

ENG 4133  
**Provincializing Hollywood**  
Section 14C8, Class #24099



**Instructor Name:** Pietro Bianchi

**Course meeting times & locations:** Rolfs Hall 0115, MWF Period 8 (3.00 - 3.50).  
Screenings M E1-E3 (7.20)

**Office Location and Hours:** Turlington 4342, W period 4-5 (10.40 – 12.35) or by appointment

**Course website:** [elearning.ufl.edu](http://elearning.ufl.edu)

**Instructor Email:** [pietrobianchi@ufl.edu](mailto:pietrobianchi@ufl.edu)

“World cinema” is a strange expression: despite the name, it is not applied to the entire world but only to those cinematographic traditions outside Hollywood or Europe. It would be hard to think of *Avengers: Endgame* or *Star Wars: Rogue One* as examples of “world cinema”, while any film produced in Africa or in the Middle East, no matter if it is a blockbuster or a small independent production, would fit in that category. While contemporary uneven development is questioning the division between First and Third world, there is little doubt that the entertainment industrial complex (increasingly under-pressure from a few monopolistic multinational groups) needs a strong push toward multipolar imaginaries. Borrowing (and rephrasing) a term from post-colonial theorist Dipesh Chakrabarty, this class will aim at provincializing Hollywood and seeing how cinematographic fantasies can be as diverse as the world itself.

### **Course Objectives**

This course will offer a critical approach and diverse mapping strategies for the study of contemporary world cinema in all its differences and complexities, and introduce students to theoretical debates about global circulation of films, aesthetics, audiences, authorship, and concepts of the transnational.

### **Required Readings and Materials**

Every week we will analyze a film (usually introduced in class on Monday afternoon, seen during the screening in the evening and then analyzed on Wednesday and Friday) that will be accompanied by two or three short readings (mostly reviews or academic articles giving backgrounds on the specific filmmaker or cinematographic movement under scrutiny). For at least twice during the semester you will have to see at home before class also the optional suggested film (one time when you will do your in-class presentation and one time for one of the two film reviews).

### **Course Requirements**

The requirements for this course fall under four categories:

#### Attendance and Participation (10%)

The core of this class will be the discussions in the classroom, where your active participation will not only be graded but will constitute a fundamental component for the success of the class. I firmly believe that more than an individual performance, a university class is a collective effort to increase the knowledge of everyone and regarding which we should all be considered responsible. Please be an active participant of this class!

Attendance is mandatory (screening included!) and no more than two unexcused absences for personal reasons will be tolerated. Each additional unexcused absence will reduce your Attendance and Participation score by 3 percentage points. For every other absence you should provide documentation as soon as possible, and to make up the material covered in class, which includes viewing films and getting notes from class discussion. I will take attendance at the beginning of class. If you are not in class in the first five minutes, you will be counted as absent.

Requirement for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at: <https://catalog.ufl.edu/UGRD/academic-regulations/attendance-policies/>

#### Weekly Reflections (20%)

Starting on September 4, every week after the screening (usually before Wednesday morning) you should upload on Canvas a reflection of a couple of paragraphs (no more than 1 page double-spaced) on the film that we saw. It does not have to be analytical: it can be something that particularly interested you or something that caught your attention, or even simply a question that you would like to address to the class. These short texts will become the basis for our discussion in class on Wednesday and Friday.

### In Class Presentation (20%)

Once during the semester you will be asked to give a short 10-minutes presentation on one of the assigned films: you can either present a reflection on the film as a whole, or select a sequence that you may analyze in details. More details about this assignment will be given in class.

### Two Long-Form Film Analysis (25% + 25%)

On October 28 and then at the end of the semester on December 4 you will have to submit a long-form analysis of one of the film analyzed in class. It will have to be 5 pages long (Times New Roman 12, double-spaced) and at least in one of them, it will have to include also the optional screening suggested for that week. More details about this assignment will be given in class.

## **Evaluation**

Evaluation method in this course is consistent with UF's policies on grading <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Grades are calculated on a numeric scale, as below:

	A 90–100	A- 87–89
B+ 84–86	B 80–83	B- 77–79
C+ 74–76	C 70–73	C- 67–69
D+ 64–66	D 60–63	D- 57–59

A grade of 56 or below is a failing grade (E). A minimum final grade of C is required for General Education Credit.

## **Cell phones and Computers**

Cell phones are strictly prohibited and should be kept turned off and out of sight during class. Computers and tablets are allowed only for taking notes purposes and only with the wi-fi feature off. All other uses are prohibited.

## **Plagiarism and Cheating**

Plagiarism is the unacknowledged use of the intellectual works of others, including published and unpublished material from the web or friends, as well as purchased papers or other research materials. Every form of cheating will result in a letter grade F for this course and in a report of misconduct to the Dean of Students Office.

## **Accommodations for Students with Disabilities**

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester and contact the instructor as soon as possible.

### **Statement on Harassment**

UF provides an educational and working environment for its students, faculty, and staff that is free from sexual, racial, ethnic, gender, and religious discrimination and sexual harassment.

### **Online Course Evaluation Process**

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

### **Health and Wellness**

*U Matter, We Care*: If you or a friend is in distress, please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352 392-1575 so that a team member can reach out to the student.

*Counseling and Wellness Center*: <http://www.counseling.ufl.edu/cwc> and 392-1575

*Sexual Assault Recovery Services (SARS)*: Student Health Care Center, 392-1161.

### **Schedule:**

#### 1. INTRODUCTION

August 21-23

#### **World Cinema, a controversial category**

August 26-28-30

#### **What is left of Hollywood? Sequel, Prequel, Reboot and Franchise. The crisis of an industry.**

-excerpt from Klein, A. A. and Palmer, R. B. (eds.) *Cycles, Sequels, Spin-Offs, Remakes, and Reboots: Multiplicities in Film and Television*

## 2. POSTCOLONIAL EUROPE

Screening August 26: Celine Sciamma, *Girlhood* (2014)

September 4-6 (No class September 2)

**European Postcoloniality. Urban “Second Generation” Migrants**

(optional: Adbellatif Kechiche, *Games of Love & Chance*, 2006)

## 3. AFRICA AND THE MIDDLE EAST

Screening September 9: Nuri Bilge Ceylan, *Once Upon a Time in Anatolia* (2011)

September 9-11-13

**The Reinassance of Turkish Cinema. Nuri Bilge Ceylan**

(optional: Nuri Bilge Ceylan, *Winter Sleep*, 2014)

Screening September 16: Elia Suleiman, *The Time That Remains* (2009)

September 16-18-20

**The Middle East After the Second Intifada**

(optional: Elia Suleiman, *Divine Intervention*, 2002)

Screening September 23: Abderrahmane Sissako, *Timbuktu* (2014)

September 23-25-27

**The Black Hole of World Cinema. Why There Are Virtually No Film Being Produced in Africa?**

(optional: Haile Gerima, *Teza*, 2008)

## 4. MEXICO AND SOUTH AMERICA

Screening September 30: Kleber Mendonça Filho, *Aquarius* (2016)

September 30–October 2 (No class: October 4)

**The Brazil of the Economic Boom**

(optional: Ciro Guerra, *El abrazo de la serpiente*, 2015)

Screening October 7: Pablo Larraín, *Neruda* (2016)

October 7-9-11

**A Festival Auteur. The Chilean Pablo Larrain**

(optional: Pablo Larraín, *No*, 2012)

Screening October 14: Alonso Ruizpalacios, *Museo* (2018)

October 14-16-18

**A Global Cinema: Mexico**

(optional: Carlos Reygadas, *Nuestro Tiempo*, 2018)

## 5. THE EXCEPTION OF IRANIAN CINEMA

Screening October 21: Jafar Panahi, *3 Faces* (2018)

October 21-23-25

**An Iranian Formalism**

(optional: Abbas Kiarostami, *24 Frames*, 2017)

PAPER #1 DUE ON OCTOBER 28 (in class and on Canvas)

6. INDIA, CHINA AND THE FAR EAST

Screening October 28: Anurag Kashyap, *Ugly* (2013)

October 28 – November 1

**Provincializing “Bollywood”: Indian Contemporary Genre Cinema**

(optional: Anurag Kashyap, *Raman Raghav 2.0*, 2016)

Screening November 4: Lav Diaz, *The Woman Who Left*

November 4-6-8

**An Experience in Time. The Cinema of Lav Diaz**

(optional: Lav Diaz, *From What is Before*, 2014)

November 13-15 (No class on November 11)

**South Korea**

(assigned film to watch at home: Hong Sang-soo, *Right Now, Wrong Then*, 2015, available on Kanopy)

Screening November 18: Hirokazu Kore-eda, *Shoplifters*

November 18-20-22

**The Japanese Cinema of Hirokazu Kore-eda**

(optional: Hirokazu Kore-eda, *The Third Murder*, 2017)

Screening November 25: Jia Zhang-ke, *A Touch of Sin*

November 25 (no class on November 27 and 29)

**Contemporary Political Chinese Cinema**

(optional: Jia Zhang-ke, *Mountains May Depart*, 2016)

December 2-4

Conclusion

PAPER#2 DUE ON DECEMBER 4 (in paper in class and online)