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 revolution signaled by Italian Neorealism, we will follow the evolution of postwar cinema through the French New Wave, New German Cinema, the American movies of the 1950s and 1960s and 1970s, and the various other new wave movements of the 1960s, 1970s and 1980s. We will then selectively examine some of the most important films of the last three decades, including those made by U.S. independent filmmakers movement and movies from Iran, China, and elsewhere in an expanding global cinema culture. We will pay close attention to formal and stylistic techniques, such as 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.

Course goals: (1) develop an understanding of postwar film history, film form and style; (2) engage, via close textual analysis of particular films, with the major historical developments, critical concepts, and debates involved in the study of film; (3) develop and refine our ability to watch and analyze films more perceptively, and to express those perceptions in a cultivated and critically accurate way, in both written and oral form.

Required texts:


These books are available at the Penn Book Center (130 S 34th Street). Additional readings will be made available on Canvas.
Screenings:

There will be no official screenings for this class. All the films will be made available on Canvas and will also be put on Reserve in Van Pelt. It is your responsibility to view the film before the class discussion and be prepared to talk about it.

Assignments & Grading:

- **Attendance**: class attendance will be key to your success so make sure you are in class every week. Take thorough notes, as the final exam will be based on them. If you are absent, make sure to get your notes from a classmate. In case of emergencies, you have 2 justified absences. Any more than that and your grade will be considerably jeopardized.

- **Class Participation** (30 %): This is a discussion-based participatory class so participation in class is of the utmost importance. You will not be graded on your personality or on how much you already know about film but, rather, on your intellectual honesty, engagement with the film + readings, and ability to challenge yourself and others through the material covered. To prepare for our discussions, engage critically and intelligently with the texts and the films—take notes while watching, begin to articulate your ideas and opinion, think of questions, single out particular scenes that pique your interest.

- **Study Questions** (20 %): For each class you will be given 4 or 5 study questions. You are responsible for coming to class ready to answer ALL of these questions. In addition, every week you will have to post your answers to the highlighted questions only on Canvas by Tuesday at noon. You will have to post your answers every week, and we will take off points for every day of late submission.

- **Midterm Paper** (20 %): This is a 4-5 page scene analysis of one of the course films. Detailed guidelines will be given early on in the semester.

- **Final Exam** (30 %): The final exam will be based on your class notes, your study questions, your readings, and the films we watched. Detailed guidelines and examples will be given as we approach the end of the course.

**Class Policies**: No laptops, tablets, or cell phones.

**Contacting us**:

You can reach me at any time via e-mail or by dropping by my office during office hours. Our two TA’s, Devorah and Ekin, are also available via e-mail to answer your questions, listen to your concerns, and help you throughout the semester. If you feel you have a problem, are facing a difficult situation, are unsure about something, or simply want to
discuss things further, please do reach out to us. Make sure you do so promptly. If you wait until the end of the semester, it might be too late.

In addition, if you wish to receive a letter of recommendation, make sure I get to know you and your work during the semester.

**Mental Health:**

Being an undergraduate at Penn is stressful and you might feel overwhelmed and under a lot of pressure. If you feel you are facing some challenges that might have serious consequences, do reach out to us. There are also resources at Penn that you might want to consult. One of these is The Counseling and Psychological Services (CAPS, [http://vpul.upenn.edu/caps/](http://vpul.upenn.edu/caps/)), which offers a wide range of services including: individual and group counseling and therapy, crisis intervention, structured workshops, psychological testing, medical reviews, and consultation. It is located at 133 S 36th Street, 2nd floor, Philadelphia, PA, 19104. Hours: Monday-Friday, 9am – 5pm. Emergencies: 215-349-5490 (ask for CAPS physician on call) Telephone: 215-898-7021 Email: caps@pobox.upenn.edu

**Schedule:**

- **T Sep 2**  
  *Introduction*  
  TFE, pp. 6-17, 436-38, 441-47

- **T Sep 9**  
  *Film History / Italian Neorealism*  
  Film: *Rome Open City* (Rossellini, 1945)  
  TFE, pp. 364-94  
  TWC, pp. 29-40

- **T Sep 16**  
  *Hollywood’s Legacy / French New Wave*  
  Film: *Hiroshima Mon Amour* (Resnais, 1959)  
  TWC, pp. 41-51

- **T Sep 23**  
  *Mise-en-Scene / New German Cinema*  
  Film: *Wings of Desire* (Wenders, 1987)  
  TFE, pp. 64-93  
  Aristides Gazetas, “New German Cinema” (on Canvas)

- **T Sep 30**  
  *Cinematography*  
  Film: *Rear Window* (Hitchcock, 1954)  
  TFE, pp. 96-7, 105-21

- **T Oct 7**  
  *Editing / New Brazilian Cinema*  
  Film: *City of God* (Meirelles, Lund, 2002)
T Oct 14  Sound / New American Cinema
Film: Apocalypse Now (Coppola, 1979)
TFE, pp. 178, 183-203
TWC, 231-40

T Oct 21  Film Narrative / American Independent Cinema
Film: Adaptation (Jonze, 2002)
TFE, pp. 216, 222-52

MIDTERM PAPER DUE !!

T Oct 28  Film Genre / Chinese Melodrama
Film: In the Mood for Love (Kar-wai, 2000)
TFE, pp. 316-7, 321-41
TWC, pp. 203-213

T Nov 4  Documentary Cinema
Film: Waltz with Bashir (Folman, 2008)
TFE, pp. 256-7, 263-82
TWC, pp. 160-75

T Nov 11  Experimental Cinema
Film: La Jetée (Marker, 1962)
TFE, pp. 286-7, 297-312

T Nov 18  New Media
Film: Catfish (Joost, Schulman, 2010)
Lev Manovich, “What is Digital Cinema?” (on Canvas)

T Nov 25  Transnational Cinema / Spaghetti Westerns
Film: The Good, the Bad, and the Ugly (Leone, 1966)
Elizabeth Ezra & Terry Rowden, “What is Transnational Cinema” (on Canvas)

T Dec 2  Theories and Dogmas / Danish Dogma
Film: Melancholia (Von Trier, 2011)
TFE, pp 400-33
TWC, pp. 80-94

T Dec 9  Exam Review

TBD  Final Exam