

Global Cinema Fall 2025

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This course offers students a chance to explore how filmmakers around the world tell stories shaped by their own cultures, histories, and values. Rather than using Hollywood as a universal standard, we'll examine how different cinematic traditions develop their own ways of seeing—through image, sound, editing, and narrative. Students will study films from regions including East and South Asia, Africa, Latin America, the Middle East, and Europe, gaining a better understanding of how local experiences shape the art of filmmaking. Along the way, we'll consider how films can reflect national identity, respond to social and political change, and challenge global expectations. Students will build skills in visual analysis, craft critical and creative responses, and engage in discussions that connect film to broader cultural and artistic conversations.



Learning Goals

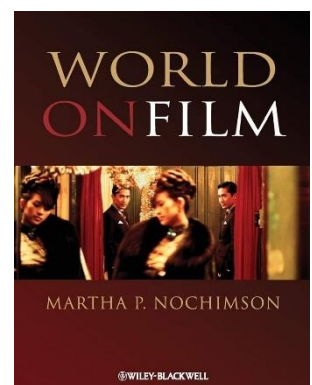
- Students will become familiar with major cinematic traditions from around the world and how they are shaped by distinct cultural, historical, and political contexts.
- Students will develop skills to analyze the formal elements of film—image, sound, editing, and narrative—in order to produce meaningful aesthetic and cultural interpretations.
- Students will cultivate empathy and a deeper understanding of others by engaging with films that portray a wide range of identities, cultures, perspectives, and lived experiences.

Learning Outcomes

- Students will be able to identify, describe, and discuss the central features and characteristics of major cinematic traditions from multiple world regions.
- Students will be able to craft original, meaningful aesthetic and cultural interpretations of films supported by formal analysis and cultural critique.
- Students will be able to empathetically reflect on and articulate how films convey a wide range of identities, cultures, perspectives, and lived experiences.

Required Texts

- Martha P. Nochimson, *World on Film: An Introduction*
- Additional readings and viewings will be provided as print outs and/or via Canvas.



Tasks and Projects

Detailed instructions will be provided for the following graded tasks and projects.

- Dice Quizzes (20% of course grade)
 - Students will participate in viewing and reading quizzes that are randomized through the use of a die.
- Classroom Activities Reflections (20% of course grade)
 - At four points during the semester, students will compose and submit a reflection discussing an in-class activity they found especially enlightening or especially challenging.
 - Due: #1 (Monday 9/8), #2 (Wednesday 10/8), #3 (Monday 11/3), #4 (Monday 12/8)
- Cultural Mise-en-Scène Map (20% of course grade)
 - Students will diagram the mise-en-scène of a scene of their choice from an assigned film, researching the cultural or historical significance of each element.
 - Due: Monday (9/22)
- Festival Program (20% of course grade)
 - Students will curate a mini-festival of three non-assigned films from a country of their choosing, crafting a program booklet highlighting the films' cultural context, notable formal elements, and thematic significance.
 - Due: Monday (11/3)
- National Cinema Timeline (20% of course grade)
 - Students will create a visual timeline connecting an assigned film to the major cultural, political, technological, and cinematic moments of its country of origin.
 - Due: Monday (12/15)



Tokens

- Each student starts the semester with 3 tokens, which can be used for either a two-day extension or to revise and resubmit a task/project for re-evaluation.
- No late work is accepted without a token. To use one, email Dr. B with the task/project, number of tokens, and purpose. Revised work must be resubmitted within four days of receiving a grade.
- Extra tokens can be earned through optional learning tasks. Students with an excused absence on a due date (without early submission) receive a courtesy two-day extension.



Note on Readings and Viewing Films

All assigned films are available to students through the streaming service Kanopy, accessible through the Ball State University library website: <https://www.kanopy.com/en/bsu>. It is each student's responsibility to properly allot time for careful viewing of a film before the week for which it is assigned and complete readings before the class period for which they are assigned.

Viewing and Reading Schedule

Week One (8/11-8/15)

Monday

- Welcome!

Wednesday

- No Reading

Friday

- No Reading

Week Two (8/18-8/22)

Monday

- Introduction: Other Languages, Other Stories, Pages 2-11

Wednesday

- Introduction: Other Languages, Other Stories, Pages 11-20

Friday

- Introduction: They Do It Their Way, Pages 280-289

Week Three (8/25-8/29)

Film to Watch: *The Grand Illusion* (1937) Kanopy

Monday

- France: French Revolutions at the Movies, Page 23-28

Wednesday

- France: French Revolutions at the Movies, Page 28-37

Friday

- France: French Revolutions at the Movies, Page 38-43

Week Four (9/1-9/5)

Film to Watch: *Cleo From 5 to 7* (1962) Kanopy

Monday

- No Classes

Wednesday

- France: French Revolutions at the Movies, Page 45-62

Friday

- France: French Revolutions at the Movies, Page 62-68



Week Five (9/8-9/12)

Film to Watch: *Battleship Potemkin* (1925) YouTube

Monday

- No Reading

Wednesday

- Russia: Utopia and Dystopia, Pages 71-81

Friday

- Russia: Utopia and Dystopia, Pages 82-91

Week Six

Film to Watch: *Ivan's Childhood* (1962) YouTube

Monday

- No Reading

Wednesday

- Russia: Utopia and Dystopia, Pages 93-101

Friday

- Russia: Utopia and Dystopia, Pages 101-106

Week Seven (9/22-9/26)

Monday

- Cultural Mise-en-Scène Map Show and Tell

Wednesday

- Cultural Mise-en-Scène Map Show and Tell

Friday

- Cultural Mise-en-Scène Map Show and Tell

Week Eight (9/29-10/3)

Film to Watch: *The Cabinet of Dr. Caligari* (1920) Kanopy

Monday

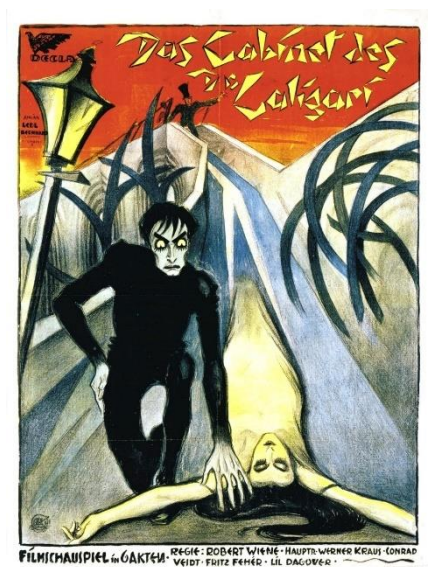
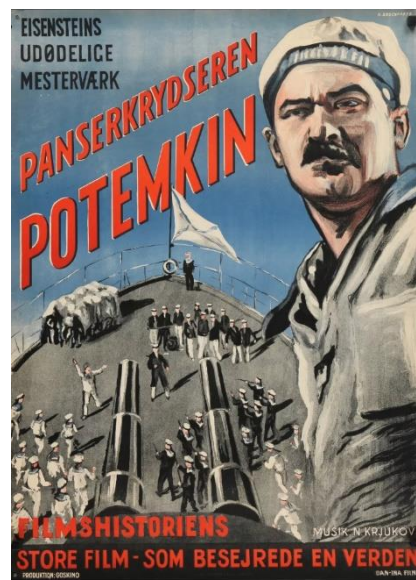
- No Reading

Wednesday

- Germany: From Darkness towards Light, Pages 109-123

Friday

- Germany: From Darkness towards Light, Pages 124-136



Week Nine (10/6-10/10)

No Film

Monday

- No Classes

Wednesday

- In Class Screening: *The Great Ecstasy of Woodcarver Steiner* (1974)

Friday

- Germany: From Darkness towards Light, Pages 136-143



Die große Ekstase des Bildschnitzers Steiner

The Great Ecstasy of Woodcarver Steiner

A Film by Werner Herzog

Week Ten (10/13-10/17)

Film to Watch: *Bicycle Thieves* (1948) Kanopy

Monday

- No Reading

Wednesday

- Italy: The Myth of History, Neorealism, and Beyond, Pages 151-157

Friday

- Italy: The Myth of History, Neorealism, and Beyond, Pages 158-173

Week Eleven (10/20-10/24)

Film to Watch: *8 ½* (1963) – First Half Only – Kanopy

Monday

- No Reading

Wednesday

- Italy: The Myth of History, Neorealism, and Beyond, Pages 175-186

Friday

- Italy: The Myth of History, Neorealism, and Beyond, Pages 186-193



Week Twelve (10/27-10-31)

Film to Watch: *Ugetsu* (1953) YouTube

Monday

- No Reading

Wednesday

- Japan: Screening Feudalism and Modernism, Pages 196-205

Friday

- Japan: Screening Feudalism and Modernism, Pages 205-214

Week Thirteen (11/3-11/7)

Monday

- Festival Program Show and Tell

Wednesday

- Festival Program Show and Tell

Friday

- Festival Program Show and Tell

Week Fourteen (11/10-11/14)

Film to Watch: *Yojimbo* (1961) Kanopy

Monday

- No Reading

Wednesday

- Japan: Screening Feudalism and Modernism, Pages 215-223

Friday

- Japan: Screening Feudalism and Modernism, Pages 225-234

Week Fifteen (11/17-11/21)

Film to Watch: *Buñuel: A Surrealist Filmmaker* (2021) Kanopy

Monday

- No Reading

Wednesday

- Spain: Luis Buñuel, Playing with Ideas, Pages 293-298

Friday

- Spain: Luis Buñuel, Playing with Ideas, Pages 298-306

Week Sixteen (12/1-12/5)

Film to Watch: *The Seventh Seal* (1957) YouTube



Monday

- No Reading

Wednesday

- Sweden: Ingmar Bergman, Being and Nothingness, Pages 311-322

Friday

- Sweden: Ingmar Bergman, Being and Nothingness, Pages 322-327

Week Seventeen (12/8-12/12)

Film to Watch: *Black Girl* (1966) Kanopy

Monday

- No Reading

Wednesday

- Senegal: Ousmane Sembène, Postcolonial Pioneer, Pages 355-369

Friday

- Senegal: Ousmane Sembène, Postcolonial Pioneer, Pages 370-375

Week Eighteen (12/15-12/19)

Monday

- National Cinema Timeline Show and Tell

Wednesday

- National Cinema Timeline Show and Tell



Ball State University Beneficence Pledge

Ball State University aspires to be a university that attracts and retains outstanding faculty, staff, and students. Ball State is committed to ensuring that all members of the campus community are welcome through our practice of valuing the varied experiences and worldviews of the people whom we serve. We promote a culture of respect and civil discourse as evident in our Beneficence Pledge. As a reflection of Ball State's commitment to respect, civil discourse, and the Beneficence Pledge, inclusiveness at the Indiana Academy emerges as one of the priorities of our living and learning community. We strive to exist together respectfully and compassionately, creating an environment where every member can thrive.

IA Wireless Device Policy

Pursuant to Indiana Code 20-26-5-40.7, The Indiana Academy for Science, Mathematics and Humanities prohibits student use of wireless communication devices for non-instructional purposes in the classroom. As such, any and all portable wireless devices, that have the capability to provide voice, messaging, or other data communication between two or more parties, must only be used for academic purposes directly tied to the classroom activity or related educational task. Exceptions to this wireless device policy are eligible through academic accommodations, individualized education programs, or with instructor approval permitting the use of a wireless device for justification related to health, safety, and/or well-being.

The improper use of a wireless device in an active classroom setting is subject to disciplinary action including but not limited to; a verbal warning, temporary seizure of said device by a school official, an unexcused absence for the class in question, written communication to parent/guardian, among other elevated consequences for repeated improper use.

Attendance Policy

Attendance is mandatory. Students may receive excused absences at the professional discretion of the school nurse, the associate director of mental health services, the associate director of college counseling and student engagement, the director of academic affairs, and the executive director of the Indiana Academy. Unexcused absences occur when students miss class without prior approval from the aforementioned designated school officials. Continued absences (both excused and unexcused) from Academy classes increase the likelihood of unsuccessful completion.

Alongside steady attendance, students are expected to maintain consistent healthy habits of decorum, respect, and kindness towards their classmates, instructors, and teaching assistants. When students fail to meet these classroom behavioral standards and academic habits, it is the expectation faculty engage appropriately to bring quick and immediate resolution. When students consistently fail to meet these behavioral standards and academic habits in the classroom, an administrative consequence ladder will be adopted, and recorded, in attempt to administratively address, engage, and rectify ongoing challenges.

Humanities Division Statement on AI

The Humanities Division recognizes that artificial intelligence (AI) provides some exciting new tools for academic work. However, AI also poses significant dangers for academic integrity. Passing off as your own any research, words, or ideas which you did not create is plagiarism. That is always the case whether the source is print, internet content, or generated by AI. It is vital to read the policies your individual humanities instructors have regarding AI, and ask them any questions you may have about the use of AI in their course.

Use of AI

Generative AI is not permitted in planning, constructing, or revising of any course tasks or projects.