

DEPARTMENT OF MODERN LANGUAGES AND LITERATURES
WORLD CULTURES / GLOBAL SCREENS
CLC 2107A/ Sp 2901A/

Learning Outcomes

Upon the effective completion of this course, it is expected that students will have obtained and developed:

- Familiarity with the notions of globalization, global art cinema and transnational cinema, in their multidimensional nature sociohistorical, ideological and aesthetic.
- An informed understanding of said concepts in relation to considerations on culture,

The 750 to 800 words should be organized around the following questions:

1)

FINAL RESEARCH PROJECT

The last component has three parts, which will be graded separately: the handout, the oral presentation, a video essay or traditional format essay (1500 words).

Students may choose to work individually or in pairs and they will communicate their decision to the instructor by Monday, October 30.

8. Video essay or essay: 15%
Date: November 27, 9.30 am.

Students will work on at least one of the films studied in this course (excluding those in the unit on Hong Kong cinema, since previous assignment –

Laptops, ipads and cell phones policy

If, during lecture/tutorials, laptops are used for random web surfing, social networking, game playing or any other activity the instructor deems outside of acceptable usage, your laptop will be banned from the class.

In addition, be sure to turn off cell phones and refrain from text messaging during class. This counts as disruptive behavior and will lower your final participation grade.

to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/pspweb/?cmd=login>

Services provided by the UWO <http://westernusc.ca/services/>

Student Development Centre <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Grading criteria

A+ (90-100)

Argument Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not

B (70 to 79)

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69)

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound

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Course Schedule

Week1. No classes for this course.

Week 2 Course presentation. Introduction to basic notions and conceptual framework.

Film: *LIFE IN A DAY*, Kevin Macdonald, Natalia Andreadis, Joseph Michael, USA, 2011

https://www.youtube.com/watch?v=JaFVr_cJJIY

SEPTEMBER 11, AAVV, 2002.

Readings:

- Roser, Max: The short history of global living conditions and why it matters that we know it'.
Published online at OurWorldInData.org. Retrieved from: <https://ourworldindata.org/a-history-of-global-living-conditions-in-5-charts/> [Online Resource]
<https://ourworldindata.org/a-history-of-global-living-conditions-in-5-charts/>
- Shohat, E. and Stam, R. *Introduction to Unthinking Eurocentrism* (1994)

Week3. Conceptual framework: considerations on the global.

Workshop 1 with Tegan Moore (technical services) on editing techniques.

Film: *LIFE IN A DAY*, Kevin Macdonald, Natalia Andreadis, Joseph Michael, USA, 2011

SEPTEMBER 11, AAVV, 2002.

Readings:

- Pieterse, J. "Globalization and Culture: Three Paradigms", in *Globalization and Culture: Global Melange* (2003)
- Barber, B. "Jihad vs. McWorld", in *Atlantic Monthly* (March 1992)

Week4. Hong Kong cinema John Woo Wong.

Workshop 2 with Tegan Moore (technical services) on editing techniques.

Films: *HARD BOILED*, John Woo, Hong Kong, 1992

Readings:

- Cheuk

- Romney, J. "Chunking Express", *The Guardian*, 14 Sept. 1995. <
<https://www.theguardian.com/film/1995/sep/14/>>

Week 6 Reading Week

Week 7 Cinemas of the Middle East: consideration on gender

Film: *THE CIRCLE*, Jafar Panahi, Iran/Italy – Switzerland, 2000

Readings:

- Naficy, H. "Iranian cinema", in Geoffrey Nowell-Smith (ed.),

- Padilla, Y. "Central American Not Belonging: Reading 'El Norte' in Cary Fukunaga's *Sin nombre*", in Garibotto, V. And Pérez, J. (eds.), The Latin American Road (2016)
- Johnson, R. "Crossing borders with *Sin nombre*" *Los Angeles Times*, March 8 2009, < <http://www.latimes.com/entertainment/la-ca-nombre82009mar08story.html>>

Week 13. Oral presentations.

Film: *TGV EXPRESS*, Moussá Touré, 1998

Week 14 Guest presentation (TBC).

Readings:

- Ukadine, F. "African cinema", in Geoffrey Nowell-Smith (ed.), The Oxford History of World Cinema (1998)
- Murphy, D. and Williams, P., "Introduction: Representing Postcolonial African Cinema", in Postcolonial African Cinema (2007)