



## CIEE Global Institute – Paris

<b>Course name:</b>	Global Cinema
<b>Course number:</b>	CINE 3001 PAFR
<b>Programs offering course:</b>	Paris Open Campus (Communications, Journalism and New Media Track)
<b>Language of instruction:</b>	English
<b>U.S. semester credits:</b>	3
<b>Contact hours:</b>	45
<b>Term:</b>	Spring 2018

### Course Description

Since its beginnings, film has initiated encounters with foreign cultures and diffused their moving images across the globe. The initial collection of cinematic images by the Lumière brothers and the early documentary efforts of auteurs like Robert J. Flaherty give way to the spectacular representations of the Other in *King Kong* and *Lawrence of Arabia*. In these representations, the Other is accessibly present to global spectators in the guise of “World Cinema”, for example. Drawing on this dynamic of media that explore, exploit or exceed our relationships with the new and foreign, the course offers students the chance to explore some of the paradoxes around the history and promise of world media. How can we best understand the aesthetics of this mediated curiosity? What economic and national forces have determined foreign encounters in film and other media? How might the explosion of exchanges of moving images via the Internet radically alter our notions of the distances and times that separate us from the Other?

### Learning Objectives

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

- Define the ways in which film and media can be seen as a global phenomenon.
- Develop an awareness of the debates around global, world and trans-national media.
- Elaborate hypotheses on the relationships between media as exploration and media as exploitation.
- Develop an understanding of the cultural differences between French and American film and media studies.
- Explore the ways in which global media alter and inform our perceptions of other cultures.
- Develop skills in writing and speaking about film and media.
- Explore the rhetoric and methods of film and media analysis.
- Practice the art of discussing film and media.



### **Course Prerequisites**

None.

### **Methods of Instruction**

Most (if not all) classes will revolve around discussion and presentations of material (films as well as academic articles or reviews on film and/as media). Short lectures by the instructor (on historical, economic and aesthetic contexts) and assignments on set dates will structure the block as a whole, but the progression and, to a degree, the content of the course very much depend on the collective decisions of its participants.

On a practical level, some film screenings may be organized for all students outside class and will be considered as part of their personal work. These will be supplemented by close readings of clips in the classroom.

### **Assessment and Final Grade**

Participation	20%
Presentation of reading	10% x 2
Presentation of film and clip	10% x 2
Written report on research	20%
+ presentation of findings in class	15%

### **Course Requirements**

#### **Participation**

As part of their work in this course, students should demonstrate learning beyond the submission of written assignments or presentations. As such, all students receive grades based upon participation.

Participation is valued as meaningful contribution in the digital and tangible classroom, utilising the resources and materials presented to students as part of the course. Students receive grades based upon their contributions both in the classroom and in the Canvas course.

Meaningful contribution requires students to be prepared, as directed by the Instructor, in advance of each class session. Students must clearly demonstrate they have engaged with the materials where directed.

This includes valued or informed engagement in, for example, small group discussions, online discussion boards, peer-to-peer feedback (after presentations), interaction with guest speakers, and attentiveness on co-curricular and outside-of-classroom activities.



### **Presentation of reading/presentation of film or clip**

All students are required to do 2 oral presentations of approximately 15 minutes on a reading; and 2 oral presentations of the same length on a film/clip. All presentations should be done in pairs, preferably different pairs each time. Each presentation is followed by a Q & A or discussion whose format will be determined by the class as a whole. The first two presentations take place in weeks 2 and 3, the last two in weeks 4 and 5.

Especially important are the introduction of central terms and concepts (in the text or in the analysis of the film/clip); the summary of the argument (text) or of the theme and form (film); and the formulation of questions or controversies raised by them and which can open onto class discussion.

Do note that, while delivery of the presentation (clarity, ability to arouse the curiosity and interest of the audience, choice of materials presented) is graded individually (25%), both students will receive the same grade on the quality of the presentation's content (75%).

### **Written report on research**

Shortly after the start of the course, each student chooses a "territory" or "people" whose cinema/films they are interested in doing research on (production as well as distribution and exhibition, impact of digital technologies, language-s and translation, relation of such cinema with more powerful industries nationally or internationally...). With the help of the instructor, they gather information both on the history and current context of the cinema in question as well as its availability in Paris, in France or even in Europe. Ideally, each student attends an event in connection to the chosen cinema during the block and/or meets people active in that cinema so that primary (personal) research can be included in the report.

This essay is expected to be 3,000 words in length (plus or minus 10%). It must integrate and discuss scholarly references discussed in class and if possible one reference provided through the student's own research. Through its exposition of the chosen cinema, the essay must address—directly or indirectly—one of the issues of global / world / trans-national cinema and media.

### **Oral Presentation**

The personal research for the written report culminates with an oral presentation of it. The central idea for this assignment is to share personal findings with the rest of the class.



### **Class Attendance and Punctuality**

Regular class attendance is required throughout the program, and *all unexcused absences will result in a lower participation grade for any affected CIEE course.*

Due to the intensive schedules for Open Campus and Short Term programs, *unexcused absences that constitute more than 10% of the total course sessions will also result in a lower final grade.*

Students who transfer from one CIEE class to another during the add/drop period will not be considered absent from the first session(s) of their new class, provided they were marked present for the first session(s) of their original class. Otherwise, the absence(s) from the original class carry over to the new class and count against the grade in that class.

For CIEE classes, excessively tardy (over 15 minutes late) students must be marked absent. *Attendance policies also apply to any required co-curricular class excursion or event, as well as to Internship, Service Learning, or required field placement.* Students who miss class for personal travel will be marked as absent and unexcused. No make-up or re-sit opportunity will be provided.

An absence in a CIEE course will only be considered excused if:

- a doctor's note is provided
- a CIEE staff member verifies that the student was too ill to attend class
- satisfactory evidence is provided of a family emergency

Attendance policies also apply to any required class excursion, with the exception that some class excursions cannot accommodate any tardiness, and students risk being marked as absent if they fail to be present at the appointed time.

Unexcused absences will lead to the following penalties:

<i>Percentage of Total Course Hours Missed</i>	<i>Equivalent Number of Open Campus Semester classes</i>	<i>Minimum Penalty</i>
Up to 10%	1	No academic penalty
10 – 20%	2	Reduction of final grade
More than 20%	3 content classes, or 4 language classes	Automatic course failure, and possible expulsion



## Weekly Schedule

NOTE: this schedule is subject to change at the discretion of the instructor to take advantage of current experiential learning opportunities.

### **Week 1**

- Session 1: Presentation of the course and subject matter.  
The terms of film analysis and their definition.  
[Reading for session 2: the terms of film analysis and their definition; "World Cinema" \(Oxford Guide to Film Studies\).](#)

### **Week 2**

- Session 2: Globalization/'mondialisation'.  
Analysis of a film (clip): ways to represent globalization.
- Session 3: Historical focus: France/US relations and film in the postwar period.
- Session 4: Co-curricular outing: the international history of film archives.  
Visit to the Cinémathèque française.

### **Week 3**

- Session 5: Global Hollywood.
- Session 6: The production, distribution and exhibition of foreign films in France.

### **Week 4**

- Session 7: Accented Cinema and Media.
- Session 8: Second co-curricular outing—around the translation and localization of cinema. Tba.
- Session 9: Workshop on film and media representations of the second Gulf War. Manufacturing a point of view.



## Week 5

Session 10: Trans-national Cinema and Media.

Session 11: The local (alternative?) and the global (mainstream?).

## Week 6

Session 12: Oral presentations.  
The written report on research is due at the start of class this day.

Session 13: Oral presentations. Conclusions.

## Course Materials

### **Suggested additional bibliography**

Caton, Steve C. *Lawrence of Arabia – A Film's Anthropology*. Berkeley: University of California Press, 1999.

Crary, Jonathan. *24/7 – Late Capitalism and the Ends of Sleep*. London and New York: Verso, 2014.

Dawson, Alicia and Malini Schuller. *Exceptional State: Contemporary US Culture and the New Imperialism*. Durham: Duke University Press, 2007. John Carlos Rowe, "Culture, US Imperialism and Globalization."

Durovicova, Natasa and Kathleen Newman, eds. *World Cinema, Transnational Perspectives*. New York: Routledge, 2010.

Fisher, Lucy and Patrice Petro, eds. *Teaching Film*. New York: Modern Language Association of America, 2012. Hamid Naficy, "Teaching Accented Cinema as World Cinema"; Dudley Andrew, "Teaching World Cinema."

Hardt, Michael and Antonio Negri. *Empire*. Cambridge, MA: Harvard University Press, 2000.

Nowell-Smith, Geoffrey and Steven Ricci, eds. *Hollywood and Europe. Economics, Culture, National Identity*. London: BFI, 1998. Jean-Pierre Jeancolas, "From the Blum-Byrnes Agreement to the GATT Affair."



*The Oxford Guide to Film Studies and The Oxford History of World Cinema.*

**Filmography**

Merian C. Cooper and Ernest B. Schoedsack, *King Kong* (1933)

Roberto Rossellini, *Germania Anno Zero* (1948)

David Lean, *Lawrence of Arabia* (1962)

Peter Weir, *The Year of Living Dangerously* (1982)

Stephen Frears, *My Beautiful Laundrette* (1985)

Jean-Pierre and Luc Dardenne, *La Promesse* (1996)

David O. Russell, *Three Kings* (1999)

Claire Denis, *L'Intrus* (2004)

Alejandro Gonzalez Iñárritu, *Babel* (2006)

Pascale Ferran, *Bird People* (2014)

Howard Gordon and Alex Gansa, *Homeland* (TV series, 2011-)

Abbas Fahdel, *Homeland. Iraq Year Zero* (2015)