

TENTATIVE SYLLABUS

FA48S: A SURVEY OF CONTEMPORARY WORLD CINEMA

INSTRUCTOR INFORMATION

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Office:

Office Hours:

Class meets ____

COURSE DESCRIPTION AND OBJECTIVES

This course offers students a survey of contemporary world cinema. Questions about evolving and flexible notions such as **(trans)national cinemas, film genres, digital cinema, spectatorship and stardom** are likely to arise in class discussions. We will highlight the works of certain very prominent and influential directors rather than employing a thematically or historically-specific perspective.

While it carries the debatable term “world cinema” in its title, this course does not solely focus on “foreign” or “international” cinemas. We will discuss directors from new centers of exciting cinematic activity (such as Southeast Asia and Latin America), English-speaking territories including the US, and continental Europe alike. Throughout our discussions, we will see many different channels through which these regional borders are challenged; including but not limited to financial or institutional mechanisms, production practices, and cinematic kinship among directors from various backgrounds.

Within the scope of this course, the word “contemporary” functions as a tool to keep our endeavor focused and manageable rather than referring to a particular time period. One of the main objectives of this course is to provide students a balanced mix of established and emerging directors, highlighting the connections between their works and building bridges across generations.

This is a survey course; **no previous knowledge or academic study of film is necessary.** Interest in different cultures and films from various corners of the world is useful but not crucial.

This course may fulfill a 3-credit requirement toward the Bogazici University Film Certificate.

COURSE MATERIALS

- **Required:** Online Reader of Articles. The instructor will provide these articles.
- **Recommended as a useful reference text:** World Cinemas, Transnational Perspectives. Durovicova and Newman (Editors), Routledge, 2010.
- All films will be made available by putting DVDs on reserve.

SCHEDULE OF CLASSES

Week 1

- Class 1 Introduction: World or International or Foreign Cinema
Excerpts from: Certified Copy, Abbas Kiarostami (2010)
- Class 2 National Cinemas (**can be shifted to week 2 depending on scheduling**)
Reading: Re-conceptualizing National Cinemas, Crofts
Excerpts from: Melancholia, Lars Von Trier (2011)

Week 2

- Class 1 Is World Cinema a Genre on Its Own?
Reading: The Art Cinema as a Mode of Film Practice, Bordwell
- Class 2 Screening: Tabu, Miguel Gomes (2012)
- Class 3 No Class - Commencement

Week 3

- Class 1 Film Directors as Brands
Reading: Films, Directors, Auteurs; Cameron
- Class 2 The Renaissance: Contemporary Italian and French Cinemas
Reading: Dancing in Place, Lopate
Excerpts from: The Great Beauty, Paolo Sorrentino (2013)
- Class 3 Screening: Mia Madre, Nanni Moretti (2015)

Week 4

No Class - Eid Holiday

Week 5

- Class 1 Remembering the Colonial Past
Reading: The Difficulty of Being Radical - The Discipline of Film Studies and the Postcolonial World Order, Yoshimoto
Excerpts from: Sleeping Sickness, Kohler (2011)
- Class 2 Genre Films from the "Arthouse"
Reading: The Art of Killing, Zacharek
Excerpts from: The Assassin, Hou Hsiao Hsien (2015)
- Class 3 Screening: Drug War, Johnnie To (2012)

Week 6

- Class 1 The Sixth Generation
Reading: A Moist Heart: Love, Politics and China's Neoliberal Transition
in the Films of Jia Zhang Ke, Szeto
Excerpts from: A Touch of Sin, Jia Zhang Ke (2013)
Curatorial project due.
- Class 2 Tradition and Modernity in Contemporary Asian Cinema
Reading: Existential Lethargy, Riley
- Class 3 Screening: Nobody's Daughter Haewon, Hong Sang Soo (2013)

Week 7

- Class 1 Diaspora and Exile
Reading: An Accented Cinema, Naficy (Selections)
- Class 2 The Blockbuster Culture
Reading: Bollywood's India - A Public Fantasy, Joshi (Selections)
- Class 3 Screening: Ek Main Aur Ekk Tu, Shakun Batra (2012)

Week 8

- Class 1 New Waves from Eastern Europe
Reading: Romanian New Wave Cinema - An Introduction, Pop (Selections)
Excerpts from: Child's Pose, Calin Peter Netzer (2013)
- Class 2 Cinemas of the Middle East
Reading: Two Bands of True Believers Hurling Toward a Collision, Dargis
Excerpts from: Policeman, Nadav Lapid (2011)
- Class 3 From World Cinema to "Global" Cinema
Reading: Issues in World Cinema, Dissanayake
Final project due.