Semester at Sea, Course Syllabus Colorado State University, Academic Partner

Voyage: Spring 2017 Discipline: SPCM 332 Course Number and Title: Film and Social Change Division: Upper Faculty Name: Ehrlich Semester Credit Hours: 3

Pre-requisites: (see CSU syllabus)

COURSE DESCRIPTION

The cinema has the power to depict moments of great social change and also, on rare occasions, to bring about social change. This course will introduce students to different ways films have depicted significant moments of social change. We will view and study feature films, documentaries and animated films from the countries that make up the Fall 2017 voyage. In particular, many of the films center around an expanded view of the rights of underrepresented groups (especially women and children). Some will depict important historical figures who have helped bring about social change in their own countries, and have thus inspired the world. Students will be asked to consider relationships between artistic expression and societal impact.

LEARNING OBJECTIVES: To learn ways in which the medium of motion pictures has sparked significant social changes at home and abroad.

We will study: Ideological underpinnings of specific films and genres the unique vocabulary of Film Studies We will prepare: for port visits with relevant films We will develop: our analytical and writing skills

REQUIRED TEXTBOOKS

AUTHOR: Dennison, Stephanie and Song Hwee Lim, ed. TITLE: Remapping World Cinema: Identity, Culture and Politics in Film PUBLISHER: Columbia UP/Wallflower Press ISBN #:1-904764-62-5 DATE/EDITION: 2006 Nichols, Bill Engaging Cinema: An Introduction to Film Studies W.W. Norton 978-0-393-93491-5 2010

TOPICAL OUTLINE OF COURSE

GRADING (out of 100 points total):

Participation (includes attendance): 15

"Decisive Moments" journal: 10 2 quizzes (multiple formats): 30 Midterm (short answers and short essays): 15 Final (one long essay) 15 Field Excursion written report: 15

TEACHING SCHEDULE:

Depart Ensenada—January 5

A1—January 7: INTRODUCTIONS/OVERVIEW

View short film in class: *The Immigrant* (Charlie Chaplin, dir., U.S., silent, b/w, 1917, 30 minutes)

Homework: for A2: Read EC pp. 3-10 RWC Introduction, pp. 1-18, chapter 7 ("Karl Valentine and Charlie Chaplin," pp. 89-100.) Read pdf/Crofts, "World Cinema" *******

A2-January 9: STUDYING CINEMA

Discuss readings and film

Homework for A3: Read EC pp. 10-18, 435-438

Evening filmviewing: : SELMA (Ava DeVernay, dir., U.S., 2015, 2 hr. 8 min.)

A3— January 11: PREJUDICE AND PRIVILEGE

Discuss readings and film

Homework: for A4: Read (for A4 class): EC pp. 36-49 (Editing), 444-447 RWC, chapter 1 ("An Atlas of World Cinema"/Dudley Andrew), pp 19-29 **Honolulu–January 12** Optional excursion to East-West Center, Honolulu Museum of Arts, etc. Extra-Credit option

A4–January 14: EDITING/WORLD CINEMA

Homework for A5: Read EC pp. 50-63 (Cinematography) RWC, chapter 2 (Towards a positive definition of world cinema), pp. 30-37.

A5—January 17: CINEMATOGRAPHY/WORLD CINEMA

Homework for A6: Read EC pp. 64-69 (Sound, etc.), RWC chapter 4 (Orientalism or Occidentalism?), pp. 173-187.

Evening filmviewing: NO REGRETS FOR OUR YOUTH (*Waga seishun ni kui nashi*, KUROSAWA Akira, Japan, 1946, b/w, 1 hr. 50 min.)

No class January 19

A6–January 20: SOUND/ ORIENTALISM Discuss film and readings QUIZ #1

Homework: for A7: Read EC pp. 136-146 (Storytelling), RWC chapter 12 ("Canonising sexual image/ onnagata, pp. 147-160. After viewing film, read pdf about Still Walking.

Evening filmviewing: STILL WALKING (*Aruite mo aruite mo,* KORE-EDA Hirokazu, Japan, 2008, 1 hr. 55 min.)

A7—January 22: Discuss film Homework for A8: Read EC pp. 147-159 (film style), 451-454. Turn in first journal on Jan. 29

Kobe - January 24-28

A8—January 29: FILM STYLE
Discuss readings
Homework: RWC chapter 13 ("Troubled Masculinities,/Liu Bingjian's *Men and Women*" pp. 161-172). After viewing film, read pdf about Jia Zhang-ke.

Evening filmviewing: THE WORLD (Shijie, ZHANGKE Jia, PRC, 2004, 2 hr. 23 min.)

Shanghai – January 31 – February 5

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A9—February 6: TROUBLED MASCULINITIES (1) Discuss film and readings Homework for A10: Read EC pp. 160-168 (Interpretation). Read pdf about Tranh Anh Hung

Evening filmwiewing: THE VERTICAL RAY OF THE SUN (*Mua ha chieu thang dung,* TRANH Anh Hung, 2000, 1 hr. 52 min.)

A10—February 8: INTERPRETATION Discuss readings and film Homework for A11: Read EC pp. 99-125 (documentary)

Ho Chi Minh City - February 10-14

A11— February 15: DOCUMENTARY Discuss film and readings Homework for A12: Read EC pp. 248-266 (genre film)

Evening filmviewing: BURMA VJ (documentary, Anders Ostergaard dir., Myanmar/Thailand, the Netherlands, 2008, 1 hr. 24 min.)

(no class Feb. 17)

A12— February 18: GENRE FILM

Discuss film and readings. View part of *The Lady* Homework: for A13 Read EC pp. 267-280, 285-286; RWU chapter 15 ("Consuming Bollywood," pp. 188-198). Turn in second journal Feb. 25

Yangon – February 20-25

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A13— February 25: GENRE FILM cont./Bollywood Discuss readings View scenes of Bollywood films (online) Homework: for A 14 Read EC pp. 287-296 (Ideology)

Evening filmviewing: PHANTOM INDIA (tv mini-series, Louis Malle, dir., India/France, 1969, some segments)

A14—February 27: MIDTERM

Homework: RWC chapter 3 (Latin American cinema," pp. 38-54)

Cochin – March 1-6

A15-March 7: UNDERDEVELOPMENT TO POSTMODERNISM

Discuss reading View part of *I, The Worst of All* Discuss 2-page pdf on Postcolonialism

Homework for A16: Read EC pp. 333-344 (Race and ethnicity), 80-91 (avant-garde film)

No Class – March 9

********* A16—March 10: RACE AND ETHNICITY Discuss readings

Homework for A17: Read EC pp. 345-349; RWC chapter 6 ("The dialectics/Claire Denis", pp. 73-88). After filmviewing, read 2 pdfs about *Beau Travail*

Evening filmviewing: BEAU TRAVAIL (*Good Work,* based on *Billy Budd,* Claire Denis, dir., France/Djibouti, 1999, 1 hr. 32 min.)

Port Louis–March 12

A17—March 13: AVANT-GARDE FILM

Discuss readings and film

Homework for A18: Read EC 462-476 (Research and planning). Read pdf about Stephen Biko.

No class March 15

A18—March 16: RESEARCH

Discuss readings

Homework for A19: Read EC pp. 232-246 (Hollywood production)

Evening filmviewing: CRY FREEDOM(Richard Attenborough, dir., U.K./S. Africa, 1987, 2 hr. 37 min.)

A19—March 18: HOLLYWOOD PRODUCTION Discuss readings and film

Homework for A20: Read EC pp. 395-406 (Feminism and film)

Cape Town–March 19-24

March 19: FIELD EXPERIENCE(required): University of Cape Town (Viewing of student documentaries/interviews between students)

A20-March 26: FEMINISM AND FILM

Discuss reading and field experience

Homework for A21: Read EC pp. 407-421 (Feminism and film, cont.)

Evening filmviewing: : SEMBENE! (documentary, Samba Gadjigo, Jason Silverman dir., Senegal/U.S, 2015, 1 hr. 27 min.)

A21—March 28: QUIZ#2

Discuss film and reading

Homework for A22: Read EC pp. 359-371 (Gender and masculinity) Field Excursion report due April 4

Tema – March 31-April 3

A22—April 4: GENDER Discuss readings Homework for A23: Read EC pp. 372-387 (Masculinity, cont.); RWC chapter 13 ("Troubled Masculinities," pp. 161-172)

A23-April 6: TROUBLED MASCULINITIES (2)

Discuss readings

Homework for A24: Read EC pp 388-390, 392-394; RWC chapter 8("Bakhtinian headstands of East German Cinema, pp.89-100). Third journal due April 8. After filmviewing read pdf about *Ali Zaouah*.

Evening filmviewing: ALI ZAOUAH: PRINCE OF THE STREETS (Nabil Ayouah, dir., Morocco, 2000, 1 hr. 30 min.)

A24—April 8: CARNIVAL AND CINEMA Discuss film and readings Any extra-credit oral reports will be presented

Study Day – April 10

Casablanca – April 11-April 14

A25 FINAL – April 15:

Arrive Hamburg–April 19

FIELD WORK

Field Class proposals listed below are not finalized. Confirmed ports, dates, and times will be posted to the <u>Spring HYPERLINK "http://www.semesteratsea.org/voyages/spring-2017/"</u> 2017 Courses and Field Class page when available.

FIELD CLASS AND ASSIGNMENT: University of Cape Town. Observe student documentaries and have a chance to interview UCT Media Studies students. Field Class report due April 4.

INDEPENDENT FIELD ASSIGNMENTS: View a film at a local theatre in any port. Write an Observation Report about the experience.

Honolulu Cultural Field Trip (details to follow)

METHODS OF EVALUATION / GRADING SCALE

The following Grading Scale is utilized for student evaluation. Pass/Fail is not an option for Semester at Sea coursework. Note that C-, D+ and D- grades are also not assigned on

Semester at Sea in accordance with the grading system at Colorado State University (the SAS partner institution).

| | Excellent | <u>Good</u> | Satisfactory/Poor | Failing |
|---|-------------|-------------|-------------------|------------------|
| Ì | 97-100%: A+ | 87-89%: B+ | 77-79%: C+ | Less than 60%: F |
| | 94-96%: A | 84-86%: B | 70-76%: C | |
| | 90-93%: A- | 80-83%: B- | 60-69%: D | |

Pluses and minuses are awarded as follows on a 100% scale:

ATTENDANCE/ENGAGEMENT IN THE ACADEMIC PROGRAM

Attendance in all Semester at Sea classes is mandatory, but it is at the instructor's discretion to assign a grade to the participation and attendance requirement. Remember to include information concerning the evaluation of Field Assignments and the Field Classes, which must constitute at least 20% of the total grade in a course.

Students must inform their instructors prior to any unanticipated absence and take the initiative to make up missed work in a timely fashion. Instructors must make reasonable efforts to enable students to make up work which must be accomplished under the instructor's supervision (e.g., examinations, laboratories). In the event of a conflict in regard to this policy, individuals may appeal using established CSU procedures.

LEARNING ACCOMMODATIONS

Semester at Sea provides academic accommodations for students with diagnosed learning disabilities, in accordance with ADA guidelines. Students who will need accommodations in a class, should contact ISE to discuss their individual needs. Any accommodation must be discussed in a timely manner prior to implementation. A memo from the student's home institution verifying the accommodations received on their home campus is required before any accommodation is provided on the ship. Students must submit this verification of accommodations pre-voyage as soon as possible, but no later than December 15, 2016 to academic@isevoyages.org.

STUDENT CONDUCT CODE

The foundation of a university is truth and knowledge, each of which relies in a fundamental manner upon academic integrity and is diminished significantly by academic misconduct. Academic integrity is conceptualized as doing and taking credit for one's own work. A pervasive attitude promoting academic integrity enhances the sense of community and adds value to the educational process. All within the University are affected by the cooperative commitment to academic integrity. All Semester at Sea courses adhere to this Academic Integrity Policy and Student Conduct Code.

Depending on the nature of the assignment or exam, the faculty member may require a written declaration of the following honor pledge: "I have not given, received, or used any unauthorized assistance on this exam/assignment."

RESERVE BOOKS AND FILMS FOR THE LIBRARY

See Evening Filmviewing List. No films shown via the Loop.

AUTHOR: Kristin Thompson and David Bordwell, TITLE: FILM HISTORY: AN INTRODUCTION PUBLISHER: McGraw Hill ISBN #:0-07-338613-8 DATE/EDITION: 3rd edition (if possible)

Geoffrey Nowell-Smith, ed. THE OXFORD HISTORY OF WORLD CINEMA Oxford UP 0-19-811257-2 1996

FILMS (DVDs): SELMA, NO REGRETS FOR OUR YOUTH (Kurosawa), STILL WALKING (Kore-eda(, THE WORLD (Zhangke Jis), THE VERTICAL RAY OF THE SUN (Tran), BURMA VJ (doc.), PHANTOM INDIA (Louis Malle, doc.), BEAU TRAVAIL (Claire Denis), CRY FREEDOM (Attenborough), SEMBENE (Gadjigo, doc.), ALI ZAOUAH (Ayouah), THE LADY (Besson)

ELECTRONIC COURSE MATERIALS

Each faculty member will have an electronic course folder housed on the ship's intranet. The CSU library will scan articles and chapters identified by the faculty member as needed supplementary materials for the courses they are teaching. These materials will be placed in the faculty member's intranet folder for students to access.

PLEASE NOTE: Materials that may be scanned for a course without obtaining copyright permissions include one chapter from a book; one article from a journal issue; government publications; anything for which you own the copyright; or anything in the public domain. If you wish to go outside of these guidelines, you will need to seek copyright permission from the publisher of the journal or book.

Pdfs sent separately

AUTHOR: ARTICLE/CHAPTER TITLE: JOURNAL/BOOK TITLE: VOLUME: DATE: PAGES:

ADDITIONAL RESOURCES