

COMPARATIVE LITERATURE/ENGLISH 321:01 WORLD CINEMA II

Spring 2007
Professor Susan Martin-Márquez
Carpender House 202A (DC)
732-932-9412x51

T 5:35-6:55, TH 5:35-10:05
CDL 103
office hours: T 3:45-5:00
TH 3:45-4:30

**best way to reach me: susanmm@rci.rutgers.edu

This course will explore some of the major currents in filmmaking from around the globe since World War II. We will consider the validity of a number of concepts such as world cinema, counter cinema, first, second and third cinema, and third-world cinema, focusing in particular on the interplay between local traditions and transnational industrial and artistic practices. The required readings will provide orientation to the historical and cultural contexts of production and reception of the individual films studied, and in class we will also center on textual analysis. So that we may identify and compare formal strategies throughout the semester, we will begin with a "crash course" in film analysis (which may be a review for some members of the class). All students will be asked to engage in textual analysis on the essay exams and in the final paper.

Course requirements include: attendance at weekly screenings (absences may NOT be made up) and all scheduled classes; careful preparation of assigned readings and active participation in class discussion; one quiz on textual analysis of film; two essay exams; and a 7-8 page final paper.

Course texts (available in the Douglass Co-op):

Required:

Traditions in World Cinema. Ed. Linda Badley et al. Rutgers University Press.

Plus articles available on electronic reserve, indicated below with (*)

Required for students not familiar with textual analysis of film:

Film Art. David Bordwell and Kristin Thompson. Mc Graw Hill (any edition is fine)

Final grades will be based on the following:

Attendance and active participation: 15% (more than three absences will affect your grade)

Quiz on textual analysis: 15%

Exams (2 x 20%): 40%

Final Paper: 30% (this includes the required paper outline as well)

Grading scale: A=92-100; B+=88-91; B=82-87; C+=78-81; C=70-77; D=60-69

Please note that missed exams may only be rescheduled upon presentation of a note from the appropriate dean. Papers not turned in on time will be docked one-half grade per 24 hours. Plagiarism and other violations of academic integrity WILL NOT be tolerated; without exception, such cases will be forwarded to the Office of Compliance, Student Policy and Judicial Affairs. See the brief definition of plagiarism at the end of this syllabus, and discuss this with me if you have any questions.

PLEASE TURN CELL PHONES **OFF** IN CLASS AND SCREENINGS

Schedule of Materials

16 January: Introduction to the course. Discussion of the term "world cinema."

10 April: Majoritarian "minority" cinema: The Case of India. Read Traditions, Ch. 13, Corey Creekmur, "Popular Hindi Cinema and the Film Song"

12 April: Majoritarian "minority" cinema: The Case of India. Ananya Jahanara Kabir, "Allegories of Alienation and Politics of Bargaining: Minority Subjectivities in Mani Ratman's Dil Se" (*)

SCREENING: Happy Together (Hong Kong/Argentina 1997; dir. Wong Kar-Wai).

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17 APRIL: Border crossings in contemporary "world cinema." Read Traditions, Ch. 14, Stephen Teo, "Chinese Melodrama."

19 APRIL: Border crossings in contemporary "world cinema." Read Rey Chow, "Nostalgia of the New Wave: Structure in Wong Kar-wai's Happy Together"

SCREENING: La ciénaga/The Swamp (Argentina 2001; dir. Lucrecia Martel)

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24 APRIL: Regional products in the global market. Read Traditions, Ch. 9, Myrto Konstantarakos, "New Argentine Cinema"

26 APRIL: Regional products in the global market. Read David Oubiña, "Between Breakup and Tradition: recent Argentinean Cinema." **PAPER DUE.**

NO SCREENING

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Wednesday, May 9, 4-7PM: EXAM II

Policy on Academic Integrity, Rutgers University:

"Plagiarism is the representation of the words or ideas of another as one's own in any academic exercise. To avoid plagiarism, every direct quotation must be identified by quotation marks or by appropriate indentation and must be promptly cited in the text or in a footnote. Acknowledgement is required when material from another source is stored in print, electronic or other medium and is paraphrased or summarized in whole or in part in one's own words. To acknowledge a paraphrase properly, one might state: "to paraphrase Plato's comment..." and conclude with a footnote identifying the exact reference. A footnote acknowledging only a directly quoted statement does not suffice to notify the reader of any preceding or succeeding paraphrased material. Information which is common knowledge, such as names of leaders of prominent nations, basic scientific laws, etc., need not be footnoted; however, all facts or information obtained in reading or research that are not common knowledge among students in the course must be acknowledged. In addition to materials specifically cited in the text, only materials that contribute to one's general understanding of the subject may be acknowledged in the bibliography.

Plagiarism can, in some cases, be a subtle issue. Any questions about what constitutes plagiarism should be discussed with the faculty member."