NFLM 2501 Movements in World Cinema II: 1960s to the Present
School of Undergraduate Studies
The New School for Public Engagement
Spring 2017
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Course Description

The second part of Movements in World Cinema will expose students to the history of cinema since the early sixties. Paying attention to the evolution of cinematic styles as well as the public reception of films, students will think critically about the evolution of the seventh art as an artistic, socially, politically and philosophically dynamic medium. Students will pay attention to the different regional and artistic idiosyncrasies, viewing a wide range of works by directors from the early sixties to today. Relating cinema to theoretical writings and historical context, students will develop critical analytical skills writing and debating the strengths and weaknesses in the selected works. In addition to film viewings, students will become familiar with some of the key literature in the field of cinema studies. In addition, students will discuss the relevance of cinema in the context of public debate, establishing connections with recurrent issues including moral discourse, anti-imperialism, social conflict, corruption and identity politics. Students will have the opportunity to document their perception of cinema through a semester long journal, gathering their first impressions as well as analysis of the material discussed in class.

Learning Outcomes

*General command of key cinematic movements and cultural politics connected to the directors and films under study.
*Understanding of the interdisciplinary connections between cinema studies, cultural history, politics and philosophy, reflecting on the interaction between cinema and historical contexts.
*Rigorous presentation of ideas in written and oral versions, through consistent participation in discussion as well as presentation of the course’s journal and paper assignments.
*Ability to think beyond the films and readings, raising provocative questions connected to the films’ agenda as well as reception by the publics and critics.

Grade Breakdown

30% Participation, including attentive and dynamic presence in class, timely submission of assignments and weekly journal reflections and in-class postings on canvas. Four or more unexcused absences will result in automatic failure. Late papers or missed presentations are not acceptable.

30% Oral presentation, discussion and review essay of one of the course’s films (from sessions 6-15). Students are encouraged to work in groups of 3-4. Review essays length: 6-8 pp.
40% Final paper exploring two movies in the course’s program and showing an original interpretation based on research and examination of existing sources. Length: 10-12 pp.

**Required Textbooks**


**Suggested Textbooks:**


Sergei Eisenstein, Film Form: Essays in Film Theory (Harcourt, 1969)


Geoffrey Nowell-Smith, *The Oxford History of World Cinema* (Oxford University Press, 1999)

Texts marked with * will be posted on canvas.

**Course Program**

**Part I: The Evolution of Cinema as Art**

Session 1: The Sensual Surrealism of Italian Cinema: Fellini, Visconti, Antonioni

Film Excerpts & Required Viewings:
- Federico Fellini, *La dolce vita* (1960)
- Luchino Visconti, *Rocco and his Brothers* (1960)

Required Readings:
*Ricciotto Canudo's "Manifesto of the Seven Arts"
Bazin, “An Aesthetics of Reality”, “The Voyage to the End of Neorealism” in *What is Cinema?*
Nowell-Smith, “New Cinemas, New Politics”, “Italy” in *Making Waves*

Session 2: Women and the Subversion of Domesticity: French New Wave

Film Excerpts & Required Viewings:
- Agnès Varda, *Cléo from 5 to 7* (1962); *Vagabond* (1985)

Required Readings:
Deleuze, “Thought and Cinema” in *The Time Image*
Nowell-Smith, “France: From Nouvelle Vague to May 68” in *Making Waves*

Session 3: Eros, Obsession & Scandals: Japan’s Cinema in the Sixties

Film Excerpts & Required Viewings:

Required Readings:
*Carole Cavanaugh, “Eroticism in Two Dimensions: Shinoda Masahiro’s *Double Suicide*” in *Japanese Cinema: Text and Contexts*
*François Truffaut, “Hurrah for the Japanese Cinema”, *The Films in My Life*
Nowell-Smith, “Sex and Censorship” in *Making Waves*

Session 4: Lumpen, Rebels and Outcasts: The Films of Fassbinder and von Trotta

Film Excerpts & Required Viewings:
- Margarethe von Trotta, *The Lost Honor of Katharina Blum* (1975)

Required Readings:
Session 5: Confronting Repression and Other Catholic Traumas: Luis Buñuel and Alejandro Jodorowsky

Film Excerpts & Required Viewings:

Required Readings:
- Deleuze, “Peaks of Present and Sheets of Past” in *The Time Image*

Session 6: Journey to the Inside of the Self: Tarkovsky and Bergman

Film Excerpts & Required Viewings:

Required Readings:
- *Andrei Tarkovsky, “Cinema’s Destined Role”, “The Artist’s Responsibility” in Sculpting in Time*
- *Ingmar Bergman, Selections from The Magic Lantern: An Autobiography*
- *Selections from Kieslowski on Kieslowski*

Session 7: Rewriting History and Politics: Frederick Wiseman and the Art of the Documentary

Film Excerpts & Required Viewings:

Required Readings:
- *Frederick Wiseman and Barry Keith Grant, “Titicut Follies”, “High School”, “Welfare” in Five Films by Frederick Wiseman*
Part II: Cinema as Moral, Social and Political Critique

Session 8: Lost Children in Wild Cities: Brazil’s Representation of Innocence and Survival

Film Excerpts & Required Viewings:

Required Readings:
* “The Theory of Brazilian Cinema: The Filmmakers Speak” in *Brazilian Cinema* (Johnson and Stam, eds.)
* Ivana Bentes, “The *sertao* and the *favela* in contemporary Brazilian film” in *New Brazilian Cinema*

Session 9: Cinema as Objection of Conscience

Film Excerpts & Required Viewings:
   Ousmane Sembene, *Xala* (1975)

Required Readings:
* Yael Munk, “The Privatization of War Memory in Recent Israeli Memory” in *Israeli Cinema: Identities in Motion*

Session 10 Love, Chaos and Politics according to Indian Cinema

Film Excerpts & Required Viewings:
   Mani Ratnam, *Dil Se* (1998)

Required Readings:

Session 11 Drugs, Incest and Violence: Park Chan-Wook and Jonhny To

Film Excerpts & Required Viewings:
- Johnny To, *Drug War* (2014)

Required Readings:
*Leung Ping-Kwan, “Urban Cinema and the Cultural Identity of Hong Kong”, *The Cinema of Hong Kong* (Fu and Desser, eds.)
*Darcy Paquet, “A New Film Industry”, *New Korean Cinema: Breaking the Waves*

Session 12 The Outlaw as Hero: 21st Century French and Italian Cinema

Film Excerpts & Required Viewings:

Required Readings:
*“Inside "The System": An Interview With Matteo Garrone”, *Cinéaste*, Vol. 34, No. 2 (Spring 2009), pp. 12-15
*“Demystifying "Carlos": An Interview with Olivier Assayas”, *Cinéaste*, Vol. 36, No. 1 (Winter 2010), pp. 16-22

Session 13 Cures for Sexual Taboos: Latin American Proposals

Film Excerpts & Required Viewings:

Required Readings:
*Paul Julian Smith, “Part III”, *Desire without Limit: The World of Pedro Almodóvar*
*Caroline Godart, “Lucrecia Martel and the Curious Body in The Holy Girl”, *The Dimensions of Difference: Space, Time and Bodies in Women's Cinema and Continental Philosophy*
Session 14 Cinematic Existentialism: Representations of Death, Nostalgia, Fear and Discomfort

Film Excerpts & Required Viewings:

Required Readings:
*Catherine Wheatley, “The Last Moralist?”, “Shame and Guilt”, Michael Haneke's Cinema: The Ethic of the Image*

Session 15 Reinterpreting the History of American Values

Film Excerpts & Required Viewings:
Quentin Tarantino, *Django Unchained* (2012)

Required Readings:
*Adam Naydam, “Cryptographies and Blood: Francis Ford Coppola’s Tetro”, Cinemascope*
*Mark Jenkins, “Coppola's 'Tetro': Film-History Homages, In Disguise”, NPR, June 11, 2009*
*Terry Gross, “Pulp and Circumstance, Tarantino Rewrites History”, Quentin Tarantino: Interviews*
*Selections from Chris Rodley, Lynch on Lynch*