Course Outline

FILM3250

Global Cinematic Cultures: Local, National, Transnational

Semester 2, 2010

Course Coordinator: Dr Hamish Ford
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Consultation hours: By appointment – Mondays Tuesdays Thursdays

Course Outline Issued and Correct as at: Week 1, Semester 2 - 2010
CTS Download Date: June 20, 2010
Brief Course Description
A focussed study of recent trends in world cinema and related scholarship emphasising local, national, and international contexts, cross-cultural flows and impact. The course uses select 'case studies' through which to examine contemporary developments as informed by debates around the transforming role of national cinemas within an increasingly global system of production and consumption.

Contact Hours
Seminar for 2 Hours per Week for the Full Term
Laboratory for 3 Hours per Week for the Full Term
Laboratory (Film screening)

Learning Materials/Texts – Course Reader (available through UPrint)

Course Objectives
Upon successful completion of this course, students will be able to demonstrate:
(1) the ability to locate films in their particular historical and cultural contexts, with a detailed understanding of local considerations, national identity, and trans-national and -cultural connections;
(2) a detailed, critically informed account of the discourses surrounding the concepts of local and national identity, and debates around 'globalisation';
(3) a developed knowledge of particular film cultures selected for study, in their domestic and international importance;
(4) an appreciation of the different ways societies negotiate their identities through films; and
(5) well-developed skills in the textual, historical and theoretical analysis of films in their changing cultural contexts.

Course Content
The course deals with subjects such as:
* The historical and ongoing development of national cinema and national identity as intertwined concepts, and the debates pertaining thereto;
* film reflecting local and national characteristics and interests, yet also as made up of strong transnational and transcultural elements;
* film as a complex cultural product through studying specific national cinemas and their increasingly transnational role by engaging historical, ideological, and textual modes of analysis;
* concepts such as 'national identity', 'intertextuality' and 'cross-cultural analysis', pursued as in-process theoretical and methodological issues;
* how films' national and transnational currents play out concerns central to the ongoing 'globalisation debate' as it affects issues of cultural identity, including specific localized differences and problems within national/cultural centers and their diasporas.

Assessment Items
<table>
<thead>
<tr>
<th>Essays / Written Assignments</th>
<th>- a Minor Essay of 1,500 words analyzing in depth a film from the course, due mid-term, worth 30%</th>
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<tr>
<td></td>
<td>- a Research Exercise of 1,000 words, due in the second half of the course, 20%</td>
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<td>- a Major Essay of 2,500-3,000 words, due during examination period, 50%</td>
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Assumed Knowledge
20 units of Film courses at 1000 level.

Callaghan Campus
Enquiries: School of Humanities and Social Science
Semester 2 - 2010
Activity     Day    Time          Room      Comments
Film Screen Thursday  11.00 AM - 2.00 PM [MC132] Starting Week 1
and Seminar Thursday  2.00 PM - 4.00 PM [MC132] Starting Week 1

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - [http://www.newcastle.edu.au/study/enrolment/regdates.html](http://www.newcastle.edu.au/study/enrolment/regdates.html)

NB: Registrations close at the end of week 2 of semester.

**Studentmail and Blackboard:** Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

**Important Additional Information**

Details about the following topics are available on your course Blackboard site (where relevant). Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication
- Essential Online Information for Students

### Grading guide

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<tr>
<th>Grade</th>
<th>Mark Range</th>
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<tr>
<td>Fail (FF)</td>
<td>49% or less</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
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<tr>
<td>Pass (P)</td>
<td>50% to 64%</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
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<tr>
<td>Credit (C)</td>
<td>65% to 74%</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
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<tr>
<td>Distinction (D)</td>
<td>75% to 84%</td>
<td>Evidence of substantial additional reading and/or research, and evidence of the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.</td>
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<tr>
<td>High Distinction (HD)</td>
<td>85% upwards</td>
<td>All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.</td>
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Welcome to *Global Cinematic Cultures: Local, National, Transnational*, an upper-level course in the Film, Media and Cultural Studies major that builds upon your initial study in FILM1010 and other courses. In particular, this is a sister course of FILM1002: *Contemporary World Cinema* as a deeper journey through some historically and culturally diverse films that tackle issues to do with historical and political dislocation; colonialism, anti-colonialism, and postcolonialism; and contested globalisation. ‘World cinema’ didn’t arrive out of nowhere during the last decade or two. This course allows us to investigate the fascinating ‘back-story’ that helps us understand the way the contemporary world and its cinema have come about.

Following our introductory film, a modern classic of postcolonial and globalised urban life, we will begin a series of case studies. The first is a truly seminal national cinema – Japan – and we will study three key works covering both its ‘classical’ incarnation and its ‘new wave’ in which the nation is both directly rendered and faced, then framed in a critical fashion. All three are very different reflections upon the complexities of modern, post-war Japan. Following this we will undertake two more nation-based case-studies – one ‘big’ and today prominent, one ‘small’ and never in the media – both of which are situated in specific local and national contexts and yet also feed into much wider narratives: here especially colonialism and its after-effects in the case of India (with some resonance for Bangladesh and Pakistan, as well as other former British colonies) and Senegal (by extension, Africa and the French colonial empire). These weeks provide the grounds by which we’ll seek to understand the many elements of the ‘national cinema argument’ in the colonial and postcolonial contexts – the delineation between them being murky indeed – via central theoretical literature, both filmic and otherwise, to accompany these culturally, politically, and aesthetically remarkable films.

In the wake of the above base, occupying the first half of the course, we will then go on to consider the ongoing presence and constant deconstruction of the nation in its conceptual and political forms as manifest through cinema in different contexts, as well as its diverse remaking in various
fragmentary formations. One important concept addressed in the wake of our consideration of the nation will be the notion of ‘third cinema’ in the form of seminal radical anti-colonial and -imperialist theoretical writing and cinematic work, as well as more recent reflections on such debates and ongoing cinematic practice in countries that bear the violent marks of colonial experience. Starting from the French colonial empire in Africa, this journey will lead us, gradually, to Europe itself and its most storied metropolis, Paris. But the fabled city, so often romanticised on film, looks like a very different place coming through the ‘other side’.

The course is also very diverse, and it does not follow a single or one-way path. Following the ‘periphery’-to-colonial-centre story finishing with a complex ‘postcolonial’ look upon Western city (here as reflected upon by two Western directors), we then lurch Eastwards for a striking and sublime incursion of ‘mystical’ (and seemingly apolitical and ahistorical) art cinema in extremis from the Soviet Union; then finally a more recent ‘otherised’ nation in the form of Iran. The West’s historical and contemporary ‘enemies’ sure do make astonishing cinema, the aesthetic and conceptual complexities and deep pleasures of which are now deservedly celebrated.

We have a broad array of literature that contains many seminal examples of critical and theoretical writing on the issues of national, ‘third’ and ‘postcolonial’ cinema. Each week there will be a series of articles – some of which relate directly to the given film, and others that are more purely theoretical. There is quite a lot of reading, some of it fairly challenging. But there is no lecture for this course, and it is best to think of the reading as – in addition to its normal role in your preparation – providing a kind of lecture-replacement in terms of your time-management and overall study. So, DO NOT try and read all the essential material the night – or afternoon – before class. Rather, break it up – and leave the most difficult reading (length-wise, but also in terms of theoretical dimension) for a separate sitting. One of the objects of this course is to try and introduce some seminal historical and contemporary film writing of a critical and theoretical nature.

Do not expect to ‘understand’ some of the more theory-oriented articles right away, or in total – that is being unrealistic and unfair. We will, in class, try and get our heads around the important basic points contained therein – but it is important to give both yourself and the given author and idea a chance. When it comes to filmic and critical/theoretical work, we cannot expect to ‘click’ with something straight away if it derives from an environment or context alien to us. I encourage you to ‘go slow’: don’t rush to judgement. Some of the readings are purposefully provocative. Some films contain ideas that are still debated decades later, and some you might find variously ‘extreme’ in their aesthetic form (plus, many of them in this course are lengthy). This all allows us the opportunity for a very special kind of affective communal experience, to watch and discuss together some really sublime cinematic work. In principle at least – and hopefully in fact – we can come to celebrate the strikingly ‘free’ character of cinema across the different national, cultural and historical ‘divides’ – emanating here primarily from the ‘non-Western world’ – at its most ambitious, evidenced as truly global in impact.

I really look forward to your responses to the films, and your active contribution to the course.

~ Hamish Ford.

**Weekly Course Participation**

Each week, you are expected to attend the film screening and do the set readings from the Course Reader in time to attend the seminar. All written work must show genuine, consistent engagement with the course material, and show regular attendance. If you do attend and engage regularly, your work will show this as a matter of course; if you do not, your work will show it, and will suffer accordingly. This is a participatory process: inquire away with a spirit of ‘leave your pride at the door’, because any questions and comments you have about a film, readings, theoretical paradigm, assessment item, etc., will undoubtedly be shared by many others in the room. In fact, the ‘smartest’ students (including postgraduates, and even Course
The ones who learn the most, and get the best results – are those who readily admit what they don’t know.

It is essential for your participation in the course that you see the films each week. Many of them are commercially unavailable in Australia (you will only find one or two at your local video store, and only if it is a very good one with a decent ‘foreign’ section). The films are all available on DVD through Short Loans in Auchmuty Library – very important for your written assignments as you’ll want to watch these films more than once, many of them gaining immeasurably on subsequent viewings (not to mention sometimes valuable supplementary DVD extras). However, it will be a problem on a weekly basis for students to individually watch the films in the library instead of attending the official screening time. Most importantly though, some of these films are remarkable aesthetic experiences: to watch them as projected on a big screen is the way to see such movies, rather than on a small monitor in the library or on a laptop. So come to the screening, but turn your phones – and any compulsive desire to talk during the film – off!...

It is also essential to keep up to date with the set readings contained in the Course Reader (available from UPrint). As with the screenings and seminars, if you fall behind you will find the course very dull indeed and your grades will plummet. Make sure to allow enough time to read each week in preparation for the seminar, as there are some lengthy and challenging readings, which may also require some re-reading.

**Assessment Details**

~ All assignments to be submitted in hard copy and concurrently through Turnitin ~

**Leading the Reading and Minor Essay:**

This involves two steps, both of which are essential to complete the assessment task:

1): Each week one or two students will be responsible for generating some discussion and analysis of the week’s film and reading. In week 1 we will assign weeks for this process.

2): The following week, you must hand in a written essay-style analysis on the film in question, informed by the set readings and class discussion. No extra research is required for this assignment. It is up to you as to how you focus your discussion, and forge a title and argument in the essay form.

**Length –** 1,500 words

**Weighting –** 30%

**Due –** In class, the week following your leading of class discussion

~ NB: Your Minor and Major Essays cannot be on the same film/topic ~

**Research Exercise:**

By mid-way through semester, you should be developing a general sense of which week and topic interests you most in terms putting together a substantial research-based project incorporating both a Research Exercise and – the ultimate purpose of this work – the Major Research Essay, questions for which will be distributed mid-way through the course. By week 8 you should commence the reading that will make up the substantive content of your Research Project. Even if you cannot narrow your area of interest down to a specific essay question quite yet, start reading once you have decided on a general subject area.

Upon doing this research, you are required to hand in a written Research Exercise in the form of an annotated bibliography. This is composed of the listing of your reading material (with complete bibliographical details), each followed by approximately 300-400...
words in which you summarise the main argument within the book or article. The final product should include **at least one** example of each of the following sources: a published book, and a refereed journal article. **Summarising material read and discussed in class will not be counted.** Also list any Internet sites, magazines, informational videos, non-refereed journal articles, ejournals, and film encyclopaedias you consult – but do not include summaries for these. Only provide the annotated summary descriptions for the major research and academic material you read. We will discuss in more details how to differentiate between different kinds of research materials, but the main thing is that the source is a refereed article of book of serious scholarly nature. When it comes to good scholarly articles available online, you have to be very careful. In most cases, articles gleaned through a google search will not be academic peer-reviewed scholarly work. However, you are able to access many academic journal articles in digital form through online databases that the University enables you to access through the Library webpage. So do so, simply click the ‘databases’ link in the top blue bar of the NewCat page, then you can select a database by title or subject area. Hit the link to the database you want to use (for example, ‘Project Muse’ or ‘JSTOR’, both handy search mechanisms for humanities and Film Studies subjects, the latter of which always includes the complete text), and then hit ‘connect’. You’ll be asked to submit your library access details, following which you will be able to search and find the article you want.

The Research Exercise a review of relevant literature for the Major Essay. You are therefore not required to mount any analytic or argument-style writing (that comes later), but any comments about the specific relevance of the reading to your future essay project will be useful.

**Length** – 1,000 words  
**Weighting** – 20%  
**Due** – In class, week 10

**Major Research Essay:**

This is your major research-based project for the course, with substantial research contributing to a piece of writing with a clear argument – as opposed to bald assertion of opinion – at its core, communicated and developed via sustained, rigorous analysis. Though we will have discussed this in relation to the Research Exercise, let be said straight up here substantial research involves more than a quick Google search, and there will be a ban on using Wikipedia as a quoted source.

**For this assignment it is essential to do substantial research beyond each week’s set readings.**

Certainly *utilize* material in the Course Reader (to ignore these readings is silly, and shows lack of engagement with the course per se), plus the further reading recommendations for each week’s topic listed later in this Outline certainly – but do not rely exclusively on such sources for your essay. In addition to extensive reading, you should also watch other films relevant to your topic where possible. There will be one essay question for each week/film/topic, as well as some more generally framed questions around the issue/s of teen cinema. Marking the essays, I will take into account the standard of writing, sophistication of argumentation; correct citing of sources, as well as substantive content. You should re-read and proofread your work many times to ensure you are not marked down for careless mistakes. (See the section at the end of this Outline for some useful essay writing guidelines.)

**Length** – 2,500-3,000 words  
**Weighting** – 50%
Due – 5 p.m. Friday, week 13

## The Course at a Glance

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<thead>
<tr>
<th>Week</th>
<th>Date Commencing</th>
<th>Screening</th>
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<tbody>
<tr>
<td>1</td>
<td>27/07/2010</td>
<td>Yi Yi/A One and a Two (Edward Yang, Taiwan/France, 2000)</td>
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<tr>
<td>2</td>
<td>03/07/2010</td>
<td>Tôkyô monogatari /Tokyo Story (Ozu Yasujiro, Japan, 1953)</td>
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<tr>
<td>3</td>
<td>10/08/2010</td>
<td>Suna no onna/Woman of the Dunes (Teshigahara Hiroshi, Japan, 1963)</td>
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<tr>
<td>4</td>
<td>17/08/2010</td>
<td>Fukushû suru wa ware ni ari/Vengeance is Mine (Imamura Shohei, Japan, 1979)</td>
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<td>5</td>
<td>24/08/2010</td>
<td>Meghe Dhaka Tara/The Cloud-Capped Star (Ritwik Ghatak, India, 1960)</td>
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<td>6</td>
<td>31/08/2010</td>
<td>Lagaan: Once Upon a Time in India (Ashutosh Gowariker, India, 2001)</td>
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<td>7</td>
<td>7/09/2010</td>
<td>Hyênes/Hyenas (Djibril Diop Mambêty, Senegal, 1992)</td>
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<td>8</td>
<td>14/09/2010</td>
<td>Camp de Thiaroye/The Camp at Thiaroye (Ousmane Sembene &amp; Thierno Faty Sow, Algeria/Senegal/Tunisia, 1985)</td>
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<tr>
<td>9</td>
<td>21/09/2010</td>
<td>La battaglia di Algeri /The Battle of Algiers (Gillo Pontecorvo, Italy/Algeria, 1966)</td>
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<tr>
<td>10</td>
<td>27/09/2010</td>
<td>La haine/Hate (Mathieu Kassovitz, France, 1995)</td>
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<tr>
<td>11</td>
<td>03/10/2010</td>
<td>Code inconnu: Récit incomplet de divers voyages/Code Unknown (Michael Haneke, France/Germany/Romania, 2000)</td>
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<td>12</td>
<td>10/10/2010</td>
<td>Сталкер/Stalker (Andrei Tarkovsky, USSR, 1979)</td>
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<tr>
<td>13</td>
<td>17/10/2010</td>
<td>Persepolis (Vincent Paronnaud &amp; Marjane Satrapi, France/USA, 2007); Roozi ke zan shodam/The Day I Became a Woman (Marzieh Meshkini, Iran/France, 2000)</td>
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<td>~ SEMESTER RECESS ~ (Monday 27 September – Friday 8 October)</td>
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### Weekly Screenings and Readings: Details

**WEEK 1** ~ Screening: Yi Yi/A One and a Two (Edward Yang, Taiwan/France, 2000)

Reading:

**WEEK 2 ~ Tôkyô monogatari / Tokyo Story* (Ozu Yasujiro, Japan, 1953)


**WEEK 3 ~ Suna no onna/ Woman of the Dunes* (Teshigahara Hiroshi, Japan, 1963)


**WEEK 4 ~ Fukushû suru wa ware ni ari/Vengeance is Mine* (Imamura Shohei, Japan, 1979)


**WEEK 5 ~ Meghe Dhaka Tara/The Cloud-Capped Star* (Ritwik Ghatak, India, 1960)

WEEK 6 ~ Lagaan: Once Upon a Time in India (Ashutosh Gowariker, India, 2001)

WEEK 7 ~ Hyènes/Hyenas (Djibril Diop Mambéty, Senegal, 1992)

WEEK 8 ~ Camp de Thiaroye/ The Camp at Thiaroye
(Ousmane Sembene & Thierno Faty Sow, Algeria/Senegal/Tunisia, 1985)

WEEK 9 ~ La battaglia di Algeri /The Battle of Algiers (Gillo Pontecorvo, Italy/Algeria, 1966)

WEEK 10 ~ La haine/The Hate (Mathieu Kassovitz, France, 1995)

WEEK 11 ~ Code inconnu: Récit incomplet de divers voyages/Code Unknown
(Michael Haneke, France/Germany/Romania, 2000)

WEEK 12 ~ Сталикар/Stalker (Andrei Tarkovsky, USSR, 1979)

WEEK 13 ~ Persepolis (Vincent Paronnaud & Marjane Satrapi, France/USA, 2007); and Roozi ke zan shodam/The Day I Became a Woman (Marzieh Meshkini, Iran/France, 2000)
- Tom Prasch, ‘Persepolis (2007)’, Film & History: An Interdisciplinary Journal of Film and Television Studies, Volume 38.2 (Fall 2008), pp. 80-82.

Useful Books in the Library – General Film Studies
- Joanne Hollows, Peter Hutchings, Peter Hutchings & Mark Jancovich (des.), The Film Studies Reader, Oxford University Press, 2000.

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