

## Term Information

Effective Term Summer 2017  
*Previous Value* Summer 2012

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

To add the Diversity- Global Studies GE

### What is the rationale for the proposed change(s)?

The course covers film histories from Asia, Africa, Latin America, and Eastern Europe. The proposed change would enable students who enroll in this course to get credit for focused study that deals directly with the learning objectives of the Diversity: Global Studies GE, including understanding some of the political, economic, cultural, physical, social, and philosophical aspects of nations, peoples and cultures outside the U.S. and recognizing the role of national and international diversity in shaping their own attitudes and values as global citizens.

### What are the programmatic implications of the proposed change(s)?

#### (e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

There would be no notable programmatic implications of the proposed changes because the course is already offered through the History of Art Department as a GE in Visual and Performing Arts.

### Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## General Information

Course Bulletin Listing/Subject Area History of Art  
Fiscal Unit/Academic Org History of Art - D0235  
College/Academic Group Arts and Sciences  
Level/Career Undergraduate  
Course Number/Catalog 3901  
Course Title World Cinema Today  
Transcript Abbreviation World Cinema  
Course Description An introduction to the art of international cinema today, including its forms and varied content.  
Semester Credit Hours/Units Fixed: 3

## Offering Information

Length Of Course 14 Week, 12 Week, 8 Week, 7 Week, 6 Week  
Flexibly Scheduled Course Never  
Does any section of this course have a distance education component? No  
Grading Basis Letter Grade  
Repeatable No  
Course Components Lecture  
Grade Roster Component Lecture  
Credit Available by Exam No  
Admission Condition Course No  
Off Campus Never  
Campus of Offering Columbus

## Prerequisites and Exclusions

Prerequisites/Corequisites  
Exclusions

Prereq: Soph standing, or permission of instructor.  
Not open to students that have credit for 350.

## Cross-Listings

Cross-Listings

## Subject/CIP Code

Subject/CIP Code	50.0703
Subsidy Level	Baccalaureate Course
Intended Rank	Sophomore, Junior, Senior

## Requirement/Elective Designation

General Education course:  
Visual and Performing Arts; Global Studies (International Issues successors)

### [Previous Value](#)

*General Education course:*  
*Visual and Performing Arts*

## Course Details

**Course goals or learning objectives/outcomes**

- Students will engage World Cinema in order to articulate key aspects of political, economic, cultural, and social life in countries outside of the U.S. and draw on this experience to reflect on the own attitudes and values as global citizens.

### [Previous Value](#)

**Content Topic List**

- Being Viewed from Abroad
- Confronting Civic Identity
- Confronting Family Identity
- Confronting Sexual Identity
- Confronting Gender Identity
- Confronting National and Religious Identity
- Confronting Colonial Identity
- Confronting Political Identity
- Confronting Conventional Production Values
- Confronting Conventional Plot Structure
- Confronting Film References
- Confronting Symbolic References
- Confronting Cultural References
- Confronting the Feature Film

**COURSE CHANGE REQUEST**  
3901 - Status: PENDING

Last Updated: Heysel,Garett Robert  
01/11/2017

**Attachments**

- ha 3901 syllabus spring 16 REVISED.pdf: New Syllabus  
*(Syllabus. Owner: Workman,Mollie-Marie)*
- application for change in ge status for ha 3901 - levin.pdf  
*(GEC Course Assessment Plan. Owner: Workman,Mollie-Marie)*
- !ha3901au15night syllabus.doc  
*(Syllabus. Owner: Workman,Mollie-Marie)*
- revised 1.9.17. application for change in ge status for ha 3901 - levin.docx: newly revised  
*(GEC Course Assessment Plan. Owner: Florman,Lisa Carol)*

**Comments**

- See 1-9-17 e-mail to L Florman. *(by Vankeerbergen,Bernadette Chantal on 01/09/2017 12:48 PM)*

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Workman,Mollie-Marie	03/03/2016 03:08 PM	Submitted for Approval
Approved	Florman,Lisa Carol	03/03/2016 03:15 PM	Unit Approval
Approved	Heysel,Garett Robert	03/07/2016 02:59 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	04/14/2016 10:37 AM	ASCCAO Approval
Submitted	Florman,Lisa Carol	01/07/2017 07:43 AM	Submitted for Approval
Approved	Florman,Lisa Carol	01/08/2017 07:12 AM	Unit Approval
Approved	Heysel,Garett Robert	01/08/2017 02:47 PM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	01/09/2017 12:55 PM	ASCCAO Approval
Submitted	Florman,Lisa Carol	01/09/2017 04:41 PM	Submitted for Approval
Approved	Florman,Lisa Carol	01/09/2017 04:42 PM	Unit Approval
Approved	Heysel,Garett Robert	01/11/2017 04:53 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler	01/11/2017 04:53 PM	ASCCAO Approval

## History of Art 3901 | World Cinema Today

spring semester 2016 | 3 units | #19257 | Tu/Th 2:20-3:40pm | Sullivant Hall 220  
**Professor Levin** | levin.1996@osu.edu | office: 310C Pomerene | hours: by appointment  
**Teaching Assistant Hyun Kim** | kim.3173@buckeyemail.osu.edu

### course description:

In 1930, film theorist Béla Balázs remarked that it was impossible to speak of “the people of the world,” but if that day were ever to arrive, film would be there “ready and waiting to provide the universal spirit with its corresponding technique of expression.” Today technology has altered the world, making it feel both smaller and infinitely expanded at the same time. Does film still hold the promise of universal expression under these conditions? If not, what does it promise now? What do film’s “techniques of expression” correspond to in our contemporary world? In this course, we will look carefully at cinematic form and the socio-political conditions that shape film production across the globe today. At the same time, we will also examine the ideas and fantasies that animate “world cinema” as a label for certain kinds of films. Why do some critics and theorists embrace this term while others find it inadequate, something in need of qualification or replacement? What corrections and critiques have these writers offered? How do their observations challenge assumptions about the way film makes the world available to each of us as viewers?

### grading:

quizzes: 20%  
critical reflection for discussion (300 words): 10%  
take home essay midterm exam (1000 words): 30%  
in class final exam: 40%

You are responsible for all assigned readings and screenings, as well as material presented in class. Make-up assignments or exams will only be offered to students who have missed class due to a verifiable, legitimate absence (that is, a serious illness or personal emergency) and have provided the instructor with full documentation of the reason for the absence. If you miss an assignment or exam that is not excused, the relevant percentage of your grade will be factored in as a zero. *Note: All writing assignments are to be submitted online through Carmen. Late submissions will receive a grade reduction per class session they're late. There are no make-up quizzes.*

### required text:

*Traditions in World Cinema* | Linda Badley, R. Barton Palmer + Steven Jay Schneider, editors | Rutgers University Press, 2006. (TWC on syllabus)

**Additional required reading will be posted on Carmen.**

### required screenings:

Many of the films studied in this course will be available for pre-discussion screening (required when not shown in class) and for review from the OSU Media Library website: <https://drm.osu.edu/media>. After logging in, you'll find Assigned Playlists, under which tab you will find a class playlist. *To view these films, your home computer or device will need the latest version of the RealPlayer app, and a link to a free download of this can be found on the Media Library website main page.*

**PLEASE NOTE:**

The Media Library's digitalization of these films is an on-going task resulting in irregularities in subtitling from film to film, so if subtitles aren't appearing or seem out of sync, try toggling the closed-captioning control marked "CC" or play a different format ("legacy," standard, high, etc.).

ALL laptops, tablets, and phones must be put away during class. This is essential and non-negotiable. **Please avoid getting up to leave the classroom unless absolutely necessary. Walking out during class for any non-essential reason is disruptive and inappropriate.**

**exams:**

Our final exam is scheduled at a different time than when our class usually meets. It will, however, take place on our usual day, in our usual room. If a common exam presents you with a time conflict concerning one of our exams, it is the responsibility of *your other instructor* to accommodate your obligations to HA3901. According to university rules, the unit offering common exams must provide you with an alternate testing time. Before purchasing that plane or bus ticket for your return home at the end of the semester, ascertain that there is no conflict with our final exam. Final exam schedules are posted by the OSU Registrar well in advance of your class registration, so it is your responsibility to arrange all travel in deference to your academic responsibilities.

**academic misconduct:** 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/>. The most common form of misconduct is plagiarism. Any time you use the ideas or statements of someone else, you must acknowledge that source in a citation. This includes material found on the web. Guidelines for research can be found at <http://gateway.lib.ohio-state.edu/tutor>.

**students with disabilities:** 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/> To ensure that arrangements will be in effect for all graded activities, forms should be signed and submitted within the first week of the term.

**objectives:**

- [1] to view, read about, discuss and interpret representative examples of recent world cinema
- [2] to develop a working knowledge of concepts, formal terms, and issues essential for critical film analysis
- [3] to broaden understanding of different cinema traditions
- [4] to demonstrate various critical methods of evaluating individual films of diverse origins
- [5] to gain awareness of how films generate meaning through perceptual and psychological experience and as a result, how cinema influences individuals and societies

**general education goals and outcomes****visual and performing arts****goal:**

The goal of courses in this category is to develop your ability to evaluate significant works of art in order to develop capacities for aesthetic and historical response and judgment; interpretation and evaluation; critical listening, reading, seeing, thinking, and writing; and experiencing the arts and reflecting on that experience.

**expected learning outcomes:**

1. Students analyze, appreciate, and interpret significant works of art (cinema).
2. Students engage in informed observation and/or active participation in a discipline within the visual, spatial, and performing arts.

**the course will satisfy these learning outcomes through:**

1. providing opportunities for students to watch, reflect, and analyze films produced under a wide variety of geographic and geo-political conditions both in weekly discussions and written responses.
2. providing occasions for students to develop and share reflections on the shifting discourse of contemporary world cinema both in weekly discussions and written responses.

**diversity/global studies****goals:**

Students understand the pluralistic nature of institutions, society, and culture in the United States and across the world in order to become educated, productive, and principled citizens.

**expected learning outcomes:**

1. Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.
2. Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

**the course will satisfy these learning outcomes through:**

1. a take home essay exam requiring a comparative analysis of films produced under different political, economic, cultural, physical, social, and philosophical conditions in at least two distinct geographic locations.
2. requiring students to reflect on their own attitudes and values as global citizens in class discussion and written responses designed to prepare students for discussion.

**CLASS SCHEDULE** (subject to change)

**TITLES IN RED ARE TO BE SCREENED BY YOU ONLINE BEFORE CLASS ON THURSDAY.**

**WEEK 1** (Jan 12 & 14) WHOSE WORLD CINEMA?

screen: *The World* [世界 | Shìjiè] (Jia Zhang-ke, 2004) 135 min. China.

read: Lucia Nagib, "Towards a Positive Definition of World Cinema"

write: response for discussion (due Thursday January 21)

**WEEK 2** (Jan 19 & 21) REALISM, FANTASY, AND DIASPORIC INDIAN CINEMA

screen: *The Heart Yearns* [*Dil Chahta Hai*] (Farhan Akhtar, 2001) 183 min. India. [clip]

*The Thirsty One* [*Pyaasa*] (Guru Dutt, 1957) 146 min. India. [clip]

*Bicycle Thieves* [*Ladri di biciclette*] (Vittorio De Sica, 1948) 93 min. Italy. [clip]

*Saalam Bombay!* (Mira Nair, 1998) 113 min. India.

<https://drm.osu.edu/media/Media/Details/775>

read: TWC chapter 13 & Hamid Naficy, "Close up: Mira Nair's *Saalam Bombay!*" [Carmen]

**QUIZ 1**

**WEEK 3** (Jan 26 & 28) WUXIA: FROM GENRE TO WORLD CINEMA

screen: *Ashes of Time Redux* [東邪西毒 | *Dōngxié xidú*] (Wong Kar-wai, 1994/2008) 93 min. Hong Kong.

read: Felicia Chan, "From world cinema to World Cinema: Wong Kar-wai's *Ashes of Time* and *Ashes of Time Redux*" [Carmen]

**QUIZ 2**

**WEEK 4** (Feb 2 & 4) WENYI PIAN: CHINESE MELODRAMA AS POSTMODERN WORLD CINEMA

screen: *Spring in a Small Town* [小城之春 | *Xiao cheng zhi chun*] (Mu Fei, 1948) 90 min. China. [clip]

*In the Mood for Love* [花樣年華 | *Fa yeung nin wa*] (Wong Kar-Wai, 2000) 98 min. Hong Kong.

<https://drm.osu.edu/media/Media/Details/551>

read: TWC chapter 14

**WEEK 5** (Feb 9 & 11) TALES OF EMIGRATION IN AFRICAN CINEMA

screen: *Clandestine* [*Clando*] (Jean-Marie Teno, 1996) 98 min. Cameroon.

*Black Girl* [*La Noire de...*] (Ousmane Sembène, 1966) 65 min. Senegal. [clip]

read: Melissa Thackway, "Future Past: Integrating Orality into Francophone West African Film" [Carmen]

**QUIZ 3**

**WEEK 6** (Feb 16 & 18) ORALITY, MUSICALITY, AND MISE-EN-SCENE IN AFRICAN CINEMA

screen: *Waiting for Happiness* [*Heremakono*] (Abderrahmane Sissako, 2002) 96 min. Mauritania.

read: TWC chapter 10 (background) & Sissako interview [Carmen]

**WEEK 7** (Feb 23 & 25) NAVIGATING NEW IRANIAN CINEMA

screen: *The White Balloon* [بادکنک سفید | *Badkonake sefid*] (Jafar Panahi, 1995) 85 min. Iran. [clip]

*The Circle* [*Dayereh*] (Jafar Panahi, 2000) 90 min. Iran. [clip]

*A Separation* [*Jodái-e Náder az Simin*] (Asghar Farhadi, 2011) 123 min. Iran.

<https://drm.osu.edu/media/Media/Details/5628>

read: TWC chapter 12 & Michael Sicinski, "A Separation" [Carmen]

**QUIZ 4**

WEEK 8 (Mar 1 & 3) POLITICAL MEMORY AND NEW ARGENTINE CINEMA

screen: *The Headless Woman* [*La mujer sin cabeza*] (Lucrecia Martel, 2009) 87 min. Argentina.

<https://drm.osu.edu/media/Media/Details/5767>

read: TWC chapter 9 & Cecilia Sosa, "A Counternarrative of Argentine Mourning" [Carmen]

QUIZ 5

WEEK 9 (Mar 8 & 10) BETWEEN PERIPHERY AND CENTER IN THE BRAZILIAN ROAD MOVIE

screen: *Foreign Land* [*Terra Estrangeira*] (Walter Salles + Daniela Thomas, 1996) 100 min. Brazil.

<https://drm.osu.edu/media/Media/Details/3393>

*Deus e o Diabo na Terra do Sol* [*Black God, White Devil*] (Glauber Rocha, 1964) 120 min. Brazil.

read: TWC CHAPTER 8 & Lúcia Nagib, "Back to the Margins in Search of the Core: Foreign Land's Geography of Exclusion" [Carmen]

QUIZ 6

WEEK 10 (Mar 15 & 17) SPRING BREAK

TAKE HOME MIDTERM DUE TUESDAY MARCH 22

WEEK 11 (Mar 22 & 24) DOGME 95: DIGITAL DILEMMAS

screen: *The Celebration* [*Dogme 1: Festen*] (Thomas Vinterberg, 1998) 105 min. Denmark.

<https://drm.osu.edu/media/Media/Details/3384>

read: TWC chapter 6

WEEK 12 (Mar 29 & 31) POSTCOLONIAL AFTERMATHS

screen: *Hidden* [*Caché*] (Michael Haneke, 2005) 118 min. France.

<https://drm.osu.edu/media/Media/Details/6480>

*The 400 Blows* [*Les Quatre Cents Coups*] (François Truffaut, 1959) 99 min. France. [clip]

read: TWC chapter 3 and Christopher Sharrett, "Caché" [Carmen]

QUIZ 7

WEEK 13 (Apr 5 & 7) THE CZECHOSLOVAK NEW WAVE

screen: *Daisies* [*Sedmikrásky*] (Vera Chytilová, 1967) 76 min. Czechoslovakia.

read: TWC chapter 5

WEEK 14 (Apr 12 & 14) POST COMMUNIST CINEMA

screen: *Pigs* [*Psy*] (Władysław Pasikowski, 1992) 108 min. Poland. [link forthcoming]

read: TWC chapter 7

QUIZ 8

WEEK 15 (Apr 19 & 21) AMERICAN ANOMALIES AS WORLD CINEMA

screen: *Tribulation 99: Alien Anomalies Under America* (Craig Baldwin, 1992) 48 min. USA.

read: TWC chapter 17

FINAL EXAM DATE TBA



## GE REQUEST FOR HA 3901 – ADD DIVERSITY/GLOBAL STUDIES

Assistant Professor Erica Levin

levin.1996@osu.edu

1. The appropriate Course Request Form via [curriculum.osu.edu](http://curriculum.osu.edu)
2. A course syllabus that follows the ASC syllabus template guidelines. (See attached.)
3. A GE rationale that discusses how each individual GE expected learning outcome will be met in most or all of the following: (a) the course objectives, (b) the readings, (c) the topics, (d) the written assignments, and (e) other course components. For (d) written assignments, specifically explain (1) how the students gain significant writing experiences and other related skills involving effective written and oral communication, (2) how the syllabus includes opportunities for feedback on writing and revision, and (3) how students are encouraged to develop information literacy. The key is to discuss each GE expected learning outcome separately so that the reviewing faculty panel can clearly see that each ELO is sufficiently addressed in the course. (Below)
4. A GE assessment plan which explains how the faculty teaching the course will assess the effectiveness of the course in achieving the GE expected learning outcomes over time, rather than how individual student grades will be assessed. As you develop your GE assessment plan, please bear in mind that the faculty will need to implement it from the very first offering of the course so keep it simple (a GE assessment plan should not be so complex that it cannot be implemented). (Below)

### 3) **GE Rationale for the Diversity/Global Studies category**

#### a) **How do the course objectives address the GE category expected learning outcomes?**

The objectives of the course are to provide students with opportunities 1) to view, read about, discuss and interpret representative examples of recent world cinema 2) to develop a working knowledge of concepts, formal terms, and issues essential for critical film analysis 3) to broaden understanding of different cinema traditions 4) to demonstrate various critical methods of evaluating individual films of diverse origins 5) to gain awareness of how films generate meaning through perceptual and psychological experience and as a result, how cinema influences individuals and societies.

These objectives meet the two expected learning outcomes for the diversity GE:

1) Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S. and 2) Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

The course objectives address the first expected learning outcome by broadening students' understanding of different cinema traditions through the examination of World Cinema (including films from Asia, Africa, South America, the Middle East, and Eastern and Western Europe) within its historical, political, economic, cultural, physical, social, religious, and philosophical contexts. The course objectives address the second outcome by identifying opportunities for students to gain awareness of how films generate meaning through the process of reflecting upon their own attitudes, experiences, and values as global citizens, while critically engaging aesthetic (for example: genre, mise-en-scene, sound-image relationship, codes of realism and fantasy) and political issues (for example: state repression, neo-liberal economic reform, post-colonial memory) in contemporary World Cinema.

#### b) **How do the readings assigned address the GE category expected learning outcomes?**

The readings address the two expected learning outcomes for the diversity GE:

1) Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S. and 2) Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.

Readings have been chosen not only to address this or that particular film, but also to underscore the processes of globalization to which contemporary World Cinema bears witness, with a critical eye to the differences between (and within) distinct film cultures shaped by transnational exchange, rapid (or slow) economic development, and post-colonial histories of political repression and revolution.

The readings address the first expected learning outcome introducing students to historical, aesthetic, and political issues raised by films produced in Asia, Africa, South America, the Middle East, and Eastern and Western Europe. The course readings address the second outcome by providing specific histories and critical claims against which students can weigh their own attitudes, experiences, and values as global citizens, while exploring aesthetic and political issues in contemporary World Cinema.

**c) How do the topics address the GE category expected learning outcomes?**

All of the weekly topics pertain to some aspect of World Cinema and the political, economic, social, historical, religious, and/or philosophical context(s) within which film circulates globally today, and thereby address the first expected learning outcome. A number of weekly topics explicitly address the second learning outcome (including “Diasporic Indian Cinema,” “Chinese Melodrama as Postmodern World Cinema,” “Emigration in African Cinema,” “Navigating New Iranian Cinema,” “Political Memory and New Argentine Cinema,” and “Between Periphery and Center in the Brazilian Road Movie” by providing concrete case studies through which students can identify and explore the role of national and international diversity in shaping their own attitudes and values as global citizens.

**d) How do the written assignments address the GE category expected learning outcomes?**

The students will gain writing experience and other related skills involving effective written and oral communication through in-class exercises designed to prepare students for a take home essay exam that will require them to compare two films produced under different political, social, and economic conditions. (For example China and Argentina). This writing assignment explicitly addresses the first expected learning outcome. The second learning outcome will be addressed by writing assignment that asks students to reflect on their own attitudes and values as global citizens in relationship to the question: Whose world does World Cinema make visible and for whom? This assignment will take the form of a response to an essay on the ways World Cinema has been defined negatively (as non-Western for example) rather by its positive traits and potentials. The response assignment will be designed to foster small group discussion which will include feedback and also begin to establish strategies for developing close readings and “information literacy.”

4) For Global Studies, complete the following table to show how the faculty will assess the two expected learning outcomes. Then, in an appendix, provide one or more specific example(s) for each assessment method you will use.

GE Expected Learning Outcomes	Methods of Assessment *Direct methods are required. Additional Indirect methods are encouraged.	Level of student achievement expected for the GE ELO. (for example define percentage of students achieving a specified level on a scoring rubric)	What is the process that will be used to review the data and potentially change the course to improve student learning of GE ELOs?
<p>ELO 1 Students understand some of the political, economic, cultural, physical, social, and philosophical aspects of one or more of the world's nations, peoples and cultures outside the U.S.</p>	<p>Written take-home essay exam that asks students to compare two films touching on the different political, economic, and social contexts in which they were produced.</p>	<p>80% of students expected to meet satisfactory or above based on a 5-point rubric below.</p> <ol style="list-style-type: none"> <li>1) Excellent critical analysis supported by close reading of film &amp; text.</li> <li>2) Good analysis supported by summary of film &amp; text.</li> <li>3) Satisfactory analysis referencing film plot</li> <li>4) Limited analysis without direct reference to specific details of film or text</li> <li>5) Unsatisfactory analysis with incorrect reference to film and or text.</li> </ol>	<p>If 50% or more of the responses fail to identify different political, economic, and social contexts in which the selected films were produced, the inclusion of those films in the course will be reviewed and they may be replaced with other films.</p>
<p>ELO 2 Students recognize the role of national and international diversity in shaping their own attitudes and values as global citizens.</p>	<p>Written response to a critical essay that addresses how World Cinema has been defined in relationship to a shifting conception of global citizenship.</p>	<p>90% of students address three specific ways that cinematic representations of national and international diversity shape views of global citizenship, with concrete examples drawn from films viewed in class.</p>	<p>If 50% or more of the written responses fail to identify shifting conceptions of global citizenship as discussed by the selected text, then the selected text will be reviewed and it may be replaced with another text.</p>

Appendix

## ELO 1:

Written take-home essay exam question

“In an essay of no more than 1500 words, please choose two scenes from two different films that we have watched in this course so far that warrant comparison in your view. Describe the scenes carefully and identify at least one key difference that you can link to a distinct difference in the political, social, economic context in which each film was produced. Support your answer with direct reference to texts we have read. Quote the text, and cite the author and page number in your response. Your response will be evaluated for how convincingly it links particular cinematic details (mise-en-scene, style, montage) to the larger claims you make about the meaning those details generate.”

## ELO 2

Response prompt:

Write a short response (500 words) to the following prompt. In her essay, “Towards a Positive Definition of World Cinema” Lucia Nagib argues that “However common it has become, the term ‘world cinema’ still lacks a proper, positive definition.” How have scholars of world cinema “unwittingly sanctioned the American way of looking at the world”? How do you understand what it means to look at the world “the American way”? What alternative approaches does Nagib discuss? How do they address or fall short of resolving the issue she identifies? In her conclusion, Nagib develops her own definition of world cinema. Conclude your response by identifying at least three key values or principles that underlie her definition. Reflect on how her argument about world cinema relates to your own sense of “the American way of looking at the world.”

Final essay question (4000 words):

In her essay, “Towards a Positive Definition of World Cinema” Lucia Nagib argues that “However common it has become, the term ‘world cinema’ still lacks a proper, positive definition.” You have already reflected on at least three of the values and principles that underlie the definition she offers as an alternative. Link these three principles to concrete details in scenes from three films we have watched in class. How do these details (both at the level of cinematic form and narrative) communicate these values? Reflect on your own understanding of world cinema. What have you found valuable about watching films made in different national and international contexts? How would you define world cinema (and the values it espouses)? How do your own views align with or pose a challenge to Nagib’s definition?