

FILM 80S-01: Special Topics in Film and Digital Media
Political Cinema since Potemkin, Global Perspectives

Spring 2018
T/Th, 8:00 AM – 9:35 AM
Humanities Lecture Hall
University of California, Santa Cruz

Instructor:	Eldon Pei	epei@ucsc.edu
Teaching Assistants:	Marrok Sedgwick Martha Orchard	mzs@ucsc.edu morchard@ucsc.edu
Instructor Office Hours:	Tuesdays, 10:00 AM – 12:00 PM; and by appointment Please email me if you would like to see me at office hours	
Office:	Communications 127	
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COURSE OVERVIEW

This course centers upon a notion of political cinema that foregrounds film and video works distinguished at once by their ties to concurrent revolutionary causes, by the transnational scope of their politics of resistance, and by the abiding poignancy of their experiments in film form. Although ‘political cinema’ might be understood to mean many different things, we will be interested above all in filmmaking throughout the twentieth century that has sought not merely to mirror some preexisting social reality, but also to directly intervene in and transform that reality, and to concomitantly challenge received ideas about media production, distribution and reception.

The first two weeks of the course will cover some relevant fundamentals from the discipline of film and media studies, including various approaches to cinematic montage, issues concerning film genres, and the roots of political cinema in the 1920s and 30s. In the remaining part of the course, we will concentrate on one motion picture per week through screenings intended to illustrate the attainments and heterogeneity of post-Second World War approaches to political cinema globally.

COURSE REQUIREMENTS

- Attendance at class meetings, including film screenings
- Completion of assigned readings, all of which are posted to Canvas
- 5 bi-weekly quizzes, to be administered via Canvas
- 1 descriptive and interpretive writing assignment, due May 8
- 1 critical writing assignment, June 11

If you anticipate being prevented from satisfactorily fulfilling any of the above requirements, it is important that you communicate your concerns to the instructor as soon as possible. The notation

I (Incomplete) may be assigned when work for a course has been, during the course, of passing quality but is not complete at term's end. A grade of Incomplete is given only in very rare circumstances for undergraduates, and usually for reasons of emergencies beyond the student's control. Prior arrangements must be made with the instructor for a grade of I.

COURSE OBJECTIVES

This course has been designed to achieve the following:

- 1) Broaden students' awareness of the political and aesthetic possibilities of film and video production, exhibition, and spectatorship;
- 2) Introduce students to the theories and practices of filmmakers who have worked to oppose dominant national-industrial cinematic traditions, spectacles of power, and historical narratives;
- 3) Familiarize students with avant-garde, underground and militant cinemas around the world, paying particular attention to motion pictures addressing the struggles of historically marginalized and disenfranchised groups;
- 4) Develop students' ability to independently analyze the functions of formal experimentation in socially-committed filmmaking; and
- 5) Offer students a productive, multifaceted point of departure for further exploring political cinema on their own and for conducting future research in related areas of film and media scholarship.

STUDENT LEARNING OUTCOMES (SLOs)

Upon successfully completing this course, students should be able to:

- 1) Recognize and engage intellectually with fundamental themes and issues concerning historical approaches to political cinema (e.g., social analysis, mode of representation, reflexivity);
- 2) Discuss individual moving image productions in terms of their distinguishing formal techniques and underlying film-theoretical commitments;
- 3) Accurately expound on a variety of significant film and media studies concepts (e.g., montage, temporality/duration, sound-image relations, source materials, documentary aesthetics);
- 4) Understand and describe how revolutionary filmmakers have sought to bypass or challenge traditional cinematic institutions and production values; and
- 5) Thoughtfully consider the expressive, critical, and subversive potential of cinematic styles and methods that deviate from currently received expectations for mass culture and media.

GRADING (See also "SLOs" and "COURSE REQUIREMENTS" above)

Attendance	20%
Quizzes.....	20%
Descriptive and Interpretive Writing Assignment	25%

Critical Writing Assignment	35%
CULUMATIVE GRADE	100%

Attendance

Attendance is essential for success in this course. Although lecture slides will be posted to Canvas and all the films that we screen will be either on reserve at the Digital Scholarship Commons or viewable online, only consistently coming to the lectures and screenings will enable students to fully acquire the context, knowledge, skills, and sensibilities needed to demonstrate achievement of the SLOs enumerated above.

Students should indicate their presence at each screening and lecture by writing their name on one of the attendance sheets maintained by a teaching assistant. Requesting a classmate to sign-in on one's behalf may be deemed an instance of academic misconduct on the part of both the student who has made such a request and any individual who consents to carry it out (see "Academic Misconduct Policy" below).

Each class meeting is equivalent to approximately 5 out of a total of 100 points for attendance. Students are automatically allowed two absences during the quarter; further absences will lower their attendance grades if not excused in writing by a teaching assistant. Excusals will be granted at the discretion of the instruction team, taking into account a student's past attendance record and reasons for missing a class meeting.

Quizzes

All students will need to complete, outside of class, five multiple-choice quizzes. These will be administered every two weeks through Canvas, with each quiz covering core information presented through the lectures and assigned readings from the two preceding weeks. Scores will be tabulated directly on the basis of the number of questions correctly answered.

These quizzes are meant, in part, to enable each student to gauge their understanding of relevant course materials and to identify areas where they might wish to seek help. While students may refer to notes and texts during quizzes, a time limit will be imposed. Thus, it is strongly advised to study and complete assigned readings in advance.

Any student with a disability will be afforded appropriate accommodations in regard to quiz-taking. Please refer to the "DRC STATEMENT" below.

Please see the instructor if you need to make up a quiz on account of a documented health or family emergency. Permission to make up quizzes will be granted at the instructor's discretion.

Writing Assignments

Detailed prompts and instructions will be circulated in due course. Student work will be assessed according to the degree to which it satisfies specified assignment guidelines and demonstrates achievement of the SLOs listed above.

Unless granted an extension, all students must upload writing assignments to Canvas by the relevant cutoff time in order to receive full credit. In addition, please submit a printed copy of your

first writing assignment in class on May 8. Unexcused late assignments will be marked down half a grade notation for each 24-hour period they are late.

Papers are to be submitted as either Word or PDF files. Please do not submit Pages files, as we may not be able to open them, resulting in potential penalization for late submission. Documents should be double-spaced and typed in a 12-point font size, with one-inch margins and numbered pages. They should conform to established composition and citation standards for academic work. Freedom from spelling and grammatical errors is expected. Students who decide to draft papers in Google Docs should avail themselves of proofing software more robust than that application provides.

For guidance on acceptable citation protocols, please consult the University Library webpage: https://guides.library.ucsc.edu/writing/cite_sources. Additionally, please note that it is always a good idea to have someone else look over your writing before submitting it. We urge students to make full use of support from tutors at the various University writing centers.

Please understand that, due to this course's high student-teacher ratio, individualized feedback on writing assignments may be limited. Students wishing to discuss their work and areas for potential improvement are welcome to make an appointment to see a teaching assistant and/or the instructor during office hours. The teaching team will do its utmost to provide you with any and all necessary guidance and feedback.

Grade Disputes

If you have questions about the grading of your work, please make arrangements to meet with a teaching assistant. If your questions are not resolved, please see me in office hours. If the matter still remains unresolved, I will advise you on further options.

Academic Misconduct Policy

Academic misconduct includes but is not limited to cheating, fabrication, plagiarism, or facilitating academic dishonesty. Acts of academic misconduct during the course, including plagiarism, can and usually do result in failure of the course, at the sole discretion of the instructor of record. Your case will be reported to the College Provost as per the Academic Integrity guidelines found on the web at: https://www.ue.ucsc.edu/academic_misconduct.

Information on subject specific research guidelines is available at: <http://guides.library.ucsc.edu/>.

Distribution of Course Notes

Please note that selling, preparing, or distributing for any commercial purpose course lecture notes or video or audio recordings of any course is explicitly forbidden by campus policy, unless authorized by the University in advance – for instance, by the Disability Resource Center, which can assign students who need one a notetaker with a laptop or other recording device – and explicitly permitted by the course instructor in writing. (DRC notetaking accommodations should, and usually will, be announced to the instructor in advance in formal communication from the DRC.)

DRC STATEMENT

UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact DRC by phone at 831-459-2089 or by email at drc@ucsc.edu.

UCSC PRINCIPLES OF COMMUNITY

In this class, we abide by the UCSC Principles of Community, so please familiarize yourself with these important principles: <http://www.ucsc.edu/about/principles-community.html>.

TITLE IX DISCLOSURE

Please review and become familiar with information and resources regarding Sexual Violence Prevention & Response at UCSC (<http://safe.ucsc.edu/>). Under the UC Policy on Sexual Violence and Sexual Harassment (<http://policy.ucop.edu/doc/4000385/SVSH>), faculty and student employees (including Teaching Assistants, Readers, Tutors, etc.) are “responsible employees” and are required to notify the Title IX Officer of any reports of incidents of sexual harassment and sexual violence (sexual assault, domestic and dating violence, stalking, etc.) involving students. Academic freedom exceptions exist for disclosures made within a class discussion or assignment related to course content; under those conditions only, a report to the Title IX Officer is not required.

The Campus Advocacy Resources and Education (CARE) Office (831) 502-2273, care@ucsc.edu can provide confidential support, resources, and assist with academic accommodations. To make a Title IX report, please contact Cherie Scricca, Interim Title IX Officer, (831) 459-2462, csericca@ucsc.edu.

DIFFICULT MATERIAL STATEMENT

In Film and Digital Media courses you will often be assigned films or other material that could contain difficult ideas, uncomfortable language, or graphic depictions of sex or violence. You will be asked to treat these portrayals critically, to consider what is being expressed by the maker, or to examine the potential social impact, and to evaluate the works in a given context. Instructors are always happy to speak with you about your work, and might direct you to CAPS (Counseling and Psychological Services) at 831-459-2628 or the Disability Resource Center (drc@ucsc.edu or 831-459-2089) should you need additional support in order to do your best work.

Please be advised that the statement above is especially pertinent to a course addressed to political cinema, a motion picture corpus that has frequently sought to incite outrage against acts of state violence—including industrialized warfare, genocide, murder, rape, torture, and security force brutality—and to deliberately breach prevailing social and aesthetic norms as a means of awakening mass political consciousness.

The aim of this course will be to engage challenging and sometimes controversial gestures and polemics from an historical, intellectual, and aesthetic perspective. By no means should any included material be taken to condone or to sanction any form of disrespect or aggression toward any individual in our classroom or any part of our diverse community. I request your cooperation in maintaining at all times a fully compassionate and inclusive environment for scholarship, learning, and personal growth.

Moreover, should you feel personally uncomfortable as a result of encountering any images or ideas presented in this course, please never hesitate to reach out to us. The teaching team acknowledges the potentially disturbing nature of some of the audio-visual material that will be exhibited in this course. We will provide specific content warnings so that students may have the opportunity to opt in or out of viewing difficult imagery, for example by shutting their eyes, averting their looks from the screen, or, if necessary, temporarily leaving the lecture hall. In addition, we emphasize that we are open to engaging with any and all student responses.

In this regard, I believe that one of your teaching assistants has summed up our position much better than I could have: our wish is for emotions to sit in the room in focus. Processing horrors, especially the horrors political filmmakers have sought to combat, is not a task that any individual can accomplish alone or in isolation. It is a collective process and responsibility.

LAPTOP AND MOBILE DEVICE POLICY

Laptops can be a useful tool in the service of teaching and learning, however, I ask that you use them productively and respectfully.

A few common-sense rules:

1. Always set up your laptop computer before the beginning of class;
2. Turn off all other mobile devices before lecture begins;
3. Disable sound; and
4. During lecture and classroom discussion, you should not be connected to network resources. To do so invites many distractions - web surfing, email, chats, etc. Chatting or emailing during class is no more acceptable than talking on a cell phone during class time. Additionally, your networked screens are distracting to those sitting near and behind you

If you are found to be doing anything other than note-taking (or sanctioned network activity) you may be asked to leave the class and marked as absent for that day. I reserve the right to further legislate laptop use in class.

You may take notes on your laptop during screenings, but please dim your screen to minimize distraction to classmates seated near you.

ONLINE COURSE EVALUATIONS

Course evaluations for faculty will be available online through eCommons for students to complete towards the end of quarter. You will receive a notification from eCommons in your Slugmail/UCSC email account when online evaluations become available. If you are having trouble using eCommons, please send an email to ecommons.help@ucsc.edu.

Please be thoughtful in your responses, as we take these evaluations seriously. Course evaluations help faculty consider ways to improve instruction.

COURSE SCHEDULE

(subject to change as the class progresses)

Each class meeting will begin promptly at 8:00 AM. This is especially important on days when we screen films, as certain of these films will take up the entire time-block and the lecture hall will be darkened once we commence. Kindly plan to arrive in class at least a few minutes early.

Module I: Foundations

April 3	Lecture:	What Is Political Cinema?
	Clips:	<i>Born on the Fourth of July</i> , Oliver Stone, 1989, USA; <i>Far from Vietnam</i> , SLON, 1967, France; <i>Repression</i> , LA Newsreel, 1969, USA; <i>The Inextinguishable Fire</i> , Harun Farocki, 1969, Germany
April 5	Lecture:	Montage
	Readings:	1) Sergei Eisenstein, "A Dialectical Approach to Film Form" 2) Dziga Vertov, excerpts from <i>Kino-Eye</i>
	Clips:	<i>Battleship Potemkin</i> , Sergei Eisenstein, 1925, USSR; <i>October</i> , Sergei Eisenstein, 1928, USSR; "Backward Bread" from <i>Kino-Eye</i> , Dziga Vertov, 1924, USSR; <i>Man with a Movie Camera</i> , Dziga Vertov, 1929, USSR
	Screening:	<i>À propos de Nice</i> , Jean Vigo, 1930, France
April 10	Lecture:	Genre and Film Form
	Readings:	1) Jean Vigo, "Towards a Social Cinema" 2) Samuel Brody, "The Revolutionary Film: Problem of Form" 3) Leo Hurwitz, "The Revolutionary Film: Next Step" 4) Ralph Steiner, Leo Hurwitz, "A New Approach to Filmmaking"
	Clips:	<i>America Today</i> , Workers Film & Photo League, 1932-34, USA; <i>Bonus March</i> , Workers Film & Photo League, 1932, USA; <i>Misère au Borinage</i> , Joris Ivens and Henri Storck, 1933, Belgium;

		<i>Native Land</i> , Paul Strand and Leo Hurwitz, 1942, USA;
		<i>Come Back, Africa</i> , Lionel Rogosin, 1959; USA/South Africa
April 12	Lecture:	Interrogating Images
	Readings	1) Alexander Kluge, “The Sharpest Ideology”;
		2) Guy Debord, “A User’s Guide to Détournement”;
		4) Situationist Int’l., “Détournement as Negation and Prelude”;
		3) Chantal Akerman, “On <i>D’Est</i> ”
	Screening:	<i>Brutality in Stone</i> , Alexander Kluge, 1961, Germany;
	Clips:	<i>Fall of the Romanov Dynasty</i> , Esfir Shub, 1927, USSR;
		<i>Society of the Spectacle</i> , Guy Debord, 1973, France;
		<i>Videograms of a Revolution</i> , Farocki and Ujicá, 1991, Germany;
		<i>D’Est</i> , Chantal Ackerman, 1993, Belgium

Module II: Chronicling Struggles and Movements

****TAKE QUIZ #1 ON CANVAS BEFORE MONDAY @ MIDNIGHT****

April 17	Screening:	<i>Hour of the Furnaces, Part I: Neocolonialism and Violence</i> Grupo Cine Liberación, 1968, Argentina
April 19	Lecture:	Third Cinema
	Readings:	1) Solanas and Getino, “Towards a Third Cinema”;
		2) Solanas and Getino, “Militant Cinema”
	Clips:	<i>Battle of Algiers</i> , Gillo Pontecorvo, 1966, Italy;
		<i>Battle of Chile</i> , Patricio Guzmán, 1975, Chile;
		<i>The Words of the Chairman</i> , Harun Farocki, 1967, Germany
April 24	Screening:	1) <i>Black Panthers</i> , Agnes Varda, 1968, France (28 mins);
		2) <i>Off the Pig</i> , San Francisco Newsreel, 1968, USA (15 mins);
		3) <i>You Are on Indian Land</i> , George Stoney and Michael Kanentakeron Mitchell, 1969, Akwesasne/Canada (36 mins)
April 26	Lecture:	Documentary Reportage
	Readings:	1) Norm Fruchter, et. al., “Newsreel”;

- 2) Faye Ginsburg, “After-Life of Documentary”;
- 3) Santiago Alvarez, “5 Frames Are 5 Frames, Not 6, But 5”

Clip: *Mister Twister*, Anatoly Karanovich, 1963, Soviet Union;
Now!, Santiago Alvarez, 1965, Cuba;
Teach Our Children, Christine Choy & Susan Robeson, 1972, USA

Module III: Experimental Fictions

****TAKE QUIZ #2 ON CANVAS BEFORE MONDAY @ MIDNIGHT****

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| May 1 | Screening: | <i>Daisies</i> , Věra Chytilová, 1966, Czechoslovakia |
| May 3 | Lecture: | Political Allegory |
| | Reading: | Bliss Cua Lim, “Dolls in Fragments: <i>Daisies</i> as Feminist Allegory” |
| | Clips: | <i>The Woman’s Film</i> , San Francisco Newsreel, 1971, USA;
<i>De cierta manera</i> , Sara Gómez, 1974, Cuba |
| May 8 | **UPLOAD FIRST PAPER AND BRING A PRINTED COPY TO CLASS** | |
| | Screening: | <i>Born in Flames</i> , Lizzie Borden, 1983, USA |
| May 10 | Lecture: | Alternative Futures |
| | Readings: | 1) Anne Friedberg, “Interview with Lizzie Borden”
2) Lucas Hildebrand, “In the Heat of the Moment” |
| | Clip: | <i>De cierta manera</i> , Sara Gómez, 1974, Cuba |

Module IV: Filmmakers’ Interventions

****TAKE QUIZ #3 ON CANVAS BEFORE MONDAY @ MIDNIGHT****

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| May 15 | Screening: | <i>Perfumed Nightmare</i> , Kidlat Tahimik, 1977, Philippines |
| May 17 | Lecture: | Decolonizing Culture |
| | Readings: | 1) Kidlat Tahimik, “Cup-of-Gas Filmmaking vs. Full Tank-cum-Credit Card Filmmaking” [sic];
2) Gabriel, “Towards a Critical Theory of Third World Films” |
| | Clips: | <i>Tire dié</i> , Fernando Birri, 1960, Argentina,
<i>Contras’ City</i> , Djibril Diop Mambéty, 1968, Senegal |

- May 22 Screening: *The Emperor's Naked Army Marches On*, Hara Kazuo, 1987, Japan
- May 24 Lecture: Catalytic Camera
- Reading: Kazuo Hara, *Camera Obtrusa* (excerpts)
- Clips: *Chronicle of a Summer*, Rouch and Morin, 1960, France;
 Shoah, Claude Lanzmann, 1985, France

Module V: Fugitive Images

****TAKE QUIZ #4 ON CANVAS BEFORE MONDAY @ MIDNIGHT****

- May 29 Screening: *Far from Vietnam*
 SLON (Chris Marker, Jean-Luc Godard, Joris Ivens, Agnes Varda,
 William Klein, Claude Lelouch and Alain Resnais), 1967, France
- May 31 Lecture: Distance and Proximity
- Readings: 1) Jean-Luc Godard, "What Is to Be Done?"
 2) Richard Roud, "SLON: Marker and Medvedkin"
 3) Guy Hennebelle, "SLON: Working Class Cinema in France"
- Clips: *Here and Elsewhere*, Dziga Vertov Group, 1976, France;
 Germany in Autumn, Alexander Kluge, et al, 1978, Germany
- June 5 Screening: *Lumumba, Death of the Prophet*, Raoul Peck, 1990, France/Haiti
- June 7 Lecture: Fugitive Images
- Reading: 1) Christopher Pavsek, "The Black Holes of History"
 2) Raoul Peck, "Lumumba: Death of a Prophet"
 3) Raoul Peck, "Stolen Images or Footnotes"
- Clips: *Afrique, je te plumerai*, Jean-Marie Teno, 1992, Cameroon;
 Lumumba, Raoul Peck, 2000, international production

Finals Week

****TAKE QUIZ #5 ON CANVAS BEFORE MONDAY @ MIDNIGHT****

- June 11 ****UPLOAD SECOND PAPER TO CANVAS BY 3PM****

FILMOGRAPHY (alphabetical order by title)

À propos de Nice, Jean Vigo, 1930, France
Afrique, je te plumerai, Jean-Marie Teno, 1992, Cameroon
America Today, Workers Film & Photo League, 1932-34, USA
Battle of Algiers, Gillo Pontecorvo, 1966, Italy
Battle of Chile, Patricio Guzmán, 1975, Chile
Battleship Potemkin, Sergei Eisenstein, 1925, USSR
Black Panthers, Agnes Varda, 1968, France
Bonus March, Workers Film & Photo League, 1932, USA
Born in Flames, Lizzie Borden, 1983, USA
Born on the Fourth of July, Oliver Stone, 1989, USA
Brutality in Stone, Alexander Kluge, 1961, Germany
Chronicle of a Summer, Rouch and Morin, 1960, France
Come Back, Africa, Lionel Rogosin, 1959, USA
Contras' City, Djibril Diop Mambéty, 1968, Senegal
D'Est, Chantal Ackerman, 1993, Belgium
Daisies, Věra Chytilová, 1966, Czechoslovakia
De cierta manera, Sara Gómez, 1974, Cuba
Fall of the Romanov Dynasty, Esfir Shub, 1927, USSR
Far from Vietnam, SLON, 1967, France
Germany in Autumn, Alexander Kluge, et al, 1978, Germany
Here and Elsewhere, Dziga Vertov Group, 1976, France
Hour of the Furnaces, Grupo Cine Liberación, 1968, Argentina
The Inextinguishable Fire, Harun Farocki, 1969, Germany
Kino-Eye, Dziga Vertov, 1924, USSR
Lumumba, Death of the Prophet, Raoul Peck, 1990, Haiti/Belgium/France/Congo
Lumumba, Raoul Peck, 2000, international production
Man with a Movie Camera, Dziga Vertov, 1929, USSR
Misère au Borinage, Joris Ivens and Henri Storck, 1933, Belgium
Mister Twister, Anatoly Karanovich, 1963, Soviet Union
Native Land, Paul Strand and Leo Hurwitz, 1942, USA
Now!, Santiago Alvarez, 1965, Cuba
October, Sergei Eisenstein, 1928, USSR
Off the Pig, San Francisco Newsreel, 1968, USA
Perfumed Nightmare, Kidlat Tahimik, 1977, Philippines
Repression, LA Newsreel, 1969, USA
Shoah, Claude Lanzmann, 1985, France
Society of the Spectacle, Guy Debord, 1973, France
Teach Our Children, Christine Choy and Susan Robeson (Third World Newsreel), 1972, USA
The Emperor's Naked Army Marches On, Hara Kazuo, 1987, Japan
The Woman's Film, San Francisco Newsreel, 1971, USA
The Words of the Chairman, Harun Farocki, 1967, Germany
Tire dié, Fernando Birri, 1960, Argentina
Videograms of a Revolution, Harun Farocki and Andrei Ujică, 1991, Germany
You Are on Indian Land, George Stoney and Michael Kanentakeron Mitchell, 1969, Canada