

<b>DEREE COLLEGE SYLLABUS FOR: SO 3012 CONTEMPORARY CINEMA AND SOCIETY</b>	
<div> <div>(Previously SO 3112 Contemporary Cinema and Society)</div> <div>(Updated Fall 2020)</div> </div> <div> <div>– UK LEVEL: 5</div> <div>UK CREDITS: 15</div> <div>US CREDITS: 3/0/3</div> </div>	
<b>PREREQUISITES:</b>	None
<b>CATALOG DESCRIPTION:</b>	Analysis of major aspects of society as reflected in the contemporary cinema. Social inequality, revolution, war, racism, exclusion of the physically disabled, alienation and gender are discussed within the context of cinematic dramaturgy.
<b>RATIONALE:</b>	<p>The aim of this course is to engage students with the relevance of <i>auteur</i> cinema to sociological issues, both in macro and micro-sociology. Students reflect on the sociological dimensions of modern and contemporary cinema's form and content and thus cultivate their analytical and interpretive capacities in likening visual to social meaning.</p> <p>This course emphasizes the connotative power and immediacy of cinema as a modern art form. It is highly relevant not only to cinema studies and sociology students but also to students majoring in art history, psychology, and history.</p>
<b>LEARNING OUTCOMES:</b>	<p>As a result of taking this course, the student should be able to:</p> <ol style="list-style-type: none"> <li>1. Evaluate the role of film not only as an entertainment and leisure industry but also as a powerful and highly creative means of giving visual substance to major societal issues.</li> <li>2. Construct strong links and syntheses between social theories and seminal films where both share a genuine interest in explaining society.</li> <li>3. Interpret how different cinematic traditions address various social problems.</li> <li>4. Appraise the principles of sociology through modern and contemporary cinema.</li> </ol>
<b>METHOD OF TEACHING AND LEARNING:</b>	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> <li>➤ Classes consist of lectures, discussions of selected issues, showing of video documentaries and in-class illustrations of various issues.</li> <li>➤ Office hours: students are encouraged to make full use of the office hours of their lecturer, where they can address issues and ask questions pertinent to the course material.</li> <li>➤ Use of a blackboard site, where instructors post lecture notes, assignment instructions, timely announcements, as well as additional resources.</li> </ul>
<b>ASSESSMENT:</b>	<b>Summative:</b>

	<table border="1" data-bbox="587 53 1385 318"> <tr> <td>Weekly discussions [based on film screenings and discussion points] / - <b>formative</b></td><td><b>0%</b></td></tr> <tr> <td>Mini-portfolio of class interpretative exercises - <b>summative</b></td><td><b>10%</b></td></tr> <tr> <td>Mid-term examination - <b>summative</b></td><td><b>40</b></td></tr> <tr> <td>Film and Society project (2,000 words) - <b>summative</b></td><td><b>50</b></td></tr> </table> <p>The formative assignments test Learning Outcomes 2, 4 with emphasis on 3 plus writing skills. The portfolio tests Learning Outcome 3</p> <p>The mid-term exam tests Learning Outcomes 1, 2, 4</p> <p>The final-term exam tests Learning Outcomes 1, 2, 3, 4. <i>The final grade for this module will be determined by averaging all summative assessment grades, based on the predetermined weights for each assessment. If students pass the comprehensive assessment that tests all Learning Outcomes for this module and the average grade for the module is 40 or higher, students are not required to resit any failed assessments.</i></p>	Weekly discussions [based on film screenings and discussion points] / - <b>formative</b>	<b>0%</b>	Mini-portfolio of class interpretative exercises - <b>summative</b>	<b>10%</b>	Mid-term examination - <b>summative</b>	<b>40</b>	Film and Society project (2,000 words) - <b>summative</b>	<b>50</b>
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<p><b>INDICATIVE READING:</b></p>	<p><b>Required Readings (indicative list)</b></p> <ul style="list-style-type: none"> <li>• Bataille, G. (1986). <i>Erotism: Death and Sensuality</i>. San Francisco: City Light Books.</li> <li>• Denzin, N. (1991), <i>Images of Postmodern Society: Social Theory and Contemporary Cinema</i>. London: Sage.</li> <li>• Kolker, R.P. (2009), <i>The Altering Eye: Contemporary International Cinema</i>. Cambridge: Open Book Publishers.</li> <li>• Law, I. (2013), <i>Racism and Ethnicity. Global Debates, Dilemmas, Directions</i>. London: Routledge.</li> <li>• Mann, M. (2005), <i>The Dark Side of Democracy: Explaining Ethnic Cleansing</i>. Cambridge: Cambridge University Press.</li> <li>• Ollman, B. (1976), <i>Alienation. Marx's Conception of Man in Capitalist Society</i>. Cambridge: Cambridge University Press.</li> <li>• Orr, J. and Taxidou, O. (eds.) (2001), <i>Post-War Cinema and Modernity: A Film Reader</i>. New York: New York University Press.</li> <li>• Polanyi, K. ([1944] 1957), <i>The Great Transformation.</i>, Boston: Beacon Press.</li> <li>• Sen, A. (1999), <i>Development as Freedom</i>. Oxford: Oxford University Press.</li> <li>• Smelser, N. (2007). <i>The Faces of Terrorism: Social and Psychological Dimensions</i>. Princeton: Princeton University Press.</li> <li>• Wilkinson, R. and Pickett, K. (2009), <i>The Spirit Level: Why Equality is Better for Everyone</i>. London: Penguin Books.</li> <li>• Zelizer, V. (1997), <i>The Social Meaning of Money</i>, Princeton, NJ: Princeton University Press.</li> </ul>								

	<p><b>Recommended Readings</b></p> <ul style="list-style-type: none"> <li>• Denzin, N. (1995), <i>The Cinematic Society: the voyeur's gaze</i>. London: Sage.</li> <li>• Desser, D. (1988), <i>Eros plus Massacre: An Introduction to the Japanese New Wave Cinema</i>. Bloomington and Indianapolis: Indiana University Press.</li> <li>• Kracauer, S. (1960), <i>Theory of Film: The Redemption of Physical Reality</i>, Princeton, NJ: Princeton University Press.</li> <li>• Orr, J. (1998), <i>Contemporary Cinema</i>. Edinburgh: Edinburgh University Press.</li> <li>• Thomsen, C-B. (2004), <i>Fassbinder: the Life and Work of a Provocative Genius</i>, Minneapolis: University of Minnesota Press.</li> </ul> <p>Recommended Material:</p> <ul style="list-style-type: none"> <li>• <i>Sight &amp; Sound</i>. Available at the JSB Library (British Journal by the British film Institute)</li> <li>• <i>Senses of Cinema</i> (<a href="http://sensesofcinema.com/">http://sensesofcinema.com/</a>)</li> </ul>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b> Eight to nine feature film screenings in DVD and/or Online Streaming format.</p> <p><b>Films Selected from the following (non-exclusive) list:</b>  Le Bonheur, dir. Agnes Varda, 1965  The Battle of Algiers, dir. Gillo Pontecorvo, 1966  The Face of Another, dir. Hiroshi Teshigahara, 1966  The Conformist, dir. Bernardo Bertolucci, 1970  The Merchant of Four Seasons, dir. Rainer Werner Fassbinder, 1971  The Conversation, dir. Francis Ford Coppola, 1974  L' Argent, dir. Robert Bresson, 1983  Full Moon in Paris, dir. Eric Rohmer, 1984  Come and See, dir. Elem Klimov. 1985  Salaam Bombay!, dir. Mira Nair, 1988  City of Hope, dir. John Sayles, 1991  Glengarry Glen Ross, dir. James Foley, 1992  Naked, dir. Mike Leigh, 1993  The Insider, dir. Michael Mann, 1999  Sideways, dir. Alexander Payne, 2004  Leviathan, dir. Andrei Zvyagintsev, 2014  Suntan, dir. Argyris Papadimitropoulos, 2016  Corpus Christi, Jan Komeda, 2019  Sorry We Missed You, dir. Ken Loach, 2019</p> <p><b>RECOMMENDED MATERIAL:</b> N/A</p>
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>Verbal skills using academic / professional English.</p>
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<p>Word</p>

<b>WWW RESOURCES:</b>	<a href="http://www.sensesofcinema.com">www.sensesofcinema.com</a> <a href="http://www.filmint.nu">www.filmint.nu</a>
<b>INDICATIVE CONTENT:</b>	<p>1.Introduction to film interpretation</p> <ul style="list-style-type: none"> <li>-Film as an Art-Form</li> <li>-A brief topography of world-cinema</li> <li>-Brechtian cinema</li> <li>-Modern and Contemporary Cinema</li> <li>-‘Form’ and ‘Content’ in film</li> </ul> <p>Film excerpts/stills from the work of: Michelangelo Antonioni, Ingmar Bergman, Luis Bunuel, Carl Dreyer, Bernardo Bertolucci, Robert Bresson, Jean-Luc Godard, Andrei Tarkovsky etc.</p> <p>2.Modernity, Capitalism and Dispossession</p> <ul style="list-style-type: none"> <li>-Capitalism and its discontents</li> <li>-Alienation in labor (Marx)</li> <li>-The British Rule in India</li> <li>-The developing world and poverty (Amartya Sen on Development)</li> </ul> <p>3.Social Integration and Social Exclusion: Race, Age, Mental Illness. Dealing with the ‘Other’</p> <ul style="list-style-type: none"> <li>-Racial and Ethnic Exclusion</li> <li>-The problem of Ageing</li> <li>-Mental Illness and Otherness (Foucault)</li> </ul> <p>4.Politics and War; From Ideology to Genocide</p> <ul style="list-style-type: none"> <li>-The problem of ideology</li> <li>-Psychoanalysis and Marxism</li> <li>-Authority and Repression (I): Italian Fascism</li> <li>-Authority and Repression (II): Nazism</li> <li>-Authority and Repression (III): Soviet Totalitarianism</li> <li>-Authority and Repression (IV): Japan and the war aftermath</li> </ul> <p>5.Modernity and Sexual Consciousness</p> <ul style="list-style-type: none"> <li>-The modern city: reflections on urban sociology</li> <li>-Male paranoia: urban pathologies</li> <li>-Gender inequality</li> <li>-The problem of modern surveillance</li> <li>-Sexuality, hedonism and excess</li> </ul> <p>6.Modern Cynicism: Systems and the Problem of Contingency in Modernity</p> <ul style="list-style-type: none"> <li>-Society through Systems Theory</li> <li>-Money and cynicism (Georg Simmel)</li> <li>-Systems and indeterminacy (Niklas Luhmann)</li> <li>-Social ethics today</li> </ul>