ARTS3063

Cinemas and Cultures

Semester One // 2018

School of the Arts and Media // UNSW Arts and Social Sciences

Course Overview

Staff Contact Details

Convenors

Name	Email	Availability	Location	Phone
Associate Professor Jane Mills	jane.mills@unsw.edu.au	By appointment - please email	Room 231V, Robert Webster Building	9385 8529 - best to contact by

School Contact Information

Room 312, level 3 Robert Webster Building

Phone: (02) 9385 4856

Email: sam@unsw.edu.au

Website: https://sam.arts.unsw.edu.au

The School of the Arts and Media would like to Respectfully Acknowledge the Traditional Custodians, the Bedegal (Kensington campus), Gadigal (City and Art & Design Campuses) and the Ngunnawal people (Australian Defence Force Academy in Canberra) of the lands where each campus of UNSW is located.

Attendance Requirements

A student is expected to attend all class contact hours for a face-to-face (F2F) or blended course and complete all activities for a blended or fully online course.

A student who arrives more than 15 minutes late may be penalised for non-attendance. If such a penalty is imposed, the student must be informed verbally at the end of class and advised in writing within 24 hours.

If a student experiences illness, misadventure or other occurrence that makes absence from a class/activity unavoidable, or expects to be absent from a forthcoming class/activity, they should seek permission from the Course Authority, and where applicable, their request should be accompanied by an original or certified copy of a medical certificate or other form of appropriate evidence.

A Course Authority may excuse a student from classes or activities for up to one month. However, they may assign additional and/or alternative tasks to ensure compliance. A Course Authority considering the granting of absence must be satisfied a student will still be able to meet the course's learning outcomes and/or volume of learning. A student seeking approval to be absent for more than one month must apply in writing to the Dean and provide all original or certified supporting documentation.

For more information about the attendance protocols in the Faculty of Arts and Social Sciences: https://www.arts.unsw.edu.au/current-students/academic-information/protocols-guidelines/

Course Details

Credit Points 6

Summary of the Course

Subject Area: *Dgjk Qrsbgcq*

This course introduces students to the study of cinema in intercultural and cross-cultural context. It includes approaches to subcultural cinemas in the West, minority cultures in non-Western societies, the development of narrative and aesthetic conventions beyond "classic" Western styles and genres, the significance of cinema as an art-form, and as a creative element in local, national and transnational

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 2: Group presentation and individual critique

Start date: Week 4 tutorials

Length: Groups of 3 will have 30 minutes + lead up to 10 mins class discussion; groups of 2 will have 20 mins + lead up to 10 mins discussion.

Details: This task has two components:1) Group presentation (25%)In groups of 2-3 students will present for 20-30 minutes followed by 5-10 minutes of class discussion led by the presenters. All students in the group receive the same mark for this component.2) Written individual critique (10%)In 200-350 words students must summarise the strengths and weaknesses of their own Group Project as it was presented. Students will receive written feedback and an individual total mark for this assessment task.

Additional details:

This task has two components:
1) a group presentation (25%). 2-3 students will present for 20-30 minutes followed by up to 10 minutes of class discussion imaginatively led by the presenters.
2) a written individual critique (10%) In 300-350 words students must summarise the strengths and weaknesses of their own Group Project as it was presented. Students will receive written feedback and an individual total mark for this assessment task.

Presentation: 25%. In groups of 2 or 3, you will pitch an idea for a film (preferably a drama/fiction film) that *fwnmrfcrga_jjw* you would like to make, or have made, or are making, that illustrates the topic of the week and is framed by the main idea underpinning this course, i.e. a transnational film at the intersections of 2 or more cultural regimes of knowledge. Drawing upon the prescribed texts and other

Assessment criteria:

Assessment criteria:
Presentation: 1. Collaboration, i.e. the way each team member contributes to an integrated presentation and the extent to which they have demonstrated effective team work. 2. Oral and written expression and presentation skills – this includes time-keeping, use of technology such as PowerPoint, Internet, DVDs, etc. 3. Creativity and originality. 4. Evidence of research and engagement with scholarly ideas in addition to those in the prescribed readings. 4. Selection of material and a scholarly approach to slides with correct referencing, spelling, etc. This includes the single group document with the slides that includes references and is posted to the convenor by email by the end of the tutorial; 5. Successful and creative ways of engaging the class in discussion.

Individual critique: 1. Ability to apply critical and objective standards to a project. 2. Clarity of expression. 3. Ability to engage in scholarly and creative analysis and scholarly approach to references and written components.

Submission notes:Please submit your presentation notes/slides to the tutor by email when you give your presentation.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Assessment 3: Critical review/class preparation

Start date: 01/02/2018 11:26 AM

Length: Please see Moodle for a note on the length of this Assessment Task.

Details: 300-350 words (including in text citations, but excluding any references) per week.Each week students must prepare in advance of the lecture, screening and tutorial, by writing a short critical review of the prescribed reading. Students must submit their critical review each week before the end of their tutorial. Students must submit a critical review for all of the readings in order to complete this task.Two of the submitted critical reviews will be read and assessed in unspecified weeks. Students will receive written feedback and a grade for their first assessed submission, and a rubric and grade for the other.

Additional details:

Each week, you must prepare in advance for the lecture, screening and tutorial by writing a short critical review of the prescribed reading. You must submit these on Moodle each week before the end of your tutorial. Two of these will be graded during the semester in unspecified weeks. You will receive written feedback and a grade for the first of these and a rubric and grade for the other. Both submissions are of equal wei n

before the end of your tutorial (unless you submit a medical or other relevant note to explain your absence).

In summary, 1. Read the advice and tips about writing a critical review at https://student.unsw.edu.au/writing-critical-review. 2. As a suggested template, use the example for an annotated bibliography entry at https://student.unsw.edu.au/annotated-bibliography. 3. Submit your critical review on Moodle each week before the end of your tutorial. 4. Two of your Critical Reviews will be read and graded and you will get feedback on the first one.

Assessment criteria: 1. Timely submission of the critical reviews each week; 2. Demonstrated knowledge & understanding of the text as expressed in your written critical review; 3. Quality of critical analysis; 4. Demonstrated understanding of the text's relationship to the topic/themes of the course. 5. Clarity of expression and scholarly approach to spelling, punctuation, referencing, etc.

Submission notes:You will submit your Critical Review each week on Moodle.

Turnitin setting: This assignment is submitted through Turnitin and students do not see Turnitin similarity reports.

Submission of Assessment Tasks

Students are expected to put their names and student numbers on every page of their assignments.

Turnitin Submission

If you encounter a problem when attempting to submit your assignment through Turnitin, please telephone External Support on 9385 3331 or email them on externalteltsupport@unsw.edu.au. Support hours are 8:00am – 10:00pm on weekdays and 9:00am – 5:00pm on weekends (365 days a year). If you are unable to submit your assignment due to a fault with Turnitin you may apply for an extension, but you must retain your ticket number from External Support (along with any other relevant documents) to include as evidence to support your extension application. If you email External Support you will automatically receive a ticket number, but if you telephone you will need to specifically ask for one. Turnitin also provides updates on their system status on Twitter.

Generally, assessment tasks must be submitted electronically via either Turnitin or a Moodle assignment. In instances where this is not possible, it will be stated on your course's Moodle site with alternative submission details.

Late Assessment Penalties

An assessed task is deemed late if it is submitted after the specified time and date as set out in the course Learning Management System (LMS).

The late penalty is the loss of 5% of the total possible marks for the task for each day or part thereof the work is late. Lateness will include weekends and public holidays. This does not apply to a task that is assessed but no mark is awarded.

Work submitted fourteen (14) days after the due date will be marked and feedback provided but no mark will be recorded. If the work would have received a pass mark but for the lateness and the work is a compulsory course component, a student will be deemed to have met that requirement. This does not apply to a task that is assessed but no mark is awarded.

Work submitted twenty-one (21) days after the due date will not be accepted for marking or feedback and will receive no mark or grade. If the assessment task is a compulsory component of the course a student will automatically fail the course.

Special Consideration Applications

You can apply for special consideration when illness or other circumstances interfere with your assessment performance.

Sickness, misadventure or other circumstances beyond your control may:

* Prevent you from completing a course requirement,

* Keep you from attending an assessable activity,

* Stop you submitting assessable work for a course,

* Significantly affect your performance in assessable work, be it a formal end-of-semester examination, a class test, a laboratory test, a seminar presentation or any other form of assessment.

For further details in relation to Special Consideration including "When to Apply", "How to Apply" and "Supporting Documentation" please refer to the Special Consideration webstie:
https://student.unsw.edu.au/special-consideration

Academic Honesty and Plagiarism

Plagiarism is using the words or ideas of others and presenting them as your own. It can take many forms, from deliberate cheating to accidentally copying from a source without acknowledgement.

UNSW groups plagiarism into the following categories:

Copying: using the same or very similar words to the original text or idea without acknowledging the source or using quotation marks. This also applies to images, art and design projects, as well as presentations where someone presents another's ideas or words without credit.

Inappropriate paraphrasing: changing a few words and phrases while mostly retaining the original structure and information without acknowledgement. This also applies in presentations where someone paraphrases another's ideas or words without credit. It also applies to piecing together quotes and paraphrases into a new whole, without referencing and a student's own analysis to bring the material together.

Collusion: working with others but passing off the work as a person's individual work. Collusion also includes providing your work to another student before the due date, or for the purpose of them plagiarising at any time, paying another person to perform an academic task, stealing or acquiring another person's academic work and copying it, offering to complete another person's work or seeking payment for completing academic work.

Inappropriate citation: Citing sources which have not been read, without acknowledging the "secondary" source from which knowledge of them has been obtained.

Duplication ("self-plagiarism"): submitting your own work, in whole or in part, where it has previously been prepared or submitted for another assessment or course at UNSW or another university.

Correct referencing practices:

- better manage your time

Course Schedule

View class timetable

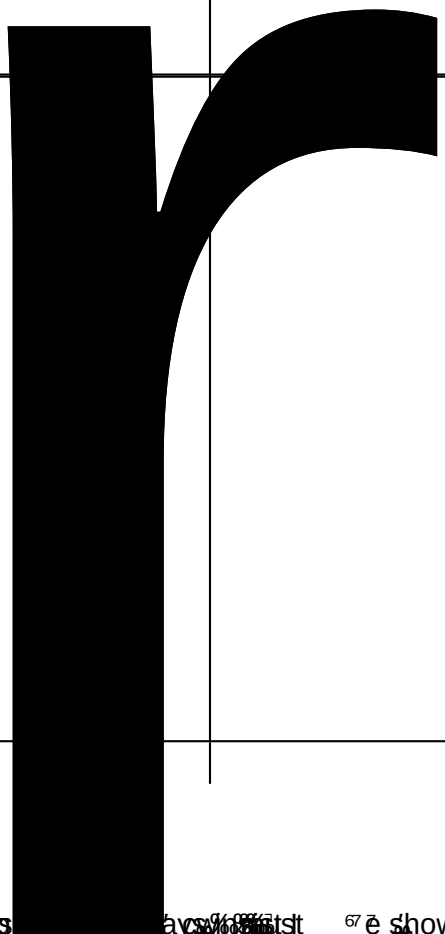
Timetable

Date	Type	Content
Week 1: 26 February - 4 March	Lecture	Introduction to Cinemas and Cultures: "Cinemas at the intersections of two or more cultural regimes of knowledge." Jane Mills All classes start this week: the Lecture + Screening on Wednesday 28 February March from 9:30-1:00; tutorials are on Wednesdays from 3:00-4:30, Thursdays from 2:00-3:30 and Thursdays 3:30-5:00. There is no reading for this week but there is an invaluable glossary (and more besides) with definitions for many of the terms you'll encounter on this course at: http://www.migrantcinema.net. In future weeks, in preparation for the lecture, you will need to read the prescribed readings in advance of the lecture + screening and write a short critical review which you must upload onto Moodle before the end of your tutorial. In most weeks, the screening will follow immediately after the lecture which will start at 9:30. Some weeks, however, we may start with the main film or perhaps see a short film before or after the main film. Whenever possible, there will be a short discussion immediately after the screening. As the morning class (ie lecture + screening) is 3.5 hrs (ie from 9:30-1:00) there may be a short break at some point. But not always, so please bring your coffee/tea/breakfast with you at the start or you may miss the start of the film and disturb your fellow students if you come in late. Please bring your laptops to all lectures and tutorials asyou will need them to take notes, do research and to upload assessment tasks. But during the screenings, the use of laptops and cell phones, loud munching, crinkly paper and talking is not a good way to treat your fellow students. You are required to attend both the lecture and the film as well as the tutorial. A register will be taken at all classes.
	Screening	*Moolaad* (Ousmane Sembène, 2004) This is an astonishing - and confronting - film that crosses a

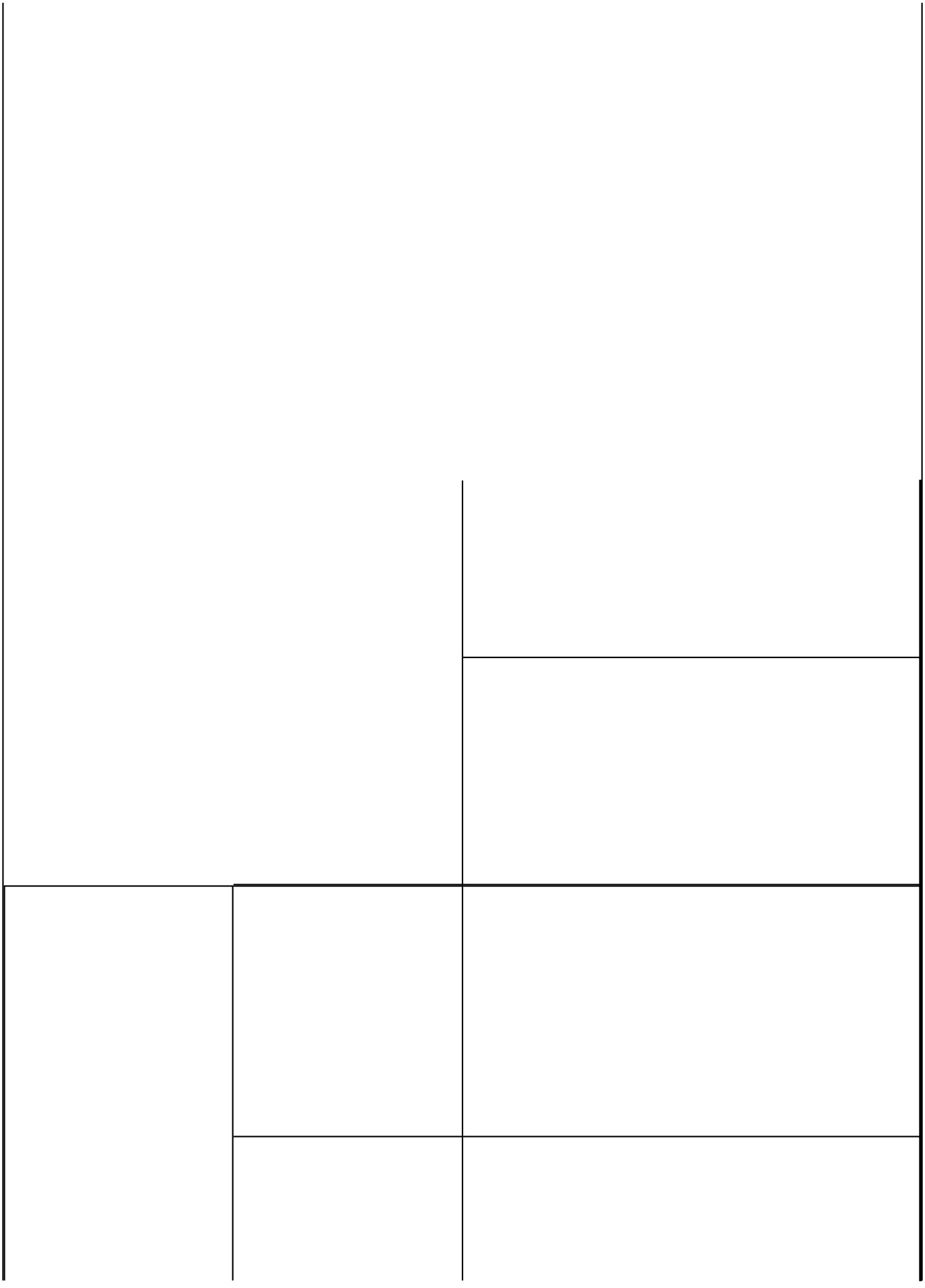
regimes of knolwedge.

range of cultural, religious, linguistic national and political borders - a perfect way to start exploring films that intersect 2 or more cultural regimes of knolwedge.

Made by the Senegalese writer and director Ousmane Sembène, it addresses the subject of female genital mutilation. It might sound tough-going but it's often very funny. The film was a co-production between companies from several Francophone nations: Senegal, France, Burkina Faso, Cameroon, Morocco, and Tunisia. Of all the films I've shown on this course over the years, this is the one that students always insist I must include in futire years.



		which cinematic transnationalism and cross-culturalism are represented in the following films - one of which will then be screened: *Babel* (Alejandro González Iñárritu, 2006) *What Time Is It There?* (Tsai Ming-liang 2001) *Pan's Labyrinth* (Guillermo del Toro 2007) *Irma Vep* (Oliver Assayas, 1997) *In a Better World* (Susanne Bier, 2007) *In This World* (Michael Winterbottom 2003)
	Tutorial	For one of your Assessment Tasks you are required to write a short critical review of the reading(s) each week. We will discuss how to approach this Assessment Task in the tutorials.
Week 3: 12 March - 18 March	Lecture	Re-mapping World Cinema: What do we mean by 'world cinema'? How does this differ from 'transnational', 'global' or 'cosmopolitan' Cinema? Reading: Will Higbee & Sing Hwee Lim (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', *Rp_lql_rgmlj Aglckq* 1: 1, 7–21 http://thedigitalsilkroute.com/images/references/transnational-film1.pdf
	Screening	*The World* (Jia Zhangke, 2004)
	Tutorial	No presentation this week. You will upload the critical review that you have written of this week's reading. We will discuss your in-class presentation in more detail and explore the production process to help you think about how you can incorporporate transnational and border-crossing aspects of filmmaking in your hypothetical film.
Week 4: 19 March - 25 March	Lecture	Re-thinking National Cinema: In this lecture I'll explore how in recent years the idea of national cinema has been put to an intense, critical scrutiny. As film scholar Mitsuhiro Yoshimoto writes: "Writing about national cinemas used to be an easy task: film critics believed all they had to do was to construct a linear historical narrative describing a development of a cinema within a particular national boundary whose unity and coherence seemed to be beyond all doubt. Yet, this apparent obviousness of national cinema scholarship is now in great danger, since… we are no longer so sure about the coherence of the nation-state…" (Mitsuhiro Yoshimoto, 'The Difficulty of being Radical: The Discipline of Film Studies and the Postcolonial World Order' *`mslb_pw 0* Vol. 18, No. 3, Japan in the World (Autumn, 1991), pp. 242-257).



		Smoke Signals (Chris Eyre 1998) *Samson and Delilah* (Warwick Thornton, 2009)
	Tutorial	Presentation: First Nation cinema: Although it

		three Academy Awards including Best Screenpla, Best Director in 1969 and Best Foreign Language Film. Other awards include The City of Venice Cinema Prize, the International Critics Award, the City of Imola Prize, the Italian Silver Ribbon Prize (director, photography, producer), the Ajace Prize

		will view for your research; 4. the scholarly texts you have read/still need to read for your research. You may also like to bring an abstract, or outline (approx 200 words), of your Major Research Essay. You can email this to Jane for any further feedback that may be helpful.
Week 11: 14 May - 20 May	Lecture	Cosmpolitan Cinema: Can we be both a citizen of our town (local) and nation (national) and a citizen of the world (universal/global) at the same time - or is this a contradiction? Pitching a film to see next week. Before today's lecture, you are invited to pitch a film that you would like me to screen next week. You need to make a strong argument for why and how this film illustrates the main theme of the course. You may show a clip from the film or make a short PowerPoint presentation. After the pitches, you will all vote for the film you'd most like to see and I'll do my best to get it for next week. (I haven't failed yet!) I'll award a prize to the student who I think makes the best argument for a film that demonstrates the intersections of two or more cultural regimes of knowledge whether or not it wins the vote.
	Screening	*Kandahar* (Mohsen Makhmalbaf, 2001) 1يم 25يم. Critics across the world judged *I_lb_f_p* the best movie of 2001. Set - but not filmed - in Afghanistan, *I_lb_f_p* had already been awarded the Ecumenical Jury prize at Cannes when the World Trade Centre attacks made Afghanistan the country everybody suddenly wanted to know about. Kandahar has since been sold to over 40 countries, and in 2001 held the top screen average at the Italian box office - ahead of Speilberg's *?G* and Luhrmann's *Kmsjgl Pmsec, Q*ix days after the attack on the World Trade Centre on September 11th, US President George Bush made an urgent request for a screening.
	Tutorial	Presentation: Cosmopolitan Cinema. You will upload your critical review of this week's reading.
Week 12: 21 May - 27 May	Lecture	Summing up: In our last week, I'll draw together the various ideas and themes tthat we've encountered during the course and I'll introduce the film you voted for last week. There is no reading for this week
	Screening	Student choice. As long as I've been able to find a copy, we'll see the film for which you voted last

		week. I'll also award a prize to the student who in my view made the best argument for the film they nominated (whether or not it won the vote). I invite you to think of imaginative (and scholarly, of course!) ways to celebrate cinematic transnationalism in our last lecture and screening.
	Tutorial	In our last tutorial we may have a presentation that's been held over from a previous week due to sickenss or absence, etc. I will alsoask you fopr your feedback. Next year this course will be a level 1 course so your advice on what you think would be appropriate for first year students will be invaluable.

Resources

Prescribed Resources

Please bring your laptop to every tutorial. The weekly prescribed readings are all available online fand/or from the library. You are expected to read the readings each week before the lecture and upload your critical review at your tutorial.

Week 1: NO READING - but please look at the *Kgep_ Ir _ Ib Bg_qnmpga Ag I c k_q g I Am I cr k nmp_pw Cspmnc* website at http://www.migrantcinema.net - especially the glossary section.
Week 2: Austin Fisher & Iain Robert Smith, 2016, 'Transnational Cinemas: A Critical Roundtable,' *Dp_ k cq Ag I c k_ Hmsp I_j*. Please download from http://framescinemajournal.com/article/transnational-cinemas-a-critical-roundtable/
Week 3: Will Higbee & Sing Hwee Lim (2010), 'Concepts of transnational cinema: towards a critical transnationalism in film studies', *Rp_ I q I_rgm I_j Ag I c k_q* 1: 1, 7–21 http://thedigitalsilkroute.com/images/references/transnational-film1.pdf
Week 4: Andrew Higson (2000) 'The limiting imagination of National Cinema' in Mette Hjort & Scott Mackenzie (eds), *Ag I c k_ $ L_rgm I*, London: Routledge, pp. 63-74;
Week 5: Thomas Elsaesser (2005) 'Double Occupancy Space, Place and Identity in European Cinema of the 1990s', in *Cspmnc_ I Ag I c k_8 D_ac rm D_ac ugrf Fmjjwummb*, Amsterdam: Amsterdam University Press (LIB OL)
Week 6: Michael Richardson 'Ch. 7 'The Myth of the Zombie' in *Mr f cp I cqq g I Fmjjwummb Ag I c k_** NY: Continuum, 121-136 *Bmu Ijm_b dpmk jg`p_pw*
Week 7: Jane Mills (2009) 'First Nation Cinema: Hollywood's Indigenous Other', *Qapcc I g I e r f c N_qr** 24:2 http://www.screeningthepast.com/2015/01/first-nation-cinema-hollywood's-indigenous-'other'/
Week 8: Sandra Ponzanesi & Margaret Waller (eds) (2012) 'Introduction' in *Nmqramjm I g_j Ag I c k_ Qrsbgcq** London: Routledge, 1-19 *Bmu Ijm_b dpmk jg`p_pw*
Week 9: Hamid Naficy (2001) 'Situating accented Cinema' in *? I ?aac I rcb Ag I c k_*

Bg_qnmpga Ag l c k_ g l Am l rc k nmp_pw Cspmnc, London: Wallflower Press
Kyle Bishop (2009) 'Dead Man Still Walking', *Hmsp l_j md Nmnsj_p Dgj k _ l b Rcjc t gqgm l** 37:1, 16-25,
Kyle Bishop (2006) Raising the Dead, *Hmsp l_j md Nmnsj_p Dgj k _ l b Rcjc t gqgm l*, 33:4, 196-205
William V. Costanzo (2014) *Umpjb Ag l c k_ Rfpmsef Ejm`_j Ec l pcq,* Chichester, W.Sussex: Wiley Blackwell
Adrian Danks, S. Gaunson & P. Kunze, *? k cpga_ l+?sqrp_jg_ l Ag l c k_q8 Rp_ l q l_rgm l_j Am l l cargm l q*. NY: Palgrave Macmillan
Stephanie Dennison & Song Hwee Lim (2006) *Pc k_nngle Umpjb Ag l c k_8 Gbc l rgrw* asjrspc _ l b nmjgrgaq g l dgj k,* London: Wallflower Press.
Elizabeth Ezra & T. Rowden (2006) *Rp_ l q l_rgm l_j Ag l c k_8 Rfc Dgj k Pc_bcp*. Abingdon, Oxon: Routledge.
Anthony Guneratne & W. Dissanayake (eds), (2003) *Pcrfg l ig le Rfgpb Ag l c k_*, NY, NY: Routledge.
Stuart Hall (1994) 'Cultural Identity and Diaspora' in Patrick Williams and L. Chrisman (eds), *Amjm l g_j Bgqamspqc _ l b Nmqr+amjm l g_j Rfcmpw8 _ Pc_bcp,* London: Harvester Wheatsheaf 392-401. And at http://www.unipa.it/~michele.cometa/hall_cultural_identity.pdf
Fred Halliday, (1993) "'Orientalism' and Its Critics", *@pgrgqf Hmsp l_j md Kgbbjc C_qrcp l Qrsbgcq** Vol. 20, No. 2. 145–163.
Mette Hjort & Scott MacKenzie (2000) *Ag l c k_ $ L_rgm l** London, Routledge
Laura U. Marks (2002) Introduction in *Rfc Qig l md rfc Dgj k8 G l rcpasjrsp_j Ag l c k_* C k `mbgk c l r* _ l b rfc Qc l qcq,* Durham, NC: Duke University Press.
David Martin-Jones (2011) *Deleuze and World Cinema*, London, New York: Continuum.
Jane Mills (2018) 'Representations and Hybridisations in First Nation Cinema: Change and Newness by Fusion' in Adrian Danks, S. Gaunson & P. Kunze, *? k cpga_ l+?sqrp_jg_ l Ag l c k_q8 Rp_ l q l_rgm l_j Am l l cargm l q*. NY Palgrave Macmillan.
Jane Mills (2009) *Jmtg l e _ l b F_rg l e Fmjjwummb8 Pcdp_ k g l e Ejm`_j _ l b Jma_j Ag l c k_q*, Crows Nest, NSW: Allen & Unwin
Jane Mills, 2009, 'National Cinema' in *Jmtg l e $ F_rg l e Fmjjwummb8 Pcdp_ k g l e ejm`_j $ jma_j Ag l c k_q*. Crows Nest, Allen & Unwin, pp. 93-116
Hamid Naficy (2001) *? l ?aac l rcb Ag l c k_*. Princeton, NJ: Princeton University Press.
Lucia Nagib & Anne Jerslev (2014) *G k nspc Ag l c k_8 G l rcp k cbg_j $ G l rcpasjrsp_j ?nnpm_afcq rm Dgj k*, NY: I.B. Taurus
Lucia Nagib, C.P. Perriam & R. Dudrah (eds) (2012) *Rfcmpgxgle Umpjb Ag l c k_*, London: I.B. Taurus
John Durham Peters (1999),'Exile, nomadism and diaspora', in *Fm k c* Cvgjc* Fm k cj_ l b8 Dgj k* K cbg_* _l b rfc Nmjgaq md Mp_ac*, (eds. Hamid Naficy, New York and London: Routledge, pp. 17-41.
Sandra Ponzanesi & M. Waller (eds) *Nmqramjm l g_j Ag l c k_ Qrsbgcq*. Abingdon, Oxon: Routledge.
Ella Shohat & Robert Stam (1994) *S l rfg l ig le Cspmac l rpgq k8 K sjrgasjrsp_jgq k _ l b rfc K cbg_*, London: Routledge
Valentina Vitali & Paul Willemen (2006) *Rfcmpgqg le L_rgm l_j Ag l c k_*, London: BFI

And don't forget the UNSW Library website: https://www.library.unsw.edu.au/study/services-for-students The Library provides access to a wide range of *tgbcm* content online. *Qrpc_ kgle* is when this content is available for you to watch immediately, with an active internet connection. To find *qrpc_ kcb tgbcm* content in our collection search via Library SEARCH by title of film or keywords (eg Director, topic). This will bring results in all formats: books, articles, video, dissertations, newspapers and so on. You can then restrict the search results to video (both physical CD and streaming) and audio, by limiting to Audio Visual in the Resource Type facet list on the left hand side of the screen.

Key streaming resources currently available include:

- Kanopy – Documentaries, news, interviews, Australian films and educational content.
- Informit EduTV – Documentaries, news, Australian films, some mainstream movies and educational content
- Alexander Street Press - Documentaries, news, interviews, educational and instructional content.

Course Evaluation and Development

The course materials and course structure (including the ordering of material, readings, screenings, and nature of assessment) are regularly revised on the basis of student feedback (formal and informal) as well as new directions and new publications in the field. For this reason, your thoughts on the course are particularly useful and valuable and I will be asking you to reflect on your learning in the course during the semester. I'll also be seeking your views on the course and course materials and encourage you to provide me with feedback. as an example of how feedback from students in previous years have helped me design the course, the first film we're seeing, *Kmmj__b* (Ousmane Sembène 2004), is one that they have always insisted that I must include.

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