

FA482.01 SP.TOP.:WORLD CINEMA

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Days/times; Mondays/Wednesdays 14:00-16:50

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Course Description: National and transnational contexts of contemporary cinema as well as historical practices of film production and criticism across these contexts. Discussion of these frameworks alongside other related concepts: genre, industry economics, cross-cultural remakes, festival culture, globalization, media regulation, nationalism, and reception. This course addresses national and transnational contexts of contemporary cinema as well as historical practices of film production and criticism across these contexts. These frameworks will be discussed alongside other related concepts: genre, industry economics, cross-cultural remakes, festival culture, globalization, media regulation, nationalism, and reception.

Assessment:

	Type	Label	Count	Total Contribution
1	Response Papers		3	60
2	Oral presentation		1	40

Assessment Details:

Response Papers: Every 3 weeks there will be a response paper question provided by the lecturer to the researchers. The response will be 1000 words (or more) based on the readings and screenings around the subjects covered within the previous three weeks. 1.5 spaced times new roman 12pt.

Oral Presentation: Every week there will be a 10-minute presentation by a researcher touching upon the concepts covered for that week's readings and screenings.

In-Class Participation: Every student has to contribute to class discussions in a meaningful way to illustrate that they had read the assigned readings and seen the assigned films. It is recommended that each student bring a discussion question related to that week's topic to class.

Textbook and Other Required Material:

- Recommended - Textbook: Durovicova, Natasa and Kathleen Newman, eds *World Cinemas, Transnational Perspectives*, Routledge, 2009.
- Required - Reading: Required readings to be distributed through library e-reserve

Readings/Screenings

Week 1: June 27/29

Topic 1: Introduction: National vs Transnational Cinema

Reading: Higson, Andrew. "The concept of national cinema." *Screen* 30.4 (1989): 36-47. (C)

Crofts, S. (1993). Reconceptualizing national cinema/s. *Quarterly Review of Film & Video*, 14(3), 49-67. (O)

Higbee, Will, and Song Hwee Lim. "Concepts of transnational cinema: towards a critical transnationalism in film studies." *Transnational cinemas* 1.1 (2010): 7-21. (C)

Higson, Andrew. "The limiting imagination of national cinema." in Hjort, Mette and Scott Mackenzie Eds. *Cinema and nation*. Routledge, 2000. 63-74. (O)

Lobato, R. (2012). *Shadow economies of cinema: Mapping informal film distribution*. Bloomsbury Publishing. 1-20 (O)

Screening: *Blind Chance* (1981/1987, Kieslowski)
Run Lola Run (1999, Tom Tykwer)

Week2 : July 4/6

Topic 2: Colonial Struggle and Emerging Nationalisms/Third Cinema

Reading: Solanas, F. and O. Gettino. "Toward a third cinema." *Cinéaste* 4.3 (1970): 1-10. (C)

Espinosa, Julio García. "For an imperfect cinema." *Jump Cut* 20 (1979): 24-26. (C)
<http://www.ejumpcut.org/archive/onlinessays/JC20folder/ImperfectCinema.html>

Glauber Rocha. *The Aesthetics of Hunger* (Brazil, 1965) (O)

Stam, Robert. "Eurocentrism, afrocentrism, polycentrism: Theories of third cinema." *Quarterly Review of Film & Video* 13.1-3 (1991): 217-237. (O)

Screening: *Battle of Algiers* (d. Gillo Pontecorvo, 1966)
City of God (d. Fernando Meirelles, Kátia Lund, 2002)

Topic 3: Migrating Identities Globalization/Migration

Reading: Hjort, Mette. "On the plurality of cinematic transnationalism." Durovicová, Nataša, and Kathleen E. Newman, eds. *World cinemas, transnational perspectives*. Routledge, 2009. 12-33. (C)

Border-Crossing Road Movies: Inverted Odysseys and Roads to Dystopia in Ballesteros, I. (2015). *Immigration cinema in the New Europe*. Intellect Books. pp. 177-203. (C)

McClennen, Sophia A. "From the aesthetics of hunger to the cosmetics of hunger in Brazilian cinema: Meirelles' City of God." *symplokē* 19.1-2 (2011): 95-106. (O)

Kazecki, Jakub, Karen A. Ritzenhoff, and Cynthia J. Miller, eds. *Border visions: identity and diaspora in film*. Scarecrow Press, 2013. "Introduction" 11-19 (O)

Screening: *Lilya 4-Ever* (d. Lukas Moodysson, 2002)
Babel (d. Alejandro González Iñárritu, 2006)

Week 3: July 13

Topic 4: Exilic and Diasporic Cinema

Reading: Naficy, Hamid. "Situating Accented Cinema" in Naficy, Hamid. *An accented cinema: exilic and diasporic filmmaking*. Princeton University Press, 2001. pp. 3-39. (C)

Berghahn, Daniela. "No place like home? Or impossible homecomings in the films of Fatih Akin." *New Cinemas: Journal of Contemporary Film* 4.3 (2007): 141-157. (C)

Burns, Rob (2006) *Turkish-German cinema : from cultural resistance to transnational cinema?* In: Clake, David, (ed.) *German cinema since unification: New Germany in Context*. London and New York: Continuum, pp. 127-150. (O)

Screening: *Bend it Like Beckham* (d. Gurinder Chadha, 2002)
The Edge of Heaven (d. Fatih Akin, 2007)

Optional Viewing:

East is East

Next of Kin (Atom Egoyan)

Response Paper 1 Question

Week 4: July 18/20

Topic 5: Remakes

Reading: Appadurai, Arjun. "Disjuncture and difference in the global cultural economy." *Theory, culture & society* 7.2-3 (1990): 295-310. (C)

Verevis, Constantine. "Remaking film." *Film Studies* 4.1 (2004): 87-103. (C)

Mazdon, L. (2017). Disrupting the remake: The girl with the dragon tattoo. *Transnational film remakes*, 21-35. (O)

Screening: *The Girl with the Dragon Tattoo* (d. Niels Arden Oplev, 2009)
The Girl with the Dragon Tattoo (d. David Fincher, 2011)

Response Paper 1 due

Week 5: July 25/27

Topic 6: Ideology and Cinema

Reading: Comolli, J. L., & Narboni, J. (1971). Cinema/Ideology/Criticism.
Wood, Robin. "Ideology, genre, auteur." *Film Comment* 13.1 (1977): 46.

Screening: *Requiem for a Dream* (d. Darren Aronofsky, 2000)

Topic 7: Fascism and Cinema

Reading: Mellen, Joan. Fascism in the contemporary film. *Film Quarterly* 24.4 (1971): 2-19

Loshitzky, Yosefa. "'Memory of My Own Memory': Processes of Private and Collective Remembering in Bertolucci's 'The Spider's Stratagem' and 'The Conformist.'" *History and Memory*, vol. 3, no. 2, 1991, pp. 87–114.

Lichtner, Giacomo. "Italian cinema and the contested memories of fascism: Notes towards a historical reconsideration." *Italian Studies in Southern Africa/Studi d'Italianistica nell'Africa Australe* 24.1 (2011). <https://www.ajol.info/index.php/issa/article/view/66618>

Screening: *The Conformist* (d. Bernardo Bertolucci, 1970)
The Night Porter (d. Liliana Cavani, 1974)

Week 6: **August 1/3**

Topic 8: Collective Memory and Remembering

Reading: Kuhn, Annette. "Memory texts and memory work: Performances of memory in and with visual media." *Memory studies* 3.4 (2010): 298-313. (C)

Rastegar, Kamran. *Surviving images: cinema, war, and cultural memory in the Middle East*. Oxford University Press, 2015. "Introduction". pp. 1-11. (C)

Kilbourn, Russell JA. *Cinema, memory, modernity: the representation of memory from the art film to transnational cinema*. Routledge, 2013. "Introduction" 1-45 (O)

Screening: *Incendies* (d. Dennis Villeneuve, 2010)
Cold War (d. Paweł Pawlikowski, 2018)

Topic 9: Colonial Fantasies: Orientalism and Cinema

Reading: Edward Said *Orientalism* "introduction" pp. 1-18. (C)

Nevsal Olcen Tiryakioglu. 'The Image of Turks in Western Contemporary Cinema' in *The Western Image of Turks From the Middle Ages to The 21st Century: The Myth Of 'Terrible Turk' and 'Lustful Turk'*. Unpublished Doctoral Dissertation. Nottingham Trent University, 2015. pp. 139-181 (C)

Bernstein, Matthew H., Matthew Bernstein, and Gaylyn Studlar, eds. *Visions of the East: Orientalism in film*. Rutgers University Press, 1997. (O)

Screening: *Lawrence of Arabia* (d. David Lean, 1962)

Response Paper 2 Question

Week 7: **August 8/10**

Topic 10: Gender and Cinema

Laura Mulvey. Visual Pleasure and Narrative Cinema, *Screen*, Volume 16, Issue 3, Autumn 1975, Pages 6–18, <https://doi.org/10.1093/screen/16.3.6> (C)

Anne Smelik. *And the Mirror Cracked: Feminist Cinema and Film Theory*. Macmillan. Chapter 1. (O)

Shohini Chaudhuri. *Feminist Film Theorists*. chapter 1 and 2 (O)

Sue Thornham. *Feminist Film Theory: A Reader*. Edinburgh University Press.1999. (O)

Film: *Vertigo* (d. Alfred Hitchcock, 1958)

Topic 11: Women and Nation in Cinema

Reading: Anthias, Floya, and Nira Yuval-Davis. *Woman-nation-state*. Springer, 1989. "Introduction" pp.1-15. (C)

Mottahedeh, Negar. "New Iranian Cinema: 1982-Present." *Traditions in World Cinema* (2006): 176-189. (C)

Walby, Sylvia. "Woman and nation." *International Journal of Comparative Sociology* 33.1-2 (1992): 81-100. (O)

Yuval-Davis, Nira. "Gender and nation." *Ethnic and racial studies* 16.4 (1993): 621-632. (O)

Screening: *A Separation* + *The Salesman* (d. Ashgar Farhadi, 2011, 2016)

Response Paper 2 due

Week 8: August 15/17

Topic 12: Masculinities of Nationhood

Reading: Connell, Robert W., and James W. Messerschmidt. "Hegemonic masculinity: Rethinking the concept." *Gender & society* 19.6 (2005): 829-859. (C)

Bainbridge, C., Yates, C. Cinematic Symptoms of Masculinity in Transition: Memory, History and Mythology in Contemporary Film. *Psychoanal Cult Soc* 10, 299–318 (2005).

Shriver-Rice, Meryl. *Inclusion in new Danish cinema: Sexuality and transnational belonging*. Intellect Books, 2015. pp. 25-52 and pp. 173-182. (O)

Screening: *The Celebration* (d. Thomas Vinterberg, 1998) and *In a Better World* (d. Susanne Bier, 2011)

Topic 13: Queer Cinema

Reading: "Queer theory and fluid identities" in Gauntlett, David. *Media, gender and identity: An introduction*. Routledge, 2008. (C)

Ruby Rich "New Queer Cinema" <https://www2.bfi.org.uk/news-opinion/sight-sound-magazine/features/new-queer-cinema-b-ruby-rich> (C)

Wood, Robin. "Responsibilities of a gay film critic." *Film Comment* 14.1 (1978): 12-17. (C)

San Filippo, Maria. *Provocateurs and Provocations: Screening Sex in 21st Century Media*. Indiana University Press, 2021. "Prologue" 1-23. (O)

Screening: *Carol* (d. Todd Haynes, 2015)
Portrait of a Lady on Fire (d. Céline Sciamma, 2019)
Blue is the Warmest Colour (optional film)

Response Paper 3 Question

Response Paper 3 due the following week.

last day of classes presentations/response papers due during final exam period

This course recognises the long-time prejudice against BAME, women, LGBTQI and hence challenges the students to analyse and study films of diversity.

Trigger disclaimer: The module includes audio-visual material that may trigger negative feeling in some viewers. It is advised that students review the BFCC and IMDB ratings for the films before they watch them

Film List for Presentation

Happening (d. Audrey Diwan, 2021)

Titane (d. Julia Ducournau, 2021)
Nomadland (d. Chloe Zhao, 2020)
Promising Young Woman (d. Emerald Fennell)
My Little Sister/ Schwesterlein (d. Stéphanie Chuat, Véronique Reymond, 2020)
The Intruder/ El Prófufo (d. Natalia Meta, 2020)
Never Rarely Sometimes Always (d. Eliza Hittman, 2020)
The Assistant (d. Kitty Green, 2019)
The Souvenir (d. Joanna Hogg, 2019)
System Crasher (d. Nora Fingscheidt, 2019)
The Farewell (d. Lulu Wang, 2019)
You Were Never Really Here (Lynne Ramsay, 2018)
The Rider (d. Chloe Zhao, 2018)
Capernaum (d. Nadine Labaki, 2018)
Zama (d. Lucrecia Martel, 2017)
Lady Bird (Greta Gerwig, 2017)
I am not a Witch (d. Rungano Nyoni, 2017)
Mudbound (d. Dee Rees, 2017)
Raw (d. Julia Ducournau, 2016)
Queen of Katwe (d. Mira Nair, 2016)
Mustang (d. Deniz Gamze Ergüven, 2015)
Songs My Brothers Taught Me (d. Chloe Zhao, 2015)
Breathe (d. Mélanie Laurent, 2014)
The Babadook (d. Jennifer Kent, 2014)
A Girl Walks Home Alone at Night (d. Ana Lily Amirpour, 2014)
Stories We Tell (Sarah Polley, 2012)
Tomboy (d. Céline Sciamma, 2011)
Pariah (d. Dee Rees, 2011)
We Need to Talk About Kevin (d. Lynne Ramsay, 2011)
The Kids are All Right (d. Lisa Cholodenko, 2010)
Winter's Bone (d. Debra Granik, 2010)
Fish Tank (d. Andrea Arnold, 2009)
Bright Star (d. Jane Campion, 2009)
An Education (d. Lone Scherfig, 2009)
The Headless Woman (d. Lucrecia Martel, 2008)
Thirteen (Catherine Hardwick, 2003)
Monster (Patty Jenkins, 2003)
Monsoon Wedding (d. Mira Nair, 2001)
Fat Girl (d. Catherine Breillat, 2001)
American Psycho (d. Mary Harron, 2000)
The Virgin Suicides (d. Sofia Coppola, 1999)
Boys Don't Cry (Kimberly Peirce, 1999)
The Apple (d. Samira Makhmalbaf, 1998)
Earth (d. Deepa Mehta, 1998)
The Piano (d. Jane Campion, 1993)
Europa Europa (d. Agnieszka Holland, 1990)
Paris is Burning (d. Jennie Livingston, 1990)
Vagabond (d. Agnès Varda, 1985)
Cléo from 5 to 7 (Agnes Varda, 1962)