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Title: Week 1 Response

        The New Wave of International Movement on cinema, especially showcased by the work of Godard challenged us to render modern day social issues with artworks in creative forms. Walker's paper inspires us to employ our artistic talent to challenge our viewers to see the part of the world ignored by popular mass media.

        The New Wave of the International Movement on cinema includes films made in Europe, Japan and other places outside the US during the mid 20th century. The post WWII Italian Neorealism in the late 1940s to early 1950s influenced global cinema with its raw portrayal of humanity and social commentary. These films employed social realism, non-professional actors, location shooting, and focused on ordinary people's struggles. French New Wave from late 1950s to early 1960s revolutionized film form and language, inspired auteur theory and encouraged personal filmmaking. These films rejected conventions, adopted handheld cameras, jump cuts, improvisational acting, and existential themes. "Seven Samurai", directed by Japanese New Wave director Akira Kurosawa, is regarded as one of the greatest and most influential films in cinema history. It later inspired George Lucas to create his Star Wars films. Godard established narratives with jump cuts, handheld camerawork, and improvisational acting, as seen in his iconic "Breathless." He added color filters, and changed them in another movie. These works revolutionized the form of filmmaking. He also challenged the political issues with the subject of the films. He constantly experimented with form and genre, and moved from one kind to another. Walker's article reminds me to pay attention to three areas: First, the measurement beyond GDP, since the wealth was usually controlled by only a few very healthy people in a region. Second, the Global South, which often got ignored by the world power. Third, longer term issues.

        The issue of inequality is not new. We observed that from the works of the Italian Neorealism films as well as from Jean-Luc Godard, the French New Wave director. In a two dimensional artwork medium, we could express the "jump cuts" in Godard's film by an image of a splitted frame portraying two subjects. We can also explore the effect of Godard's "changing color filter" by using two different color tones in them.