

World Film History 1945-Present

Session Summer Session II:

July 5 – August 9, 2024

Schedule:

Tuesday 10:15am-1:50pm

Thursday 10:15am-1:50pm

Instructor:

Humberto Morales Cruz

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Office Hours: TBA

Course Description

Focusing on movies made after 1945, this course allows students to learn and to sharpen methods, terminologies, and tools needed for the critical analysis of film. Beginning with the cinematic evolution signaled by the Italian Neo-Realism (of Rossellini and De Sica), we will follow the evolution of postwar cinema through the French New Wave (of Truffaut, Godard, Resnais, and Varda), American movies of the 1950s and 1960s (including the New Hollywood cinema of Coppola and Scorsese). We will also explore different ways of thinking about cinema through the various new wave movements of the 1960s, 1970s and 1980s in different parts of the world (such as the New Iranian Cinema, Brazilian Cinema Novo, Queer Cinema, and Feminist Cinema). There will be precise attention paid to formal and stylistic techniques in editing, mise-en-scene, and sound, as well as to the narrative, non-narrative, and generic organizations of film. At the same time, those formal features will be closely linked to historical and cultural distinctions and changes, ranging from the Paramount Decision of 1948 to the digital convergences that are defining screen culture today. There are no prerequisites. Requirements will include readings in film history and film analysis, weekly film response papers, a final exam, and active participation in class discussion.



Course Texts

For your convenience, I have scanned all readings on our canvas site. Please consult the electronic syllabus (under the Canvas syllabus tab) for weekly reading/viewing requirements.

Course content, stressors, and student wellness

Cinema draws on the vast world for its material. I am sensitive to the possibility that certain types of images may be upsetting to people, but as this is different for each person, I encourage anyone in the class who is aware of being triggered by specific things to communicate with me so that we can try to make a plan together. Please also know that in this, as well as in other stressful situations, Penn has a wide range of support systems to help you navigate the challenges of student life. Many of them are listed here: <http://www.pennparents.upenn.edu/wellness-mental-health-resources>.

Screenings

No official screenings will be held for the class (although I will screen clips). Plan the viewing in advance and make sure you have seen the entire film carefully before we discuss it in class. Films will be available for streaming through Penn Library, others on YouTube. Please feel free to use your own streaming service of choice if you have it, and if you need help accessing the film, please contact me. **Please complete each film viewing prior to lecture that week.**

Attendance, Participation, Class Demeanor

This includes attending our class and actively participating by evoking the readings and pushing discussions forward using the technical and theoretical language learned in discussion. Please come to class on time; if you are more than 10 min late, you will be marked absent. Avoid leaving the classroom while the class is in progress unless absolutely necessary.

Academic Integrity

Students participating in this course agree to abide by Penn's Code of Academic Integrity: http://www.upenn.edu/academicintegrity/ai_codeofacademicintegrity.html. Please read this document carefully. Students violating this code will be reported to the Office of Student Conduct. Plagiarism most often happens when students are struggling in a course. If you are struggling, please come to office hours so we can discuss reading/viewing strategies.

Assignments and Grading

Attendance and participation: 20%

- This includes attending our online class and actively participating by evoking the readings and pushing discussions forward using the technical and theoretical language learned in discussion. If you are ill, or have a family emergency, please notify me in advance of the class.

Weekly film responses 40%

- Each week we will discuss two films, one per class. For each of the films you will be expected to write a short response (200-300 words) answering the prompts that will be available on

canvas.

Final Examination: 40%

The exam will be comprised of three parts.

- **Clip Identification.** Cite the first and last name of the director as well as the production year. In a few paragraphs, perform a textual analysis of the scene. In other words, break down the key formal elements using the technical language learned in class. (20%)
- **Key Terms:** In two or three sentences, provide a succinct definition of a key term. Make sure to provide an example when necessary. (50%)
- **Part 3:** Write an essay based on the prompt. (of approximately 350 words) (30%)

A=94-100 B-=80-83
 A-=90-93 C+=77-80
 B+=87-90 C=74-77
 B=84-87 C- =70-73

Schedule

July 9 Italian Neorealism

Films:

Bicycle Thieves, Vittorio de Sica (1984)

Readings:

“Some Ideas on the Cinema”, Cesare Zavattini

July 11 French New Wave

Film:

Breathless, Jean Luc Goddard (1960)

Readings:

“La Camera Stylo”, Alexandre Astruc

July 16 Art Cinema

Film:

Red Dessert, Michelangelo Antonioni (1964)

Readings:

“Interstitial, Pretentious, Alienated, Dead: Antonioni at 100”, Rascaroli and Rhodes

July 18 New HollywoodFilm:

Apocalypse Now, Francis Ford Coppola (1979)

Reading:

“The New Hollywood Revisited”, Jonathan Kirshner and Jon Lewis

July 23 Anti Colonial CinemaFilm:

“Macunaima”, Joaquim Pedro de Andrade (1969)

Readings:

“Aesthetic of Hunger” and “Aesthetic of Dreams”, Glauber Rocha

July 25 New Iranian CinemaFilm:

Close-Up, Abbas Kiarostami (1990)

Readings:

“The Evidence of Film”, Jean Luc Nancy

July 30 A Female GazeFilm:

Jean Dielman, Chantal Akerman (1975)

Readings:

“Visual Pleasure and Narrative Cinema”, Laura Mulvey

August 1 Queer CinemaFilm:

The Watermelon Woman, Cheryl Dunye (1996)

Readings:

The Celluloid Closet, Epstein & Friedman (1996)

August 6 The Present?

Film:

Güeros, Alonso Ruizpalacios (2014)

August 8 Final Exam

