

Cinema of the Developing World

Film 3250 – Section 301 | Room: U107 | Tue 5:00 to 5:50 PM / Thur 3:00 to 5:50 PM

Prof. Dustin Schwindt

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Office: U917

Office Hours by Appointment (Email Professor Schwindt to Get a Calendar Link)

Course Description

This course examines films from developing nations contemporaneously referred to as the Global South. This course will touch briefly on world cinema from the post-colonial era before turning its focus to developing world cinema from the first quarter of the 21st century. Films, articles and discussions in this course will highlight this cinema's relationship to Post 9/11 Geopolitics, Environment and Technology as well as cinematic treatments of Political Upheaval and Migration.

Reading

Reading material will consist of weekly Critical Articles related to the films and their themes. These reading materials will be provided by the instructor as PDFs uploaded to Canvas.

Course Objectives

To broaden the students' cinematic vocabulary and familiarity with global cinema from underrepresented nations and communities, synthesizing an understanding of Global South film and media with a broad literacy of the contemporary issues these cinemas contemplate.

Grading:

Attendance 10%

Participation 5%

Journals 10%

Video Essay 10%

Midterm – 20 %

Critical Essay – 25%

Final Exam – 20%

Grade Scale:

93-100 = A

89-92 = A-

86-88 = B+

83-85 = B

79-82 = B-

76-78 = C+

73-75 = C

69-72 = C-

66-68 = D+

63-65 = D

59-62 = D-

0-58 = E

Attendance

You are expected to attend class, arrive on time, participate in discussions and complete any additional assignments given by the instructor. You are allowed TWO unexcused absences for the semester until it begins to affect your attendance score. For any additional absences, if you are unable to attend class in person, you will need to obtain an official excuse by directly emailing your professor a short explanation and, when applicable, providing accompanying documentation justifying your absence. [ALSO: No phones or computers during film screenings. Violations of this policy may result in being marked "late," "absent," and / or asked to leave the class.]

COVID (Illness) Related Absences:

If you feel sick, do not come to campus. If you receive a positive PCR test, for COVID, please email your professor and provide accompanying documentation justifying your absence.

Zoom Sessions

This is primarily an in-person course, which means to be marked present, you must be physically present in the classroom. However, if the course moves to an online or hybrid model, your instructor will notify you about lectures and discussions taking place over Zoom.

Participation

Participation is NOT the same as attendance, so it is important that you participate during class meetings. It just makes the course better for everyone. So ask questions and share your thoughts. Your general attitude and engagement in the course will be given an overall participation grade at the end of the semester. Grading criteria will be as follows (score out of 50 pts (5% of total course grade)):

Often absent and/or unengaged = 0 to 30

Present but mostly silent = 35

Present, engaged and contributing = 40

Present, engaged with meaningful contribution = 45

Perfect attendance with outstanding engagement and contribution = 50

Film Screenings

Film screenings will start at the beginning of class on the second class meeting of each week.

Attendance will be taken in the first minute of class before starting the film. It is essential to show up on time to screenings and make sure your phone and other devices are shut off to prevent distraction. Creating distractions can result in you being marked absent or asked to leave the class.

Journals

After each film screening, you will be provided a period of time for journaling about the film you just watched. These journals will be handwritten, so it is essential to bring a pencil or pen to each class and to write clearly. Journals will be distributed at the beginning of class and collected at the end of class each film screening day and will be read ONLY by your professor. You are allowed to miss ONE journal entry before it begins to affect your grade. Makeup journals related to excused absences will have to be approved by your instructor. Journals are graded by your good faith response to the film and the prompt. Your instructor is interested in YOUR thoughts, YOUR feelings, YOUR analysis. Journals will not be graded according to English grammar or spelling. Legibility (readable handwriting) is helpful, though.

Video Essay

You will choose one film from the first half of the course syllabus as your subject for a short video essay (under 5 minutes). The video essay will consist of a one-to-two-page essay recorded as voice narration over visual examples from your chosen film. **Due Sunday, April 26**

Examinations

A midterm examination on **April 9** will cover material from the first part of the semester. The final examination on **June 9** may be partly comprehensive but mostly cover material from the second half of the semester.

Critical Essay

You will write a critical essay on topics provided by and/or agreed upon by the instructor. Your critical essay will engage with one of the films from the course as well as a critical article approved by the instructor. The essay will be 1500 words, double-spaced, 12-point Times New Roman font, and will include relevant images and sources (MLA Format). **Due Sunday, June 7**

Extra Credit

From time to time, I may offer opportunities for extra credit. Each of these opportunities will be worth from 1% to 2.5% of your total course grade (a maximum of 5% total extra credit is possible, though not guaranteed).

FILM 3250 Course Schedule

- Week 1 (Mar. 3): Course Intro: Mapping the Global South
(Mar. 5): Lecture: Cinematic Influences of the Global North
Contextualizing Clips from *Las Hurdes* (Spain), *Casablanca* (USA), *Bicycle Thieves* (Italy), *The 400 Blows* (France), *Tokyo Story* (Japan)
Film: *Umberto D* (De Sica, Italy, 1952) (89 min)
Journal and Discussion of *Umberto D*
- Week 2 (Mar.10): Lecture: Post-Colonial Pioneers: West African Fathers and Cinema Manifestos
Reading: “Toward a Third Cinema” (Ferrando Solanas, Octavio Getino)
Homework: *The Hour of the Furnaces* (Solanas, Getino, Argentina, 1968) (95 min)
(Mar. 12): Film: *Touki Bouki* (Mambety, Senegal, 1973) (91 min)
Journal and Discussion of *Touki Bouki* and *Furnaces*
- Week 3 (Mar. 17): Lecture: Hopeful Parables at the Dawn of the New Millennium
Reading: “Women Warriors: The Environment of Myth” (J Donald Hughes)
Homework: *Children of Heaven* (Majidi, Iran, 1997) (88 min)
(Mar. 19): Film: *The Land Has Eyes* (Hereniko, Fiji, 2004) (87 min)
Journal and Discussion of *The Land Has Eyes* and *Children of Heaven*
- Week 4: (Mar. 24): Lecture: Conflict Zones and Anti-War Consciousness
Reading: “No Man’s Land” (Amy Corbin), “Can a Film End a War?” (Ken Betsalel and Mark Gibney)
Homework: *No Man’s Land* (Tanovic, Bosnia, 2001) (98 min)
(Mar. 26): Film: *Turtles Can Fly* (Ghobadi, Iraq, 2004) (97 min)
Journal and Discussion of *Turtles Can Fly* and *No Man’s Land*
- Week 5 (Mar. 31): Lecture: The Emancipatory Bildungsroman
Reading: “The Post-Colonial Bildungsroman” (Ericka Hoagland)
Homework: *Ezra* (Aduaka, Nigeria, 2007) (103 min)
(Apr. 2): Film: *Motorcycle Diaries* (Salles, Brazil, 2004) (126 min)
Journal and Discussion of *Motorcycle Diaries* and *Ezra*
- Week 6 (Apr. 7): Midterm Review
(Apr. 9): **MIDTERM EXAM**
- Week 7 (Apr. 14): Lecture: Social Realist Cinema of Sub-Saharan Africa
Reading: “The Difficulties of Maintaining a Historical Media Memory in Feature Films” (Tommy Gustafson)
Homework: *Munyurangabo* (Chung, Rwanda, 2007) (97 min)
(Apr. 16): Film: *Moolade* (Sembene, Burkina Faso, 2004) (124 min)
Journal and Discussion of *Moolade* and *Munyurangabo*
- Week 8 (Apr. 21): Lecture: Environment, Modernization & Displacement in Asian Cinema
Reading: “Imaginary Nomads: Deconstructing the Representation of Mongolia as a Land of Nomads” (Orhon Myadar) “Still Lives in Times of Change: An Interview with Jia Zhangke” (Jared Rapfogel)
Homework: *The Cave of the Yellow Dog* (Davaa, Mongolia, 2005) (93 min)
(Apr. 23): Film: *Still Life* (Zhangke, China, 2006) (108 min)
Journal and Discussion of *Still Life* and *Yellow Dog*

Course Schedule (Cont.)

- Week 9 (Apr. 28): Lecture: West Asian Morality Tales
Homework: *A Separation* (Farhadi, Iran, 2011) (123 min)
(Apr. 30): Film: *Three Monkeys* (Ceylan, Turkiye, 2008) (109 min)
Journal and Discussion of *Three Monkeys* and *A Separation*
- Week 10 (May 5): NO CLASS (Children's Day)
(May 7): Lecture: Refugee and Migration Films
Film: *Human Flow* (Ai Wei Wei, China, 2017) (140 min)
Homework: *Capernaum* (Labaki, Lebanon, 2018) (126 min)
- Week 11 (May 12): Contemplations of Identity in Latin American Cinema
Reading: "The Handsomest Drowned Man in the World" (Gabriel Garcia Marquez)
Homework: *I Carry You With Me* (Ewing, USA/Mexico, 2020) (111 min)
(May 14): Film: *A Fantastic Woman* (Leilo, Chile, 2017) (104 min)
Journal and Discussion of *A Fantastic Woman* and *I Carry You With Me*

Critical Essay Outlines DUE Sunday, May 17 at 11:59 pm

- Week 12 (May 19): Lecture: Nature and Technology in Southeast Asian Cinema
Reading: "The Cinematic Forest and Southeast Asian Cinema" (Graiwoot Chulphongsathorn)
EC: Guest Lecture (TBD) on the work of Apichatpong Weerasethakul
Homework: *Uncle Boomee Who Can Recall His Past Lives* (Weerasethakul, Thailand, 2010) (114 min)
(May 21): Film: *John Denver Trending* (Condez, Philippines, 2019) (95 min)
- Week 13 (May 26): **Viewings and Discussions of Selected Video Essays**
(May 28): NO CLASS: Personal Conferences
- Week 14 (June 2): Lecture: Critiques of Power in Global Resistance Cinema
EC Film: *Leviathan* (Zvyagintsev, Russia, 2014) (141 min)
(June 4): Film: *No Other Land* (Adra, Palestine, 2024) (92 min)

Critical Essay DUE Sunday, June 7 at 11:59 pm

- Week 15 **FINAL EXAM – Tuesday, June 9 (6:00 to 8:00 PM)**

<https://registrar.utah.edu/academic-calendars/final-exams-fall-uac.php>

UTAH ASIA CAMPUS

University Policies

1. **The Americans with Disabilities Act.** The University of Utah seeks to provide equal access to its programs, services, and activities for people with disabilities. If you will need accommodations in this class, reasonable prior notice needs to be given to the Center for Disability & Access, <https://disability.utah.edu/>, +1 -801-581-5020. CDS will work with you and the instructor to make arrangements for accommodations. All written information in this course can be made available in an alternative format with prior notification to the Center for Disability & Access.

Given the nature of this course, attendance is required and adjustments will only be permitted as required by Policy 6-100(III)(O). If you need to seek an ADA accommodation to request an exception to this attendance policy due to a disability, please contact the Center for Disability and Access (CDA). CDA will work with us to determine what, if any, ADA accommodations are reasonable and appropriate.

In compliance with ADA requirements, some students may need to record course content. Any recordings of course content are for personal use only, should not be shared, and should not be made publicly available. In addition, recordings should be destroyed at the conclusion of the course.

2. **University Safety Statement.** The University of Utah values the safety of all campus community members. To report suspicious activity, call the Asia Campus Dean of Students Office at 032-626-6014 or the Asia Campus Emergency Contact at 010-8519-6008. You will receive important emergency alerts and safety messages regarding campus safety via text message. For more information regarding safety and to view available training resources, including helpful videos, visit <https://safeu.utah.edu>
3. **Addressing Sexual Misconduct.** Title IX makes it clear that violence and harassment based on sex and gender (which Includes sexual orientation and gender identity/expression) is a civil rights offense subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories such as race, national origin, color, religion, age, status as a person with a disability, veteran's status or genetic information. If you or someone you know has been harassed or assaulted, you are encouraged to report it to the Title IX Coordinator in the Office of Equal Opportunity and Affirmative Action, 383 South University Street, +1-801-581-8365, or the Asia Campus Office of the Dean of Students, 611 Utah Building, 032-626-6014 or the Asia Campus Emergency Contact at 010-8519-6008. For support and confidential consultation, contact the Mental Health Counseling Center, 3051-3052 MCB, 032-626-5142 or 032-626-5142. .University of Utah Asia Campus – Film 1500
 - a. [recommended addendum] Lauren's Promise: Lauren's Promise is a vow that anyone – faculty, staff, students, parents, and community members – can take to indicate to others that they represent a safe haven for sharing incidents of sexual assault, domestic violence, or stalking. Anyone who makes Lauren's Promise vows to: 1.) listen to and believe those individuals who are being threatened or experiencing sexual assault, dating violence or stalking; 2.) represent a safe haven for sharing incidents of sexual assault, domestic violence, or stalking; and 3.) change campus culture that responds poorly to dating violence and stalking. By making Lauren's Promise, individuals are helping to change campus cultures that respond poorly to dating violence and stalking throughout the nation.
4. **Academic Misconduct Statement.** It is expected that students adhere to University of Utah policies regarding academic honesty, including but not limited to refraining from cheating, plagiarizing, misrepresenting one's work, and/or inappropriately collaborating. This includes the use of generative artificial intelligence (AI) tools without citation, documentation, or

authorization. Students are expected to adhere to the prescribed professional and ethical standards of the profession/discipline for which they are preparing. Any student who engages in academic dishonesty or who violates the professional and ethical standards for their profession/discipline may be subject to academic sanctions as per the University of Utah's Student Code: <https://regulations.utah.edu/academics/6-410.php>

5. **Wellness Statement.** Personal concerns such as stress, anxiety, relationship difficulties, depression, cross-cultural differences, etc., can interfere with a student's ability to succeed and thrive at the University of Utah Asia Campus. For helpful resources, contact the UAC Mental Health Counseling Center; <https://asiacampus.utah.edu/wellness-and-mental-health> ; 032-626-6142.
6. **Language Policy.** The University of Utah Asia campus is committed to providing and fostering an environment that is safe and free from prohibited discrimination. The following language policy applies to all academic and administrative units of the University and to all members of the University community, including faculty, staff, and students. English is recognized as the official language of instruction, assessment, and curriculum. In addition, English is the official language for all administrative and business related matters of the University.