

Term Information

Effective Term Spring 2015

General Information

Course Bulletin Listing/Subject Area Film Studies
Fiscal Unit/Academic Org Film Studies - D0206
College/Academic Group Arts and Sciences
Level/Career Graduate, Undergraduate
Course Number/Catalog 5650
Course Title Studies in Regional Cinema
Transcript Abbreviation Regional Cinema
Course Description An upper-level course on topics in a (sub-)national, geographic, or cultural region's cinema conducted in English and geared toward film studies majors.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Sometimes
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable Yes
Allow Multiple Enrollments in Term No
Max Credit Hours/Units Allowed 9
Max Completions Allowed 3
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima

Prerequisites and Exclusions

Prerequisites/Corequisites Film Studies 2270 or 2271; or, permission of instructor
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 50.0601
Subsidy Level Doctoral Course
Intended Rank Freshman, Sophomore, Junior, Senior, Masters, Doctoral

Quarters to Semesters

Quarters to Semesters

Give a rationale statement explaining the purpose of the new course

New course

An additional course: to fulfill the foundation of our major program for students; to allow FS instructors to teach _film studies_ courses outside target language (e.g. SPPO courses most often in Spanish); to collaborate w/ co-hires in other units.

Sought concurrence from the following Fiscal Units or College

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- Students will explore aspects of a region's film history in context and international film history
- Students will learn about the interrelations between important cultural and social phenomena and the development of the works studied, and think about the importance of form in those relations.
- Students synthesize insights from critical and historical texts and bring them to bear in understanding the films and figures that shaped a region's cinema history

Content Topic List

- Studies in Global Culture
- Studies in Cultural Expression
- Studies in Cinema and Society

Attachments

- Regional_Sample-Syllabus_Asian-Cinema.pdf: Sample_FS4650
(Syllabus. Owner: Davidson, John Ellsworth)
- Regional_Sample-Syllabus_Japanese.pdf: Sample_FS4650
(Syllabus. Owner: Davidson, John Ellsworth)
- FS5650_Sample_Argentina.pdf: Revised sample
(Syllabus. Owner: Davidson, John Ellsworth)
- 2014-15_FS_Curricular-Map.pdf: Requested link to goals
(Other Supporting Documentation. Owner: Davidson, John Ellsworth)

Comments

- 06/18014 Davidson writes:
 - Curricular Map Added
 - Revised Syllabus attached
 - Subsidy level changed
 - Rank changed *(by Davidson,John Ellsworth on 06/18/2014 04:32 PM)*
- - Since the course is mostly geared to Film Studies major, the Panel will need an updated curriculum map with 5650 included in the appropriate spot and an indication of how it fulfills the major learning goals.
 - The sample syllabus for "Argentine Cinema" indicates it is a version of Spanish 380 (a GEC course under quarters that has now become Spanish 2380, "Introduction to Latin American Film"—a GE course). The syllabus refers to Span 380 as being a GEC course and a course in the Film Studies major, so it is a bit confusing. We want to make sure that this offering of 5650 will be different from what is currently taught under Spanish 2380, correct? That is all the more important since Spanish 2380 can currently be taken as part of the Film Studies major.
 - Since this course is geared to both Undergraduates and Graduates we need to change the subsidy level (to the highest level). Perhaps doctoral?
 - Intended rank: please include grad students (perhaps both MA and PhD). *(by Vankeerbergen,Bernadette Chantal on 06/18/2014 11:21 AM)*
- Before we move forward should this be a 5000 level course? Could a Doctoral student outside the program take this course as an elective? If so (you indicated Undergraduate/Graduate) then we should make it a 5000 and give it Doctoral level. What do you think? *(by Heysel,Garett Robert on 01/10/2013 06:02 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Davidson,John Ellsworth	09/06/2012 04:19 PM	Submitted for Approval
Approved	Heysel,Garett Robert	09/06/2012 09:46 PM	Unit Approval
Approved	Heysel,Garett Robert	09/06/2012 09:47 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/11/2012 11:07 AM	ASCCAO Approval
Submitted	Davidson,John Ellsworth	12/13/2012 04:25 PM	Submitted for Approval
Revision Requested	Heysel,Garett Robert	01/10/2013 06:02 PM	Unit Approval
Submitted	Davidson,John Ellsworth	05/16/2014 02:46 PM	Submitted for Approval
Approved	Davidson,John Ellsworth	05/16/2014 02:47 PM	Unit Approval
Approved	Heysel,Garett Robert	05/20/2014 11:24 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	06/18/2014 11:22 AM	ASCCAO Approval
Submitted	Davidson,John Ellsworth	06/18/2014 04:32 PM	Submitted for Approval
Approved	Davidson,John Ellsworth	06/18/2014 04:33 PM	Unit Approval
Approved	Heysel,Garett Robert	06/18/2014 04:54 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	06/18/2014 04:54 PM	ASCCAO Approval

Introduction to Contemporary Asian Cinemas

(Sample Syllabus Designed for FS 4650 – Studies in Regional Cinema)

Class Sessions: TBA

Screenings: TBA

Instructor: TBA

Office Hours: TBA

E-Mail: TBA

Course Description:

This course will offer an overview of the historical process by which Asian cinema has transformed itself from entertainment for local audiences to the object of global appreciation and consumption. Our primary purpose, however, is not to seek the unity of the imaginary geographical entity called Asia, but rather to investigate how people living in this area have differently employed film as a practical means to embrace, document, and even question their fluctuating and dispersed local identities in the age of globalization. With the hope of grasping the diversity of contemporary filmmaking in Asia, we explore a variety of films produced over the last three decades in such wide areas and countries as Mainland China, Hong Kong, Taiwan, Japan, South Korea, Thailand, India, and Afghanistan. While the first half of the course will be devoted to the canonical works of such internationally acclaimed directors as Zhang Yimou, Hou Hsiao-hsien, Wang Kar-wai, Iwai Shunji, and Jia Zhangke, in the latter half we will look at several genres specific to Asian cinemas, including horror, monster, gangster, and musical films. Throughout the course, participants are expected to obtain skills and knowledge to analyze the contents, styles, and modes of production/consumption of the films produced in different cultural, historical and geopolitical contexts. No Knowledge of Asian languages and history is required.

Expectations and Assignments:

Attendance and preparation for class is expected, as is full participation in weekly film screenings and discussion sections. On the practical side of the course, all participants will be asked to post their comments to the class server in response to the film(s) shown each week. Final exam will be taking place at the end of the reading week. In addition, all participants will be given the following two writing assignments:

- 1) Midterm: A 5-7 page paper analyzing a scene of a film not discussed in class.
- 2) Final: A 15 page paper on a topic chosen in consultation with your instructor.

Evaluation:

Class Participation: 25%

Weekly Postings & Discussion Section: 15%

Midterm Paper: 15%

Final Exam: 20%

Final Paper: 25%

Screenings:

Monday evenings at 7PM in a decent classroom on the campus. Films also available through streaming, but screenings sessions are highly recommended.

Course Packet:

Available through Carmen

Textbook:

Anne Tereska Ciecko, ed., *Contemporary Asian Cinema* (Oxford and New York: Berg, 2006) at SBX

Course Schedule:

I. Introduction

Week 1: Self-Orientalism or Self-Promotion? A Glimpse of Contemporary Asia in Motion

Screening:

Crouching Tiger, Hidden Dragon (Ang Lee, 2000)

Supplement:

Come Drink with Me (King Hu, 1966); *Lady Snowblood* (Fujita Toshiya, 1973); *Kill Bill: Vol. I & II* (Quentin Tarantino, 2003-2004).

Reading:

Anne T. Ciecko, "Theorizing Asian Cinema(s)," in *Contemporary Asian Cinema*, pp. 13-31.

Felicia Chang, "Crouching Tiger, Hidden Dragon: Cultural Migrancy and Translatability," in *Chinese Films in Focus II* (Macmillan, 2008), pp. 73-81.

David Bordwell, "Hong Kong Martial Arts Cinema," in *Crouching Tiger, Hidden Dragon: A Portrait of the Ang Lee Film* (Newmarket, 2000), pp. 14-21.

II. Tracking Asian New Waves

Week 2: The Fifth Generation in China

Screening:

Red Sorghum (Zhang Yimou, 1987)

Supplement:

Farewell My Concubine (Chen Kaige, 1993)

Reading:

Xudong Zhang, "Generational Politics: What is the Fifth Generation?" "Ideology and Utopia in Zhang Yimou's *Red Sorghum*," in *Chinese Modernism in The Era of Reforms* (Duke, 1997), pp. 215-231, 306-328.

Sheldon Hsiao-peng Lu, "National Cinema, Cultural Critique, Transnational Capital: The Films of Zhang Yimou," *Transnational Chinese Cinemas: Identity, Nationhood, Gender*, ed. Sheldon Hsiao-peng Lu (Hawaii, 1997): 105-36.

Week 3: New Auteurism in Taiwan

Screening:

City of Sadness (Hou Hsiao-hsien, 1989)

Supplement:

The Terrorizers (Edward Yang, 1986)

Reading:

June Yip, "Constructing a Nation: Taiwanese History and the Films of Hou Hsiao-hsien," *Transnational Chinese Cinemas*, pp. 139-68.

Fredric Jameson, "Remapping Taipei," in *The Geopolitical Aesthetic* (Indiana, 1995), pp. 114-157.

Hou Hsiao-hsien, "Cinema and History: Critical Reflections," *Inter-Asia Cultural Studies* 9.2 (2008): 173-183.

Week 4: Stylish Treatment of the Colonial Past

Screening:

Chungking Express (Wang Kar-wai, 1994)

Supplement:

Happy Together (Wang Kar-wai, 1997)

Reading:

Janice Tong, "Chungking Express: Time and Its Displacements," in *Chinese Films in Focus II*, pp. 64-72.

M. A. Abbas, "Wang Kar-Wai: Hong Kong Filmmaker," in *Hong Kong: Culture and Politics of Disappearance* (Minnesota, 1997), pp. 48-62.

Quentin Trantino, "POET OF TIME—Quentin Tarantino has lauded the soon-to-be released Chungking Express. Tony Rayns talks to its director Wong Kar-Wai, who comments on the film's images," *Sight and Sound* 5.9 (1995): 12-17.

Week 5: Japan's Return to Asia, or a New Form of Cultural Imperialism?

Screening:

Swallowtail Butterfly (Iwai Shunji, 1996)

Supplement:

China Night (Fushimizu Osamu, 1940)

Reading:

Iwabuchi Koichi, "Introduction: The 1990s—Japan Returns to Asia in the Age of Globalization," in *Recentring Globalization* (Duke 2002), pp. 1-22.

Aaron Gerow, "Consuming Asia, Consuming Japan: The New Neonationalist Revisionism in Japan." *Censoring History: Citizenship and Memory in Japan, Germany, and the United State* (M. E. Sharpe, 2000), pp. 74-95. (Suggested).

Mark Shilling, "Interview with Iwai Shunji," in *Contemporary Japanese Film* (Weatherhill, 1999), PP. 70-71.

Week 6: Transnationalization of the Local

Screening:

The World (Jia Zhangke, 2004)

Supplement:

Platform (Jia Zhangke, 2000); *Unknown Pleasures* (Jia Zhangke, 2002)

Reading:

Jason Mcgrath, "The Independent Cinema of Jia Zhanke: From Postcolonialist Realism to a Transnational Aesthetic," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-first Century* (Duke, 2007), pp. 81-114.

Zhang Zhen, "Mediating Time: 'The Rice Bowl of Youth' in Fin de Siècle Urban China," in *Globalization* (Duke, 2001), pp. 131-154.

Arujun Apadurai, "The Production of Locality," in *Modernity at Large* (Minnesota, 1996), pp. 178-200.

III. Asian Genre Films

Week 6: Horror and Fantastic Films I

Screening:

Cure (Kurosawa Kiyoshi, 1997)

Supplement:

Ringu (Nakata Hideo, 1998); *The Grudge* (Shimizu Takashi, 2004)

Reading:

Mitsuyo Wada-Marciano, "J-Horror: New Media's Impact on Contemporary Japanese Horror Cinema," in *Horror to the Extreme: Changing Boundaries in Asian Cinema* (Hong Kong, 2010), pp. 15-38.

Jerry White, "Introduction," "Cure," "Interview," in *The Films of Kiyoshi Kurosawa: Master of Fear* (Stone Bridge, 2007), pp. 13-29, 123-130, 205-210.

Gary G. Xu, "Remaking East Asia, Outsourcing Hollywood," in *East Asian Cinemas: Exploring Transnational Connections on Film* (I. B. Tauris, 2008), pp. 191-202.

Week 7: Horror and Fantastic Films II

Screening:

Tropical Malady (Apichatpong Weerasethakul, 2004)

Supplement: *P*

Nang-Nak (Nonzee Nimibutr, 1999); *The Housemaid* (Kim Ki-young, 1960)

Reading:

Bliss Cua Kim, "Spectral Time, Heterogeneous Space: The Ghost Film as Historical Allegory," in *Translating Time: Cinema, the Fantastic, and Temporal Critique* (Duke, 2009), pp. 149-189.

Kim So-young and Chris Berry, "'Suri Suri Masuri': The Magic of the Korean Horror Film: A Conversation," *Postcolonial Studies* 3.1 (2000): 53-60.

Holger Römers, "Creating His Own Cinematic Language: An Interview with Apichatpong Weerasethakul," *Cineaste* 30.4 (Fall 2005): 42-47.

Week 8: Monster Films

Screening:

The Host (Bong Joon-ho, 2006)

Supplement:

Godzilla (Honda Ishiro, 1954); *War of the Worlds* (Steven Spielberg, 2005)

Reading:

Gary Indiana, "Gogle in Seoul," *Artforum International* 45.5 (Jan 2007): 218-225.

Jinhee Choi, "Blockbusters, Korean Style," in *The South Korean Film Renaissance* (Wesleyan, 2010), pp. 31-59.

Aaron Gerow, "Wrestling with Godzilla: Intertextuality, Childish Spectatorship, and the National Body," in *Godzilla's Footsteps: Japanese Pop Culture Icons on the Global Stage* (Palgrave, 2007), pp 63-82.

Week 9: Gangster Films

Screening:

Internal Affairs (Lau Wai-Keung and Alan Mak, 2002)

Supplement

A Better Tomorrow (John Woo, 1986), *Branded to Kill* (Suzuki Seijun, 1967)

Reading:

Leung Wing-Fai, "Internal Affairs and *Kung Fu Hustle*: Panacea, Placebo, and the Hong Kong Cinema," in *East Asian Cinemas*, pp. 71-87.

Joelle Collier, "The Noir East: Hong Kong Filmmaker's Transmutation of a Hollywood Genre?" *Hong Kong Film, Hollywood and New Global Cinema* (Routledge), pp. 137-158.

Tony Williams, "Space, Place, and Spectacle: The Crisis Cinema of John Woo," in *The Cinema of Hong Kong: History, Arts, Industry* (Cambridge, 2000), pp. 137-157.

Week 10: Bollywood

Screening:

Diwale Dulhania Le Jaynge (aka *The Big-Hearted Will Win the Bride*, Aditya Chopra, 1995)

Supplement:

Slumdog Millionaire (Danny Boyle, Loveleen Tandan, 2008)

Reading:

Jenny Sharpe, "Gender, Nation and Globalization in *Monsoon Wedding* and *Diwale Dulhania Le Jaynge*," in Emory Elliott, et al., eds., *Global migration, social change, and cultural transformation* (Palgrave, 2007), pp. 37-58.

Tejaswini Ganti, "Introduction," in *Bollywood: A Guidebook to Popular Hindi Cinema* (Routledge, 2004), pp. 1-52.

Robert Koehler, "*Slumdog Millionaire*," *Cineaste* 34.2 (Spring 2009): 75-77.

IV. New Directions in Asian Filmmaking

Week 11: Asia Extremes

Screening:

Three...Extremes (Fruit Chang, Miike Takashi, and Park Chan-wook)

Supplement:

Audition (Miike Takashi, 1999); *Old Boy* (Park Chang-wook, 2003)

Readings:

Chi-Yun Shin "The Art of Branding: Tartan 'Asia Extreme' Films," in *Horror to the Extreme*, pp. 85-100.

Robert Hyland, "A Politics of Excess: Violence and Violation in Miike Takashi's *Audition*," in *Horror to the Extreme*, pp. 199-218.

Robert L. Cagle, "The Good, the Bad, and the South Korean: Violence, Morality, and the South Korean Extreme Film," in *Horror to Extreme*, pp. 123-144.

Week 12: Diasporic Female Directors (The Apple)

Screening:

The Apple (Samira Makhmalbaf, 1998)

Supplement:

Take Care of My Cat (Jeong Jae-eun, 2001); *Lost in Translation*

Reading:

Samira Makhmalbaf, "The Digital Revolution and the Future Cinema," in *Film Theory: Critical Concepts in Media and Cultural Studies*, Vol. 5 (Routledge, 2004), pp. 373-380.

Chi-Yun Shin, "Two of a Kind: Gender and Friendship in *Friend and Take Care of My Cat*," in *New Korean Cinema*, pp. 117-131.

Rey Chow, "Film at Ethnography: or, Translation Between Cultures in the Postcolonial World," in *Primitive Passions: Visuality, Sexuality, Ethnography and Contemporary Chinese Cinema* (Columbia, 1995), pp. 173-202.

Week 13: Toward a New Aesthetic in Asian Cinema

Screening

The 3 Iron (Kim Ki-duk, 2004)

Supplement:

Time (Kim Ki-duk, 2006)

Reading:

Thomas Elsaesser, "World Cinema: Realism, Evidence, Presence," in Lúcia Nagib and Cecilia Mello, eds., *Realism and the Audiovisual Media* (Palgrave, 2009), pp. xiv-

Lúcia Nagib, "Introduction," in *Realism and the Audiovisual Media* (Palgrave, 2009), pp. 3-19.

Gilles Deleuze, "The Crystals of Time," in *Cinema 2: Time-Image* (Minnesota, 1989), pp. 68-97.

ACADEMIC INTEGRITY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term "academic misconduct" includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Statement

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Encountering Japanese Cinema

(Sample Syllabus Designed for FS 4650 – Studies in Regional Cinema)

Class Sessions: TBA

Screenings: TBA

Instructor: TBA

Office Hours: TBA

E-Mail: TBA

Course Description:

Since Kurosawa Akira's *Rashomon* won the Golden Lion at the Venice Film Festival in 1951, Japanese cinema has remained one of the most influential cinemas in world motion picture history. With its unique creativity and productivity, it has not only served as a great inspiration for generations of filmmakers from all over the world; it has also been the subject of numerous debates among generations of film scholars in Europe and the US, thereby providing the foundation of what is known today as Cinema Studies. This course will examine the historical developments of both Japanese cinema and Cinema Studies as an academic discipline by looking closely at key issues addressed in the latter's encounters with the former. Topics covered in our examination include: the orientalist gaze of the West on Japanese culture; Japanese film's alleged deviation from the Classical Hollywood; the tradition of auteur theory applied to Japanese masters; the rise of political filmmaking in the post-'68 era; distinctive genres (swashbuckler, gangster, horror, anime); and the current status of Japanese cinema in the age of globalization. Throughout the course, participants are expected to attain a critical point of view from which to contextualize both the object and discursive framework of their study. No knowledge of Japanese language is required.

Expectations and Assignments:

Attendance and preparation for class is expected, as is full participation in weekly film screenings and class discussions. On the practical side of the course, all participants will be asked to post their comments on the class server in response to the films shown each week. In addition, all participants will be given two writing assignments:

- 1) Midterm: A 4-6 page analysis of a scene or scenes from a film not discussed in class.
- 2) Final: A 10-15 page (undergraduate) paper on a topic chosen in consultation with the instructor.

Goals:

- Students will explore aspects of Japanese film history in context and international film history.
- Students will learn about the interrelations between important cultural and social phenomena and the development of these works, and think about the importance of form in those relations.
- Students will synthesize insights from critical and historical texts and bring them to bear in understanding the films and figures that shaped cinema history.

Evaluation:

Class Participation: 35%
Weekly Postings: 10%
Midterm Paper: 20%
Final Paper: 35%

Screenings:

Drm.osu.edu.

Textbooks:

*J. L. Anderson and Donald Richie, *Art and Industry*, Expanded Edition (Princeton: Princeton University Press, 1982). => Available at the SBX
*Course packet => Available at the SBX

Course Schedule:

I. Discursive Framework

Week 1: General Introduction to Japanese Cinema and Course Concerns

Week 2: Japan as an Ideal Other for the West?

Reading: Roland Barthes, *Empire of Signs*, pp. 3-5, 30-32, 69-76, and 99-102.
Noël Burch, *To the Distant Observer*, Ch. 1 and 2.
Scott Malcomson, "The Pure Land beyond the Seas: Barthes, Burch and the Uses of Japan," *Screen* 26.3-4 (May-Aug 1987): 23-33.
Screening: *My Japan* (U.S. Treasury Department, 1945); *The Koumiko Mystery* (Chris Marker, 1965)

Week 3: Our Dream Cinema: Cultural Specificities of Japanese Film Practice

Reading: David Bordwell. Our Dream Cinema: "Western Historiography and the Japanese Film," *Film Reader* 4 (1979): 45-62.
Peter Lehman, "The Mysterious Orient, The Crystal Clear Orient, the Non-Existent Orient: Dilemmas of Western Scholars of Japanese Film," *Journal of Film and Video* 39.1 (Winter 1987): 5-15.
Mitsuhiro Yoshimoto, "The Difficulty of Being Radical," *Boundary 2* 18.3 (Autumn 1991): 242-257.
Screening: *Clips from Prewar Japanese films*—including *Sanji Goto* (Thomas Kurihara 1921), *Orochi* (Futagawa Buntaro, 1926), *A Page of Madness* (Kinugasa Teinosuke, 1926), *Walk Cheerfully* (Ozu Yasujiro, 1930), *Tokyo Rhapsody* (Fushimizu Osamu, 1936), *Singing Lovebirds* (Makino Masahiro, 1939), *The 47 Ronin* (Mizoguchi Kenji, 1941/2)

II. Masters of Japanese Cinema

Week 4: Is it a Breakthrough? Kurosawa Akira

Reading: Donald Richie, *Films of Akira Kurosawa*, pp. 70-80.
Stephen Prince, *Warrior's Camera*, pp. 4-31.
Andre Bazin, *Cinema of Cruelty*, pp. 200-203.
Original reviews from New York Times or any American Newspapers
Screening: *Rashomon* (1950)

Week 5: Aesthetics of the Long Take: Mizoguchi Kenji

- Reading: Dudley Andrew, "Mizo Dayu" in *Sansho Dayu*, pp. 41-72.
Donald Kiriwara, "A Zig-Zag Career," *Patterns of Time*, pp. 16-29.
Luc Moullet, André Bazin, and Jacques Rivette, "Exchanges about Kurosawa and Mizoguchi" in *Cahiers du Cinema: The 50s*.
Alexandre Astruc, "What is *Mise-en-scène*?" in *Cahiers du Cinema: The 50s*.
- Screening: *Sansho the Bailiff* (1954)

Week 6: Transcendental Cinema, or Critique of the Classical Hollywood? Ozu Yasujiro

- Reading: Paul Schrader, *Transcendental Style in Film*, Ch. 15-56.
David Bordwell, *Ozu and the Poetics of Cinema*, pp. 312-315.
Kristin Thompson and David Bordwell, "Space and Narrative in the Films of Ozu," *Screen* 17.2 (Summer 1976): 41-73.
- Screening: *Late Spring* (1949)

Week 7: The Japanese New Wave: Oshima Nagisa I

- Reading: Maureen Turim, "Oshima's Cruel Tales of Youth and Politics," *Journal of Film and Video* 39.1 (Winter 1987): 42-51.
Max Tessier, "Oshima Nagisa, or The Battled Energy of Desire," in *Reframing Japanese Cinema*, pp. 69-91.
Mitsuhiro Yoshimoto, "Questions of the New: Ōshima Nagisa's Cruel Story of the Youth (1960)," in *Japanese Cinema: Texts and Contexts*, pp. 168-179.
- Screening: *Cruel Story of Youth* (1960)

Week 8: The Question Oshima Revisited: Oshima Nagisa II

- Reading: Stephen Heath, "The Question Oshima," *Wide Angle* 2.1 (1977): 48-57.
Dana Polan, "Politics as Process in Three Films by Nagisa Oshima," *Film Criticism* 8.1 (Fall 1983): 33-41.
Isolde Standish, "Transgression and the Politics of Porn: *In the Realm of the Senses*," in *Japanese Cinema: Texts and Contexts*, pp. 217-228.
- Screening: *In the Realm of the Senses* (1976)

III. Genre Study

Week 9: Samurai Films

- Reading: Alain Silver, *Samurai Films*
Lisa Spalding, "Period Films in the Prewar Period," in *Reframing Japanese Cinema*, pp. 131-144.
David Desser, "Toward a Structural Analysis of the Postwar Samurai Film," in *Reframing Japanese Cinema*, pp. 145-164.
- Mid-term Analysis Due**
- Screening: Short Clips from *Seven Samurai* (Kurosawa Akira, 1954), *The Magnificent Seven* (John Sturges, 1960); *The Hidden Fortress* (Kurosawa Akira, 1958), *Star Wars Episode IV: A New Hope* (George Lucas, 1977)
Samurai I: Musashi Miyamoto (Inagaki Hiroshi, 1954)

Week 10: Yakuza Films

- Reading: Mark Shilling, "Introduction," *The Yakuza Movie Book*.
Keiko I. McDonald, "The Yakuza Film," in *Reframing Japanese Cinema*, pp. 165-192.
Keiko I. McDonald, "Fukasaku Kinji: An Introduction," *Film Criticism* 8.1 (Fall 1983): 20-32.
- Screening: *Battles Without Honor and Humanity* (Fukasaku Kinji, 1973)

Week 11: Anime

- Reading: Thomas LaMarre, "Cinematism and Animetism," "Only a Girl Can Save Us Now," in *The Anime Machine*, pp. 3-11, 77-85.
Susan Napier, "Excuse Me, Who Are You? Performance, the Gaze, and the Female in the Works of Kon Satoshi," in *Cinema Anime*, pp. 23-42.
Melek Ortabasi, "National History as Otaku Fantasy: Satoshi Kon's *Millennium Actress*," in *Japanese Visual Culture*, pp. 274-294.
- Screening: *Millennium Actress* (Kon Satoshi, 2001)

IV. New Directions in the Study of Japanese Cinema

Week 12: Japanese Films as World Cinema: Kitano Takeshi

- Reading: Mark Shilling, "The New Wave of the Nineties," in *Contemporary Japanese Film*, pp. 35-42.
Aaron Gerow, *Kitano Takeshi*, pp.
Darrel William Davis, "Therapy for Him and Her: Kitano Takeshi's *Hanabi* (1997)," in *Japanese Cinema Texts and Contexts*, pp. 284-295.
- Screening: *Hana-bi* (Kitano Takeshi, 1997)

Week 13: J-horror, or the Specter of the National?

- Reading: Jay McRoy, "Introduction: 'New Waves,' Old Terrors and Emerging Fears," in *Nightmare Japan*, pp. 1-14.
Julian Stringer, "The Original and the Copy: Nakata Hideo's *Ringu* (1998)," in *Japanese Cinema Texts and Contexts*, pp. 296-307.
Kevin J. Wetmore Jr., "Technoghosts and Culture Shocks: Sociocultural Shifts in American Remakes of J-Horror," *Post Script* 28.2 (Winter 2008-Spring 2009): 72-81.
- Screening: *Ringu* (Nakata Hideo, 1998)

Week 14: "Asia Extreme" in the Age of Global Consumption

- Reading: Mika Ko, *Japanese Cinema and Otherness*, pp.
Oliver Dew, "'Asia Extreme': Japanese Cinema and British Hype," *New Cinemas* 5.1 (2007): 53-73.
Matt Hills, "Ringing the Changes: Cult Distinctions and Cultural Differences in Us Fans' Readings of Japanese Horror Cinema," in *Japanese Horror Cinema*, pp. 161-174.
- Screening: *Three... Extremes* (Fruit Chang, Miike Takashi, Park Chan-wook, 2004)

FINAL PROJECT DUE BY END OF REGULARLY SCHEDULED EXAM PERIOD

ACADEMIC INTEGRITY

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Statement

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CONTEMPORARY ARGENTINE CINEMA

(Sample Syllabus Designed for FS 5650 – Studies in Regional Cinema)

Class Sessions: TBA

Screenings: TBA

Instructor: TBA

Office Hours: TBA

E-Mail: TBA

Introduction

Starting in the mid-1990s, contemporary Argentine filmmaking experienced an amazing renaissance with the emergence of number of young directors such as Adrián Caetano, Pablo Trapero, Martín Rejtman, Lucrecia Martel, Fabián Bielinsky, and Daniel Burman. Their films have offered exciting new aesthetic proposals and commented on contemporary Argentine society in provocative ways. We will explore formal/aesthetic tendencies (e.g. the emergence of a “new” realism; the reworking of established genres; the privileging of baroque or minimalist soundtracks) as well as major thematic concerns (e.g. economic crisis and hardship; new perspectives on urban life; contemporary youth). At the same time, we will place these tendencies within the context of a rapidly changing local film industry (increasingly dependent on foreign financing) and will explore how these recent films respond to larger socio-cultural dynamics, including the legacies of authoritarianism and the challenges of globalization.

FS5650 can fulfill the multicultural program requirement or be used as an elective in the film studies major.

For more information about the Film Studies program, see the following website: <http://www.film-studies.osu.edu/>

FS5650 may be counted in the GIS and/or MA (when approved) in Film Studies.

FS5650 does not fulfill program requirements in the Spanish or Portuguese.

Course objectives:

- to familiarize students with the recent history of Argentine cinema from the mid-1980s to the present, including key thematic and stylistic tendencies; the work of notable directors; and important changes in the structure of the film industry
- to familiarize students with the ways in which Argentine cinema has registered particular historical conjunctures, most notably the process of re-democratization starting in the 1980s and the rise of neoliberalism
- to expand students' knowledge of recurring problematics of a non-Hollywood cinema
- to facilitate students' ability to perform advanced analysis of film narrative and form
- to improve students' ability to communicate in written and oral fashions

Readings (available at SBX and other local bookstores)

Page, Joanna. Crisis and Capitalism in Contemporary Argentine Cinema (Duke UP, 2009) –our basic textbook

Corrigan, Timothy. A Short Guide to Writing about Film 6th ed. (Pearson Longman, 2007) –an optional text that is *highly* recommended for those students who have not studied film previously

Various readings available on-line through our course website (see pp. 6-8 for bibliographic information on these readings)

Class format:

We will generally spend one week (or two class periods) examining a particular topic. During our 3-hour sessions on Tuesdays, I will give an introductory lecture on the topic at hand and then we will see the film listed for that day. The lecture will expand upon the readings that you will have completed before coming to class that day. During our 2-hour sessions on Thursdays, we will analyze the film in

relation to the reading materials designated for that week. Much of this class period will be spent in class and small-group discussions.

Exams, Assignments, and Grading:

Attendance and In-class Participation	15%
Worksheets (2)	15
Midterm	20
Short Essay (4-5 pages)	20
Final Project	<u>30</u>
	100%

NB: Graduate Students may, upon consultation with and approval of the instructor before the end of week 5, combine the Short Essay and Final Project assignments into a larger research project worth 50% of the grade.

Attendance and In-class Participation

Productive and thought-provoking class discussions depend upon adequate preparation and your willingness to participate. You should come to class ready to comment on the films and the readings under discussion. In order to do this, I encourage you to take notes on the films that you see in class (on central themes and motifs; narrative structure; key sequences; important stylistic devices; etc.) as well as on the readings that you do outside of class (on the central argument and main supporting points). Note-taking will help you understand the material, better articulate your observations, and formulate questions.

While attendance is required, my evaluation of your participation also takes into account your attentiveness during class (e.g. not sleeping or playing with electronic devices), *as well as on the frequency and quality of your contributions to the discussion*. There will be plenty of opportunities to comment on the films and issues under discussion. As the students in this class come from very different academic orientations, our conversations will be most productive when everyone draws on their own areas of expertise to enrich our dialogue.

Worksheets

Two times during the quarter, students will complete an on-line worksheet to demonstrate his/her grasp of the assigned material and his/her ability to relate the reading(s) to the films viewed in class. The worksheet will consist of 2-4 questions that require short answers (3-4 sentences, each). Students must complete the worksheets *before class on the appropriate Thursday*. The worksheets are designed as a point of departure for our in-class discussions.

Your written remarks should offer analytical (not descriptive) commentary on the film and, if appropriate, demonstrate your familiarity with the pertinent readings. You are encouraged to consult the guide "How to Analyze a Film" available on the website, as well as Timothy Corrigan's book *A Short Guide to Writing about Film*.

Worksheet 1 will count as 5% of your final grade; worksheet 2 will count as 10% of your final grade.

Midterm Take-Home Exam

The midterm will test students' understanding of the material dealt with during the first part of the course. You will be required to write 2 essays related to the materials covered up to that point (films, readings, lectures, and in-class discussions).

Please note that there will be **NO MAKE-UP EXAMS**, except in the case of emergencies in which case you must contact Dr. Podalsky before class begins on the day of the exam.

Short Essay

As students in this course come from very different programs of study, there will be two different options for this short essay (4-5 pages in length). The assignment requires that students do a "close reading" of a particular film selected according to his/her interest in consultation with the professor:

- a) Those who have not taken many film courses in the past will use the methods outlined in Timothy Corrigan's *A Short Guide to Writing about Film* as the basis to analyze a given film.

Students are *strongly encouraged* to consult with the professor about which method(s) are most appropriate for the film s/he has chosen.

- b) Film studies majors will be required to analyze a given film according to a specific critical method (e.g. feminist, race/ethnicity, political/ideological, reception, etc.) selected in consultation with the professor.

Final Project

For the final project, students will again have two options:

- a) Complete a take-home exam similar to the midterm. This will entail writing 2-3 essays in which you will respond to questions provided by the professor. As with the earlier take-home, the object of this exercise will be to demonstrate your understanding of the materials covered in the course (films, readings, lectures, and in-class discussions).
- b) Write an independent analysis of a particular film or group of films selected in consultation with the professor. For this assignment, you will need to locate and utilize at least 3 pertinent secondary sources (e.g. articles, books) to enhance your understanding of your chosen topic. Please note that at least *two* of those sources must be scholarly in nature.
- i) Film studies majors should choose a particular critical method to analyze a film or films of their choice (e.g. auteurist, star studies, cult analysis, genre analysis)
- ii) Students with other majors will need to consult the professor to select a topic and a method of analysis consonant with their interests. For example, those interested in business might choose to examine an aspect of the Argentine film industry or how particular films have been marketed. Those interested in history or international relations might choose to examine the representation of a particular historical event (e.g. the Dirty War; the conflict over the Malvinas).

Extra credit:

There will be various opportunities for extra credit, including: a) the screenings in the film series on contemporary Bolivian cinema sponsored by the Center for Latin American Studies (every other Wednesday at 7:30 p.m. in either 100 Mendenhall Lab or 180 Hagerty Hall) and b) screenings of Latin American films at the Wexner Center: <http://www.wexarts.org/fv/index.php?seriesid=181>.

In order to receive the extra credit, you must send me (via the "Drop Box" in our class website) a brief analysis of the film (2-3 paragraphs); thoughtfulness and originality are important. Extra credit will NOT determine your grade. It will be used at the end of the course to "swing" grades upwards that are already leaning that way (e.g. from a B+ to an A-).

Grading scale

A+	100-98	C+	78-79	F	59 and below
A	94-97	C	74-77		
A-	90-93	C-	70-73		
B+	88-89	D+	68-69		
B	84-87	D	64-67		
B-	80-83	D-	60-63		

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For consideration, documentation must be filed with me *before* any accommodation can be made: *no* retroactive accommodations will be made.

Course Calendar

I. THE ARGENTINE CINEMA OF RE-DEMOCRATIZATION

- Week1 - T Introduction to the course
Screening: *Hombre mirando al sudeste / Man Facing Southeast* (Eliseo Subiela, 1986, 105')
- R Argentine Cinema as a National Cinema?
Read: "State Violence" and "Never Again"; Falicov, "The 1980s" (pp. 47-67); Foster, "Man Facing Southeast"
Recommended: Corrigan, "Beginning to Think, Preparing to Watch" (Chap. 2)

Screening: *Liverpool* (Argentina, Lisandro Alonso, 2008, 84') **Fr/Sat 7:00 p.m. Wexner Center**
- Week2 -T History and/of Repression
Screening: *Miss Mary* (Argentina-US, María Luisa Bemberg, 1986, 100')
Read: Falicov, "The 1980s" (pp. 67-74); Page, Chapter 1 (pp. 9-19); King, "María Luisa Bemberg"
Recommended: Corrigan, "Film Terms and Topics for Film Analysis and Writing" (Chap. 3)
WORKSHEET #1: QUESTIONS POSTED ON-LINE BEFORE 7:00 P.M.
- R Engendering National Allegories
Read: Rosenstone, "The Historical Film"; Kantaris, "Re-gendering History"
WORKSHEET #1: MUST BE POSTED ON-LINE *BEFORE* CLASS
- Week3 – T Screening: *Cuestión de Fe* (Bolivia, Marcos Loayza, 1995)
- R Engendering National Allegories II
WORKSHEET #1: MUST BE POSTED ON-LINE *BEFORE* CLASS

II. CONTEMPORARY ARGENTINE CINEMA

- Week4 - T New realities: the ex-centric spaces of contemporary youth
 Screening: *Pizza, birra, faso* (Adrián Caetano and Bruno Stagnaro, 1997) (in-class)
 Read: Page, Introduction; Wolf, "The Aesthetics of the New Argentine Cinema";
 Aguilar, "On the Existence of ..."
 Recommended: Corrigan, "Six Approaches to Writing about Film" (Chap. 4: pp. 82-89)
 WORKSHEET #2: QUESTIONS POSTED ON-LINE BEFORE 7:00 P.M.
- R New realisms?
 Read: Scholz, "Adrián Caetano" (pp. 49-53); Page, Chapter 2 (pp. 34-43; 48-56)
 Recommended: Corrigan, "Six Approaches to Writing about Film" (Chap. 4: pp. 89-95)
 WORKSHEET #2: MUST BE POSTED ON-LINE BEFORE CLASS
 Screening: *Walt & El Grupo* (Theodore Thomas, 2007, 106') and *The Maid* (Sebastián
 Silva, 2009, 95') starting at 7:00 p.m. at the Wexner Center
- Week5 -T Screening: *Araya* (Venezuela, Margot Benacerraf, 1959, 90')
 Read: Grimson, "A Hard Road..."; Grimson, "Ethnic (In)Visibility in Neoliberal
 Argentina"
- R Race and Class in the Neoliberal City
 Screening: *Bolivia* (Argentina-Netherlands, Adrián Caetano, 2000, 76')
 Read: Quintín, "From One Generation to Another"; Bordwell, "Authorship and
 Narration in Art Cinema"; Scholz, "Adrián Caetano" (pp. 54-59)
 Recommended: Corrigan, "Style and Structure in Writing" (Chap. 5)
- Week6 -T Screening: *American Visa* (Juan Carlos Valdivia, 2005) Wed. 7:30 p.m. in 100 Mendenhall
 Read: Page, Chapter 3 (pp. 57-63) and Chapter 5 (pp. 125-129)
- R Labor and/of Film
 Read: Aguilar, "Words that Wound"
 MID-TERM TAKE-HOME EXAM POSTED ON-LINE BEFORE 7:00 P.M.
- Week7 - T The New Economy and/of Crime (Genres)
 Screening: *Nueve reinas / Nine Queens* (Argentina, Fabián Bielinsky, 2000, 114')
 Read: Falicov, "Argentina's Blockbuster..."; Page, Chapter 4 (pp. 81-86); Villazana,
 "Hegemony Conditions ..."
 MID-TERM TAKE-HOME EXAM MUST BE TURNED IN AT THE BEGINNING OF CLASS
- R Argentine Film and the Global Marketplace
 Read: Page, Chapter 4 (pp. 86-96; 108-109) Shaw, "Playing Hollywood at Its own
 Game?"; Copertari, "*Nine Queens*"
 MUST TURN IN NAME OF FILM AND METHOD TO BE USED IN SHORT ESSAY
- Week8 - T Industry and Auteurs
 Screening: *Un abrazo partido / Lost Embrace* (Argentina-France-Italy-Spain, Daniel
 Burman, 2004, 99')
 Read: Bernades, et al, "From Industry to Independent Cinema..."; Corrigan, "The
 Commerce of Auteurism" (pp. 96-102; 108-111)
- R Jewish Buenos Aires and the Politics of Ethnic Visibility
 Read: excerpt from Foster, "Jewish Buenos Aires" (pp. 132-137; 145-146); Goldman,
 "To Be(come) Jewish and Argentine"; another article to be announced

- Week9 - T Politics, Corruption, and Fear
 Screening: *El Bonarense* (Argentina-Chile-France-Netherlands, Pablo Trapero, 2002, 105')
 Read: Palermo and Novaro, "Menem"; Aguilar, "... Politics beyond the Political"; Leen, *City of Fear*
 Recommended: Corrigan, "Researching the Movies" (Chap. 6)
- R Displaced Masculinity
 Read: Cisneros, "Documenting Urban Fictions..."; Aguilar, "Pablo Trapero's *El bonarense*"
 SHORT ESSAY MUST BE TURNED IN AT THE *BEGINNING* OF CLASS
- Week10 -T Masculinity and Queer Desire
 Screening: *Un año sin amor / A Year Without Love* (Argentina, Anahí Berneri, 2005, 95/102')
 Read: Church Gibson, "Queer Looks..."; another article to be announced
- R Read: Aguilar, "The Testimony of a Dissolution..."; another article to be announced
 MUST TURN IN NAME OF FILM(S) AND METHOD TO BE USED IN FINAL PROJECT or WRITTEN CONFIRMATION THAT WILL COMPLETE TAKE-HOME ESSAY
- Week11 -T The City, the Market, and Youth
 Screening: *Hoy y mañana / Today and Tomorrow* (Argentina, Alejandro Chomski, 2003, 87')
 Read: Sarlo, "Abundance and Poverty"
- R Young Bodies as Objects / Young Bodies as Agents
 Read: Kaplan, "Youth Finds a Way"
- Week12 -T The Politics of Memory
 Screening: *Los rubios / The Blonds* (Argentina, Albertina Carri, 2003, 89')
 Read: Aguilar, "*Los rubios...*" (pp. 155-160); Hirsch, "Mourning and Postmemory"
 Recommended: Corrigan, "Manuscript Form" (Chap. 7)
- R Flexible Histories in a Digital Age?
 Read: Page, Chapter 6 (pp. 153-154; 167-179); Aguilar, "*Los rubios...*" (pp. 160-170)
 Page, "Digital Mimicry and Visual Tropes"
- Week13 -T Looking back / Looking Forward
 Screening: *Los Andes no creen en Dios* (Antonio Eguino, 2007)
- R Read: Page, "Conclusion"
- Week14 -T Other Contexts
 Screening: *Voy a explotar / I'm Gonna Explode* (Mexico, Gerardo Naranjo, 2008, 106')
- R Final Session – Closing Lecture, Evaluations

FINAL PROJECT due on Tuesday of exam week *before noon*

Other Readings

- Aguilar, Gonzalo. "On the Existence of the New Argentine Cinema"; "Los rubios: Mourning, Frivolity, and Melancholy"; "Pablo Trapero's *El bonarense*: The Genre of Corporatism"; " ... Politics beyond the Political"; "The Testimony of a Dissolution..."; "Words that Wound." Other Worlds: New Argentine Cinema. New York: Palgrave MacMillan, 2008.
- Bernades, Horacio, et al, "From Industry to Independent Cinema..." In Horacio Bernades, Diego Lerer, Sergio Wolf, Eds. Nuevo cine argentino: Temas, autores y estilos de una renovación. Buenos Aires: Ediciones Tantanka/FIPRESCI, 2002.
- Bordwell, David. "Authorship and Narration in Art Cinema." In Virginia Wright Wexman. Ed. Film and Authorship. New Brunswick, NJ: Rutgers University Press, 2003.
- Church Gibson, Pamela. "Queer Looks, Male Gazes, Taut Torsos, and Designer Labels: Contemporary Cinema, Consumption and Masculinity." In Phil Powrie, Ann Davies y Bruce Babbington, Eds. The Trouble with Men: Masculinities in European and Hollywood Cinema. London: Wallflower, 2004.
- Cisneros, James. "Documenting Urban Fictions in Contemporary Argentine Film: Notes on Pablo Trapero's *El bonarense*." In Miriam Haddu and Joanna Page, Eds. Visual Synergies in Fiction and Documentary Film from Latin America. New York: Palgrave MacMillan, 2009.
- Copertari, Gabriela. "*Nine Queens*: A Dark Day of Simulation and Justice." Journal of Latin American Cultural Studies 14.3 (December 2005): 279-93.
- Corrigan, Timothy. "The Commerce of Auteurism." In Virginia Wright Wexman. Ed. Film and Authorship. New Brunswick, NJ: Rutgers University Press, 2003.
- Falicov, Tamara. "Argentina's Blockbuster Movies and the Politics of Culture under Neoliberalism, 1989-98." Media, Culture & Society 22.3 (2000): 327-342.
- . "The 1980s: Cinema, Democracy and Film Policy with Views Toward Europe." In The Cinematic Tango: Contemporary Argentine Film. London: Wallflower, 2007.
- Foster, David William. "Jewish Buenos Aires." Buenos Aires: Perspectives on the City and Cultural Production. Gainesville: University Press of Florida, 1998.
- . "Man Facing Southeast (Hombre mirando al sudeste): Ambiguity of Semantic Realms." In Argentine Cinema. Columbia : University of Missouri Press, c1992.
- Goldman, Ilene. "To Be(come) Jewish and Argentine: Cinematic Views of a Changing Nation." Estudios Interdisciplinarios de América Latina y el Caribe 10.2 (July-December 1999).
http://www1.tau.ac.il/eial/index.php?option=com_wrapper&Itemid=134
- Grimson, Alejandro. "Ethnic (In)Visibility in Neoliberal Argentina." (NACLA) Report on the Americas 38.4 (January-February 2005): 25-29.
- . "A Hard Road for Argentina's Bolivians." (NACLA) Report on the Americas 35.2 (September-October 2001): 33-35.
- Hirsch, Marianne. "Mourning and Postmemory." In Family Frames: Photography, Narrative, and Postmemory: Cambridge: Harvard University Press, 1997.

- Kantaris, Elia Geoffrey. "Re-Engendering History: María Luisa Bemberg's *Miss Mary*." In John King, Sheila Whitaker y Rosa Bosch, Eds. An Argentine Passion: María Luisa Bemberg and her Films. London: Verso, 2000.
- Kaplan, Temma. "Youth Finds a Way." In Taking Back the Streets: Women, Youth, and Direct Democracy. Berkeley: University of California Press, 2004.
- King, John. "María Luisa Bemberg and Argentine Culture." In John King, Sheila Whitaker y Rosa Bosch, Eds. An Argentine Passion: María Luisa Bemberg and her Films. London: Verso, 2000.
- Leen, Catherine. "City of Fear: Reimagining Buenos Aires in Contemporary Argentine Cinema." Bulletin of Latin American Research 27.4 (2008): 465-482.
- "Never Again (National Commission on the Disappearance of Persons)." In Gabriela Nouzeilles y Graciela Montaldo, Eds. The Argentine Reader: Politics, Culture, and Society. Durham: Duke University Press, 2002.
- Quintín. "From One Generation to Another." In Horacio Bernades, Diego Lerer, Sergio Wolf, Eds. Nuevo cine argentino: Temas, autores y estilos de una renovación. Buenos Aires: Ediciones Tantanka/FIPRESCI, 2002.
- Page, Joanna. "Digital Mimicry and Visual Tropes: Some Images from Argentina." In Miriam Haddu and Joanna Page, Eds. Visual Synergies in Fiction and Documentary Film from Latin America. New York: Palgrave MacMillan, 2009.
- Palermo, Vicente and Marcos Novaro. "Menem: A New Style in Politics." In Gabriela Nouzeilles y Graciela Montaldo, Eds. The Argentine Reader: Politics, Culture, and Society. Durham: Duke University Press, 2002.
- Rosenstone, Robert. "The Historical Film: Looking at the Past in a Postliterate Age." In Marcia Landy, Ed. The Historical Film: History and Memory in Media. New Brunswick, NJ: Rutgers University Press, 2001.
- Sarlo, Beatriz. "Abundance and Poverty." In Scenes from Postmodern Life. Minneapolis: University of Minnesota Press, 2001.
- Scholz, Pablo O. "Adrián Caetano: The Builder of Tragedies." In Horacio Bernades, Diego Lerer, Sergio Wolf, Eds. Nuevo cine argentino: Temas, autores y estilos de una renovación. Buenos Aires: Ediciones Tantanka/FIPRESCI, 2002.
- Shaw, Deborah. "Playing Hollywood at Its own Game?: Bielenski's *Nueve reinas*." In Deborah Shaw, Ed. Contemporary Latin American Cinema: Breaking into the Global Market. Lanham, MD: Rowman & Littlefield, 2007.
- "State Violence." In Gabriela Nouzeilles y Graciela Montaldo, Eds. The Argentine Reader: Politics, Culture, and Society. Durham: Duke University Press, 2002.
- Villazana, Libia. "Hegemony Conditions in the Coproduction Cinema of Latin America: The Role of Spain." Framework 49.2 (2008): 65-85.
- Wolf, Sergio. "The Aesthetics of the New Argentine Cinema." In Horacio Bernades, Diego Lerer, Sergio Wolf, Eds. Nuevo cine argentino: Temas, autores y estilos de una renovación. Buenos Aires: Ediciones Tantanka/FIPRESCI, 2002.

FILM STUDIES CURRICULAR MAP: MAJOR		GOAL 1	GOAL 2	GOAL 3	GOAL 4	GOAL 5
COMPONENT IN MAJOR & #Dept [NB: Courses are listed only once, but all courses beyond the core could count as electives if they are not being used to fulfill a component requirement.]	COURSE NAME	Students learn to recognize formal elements; they acquire and apply tools (terminology, methods) to carry out rigorous formal analysis of film.	Students learn to explain how film has changed over time as an aesthetic form, as an industry, and as a social institution.	Students construct focused knowledge in one area and reflect on its relation to Film Studies as a field of interdisciplinary inquiries about cinema.	Students learn to develop general conclusions by synthesizing specific cases and by utilizing film-studies methods.	Students compose convincing written arguments backed by evidence from films and secondary sources.
PRE-REQ						
2263 English	Introduction to Film	Beginning	Beginning		Beginning	
CORE (6CH)						
2271 Film Studies	Introduction to Film Studies	Beginning	Beginning	Beginning	Beginning	Beginning
2901 History of Art	Intro to World Cinema	Beginning	Beginning	Beginning	Beginning	
NONFIC/NONINDUSTRIAL						
Experimental/Avant Garde (3CH)						
4670H Film Studies/German (also pre-1950s)	Cinema and the Historical Avant Garde	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
5645 History of Art	Video Art	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
5905 History of Art	Avant-Garde Film	Intermediate	Advanced	Intermediate	Intermediate	Intermediate
Documentary (3CH)						
3660 Film Studies	Documentary Film Studies	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5910 History of Art	Documentary Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
MULTICULTURAL (3CH)						
2380 Spanish	Introduction to Latin American Cinema	Beginning			Beginning	Beginning
3360 Slavic	Screening Minorities: The Other in Slavic Cinema	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
3446 EALL	Asian American Film	Beginning	Beginning	Beginning	Beginning	Beginning
3460 Russian	Modern Russian Experience Through Film	Beginning	Beginning	Intermediate	Beginning	Beginning
3901 History of Art	World Cinema Today	Intermediate	Intermediate		Intermediate	Beginning
4405 Chinese	China in Chinese Film	Beginning	Beginning	Beginning	Beginning	Beginning
4407 EALL (Also Pre-1950s)	Early Asian Cinema	Beginning	Beginning	Intermediate	Beginning	Beginning
4451 International Studies	The Immigration Controversy Through Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5650 Film Studies (Proposed)	Studies in a Regional Cinema	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
PRE-1950s (3CH)						
3350 ACCAD	The History of Animation	Intermediate	Intermediate	Intermediate	Beginning	Intermediate
3351 German	Democracy, Fascism, and German Culture	Beginning	Intermediate	Intermediate	Beginning	Intermediate
4053 French	French and Italian Cinema to 1952	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4400 Japanese	Japanese Film and Visual Culture	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5901 History of Art	Silent Cinema: 1895-1927	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5902 History of Art	Classical Sound Cinema: 1927-1948	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate

<=Proposed

ELECTIVES (9CH)

2053 Italian	Introduction to Italian Cinema	Beginning	Beginning	Beginning	Beginning	Beginning
2055 Italian	Mafia Movies	Beginning	Intermediate	Beginning	Beginning	Beginning
2801 French	Classics of French Cinema	Beginning	Beginning	Intermediate	Beginning	Beginning
3317 WGSS	Hollywood, Women, and Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
3320 Slavic	Science Fiction: East vs. West	Beginning	Intermediate	Intermediate	Beginning	Beginning
3607 Comparative Studies	Film and Literature as Narrative Art	Beginning	Beginning	Beginning	Beginning	Beginning
3701 French*	Introduction to French Cinema	Beginning	Beginning	Beginning	Beginning	Beginning
4015 History of Art	Wexner Seminar	Advanced		Advanced	Advanced	Advanced
4223 Italian	Italian Cinema	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4450 Scandinavian	The Films of Ingmar Berman	Intermediate	Beginning	Intermediate	Intermediate	Advanced
4527 WGSS	Studies in Gender and Cinema	Advanced	Intermediate	Advanced	Advanced	Advanced
4571 AAAS	Black Visual Culture and Popular Media	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4578 English	Special Topics in Film	Advanced	Advanced	Advanced	Advanced	Advanced
4580 Film Studies	Studies in a Major Director	Advanced		Advanced	Advanced	Advanced
4580 Spanish*	Latin American Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4581 Spanish*	Spanish Film	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
4901 History of Art	Classic Film Theories	Advanced	Intermediate	Advanced	Intermediate	Advanced
5702 French	Contemporary French Cinema 1945 to Present	Intermediate	Advanced	Intermediate	Advanced	Intermediate
5835 Art Education	Visual Representations of LGBTQ Subjects	Intermediate	Intermediate	Intermediate	Intermediate	Intermediate
5903 History of Art	Recent Cinema: 1948-Present	Advanced	Advanced	Advanced	Advanced	Advanced
8242 Italian	Studies in Italian Culture: Gender and Genre	Advanced	Intermediate	Intermediate		Advanced

SENIOR SEMINAR (3CH)

4895 Film Studies	Advanced Seminar (Topic Varies)	Advanced	Advanced	Advanced	Advanced	Advanced
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FOCUS AREA (9CH)

Courses determined by student in collaboration with FS Director; written articulation

Advanced

* Courses not taught in English

FILM STUDIES CURRICULAR COURSE MAP -- MINOR

FILM STUDIES COURSES# by Minor Requirements		GOAL 1	GOAL 2	GOAL 3
# All courses 3CH				
		To provide students the tools for rigorous formal and historical analysis of film	To urge students to think critically about film as an aesthetic form and cinema as a social institution	To encourage pursuit of interdisciplinary inquiries about cinema.
MINOR COMPONENT				
Course Number	Name			
INTRODUCTORY COURSES (3CH)	Students choose one: All courses here could count in the "lower level" portion of the minor.			
Eng 2263	Introduction to Film	beginning	beginning	beginning
History of Art 2901	Intro to World Cinema	beginning	beginning	beginning
Film Studies 2271	Intro to Film Studies	intermediate	beginning	
WGS Studies: 3317	Hollywood, Women and Film	beginning	beginning	beginning

FILM STUDIES ELECTIVES -- Lower levels				
Students choose no more than two:				
Arts College 3350	The History of Animation	intermediate	intermediate	beginning
Comp Studies 3607	Film & Lit as Narrative Art	intermediate	advanced	advanced
East Asian 3346	Asian American Film	beginning	beginning	intermediate
Film Studies 2367.01	2nd Writing Course on the Autuer	beginning	beginning	beginning
Film Studies 2367.02	2nd Writing Course on Genre	beginning	beginning	beginning
Film Studies 3650	Studies in Regional Cinema	intermediate	intermediate	intermediate
Film Studies 3660	Studies in Non-Fiction Cinema	intermediate	intermediate	intermediate
2801 French	Classics of French Cinema	beginning	beginning	beginning
3701 French*	Introduction to French Cinema	Beginning	Beginning	Beginning
German 2451	Germans in Hollywood: Exiles and Emigrés	beginning	beginning	beginning
German 3351	Democracy, Fascism, and German Culture	beginning	beginning	beginning
History of Art 2350	World Cinema Today	beginning	beginning	beginning
2053 Italian	Introduction to Italian Cinema	beginning	beginning	beginning
2055 Italian	Mafia Movies	beginning	beginning	beginning
Russian 3360	Modern Russian Experince Through Film	advanced	advanced	elementary
Slavic 3320	SciFi East & West	beginning	intermediate	intermediate
Slavic 3360	Screening Minorities: Representation of the Other in Slavic Film	intermediate	advanced	intermediate
Spanish 2380	Introduction to Latin American Film	beginning	beginning	

FILM STUDIES ELECTIVES -- Upper levels				
Students choose at least two:				
AAAS 4571	Black Visual Culture and Popular Media	intermediate	intermediate	intermediate
Chinese 4405	Introduction to Chinese Cinema	intermediate	intermediate	beginning
East Asian 4407	The cinema of China, Japan, and Korea before 1950	intermediate	intermediate	advanced
English 4578	Special Topics in Film	advanced	advanced	advanced
Film Studies 4580	Studies in a Major Director	intermediate	advanced	
Film Studies / German 4670H	Cinema and the Historical AvG	advanced	advanced	advanced
Film Studies 4680	Screenwriting and the Business of Cinema			intermediate
Film Studies 4690	Advanced Screen Writing			
Film Studies 5650	<i>Regional Cinema (Proposed)</i>	<i>intermediate</i>	<i>advanced</i>	<i>advanced</i>
Film Studies 4695	Senior Seminar in Film Studies	advanced	advanced	advanced
French 3701*	Introduction to French Cinema*	beginning	beginning	beginning
French 4053	French and Italian Cinema to 1952	intermediate	intermediate	intermediate
French 5072	Studies in Contemporary French C	intermediate	intermediate	intermediate
History of Art 4015	Wexner Center Media Arts	intermediate	intermediate	advanced
History of Art 5645	Video Art	intermediate	intermediate	intermediate
History of Art 5901	Silent Cinema: 1895-1927	intermediate	intermediate	intermediate
History of Art 5902	Classical Sound Cinema: 1927-1948	intermediate	intermediate	intermediate
History of Art 5903	Recent Cinema	intermediate	intermediate	beginning
History of Art 5905	Avant-Garde Film	intermediate	intermediate	intermediate
History of Art 5910	Documentary Film	intermediate	intermediate	intermediate
History of Art 8901	Topics in Cinema Studies	advanced	advanced	advanced
Italian 2305	Introduction to Italian Cinema	beginning	beginning	beginning
Italian 4223	Italian Cinema	intermediate	intermediate	intermediate
Italian 8243	Seminar in Italian Film	advanced	intermediate	advanced
Russian 6657	Gender and National Identity in Russian Cinema	advanced	advanced	advanced
Scandinavian 4450	The Films of Ingmar Bergman	intermediate	intermediate	beginning
SP 4580*	Latin American Film*	beginning	beginning	beginning
SP 4581*	Spanish Film*	beginning	beginning	beginning
WGS Studies: 4527	Studies in Gender and Cinema	advanced	advanced	advanced

<=Proposed

* Courses not taught in English

