Meetings:
M-W  2-3:40 PM  Class meeting in L & L 358
M  3:45-5:45  Screening in  L & L 422

Instructor:
Dr. Liahna Armstrong
Office:  L & L 403F
E-mail:  lotus@cwu.edu
Office phone:  x. 3178
Office hours:  Tu 3:45-4:30; Thur 11-12; by appointment; or by email any time

Texts:
Chaudhuri, Contemporary World Cinema (Edinburgh Univ. Press, 2005)
Periodic handouts or electronic documents
Blackboard instructional platform

Course description:
This course is designed to provide students with an overview of important national cinematic cultures in the late twentieth- and early twenty-first centuries. We will begin with a close look at
traditional, mainstream Hollywood film, and then examine a number of other international cinemas in order to gain an understanding of the ways in which other international societies use cinema both to examine their own cultural mores and to affirm or challenge Hollywood norms. We will focus on recent cinema.

**Learner Outcomes:**

By the conclusion of the course, students should be able to successfully:

- Demonstrate a comprehension of the major styles, trends, themes, and directors of a range of world cinematic cultures.
- Show a knowledge of particular representative films from each of those countries.
- Exhibit an understanding of how such films represent a window into the cultures that produced them.
- Demonstrate an understanding of the ways various international filmmakers both utilize and challenge the traditions and aesthetic patterns of Hollywood film.

**Assignments and projects:**

Students will engage in a series of regular written and oral exercises, designed to enhance their familiarity with the concepts and vocabulary of film studies and to show their ability to use those to examine and articulate meaningful insights about selected films from a range of national cinemas. In addition to reading, viewing, and discussing, the course will entail:

**Written Assignments**

- **WEEKLY VIEWER RESPONSES** (abbreviated as “VR.”) We will view films weekly on Wednesdays. Viewer responses are due by the start of class on the Wednesday following the screening. Students will write a brief, focused response to a question posed about the film viewed. Each Wednesday, selected students will be called upon to present viewer responses orally in class.

- A MID-TERM EXAMINATION, covering the concepts, filmic terms, and cultural issues presented in the readings, the films and the discussion. Format: A series of short-essay questions.

- Periodic short posts on Blackboard Discussion Board to share with class. Each student will be expected to post at least one carefully considered response to the posted question. Blackboard responses will be graded like all other assignments.

- Reading/lecture quizzes, at least 2 during the quarter.

**Oral Assignments**

**FINAL PROJECT.** Each student will prepare a final project on a topic to be identified. The project will have an oral and a written component.

**Evaluation Criteria:**

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<tr>
<th>Attendance/participation/discussion</th>
<th>20%</th>
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<td>Short written assignments</td>
<td>40%</td>
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Tests 20%  
Final project 20%  

Expectations:  

- Regular attendance and keeping up with reading, writing assignments, and film viewing are required of everyone. Please be on time, with cell phones and electronic devices turned off. If students use phones in class, they will be confiscated.  
- Attendance at class viewings of films is mandatory unless you are excused in advance. If you must miss a viewing, you must locate a copy of the film on your own and view it before Wednesday’s class. Please be aware that some of the films are not available by streaming. Screening is a communal event that requires proper viewing protocol from everyone: no blurtting out, no talking or distracting behavior, no facetious laughter, etc. Many of the films have delicate or emotionally profound subject matter and require mature viewer behavior.  
- Readings should be prepared carefully and must be completed by the day designated for discussion.  
- Written assignments may be submitted in two formats:  
  - Typed/printed and double-spaced, and dark enough to be legible brought to class on the date due. You do not need cover binders for papers.  
  - Electronically, via email; must be sent before the class in which they are due. Please type in the subject line of your email as follows: world  
- Late papers require advance permission.  
- All work submitted in this class must be your own work. Academic dishonesty is defined in the student conduct code (http://www.cwu.edu/student-success/student-rights-and-responsibilities). If academic dishonesty is confirmed, the instructor may issue a failing grade for the assignment and/or the course. Withdrawing from a course does not excuse academic dishonesty. In cases where academic dishonesty is confirmed, a “W” can be replaced by a letter grade. Plagiarism in particular entails “buying, copied, borrowing, or otherwise using without proper credit another’s ideas, evidence, examples, images, opinions, language, or other original material.”  
- Students with disabilities or special needs who wish to set up academic adjustments in this class should send me an electronic copy of their “Academic Adjustments” so we can meet to discuss how they can be implemented for this class. Students with disabilities who don’t have this documentation should contact the Center for Disability Services office Bouillion 140, 1202). I will will accommodate you in any and every way possible.  

Course Schedule:  (Abbreviation: HO=Handout)  

Week 1 (Sep 25) Introduction: The Classical Hollywood Tradition and Global Cinema  

Week 2 (Sep 30, Oct 2)
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<tr>
<th>Viewing</th>
<th>Reading</th>
<th>Writing</th>
<th>Oral</th>
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<tr>
<td>9/30: <em>Notting Hill</em> (1999)</td>
<td>Introduction: Chauduri, 1-13</td>
<td>VR #1 Due 10/2</td>
<td>Class discussion; Selected presenters of VR's</td>
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**Week 3 (Oct 7, 9): Britain: Class and Race**

| 10/7: *Secrets & Lies* (1996) | Chaudhuri, 14-33 HO on *Secrets and Lies* | VR #2 Due 10/9 | Class discussion; Selected presenters of VR's |

**Week 4 (Oct 14, 16): France:**

| 10/14: *Indochine* (1992) | HO on *Indochine* | Quiz 10/16 | Class discussion |

**Week 5 (Oct 21, 23): Scandinavia: Northern Darkness**

| 10/21: *After the Wedding* (2006) | Chaudhuri, 34-53 HO on *After the Wedding* | VR #4 Due 10/23 | Class discussion; Selected presenters of VR's |

**Week 6 (Oct 28, 30): Middle East (Israel): Strange Bedfellows**

| 10/28: *The Band's Visit* (2007) | Chaudhuri, 64-70 HO on *The Band's Visit* | Blackboard post Due 10/30 Take-home midterm handed out | Class discussion |

**Week 7 (Nov 4, 6): East Asia (Japan): Eros and Danger**


**Week 8 (Nov 11, 13): Australia: Outback and Race**

**Note:** Monday Nov 11 is Veteran's Day. There is no class. You must arrange to see *Japanese Story* on your own by class day, Nov 13.


**Week 9 (Nov 18, 20) Korea: Politics and Murder**

<p>| Nov 18: | Chaudhuri, 137-174 | VR #6 | Class discussion |</p>
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<th><strong>Memories of Murder (2005)</strong></th>
<th><strong>HO on Memories of Murder</strong></th>
<th><strong>Due 11/20</strong></th>
<th><strong>Selected presenters of VR's</strong></th>
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**Week 10 (Nov 25): South Africa: Colonial and Post-colonial**
*No class on Wed Nov 27. University holiday.*

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<th><strong>Nov 25: Malunde (2001)</strong></th>
<th><strong>HO on Malunde</strong></th>
<th><strong>Blackboard post</strong></th>
<th><strong>Due 12/2</strong></th>
<th><strong>Class discussion</strong></th>
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**Week 11 (Dec 3, 5): Mexico: Women on the Run**

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<th><strong>Dec 2: Sin Dejar Huella (2000)</strong></th>
<th><strong>VR #7</strong> Due 12/4</th>
<th><strong>Class discussion</strong> End of quarter viewing contest</th>
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Final project oral component: Monday, December 9, 12-2 (Scheduled Final Exam time slot)