

**English 381 (16407)**  
**FILM, MEDIA, CULTURE: “Cinema and the Young Ones”**

**Fall 2014**

**MW: 10 - 11:50, MCK 214**

**Dr. Sangita Gopal**

**Office: PLC 528**

**Phone: 346-3911, [sgopal@uoregon.edu](mailto:sgopal@uoregon.edu)**

**Office Hours: W, 12:15-3:15**

**Course Description:** This course will focus on the representation and function of children and youth in world cinema. Using landmark films from the U.S., Europe, Africa, Latin America and Asia the course will try to understand how children and youth are depicted in cinemas from different national contexts, what cultural meanings and values they take on, paying special attention to how they are used by cinema to both reflect and reflect upon culture.

Our **Learning Outcomes** will be as follows:

1. **Explore** how the representation of specific subjects in cinema (in this case children and youth) are conditioned by the social, cultural, and economic conditions of particular national contexts.
2. **Understand** how a cinema’s focus on a specific subject (children and youth) can be linked to the industrial modes of production, distribution, and exhibition of film and media in these countries
3. **Learn** the skill of viewing and writing about films as an academic object. This will involve mastering technical vocabulary specific to film analysis.
4. **Combine** our careful and diligent viewing and interpretation of films with readings so that the two mutually inform each other. Sometimes these readings will discuss specific films but more often, they will provide crucial historical and contextual information as well as critical frameworks to enrich our viewings.
5. **Engage** in dialogues and discussion about the films and readings with our peers by participating in group activities.
6. **Develop** our abilities to compare and contrast films across different time periods and national contexts in order to understand shared and evolving language and aesthetics of cinema.

### **Class Materials**

I will screen films in class and post readings, notes and links on BB on an ongoing basis. **Please check BB before each and every class meeting for updates.**

Readings will become available **a week before they are due** to be read. Readings for a week need to be read by the Wednesday meeting of each week, unless otherwise specified.

Screening worksheets on which you will base your screening notes will become a few days in advance of the screening and need to be **printed and brought to the screening**. Will discuss more about screening notes later

Assignments will be posted **TWO WEEKS** in advance. Please let me know if this is not the case.

## Class Meetings & Procedures

1. The class meets 2 times a week and attendance is mandatory. There are **unannounced** quizzes that will be based on the viewings/readings for the day as well as other forms of assessment that require attendance. I will only allow work to be made-up in the case of **documented** absences or absences that have been **pre-authorized** by the instructor in advance.
2. Typically – though not always – we will screen a film on first day of the week and use the second day for discussion and assessment. Sometimes, it takes more than one class period to screen a film and we may go over to the next meeting.
3. Many of the films in the course are **subtitled** --- this means you have to pay special attention during screenings to both reading the subtitles and watching what is onscreen. This can prove challenging, so I strongly recommend that you **review** these films at home. They are all available for purchase at various online retailers but they may also be accessible free online. If you have difficulty procuring a film, please get in touch with me and I can guide you to some sources.
4. Please be respectful of your classmates and of the instructor and refrain from talking, texting and browsing in class. Studies have shown that if you are texting or browsing this can prove disruptive and distracting to the people sitting around you and it can negatively impact their learning and overall class experience. So, please do be sensitive to this issue.
5. I do not allow other screens to be open during screenings since the light from these screens (phone/computer/ipad) really distracts and disrupts the screening experience.
6. While open and engaged dialogue and discussion and a plurality of views is encouraged in this class, please keep your speech respectful and civil at all times towards individuals and groups.

**Academic Honesty & Plagiarism:** You are responsible for understanding and adhering to the standards of academic honesty outlined in the student handbook. **Document ALL sources** consulted in preparing your work, including TV shows, magazines, your friends, parents, and, of course, anything found on the web. **At a minimum, documented plagiarism will result in course failure.**

**Access For Students With Disabilities:** If you have a disability, which you believe may affect your performance in this course, please contact me the first week of the term so we can make the necessary arrangements for your full access to the course and its activities.

**Please Note: This is a college level course and so some of the films contain explicit materials of a violent or sexual nature. There is one that shows violence towards animals. If this is something you need to discuss, please see me.**

**Evaluation:** Grades will be based on:

First Assignment	25%
Second Assignment	25%
Quizzes	20%
Group Work	20%
Screening Notes	10%

**Will post details about these on BB**

## SCHEDULE

**Subject to Change with Notice. Please check Blackboard at all times**

### **Part 1: Children**

Week One (9/29, 10/1): Introduction

Week Two (10/6, 10/8): Watch *Ladri di Biciclette* (“Bicycle Thieves,” De Sica, 1948), Discussion and Classwork.

Week Three (10/13, 10/15): Watch *Khane e dost kodjast* (“Where is my Friend’s House, Kiarostami, 1987), Discussion and Classwork

### **Part 2: Rebels**

Week Four (10/20, 10/22): Watch: *Rebel Without a Cause* (Nicholas Ray, 1955), Discussion and Classwork

Week Five (10/27, 10/29): Watch *Les Quatre Cents Coups* (“400 Blows,” Francois Truffaut, 1959), Discussion and Classwork

### **Part 3: Criminals**

Week Six (11/3, 11/6): Watch *Touki Bouki* (Djibril Mambety, 1973)  
Discussion and Classwork

#### **Assignment One Due**

Week Seven (11/10, 11/12): Watch *Cidade de Dios* (“City of God,” Fernando Meirelles and Katia Lund, 2002)

### **Part 4: Girls**

Week Eight (11/17, 11/19): Watch *Take Care of My Cat* (Jae-Eun Jeong, 2001)  
Discussion and Classwork

Week Nine (11/24, 11/26): Watch *Fish Tank* (Andrea Arnold, 2009), Discussion and Classwork

Week Ten (12/1): Wrap Up and Second Assignment.

Please Note: There will be no class on 12/3. Instructor at a conference.