

Beyond Hollywood: Cinema of Childhood

MA 212.001/IFDM 250.002 Spring 2018

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Office: CERIA 350 – Office hours: Mon. & Tue. 1:30-4pm, or by appointment.

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Class Location and Time: Center for Art 2018 (Tuesdays 5:30 – 9:00pm)

Required Textbooks: All readings will be posted on Blackboard.

Course Overview: This course concentrates on the representation of children and adolescents in world cinema. The portrayal of children throughout world cinema has a long and rich complex history, which has been primarily shaped by family and national structures. Through film screenings, readings, and discussions class will center on the exploration of what it means to look at children and what cultural baggage are their bodies asked to carry. How do historical and contemporary inequalities shape individual and community power relationships? Also, what impact do national and global politics have on the lives of children? Through the establishment and use of basic film vocabulary and analytic methodologies of film studies, larger theoretical and practical questions about how cinema functions as a cultural and ideological force, especially how it helps to construct ideas about the family, the nation, and national identities will be addressed. Class screenings will cover a breadth of children and adolescents in world cinema but readings, discussions, and outside film viewings will provide a more comprehensive picture.

Course Objectives (Learning Outcomes):

1. Recognize innovative international cinematic works whose focus is on children and adolescents.
2. Interpret and evaluate the significance of cinematic works within their historical, economic, political, cultural, and global contexts.
3. Evaluate cinematic works of art within the dynamics of inequality, oppression, and resistance.
4. Orally and through written film analysis, apply theoretical concepts (race, class, gender, sexual orientation, religion) to the critical examination of specific works from international film culture.
5. Analyze and criticize, through written assignments, how global cinematic works communicate ways in which inequalities are socially constructed, politically implemented, and maintained.
6. Formulate educated interpretations of cinematic works through the use of film theory.

Blackboard: This is a Web-enhanced course. Blackboard will be your source for weekly discussion board assignments, additional readings, study worksheets, grades, and updated information. You are expected to access Blackboard regularly.

***Electronic Devices:** Computers, tablets, and cell phones should be off at all times.

Class Attendance: Attendance and participation to all lectures, screenings, and presentations are mandatory. Missing class will negatively affect your final grade. If you miss class, you are responsible to watch the assigned film for the week and upload on learn a 2-page film analysis by the following class meeting. While no grade will be assigned to the film analysis, failure to submit within a week will result in a 10-point penalty from your overall grade.

Late Work: Late Discussion Board Postings and Final Research Paper will **not** be accepted.

Other late work will be penalized 10-points if submitted within 1 week of due date (half credit maximum within 2 weeks).

No late work will be accepted after 2 weeks of due date.

Course Assignments and Grading: Class Participation 42pts, Weekly Blackboard Postings (12@8) 96pts, Outside Film Analysis (2@30) 60pts, Research Week (2@30) 60pts, Discussion Leader 30pts, Unannounced Quizzes (5@12) 60pts, Final Research Paper 100pts.

16 January – Introduction – Hollywood

Screening: *It*, Andy Muschietti (2017, 2hr 15min)

Readings: “Introduction” & “Children, Innocence, and The American Tradition,” in Images of Children in American Film: A Sociocultural Analysis, Kathy Merlock Jackson.
“Innocence” from Keywords for Children’s Literature, Marah Gubar.

Outside Screening: *The Omen*, Richard Donner (1976, 1hr 51min)
The Good Son, Joseph Ruben (1993, 1hr 27min)

23 January – Brazil

Screening: *Boy and the World*, Alê Abreu (2013, 1hr 20min)
The Kid, Charles Chaplin (1921, Opening Sequence 12min)

Readings: “How *Boy and the World* Director Alê Abreu Handcrafted His Heartfelt & Dazzling Animated Masterpiece,” Carlos Aguilar: IndieWire.
“The Kid from *The Kid*: Jackie Coogan and the Consolidation of Child Consumerism,” Rob King.

Outside Screenings: *Pixote*, Hector Babenco (1981, 2hr 8min)
Central Station, Walter Salles (1998, 1hr 53min)

30 January – Mexico

Screening: *Los olvidados/The Young and the Damned*, Luis Buñuel (1950, 1hr 20min)

Readings: “Los Olvidados,” Juan Carlos Ibáñez and Manuel Palacio.
“From Collaboration to Containment,” Seth Fein.

Outside Screenings: *Después de Lucía/ After Lucia*, Michel Franco (2012, 1hr 43min)
La jaula de oro/The Golden Dream, Diego Quemada-Díez (2013, 1hr 48min)

3-4 page Outside Film Analysis #1 Due Sunday 04 February by 10pm

06 February – India

Screening: *Pather Panchali*, Satyajit Ray (1955, 2hr 5min)

Readings: “India,” in *Film History: An Introduction*. Kristin Thompson and David Bordwell.
“Satyajit Ray (1921-1992),” Kristin Thompson and David Bordwell.
“*Pather Panchali*: Critique,” Andrew Robinson.

Outside Screenings: *Aparajito*, Satyajit Ray (1957, 1hr 50min)
The World of Apu, Satyajit Ray (1959, 1hr 45min)

13 February – France

Screening: *Mouchette*, Robert Bresson (1967, 1hr 21min)

Readings: “French Cinema: A Student’s Guide,” Phil Powrie and Keith Reader
“Man and Animal, Master and Servant: *Au hazard Balthazar* and *Mouchette*,” Brian Price.
“The Young Virgins of the Provinces II: *Mouchette*,” Tony Pipolo.

Outside Screenings: *Forbidden Games*, René Clément (1952, 1hr 26min)
The 400 Blows, Francois Truffaut (1959, 1hr 39min)

20 February – Research Week #1

Screening: *I Was Born, But...*, Yasujiro Ozu (1932, 1hr 40min)
The Spirit of the Beehive, Victor Erice (1973, 1hr 35min)
Address Unknown, Ki-duk Kim (2001, 1hr 57min)
Bad Hair, Mariana Rondón (2013, 1hr 33min)

Readings: Student Provided (One reading should be theoretical and the other can be a review).

3-4 page Research Film Analysis with works cited, Due Sunday 25 February by 10pm.

27 February – Russia

Screening: *Come and See*, Elem Klimov (1985, 2hr 22min)

Readings: “Eastern Europe and The USSR,” Kristin Thompson and David Bordwell.
“Directory of World Cinema Russia: *Come and See*,” Idi I. Smotri.
“Mud and Fairytales: Children in Films About War,” Karen Lury.
“Public Memory and Active Recall in Two Holocaust Films,” Ben Smith.

Outside Screenings: *Ivan’s Childhood*, Andrei Tarkovsky (1962, 1hr 24min)
The Return, Andrey Zvyagintsev (2003, 1hr 45min)

06 March – Japan

Screening: *Grave of the Fireflies*, Isao Takahata (1988, 1hr 29min)

Readings: “Anime and Brave of the Fireflies,” Brian Ruh and Hotaru no haka.
“Victimization and “Response-Ability”: Remembering, Representing, and Working
Through Trauma in *Grave of the Fireflies*,” David C. Stahl.

Outside Screenings: *Waltz with Bashir*, Ari Folman (2008, 1hr 30min)
Persepolis, Marjane Satrapi and Vincent Paronnaud (2007, 1hr 36min)

Spring Break: 12 - 16 March

20 March – Chile

Screening: *Machuca*, Andrés Wood (2004, 2hr 1min)

Readings: “New Chilean Cinema,” Kristin Thompson and David Bordwell.
“Children’s Views of State-Sponsored Violence in Latin America: *Machuca* and The Year My Parents Went on Vacation,” Carolina Rocha.
“Santiago, A Common Location,” Marcelo Vizcaíno and Claudio Garrido.

Outside Screenings: *Paloma de papel/Paper Dove*, Farizio Aguilar (2003, 1hr 30min)
In The Name Of The Girl, Tania Hermida (2011, 1hr 48min)

3-4 page Film Analysis #2 Due Sunday 25 March by 10pm

27 March – Iraq

Screening: *Son of Babylon*, Mohamed Al Daradji (2009, 1hr 40min)

Readings: “Son of Babylon: I made it for my family, for Iraq,” Kate Connolly.
“Ugly War, Pretty Package: How CNN and Fox News Made the Invasion of Iraq High Concept” (Introduction), Deborah Jaramillo.

Outside Screenings: *Turtles Can Fly*, Bahman Ghobadi (2004, 1hr 38min)
Stray Dogs, Marzieh Makhmalbaf (2003, 1hr 33min)

03 April – Iran

Screening: *The Color of Paradise*, Majid Majidi (1999, 1hr 30min)

Readings: “Perspectives on Recent Iranian Cinema,” Azadeh Farahmand.
“Children in Contemporary Iranian Cinema,” Hamid Reza Sadr.

Outside Screenings: *A Time For Drunken Horses*, Bahman Ghobadi (2000, 80 min)
Stray Dogs, Marzieh Makhmalbaf (2003, 83min)

10 April – Saudi Arabia

Screening: *Wadjda*, Haifaa Al-Mansour (2012, 1hr 38min)

Readings: “Director Al Mansour Gives Female Perspective of Life in Saudi Arabia,” Dan Zak.
“Channeling Khadijah: Saudi Arabi,” Isobel Coleman.
“A Refugee Childhood,” Rafiq Abdul Rahman.

Outside Screenings: *The Runner*, Amir Naderi (1984, 1hr 34min)
Children Of Heaven, Majid Majidi (1997, 1hr 29min)

17 April – Research Week #2

Outside Screenings: *Pariah*, Dee Rees (2011, 1hr 26min)
My Life in Pink, Alain Berliner (1997, 1hr 28min)
Tomboy, Céline Sciamma (2011, 1hr 22min)

Readings: Student Provided (One reading should be more theoretical and the other can be a review)

3-4 page Research Film Analysis with works cited, Due Sunday 22 April by 10pm.

24 April – Aotearoa (New Zealand)

Screening: *Once Were Warriors*, Lee Tamahori (1994, 1hr 42min)

Readings: “The Once Were Warriors Syndrome,” Christina Stachurski.
“Introduction: ‘Race’, Ethnicity and Representation,” Valarie Alia and Simone Bull.

Outside Screenings: *Rabbit-Proof Fence*, Phillip Noyce (2002, 1hr 34min)
Whale Rider, Niki Caro (2002, 1hr 41min)

8-10 page Final Research Paper Due Sunday 29 April by 10pm.

01 May – United Kingdom

Screening: *Attack The Block*, Joe Cornish (2011, 1hr 28min)

Readings: “We Are The Martyrs, You’re Just Squashed Tomatoes!,” Sarah Ilott.
“The Poverty of Imagination: The Coming of Age of Austerity,” Tom Jennings.

Outside Screenings: *Sweet Sixteen*, Ken Loach (2002, 1hr 46min)
Fish Tank, Andrea Arnold (2009, 2hr 3min)

08 May – Hollywood

Screening: *The Fall*, Tarsem Singh (2006, 1hr 57min)

Readings: TBD

Outside Screenings: *A.I. Artificial Intelligence*, Steven Spielberg (2001, 2hr 26min)
My Life as a Zucchini (2016, 1hr 10min)

***Syllabus Subject to Change:** In the event of extenuating circumstances, syllabus and schedule is subject to change. **If you are absent from class, it is your responsibility to check on announcements made while you were absent.**

Accommodation Statement In accordance with UNM Policy 2130 and the Americans with Disabilities Act (ADA), academic adjustments may be made for students with disabilities. Accessibility Resource Center, 2021 Mesa Vista Hall, 277-3506 (voice/TT), coordinates accommodations and services. If you have a disability for which you may request academic adjustments and have not registered with their office, please do so as soon as possible. Also meet with me privately to discuss your specific accommodations and how they relate to course expectations and assignments.

Academic Integrity The University of New Mexico believes that academic honesty is a foundation principle for personal and academic development. All University policies regarding academic honesty apply to this course. Academic dishonesty includes, but is not limited to, cheating or copying, plagiarism (claiming credit for the words or works of another from any type of source such as print, Internet or electronic database, or failing to cite the source), fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used without informing the instructor, or tampering with the academic work of other students. The University's full statement on academic honesty and the consequences for failure to comply is available in the college catalog and in the *Pathfinder*.

Title IX In an effort to meet obligations under Title IX, UNM faculty, Teaching Assistants, Instructional Assistants, and Graduate Assistants are considered “responsible employees” by the Department of Education – see pg 15 - <http://www2.ed.gov/about/offices/list/ocr/docs/qa-201404-title-ix.pdf> This designation requires that any report of gender discrimination which includes sexual harassment, sexual misconduct and sexual violence made to a faculty member, TA, IA, or GA must be reported to the Title IX Coordinator at the Office of Equal Opportunity (oeo.unm.edu). For more information on the campus policy regarding sexual misconduct, see: <https://policy.unm.edu/university-policies/2000/2740.html>