absent.

A student should have something to say at all class meetings and make regular, substantial contributions, while displaying the sensitivity toward others that one would expect to be apportioned toward one's self.

Notice that before each class session, I need to prepare audiovisual materials. Please do not approach with questions until I have the materials ready for the whole class' benefit and edification.

By virtue of being enrolled in this course, the student *by definition* firmly grasps all policies described in this syllabus.

The appendices to this syllabus detail the grading scale that will be employed for final grades; the university calendar for the semester; accommodation policies; university-wide policies on academic integrity; and assessment procedures.

Materials

In addition to the films, the required written texts for this course are: (1) *Film as Social Practice* (4th Edition) by Graeme Turner (London: Routledge); (2) Scanned readings distributed directly to students via email; and (3) Internet distributed readings.

Sequence of Films –and–Readings

Week 1: Introduction

Wednesday, 10 January

Activity: Introduction to Course

Week 2: United Kingdom: Disembedded Cinema

Monday 15 January

Activity: Screening, *Slumdog Millionaire* (Dir: Danny Boyle, United Kingdom,

2008)

Wednesday 17 January

Activity: Discussion of *Slumdog Millionaire*

—Scanned Reading: Mike Wayne, “(Inter)National Cinema”

—Internet Reading: Nirpal Dhaliwal, “*Slumdog Millionaire* Could Only Have Been Made by a Westerner”, available at:

www.theguardian.com/film/filmblog/2009/jan/15/danny-boyle-shows

—Internet Reading: Madhur Singh, “*Slumdog Millionaire*, An Oscar Favorite, Is No Hit in India”, available at:

content.time.com/time/arts/article/0,8599,1873926,00.html?imw=Y

Paperette N°1 Assigned

Week 3: United Kingdom: Embedded & Cross-Border Cinema

Monday 22 January

Activity: Screening and Discussion, *Following* (Dir: Christopher Nolan, United Kingdom, 1998)

—Internet Reading: “*Doodlebug*: A Short Film by Christopher Nolan”, at:

www.youtube.com/watch?v=-WhKt_CkXDO

Wednesday 24 January

Activity: Screening and Discussion, *In This World* (Dir: Michael Winterbottom, United Kingdom, 2002)

Scanned Reading: Bruce Bennett, from *The Cinema of Michael Winterbottom: Borders, Intimacy, Terror*

— *Paperette N°1 Due* —

Week 4: Latin World: France

Monday 29 January

Activity: Screening, *The Artist* (Dir: Michel Hazanavicius, France-USA-Belgium, 2011)

Wednesday 31 January

Activity: Discussion of *The Artist*

—Reading: Reading: Graeme Turner, pp.65-95 (“Film Languages”)

—Internet Reading: James Travers, “History of French Film”. Available at:

www.filmsdefrance.com/French_Cinema_History.html

Week 5: Latin World: Romania

Monday 5 February

Activity: Screening, *Beyond the Hills (După dealuri)* (Dir: Cristian Mungiu, Romania, 2012)

Wednesday 7 February

Activity: Discussion of *Beyond the Hills*

—Reading: Graeme Turner, pp. 48-53 (“Realist Approaches”)

—Scanned Reading: Florentina C. Andreescu, “The Changing Face of the Sacrificial Romanian Woman”

Week 6: Latin World: Spain, Part I

Monday 12 February

Activity: Screening, *Pan’s Labyrinth (Laberinto del Fauno)* (Dir: Guillermo del Toro, Spain-Mexico-USA, 2006)

Wednesday 14 February

—Reading: Graeme Turner, pp.97-128 (“Film Narrative”)

—Scanned Reading: Antonio Lazaro-Reboll, from *Spanish Horror Film*

Week 7: Latin World: Spain, Part II

Monday 19 February

Activity: Screening, *Te Doy Mis Ojos* (Dir: Iciar Bollain, Spain, 2003)

Wednesday 21 February

Activity: Discussion of *Te Doy Mis Ojos*

—Reading: Graeme Turner, pp.178-187 (“Film, Culture and Ideology”) & pp.197-213 (“Ideology in the Text”)

—Scanned Reading: Barry Jordan & Morgan-Tamosunas, Excerpts from Chapter 3 of *Contemporary Spanish Cinema*;

Week 8: Latin World, Part III

Monday 26 February

Activity: Screening, *All About My Mother (Todo Sobre Mi Madre)*(Dir: Pedro Almodóvar, 1999, Spain)

Wednesday, 28 February

Discussion of *All About My Mother*

Activity: Discussion of *All About My Mother* -and- Mid-Term Examination
(Second Half of Class)

—Scanned Reading: Brian Michael Goss, from *Global Auteurs*

Week 9: The East, Near & Far, Part I

Monday 5 March

Activity: Screening, *Old Boy* (Dir: Chan-wook Park, South Korea, 2003)

Wednesday 7 March

Activity: Discussion of *Old Boy*

—Scanned Reading: Thomas Elsaesser, excerpt from *European Cinema*

—Scanned Reading: Darcy Parquet, “The Korean Film Industry: 1992 to the Present”

Week 10: The East, Near & Far, Part III

Monday 12 March

Activity: Screening, *Battle Royale (Batoru rowaiaru)* (Dir: Kinji Fukasaku, Japan, 2000)

Wednesday 14 March

Discussion of *Battle Royale*

—Reading: Graeme Turner, pp.130-138 (“Film Audiences”)

—Scanned Reading: Kristin Thompson & David Bordwell, “The Japanese New Wave” -and- “Japan”, from *Film History*

Week 11: New Waves, Part I

Monday 19 March

Activity: Screening of *Victoria* (Dir: Sebastian Schipper, Germany, 2015)

Wednesday 21 March

Activity: Discussion of *Victoria*

—Scanned Reading: Kristin Thompson & David Bordwell, “New Waves and Young Cinemas, 1958-1967”

— *Paperette N°2 Due* —

Week 12:

Monday 26 March & Wednesday 28 March: SEMANA SANTA RECESS

Week 13: New Waves, Part 2

Monday 2 April

Activity: *Amores Perros* (Dir: Alejandro González Iñárritu, 2000; Mexico)

Wednesday 4 April

Activity: Discussion of *Amores Perros*

—Scanned Reading: Celestino Deleyto & María del Mar Azcona, excerpts from *Alejandro González Iñárritu*

—Scanned Reading: Brian Goss, “Sucking Sound Was Our Way of Life”

Week 14: New Waves Part 3

Monday 9 April

Activity: Screening of *Celebration (Festen)* (Dir: Thomas Vinterberg, Denmark, 1998)

Wednesday 11 April

Activity: Discussion of *Celebration*

—Reading: Graeme Turner, pp.170-175 (“Cultural Identities”) -and- pp.139-145 (“Stars”)

—Scanned Reading: Mette Hjort & Ib Bondebjerg, “Danish Cinema”

Week 15: New Waves, Part 4

Monday 16 April

Activity: Screening, *A Prophet (Un prophète)* (Dir: Jacques Audiard, France-Italy, 2009)

Wednesday 18 April

Activity: Screening & Discussion of *A Prophet*

—Scanned Reading: Arne Saeys, “Imag(in)ed Diversity”

Week 16: “New Waves”, Part 5

Monday 23 April

Activity: Screening, *City of God (Cidade de Deus)* (Dir: Fernando Mierelles, Brazil, 2002)

Wednesday 25 April

Activity: Discussion of *City of God*

—Scanned Reading: Tanya Horeck & Tina Kendall, “Introduction”

Week 17: The Final Reel & End Credits

Monday 30 April

Activity: Presentations

Thursday 10 May : FINAL EXAMINATION @ 15:30 (3:30 PM)

APPENDICES

FINAL GRADE SCALE: 910 points / 1000 or above: “A”; 890-909 points: “A-”; 860 – 889 points: “B+”; 830 – 859 points: “B”; 800-829: “B-”; 770 – 799: “C+”; 730 – 769 points: “C”; 700 – 729: “C-”; 615 – 699 points: “D”; Less than 615: “F”

Calendar

Spring 2018

JANUARY		
Sunday	7	Spring 2018 new student arrival and University Housing move-in date
Monday-Tuesday	8-9	Spring 2018 new student Welcome Sessions
Wednesday	10	Spring 2018 first day of classes
Sunday	21	Last day to drop a class without a grade W and /or add a class Last day to choose Audit (AU) or Pass/No Pass (P/NP) options
Friday	26	Application deadline for spring semester degree candidates No classes
FEBRUARY		
Wednesday	14	Ash Wednesday Registration for Summer 2018 sessions begins
Thursday-Friday	22-23	No classes (Winter Break)
Tuesday	27	Professors' deadline to submit midterm grades
MARCH		
Friday	9	Last day to drop a class and receive a grade of W
Thursday	15	Last day to submit Transfer Application for fall semester
Saturday	24	Pre-Semana Santa University Housing move-out date
Monday-Wednesday	26-28	<i>Semana Santa</i> holiday (University closed)
Thursday	29	<i>Jueves Santo</i> holiday (University closed)
Friday	30	<i>Viernes Santo</i> holiday (University closed)
APRIL		
Sunday	1	Easter Post-Semana Santa University Housing move-in date
Monday	2	Easter Monday - classes resume
Wednesday	4	Registration for Fall 2018 semester begins
MAY		
Tuesday	1	<i>Día del Trabajador</i> holiday (University closed)
Wednesday	2	<i>Día de la Comunidad</i> holiday (University closed)
Thursday	3	Spring 2018 final day of classes
Friday	4	Spring 2018 final exams
Monday-Thursday	7-10	Spring 2018 final exams
Friday	11	University Housing move-out date
Saturday	12	Commencement
Sunday	13	Professors' deadline to submit spring 2018 final grades

University Statement on Academic Integrity: Academic integrity is honest, truthful and responsible conduct in all academic endeavors. The mission of Saint Louis University is "the pursuit of truth for the greater glory of God and for the service of humanity." Accordingly, all acts of falsehood demean and compromise the corporate endeavors of teaching, research, health care and community service via which SLU embodies its mission. The University strives to prepare students for lives of personal and professional integrity, and therefore regards all breaches of academic integrity as matters of serious concern.

The governing University-level Academic Integrity Policy can be accessed on the Provost's Office website. Additionally, SLU-Madrid has posted its academic integrity policy online: <http://www.slu.edu/madrid/academics>. As a member of the University community, you are expected to know and abide by these policies, which detail definitions of violations, processes for reporting violations, sanctions and appeals. The professor will review these matters during the first weeks of the term. Please direct questions about any facet of academic integrity to your faculty, the chair of the department of your academic program, or the Academic Dean of the Madrid Campus.

University Title IX Statement: Saint Louis University and its faculty are committed to supporting our students and seeking an environment that is free of bias, discrimination, and harassment. If you have encountered any form of sexual misconduct (e.g. sexual assault, sexual harassment, stalking, domestic or dating violence), we encourage you to report this to the University. If you speak with a faculty member about an incident of misconduct, that faculty member must notify SLU's Title IX deputy coordinator, Marta Maruri, whose office is located on the ground floor of Padre Rubio Hall, Avenida del Valle, 28 (mmaruri@slu.edu; 915-54-5858, ext. 213) and share the basic fact of your experience with her. The Title IX deputy coordinator will then be available to assist you in understanding all of your options and in connecting you with all possible resources on and off campus. If you wish to speak with a confidential source, you may contact the counselors at the SLU-Madrid's Counseling Services on the third floor of San Ignacio Hall (counselingcenter-madrid@slu.edu; 915-54-5858, ext. 230) or Sinews Multipletherapy Institute, the off-campus provider of counseling services for SLU-Madrid (www.sinews.es; 917-00-1979). To view SLU-Madrid's sexual misconduct policy and for resources, please visit the following web address: <http://www.slu.edu/Documents/Madrid/campus-life/SLUMadridSexualMisconductPolicy.pdf>.

Students with Special Needs: In recognition that people learn in a variety of ways and that learning is influenced by multiple factors (e.g., prior experience, study skills, learning disability), resources to support student success are available on campus. Students who think they might benefit from these resources can find out more about:

- Course-level support (e.g., faculty member, departmental resources, etc.) by asking your course instructor.
- University-level support (e.g., tutoring/writing services, Disability Services) by visiting the Academic Dean's Office (San Ignacio Hall) or by going to <https://www.slu.edu/madrid/academics/student-resources>.

Students with a documented disability who wish to request academic accommodations must contact Disability Services to discuss accommodation requests and eligibility requirements. Once successfully registered, the student also must notify the course instructor that they wish to access accommodations in the course. Please contact Disability Services at disabilityservices-madrid@slu.edu or +915 54 58 58, ext. 230 for an appointment. Confidentiality will be observed in all inquiries. Once approved, information about the student's eligibility for academic accommodations will be shared with course instructors via email from Disability Services. For more information about academic accommodations, see "Student Resources" on the SLU-Madrid webpage.

Note: Students who do not have a documented disability but who think they may have one are encouraged to contact Disability Services.