FA48S: A SURVEY OF CONTEMPORARY WORLD CINEMA
BOGAZICI UNIVERSITY SUMMER 2015

INSTRUCTOR INFORMATION
Name: Eren Odabasi Email: eodabasi@comm.umass.edu
Class meets on Wed, Thu, Fri between 11 am - 1 pm.

COURSE DESCRIPTION AND OBJECTIVES
This course offers students a survey of world cinema by examining various films directed by major contemporary filmmakers. Questions about evolving and flexible notions such as (trans)national cinemas, film genres, digital cinema, spectatorship and stardom are likely to arise in classroom 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 diverse 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 our main objectives is to study 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 fulfills a 3-credit requirement towards 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.
COURSE POLICIES

Everyone is expected to attend all classes and arrive on time. Class participation will be factored into final grades. Up to three absences can be excused if proper documentation regarding medical conditions, religious observances etc. is provided.

All assignments are due at the beginning of class on the date given. All papers must be typed, double spaced, with a 12-point Times New Roman font, 1” margins, and numbered pages. Please send your assignment via e-mail before the class begins if you need to miss a class.

Students will be required to utilize APA citation style. A useful APA guide can be found at the following website: http://owl.english.purdue.edu/owl/resource/560/01/.

The vast majority of the readings are very short pieces (3-5 pages in most cases). Please make sure that you have read (or at least skimmed) them before coming to class.

We will see excerpts from many films in class and students are encouraged to revisit those in their spare time (a number of screening sessions can also be planned depending on time constraints and the availability of facilities).

ASSIGNMENTS

Class Participation 30%
Regular attendance and active involvement in classroom discussions are essential.

Curatorial Project 30%
This is a suggested screening program consisting of 10-15 films and brief annotations about each film. Your project should have a specific thematic, regional, aesthetic, theoretical, or temporal focus. If you wish, you can work on this assignment in groups.

Final Paper 40%
A substantial 10 to 12 page article on at least two films by a director whose work we have discussed in class.

Either your curatorial assignment or your final paper can take the form of a multimedia project combining digital, written, visual or aural materials.
SCHEDULE OF CLASSES
* All screenings are excerpts from the films listed.

Week 1
June 18 T  Introduction: World or International or Foreign Cinema
Reading: None
Screening: Like Someone in Love, Abbas Kiarostami (2012)

June 19 F  National Cinemas
Reading: Re-conceptualizing National Cinemas, Crofts
Screening: Sleeping Sickness, Ulrich Köhler (2011)

Week 2
June 24 W  Is World Cinema a Genre on Its Own?
Reading: The Art Cinema as a Mode of Film Practice, Bordwell
Screening: Post Tenebras Lux, Carlos Reygadas (2012)

June 25 T  No Class - Bogazici Commencement

June 26 F  No Class - Bogazici Commencement

Week 3
July 1 W  Film Directors as Brands I: Pedro Almodovar and Michael Haneke
Reading: Flesh and the Devil, Delgado
Screening: The Skin I Live In, Pedro Almodovar (2011)
Amour, Michael Haneke (2012)

July 2 T  Film Directors as Brands II: The Dardenne Brothers and Nuri Bilge Ceylan
Reading: Motion and Emotion, Andrew
Screening: The Kid With a Bike, Jean Pierre and Luc Dardenne (2011)
Winter Sleep, Nuri Bilge Ceylan (2014)

July 3 F  After The Wave: Contemporary French Cinema
Reading: ‘Tis Pity She’s a Whore, Wheatley
Screening: House of Tolerance, Bertrand Bonello (2011)

Week 4
July 8 W  The Renaissance: Contemporary Italian Cinema
Reading: The Great Beauty: Dancing in Place, Lopate
Screening: The Great Beauty, Paolo Sorrentino (2013)
Corpo Celeste, Alice Rohrwacher (2011)
July 9 T  Genre Films from the “Arthouse”
**Reading:** Drug War Review, Bowen
**Screening:** Drug War, Johnnie To (2012)
The Grandmaster, Wong Kar Wai (2013)

July 10 F  The Sixth Generation
**Reading:** A Moist Heart: Love, Politics and China's Neoliberal Transition in the Films of Jia Zhang Ke, Szeto
**Screening:** A Touch of Sin, Jia Zhang Ke (2013)

**Week 5**
July 15 W  Tradition and Modernity in Contemporary Asian Cinema
**Reading:** Deja Vu, Quandt
**Screening:** Uncle Boonmee Who Can Recall His Past Lives, Apichatpong Weerasethakul (2010)
The Day He Arrives, Hong Sang Soo (2011)

July 16 T  Cinemas of the Middle East
**Reading:** A House Divided by Exasperation, Scott
**Screening:** A Separation, Asghar Farhadi (2011)
Footnote, Joseph Cedar (2011)

July 17 F  No Class - Nationwide Holiday

**Week 6**
July 22 W  “World Cinema” in English
**Reading:** The Films of James Gray: Old Testament Narratives, Alpert
**Screening:** The Immigrant, James Gray (2013)
The Selfish Giant, Clio Barnard (2013)
Curatorial project due.

July 23 T  New Waves from Eastern Europe
**Reading:** Romanian New Wave Cinema: An Introduction, Pop (Selections)
**Screening:** Child’s Pose, Calin Peter Netzer (2013)
Attenberg, Athina Rachel Tsangari (2010)

July 24 F  Non-fiction and the “Essay” Film
**Reading:** Issues in World Cinema, Dissanayake
**Screening:** Nostalgia for the Light, Patricio Guzman (2010)
Week 7
July 29 W  The Blockbuster Culture
   **Reading:**  Bollywood’s India: A Public Fantasy, Joshi (Selections)
   **Screening:**  PK, Rajkumar Hirani (2014)
                  Gangs of Wasseypur, Anurag Kashyap (2012)

July 30 T  From World Cinema to “Global” Cinema
   **Reading:**  Time Zones and Jet-lag: The Flows and Phases of World Cinema, Andrew
   **Screening:**  A Screaming Man, Mahamat Saleh Haroun (2010)

July 31 F  Conclusion and New Directions
   **Reading:**  Past is Present Yet Irretrievable, Lim
   **Screening:**  Tabu, Miguel Gomes (2012)

Week 8
August 5 W  Consultation with the instructor
   **First draft of the final project due.**

ABOUT THE INSTRUCTOR

Eren Odabasi is a PhD student in the Department of Communication at the University of Massachusetts Amherst. He holds a BS in chemistry and an MA in economics, both from Bogazici University. He has been writing for the Turkish film monthly Altyazi since 2008. He participated in the Talents Program of the Berlin Film Festival as a film critic twice and served as a jury member in the Critics’ Week section of the Cannes Film Festival in 2013. His research focuses on film festivals, particularly the role festivals play in financing international co-productions through funding initiatives.