IDH3035 | Third World Cinema: Arab Film - the Middle East and Beyond

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| Instructor Information Table |
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* **Office Hours: By Appointment**
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| **Course Time Zone | Eastern Standard Time (EST). Course due dates are according to this time zone.** |



**Welcome to Third World Cinema: Arab Film - the Middle East and Beyond**

I'm 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 et al --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 website (Links to an external site.)](http://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's 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 the 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 cultures 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?

This course will look at films from Lebanon, Israel, Egypt, Iran, Turkey et al.

**Course Objectives**

At the end of this course, students will have been exposed to great art, most of it non-western. Perhaps that alone should be sufficient as a course outcome.

To be more specific, upon completing this course, students will be able to:

1. Discuss the tools of film making and describe how a director's choices can impact a story.
2. Critique films from both an artistic and cultural perspective.
3. Examine the social, political, and historical reality of the countries from which the films come from.
4. Articulate how one’s suppositions about a place or a people may have little to do with the reality of that place or people.
5. Assess the distance between themselves and “The Other” as he/she lingers over the stories of a great many “Others.”

**Global Learning Outcomes & Co-Curricular Activity**

**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**- through the paradigm of aesthetics, values, and authority.

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 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 other community service projects and/or events. If you want to apply this service to your graduation portfolio, be sure to document your hours.



**Honors College Policies and Requirements**

**Academic Misconduct Procedures and Policies**

In The Honors College, the term “honor” refers both to academic accomplishment and character. Students in Honors should therefore adhere to and be held to the highest standards of personal academic accountability. Academic dishonesty in any form, including plagiarism, is antithetical to the very definition of being an Honors student at FIU. Consequently, an Honors College student found responsible for academic misconduct will be dismissed from the College.

An Honors faculty member may bring charges of academic misconduct against an Honors student if the faculty member suspects plagiarism or other forms of academic misconduct. The faculty member will decide whether to pursue informal resolution, file formal resolution charges, or take no further action, and will follow the procedures outlined in the Academic Misconduct Procedures available at <https://studentaffairs.fiu.edu/get-support/student-conduct-and-academic-integrity/academic-integrity/index.php> . Please refer to the following documents for additional information:

FIU Student Handbook: <https://studentaffairs.fiu.edu/about/student-handbook/index.php>

**Student Portfolios**

The Honors College will be using a portfolio method to assess students’ learning outcomes. The portfolio 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 five key 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 Honors College course includes at least one assignment that could potentially fit portfolio requirements. <http://honors.fiu.edu/current-students/portfolio/>

**Honors Education in the Arts (HEARTS**)

 The HEARTS program is designed to give Honors College students opportunities to “explore and appreciate different artistic and cultural traditions and modes of artistic expression. HEARTS will also serve as a clearinghouse (and curatorial framework) for our students to experience the arts on campus and in the community by providing them with information about cultural activities and access to performances with free or discounted tickets. <http://honors.fiu.edu/current-students/hearts/>

**Resources:**

**Panthers Care & Counseling & Psychological Services**

If you are looking for help for yourself or a fellow classmate, Panthers Care encourages you to express any concerns you may come across as it relates to any personal behavior concerns or worries you have, for the classmate’s well-being or yours; you are encouraged to share your concerns with FIU’s Panthers Care website.

Counseling and Psychological Services (CAPS) offers free and confidential help for anxiety, depression, stress, and other concerns that life brings. Learn more about CAPS at caps.fiu.edu. Professional counselors are available for same-day appointments. Don’t wait to call 305-348-2277 to set up a time to talk or visit the online self-help portal.

**Course Prerequisites**

This course has a prerequisite:

* Admission to the Honors College

Review the [Course Catalog (Links to an external site.)](http://onlineapps.fiu.edu/coursecatalog/) webpage for prerequisites information.

**Textbook and Course Materials**

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.

The following films, in particular, may need to be purchased/rented online:

* [The Square (Links to an external site.)](https://www.google.com/search?ei=lzeGXtLgM4ictgXA9ILwBA&q=the+square+movie&oq=the+square+movie&gs_lcp=CgZwc3ktYWIQAzIECAAQQzIECAAQQzIECAAQQzIECAAQQzIECAAQQzICCAAyBAgAEEMyBAgAEEMyBAgAEEMyBAgAEEM6BAgAEEc6BwgAEIMBEEM6BQgAEJECUN2XDFjZpgxg2qcMaABwBHgAgAG_AYgBxwySAQQxMC42mAEAoAEBqgEHZ3dzLXdpeg&sclient=psy-ab&ved=0ahUKEwiSiKPut8roAhUIjq0KHUC6AE4Q4dUDCAs&uact=5)
* [Mustang (Links to an external site.)](https://www.google.com/search?q=mustang+film&oq=mustang+film&aqs=chrome..69i57j46j0l4j69i60l2.2400j0j4&sourceid=chrome&ie=UTF-8)
* [The Patience Stone (Links to an external site.)](https://www.google.com/search?q=the+patience+stone+film&oq=The+Patience+Stone+film&aqs=chrome.0.0j46j0l6.5205j0j1&sourceid=chrome&ie=UTF-8)
* [The Attack (Links to an external site.)](https://www.google.com/search?q=the+attack+film&oq=The+Attack+film&aqs=chrome.0.0j46j0l6.2974j0j1&sourceid=chrome&ie=UTF-8)

Click the links above, then click "All Watch Options" towards the right of your screen to view the full list of options for each movie.

**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 Getting 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** **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 days** of the assignment deadline


**Course Communication**

Communication in this course will take place via the Canvas Inbox. Check out the [Canvas Conversations Tutorial](https://vimeo.com/canvaslms/212en) or [Canvas Guide](https://community.canvaslms.com/docs/DOC-10574-4212710325) to learn how to communicate with your instructor and peers using Announcements, Discussions, and the Inbox. I will respond to all correspondences within 2 days.

**Assignments**

**Weekly Posts**

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

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

* For every film, students will write a 350-600 word post on that film 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, as well as the cultural and historical context of each film. Please note: No credit will be given for plot summaries.

Even as you write about your own reactions to the films, **you will need to make ample use of the class notes** to give context to these films. This course, is not, after all, simply a course in film appreciation.

You are asked to put each film in the historical and social context provided in the class notes. This is imperative. **You simply must have read the class notes closely and in their entirety.**

These postings need to be made by midnight on Tuesday for the first film of the week, and Thursday for the second film of the week

* In comments of no less than 50 words, students will comment on 2 peers' posts for each film. 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.” These comments need to be made by midnight on Wednesday for the first film of the week, and Friday for the second film of the week.

**IMPORTANT:** View the [Rubric for Weekly Postings & Comments](https://fiu.instructure.com/courses/105053/pages/Rubric%20for%20Weekly%20Postings%20%26%20Comments?titleize=0) to understand the expectations for your weekly discussions.

**Discussions in total (postings & comments) are worth 75% of your final grade.**

**End of Semester Paper**

Students will use issues raised in the modules as the basis of their end of semester research paper.

**Rubric for End of the Semester Paper**

Take the issues raised in one of our films. Gather together 5 additional sources on that issue and/or film-maker. Those sources should together give an overview of the roots of this issue/ where the issue stands now/ whether one can make a reasonable argument that the issue is moving towards resolution. Also please include an analysis of the issues standing in the way of resolution. Alternatively, take one aspect of formal film aesthetics (for example, use of sound, use of extreme close-up, use of shadow et al) and discuss how that technique has been used to develop the narrative in one of the directors whose work we have explored this semester. If you choose, you might write on how one director’s use of one technique compares to another of our directors.

Please note, the quality of the paper is going to be based on the excellence of your sources.

The paper should be from 7-10 pages in length (1500-2500 words in length).

**Choosing a Topic:**

I feel it is an important part of the course to have each of you choose your own topic, and I do hope you will do so. For those of you who would appreciate a bit more direction, I have gathered together some topics you are free to choose from:

* + - 1. Where does the hope for a “two-state solution” stand today vis a vis the Israeli/Palestinian conflict? How popular is it now in Israel? Are there political parties in Israel still advocating for it? Are there newspapers making a stand for it? If Israelis abandon that possibility, what issues might it face?
			2. What is life like for those living in Gaza? Please consider education, economic opportunity, health, women’s rights, freedom of the press and overall standard of living.
			3. What efforts are being made to bring women’s rights to the forefront in Turkey? Who is making those efforts? How have the purges of Turkey’s President Erdogan during recent years affected those efforts?
			4. Which countries have the most generous policies towards incoming refugees from the Middle East and South Asia? What sort of backlash is those efforts meeting? What global politics are influencing which country accepts which refugees? How has the coronavirus complicated these efforts?
			5. Why was the Arab Spring such a tragedy? You may focus on one country or the whole region.
			6. What did the Green Movement in Iran demand? What did the movement itself and consequent push-back tell the world?

You will need to run your choice of topic by me, so I can make sure it is workable (submit to the appropriate dropbox by the middle of week 5).

**(Due date will be announced)**

**The End-of-Semester Paper is worth 25% of the final grade.**

**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 24/7; [Online Learning Center (Links to an external site.)](http://undergrad.fiu.edu/cas/learning-center/))

You are expected to adhere to the Academic Integrity Policy of The Honors College and Florida International University. Review the *Policies* above.

**Zoom Video Conference**

Zoom is a video conference tool that you can use to interact with your professor and fellow students by sharing screens, chatting, broadcasting live video/audio, and taking part in other interactive online activities.

[**Zoom Test Meeting Room (Links to an external site.)**](https://zoom.us/test)
Use this link to access the Zoom Test Meeting Room. This meeting room is available to test out the software before joining an actual session.

Reference the provided links to access Zoom student tutorials to learn about the tool, how to access your meeting room, and share your screen.

* [Download Zoom (Links to an external site.)](https://zoom.us/support/download).
* [Login to Zoom through Desktop Application (Links to an external site.)](https://fiu.service-now.com/sp?id=kb_article&sys_id=4483f98adbdc37484968fbf9af9619a5)
* [Enable and Test Audio & Webcam (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362283-How-Do-I-Join-or-Test-My-Computer-Audio-).
* [Schedule a meeting (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362413-How-Do-I-Schedule-Meetings-) or [Join a Zoom meeting. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362193-How-Do-I-Join-A-Meeting-)
* [Invite others to join meeting. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362183)
* [Chat (Professors) - Students look at attendees section for instructions (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/205761999-Webinar-Chat).
* [Share My Screen (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362153-How-Do-I-Share-My-Screen-).
* [Record a Local Zoom meeting. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362473-How-do-I-record-a-meeting-)
* [Host Control in Meetings. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362603-Who-Is-The-Host-Of-The-Meeting-)
* [Getting Started with iOS. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/201362993-Getting-Started-with-iOS)
* [Getting Started with Android. (Links to an external site.)](https://support.zoom.us/hc/en-us/articles/200942759-Getting-Started-with-Android)

**Grading**

| Course Grades Distribution Table |
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| **Course Requirements** | **Weight** |
| **Weekly Discussion Postings & Comments** | 75% |
| **End of Semester Paper** | 25% |
| **Total** | **100%** |

| Letter Grade Distribution Table |
| --- |
| **Letter** | **Range%** | **Letter** | **Range%** | **Letter** | **Range%** |
| A | 95 or above | B | 83 - 86 | C | 70 - 76 |
| A- | 90 – 94 | B- | 80 - 82 | D | 60 - 69 |
| B+ | 87 – 89 | C+ | 77 - 79 | F | 59 or less |



Access your [Course Calendar](https://fiu.instructure.com/courses/105053/pages/Course%20Calendar?titleize=0) for course topics and assignments.



Module 1 | Roots, Causes, and Shattered Hopes

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[**Week 1 Part 2 | Lawrence of Arabia**](https://fiu.instructure.com/courses/105053/modules/items/4049205)

[**Week 2 Part 1 | The Square**](https://fiu.instructure.com/courses/105053/modules/items/4049207)

Module 2 | Iran: Yesterday and Today

[**Week 3 Part 1 | Women without Men**](https://fiu.instructure.com/courses/105053/modules/items/4049214)

[**Week 3 Part 2 | Children of Heaven**](https://fiu.instructure.com/courses/105053/modules/items/4049212)

**Week 4 Part 1 Separation**

Module 3 | Turkey at a Crossroads

[**Week 4 Part 2 | Mustang**](https://fiu.instructure.com/courses/105053/modules/items/4049219)

**Module 4 | Civilian Cost of South Asian Wa**

[**Week 5 Part 1 | Osama**](https://fiu.instructure.com/courses/105053/modules/items/4049224)

[**Week 5 Part 2 | The Patience Stone**](https://fiu.instructure.com/courses/105053/modules/items/4049226)

. Click to unpublish Week 6 Part 2 | The Attack.

Module 5 | Israeli/Arab Tensions: Is Resolution Possible?

[**Week 6 Part 1 | Waltz with Bashir**](https://fiu.instructure.com/courses/105053/modules/items/4049232)

[**Week 6 Part 2 | The Attack**](https://fiu.instructure.com/courses/105053/modules/items/4049234)