Lectures: Video recorded lectures available on Canvas.
Screenings: All films for the course will be found on Canvas.
Teaching Assistants:
Hoda Sobhani (besobhan@ucsc.edu)
Office hours (on zoom): Mon 10am-12pm (one on one) & Wed 3pm-4pm (Optional Group discussion)
Jordan Freeman (jmfreema@ucsc.edu)
Office hours (on zoom): Wed 5pm-6pm & Thu 10am-11am (one on one) & Wed 6pm-7pm (Optional Group discussion)

Course description:
This course explores film concepts, movements and trends in countries other than the US since 1960. While it is not possible to capture the breadth, ingenuity and diversity of films made around the world in the past 60 years, the course will look into important tendencies in filmmaking paying attention to national, regional and global contexts that shape and create conditions of possibility for films. Examining the history of cinema across different geographical regions is also attempting to understand globalization and its multiple effects on material lives, identities and cultures. A central idea of the course is that world cinema is inevitably transnational and helps us grasp how ideas travel across national borders and are adopted, contested and remodeled in enthralling ways through the medium of film. We will start with the concept of “newness” in the 1960s when filmmakers in France, Japan, Brazil and other parts of the world attempted to break with old ways of making films. We will then move to political cinema in the 60s, 70s and beyond with the unfolding of decolonization struggles and the emergence of transnational movements of solidarity with disenfranchised groups from factory workers to colonized peoples. From the 1980s and 90s to the present, we will address themes that include local and global film industries, auteurship and art cinema, and new social movements and contestations expressed through feminist and queer cinema.

Learning Outcomes:
The course will meet the following FDM Learning Outcomes, in which students will:
1. Demonstrate their ability to employ research skills, including the use of appropriate print and technology sources in the discipline, to construct effective arguments.
5. Demonstrate broad knowledge of film and media history internationally.
6. Demonstrate scholarly writing skills appropriate to the discipline of film and digital media.
7. Demonstrate an ability to analyze, interpret, and critique films and media from a variety of theoretical perspectives using the critical vocabulary and methodologies of the discipline.

Lecture/Screening:
This course will be held asynchronously. All lectures and screenings will be found on Canvas in the modules section. This is a five-credit course and so students are expected to devote 15 hours per week to the class (including lectures, assigned film-watching, and all other work).

Sections:
There are no synchronous discussion sections for the course. You will be asked to interact with your classmates in discussion forums and other activities via Canvas.

Reading assignments:
Please watch each recorded lecture and then proceed to the reading and screening for the session (module section). The readings will give more historical context for the week’s material and will offer more perspective on the films that we watch. The reading will be tested in quizzes and in the final exam, and you will need to understand it to write the papers on the course.

Requirements and assignments:
As well as completing all reading, watching all films and participating fully in the class, you are also required to complete the following:

- a bibliographical assignment, where you will compile an annotated bibliography of relevant materials on the filmmaking countries from the course (due Monday August 9, 15%)
- a research paper, addressing themes from the course using critical perspectives from the course reading and your own research (due Monday August 16, 30%)
- a final exam which you complete on Canvas, testing your knowledge of issues raised in reading and your awareness of and ability to discuss the films in a critical context (due Friday August 27, 25%)
- Weekly discussion posts about the assigned films (15%)
- Weekly quizzes testing your knowledge of issues raised in the readings and your awareness of and ability to discuss the films in a critical context (15%)

Assignments are due on Canvas at the date and time noted. Extensions can only be granted with prior permission from your teaching assistant or instructor. Assignments that are late without an extension will lose a third of a grade per day. All assignments must be submitted in order to pass the course.

Required texts:
2. All other required reading for the course will be available on Canvas.

Additional films for research:
In addition to the course films available on YuJa, Lumiere, and other platforms, our library has many films available on streaming platforms that you can use for research papers; they can be accessed via the library if you are logged in via the campus VPN. Some film suggestions will be highlighted in Canvas so that you can easily do your research. You are also encouraged to find your own films via whatever streaming services you can access.

UCSC Principles of Community:
In this class, I will abide by the UCSC Principles of Community and I would like you to, also. The principles are a model for the kind of classroom we’ll all benefit from. Please read them and, if you have any questions about them, let’s discuss them in class. https://www.ucsc.edu/about/principles-community.html
Disability Resource Center:
UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me by email, preferably within the first two weeks of the quarter. I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

Difficult material statement:
In Film and Digital Media courses you will often be assigned films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services https://caps.ucsc.edu/) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

Distribution of Course Notes:
Please note that selling, preparing, or distributing for any commercial purpose course lecture notes or video or audio recordings of any course is explicitly forbidden by campus policy, unless authorized by the University in advance – for instance, by the Disability Resource Center– and explicitly permitted by the course instructor in writing.

Formal Requirements for Assignments:
FDM Critical Studies courses use the Chicago Manual of Style. Your bibliographies and filmographies should correspond to Chicago’s “Notes and Bibliography” format (not “author-date”). See https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html
You’ll notice that all the readings listed on this syllabus and in Modules correspond to Chicago style.

Avoid plagiarism! You must ALWAYS acknowledge when you are quoting, paraphrasing, or simply referring to someone else’s words or arguments. During the course, you’ll be asked to take the following online tutorial, which you can do at any time:
https://library.acadiau.ca/files/sites/library/tutorials/twine/you_quote_it_you_note_it/index.html
More information on how to develop good research and citation practices will be given during the course.

ACADEMIC MISCONDUCT POLICY
Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, will result in failure of the course. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at:
https://www.ue.ucsc.edu/academic_misconduct

LECTURE AND SCREENING SCHEDULE

Week I (July 26):
“Newness” in the 1960s: New Waves in France & Japan

1. Film: Cléo 5 to 7, dir. Agnes Varda (France, 1962)
Week II (Aug 2):
Revolutionary Cinema in the 1970s: Decolonization, Socialism & Radical Film Collectives

1. Film: *Touki Bouki*, dir. Djibril Diop Mambéty (Senegal, 1973)

2. Film: *De cierta manera (One Way or Another)*, dir. Sara Gómez (Cuba, 1974)

Week III (Aug 9):
National Film Industries with Global Reach in the 1980s: Bollywood & Egyptian Cinema

1. Film: *Razia Sultan*, dir. Kamal Amhori (India, 1982)

2. Film: *An Egyptian Story*, dir. Youssef Chahine (Egypt, 1982)

Week IV (Aug 16)
International Film Festivals in the 1990s: Auteurship & Art cinemas

1. Film: *Close-up*, dir. Abbas Kiarostami (Iran, 1990)


Week V (Aug 23)
New Social Contestations in the 2000s: Queer Cinemas in the World
1. **Film:** *Tropical Malady*, dir. Apichatpong Weerasethakul (Thailand, 2004)

2. **Film:** *XXY*, dir. Lucía Puenzo (Argentina, 2007)