

Syllabus

Honors Seminar V: Aesthetics, Values, and Authority 1178-FIU01-IDH-3034-SECRVH-87954

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GENERAL INFORMATION

Professor Information



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Welcome to IDH3034 - Third World Film

I delighted you are here with me. This is a course I dearly love and feel privileged to be able to teach.

It is a course both intimate and quite the opposite.

Let me explain.

It is intimate in the sense that the course offers a chance to look closely both at your preconceptions about the countries whose films we are looking at, and at your reactions

to some of the most human of life's issues. I hope you will all pay close attention to your reactions to what we will be viewing.

The course is the opposite of intimate since it offers us the possibility to look at the historical, political, and sociological issues underpinning many of the most dangerous, let alone heart-breaking conflicts today. These conflicts touch each of us directly or indirectly whether it is deciding which chocolate bar to buy (some of the biggest companies-- Nestle etal --use African child labor that is nothing less than defacto slavery to harvest the beans (<http://fortune.com/big-chocolate-child-labor/>) or deciding whether more U.S. troops ---have you friend in the marines? --- should be sent into Syria.

As far as more of an intro from me, anybody who is interested is welcome to glance at my web-site: www.elizabethhanly.com

For now, suffice it to say, I'm a former journalist. I worked during the years when journalism was respected and deserved that. Now I am here with you.

I'd like it if each of you introduced yourselves to the group. I'm not going to ask you all to follow some rubric about introductions, but it would be nice if you'd let us know something about you. Perhaps you all might choose an interesting (and not too too wild profile picture or avatar).

Course Description And Purpose

While much of the world celebrates the work of the great film-makers of the U.S.A, France, Germany and Japan, extraordinary filmmaking has been accomplished, often in nearly impossible circumstances, across the Third World. This course will examine some of those films. It sets out to focus equally on the artist values in a film, as well as the film's social political and historical context.

How then do these filmmakers work with camera, light, sound and direction to tell their stories?

What were the political and cultural circumstances in country at the time the film was made? How difficult was it to make the film, in both political and economic terms? What is the film telling us about subtle as well as more obvious cultural concerns and realities? How was the film received in-country? How was it received internationally? How might it inform our understanding of these countries today?

This course poses still more questions.

Do different culture's approach "narrative" structure differently? What is the role of the story-teller and the madman in film in various countries? Are some techniques that we identify as ironically 'American' far more international than we realize? Have some of Hollywood's greatest directors --Alfred Hitchcock, for instance, been out-Hitchcocked, by great Egyptian directors like Youssef Chanhine?

In the fall of 2017 the course will focus on African film. In the spring of 2018, the course will look at film from Iran, Iraq, Turkey et al.

Course Objectives

- Students will demonstrate an understanding of the tools of film-making and how a director's choices can impact a story.
- Students will demonstrate their understanding of just how varied and complex the issues facing Africa are.
- Students will demonstrate an understanding of the social, political and historical reality of the countries from which the films come and will deepen that understanding by focusing on one issue in particular.
- Students will be able to articulate how exposure to these films undercut their presuppositions about these cultures and their societies, and art. Students will have developed more interest, let alone understanding of The Other as he/she lingers over the stories of a great many "Others."
- Students will be able to find parallels in today's news with the issues addressed in the films.

Global Learning Outcomes

Global Awareness- Students will demonstrate knowledge of the interrelated global dynamics (social-cultural, political, economic, etc.) that shape aesthetics, values, and authority in diverse cultural contexts.

Global Perspective- Students will be able to analyze the multiple global forces that shape their understanding of aesthetics, values, and authority — economic, political, sociological, technological, cultural, etc.

Global Engagement- Students will be able to develop solutions to local, global, international, and/or intercultural problems and be able to articulate the causes and contributions to these problems through the paradigm of aesthetics, values and authority.

Global Learning Co-curricular Activity

Students will perform at least twenty hours of Community Service per academic year either through the Honors College service partnerships (Sweetwater, Overtown Youth Center, etc.) or through other community service projects and/or events. If you want to apply this service to your graduation portfolio, be sure to document your hours.

Student Portfolios

The Honors College will be using a portfolio method to assess students' learning outcomes. The portfolio method allows for maximum flexibility in gauging student learning. Students decide (with instructor consultation) what "artifacts" or assignments to include for consideration in their portfolios to demonstrate successful achievement of each of the student learning outcomes over the 4-year Honors experience. Portfolios provide a rich context for students to show what they have learned and to explain their learning process. Because the Honors curriculum is meant to be thought-provoking and reflective, student self-assessment through portfolios will facilitate learning and provide in-depth assessment. Each course will include at least one assignment that could

potentially fit portfolio requirements. For more information on the student learning outcomes and constructing a portfolio for your senior year, see honors.fiu.edu/portfolios.

Citizen Requirements

All members of the Honors College are expected to be active citizens of the College, the university, and the community at large. To be a committed Honors College student is to take advantage of enhanced learning opportunities and to assume a leadership role in the world. All College members are expected to participate in the community-building activities listed below:

6. Attend one Honors Excellence Lecture per academic year and one Honors Colloquium per semester (fall and spring). (Attendance will be taken).
7. Participate in the Honors College Convocation each Fall. (Attendance will be taken).
8. Attend at least three Honors Hour sessions per semester or enrichment events specified by the Honors College as satisfying this requirement. (Attendance will be taken).
9. Perform at least *twenty* hours of Community Service per academic year (summer excluded) either through the Honors College service partnerships (Sweetwater, Overtown Youth Center, etc.) or through other community service projects and/or events. If you want to apply this service to your graduation portfolio, be sure to document your hours.

IMPORTANT INFORMATION

Policies

Please review the [FIU's Policies](#) webpage. The policies webpage contains essential information regarding guidelines relevant to all courses at FIU, as well as additional information about acceptable netiquette for online courses.

As a member of the FIU community you are expected to be knowledgeable about the behavioral expectations set forth in the [FIU Student Code of Conduct](#).

Technical Requirements & Skills

One of the greatest barriers to taking an online course is a lack of basic computer literacy. By computer literacy we mean being able to manage and organize computer files efficiently, and learning to use your computer's operating system and software quickly and easily. Keep in mind that this is not a computer literacy course; but students enrolled in online courses are expected to have moderate proficiency using a computer. Please go to the "[What's Required](#)" webpage to find out more information on this subject.

Please visit our [Technical Requirements](#) webpage for additional information.

Accessibility And Accommodation

The Disability Resource Center collaborates with students, faculty, staff, and community members to create diverse learning environments that are usable, equitable, inclusive and sustainable. The DRC provides FIU students with disabilities the necessary support to successfully complete their education and participate in activities available to all students. If you have a diagnosed disability and plan to utilize academic accommodations, please contact the Center at 305-348-3532 or visit them at the Graham Center GC 190.

Please visit our [ADA Compliance](#) webpage for information about accessibility involving the tools used in this course.

Please visit [Blackboard's Commitment Accessibility](#) webpage for more information.

For additional assistance please contact FIU's [Disability Resource Center](#).

Academic Misconduct Statement

Florida International University is a community dedicated to generating and imparting knowledge through excellent teaching and research, the rigorous and respectful exchange of ideas and community service. All students should respect the right of others to have an equitable opportunity to learn and honestly to demonstrate the quality of their learning. Therefore, all students are expected to adhere to a standard of academic conduct, which demonstrates respect for themselves, their fellow students, and the educational mission of the University. All students are deemed by the University to understand that if they are found responsible for academic misconduct, they will be subject to the Academic Misconduct procedures and sanctions, as outlined in the Student Handbook.

Academic Misconduct includes: **Cheating** – The unauthorized use of books, notes, aids, electronic sources; or assistance from another person with respect to examinations, course assignments, field service reports, class recitations; or the unauthorized possession of examination papers or course materials, whether originally authorized or not. **Plagiarism** – The use and appropriation of another's work without any indication of the source and the representation of such work as the student's own. Any student who fails to give credit for ideas, expressions or materials taken from another source, including internet sources, is responsible for plagiarism.

- FIU Code of Academic Integrity – <http://integrity.fiu.edu/>
- FIU Honors College Student Handbook – <http://studentaffairs.fiu.edu/about/student-handbook/>

Learn more about the [academic integrity policies and procedures](#) as well as [student resources](#) that can help you prepare for a successful semester.

Course Prerequisites

Admission to the Honors College

Textbook

IMPORTANT NOTE:

Students will be provided with reading assignments (PDFs) and/or listening or viewing assignments (available on the internet) as particular class interests and issues develop.

Expectations Of This Course

This is an online course, which means most (if not all) of the course work will be conducted online. Expectations for performance in an online course are the same for a traditional course. In fact, online courses require a degree of self-motivation, self-

discipline, and technology skills which can make these courses more demanding for some students.

Students are expected to:

- **Review the how to get started information** located in the course content
- **Introduce yourself to the class** during the first week by posting a self-introduction in the appropriate discussion forum
- **Interact** online with instructor/s and peers
- **Review** and follow the course calendar
- **Log in** to the course **4 times** per week
- **Respond to facebook discussion boards** within **2 days**.
- **Respond to messages** within **2 days**
- **Submit** assignments by the corresponding deadline

The instructor will:

- **Log in** to the course **5 times** per week
- **Respond to discussion boards**, blogs, and journal postings within **2 days**
- **Respond to messages** within **2 days**.
- **Grade assignments** within **7** of the assignment deadline

Please note: All written work must consistently adhere to a writing style manual of the student's choice (e.g., Chicago, Turabian, MLA, etc.). You are advised to carefully proofread *all* papers before submitting them. (Students with deficient writing skills should consult the university's free tutoring services: *On-Campus Learning Center: PC 247*; [Online Learning Center](#))

You are expected to adhere to the Academic Integrity Policy of The Honors College and Florida International University

COURSE DETAIL

Course Communication

Course Communication in this course will take place via **Facebook**.

Discussions

Keep in mind that your discussion postings will likely be seen by other members of the course. Care should be taken when determining what to post.

Discussions and Curated postings will take place on Facebook

Assignments

Assignments for each module are the same.

Each film in each module has been selected to enable the student to intelligently consider and give an informed opinion on the issues raised.

- Students will write a weekly 150-250 posting on weekly films that will explore their reactions to the film. Students are asked to pay close attention to what surprised them and/or enraged them, and/or touched them in each film. Students are also asked to

consider the effect of camera angles, sound, lighting on their reaction to the film. Please note: No credit will be given for plot summaries (module learning objective #1-6).

- In comments no less than 50 words students will comment on 4 peer posting each week. Students are asked to pay close attention to what surprised them and/or enraged them, and/or touched them in each film. Please note: No credit will be given for plot summaries or simple variants of “I agree” (module learning objective #1-6).
- Students will be divided into alternating groups. One group will collect two photographs or pieces of music or short videos that amplify the historical context of one of our films. One group will collect two photographs or images of art or pieces of music, or short videos (including animation) that present parallels found in today’s world with the issues addressed in the films. Members of each group will post their curated “exhibit.” Classmates will discuss in chats (module learning objectives #1-6).

(Groups will include three persons. If class size remains at its current 30 person capacity, each group of three will present only once over the entire academic year 2017-2018)

- Students will answer in short essay form (150-250 words) each one of a series of 3-4 questions posed by the instructor and based on her class notes and additional links (module learning objectives #1-6).

Those essays will be posted and students are encouraged to comment (module learning objectives #1-6).

- Students will have the option of using issues raised in this module or as the basis of their end of semester research paper (see course learning objectives).

Rubric for weekly posting.

I am asking for you to explore your reactions to each film. Rather than a critique of the film’s themes or characters, focus on what surprised you in each film. I’m also asking for you to pay attention to what angered or delighted or embarrassed you in each film. Among other things this assignment asks one to look at one’s presuppositions about life in these countries and ask oneself if the world represented in a film alters that view.

Address at least one political/societal/historical issue **and/or** one artistic choice the director made that elicited surprise **and/or** anger(irritation) **and/or** appreciation. **Why?**

There are no right or wrong answers for these postings. You will be graded on the degree of your reflection and authenticity. While I realize that in discussing these points you may be referring to themes and characters, that should not be your focus. **Again, this assignment is an exercise in examining your presuppositions about Africa and all its issues. It is designed to get us all to begin to know what we didn’t know we didn’t know.**

Have fun with this. These postings may feel odd at first. And students often fall into the default position of critiquing the film as they might in a literary class. Don’t. Let yourself be honest and vulnerable. How might your own background, travel or education have colored your response? You are invited to include that as well.

These postings need to be made by midnight on Thursday.

(20% of final grade)

Rubric for comments on postings.

I'm asking you to comment honestly but always respectfully to the postings. I ask you to further the conversation not simply by a 50 word agreement or disagreement, but by deepening it. Did you share the surprise/anger/delight the postings refer to? If so, why or why not? How might your own background, travel or education have colored your response?

These postings need to be made by midnight on Sunday.

(15% of final grade)

Rubric for module's curated postings

I'm asking you to think about our films, supplemental readings, postings etal. As stated above the various groups will work with alternating assignments.

One set of groups will work together deciding about a moment in the history of one of the countries we have been working with in our module. Following that up online, the group will look for two images (photographs or other visual arts) or pieces of music or video that the group feel will deepen one of more of the issues we have discussed. After the group has come to a consensus, the items will be posted online. In a subsequent chat, a spokesperson from that group will answer questions and field comments from students in other class groups about the group's choice.

While one set of groups will be working with the past, the other set will be working with the present. This set of groups will work together deciding about an issue from one of the countries we have been working with in our module. Following that up online, the group will look for two images (photographs or other visual arts) or pieces of music or video or in-depth magazine or newspaper article that the group can argue will show a parallel because the issue of the past and the same issue today. After the group has come to a consensus, the items will be posted online. In a subsequent chat, a spokesperson from that group will answer questions and field comments about the group's choice.

Groups will be randomly assigned. Each set of groups will work on alternating assignments for each module, i.e. if a set of groups worked on the past during module 1, they will be asked to work on the present during module 2 and so forth.

(Groups will include three persons. If class size remains at its current 30 person capacity, each group of three will present only once over the entire academic year 2017-2018)

(Dates for these postings and chats TBA)

(15% of final grade)

Rubric for module short essays

As we near the end of each module, I will be assembling a series of questions based on our films, postings, comments, chats as well as the links I have provided and my class notes themselves. Usually I will include 5 or more questions. You will be asked to choose to answer three of them in postings of about 250 words. To do well in this assignment you will have to be familiar with the major issues and 'big issues' each module focuses on. (Please see the learning outcomes described for this module. My questions will focus on them.)

(Dates TBA)

(20% of final grade)

Rubric for end of the semester paper

Pick one country in the area we have covered. Think of one question about that country that you would like to answer for yourself. (These questions will need to be approved by me.) Go through the NewYorkTimes and/or the Washington post recent and archival issues. Find five articles that together answer your question. (Please note your answer may only be a better question.)

Your paper should include the following: your approved question; why that question was important to you; what needs to be taken into consideration to answer your question; your answer if you found one; your further questions.

For this to be a successful experience, you are going to have to be as specific as possible. I'll be happy to talk or email with you about specific questions.

You are going to need seven to nine pages to do justice to this.

Alternatively, take one aspect of formal film aesthetics. (For example: use of sound, use of extreme close-up, use of shadow etal) and discuss how that technique has been used to develop narrative in one of the director's whose work we have explored this semester. If you chose, you might write on how one director's use of one technique compares to another of our directors. Five additional sources must be used. The paper

should be from 8-12 pages in length (2000-3000 words in length). All topics must be approved by Professor Hanly at least three weeks before they are due.

(Due date to be arranged)

(30% of final grade)

End of the semester papers will be submitted through Turnitin.

Please note: All written work must consistently adhere to a writing style manual of the student's choice (e.g., Chicago, Turabian, MLA, etc.). You are advised to carefully proofread *all* papers before submitting them. (Students with deficient writing skills should consult the university's free tutoring services: *On-Campus Learning Center*; PC 247; [Online Learning Center](#))

You are expected to adhere to the Academic Integrity Policy of The Honors College and Florida International University

Grading

Course Requirements				
Weekly Discussion Postings				
Weekly Discussion Posting Responses				
Module Curated Postings				
Module Short Essays				
End of Semester Paper				
TOTAL				
Letter	Range (%)	Letter	Range (%)	Letter
A	95 or above	B	83 - 86	C

Letter	Range (%)	Letter	Range (%)	Letter
A-	90 - 94	B-	80 - 82	D
B+	87 - 89	C+	77 - 79	F

COURSE CALENDAR

Module Weekly Schedule

Introduction:

August 21 - August 27

- **Week 1** The Story of Film: An Odyssey (disks 5, 6, 7)

Tasks:

- Week 1
 - Facebook Discussion Post on "The Story of Film: An Odyssey" due Thursday, August 24
 - Facebook Discussion Post Response on "The Story of Film: An Odyssey" due Sunday, August 27

Module 1: North Africa: the Maghreb throws off its colonizers

August 28 - September 24

- **Week 2** "The Battle of Algiers" and excerpts from "Battle of Algiers."
- **Week 3** "Cairo Station."
- **Week 4** "The Silences of the Palace."
- **Week 5** Any one of Nacer Khmer's films: "The Necklace" or "Bab'aziz" or "Dove's Lost Necklace."

Supports Learning Objectives:

35. Students will begin to develop and use a vocabulary for evaluating film aesthetics and will begin to make the
- Students will be able to discuss the experience of colonialism.
 - Students will be able to draw parallels between the experience of colonialism, racism, and sexism.
 - Students will note that progress and tolerance does not always follow a linear path.
 - Students will be able to discuss the major historical building blocks of today's North-African crises.
 - Students will note that since life often confounds us, in the midst of all these jagged issues, mystical meditative Sufi traditions have persisted for thousands of years.

Tasks:

- Week 2
 - Facebook Discussion Post on "The Battle of Algiers" and excerpts from "Battle of Algiers" due Thursday, August 28
 - Facebook Discussion Post Responses to "The Battle of Algiers" and excerpts from "Battle of Algiers" due Sunday, September 1

August 28 - September 24

- Week 3
 - Facebook Discussion Post on "Cairo Station" due Thursday, September 7
 - Facebook Discussion Post Responses to "Cairo Station" due Sunday, September 10
- Week 4
 - Facebook Discussion Post on "The Silences of the Palace" due Thursday, September 14
 - Facebook Discussion Post Responses to "The Silences of the Palace" due Sunday, September 17
- Week 5
 - Facebook Discussion Post on "The Necklace" or "Bab'aziz" or "Dove's Lost Necklace" due Thursday, September 21
 - Facebook Discussion Post Responses to "The Necklace" or "Bab'aziz" or "Dove's Lost Necklace" due Sunday, September 24

Module 2: A Continent in Transition

September 25 - November 5

- **Week 6** "Moolaade."
- **Week 7** "Hyenas."
- **Week 8** "Keita, the Heritage of the Griot."
- **Week 9** "Yesterday."
- **Week 10** "The First Grader."
- **Week 11** "This is Nollywood."

Supports Learning Objectives:

17. Students will continue to develop and use vocabulary to evaluating film aesthetics objectives.
- Students will be able to discuss issues around "tradition" vs. "development" as well as "materialism" in the context of African cinema.
 - Students will be able to discuss issues of AIDS in the African context.
 - Students will be able to discuss the dream of an independent country and how that can vary from reality in terms of employment
 - Students will be able to discuss trends in popular African cinema.

Tasks:

- Week 6
 - Facebook Discussion Post on "Moolaade" due Thursday, September 28
 - Facebook Discussion Post Response on "Moolaade" due Sunday, October 1
- Week 7
 - Facebook Discussion Post on "Hyenas" due Thursday, October 5
 - Facebook Discussion Post Response on "Hyenas" due Sunday, October 8
- Week 8
 - Facebook Discussion Post on "Keita, the Heritage of the Griot" due Thursday, October 12
 - Facebook Discussion Post Response on "Keita, the Heritage of the Griot" due Sunday, October 15
- Week 9
 - Facebook Discussion Post on "Yesterday" due Thursday, October 19
 - Facebook Discussion Post Response on "Yesterday" due Sunday, October 22
- Week 10

September 25 - November 5

- Facebook Discussion Post on "The First Grader" due Thursday, October 26
- Facebook Discussion Post Response on "The First Grader" due Sunday, October 29
- Week 11
 - Facebook Discussion Post on "This is Nollywood" due Thursday, November 2
 - Facebook Discussion Post Response on "This is Nollywood" due Sunday, November 5

Module 3: Recovery from genocide and apartheid only to face new threats

November 6 - December 3

- **Week 12** "Kingarwanda" and "The Ghosts of Rwanda."
- **Week 13** "War Witch."
- **Week 14** "Skin"
- **Week 15** "Timbuku."

Supports Learning Objectives:

16. Students will be demonstrate further development a vocabulary for evaluating film aesthetics and will continue to
- Students will demonstrate an understanding of the role of colonialism, as well as other dynamics at play in the Rwanda
 - Students will demonstrate an understanding of black/white dynamics in apartheid South Africa.
 - Students will demonstrate an understanding of the role of mass media in dividing or uniting a people.
 - Students will demonstrate an understanding of what can happen when the international community turns its back on a people engaged in process to rectify wrongs.
 - Students will demonstrate an understanding of various strategies countries have used (truth and reconciliation commissions, truth divisions.
 - Students will demonstrate an understanding of the threat of jihadists to Africa's current tentative stability.

Tasks:

- Week 12
 - Facebook Discussion Post on "Kingarwanda" and "The Ghosts of Rwanda" due Thursday, November 9
 - Facebook Discussion Post Response on "Kingarwanda" and "The Ghosts of Rwanda" due Sunday, November 12
- Week 13
 - Facebook Discussion Post on "War Witch" due Thursday, November 16
 - Facebook Discussion Post Response on "War Witch" due Sunday, November 19
- Week 14
 - Facebook Discussion Post on "Skin" due Thursday, November 23
 - Facebook Discussion Post Response on "Skin" due Sunday, November 26
- Week 15
 - Facebook Discussion Post on "Timbuku" due Thursday, November 30
 - Facebook Discussion Post Response on "Timbuku" due Sunday, December 3