HHUM106: Cinema and Globalization
Instructor: Luka Arsenjuk
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M/W: 9:30—10:45a
Location: ANA 0120
Office hours: Mon & Wed: 2:30p – 3:30p and/or by appointment (Jimenez #4120)

Description

This course will introduce students to cinema as a global phenomenon. We will study how contemporary world cinema in its manifold forms reflects the complex social, political, and cultural developments we typically designate with the term “globalization”. How can films help us think emerging geopolitical realities and trans-national structures, the technological transformation of our experience of time, space, and movement, or the instability and hybridity of our cultural and individual modes of existence? The course will also focus on how cinema has been transforming its own formal, stylistic, and expressive capacities within this increasingly complex and differentiated world. The last part of the course will be dedicated to students’ independent art projects (in audio-visual media) that will reflect the topic and the subject of the course.

Goals and Outcomes

Completing this course, students will be able to understand a multiplicity of distinct modes of filmmaking in contemporary world cinema. They will know how to put various national and transnational traditions of cinema into a comparative perspective. They will learn how to interpret and argumentatively analyze films by using some of the central concepts of critical film analysis. Students will be able to identify the transformations in the formal as well as cultural and historical components of contemporary world cinema, particularly by relating the latter to some of the key questions provoked by the process of globalization (economic interdependence, communicational interconnectedness, cultural hybridity, new figures of migration and diaspora, historical decay and emergence, the contradictions of individual national situation, etc). Students will be able to address the ways in which contemporary world cinema responds to political, economic, and other pressures; as well as how cinema can itself make us more attentive to the growing and often conflictual complexity of our world.

Modus Operandi (basic course mechanics)

General Schedule: In general, we will discuss and analyze one complete feature-length film per week, which will be contextualized by a set of critical issues and readings relating to the film. Course meetings on Monday then will be devoted to the presentation of ideas that will guide discussion and readings for that week. While the scheduled reading and film will compose the general focus of discussions for the week, other film clips will certainly come up in class. Wednesday classes will allow us time to discuss
more informally the critical-analytical issues that have arise from Monday lectures, the film screenings, and in out-of-class discussions.

**Course materials:** Reading materials will be made available electronically through the course ELMS site. A complete bibliography of references will also be available to students on the course ELMS site. Films too will be streamed via ELMS with the course. In general, try to watch the films on the largest screen available and preferably in one sitting.

**Reading and Viewing:** You are expected to complete viewing of the week’s film by class on Monday of that week. Please plan accordingly. In parallel to the film viewing, you need to keep up with the reading assignments on a weekly basis. Some of the assignments are a bit lengthy, so budget your time. Look ahead and plan! I expect everyone to have read the material and formulated questions and comments about it before each class. Monday classes will assume a familiarity with the week’s reading material.

**Scholarship in Practice: Keystone Project:** During the semester you will continue to work on your Keystone Project. This is the major, research-based, project that you will produce as a requirement for the HHUM citation. The guidelines for Keystone projects specify that you are expected to produce a miniature version of your project this semester. The precise shape of your submission will be decided in consultation with your Keystone advisor.
Course Assignments and Grading

Class Participation and Discussion (10%)
Short Research Paper, 4-5 pages (15%)
Final Project Outline, 3 pages (5%)
Final Project Proposal, 10-12 pages (20%)
Scholarship in Practice: Final Audio-Visual Project, 5-8 minutes (40%)
Keystone Project (10%)

Extra Credit might be obtained by attending and reporting on local screenings or by some other meaningful form of participation in the on-campus or local film community.

Grading scale used for individual course assignments and the final grade:

<table>
<thead>
<tr>
<th>Total % Points</th>
<th>Final Grade</th>
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<tbody>
<tr>
<td>93-100</td>
<td>A</td>
</tr>
<tr>
<td>90-92</td>
<td>A-</td>
</tr>
<tr>
<td>87-89</td>
<td>B+</td>
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<tr>
<td>83-86</td>
<td>B</td>
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<tr>
<td>80-82</td>
<td>B-</td>
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<tr>
<td>77-79</td>
<td>C+</td>
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<td>73-76</td>
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<tr>
<td>67-69</td>
<td>D+</td>
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<tr>
<td>60-66</td>
<td>D</td>
</tr>
<tr>
<td>0-59</td>
<td>F</td>
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</tbody>
</table>

Grades have following meaning:

“A” work is the result of a thoughtful process, during which the work has been clearly outlined and carefully revised. The work demonstrates a generous and critical engagement with the ideas and the materials of the class over the course of the entire semester.

“B” work reads as an unfinished “A”: the ideas and materials have been engaged with, and it is clear that the student has a firm grasp of them, but the work remains at a stage, at which it would require further engagement to become a truly finished product.

“C” work exhibits a lack in both, the engagement with the materials and ideas of the course and the process of outlining, revising, and crafting the final product. The work is good enough as a draft, but is not yet fully satisfactory as a final version of the project, and would thus need further elaboration and development.

“D” work reads as a beginning of the project, more as a sketch than any kind of completed version. The ideas and the materials of the class are engaged with on a rudimentary level, which makes it impossible to determine to what extent the student has truly grasped them.

“F” work displays no engagement or familiarity with either the ideas or the requirements of the course.
Course Schedule:

A Global Cinema?

1/Jan 26 & 28—Introduction
Film: watch a Hollywood blockbuster of your choice and begin reading material for next week

2/Feb 2 & 4—The Blockbuster
Film: Snowpiercer (Bong Joon-Ho, 2013)
Readings: Daya Kishanu Thussu, “Mapping Global Media Flow and Contra-Flow”
Tyler Cowen, “Why Hollywood Rules the World, and Whether We Should Care?”
Heather Tyrrell, “Bollywood versus Hollywood”
Thomas Elsaesser, “The Blockbuster”
J Hoberman, “Revolt on the Polar Express”
Available at: http://www.nybooks.com/blogs/nyrblog/2014/jul/01/revolt-polar-express-snowpiercer/

3/Feb 9 & 10—European Cinema: Face-to-Face with Hollywood
Film: Caché (Michael Haneke, 2005)
Readings: Thomas Elsaesser, European Cinema (excerpt)
Michael Haneke, “Violence and the Media”

4/Feb 16 & 18—New South Korean Cinema: Between the National and the Global
Film: The Host (Bong Joon-Ho, 2006)
Doobo Shim, “Hybridity and the Rise of Korean Popular Culture in Asia”

Feb 20 – Short Research Paper Due (noon)

A Cinema of Globalization?

5/Feb 23 & 25
February 23: Visit and workshop on film and library research by Media Resources Librarian Andrew Horbal
6/Mar 2 & 4—No Class

7/Mar 9 & 11—What Is Globalization?
              Immanuel Wallerstein, “The Modern World-System as a Capitalist
              World Economy”
   Film:  *NPR Planet Money Makes a T-Shirt*
           Available at: http://apps.npr.org/tshirt/#/title

Mar 13 – Final Project Outline Due (noon)

Mar 15-22 – Spring Break

8/Mar 23 & 25—Cinema as Cartography
   Film:  *Contagion* (Steven Soderbergh, 2011)
              Jan Simons, “Complex Narratives”
              Bill Albertini, “Geographies of Contagion”
           Available at: http://rhizomes.net/issue19/albertini.html

9/Mar 30 & Apr 1—Final Projects
   March 30: Film production workshop I in Hornbake Library
   April 1: Independent Work on Final Project Proposals

Apr 3 – Final Project Proposal Due (noon)

10/Apr 6 & 8—Uneven Development: The North/South Divide
   April 6: Film production workshop II in Hornbake Library
   Film:  *Gomorrah* (Matteo Garrone, 2008)
   Readings: David Harvey, “The Geopolitics of Capitalism”
              Pierpaolo Antonello, “Dispatches from Hell: Matteo Garrone's
              Gomorrah” (*Mafia Movies: A Reader*)

11/Apr 13 & 15—Migrations
   Film:  *¡Alambrista!* (Robert M Young, 1977)
   Readings: Saskia Sassen, “International Migrations”
12/Apr 20 & 22— The Slum/The Global City

**April 22:** Film production workshop III in Hornbake Library

**Film:**  *Lagos/Koolhaas* (Bregtje van der Haak, 2003)  
*City of God* (Fernando Mereilles, 2004)

**Readings:** Mike Davis, “Planet of the Slums”

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13/Apr 27 & 29—The World or Globalization?

**Film:**  *The World* (Jia Zhangke, 2004)

**Readings:** Zhudong Zhang, “The Poetics of Vanishing”  
James Fallows, “China Makes, the World Takes”

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**Work on Students’ Final Audio-Visual Projects**

**Note:** In addition to working with the course instructor, students are encouraged to work and consult also the media resources librarian Andrew Horbal. Andy will make himself available to any questions you might have regarding your final project. He is a specialist in library research and media use and can therefore serve as a valuable source in the process of devising and producing your final project. His email is ahorbal@umd.edu. You may wish to email him with questions or set up an appointment with him for a more in-depth consultation. Andy will also visit our class early in the semester, during which time he will present the sorts of questions he might be able to help you with and the resources available at UMD that might be of particular use to your work.

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May 1 – **Final Projects Due (noon)**

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14/May 4, 6 & 11—**Final Project Presentations**
University Policies:

1. **Disabilities**: Students with disabilities should contact the instructor at the beginning of the semester to discuss any accommodation for this course.

2. **Academic Integrity**: The University has approved a Code of Academic Integrity ([http://www.shc.umd.edu/code.html](http://www.shc.umd.edu/code.html)) which prohibits students from cheating on exams, plagiarizing papers, submitting the same paper for credit in two courses without authorization, buying papers, submitting fraudulent documents, and forging signatures. Plagiarism policy: all quotations taken from other authors, including from the Internet, must be indicated by quotation marks and referenced. Paraphrasing must be referenced as well. The following University of Maryland **Honor Pledge** has been proposed by the Council and approved by the University Senate: "I pledge on my honor that I have not given or received any unauthorized assistance on this assignment/examination." This pledge should be handwritten and signed on the front page of all papers, projects or other academic assignments submitted for evaluation in this course.

3. **Religious observance**: Please inform your instructor of any intended absences within the first 2 weeks of the semester.

4. **Absences from class due to the illness of a student**: (a) Students missing a single class due to illness must provide a self-signed note attesting to the date of illness. The note must also contain an acknowledgement by the student that the information is true and correct and that providing false information is prohibited under Code of Student Conduct. The student is also obligated to make a reasonable attempt to inform the instructor of his/her illness in advance. **Note**: A self-signed note does not apply to a Major Scheduled Grading Event such as previously scheduled exams, tests, quizzes, final and/or take-home exams as listed on the course syllabus or announced in class prior to the date of illness.
   (b) Prolonged absence or illness preventing attendance from class requires written documentation from the Health Center and/or health care provider verifying dates of treatment and time(s) when student was unable to meet academic responsibilities.

5. Unless otherwise directed, students are expected to remain in the classroom for 15 minutes in the unlikely event that the instructor should not arrive on time. After 15 minutes, it may be assumed that class will not be held. For more information see: [http://www.president.umd.edu/policies/v100g.html](http://www.president.umd.edu/policies/v100g.html).

6. **Course evaluations** are a part of the process by which the University of Maryland seeks to improve teaching and learning. Results are also used for promotion and tenure decisions. Your participation in this official system is critical to the success of the process. All information submitted to CourseEvalUM is confidential. Instructors and administrators can only view group summaries of evaluations. Instructors and college administrators cannot identify which submissions belong to which students. Participating ensures that your opinions will count. By completing all of your evaluations, you will be able to see all campus results posted to Testudo in January or June.

7. **Changes to syllabus**: This syllabus is subject to change. Students will be notified in advance of important changes that could affect grading, assignments, etc.