

FIST 1020

WORLD FILM HISTORY 1945-PRESENT

Instructor: Sasha Krugman krugmans@sas.upenn.edu

Office Hours: by appointment

R 12:00pm–2:59 pm

Course Description:

Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic revolution signaled by the Italian Neo-Realism, we will examine the emergence of various new wave movements and cinematic trends from around the globe, from the French New Wave, New American Cinema, Hong Kong cinema, to the Taiwanese New Wave, and from puzzle films to observational documentary. There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, an analytical essay, weekly Canvas postings, and a final exam.

Required Texts:

→ Timothy Corrigan and Patricia White. *The Film Experience*, 5th ed. (NY: Bedford St. Martin's, 2015). (available on Canvas)

→ Essays on Canvas

Course Requirements:

1) **Participation and Attendance (20%):** Participation is a substantial part of your grade and is extremely important to your success. You are required keep track of our Canvas site and review the week's course material. Watch the film, read the assigned material, and submit the weekly assignments in a timely fashion (reading and film responses). I recommend you read the assigned readings and watch the weekly movie before the beginning of the next week. You can participate in person-or in the weekly Canvas post.

2) **Discussion Post (25% of grade):** You will be responsible for posting one response and consequent discussion question based on a particular week's readings, that will be accompanied by a clip or still from the corresponding week's film. The more specific your response, the better.

The week assigned to you will be posted on the course Canvas page.

This response should be posted on Canvas before 11:59pm on Wednesday, unless otherwise stated on Canvas, and should be a tight and original paragraph (no less than 200 words, no more than 300 words).

Your post will be used to facilitate discussion at the end of the lecture segment.

You will receive points for participation for responding to your peer's questions on the discussion board and in class in addition to in-class participation.

3) Midterm Examination (25% of final grade).

Exam composed of True and False statements, short questions, film analysis and essay questions. The exam questions include the history of the cinematic movements and the films analyzed, as well as all the readings discussed during the first half of the class. It's essential that you keep up with the readings and watch the films throughout the semester. This will be a take-home open book exam.

4) Final Paper (30% of grade).

Option A: Research Paper

For the final assignment, you will write a research paper that focuses on a film of your choosing. Your essay may focus on a film, technique, director, or a comparative analysis, however must be based on the content and theoretical models discussed in class. Your essay will be predicated on a research question to direct the paper. You will address elements such as narrative, plot and character development, but also provide detailed analyses of particular scenes, with attention to the medium of the moving image itself. What effects or emotional responses are generated from specific cinematic techniques or tropes? Are there any unique or unusual qualities or tactics used in the film?

This rather broad assignment is meant to give you the creative and intellectual agency to think critically about a film of your choice. **Topics MUST be approved by me after midterms.**

Your paper should be 8-10 pages. Typed, double spaced, 12pt font, with standard margins. MLA citations are preferred. Essays will be due for submission on Canvas on the 18th of December.

Option B: Creative Assignment

Submit approximately 8-10 pages of creative work derived from the ideas and discussions of our class this semester. This work may be prose, poetry, multimedia, etc., and can include revisions of creative assignments, expansions of creative exercises completed in class, and new work. It can take the form of a portfolio of poems or short stories, one long-form prose or poetic piece, or some combination of these. In addition to these 8-10 pages, complete a critical introduction of at least 800 words that identifies how your creative project engages with the critical aspects of our class. You might choose 2-3 key sites at which your project interacts with what we've done this semester: these sites might be particular themes, authors, ideas, readings, and viewings we've engaged. Or, you might dive deeply into one reading or author in particular. In either case, be sure to cite specific lines, metaphors, and/or language details with which your creative project is in conversation.

We will base your final grades on your class participation, the quality of your writing, and your responses to the work of others, both written and oral. Assignment guidelines and grading criteria will be available on Canvas. Please note that grades cannot be changed without a rewrite (allowed only for grades of C or lower unless otherwise stated). Final grades will be determined on the basis of the rubric below. I will be using the plus/minus system for final grades. Please note: to ensure fairness, all numbers are absolute, and will not be rounded up or down at any stage. Thus a B- will be inclusive of all scores of 80.000 through 83.999. A+ is only given for truly outstanding, exceptional work.

A+ = 99-100 A = 94-98 A- = 90-93 B+ = 87-89 B = 84-86 B- = 80-83 C+ = 77-79 C = 74-76 C- = 70-73 D+ = 67-69 D = 64-66 D- = 60-63

Late Submission of Work Policy:

All course work must be submitted by midnight the day it is due (with the exception of discussion posts) unless prior arrangements are made with the instructor or the grader, and a new date is established. Late work will be penalized 5 points for every day that it is late. Please utilize office hours if you are struggling with this course, particular assignments, or simply want to talk about a topic.

Plagiarism results in failure for the course and action by the university; if you are unclear about what it is please consult Chapter 14 of TFE and the SAS policy on plagiarism.

Office Hours:

Office hours are by appointment. Just send me an email, or use the link below!
<https://calendly.com/krugmans/office-hours>

Goals:

The goal of this course is to introduce the skills needed for careful, discriminating, and productive experiences at the movies. To achieve this goal we will move in four directions:
1) We will work to develop precise analytic vocabulary that will guide our “close readings” of individual films;

2) We will attend to the cultural dynamics that shape our viewing and understanding of those films as different kinds of experiences;

3) We will examine the cultural and historical specifics that have shaped some of the most important cinemas since 1945;

4) wW will underline the connection between articulating and writing about our experiences of a film and a richer, more sophisticated enjoyment of it.

This course also fulfills a Sector III requirement for Arts and Letters. The goals and objectives for this sector are as follows: “Most courses in this sector are concerned with works of creativity—paintings, films, poetry, fiction, theatre, dance and music. They generally address a considerable breadth of material rather than an individual work or artist. The objective of Arts and Letters courses is to confront students with works of creativity; cultivate their powers of perception (visual, textual, auditory); and equip them with tools for analysis, interpretation and criticism.

All the material in this class will ideally challenge your experiences and assumptions, expanding how you see and understand the world. Be prepared to engage new and perhaps unfamiliar ways of seeing and thinking.

Class Preparation:

Read and view all assignments carefully. Come prepared to ask questions answer questions about the readings and films. Bring the readings to be discussed to class. Learn to take notes on the film to be discussed--the more detailed the better. Bring those notes to class.

Course Content, Stressors, and Student Wellness:

Cinema draws on the vast world for its material, and the films in this course contain the full range of that world. Please also know that in this, as well as in other stressful situations, Penn has a wide range of support systems to help you navigate the challenges of student life. Many of them are listed here: <http://www.pennparents.upenn.edu/wellness-mental->

This is different for each person, we encourage anyone in the class who is aware of being sensitive to the possibility that certain types of images may be upsetting to people, but as triggered by specific things to communicate with the instructors so that we can try to make a plan together. Office hours are always open to all!

Course Policies Attendance Policy:

You are expected to come to all classes. Three or more unexcused absences will lower your grade. If you have to miss two or more classes please use the Course Absence Report (Links to an external site.) system through Penn In Touch to notify us, and be in touch with me or your TA about the next steps.

Class Communication:

The primary means of communication outside of class in this course will be through Canvas and your Penn email account. Please check your Penn email account regularly and be sure your preferred email account is connected to Canvas. I am also most readily available through email.

Academic Integrity:

All of the work that you submit or present in class is expected to be the product of your own ideas, composed independently in your own original language (with appropriate citation of external sources, where necessary), and written solely for this course. Feel free to consult with me before completing assignments if you have concerns about the correct way to reference the work of others. More generally, please familiarize yourself with Penn's "Code of Academic Integrity," which applies to this course.

Preferred First Name Policy:

The University of Pennsylvania has a preferred first name policy. According to this policy, a student's preferred first name will be used in university communications and reporting except where the use of the legal name is required for university purposes. If you have reasons to believe your preferred first name may not be listed correctly in the roster or you do not feel

comfortable taking advantage of Penn's preferred first name policy, please communicate to me the name you wish to use.

Disability and Access:

We are committed to making this class accessible and responsive to student learning needs.

Students who require specific classroom accommodations should contact Penn's Office of Student Disability Services: <https://www.vpul.upenn.edu/lrc/sds/>

We are aware of many of the disruptions that are facing all students in this moment. We are also aware that students are facing disruptions that we may not be aware of.

In this time, it is especially important that you communicate with your instructor or grader/TA in the class if you are facing difficulties. We will do our best to work with you to make this a productive learning environment for you.

Communication:

Please allow 24 hours response time to emails. And come to virtual office hours! You don't need a specific question, you can just stop by to say hi and introduce yourself. But this is often the best place to go over material you are finding difficult, hash out concepts, get suggestions for further reading, and so on.

Schedule**January 18th Introduction to class and overview of materials****January 25th Encountering Film: Preproduction to Exhibition. A Brief Trip Down Cinema History**

Film: *Babylon* (Damien Chazelle 2020)

Reading: Film Experience CH 1 and CH 2 (page 124 -129, page 137-144, page 151-159)

February 1st Formal Composition Mise en Scène and Italian Neo-Realism

Film: *Bicycle Thieves* (Vittorio De Sica 1948)

Reading: Film Experience CH 3

February 8th Cinematography and Framing What We See

Film: *Rashômon* (Akira Kurosawa 1950)

Reading: Film Experience CH 4

February 15th Editing and the French New Wave

Film: *Breathless* (Jean-Luc Godard 1960)

Reading: Film Experience CH 5

February 22nd Film Sound and Animation

Film: *Rango* (Gore Verbinski 2011)

Reading: Film Experience CH 6

February 29th Narrative/ The Puzzle Film

Film: *Batman Begins* (Christopher Nolan 2005)

Reading: Film Experience CH 7

MARCH 7TH NO CLASS SPRING BREAK

March 14th Documentary and Representing the Real

Film: *The Dissident* (Bryan Fogel 2021) - Visit from associate producer Asligul Armagan

Reading: Film Experience CH 8

MARCH 20 MIDNIGHT MIDTERM DUE

March 21st Movie Genres

Film: *A Girl Walks Home Alone At Night* (Ana Lily Amirpour 2014)

Reading: Film Experience CH 10

March 28th Experimental Film and New Media: A Challenge to Form

Film: *Atanarjuat: The Fast Runner* (Zacharias Kunuk 2001)

Reading: Film Experience CH 9

April 4th Critical Theories and Methods in Film

Film: *Rear Window* (Alfred Hitchcock 1954)

Reading: Film Experience CH 11

April 11th Third Cinema, Minoritarian Aesthetics, and Images of Diaspora

Film: *Black God, White Devil* (Rocha, 1964)

Reading: Thompson & Bordwell, pp.483-523, 590-596, & 696-697

April 18th Critical Theories and Methods in Transnational Cinema

Film: *Crouching Tiger Hidden Dragon* (Ang Lee, 2000)

Reading: Masha Salazkina. "Introduction: Film Theory in the Age of Neoliberal Globalization."

Framework: The Journal of Cinema and Media, vol. 56, no. 2, 2015, pp. 325–349. JSTOR,

www.jstor.org/stable/10.13110/framework.56.2.0325. Accessed 3 Mar. 2021.

April 25th Queer Cinema

Film: *Happy Together* (Wong Kar-Wai 1997)

Reading: Schoonover, Karl, and Rosalind Galt. *Queer Cinema In the World.* . Introduction

May 6th FINAL PAPER DUE