School of Undergraduate Studies
The New School for Public Engagement

NFLM 2501 Movements in World Cinema II: 1960s to the Present
Spring 2017
[Mondays 6-7:50 PM 65 West 11 Street Room B-050]

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Office hours: On Mondays by appointment only

Course Description The second part of Movements in World Cinema will expose students to the history of cinema since the early sixties. Paying attention to the evolution of cinematic styles as well as the public reception of films, students will think critically about the evolution of the seventh art as an artistic, socially, politically and philosophically dynamic medium. Students will pay attention to the different regional and artistic idiosyncrasies, viewing a wide range of works by directors from the early sixties to today. Relating cinema to theoretical writings and historical context, students will develop critical analytical skills writing and debating the strengths and weaknesses in the selected works. In addition, students will discuss the relevance of cinema in the context of public debate, establishing connections with recurrent issues including moral discourse, anti-imperialism, social conflict, corruption and identity politics. Students will have the opportunity to document their perception of cinema through a semester long journal, gathering their first impressions as well as analysis of the material discussed in class.

Course Requirements/Assignments/Graded Activities

Weekly Journal Postings (300-500 words per entry), Attendance and Participation
One Oral Presentation (10-15 minutes)
One Review Essay (6-7 pages)
One Final Paper (10-12 pages)

Final Grade Calculation
30% Participation, including attentive and dynamic presence in class, timely submission of assignments and weekly journal reflections and in-class postings on canvas. Four or more
unexcused absences will result in automatic failure. Late papers or missed presentations are not acceptable.

30% Oral presentation, discussion and review essay of one of the course’s films (from sessions 4-15). Students are encouraged to work in groups of 3-4. Review essays length: 6-8 pp.

40% Final paper exploring two movies in the course’s program and showing an original interpretation based on research and examination of existing sources. Length: 10-12 pp.

**Course Readings and Materials**

All readings will be posted online on canvas and are accessible via the library’s databases.

**Suggested Textbooks:**


Sergei Eisenstein, *Film Form: Essays in Film Theory* (Harcourt, 1969)


Geoffrey Nowell-Smith, *The Oxford History of World Cinema* (Oxford University Press, 1999)

**Learning Outcomes**

By the successful completion of this course, students will be able to:

1. Students will gain general command of key cinematic movements and cultural politics connected to the directors and films under study.
2. Students will understand of the interdisciplinary connections between cinema studies, cultural history, politics and philosophy, reflecting on the interaction between cinema and historical contexts.
3. Students will expose their interpretation of the films under study through written and oral versions, through consistent participation in discussion as well as presentation of the course’s journal and paper assignments.

4. Students will think beyond the films and readings, raising provocative questions connected to the films’ agenda as well as reception by the publics and critics.

Resources
The university provides many resources to help students achieve academic and artistic excellence. These resources include:

- University Libraries: http://library.newschool.edu
- University Learning Center: http://www.newschool.edu/learning-center
- University Disabilities Service: www.newschool.edu/student-disability-services/

In keeping with the university’s policy of providing equal access for students with disabilities, any student with a disability who needs academic accommodations is welcome to meet with me privately. All conversations will be kept confidential. Students requesting any accommodations will also need to contact Student Disability Service (SDS). SDS will conduct an intake and, if appropriate, the Director will provide an academic accommodation notification letter for you to bring to me. At that point, I will review the letter with you and discuss these accommodations in relation to this course.

University, College/School, and Program Policies [Faculty must include policies on academic honesty and attendance, as well as any required college/program policies]

*Academic Honesty and Integrity*
Compromising your academic integrity may lead to serious consequences, including (but not limited to) one or more of the following: failure of the assignment, failure of the course, academic warning, disciplinary probation, suspension from the university, or dismissal from the university.

Students are responsible for understanding the University’s policy on academic honesty and integrity and must make use of proper citations of sources for writing papers, creating, presenting, and performing their work, taking examinations, and doing research. It is the responsibility of students to learn the procedures specific to their discipline for correctly and appropriately differentiating their own work from that of others. The full text of the policy, including adjudication procedures, is found at http://www.newschool.edu/policies/
Resources regarding what plagiarism is and how to avoid it can be found on the Learning Center’s website: http://www.newschool.edu/university-learning-center/student-resources/

[Additional college-specific standards for what constitutes academic dishonesty may be included here.]


*Grade Policies:* [http://www.newschool.edu/registrar/academic-policies/](http://www.newschool.edu/registrar/academic-policies/)

**Attendance**

4 or more unexcused absences will result in automatic failure of the course.

**Course Policies**

**Responsibility**

Students are responsible for all assignments, even if they are absent. Late papers, failure to complete the readings assigned for class discussion, and lack of preparedness for in-class discussions and presentations will jeopardize your successful completion of this course.

**Participation**

Class participation is an essential part of class and includes: keeping up with reading, contributing meaningfully to class discussions, active participation in group work, and coming to class regularly and on time.

**Canvas**

Use of Canvas is a central resource for this class. Students must check it for announcements before coming to class each week.

**Student Course Ratings**

During the last two weeks of the semester, students are asked to provide feedback for each of their courses through an online survey. They cannot view grades until providing feedback or officially declining to do so. Course evaluations are a vital space where students can speak about the learning experience. It is an important process which provides valuable data about the successful delivery and support of a course or topic to both the faculty and administrators. Instructors rely on course rating surveys for feedback on the course and teaching methods, so they can understand what aspects of the class are most successful in teaching students, and what
aspects might be improved or changed in future. Without this information, it can be difficult for an instructor to reflect upon and improve teaching methods and course design. In addition, program/department chairs and other administrators review course surveys. Instructions are available online at http://www.newschool.edu/provost/course-evaluations-student-instructions.pdf.

Course Outline

Part I: The Evolution of Cinema as Art

Session 1: The Sensual Surrealism of Italian Cinema: Pasolini and Fellini

Film Excerpts & Required Viewings:
- Pier Paolo Pasolini, *Mamma Roma* (1962)
- Federico Fellini, *8 1/2* (1963)

Required Readings:

Session 2: Women and the Subversion of Domesticity: French New Wave

Film Excerpts & Required Viewings:
- Jean-Luc Godard, *A Bout de Souffle* (1960); *Vivre sa vie* (1962)
- Agnès Varda, *Cléo from 5 to 7* (1962)
Required Readings:

Session 3: Eros, Obsession & Scandals: Japan’s Cinema in the Sixties

Film Excerpts & Required Viewings:
  Masahiro Shinoda, Pale Flower (1964) & Double Suicide (1969)
  Kaneto Shindo, Kuroneko (1968)

Required Readings:

Session 4: Lumpen, Rebels and Outcasts: The Films of Fassbinder and Schlöndorff

Film Excerpts & Required Viewings:
Volker Schlöndorff, The Lost Honor of Katharina Blum (1975)

Required Readings:
Session 5: Confronting Repression and Other Catholic Traumas: Luis Buñuel and Carlos Saura

Film Excerpts & Required Viewings:
  Carlos Saura, *Cría Cuervos* (1976)

Required Readings:

Session 6: Journey to the Inside of the Self (I): Bergman

Film Excerpts & Required Viewings:

Required Readings:
Session 7: Journey to the Inside of the Self (II): Tarkovsky

Film Excerpts & Required Viewings:

Required Readings:

Part II: Cinema as Moral, Social and Political Critique

Session 8: The Teacher’s Passions and Obsessions

Film Excerpts & Required Viewings:

Required Readings:

Session 9: Cinema and Moral Conscience

Film Excerpts & Required Viewings:

Required Readings:
Session 10 Selfhood, Arts and Politics according to Indian Cinema

Film Excerpts & Required Viewings:

Required Readings:

Session 11 Shame, Incest and Violence: Park Chan-wook & Kim Ki-duk

Film Excerpts & Required Viewings:

Required Readings:

Session 12 Unleashing Repressed Desires: Almodóvar

Film Excerpts & Required Viewings:
* *Tie Me Up, Tie Me Down* (1990)
* *The Skin I Live In* (2010)

Required Readings:

Session 13 Cures for Sexual Taboos: Latin American Proposals by Puenzo and Reygadas

Film Excerpts & Required Viewings:

Required Readings:
Session 14 The City as Protagonist

Film Excerpts & Required Viewings:
Ringo Lam, *City on Fire* (1987)

Required Readings:

Session 15 American Independent Cinema: Dreams and Nightmares

Film Excerpts & Required Viewings:

Required Readings: