Course Description: This course will explore “new cinemas” in various global contexts – the French and Japanese New Waves of the 1960s, and Iranian New Cinema, paying attention to their historical and industrial contexts. We will examine how social, political and economic contexts, state policies, media technologies inform and engage the production, distribution and exhibition of these new cinemas. We will try to analyze the aesthetic features that define these new cinemas in terms of these various contextual and historical factors.

Our Learning Outcomes will be as follows:

1. **Learn to link content to contexts:** eg: how the representation of specific subjects in cinema are conditioned by the social, cultural, and economic conditions of particular national contexts.
2. **Gain an understanding of content is shaped by the institutions of cinema:** eg: how a cinema’s focus on a specific subject (children and youth for instance) can be linked to the industrial modes of production, distribution, and exhibition of film and media in these countries.
3. **Acquire the skills and tools to write about cinema academically:** This will involve mastering technical vocabulary specific to film analysis.
4. **Learn how to connect primary texts to critical and scholarly writing:** eg: 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 Canvas on an ongoing basis. **Please check CANVAS 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 meeting that follows the screening, 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.**

**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 – class will comprise a film screening followed by 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. Some 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. If this is something you need to discuss, please see me.
**Evaluation:** Grades will be based on:

- Midterm exam: 25%
- Final Paper: 25%
- Quizzes: 10%
- Group Presentations (Week 9-10): 20%
- Screening Notes: 10%
- Fieldwork: 10%

**Midterm Examination:** In class, based on screenings and readings. Closed book. May not refer to notes or screening notes. Made of objective type responses – multiple choice, fill in the blanks, true or false as well as short answers and scene analysis. Will review format in advance.

**Final Paper:** Two essays (about 3-4) pages each based on pre-circulated prompts that are posted by Week 8. They are due on CANVAS by **December 5 by 5 pm.**

**Quizzes:** Unannounced. Based on readings/screenings for the days. Please make sure all readings are done ahead of class.

**Group Presentations:** The class will be divided into groups and each group will make a 20 minute final presentations based on topics chosen from a list circulated by the instructor. These are research presentations and each member of the group will submit a portfolio that details and documents the research they did in order to receive a grade for the presentations.

**Screening Notes:** Template provided. Must complete for each and every screening and submit to instructor for grading.

**Field Work:** Attend a screening outside of class and submit a 2 page typed report. Due Week 10.

**Schedule – may be changed with notice**

Week 1 (9/25 and 9/27)
Introduction and Review of Film Analysis Concepts and Terminology
In class analysis

Week 2 (10/2 and 10/4)
Introduction to New Waves
Screening: **Breathless (Jean Luc Godard, 1960)**

Week 3 (10/9 and 10/11)
Discussion and classwork on *Breathless*
Screening: **Cleo from 5 to 7 (Agnes Varda, 1962)**
Week 4 (10/16 and 10/18)
Discussion of Agnes Varda and Introduction to Japanese New Wave
Watch: *Tokyo Drifter* (Suzuki, Seijen, 1967)

Week 5 (10/23 and 10/25)
Contd. Japanese New Wave Discussion and Classwork
Screening: *Funeral Parade of Roses* (Toshio Matsumoto, 1969) OR *Eros Plus Massacre*

Week 6 (10/30 and 11/1)
Discussion Japanese New Wave and Midterm review
**Midterm**

Week 7 (11/6 and 11/8)
Screening: Introduction to Iranian New Wave, *Life and Nothing more ...* (Abbas Kiarostami, 1992)
Discussion

Week 8 (11/13 and 11/15)
Screening: *Nargess* Or *Under the Skin of the City* (Rakshan Bani Etemad, 1991)
Discussion and classwork

Week 9 (11/20 and 11/20)
11/20: No class meeting – field work

Week 10 (10/27 and 10/29)
Concluding discussion and Presentations