

CIN 2320–C06 Masterpieces of World Cinema
English Dept. – Cinema Studies
OU Fall 2018 CRN: 44842 4 Credits
T & Th 2:40 – 5:07 pm
209 Anton Frankel Center (AFC)

Instructor: Charlie M. Meyers
Ofc: 134 O’Dowd/Faculty Corridor
AFC Phone: 248-370-3910
Email: meyers2@oakland.edu
Ofc Hrs: T Th 2:00 – 2:40 and
T 5:10-6:00, or by appmt.

***Email Policy:** Email is the best way to contact me. I will do my best to respond within 24 hours, during business hours, on week days. Please do not expect an immediate response after hours or on weekends, and please follow the rules of [Netiquette](#) when communicating with me or your classmates. **When emailing, please indicate the class you are in.**

Required Text: *An Introduction to World Cinema* – Aristides Gazetas
Additional required reading material will be posted to the course website

Course Description:

- Examination of a range of cinematic traditions, historical trends, and film movements from around the globe
- ENG 2320 satisfies the university general education requirement in *the global perspective knowledge exploration* area.

Course Objectives:

The Global Perspective prepares students to demonstrate:

- knowledge of the environments, political systems, economics, societies and religions of one or more regions outside the United States and awareness of the transnational flow of goods, peoples, ideas and values.
- knowledge of the role that different cultural heritages, past and present, play in forming values in another part of the world, enabling the student to function within a more global context.

Course Content Disclaimer:

The diversity of the subject matter contained in the films to be screened this term may include such adult content as violence, profanity, nudity, and/or alternate lifestyles. If you are unwilling, or unable, to deal with these issues, feel free to opt out of the course.

Classroom and University Policies

Attendance Policy:

- By their very nature, film courses require a significant commitment in terms of time and effort. They are not, as some students have learned the hard way, courses in which one merely watches movies solely for their entertainment value.
- This course adheres to the [OU Excused Absence Policy](#). For absences not covered by this policy, students will be allowed 2 unexcused absences during the term. Each absence after that will lower your final grade one half point; for example, a 4.0 would drop to 3.5, etc.

Class Participation: My preferred style of teaching could best be described as a seminar – a course in which a group of students engaged in study and research, guided by a faculty member, meets regularly to exchange information and hold discussions. Therefore:

- Our classroom should be a space where everyone feels safe and welcome to share ideas.
- A significant portion of class meetings will be devoted to lecture/discussion.
- Your attentiveness to, as well as your participation in, these discussions is expected.
- You are welcome to bring laptops, tablets, and cell phones to class, but please make sure to turn phones on silent or vibrate. Please use these devices only for note taking.
- Respecting others also means avoiding behaviors that are disruptive to the class, including (but not limited to) talking, texting or scrolling on cell phones, listening to iPods or similar devices, playing videogames or Facebooking on a laptop/tablet, or doing work for another class.
- If I observe disrespectful or disruptive behaviors, I will give you two warnings throughout the semester. After that, I may ask you to leave class and take an absence for the day.

Academic Conduct: All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. (See OU's Academic Conduct Regulations and the Student Code of Conduct for more information.)

- **Cheating** includes using materials such as books and/or notes when not authorized by the instructor, copying from someone else's paper, helping someone else copy work, substituting another's work as one's own, theft of exam copies, falsifying data or submitting data not based on the student's own work on assignments, or other forms of misconduct on exams.
- **Plagiarism** is using someone else's work or ideas without giving that person credit; by doing this, students are, in effect, claiming credit for someone else's thinking. Both direct quotations and paraphrases must be documented. Buying a paper or using information from the World Wide Web or Internet without attribution and handing it in as one's own work is also plagiarism. Clear cases of plagiarism will result in a failing grade for the assignment, and possibly for the course as a whole. If you are uncertain about how to integrate a particular source into your work, please check with me or with someone in the OU Writing Center.

Accommodation and Special Consideration

Oakland University is committed to providing everyone the support and services needed to participate in their courses. Students with disabilities who may require special accommodations should make an appointment with campus [Disability Support Services](#) (DSS). If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Support Services in a timely manner so that your needs can be addressed. DSS determines accommodations based on documented disabilities. Contact DSS at 248-370-3266 or by e-mail at dss@oakland.edu.

For information on additional academic support services and equipment, visit the [Study Aids](#) webpage of Disability Support Services website. (Link to Disability Support Services website: <https://www.oakland.edu/dss/>)

Religious Observances

Student should discuss with professor at the beginning of the semester to make appropriate arrangements. Although Oakland University, as a public institution, does not observe religious holidays, it will continue to make every reasonable effort to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. See The [OU Diversity Calendar](#) for more information. (<https://www.oakland.edu/diversity/calendar/>)

Preferred Name/Pronoun

If you do not identify with the name that is listed with the registrar, please notify me so that I may appropriately amend my records. In addition, if you prefer to go by a different pronoun, please inform me.

Sexual Misconduct

Faculty and staff are responsible for creating a safe learning environment for our students, and that includes a mandatory reporting responsibility if students share information regarding sexual misconduct/harassment, relationship violence, or information about a crime that may have occurred on campus with the University. In such cases, the professor will report information to the campus' Title IX Coordinator (Chad Martinez, chadmartinez@oakland.edu or 248-370-3496). Students who wish to speak to someone confidentially can contact the OU Counseling Center at 248-370-3465. Additionally, students can speak to a confidential source off-campus 24 hours a day by contacting Haven at 248-334-1274.

Add/Drops

The university policy will be explicitly followed. It is the student's responsibility to be aware of [deadline dates for dropping courses](#) and officially drop the course. (Link to deadlines for dropping courses: <https://www.oakland.edu/registrar/registration/dropnot/>)

Faculty Feedback: OU Early Alert System

As a student in this class, you may receive "[Faculty Feedback](#)" in your OU e-mail if your professor identifies areas of concern that may impede your success in the class. Faculty Feedback typically occurs during weeks 2-5 of the Fall and Winter terms, but may also be given later in the semester and more than once a semester. A "Faculty Feedback" e-mail will specify the area(s) of concern and recommend action(s) you should take. Please check your OU email account regularly as that is where it will appear. This system is to provide early feedback and intervention to support your success. (Link to Faculty Feedback for students: <https://www.oakland.edu/advising/faculty-feedback/>)

Emergency Preparedness

In the event of an emergency arising on campus, the Oakland University Police Department (OUPD) will notify the campus community via the emergency notification system. The professor of your class is not responsible for your personal safety, so therefore it is the responsibility of each student to understand the evacuation and "lockdown" guidelines to follow when an emergency is declared. These simple steps are a good place to start:

- OU uses an emergency notification system through text, email, and landline. These notifications include campus closures, evacuations, lockdowns and other emergencies. Register for these notifications at oupolice.com.
- Based on the class cellphone policy, ensure that one cellphone is on in order to receive and share emergency notifications with the professor in class.
- If an emergency arises on campus, call the OUPD at (248) 370-3331. Save this number in your phone, and put it in an easy-to-find spot in your contacts.
- Review protocol for evacuation, lockdown, and other emergencies via the classroom's red books (hanging on the wall) and oupolice.com/emergencies.
- Review with the professor and class what to do in an emergency (evacuation, lockdown, snow emergency).

Violence/Active Shooter: If an active shooter is in the vicinity, call the OUPD at (248) 370-3331 or 911 when it is safe to do so and provide information, including the location and number of shooter(s), description of shooter(s), weapons used and number of potential victims. Consider your options: [Run, Hide, or Fight](#).

- In order to facilitate these discussions, **each student is required to post a critical question (or a response to a classmate's question) by noon on Wednesdays.** (Assignments have been created on Moodle for the applicable films.)
- These posted discussion questions should be open-ended, invite counter-arguments, and are expected to be well informed and contextualized in approximately 1 or 2 paragraphs. For example: you might want to put your interpretation of a specific scene to the test (describe it as precisely as possible), or challenge a particular claim from the reading assignments (citing the relevant passage).

General Viewing Requirements:

Be forewarned – by their very nature, film courses require a significant commitment in terms of time and effort. They are not, as some students have learned the hard way, courses in which one merely watches movies for their entertainment value.

In addition to watching the required films, it is strongly suggested that you take notes while viewing, as well as while reading the assigned materials. This will assure that you will recall your observations, reactions and insights, as well as any questions that might arise. Also, beyond the elements of plot, you will need to begin paying attention to such cinematic elements as camera placement or movement, camera angles and distances, lighting, editing and sound design – all of which will be essential when responding to discussion prompts, preparing papers, and answering exam questions.

General Reading Requirements:

- Readings assigned on the syllabus are to be completed **before class** on the date indicated.

- Students are responsible for all materials discussed or screened in class, and all assigned readings. If you have any specific questions about any of the material, please pose them when we meet, as others may benefit as well.

Grading

As of Fall 2018, Oakland University uses a letter grade scale (previously a 4-point scale).

- A: Comprehensive mastery of all objectives and required content, critical and higher-level thinking, original and creative work, sound use and development of writing abilities
- B: Competent, thorough coverage of basic content and concepts, adequate use and development of writing abilities
- C: Slightly below average work, has met minimum basic requirements but with difficulty
- D: Has not met many requirements of assignments/course, has significant difficulties in many areas
- F: No credit—Has not completed most requirements and has not officially withdrawn from course before drop date

OU GRADING SCALE

SCALE AS OF FALL 2018	OLD SCALE
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

Grade Distribution:

Quizzes (25 @, best 4 of 5)	100	points
Response Papers (4 x 25)	100	points
Critical Questions (10 x 10)	100	points
Final Exam	<u>100</u>	<u>points</u>
Total Possible Points	400	points

- All assigned work must be completed in order to receive a passing grade for the course.

- All assignments are to be submitted via Moodle. Once they have been critiqued and/or graded, they will be returned to you with comments. Please review the feedback before submitting subsequent work.
- **Do not email assignments unless previous arrangements have been made with the instructor.**
- With excused absences, students will have one week to make up missed work.
- Keep all materials returned to you throughout the semester.

Quizzes:

- Quizzes will be posted online every two weeks.
- They may be turned in online or, if you prefer, hard copies may be submitting in class.
- Quizzes will consist of two parts, each of which bears equal weight: 1) a free-write response to a clip from one of the assigned films. Addressing the assigned texts in your answer increases the chance of a high grade. 2) 5 multiple-choice and 5 true/false questions drawn from lectures, relevant reading assignments, and/or the films.

Course Schedule: The class schedule below indicates class dates, major paper/project due dates, specific topical material to be covered, and reading/homework assignments. The instructor reserves the right to make minor adjustments to this schedule. Major assignment due dates are in **bold**.

<u>Day/Date/Week</u>	<u>Readings/Screenings/Assignments</u>
Th 9/6 1	Introduction to course and basic film terms PDF versions of Keynote presentations will be on Moodle Chapter 1 – Invention (pp 11 – 20) Edison, Lumière shorts Méliès – <i>A Trip to the Moon</i> (1902)
T 9/11 2	Chapter 2 – Early Narrative (pp 21 – 30) Porter – <i>The Great Train Robbery</i> (1903) DW Griffith – <i>The Lonedale Operator</i> (1911) Chapter 3 – DW Griffith and Cinematic Language (pp 31 – 40) <i>*Birth of a Nation and Intolerance</i>
Th 9/13	Chapter 7 – Hollywood Silent Films/Jazz Age: 1919 – 1929 Buster Keaton – <i>Sherlock, Jr.</i> (1924) (45 min) Chapter 8 – Hollywood Sound Films of the 1930s <i>*Alan Crosland – The Jazz Singer</i> (1927) (88 min) <i>*Charlie Chaplin – Modern Times</i> (1936) (87 min)
T 9/18 3	Chapter 4 – UFA/German Studio System 1919-1925 (pp 41-50) Wiene – <i>The Cabinet of Dr. Caligari</i> (1919) (78 min) Murnau – <i>Nosferatu</i> (1922) (94 min) Critical Essay: Kracauer – <i>Caligari</i> (pp 51 – 61)

- Th 9/20 Chapter 5 – Soviet Montage: 1919-1925 (pp 62 – 75)
Dziga Vertov – *Man with a Movie Camera* (1929)
Sergei Eisenstein – *Potemkin* (1925) (75 min)
Critical Essay: “The Evolution of the Language of Cinema” - Bazin
- T 9/25 4 **Screen:** *Bicycle Thieves* (Vittorio De Sica ,1948) (93 min)
- Th 9/27 Chapter 11 - Italian Neo-Realist Cinema – 1945 – 1954
Discussion – Italian Neo-Realism
Critical Essay: “Some Ideas on the Cinema” - Zavattini
- T 10/2 5 **Screen:** *Rashomon* (Akira Kurosawa, 1950) (88 min)
- Th 10/4 Chapter 13 – Postwar Japanese Cinema: 1950 – 1990
Discussion – Post-War Japanese Cinema
- T 10/9 6 **Screen:** *Les quatre cents coups (400 Blows)*(François Truffaut, 1959) (99)
- Th 10/11 Chapter 16 – French New Wave Part 1
*Jean-Luc Godard – *À bout de souffle (Breathless)* (1960)
*Alain Resnais – *Hiroshima, Mon Amour* (1959) (90 min)
Chapter 17 – French New Wave Part 2
Discussion – French New Wave Cinema
Critical Essay: “A Certain Tendency of the French Cinema”
<http://www.newwavefilm.com/about/a-certain-tendency-of-french-cinema-truffaut.shtml>
- T 10/16 7 **Screen:** *Blow-Up* (Michelangelo Antonioni, 1966) (111 min)
- Th 10/18 Chapter 18 – Postwar British New Cinema: 1956 – 1972
Chapter 19 – Italian Cinema of Fellini and Antonioni
Discussion – British New Cinema & Antonioni
Critical Essay: Peter Lev – “*Blow-Up*, Swinging London and the Film Generation”
- The remainder of the semester (weeks 8 – 14) will be devoted to studying selected films associated with a specific National Cinema – to be determined by the class as a whole.
- NOTE:** See Moodle for additional readings for all of the films in the later part of the course.
- T 12/11 Final Exam scheduled for 12:00 – 3:00 pm
(The exam may be administered online if everyone agrees.)