

WCL 2352 Introduction to World Cinema

Summer session 2, On-line, June 1 – July 2

Instructor: Dr. Julia Kleinheider

Office location: Agnes Arnold Hall 617, UH main campus

Office hours: by appointment only

Contact: jdkleinheider@uh.edu (Please be sure to include the course number or title in the subject line of your emails)

Course description:

In this course students will study important films from around the world, learn basic terminology of film analysis, discuss questions about race, class, gender, nationality, and sexuality as they relate to the presented films, and practice writing skills through film analysis and interpretation. The class focuses on the special topic "Crossing Borders." We will especially consider questions of how encounters, (mis)communications, and experiences with others (and of the Other) inform understandings of culture, sexuality, race, etc.

Technical requirements and technical problems: Course materials and activities are available in learning modules on Blackboard Learn. Be sure you have the capability to post both written and voice contributions to discussion boards. A list of video tutorials for Blackboard is available here:

https://help.blackboard.com/en-us/Learn/Reference/Blackboard_Learn_Videos/Student_Videos

Other resources for help with Blackboard are available here: <http://www.uh.edu/blackboard/help/>

If there are problems with course material, posted videos, or discussion boards for the class, contact your instructor. For individual problems with your computer or if you need help learning to use Blackboard Learn, please be sure to contact the Blackboard helpdesk, NOT your instructor.

Time requirements:

Keep in mind that summer courses are very intensive. This course is no exception. If this course met face-to-face, you would be in the classroom for 8-10 hours per week, plus homework and papers! The on-line version of the course is designed to provide you with a comparable quality of material, content, and instructor/student interaction. Be prepared to spend an adequate amount of time on "think time," viewing films, readings, discussion board entries, paper writing, etc.

Required textbook (available at the UH bookstore or almost any on-line bookseller):

Timothy Corrigan, *A Short Guide to Writing About Film*, 7th ed.

ISBN-13: 978-0205668946 (7th edition) – alternate editions are acceptable

Films:

You are required to obtain the films for this course and watch them on your own – think of them as "textbooks" for the course. For the sake of convenience, most students choose to rent or buy films via streaming sites, like Netflix or Amazon. *Please see the list of possible sources on the main content page of Blackboard for all of your film-viewing options.* Always be sure to double-check the year of release and country of origin when searching for films on-line – occasionally there are multiple films with the same title. Be sure you are accessing the correct one! Several films are also available via the UH library's Kanopy streaming service – a link to this service is available on the main content page of Blackboard. Multiple copies of the films (as well as Netflix access) for this course are available free of charge in the Language Acquisition Center (on the 2nd floor of Agnes Arnold Hall on the UH main

campus; consult their website—<http://www.class.uh.edu/lac/>—for hours and location). Take note that, should you choose this option, films must be viewed on-site. Student workers in the LAC can help you, if you have questions or problems accessing the films. Remember, both the films and the readings for this course are homework, and you are unable to participate in class without screening and reading them. Be prepared and plan ahead!

Water (2005, India/Canada)

Head On (2004, Germany)

The Band's Visit (2007, Israel)

The Battle of Algiers (1966, Algeria/Italy)

4 Months, 3 Weeks, and 2 Days (2007, Romania)

My Joy (2010, Ukraine)

The Milk of Sorrow (2009, Peru)

Rashomon (1950, Japan)

In the Mood for Love (2000, Hong Kong) – *note that as of May 1, 2015 this film is not readily available to stream. Please plan to order a used DVD or visit the LAC to view*

Readings and Lectures:

Reading from the Corrigan text are listed as “Corrigan” on the syllabus. All other extracts and articles are listed on the syllabus and available on Blackboard.

Presentations/videos will be posted in the appropriate module in Blackboard. Students should view these for additional information, background, and/or additional scene analyses.

*****Please note that the instructor may change readings and assignments in the course of the session. Students will always be notified of changes.

Grades (see below for detailed descriptions of each component):

Discussion board participation 40%

Paper #1 (4-5 pages) - 25%

Paper #2 (7-8 pages) - 35%

Discussion board participation and guidelines:

Active participation in discussion boards is constituted by the following SPREAD THROUGHOUT EACH WEEK/MODULE:

- a minimum of 4 TOTAL contributions (2 per discussion board)

Posts must be contributed on at least 2 days during the week. Two posts must be contributed before Wednesday at midnight. In other words, students must participate THROUGHOUT the week, in order to receive full credit. If students choose, they may post ONE of their weekly contributions as an audio file (versus written). Posts should be a combination of original points and responses to other students. The instructor will assess discussion board participation at the end of each week (she considers a week Monday through Sunday), according to the following rubric:

Weekly discussion board contributions (10 possible points):

Four posts (2 per discussion board) contributed reasonably throughout the week	2 points
Posts are a combination of original and response	1 point
Posts include examples from the films or texts, which support the point / main idea	3 points
Posts reflect that the student has read/viewed presentations, contributions by other students/instructor, films, and texts before posting	3 points
Posts show appropriate, university-level use of grammar and mechanics (verbal contributions should likewise contain appropriate vocabulary and a professional tone)	1 point
<i>TOTAL</i>	<i>10 points</i>

Your instructor will contribute as needed throughout the week to help guide discussion.

Notice that length is NOT included on the rubric. In order to contain all of the above requirements, posts should typically be around a short paragraph or two in length. That said, depending on the topic, this may vary. Note that “I agree” is not an adequate response. When writing, be sure to use common sense – writing an essay-length post does not necessarily get you more points – neither does posting more than five times (although you are welcome to, if it contributes meaningfully to the conversation)! Content takes precedence over length. Contact your instructor if you would like more clarification about the quality of posts and/or your individual progress.

Written and verbal posts should always be respectfully and professionally articulated.

Papers:

Paper topics, guidelines, and grading rubrics will be posted on Blackboard. Papers must be submitted on time. Due to the compact nature of the summer session, late work will NOT be accepted (student will receive a grade of zero if papers are not submitted on time). Papers are graded primarily on the basis of content and how clearly you communicate your ideas, but proper spelling, grammar, punctuation, organization, etc., are also needed to earn a good grade. If you have problems with these aspects of your writing, you may wish to make use of the University’s Writing Center. Your final paper will indicate your level of preparedness for writing more advanced critical work in film studies, in the World Literatures and Cultures Program, and in any upper-level humanities course.

Papers should be submitted via Turn-It-In – link will be available on Blackboard. Under no circumstances will the instructor re-open the Turn-It-In link after the due date/time.

MISCELLANEOUS:

Communicating with the instructor:

The instructor will contribute throughout the week to group discussion. She will also respond in a timely manner to email communication from individual students during the week. That said, keep in mind that the instructor will not be sitting at her computer 24 hours, 7 days a week. There may be a delay in response to emails sent especially from late Friday evening through the weekend. Contact your instructor in a timely fashion, if you would like to arrange an on-campus meeting. If you have questions about course logistics, please check the syllabus for the information first – if you do not find the information you need, contact the instructor.

Plagiarism and Academic Honesty:

Plagiarism is an act of intellectual dishonesty that consists of passing off another's words as your own. You may, of course, consult other sources for your papers in this course. However, you must cite all of those sources in a bibliography. If you use another person's words or thoughts in your papers, be sure that your work clearly acknowledges your sources. Even one plagiarized sentence in a paper counts as plagiarism. In this course, anyone who plagiarizes will receive a grade of "0" for the plagiarized assignment, and may be subject to further sanctions such as failing the course or being placed on academic probation. Papers written for another class cannot be used to fulfill the requirements for this course. This will be considered an act of academic dishonesty.

The UH Academic Honesty Policy is available here:

<http://catalog.uh.edu/content.php?catoid=8&navoid=1352>

If you have any doubts or questions about an assignment or about citing sources, ask your instructor! Better safe than sorry.

Semester schedule:

Week 1: June 1 – June 7

Before you begin the week 1 learning module, be sure to thoroughly read the syllabus and explore the Blackboard site!!

Films to screen: Water, Head On

Readings: Bordwell - "Classical Hollywood Narrative", Corrigan Ch. 1 – 4

Week 2: June 8 – June 14

Films to screen: The Band's Visit, Battle of Algiers

Readings: Read Robert Stam and Louis Spence - "Colonialism, Racism, and Representation: An Introduction," André Bazin - "The Evolution of the Language of Cinema"

Week 3: June 15 – June 21

Film to screen: Milk of Sorrow

Readings: Mulvey's "Visual Pleasure and Narrative Cinema" and documents entitled "Writing Workshop"

Paper #1 due at midnight on June 19th

Week 4: June 22 – June 28

Films to screen: 4 Months, 3 Weeks, 2 Days, My Joy

Readings: Corrigan Ch. 5 – 6

Week 5: June 29 – July 2

Films to screen: Rashomon, In the Mood for Love

Final paper due July 6 at 12pm (noon!) – be sure to notify your instructor if you want full comments