

**Honors Seminar V: Third World Film**  
The Honors College, Florida International University  
IDH 3034-3035 RVH---Fall 2021  
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### **Overview:**

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 storyteller 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 Learning 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.

## **Module Learning Objectives**

### **Module 1**

#### *North Africa: the Maghreb throws off its colonizers.*

1. Students will begin to develop and use a vocabulary for evaluating film aesthetics and will begin to make those evaluations.
2. Students will be able to discuss the experience of colonialism.
3. Students will be able to draw parallels between the experience of colonialism, racism, and sexism.
4. Students will note that progress and tolerance does not always follow a linear path.

5. Students will be able to discuss the major historical building blocks of today's North-African crises.
6. Students will note that since life often confounds us, in the midst of all these jagged issues, mystical meditative Sufism has thrived for thousands of years.

## **Module 2**

### *A continent in transition*

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

## **Module 3**

### *Recovery from genocide and apartheid only to face new threats*

1. Students will demonstrate further development a vocabulary for evaluating film aesthetics and will continue to make those evaluations.
2. Students will demonstrate an understanding of the role of colonialism, as well as other dynamics at play in the Rwanda genocide.

3. Students will demonstrate an understanding of black/white dynamics in apartheid South Africa.
  4. Students will demonstrate an understanding of the role of mass media in dividing or uniting a people.
  5. Students will demonstrate an understanding of what can happen when the international community turns its back on a situation vs. becomes engaged in process to rectify wrongs.
  6. Students will demonstrate an understanding of various strategies countries have used (truth and reconciliation commission; ) to heal deep divisions.
- 7.** Students will demonstrate an understanding of the threat of jihadists to Africa's current tentative stability.

## **Fall Semester** (required watching)

### **Introduction:**

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

### **Module 1: North Africa: the Maghreb throws off its colonizers.**

**Week 2** “The 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."

### **Module 2: A Continent in Transition**

**Week 6** "Moolaade." (additional viewing suggestion: "Black Girl")

**Week 7** "Hyenas."

**Week 8** "Keita, the Heritage of the Griot."

**Week 9** "Yesterday."

**Week 10** "The First Grader."

**Week 11** "This is Nollywood."

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

**Week 12** Kingarwanda" and "The Ghosts of Rwanda."

**Week 13** "War Witch."

**Week 14** "Skin"

**Week 15** "Timbuku."

Besides this required watching, class notes and links must be read each week.

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 posting of at least 300 words that will explore their reactions to the film. Reference to class notes on historical and social context must be included in these postings. 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 (module learning objective #1-6).

- In comments no less than 50 words students will comment on 2 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 use issues raised in the modules 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 of 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 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 is 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 is 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.**

**(55% of final grade) Please note: since these postings are worth so much of your grade, missing a posting automatically reduces your grade by nearly half a letter.**

### **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.**

**(10% of final grade)**

### **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. 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.

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

Alternatively, take one aspect of formal film aesthetics. (For example: use of sound, use of extreme close-up, use of shadow etc) 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)

(35% of 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 247; *Online Learning Center*: [w3.fiu.edu](http://w3.fiu.edu).)

You are expected to adhere to the [Academic Integrity Policy](#) of The Honors College and Florida International University

#### **Grading Scale**

This scale displays the minimum number of points that you need to earn for each letter grade

Letter	Range (%)	Letter	Range (%)	Letter
A	95 or above	B	83 - 86	C
A-	90 – 94	B-	80 - 82	D
B+	87 – 89	C+	77 - 79	F

#### **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.

### **Religious Observances**

Every effort will be made, where feasible and practical, to accommodate students whose religious practices coincide with class requirements or scheduling. Please make sure to notify your instructor at the beginning of the semester of which dates you will be absent or any anticipated problems with completing course work.

### **Physical, Mental and Sensory Challenges**

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 DRC at 305-348-3532 (MMC) or at 305-919-5345 (BBC) to schedule an appointment. You can also visit them in person in GC 190 at MMC or in WUC 131 at BBC campus.

### **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 Engagement**

Requirements Honors College students are required to accumulate at least 20 engagement points each academic year (Fall and Spring) by attending Honors College activities. Students attending only one semester (Fall or Spring) are required to accumulate 10 engagement points. Each activity has a point value. Students may select which events and activities they want to attend. The new system is designed to be more flexible for students, offering events at various days and times (including some weekend events) and allowing for a variety of ways to meet the requirements. Please plan accordingly.

<http://honors.fiu.edu/current-students/citizenship/>

### **Community Service**

Honors College students must also complete 20 volunteer service hours. These hours DO NOT count toward the 20 engagement points discussed above. <http://honors.fiu.edu/current-students/community-service/>

### **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](http://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.