COM 329—Contemporary Film
v. 1

Dr. Kim Neuendorf  Spring 2013
Office: MU 241, 687-3994  Class: MU 107, 1:30-3:20 pm, M & W
Office Hrs.: M & W 11:00 am – 1 pm
and by appointment
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Course Objectives
Contemporary Film will examine the changing state of world cinema from the 1960s on, from perspectives of
industry norms and economics, cinematic practices, national cinema structures and cultural identity, and critical
analyses. Included will be explorations of the evolution of the Hollywood system and its expansion into world
cinema markets, the development of cinema in opposition to dominant culture, the rise of independent film in
the U.S. and elsewhere, the growth of international film industries, and the current critical issues facing
American and world cinema.

Screenings
Substantial class time will be devoted to viewing of film clips, full films, and documentaries about film. The
films and documentaries about film are PRIMARY TEXTS, not just entertainment. You will be required to
think--seriously and critically--about what you are seeing. In short, an active (rather than passive) viewing is
required. The exams will cover the screenings, the lectures and discussions, and the readings.

Additionally, the instructor will assign up to ten out-of-class viewings as requirements. Membership in Netflix
or other on-demand video/film service is recommended.

Books and Readings
Required:

Chaudhuri, S. (2005). Contemporary world cinema: Europe, the Middle East, East Asia and South

Open University Press.

Other readings/outlines/ppt presentations, etc. as distributed in class or made available online

Handouts & Website
Handouts and other required readings will be distributed to the class as the quarter progresses. Most materials
will be posted on the class website: academic.csuohio.edu/kneuendorf (go to COM 329, Spring 2013).

Screening and Class Rules
1. Films may be longer than our class time. Nevertheless, you are expected to see THE ENTIRE FILM, and
   may be tested especially on the beginning and the end, since these are often important parts of the film.
   Film running times are typically listed in the course outline. Please be aware that most class sessions
will include some clips (excerpts) from films or documentaries about film that will be difficult to make up.

2. Each individual has a right to his/her own personal emotional response to a film. But remember that you are seeing these films in a classroom, not in your own home, nor in a movie theater. Therefore, students who publicly impose their inappropriate responses (whispering, open comments, cheers, boos, etc.) upon the other students in the class will be penalized through point deductions and/or being dropped from the class. However, laughter *is* an appropriate response to comedies, and is encouraged.

3. Please try to minimize distractions to others during screenings of films and clips. The rustling of food wrappers is not appropriate in a co-viewing situation. And, when the lights go down, no laptops or cell phones are to be lit up, except in the very last row of the classroom where the light will not distract other class members.

Grading
Grading is based on two exams (an in-class midterm and a take-home final), participation in activities related to the Cleveland International Film Festival and various other class activities (to be announced), and two contributions to the class “Key Topics.”

The exams will be short essay in form. You will be given a list of sample exam questions prior to each exam.

Class activities will include a couple of brief in-class experiences that may require a small amount of preparation (e.g., preparing questions for a guest speaker). Activities will also include an emphasis on the Cleveland International Film Festival (at Tower City Cinemas) and the corresponding 7th annual CIFF/CSU Filmmaker Panels to be held in MU 107 on the last weekend of the Festival. These panels have been a great success in past years, and are an exciting way to network with filmmakers from around the country and the world. Class members’ participation in activities related to the Cleveland International Film Festival will likely include some subset or combination of: (a) Helping staff the CIFF/CSU Filmmaker Panels on April 13 and 14 (to be held in MU 107); (b) shooting/editing footage of the Panels or related Festival activities; (c) serving as a researcher for the panel discussions, providing moderators with info about the films and filmmakers or possibly creating brief PowerPoint introductions to the filmmakers. Other activities are possible.

The “Key Topics” portion of the course will consist of each student doing some online research on two different current or critical topics (to be announced) and contributing a summary piece to the class website. Most probably, each student will be asked to prepare two brief PowerPoints that can be posted on the site. This component of the course will be discussed further in class. Each Key Topic needs to be approved by the instructor. The two contributions are due by April 22.

Your instructor reserves the right to change assignments as may become necessary—e.g., require other small assignments (including quizzes) that may replace a portion of one of these assignments. And, you may be required to attend additional screenings at the Cleveland Cinematheque, Museum of Art, or other theaters, OR to watch on video.
Each assignment is worth the following:

- Midterm: 20%
- Final exam: 20%
- Cleveland Intl. Film Festival activities: 20%
- Other class activities: 10%
- Key Topic contribution #1: 15%
- Key Topic contribution #2: 15%

Extra Credit Opportunities

Extra credit opportunities can add points to your course grade. You may not receive more than 10 percentage points total in extra credit for the course. The nature of the extra credit will be described in detail in a handout; generally, you may gain extra credit by viewing certain assigned films outside of class, and completing written analyses as specified. Such films may be found at libraries, from Netflix, or shown at the Cinematheque, the Cleveland Museum of Art, or elsewhere. More on this later...

Make-up Exams, Incompletes

If you must miss an exam, you should discuss the problem with Dr. N at least one class period before the exam is scheduled. In an emergency and as a last resort, you should notify School of Communication staff and/or leave a message for Dr. N (voicemail, email, note) explaining the problem. Mere notification does not automatically mean your excuse is approved, and some points will be deducted even if approval for a make-up is given.

University rules indicate that "a grade of Incomplete is given only by prior arrangement with the instructor and only when a course requirement is unfulfilled through no fault of the student." In all cases where there is a problem, talk to the instructor as soon as possible—an early good-faith effort is likely to be rewarded. After-the-fact pleas will be viewed in a much more negative light.

Attendance

Attendance will be taken during each class period via a sign-in sheet. On special class days (including those when there is a guest speaker), attendance is required. For all other class days, three absences are allowed without penalty. Subsequent absences will result in a loss of points from the class activities portion of the grade—3% for each absence, up to a maximum of 30% (the full “activities” portion of the grade). And, you are responsible for all lecture material, film content, clips shown in class, handouts, announcements, changes in assignments, etc.—in short, for everything that happens in class. Dr. N will not be held responsible for repeating lecture material outside of class, and there will be no "makeup" viewing of materials viewed in class (films, documentaries, film clips). And, while many of the films for the class are available for rental, they may be in a somewhat different form, and you are responsible for seeing each film as shown in class.

Cheating

Cheating in any form will not be tolerated. This includes plagiarism (copying from a source without careful attribution), copying from another student’s assignment (all instances of identical and near-identical answers will be suspect), talking with others during an in-class exam, obtaining copies of an exam prior to the test date, etc. Please refer to the CSU student handbook for the university’s official stance. If you have any questions about this subject (e.g., how to adequately attribute source in a written assignment), feel free to speak with me. Any student caught cheating will receive a grade of zero for that exam/assignment and risks failing the entire course.
TENTATIVE COURSE SCHEDULE (1/14/13)—unless something better turns up . . .

| Week 1 | Intro to course—world cinema from the 1960s on |
| January 14, 16 | Decline of the Hollywood Studio System |
| | Clips from: *Paint Your Wagon* and other last-ditch musicals |
| | Clips from: *A Decade Under the Influence* |
| | **Screening:** Gyorgy Palfi, *Hukkle*, Hungary, 2002, 75 min. |

Mon., January 21 | **MARTIN LUTHER KING DAY—NO CLASSES**

| Week 2 | American cinema in the 1960s |
| January 23 | The Hollywood renaissance |

| Week 3 | American cinema in the 1970s |
| January 28, 30 | American underground cinema |
| | Disaster, horror, blockbusters, cult films |
| | Clips from: Films of Andy Warhol, Kenneth Anger, Jack Smith, Stan Brakhage |
| | Clips from: *Nightmares in Red, White and Blue: The Evolution of the American Horror Film* |
| | Clips from: *A Decade Under the Influence* |
| | Clips from: *American Grindhouse* |

| Week 4 | 1970s Blaxploitation |
| February 4, 6 | 1970s American documentaries |
| | Contemporary European cinema |

| Week 5 | British cinema on the margins |
| February 11, 15 | French cinema du look |
| | Post-wall German cinema |
| | Post-Franco Spanish cinema |
| | Czech surrealism |
| | Clips from: *Stilyagi (Hipsters)* |
| | **Screening:** Selections from the work of Czech surrealist Jan Svankmajer |
| | **Screening:** Wolfgang Becker, *Good Bye, Lenin!*, Germany, 2003, 121 min. |

Mon., February 18 | **PRESIDENTS’ DAY—NO CLASSES**

| Week 6 | More on contemporary European cinema, Scandinavian cinema |
| February 20 | Dogme 95 |
| | **Screening:** Aki Kaurismaki, *Le Havre*, Finland/France/Germany, 2011, 93 min. |
Week 7
Contemporary Middle Eastern cinema, Iranian cinema
Feb. 25, 27
Egyptian and Lebanese cinema
Palestinian/Israeli chronicles
New Turkish cinema
New Iranian cinema
Clips from: Egyptian popular cinema


Week 8
Mar. 4, 6
MIDTERM EXAM ON Wed., Mar. 6, in class
Mar. 11, 13
***SPRING BREAK MARCH 10-17

Week 9
Mar. 18, 20
Catch-up week. . . guests?
Focus on Key Topics
Clips from: Charlie Rose interview with the Mexican “three amigos”—Alfonso Cuaron, Alejandro Inarritu, Guillermo del Toro


Week 10
Mar. 25, 27
American cinema in the 1980s
U.S. independent cinema since the 1980s
Short films
Clips from: Films of Paul Mazursky, other American indies

Screening: Selected short films


Week 11
Ap. 1, 3
***Cleveland International Film Festival begins (Ap. 3-14)
Contemporary East Asian cinema, Hong Kong cinema
Chinese Fifth Generation
Chinese Sixth Generation and beyond
Taiwanese New Wave
Japanese anime
South Korean cinema
Hong Kong into Hollywood


Screening: TBA Chinese film


Week 12
Ap. 8, 10
More international cinema systems


Week 13
Ap. 15, 17
Contemporary South Asian cinema, including “Bollywood”

(Available on YouTube)
Week 14 More on contemporary Indian cinema
Ap. 22, 24 Indian expatriate filmmakers
Diasporic film--Films for the desi population
Clips from: Various Bollywood films
**Screening:** TBA American film

Week 15 The 1990s and beyond
Ap. 29, May 1 Blockbusters, sequels, series, and spin-offs
Home viewing, new technologies
The unenfranchised
**Out-of-class Viewing:** TBA

Week 16 **Screening:** TBA
May 8 Final Exam Period, 1:00-3:00 pm, Wed., May 8

**COM 329 Required Textbook Readings, Exams, and Assignments**

<table>
<thead>
<tr>
<th>Assignments</th>
<th>Textbook Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td>Williams &amp; Hammond Chs. 1-2</td>
</tr>
<tr>
<td>Week 2</td>
<td>W &amp; H Chs. 3-5</td>
</tr>
<tr>
<td>Week 3</td>
<td>W &amp; H Chs. 6-7</td>
</tr>
<tr>
<td>Week 4</td>
<td>W &amp; H Chs. 8-9</td>
</tr>
<tr>
<td>Week 5</td>
<td>Chaudhuri Ch. 1</td>
</tr>
<tr>
<td>Week 6</td>
<td>C. Ch. 2</td>
</tr>
<tr>
<td>Week 7</td>
<td>C. Chs. 3-4</td>
</tr>
<tr>
<td>Week 8</td>
<td>MIDTERM EXAM ON 3/6</td>
</tr>
<tr>
<td>***SPRING BREAK 3/10-3/17</td>
<td></td>
</tr>
<tr>
<td>Week 9</td>
<td>W &amp; H Chs. 10-11</td>
</tr>
<tr>
<td>Week 10</td>
<td>W &amp; H Chs. 12-15</td>
</tr>
<tr>
<td>Week 11</td>
<td>C. Chs. 5-6</td>
</tr>
<tr>
<td>Week 12</td>
<td>C. Chs. 7-8</td>
</tr>
<tr>
<td>***CSU/CIFF FILMMAKER PANELS 4/13 &amp; 4/14</td>
<td></td>
</tr>
<tr>
<td>Week 13</td>
<td></td>
</tr>
<tr>
<td>Week 14</td>
<td>KEY TOPIC CONTRIBUTIONS DUE 4/22</td>
</tr>
<tr>
<td>Week 15</td>
<td>W &amp; H Chs. 16-17</td>
</tr>
<tr>
<td>Week 16</td>
<td>FINAL EXAM DUE ON 5/8 AT 1:00 PM</td>
</tr>
<tr>
<td></td>
<td>EXTRA CREDIT VIEWING ANALYSES DUE AT FINAL EXAM PERIOD</td>
</tr>
</tbody>
</table>
Recommended Supplemental Readings:


Recommended Documentaries Primarily about Post-1960s Cinema (some will be shown in class):

*All About Desire: The Passionate Cinema of Pedro Almodovar* (2001)
*American Grindhouse* (2010)
*American Movie* (1999)
*Beaches of Agnes, The* (2009) [by Agnes Varda]
*Burden of Dreams* (1982) [focus on Werner Herzog]
*Chop Socky: Cinema Hong Kong* (2004)
*Cinematographer Style* (2006)
*Coming Attractions: The History of the Movie Trailer* (2005)
*Corman’s World* (2011)
*Directors: Life Behind the Camera* (series)
*Dreams on Spec* (2007)
*Fellini: I’m a Born Liar* (2002)
*Fog City Mavericks* (2007)
*For the Love of Movies: The Story of American Film Criticism* (2009)
*For Your Consideration* (2006) [mockumentary]
*Greatest Movie Ever Sold, The* (2011) [focus on product placement in movies]
*Hearts of Darkness: A Filmmaker’s Apocalypse* (1991) [focus on *Apocalypse Now*]
*John Waters: This Filthy World* (2007)
*Kid Stays in the Picture, The* (2002) [focus on Robert Evans]
*Lost in La Mancha* (2002) [focus on Terry Gilliam]
*Make Your Own Damn Movie!* (2005) [focus on Troma Entertainment]
*Mario Bava: Maestro of the Macabre* (2000)
*My Voyage to Italy* (1999) [by Martin Scorsese]
*Nightmares in Red, White and Blue: The Evolution of the American Horror Film* (2009)
*Overnight* (2003) [focus on The Boondock Saints]
*Picture This: The Times of Peter Bogdanovich in Archer City, Texas* (1991)
*Stanley Kubrick: A Life in Pictures* (2001)
*Tales from the Script* (2009)
Tell Them Who You Are (2004) [focus on Haskell Wexler]
The Last Mogul: The Life and Times of Lew Wasserman (2005)
These Amazing Shadows (2011) [focus on the American National Film Registry]
This Film is Not Yet Rated (2006) [focus on the MPAA rating system]
Typewriter, the Rifle, and the Movie Camera, The (1996) [focus on Samuel Fuller]
Welcome to Nollywood (2007)
Woody Allen: A Life in Film (2002)