

SCHOOL OF MEDIA STUDIES/SCHOOL OF UNDERGRADUATE STUDIES
SCHOOLS OF PUBLIC ENGAGEMENT
FALL, 2018

MOVEMENTS OF WORLD CINEMA I: The Emergence of an Art Form (1890-1960)

NFLM 2500 A – CRN 4010
Wednesdays 8-9:50 PM
AUG 29 – DEC 18
6 East 16th Street 906

Instructor: Jen Heuson, PhD
heusonj@newschool.edu
office hours by appointment

Course Description

Movements in World Cinema, Part 1, introduces students to the history of cinema from the 1890s until 1960. Beginning with the experiments of Louis Lumière, the creation of cinematic language by D.W. Griffith, and the development of "montage" by S. Eisenstein, the course will survey changing aesthetics, narrative styles, and ideologies in German, Russian, French, Italian, and Hollywood cinema of the first half of the 20th century. The topics covered include: the poetics of the silent cinema, the transition to sound, the role of genre, the rise of documentary, animation, experimental modes, musical comedy and escapism, propaganda and social commitment, and international studio systems and economics.

Learning Outcomes

Upon successful completion of this course, a student should possess the following abilities and knowledge:

- Knowledge of the basic historical periods, national schools, stylistic movements, and economic issues relating to the development of world cinema in the first half of the 20th century.
- An understanding of how the interests of art, industry, entertainment, and ideology have functioned in world cinema.
- An improved ability to analyze and evaluate major works of world cinema orally and in writing.
- An ability to form a research question, identify historical sources, compile a bibliography, synthesize new knowledge, and cite sources correctly.

Course Requirements

Required Texts

Film: An International History of the Medium 2nd ed., by Robert Sklar (Upper Saddle River, NJ: Prentiss-Hall, 2002), pp. 16 – 331.

This text will provide all reading assignments for this course. Readings listed in the syllabus refer to the Second Edition (2002), but you may use the First Edition and refer to the chapter titles (examples will be different, but the information is basically the same). The text is available used at online bookstores such as Amazon.com. It is also available through Course Reserves at the University Center Library.

Required Films

Each week, students will be required to view films outside of class. When possible, assigned films will be made available through Course Reserves on CANVAS. However, there may be instances when students will need to rent films through an online service such as Amazon or Netflix. Additional short films and excerpts will be shown during class.

Online Component

Please check CANVAS regularly. I will use it to notify the class of any schedule or assignment changes and to distribute information, including the course syllabus and detailed assignment guidelines. I will also post summaries of the topics and film clips discussed during each class. Students are required to submit all course assignments to our CANVAS site. To access CANVAS, go to <http://my.newschool.edu/>, log on and click on the “CANVAS” icon in the upper left of the window. Select “Movements of World Cinema I.A.Fa18” to access our course.

Email

Email is a way for you to ask me basic questions or to schedule an appointment to discuss more complicated questions. Please also use email to let me know if you will be absent. I generally respond to email within 24 hours. DO NOT send me reading/film responses or papers via email.

Assignments

Students are expected to complete the required readings and assignments BEFORE the start of class. This includes assigned film viewings. Written work is due no later than 6PM on the due date. Film/reading responses must be posted to the corresponding “Discussions” thread on our CANVAS site. Final papers must be uploaded to CANVAS as PDF files. Assignment details will be discussed in advance. Below are the assignments required of this course:

1. Online Responses: Students will post a 250-word response to a film or reading discussion question. Responses will be posted to CANVAS by 6PM. There will be 7 responses total.
2. Final paper proposal: Students will submit a single page proposal for their final paper. Proposals must include the 2 films to be discussed and a thesis statement. Due NOV 14.
3. Final Paper: Students will write a 12-page critical film analysis paper comparing two films of their choice. Films must be selected and approved by NOV 14. Papers are due DEC 12. Final papers without approved proposals will not be accepted.

Participation

Participation is a crucial part of this course. Not only is it 25% of your final grade, but respectful and responsible discussion is the foundation of scholarship. Students will be expected to come to class prepared to discuss assigned films and readings as members of a community. Openness to dialogue, respect for classmates, and thoughtful speech are critical to your success in this course.

Final Grade Calculation

Attendance/Participation	25
Reading/Film Responses x 7	35 (5% each)
Final paper proposal	10
Final Paper	30

Grading Criteria

Credit and film certificate students must complete all assignments and actively participate in classroom discussions to receive a grade for this course. Assignments will be graded in part on how well the criteria of the assignment are met. These criteria will be distributed and discussed as assigned. Written work will be evaluated based on logical argumentation, engagement with course concepts and films, and general standards of academic writing. Participation will be evaluated based on respectful and responsible discussion and engagement with course concepts and films. Non-credit students are expected to fully participate in class discussions.

The following grading scale will be used:

93 – 100 = A	77 – 79 = C +
90 – 92 = A -	74 – 76 = C
87 – 89 = B +	70 – 73 = C -
84 – 86 = B	69 or less = F
80 – 83 = B -	

Course Policies

Attendance

The New School requires all credit students attend every class. If you must be absent, please notify me in advance via email. Keep in mind that missing class means you are missing out on important discussions and assignment details. It is your responsibility to make up missed work.

One absence will not affect your grade. Two absences will result in a half letter grade reduction. Three absences will result in a full drop in a letter grade. Four absences will result in failure of the class. If you miss four classes regardless of reason, you will automatically fail this course. Per New School policy this includes classes missed during the add/drop period. Non-credit students will be held to the same attendance/work requirements.

It is every student's right to fail. There are circumstances where students cannot, for some external reason, fulfill the minimum attendance requirement of the class. While these are often personal and difficult circumstances, I do not make judgments about them. Class requirements remain the same for everyone.

Lateness

Class will start promptly at 6PM. The door to the classroom will be closed at that time. Anyone walking in more than 5 minutes after class starts will be marked late. More than two instances of lateness will count as an absence. Leaving more than 15 minutes early also counts as an absence.

Late Assignments

Reading/film responses are due via CANVAS NO LATER THAN 6PM on the due date. Late responses will be downgraded. Technical issues, illness, or other problems do not alter due dates.

Incompletes

No incompletes will be given in this class. For anyone needing a grade, the absolute last day to turn in work is DEC 15. Late papers or online responses will NOT be accepted after DEC 15.

Certificate Students

Please note that this class may count toward the Certificate in Film Production. Students must be registered as a Certificate Student in order to count this class towards their requirements *and* students must complete all assignments and do minimally the equivalent of "B" work for the class.

Cell Phones, Laptops, and other Devices

You will not be allowed to use phones, laptops, or other devices during class. Turn your devices off and store them out of sight. If you have an urgent message, please leave class to respond. If you wish to use a device for note taking, you must have a letter from Student Disability Services. All other device use during class will result in the following: 1st occurrence results in a warning; 2nd occurrence results in an absence recorded for your daily attendance/participation; the 3rd occurrence results in an automatic F grade and you being asked to permanently leave the class.

Delays and Cancellations

In rare instances, I may be delayed arriving to class. If I have not arrived by the time class is scheduled to start, you must wait a minimum of 30 minutes. If I will miss class, an announcement will be posted to our CANVAS site and a sign placed on the classroom door.

University Policies & Resources

Academic Honesty and Integrity

Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university. Students are responsible for understanding the University's policy on academic honesty and

integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others.

The full text of the policy, including adjudication procedures, is found at:

<http://www.newschool.edu/leadership/provost/policies>

Intellectual Property Rights: <http://www.newschool.edu/leadership/provost/policies>

Responsibility

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

Attendance

Federal regulations require that the university monitor attendance for all degree students and notify the appropriate agency of any student receiving financial aid who has not attended a 15-week onsite class for 2 (two) or more consecutive weeks. With respect to grading, the policy for SUS/SMS conforms closely to the federal regulation: after missing 3 (three) onsite classes, a student's grade drops one full letter. Upon missing 4 (four) classes, the student fails the course. Class meetings missed during the add/drop period count as absences.

Resources

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These resources include:

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The University Learning Center: <http://www.newschool.edu/learning-center>

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Course Schedule

This course closely follows the first half of the Sklar *Film* text. The outline below details the topics, readings, films, and assignments to be covered weekly. Readings and viewings are to be completed BEFORE class on the assigned day. Additional film clips will be shown in class.

PART I: EMERGENCE OF CINEMA

Week 1. AUG 29

Introduction

Discuss class requirements and goals. Introduce early film viewing techniques with an in-class screening and discussion. Practice developing film historical questions about our viewings.

Viewing (in class): *The Mystery of the Leaping Fish*, J. Emerson/C. Cabanne (1916)

Week 2. SEPT 05

Early Cinema

Introduce the pioneers of cinema and early moving picture toys and experiments. Discuss spectatorship and the birth of cinematic language.

Viewing (in class): Early films of Muybridge, Edison, Lumiere Bros. and others.

Reading: Ch. 1 & 2 – “Cinema, Society, and Science” and “Early Cinema”
Viewing: *A Trip to the Moon*, Georges Méliès (1903)
La Vie du Christ, Alice Guy-Blaché (1906)
The Lonely Villa, D.W. Griffith (1909)

Week 3. SEPT 12 Film Art & Industry

Explore the growth of film as both industry and art form. Discuss early auteurs, stars and forms.

Reading: Ch. 3 & 4 – “Film as Art and Industry” and “The Global Spread of Film”

Viewing: *Birth of a Nation*, D.W. Griffith (1915)
The Cheat, Cecil B DeMille (1915)
Where Are My Children?, Lois Weber (1916)

Assignment: Online response 1

WEDNESDAY, SEPT 19 – NO CLASSES FOR YOM KIPPUR

PART II: THE SILENT ERA

Week 4. SEPT 26 1920s Hollywood

Examine the rise of the Hollywood studio system. Explore early avant-garde and documentary.

Reading: Ch. 5 – “Hollywood in the 1920s”
Viewing: *Nanook of the North*, Robert Flaherty (1922)
Greed, Erich von Stroheim (1924)

Assignment: Online response 2

Week 5. OCT 03 European Cinema

Discuss the early cinema movements of Expressionism, Impressionism and Surrealism.

Reading: Ch. 6 – “The Cinemas of Europe”
Viewing: *Metropolis*, Fritz Lang (1927)
The Fall of the House of Usher, Jean Epstein/Luis Buñuel (1928)
The Seashell and the Clergyman, Germaine Dulac (1928)

Assignment: Online response 3

Week 6. OCT 10 Soviet Cinema

Examine the birth of Soviet Cinema. Discuss the Kuleshov effect, kino-pravda, and montage.

Reading: Ch. 7 – “Soviet Cinema”
Viewing: *Battleship Potemkin*, Sergei Eisenstein (1925)
Man with a Movie Camera, Dziga Vertov (1929)

Assignment: Online response 4

PART III: CLASSIC CINEMA

Week 7. OCT 17 The Golden Era

Discuss the birth of the “talkies” and the Golden Age of Hollywood. Introduce production codes.

Reading: Ch. 8 & 9 – “The Transition to Sound” and “Hollywood Genres”
Viewing: *The Wild Party*, Dorothy Arzner (1929)
The Public Enemy, William A. Wellman (1931)
Freaks, Tod Browning (1932)

Assignment: Online response 5

Week 8. OCT 24 National Cinemas

Explore the emergence of global national cinemas counter to Hollywood codes and genres.

Reading: Ch. 10 – “Meeting Hollywood’s Challenges”
Viewing: *Zero for Conduct*, Jean Vigo (1933)
Let’s Go with Pancho Villa, Fernando de Fuentes (1936)

Assignment: Online response 6

*Week 9. OCT 31 – NO CLASS for MOMI FIELD TRIP Documentary & WWII

Examine the history of film during a visit to MOMI. Introduce documentary and WWII film.

- Reading: Ch. 11 & 12 – “Documentary, . . . and Politics” and “Film and WWII”
Viewing: *Olympia*, Leni Riefenstahl (1938)
Citizen Kane, Orson Welles (1941)
Assignment: FIELD TRIP – Online response 7

PART IV: POSTWAR TRANSFORMATION

Week 10. NOV 07 Postwar Europe

Discuss MOMI visit and wartime cinema. Explore the cinematic reactions of postwar Europe.

- Reading: Ch. 13. – “Italian Neorealism”
Viewing: *Bicycle Thieves*, Vittorio De Sica (1948)
Hiroshima, Mon Amour, Alain Resnais (1959)

Week 11. NOV 14 Postwar Hollywood

Examine postwar transformations in Hollywood, including film noir, HUAC, and genre revival.

- Reading: Ch. 14 – “Hollywood’s Struggles”
Viewing: *The Big Sleep*, Howard Hawkes (1946)
High Noon, Fred Zinnemann (1952)
Assignment: **Final paper proposals are due before the start of class.**

WEDNESDAY, NOV 21 – NO CLASSES FOR THANKSGIVING BREAK

Week 12. NOV 28 Global Art Cinemas

Trace the emergence of a global art cinema in Europe, Asia, and South America.

- Reading: Ch. 15 – “Art Cinema of Europe and Asia”
Viewing: *Rashomon*, Akira Kurosawa (1950)
Pather Panchali, Satyajit Ray (1955)

Week 13. DEC 05 1950s Hollywood

Examine new Hollywood auteurs and stars. Explore emerging styles of B movies and drive-ins.

- Reading: Ch. 16 – “Hollywood in the 1950s”
Viewing: *Rebel Without a Cause*, Nicholas Ray (1955)
Plan 9 From Outer Space, Ed Wood (1959)

Week 14. DEC 12 Conclusion and beyond

Summarize key course concepts and movements. Introduce 1960s with an in-class screening.

- Assignment: **Final papers are due before the start of class.**
Viewing (in class): *Breathless*, Jean Luc Godard (1960)

*Week 15. DEC 18 – MAKEUP CLASS Guest Filmmaker, Lynne Sachs

Explore the impact of early cinema movements on contemporary filmmaking with special guest filmmaker Lynne Sachs. Location and screening details to be announced in class.

- Reading: *tba*
Viewing: *tba*

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AUG 29 – DEC 18
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Instructor: Jen Heuson, PhD
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Syllabus Addendum

CT Labs:

The CT lab is a critical course designation for continuing education, non-credit courses to account for the myriad activities, projects, and work that happens outside the NFLM and NSRW coursework. In each enrolled NFLM or NSRW course, students will be assigned projects that include an average of three hours a week of outside commitment. These projects and assignments can included but are not limited to:

- weekly independent screenings of full length and short form films and videos
- group oriented film shootings that take place outside of class time at locations on campus and away from The New School, usually on weekends.
- planning and attending group production meetings (including pre-production and post production project meetings) outside of scheduled class time.
- Scheduling independent and group sessions to edit projects in designated on-campus labs outside of class.
- Attending events such as film festivals, screenings, lectures, and symposiums both on campus and in the NYC region that relate to your course material
- Visiting museums, places of business, and cultural centers in the NYC region that relate to your course materials.

Please refer to your course syllabus for how these projects, events, and tasks fold into your assignments and impact your grading.

SCHOOL OF MEDIA STUDIES/SCHOOL OF UNDERGRADUATE STUDIES
SCHOOLS OF PUBLIC ENGAGEMENT
SPRING, 2019

MOVEMENTS IN WORLD CINEMA 2: 1960s-present

NFLM 2501 A – CRN 4957
Mondays 6-7:50 PM
JAN 28 – MAY 13
63 5th Avenue, Room 417

Instructor: Jen Heuson, PhD
heusonj@newschool.edu
office hours by appointment

Course Description

This course surveys the key cultural and technological developments in cinema of the last 50 years, from the French New Wave (Nouvelle Vague) in the sixties to the rise of digital cinema at the end of the 20th century. Although the class considers a variety of industry practices, including the evolution of American cinema from classical to new Hollywood films, the emphasis is on the alternative film tradition that runs parallel to Hollywood, including neorealism (with its use of locations and amateurs and its hybrid of fiction and documentary), the rise of the notion of the “auteur” and the idea of film as a form of individual expression, “art cinema” and other modernist practices, new modes of political cinema, and alternative uses of the medium of digital video.

Note: This course may be taken independently of Movements in World Cinema 1.

Learning Outcomes

Upon successful completion of this course, a student should possess the following abilities and knowledge:

- Knowledge of the basic historical periods, national schools, stylistic movements, and economic issues relating to the development of world cinema since 1960.
- An understanding of how the interests of art, industry, entertainment, and ideology have functioned in world cinema.
- An improved ability to analyze and evaluate major works of world cinema orally and in writing.
- An ability to form a research question, identify historical sources, compile a bibliography, synthesize new knowledge, and cite sources correctly.

Course Requirements

Required Texts

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This text will provide all reading assignments for this course. Readings listed in the syllabus refer to the Second Edition (2002), but you may use the First Edition and refer to the chapter titles (examples will be different, but the information is basically the same). The text is available used at online bookstores such as Amazon.com. It is also available through Course Reserves at the University Center Library.

Required Films

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Assignments

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1. Online Responses (40%): Students will post a 250-word response to a film or reading discussion question. Responses will be part of threaded discussions, and students will be expected to read and engage their classmates’ posts. Responses will be posted to CANVAS by 6PM on the due date (night before class). There will be 10 responses total.
2. Final paper proposal (10%): Students will submit a brief proposal for their final paper. Proposals must include the 2 films to be discussed and a thesis statement. Due APR 14.
3. Final Paper (25%): Students will write a 12-page critical film analysis paper comparing two films of their choice. Films must be selected and approved by MAR 31. Papers are due MAY 13. Final papers without approved proposals will not be accepted.

Participation

Participation is a crucial part of this course. Not only is it 25% of your final grade, but respectful and responsible discussion is the foundation of scholarship. Students will be expected to come to class prepared to discuss assigned films and readings as members of a community. Openness to dialogue, respect for classmates, and thoughtful speech are critical to your success in this course.

Final Grade Calculation

Attendance/Participation	25
Reading/Film Responses x 10	40 (4% each)
Final paper proposal	10
Final Paper	25

Grading Criteria

Credit and film certificate students must complete all assignments and actively participate in classroom discussions to receive a grade for this course. Assignments will be graded in part on how well the criteria of the assignment are met. These criteria will be distributed and discussed as assigned. Written work will be evaluated based on logical argumentation, engagement with course concepts and films, and general standards of academic writing. Participation will be evaluated based on respectful and responsible discussion and engagement with course concepts and films. Non-credit students are expected to fully participate in class discussions.

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Lateness

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Course Schedule

This course closely follows the second half of the Sklar *Film* text. The outline below details the topics, readings, films, and assignments to be covered weekly. Readings and viewings are to be completed BEFORE class on the assigned day. Recommended films and supplemental readings (posted on CANVAS) are optional. Additional film clips will be shown in class.

Week 1: JAN 28	Introductions	Films: Roma (Cuarón 2018, 2h15m)
PART 1	Countercultural Shifts of the 1960s and 70s	
Week 2: FEB 04	<p><u>French Cinema: New Wave and Left Bank</u> Recommended: The 400 Blows (1959), Hiroshima Mon Amour (1959), Breathless (1960)</p> <p><u>Global Resistance Movements: The Beginnings of Third Cinema</u> Recommended: Black God, White Devil (1964), Black Girl (1965), The Battle of Algiers (1966)</p>	<p>Reading: Chapter 17 “The French New Wave” Chapter 18 “Cinema of Liberation”</p> <p>Films: Cleo from 5 to 7 (Varda 1962, 1h30m) How Tasty Was My Little Frenchman (Pereira dos Santos 1971, 1h24m)</p> <p>Assignment: online introductions (due by FEB 03 @6PM)</p>
Week 3: FEB 11	<p><u>Avant-Garde and The New Documentary</u> Recommended: La Jatee (1962), Jaguar (1967), Portrait of Jason (1967), Salesman (1968)</p>	<p>Reading: Chapter 19 “The New Documentary” Chapter 23 “The Cinematic Avant-Garde”</p> <p>Films: Chronicle of a Summer (Rouch/Morin 1961, 1h30m) Dog Star Man (Brakhage 1962, 25m)</p> <p>Assignment: online response 1 (due by FEB 10 @6PM)</p>
FEBRUARY 18	NO CLASSES FOR PRESIDENT’S DAY	
Week 4: FEB 18	<p>ONLINE CLASS MAKEUP Feminist Nonfiction Experiments</p>	<p>Reading and films: tbd Assignment: online response 2 (due by FEB 17 @6PM)</p>

Week 5: FEB 25	<p><u>A New European Cinema: Britain, Italy and France</u></p> <p>Recommended: Lawrence of Arabia (1962), Blow-Up (1966), Once Upon a Time in the West (1968), Jeanne Dielmann (1975)</p>	<p>Reading: Chapter 21 “European Films of the 1960s and 70s”</p> <p>Films: Peeping Tom (Powell 1960, 1h41m) Black Moon (Malle 1975, 1h40m)</p> <p>Assignment: online response 3 (due by FEB 24 @6PM)</p>
Week 6: MAR 04	<p><u>A New European Cinema: Germany and the Czech New Wave</u></p> <p>Recommended: The Bitter Tears of Petra von Kant (1972), Even Dwarfs Started Small (1970), Marketa Lazarová (1967)</p>	<p>Reading: Chapter 21 cont.</p> <p>Films: Valerie and Her Week of Wonders (Jireš 1970, 1h25m) Aguirre: Wrath of God (Herzog 1972, 1h35m)</p> <p>Assignment: online response 4 (due by MAR 03 @6PM)</p>
PART 2	The Transformation of American Cinema (1960s-1990s)	
Week 7: MAR 11	<p><u>Gender Politics, Genre Revision and New Auteurs</u></p> <p>Recommended: The Birds (1963), Badlands (1973), Chinatown (1974), A Woman Under the Influence (1974)</p> <p><u>Social Protest and Racial Conflict at the Movies</u></p> <p>Recommended: The Wild Angels (1966), Night of the Living Dead (1968), Sweet Sweetback’s Badass Song (1971)</p>	<p>Reading: Chapter 20 “American Film: Turmoil and Transformation”</p> <p>Films: The Misfits (Huston 1961, 2h5m) Killer of Sheep (Burnett 1978, 1h23m)</p> <p>Assignment: online response 5 (due by MAR 10 @6PM)</p>
MARCH 18	NO CLASSES FOR SPRING BREAK	
Week 8: MAR 25	NO CLASS: Field Trip tbd	<p>Reading and films: tbd</p> <p>Assignment: online response 6 (due by MAR 24 @6PM)</p>
Week 9: APR 01	<p><u>Movie Brats and the New American Blockbuster</u></p> <p>Recommended: The Last Picture Show (1971), Barry Lyndon (1975), Close Encounters of the Third Kind (1977), Apocalypse Now (1979)</p> <p><u>Cult Classics and the Birth of the Indie Scene</u></p> <p>Recommended: Blue Velvet (1983), Rumble Fish (1983), Down By Law (1986), Do the Right Thing (1989)</p>	<p>Reading: Chapter 22 “Hollywood Recovery” Chapter 25 “English-Language Art Cinema”</p> <p>Films: Raging Bull (Scorsese 1980, 2h9m) The Big Lebowski (Coens 1998, 1h59m)</p> <p>Assignment: final film selections (due by MAR 31 @6PM)</p>

PART 3	A New Global Art Cinema Is Born (1970-2000)	
Week 10: APR 08	<u>International Auteurs of Asia and Russia</u> Recommended: Ran (1985), Horse Thief (1986), The Puppetmaster (1993), Happy Together (1997)	Reading: Chapter 24 “The Global Advance of Cinema” Films: Solaris (Tarkovsky 1972, 2h49m) Assignment: online response 7 (due by APR 07 @6PM)
Week 11: APR 15	<u>Bollywood Comes of Age</u> Recommended: Procession of Memories (1973), The Wall (1975), From Doom til Doom (1988) <u>The New Cinemas of Iran and Mexico</u> Recommended: Like Water for Chocolate (1992), Taste of Cherry (1997), Amores Perros (2000)	Reading: Chapter 27 “World Cinema” Films: Salaam Bombay! (Nair 1988, 1h53m) The Circle (Panahi 2000, 1h35m) Assignment: final paper proposal (due by APR 14 @6PM)
Week 12: APR 22	<u>New Movements and Styles in Post-Communist Europe</u> Recommended: Dekalog (1988) The Cook, the Thief, His Wife, and Her Lover (1989), Underground (1995), The Idiots (1998)	Reading: Chapter 26 “New European Film” Films: Orlando (Potter 1993, 1h34m) Run Lola Run (Tykwer 1998, 1h22m) Assignment: online response 8 (due by APR 21 @6PM)
PART 4	Contemporary Cinema in the Digital Era	
Week 13: APR 29	<u>Style and Storytelling in the New Millennium</u> Recommended: 21 Grams (2003), Eternal Sunshine of the Spotless Mind (2004), Meek’s Cutoff (2010), Django Unchained (2012)	Reading: Chapter 28 “American Cinema: Special Effects and Beyond” Films: Movern Callar (Ramsay 2002, 1h37m) A Girl Walks Home Alone at Night (Amirpour 2014, 1h47m) Assignment: online response 9 (due by APR 28 @6PM)
Week 14: MAY 06	<u>Global Experiments in the New Century</u> Recommended: The Blair Witch Project (1999), Atanarjuat: The Fast Runner (2001), Boyhood (2014)	Reading: Chapter 28 cont. Films: Dogville (Von Trier 2003, 2h59m) Assignment: online response 10 (due by MAY 05 @6PM)
Week 15: MAY 13	Conclusion and celebration	Final paper due before the start of class.