



Department of Literature, Journalism, Writing & Languages

ENG 3051-1 DIVERSE VOICES IN CINMA

3 units-Spring 2025

Meeting days/times -R 6:00 PM – 9:45 pm

Meeting location- BOND 103

Instructor title and name:	Carmen De Leon, Ph.D., Professor of Spanish
Phone:	(619) 849-2289
Email:	cdeleon@pointloma.edu
Office location and hours:	BAC 117 TR 12:30 p.m.-1:30 p.m. by appointment
FINAL EXAM:	TBA

PLNU Mission

To Teach ~ To Shape ~ To Send

Point Loma Nazarene University exists to provide higher education in a vital Christian community where minds are engaged and challenged, character is modeled and formed, and service is an expression of faith. Being of Wesleyan heritage, we strive to be a learning community where grace is foundational, truth is pursued, and holiness is a way of life.

General Education Mission Statement

PLNU provides a foundational course of study in the liberal arts informed by the life, death, and resurrection of Jesus Christ. In keeping with the Wesleyan tradition, the curriculum equips students with a broad range of knowledge and skills within and across disciplines to enrich major study, lifelong learning, and vocational service as Christ-like participants in the world's diverse societies and culture.

Course Description

An advanced study of representative works of cinema. Class inquiry focuses on film narrative, art, and theory. Includes a variety of eras and genres, placing the works within their cultural contexts. Prerequisite(s): Fulfillment of the College Composition requirement, ENG 2000, and Junior or Senior standing. 3 Units.

This course is part of PLNU's Foundational Explorations Program - IV. Exploring Arts and Culture “a survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary” (Catalog: Foundational Explorations).

World Cinema

In this class we will analyze landmark films from across the globe and film history that represent seemingly universal themes of identity, authority, and poverty by way of distinct filmic characteristics shaped by geographies, histories, and cultures. We will begin the course by examining the nature of filmic representations in terms of image, noise, dialogue, sound, and writing, by asking: how does a film represent emotion, the dominance of one idea over another, or the ways in which many people across the globe “lead lives of quiet desperation, trying to get into business and trying to get out of debt,” as Henry David Thoreau once wrote. While asking these questions, we keep in mind that fictional, theatrical, narrative descriptions, for example, those in Italy in the immediate postwar years, differ from those in modern-day China in pointed ways. In the process of evaluating our texts, we will engage in conversations with cultural theorists, theologians, philosophers, and historians who are who are interested in a variety of questions regarding gender, ethnicity, class, postmodernism, and theories of transnationalism.

GELO SIGNATURE ASSIGNMENT

This signature assignment is a formal essay due at the beginning of the final examination period. Complete instructions will be distributed in the closing weeks of the semester.

COURSE LEARNING OUTCOMES (Aligned to GELOs addressed in the course)

1. Students will closely read and critically analyze texts. (GELO 1d, 2b, 2c)
2. Students will recall, identify, and use fundamental concepts of literary study to read texts: terms, modes/genres, element, periods (dates, writers, characteristics, developments). (GELO 1d, 2b)
3. Students will connect the literary works with their own lives and with the social, cultural, and historical contexts of the works and their authors. (GELO 1d, 2b, 2c)

*GELOs 1d, 2b, 2c will be assessed in the Final Exam Essay in this course

REQUIRED TEXTS AND RECOMMENDED STUDY RESOURCES

Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. New York: McGraw-Hill, 13 th ed. Additional reading assignments TBD

Required Films

Guess Who's Coming to Dinner (1967) directed by Stanley Kramer

Citizen Kane (1941, Orson Welles)

The Birth of a Nation (1915) directed by D.W. Griffith

The Bronze Buckaroo (1939) Richard C. Kahn

The Farewell (2019) directed by Lulu Wang

Smoke Signals (1998) directed by Chris Eyre.

Lady Bird (2017) written and directed by Greta Gerwig

Book: *The House on Mango Street* by Sandra Cisneros.

Roma (2018) directed by Alfonso Cuarón.

The Theory of Everything (2014) directed by James Marsh

The Square (2017), Directed by Ruben Östlund

Crouching Tiger, Hidden Dragon (2000) directed by Ang Lee

Pan's Labyrinth (2006) directed by Guillermo Del Toro

***ALL MOVIES AND MATERIALS ARE SUBJECT TO CHANGE AS THE PROFESSOR SEES FIT.**

Additional readings in the form of academic articles as well as other author's works will be supplied by me or I will provide the link where you can read them.

COURSE REQUIREMENTS

Methods/ Activities/ Assessments

PLNU Attendance and Participation Policy

Regular and punctual attendance at all class sessions is considered essential to optimum academic achievement. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive an "F" grade. Keep in mind that this class only meets once a week and if you are absent you will be missing a whole week of class.

Attendance Policy ENG 3053-1 DIVERSE VOICES IN CINEMA:

Attendance is an important element of successfully completing this course. If the student is absent for more than 10 percent of class sessions, the faculty member will issue a written warning of de-enrollment. If the absences exceed 20 percent, the student may be de-enrolled without notice until the university drop date or, after that date, receive an "F" grade.

ASSIGNMENTS:

Assignments / Participation/Canvas assignments/Class assignments: Participation in this class is very important. Additionally, you will be given assignments during class about our material, themes and topics which will greatly impact your grade. There will also be some CANVAS assignments that you will need to complete. You are also required to attend the conference with Sandra Cisneros which will be given February 27. We will discuss more about this in class.

Quizzes: There will be 2 quizzes during the semester that will cover the material, topics, and research we have been covering in class. Quizzes are worth 20% of your final grade, there will be no make-up quizzes unless there is a valid documented reason for your absence.

Movie Reviews- You will receive responsible for writing a movie review of each of the movies we watch for our course. The movie review is due at the beginning of class the week after we screen the movie. The length of the review should be a minimum of 500 words and no longer that 1000 words. Make sure you cite examples from the movie, dialogue, music, etc.

Discussion Groups: Everyone will be assigned to discussion groups each week. You and your group will lead the discussion of the week on the movie and theme of the week. you are assigned. You are responsible for leading an engaging, and creative discussion touching on the topics and themes emphasized in the course. It is up to your group to promote discussion with the rest of the class. You will be responsible for formulating at least two questions which will show me that you read the material and that you are analyzing and connecting with the objectives of this course. It is of outmost importance that you do research and watch the movie of the week before hand in order for you and your group to lead the discussion after the screening of the movie.

Discussion Groups cannot be made up. If you are absent on your assigned discussion day you will get a 0 for that assignment.

Research Paper- Minimum 8 pages paper plus works cited page. Your will need to choose your topic and turn in an outline where you will clearly state your thesis statement and analysis. Your topic will need to be approved by me, and you will get feedback on your outline. You need to base your topic on the material covered in class and use as much resources as need to develop your thesis. You need to reference at least two outside sources in the form of academic articles. Please do not use websites as part of your bibliography unless they are serious sources. The use of AI as your only source of writing is not accepted. Your paper will be checked to see if it was AI produced. If I find that your paper is close to any AI source production, you will receive a failing grade. **USE MLA STYLE IN EVERY PAPER YOU WRITE IN THIS COURSE.**

The following questions will be considered when assignments –analysis work, essays on exams, and the final paper--are evaluated and graded. All questions may not be relevant to each assignment.

- Does the paper respond to the prompt or question of the day?

- Does the paper make an argument? Is it clearly stated and contextualized effectively?
- Is there sufficient and relevant evidence to ground the claim?
 - Does the paper effectively select and use material from the course readings to support and validate the analysis? Does it summarize, paraphrase, and quote effectively?
- Does the paper use all relevant details from the readings both to support the claim and to provide a context for the case being made?
- Does it ignore material that should be taken into account?
- Does the paper demonstrate an awareness of how the argument being proposed fits into the larger set of claims made about the topic in our course readings?
- Does the paperwork through the complexities of the material (as opposed to oversimplifying or overgeneralizing)?
- Is the paper well-organized?
- Does it cite material from the sources using MLA documentation style?
- Are there sentence structure problems or spelling and grammatical errors that interfere with the meaning?
- An “A” essay (a 5 for the analysis work) demonstrates excellent work. It has something to say and says it well. It develops its argument clearly and consistently, demonstrating a complex understanding of the assignment, and does so using varied sentence structure. It often rises above other essays with particular instances of creative or analytical sophistication. There may be only minor and/or occasional grammatical errors.
- A “B” essay (a 4 for the analysis work) demonstrates good work. It establishes a clear claim and pursues it consistently, demonstrating a good understanding of the assignment. There may be some mechanical difficulties, but not so many as to impair the clear development of the main argument. While a “B” essay is in many ways successful, it lacks the originality and/or sophistication of an “A” essay.
- A “C” essay (a 3 for the analysis work) demonstrates adequate work. It establishes an adequate grasp of the assignment and argues a central claim. In addition, the argument may rely on unsupported generalizations or insufficiently developed ideas. It may also contain grammatical errors.
- Work that earns a grade of “D” or “F” (a 2,1, or for the analysis work) is often characterized by the following problems: it fails to demonstrate an adequate understanding of the assignment; it fails to articulate an adequate argument; and/or it contains significant grammatical problems.

Assessment and Grading

Assignments / Participation/	
Canvas assignments/Class assignments	10%
Quizzes (2)	20%
Movie reviews	20%
Discussion Groups	15%
Research Paper	20%
Final Exam	15%
TOTAL	100%

Grades will be based on the following Sample Standard Grade Scale Based on Percentages

A	B	C	D	F
A 93-100	B+ 87-89	C+ 77-79	D+ 67-69	F Less than 59
A- 90-92	B 83-86	C 73-76	D 63-66	
	B- 80-82	C- 70-72	D- 60-62	

Final Examination Policy

Successful completion of this class requires taking the final examination on its scheduled day. The final examination schedule is posted on the [Class Schedules](#) site. If you find yourself scheduled for three (3) or more final examinations on the same day, you are authorized to contact each professor to arrange a different time for one of those exams. However, unless you have three (3) or more exams on the same day, no requests for alternative final examinations will be granted.

Content Warning

I acknowledge that each of you comes to PLNU with your own unique life experiences. This contributes to the way you perceive various types of information. In *Diverse Voices of Women Writers*, all of the class content, including that which may be intellectually or emotionally challenging, has been intentionally curated to achieve the learning goals for this course. The decision to include such material is not taken lightly. These topics include incarceration, abuse of and violence against women and people of color, child/forced marriage, questions about identity, questions about human sexuality, questions about religion, historical realities, etc. If you encounter a topic that is intellectually challenging for you, it can manifest in feelings of discomfort and upset. In response, I encourage you to come talk to me about it. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

Trigger Warning

The experience of being triggered versus intellectually challenged are different. The main difference is that an individual must have experienced trauma to experience being triggered, whereas an intellectual challenge has nothing to do with trauma. I will alert you prior to reading

content that may be triggering. If you are a trauma survivor and encounter a topic in this class that is triggering for you, you may feel overwhelmed or panicked and find it difficult to concentrate. In response, I encourage you to take the necessary steps for your emotional safety. This may include leaving class while the topic is discussed or talking to a therapist at the Counseling Center. Should you choose to sit out on discussion of a certain topic, know that you are still responsible for the material; but we can discuss if there are other methods for accessing that material, and for assessing your learning on that material. Class topics are discussed for the sole purpose of expanding your intellectual and compassionate engagement in the human story, and I will support you throughout your learning in this course.

Incompletes and Late Assignments

All assignments are to be submitted/turned in by the beginning of the class session when they are due—including assignments posted in Canvas. Incompletes will only be assigned in extremely unusual circumstances. **NO ASSIGNMENTS WILL BE ACCEPTED AFTER THE DUE DATE UNLESS YOU HAVE A DOCUMENTED REASON FOR NOT TURNING IT IN ON THE DUE DATE.**

Spiritual Care

Please be aware PLNU strives to be a place where you grow as whole persons. To this end, we provide resources for our students to encounter God and grow in their Christian faith. If students have questions, a desire to meet with the chaplain or have prayer requests you can contact your professor or the Office of Spiritual Life and Formation.

PLNU Copyright Policy

Point Loma Nazarene University, as a non-profit educational institution, is entitled by law to use materials protected by the US Copyright Act for classroom education. Any use of those materials outside the class may violate the law.

PLNU Recording Notification⊗

In order to enhance the learning experience, please be advised that this course may be recorded by the professor for educational purposes, and access to these recordings will be limited to enrolled students and authorized personnel.

Note that all recordings are subject to copyright protection. Any unauthorized distribution or publication of these recordings without written approval from the University (refer to the Dean) is strictly prohibited.

PLNU Academic Honesty Policy

Students should demonstrate academic honesty by doing original work and by giving appropriate credit to the ideas of others. Academic dishonesty is the act of presenting information, ideas, and/or concepts as one's own when in reality they are the results of another person's creativity and effort. A faculty member who believes a situation involving academic dishonesty has been detected may assign a failing grade for that assignment or examination, or, depending on the seriousness of the offense, for the course. Faculty should follow and students may appeal using the procedure in the university Catalog. See Academic Policies for definitions of kinds of academic dishonesty and for further policy information.

Artificial Intelligence (AI) Policy

You are allowed to use Artificial Intelligence (AI) tools (e.g, ChatGPT, iA Writer, Marmot, Botowski) to generate ideas, but you are not allowed to use AI tools to generate content (text, video, audio, images) that will end up in any work submitted to be graded for this course. If you have any doubts about using AI, please gain permission from the instructor.

PLNU Academic Accommodations Policy

PLNU is committed to providing equal opportunity for participation in all its programs, services, and activities. Students with disabilities may request course-related accommodations by contacting the Educational Access Center (EAC), located in the Bond Academic Center (EAC@pointloma.edu or 619-849-2486). Once a student's eligibility for an accommodation has been determined, the EAC will issue an academic accommodation plan ("AP") to all faculty who teach courses in which the student is enrolled each semester.

PLNU highly recommends that students speak with their professors during the first two weeks of each semester/term about the implementation of their AP in that particular course and/or if they do not wish to utilize some or all of the elements of their AP in that course.

Students who need accommodations for a disability should contact the EAC as early as possible (i.e., ideally before the beginning of the semester) to assure appropriate accommodations can be provided. It is the student's responsibility to make the first contact with the EAC.

Language and Belonging

Point Loma Nazarene University faculty are committed to helping create a safe and hospitable learning environment for all students. As Christian scholars we are keenly aware of the power of language and believe in treating others with dignity. As such, it is important that our language be equitable, inclusive, and prejudice free. Inclusive/Bias-free language is the standard outlined by all major academic style guides, including MLA, APA, and Chicago, and it is the expected norm in university-level work. Good writing and speaking do not use unsubstantiated or irrelevant generalizations about personal qualities such as age, disability, economic class, ethnicity, marital status, parentage, political or religious beliefs, race, gender, sex, or sexual orientation. Inclusive language also avoids using stereotypes or terminology that demeans persons or groups based on age, disability, class, ethnicity, gender, race, language, or national origin. Respectful use of language is particularly important when referring to those outside of the religious and lifestyle commitments of those in the PLNU community. By working toward precision and clarity of language, we mark ourselves as serious and respectful scholars, and we model the Christ-like quality of hospitality.

You may report an incident(s) using the [Bias Incident Reporting Form](#).

Sexual Misconduct and Discrimination

In support of a safe learning environment, if you (or someone you know) have experienced any form of sexual discrimination or misconduct, including sexual assault, dating or domestic violence, or stalking, know that accommodations and resources are available through the Title IX Office at pointloma.edu/Title-IX. Please be aware that under Title IX of the Education Amendments of 1972, faculty and staff are required to disclose information about such misconduct to the Title IX Office.

If you wish to speak to a confidential employee who does not have this reporting responsibility, you can contact Counseling Services at counselingservices@pointloma.edu or find a list of campus pastors at pointloma.edu/title-ix.

Course Modality Definitions

- 1. In-Person:** Course meetings are face-to-face with no more than 25% online delivery.
- 2. Online:** Coursework is completed 100% online and asynchronously.
- 3. Online Synchronous:** Coursework is completed 100% online with required weekly online class meetings.
- 4. Hybrid:** Courses that meet face-to-face with required online components.

In some courses, a portion of the credit hour content will be delivered asynchronously, and attendance will be determined by submitting the assignments by the posted due dates. See [Academic Policies](#) in the Undergraduate Academic Catalog.

Asynchronous Attendance/Participation Definition

A day of attendance in asynchronous content is determined as contributing a substantive note, assignment, discussion, or submission by the posted due date. Failure to meet these standards will result in an absence for that day. Instructors will determine how many asynchronous attendance days are required each week.

LOMA WRITING CENTER

The Loma Writing Center exists to help all members of the PLNU community cultivate transferable writing skills to engage their academic, professional, personal, and spiritual communities. We work toward this goal by conducting one-on-one consultation sessions, supporting writing education across the PLNU community, and participating in ongoing writing center research.

Getting feedback from the Loma Writing Center while you're in the process of working on an assignment is a great way to improve the quality of your writing and develop as a writer. You are encouraged to talk with a trained writing consultant about getting started on an assignment, organizing your ideas, finding and citing sources, revising, editing for grammar and polishing final drafts, and more. For information about how to make in-person or online appointments, see Loma Writing Center webpage or visit the Loma Writing Center on the first floor of the Ryan Library, room 221.

Spring 2025 Calendar

WEEK 1

JANUARY

THURSDAY 16

Introduction to Diverse Voices in Cinema

- What is "diverse voices"? Understanding representation, identity, and power dynamics in cinema.
- **Discussion:** Why representation matters in film. How does cinema both reflect and shape cultural narratives?

- **Activity:** Group discussion on personal experiences with film representation. Share thoughts on films where race, gender, or identity was central.

Film Screening: *Guess Who's Coming to Dinner* (1967) directed by Stanley Kramer

- **Rationale:** This landmark film is a powerful exploration of race and interracial marriage at a time when the Civil Rights Movement was gaining momentum in the United States. *Guess Who's Coming to Dinner* focuses on the reaction of a white family when their daughter brings home a Black fiancé, and it provides a significant early cinematic treatment of racial prejudice, social change, and generational conflict. Though it's set within the context of racial dynamics in the U.S., it offers an accessible way to begin discussions of social issues, especially regarding race and identity, and serves as an important historical touchstone in the portrayal of race relations in Hollywood.

WEEK 2

JANUARY

THURSDAY 23

Early Cinema and Marginalized Voices

- Early cinema and its roots in colonialism, imperialism, and racialized narratives.
- **Discussion:** Early representations of non-white characters in film, including blackface, stereotypes, and exoticism.
- **Activity:** Comparative analysis of early film clips representing race and gender versus contemporary portrayals.

Film Screening: *The Birth of a Nation* (1915) directed by D.W. Griffith

- **Rationale:** *The Birth of a Nation* is one of the most important yet controversial films in early cinema history. While it is often lauded for its technical achievements—such as its innovative use of narrative structure, editing techniques, and large-scale production values—the film's depiction of race and its use of harmful racial stereotypes make it a significant yet problematic work when discussing how marginalized groups have been portrayed in cinema.

WEEK 3

JANUARY

THURSDAY 30

African American Cinema and the Legacy of Black Voices

- The history of African American filmmakers and their contributions to the film industry
- **Discussion:** The role of black filmmakers in challenging mainstream portrayals of African Americans and in creating new narratives.

Film Screening: *The Bronze Buckaroo* (1939) Richard C. Kahn

- **Rationale:** *The Bronze Buckaroo* is a landmark film in the history of African American cinema, especially within the genre of Westerns. Featuring an all-Black cast and starring singer and actor *Herb Jeffries* as the lead character, *The Bronze Buckaroo*, this film holds a unique place in cinematic history.

WEEK 4

FEBRUARY

THURSDAY 6

Intersectionality in Cinema

- Exploring how race, gender, sexuality, and class intersect in film
- **Discussion:** How can films express complex identities that go beyond singular categories of race or gender?
- **Activity:** Group work on analyzing intersectional themes in a given film.

Film Screening: *The Farewell* (2019), directed by Lulu Wang

- **Rationale:** *The Farewell* is a compelling exploration of intersectionality—a key theme. The film thoughtfully integrates multiple layers of identity, examining how race, culture, gender, and generational differences intersect to shape the experiences of its characters.

WEEK 5

FEBRUARY

THURSDAY 13

Indigenous Cinema and Cultural Preservation

- The role of Indigenous filmmakers in preserving culture and challenging stereotypes.
- **Discussion:** How can cinema act as a tool for both cultural resistance and cultural continuity?

Film Screening: *Smoke Signals* (1998), directed by Chris Eyre.

- **Rationale:** *Smoke Signals* is a pivotal film in the realm of Indigenous cinema. The film stands out as one of the first feature films written, directed, and produced by Native Americans, offering a powerful narrative that addresses themes of cultural preservation, identity, and the complexities of contemporary Native life.

WEEK 6

FEBRUARY

THURSDAY 20

Women in Film: From the Margins to the Center

- A history of women filmmakers and representations of women in cinema.
- **Discussion:** How have women's voices been silenced, and how are they asserting themselves in the film industry today?

Film Screening: *Lady Bird* (2017), written and directed by Greta Gerwig

- **Rationale:** *Lady Bird* is a compelling and nuanced exploration of a young woman's coming-of-age story that places **female experience** at the heart of the narrative. As a film that is both critically acclaimed and widely beloved, it serves as an excellent example of how women's voices are increasingly moving from the margins to the center of cinema.

WEEK 7

FEBRUARY

THURSDAY 27

Latinx Voices and Border-Crossing Narratives

Rationale: Sandra Cisneros' *The House on Mango Street* (1984) is a foundational work in Latinx literature that offers a deeply personal and poetic account of a young girl growing up in the Hispanic community of Chicago. This semi-autobiographical novel is not only a vibrant exploration of Latinx identity and cultural displacement but also a powerful narrative about border-crossing—both literal and figurative. Including *The House on Mango Street* in a Diverse Voices in Cinema course is essential for exploring Latinx voices in cinema, particularly when considering how literary works influence cinematic adaptations and contribute to broader border-crossing narratives.

While Cisneros' *The House on Mango Street* has not yet been adapted into a major motion picture (as of my knowledge cutoff in 2023), its themes of cultural identity, migration, and gender can be explored through potential adaptations and in relation to other Latinx films.

SANDRA CISNEROS will be in our campus, and you are required to attend her presentation which falls on the time and date of our class. PLEASE DO NOT BE ABSENT THIS DAY!

WEEK 8

MARCH

THURSDAY 6

Latinx Voices and Border-Crossing Narratives

- Exploring Latinx filmmakers and the narratives of immigration, identity, and cultural hybridity.
- **Discussion:** How does Latinx cinema challenge stereotypes of Latinx communities in mainstream film?

Book: *The House on Mango Street* by Sandra Cisneros.

SPRING BREAK- MARCH 10-14

WEEK 9

MARCH

THURSDAY 20

Latinx Voices and Border-Crossing Narratives

- Exploring Latinx filmmakers and the narratives of immigration, identity, and cultural hybridity.
- **Discussion:** How does Latinx cinema challenge stereotypes of Latinx communities in mainstream film?

Film Screening: *Roma* (2018), directed by Alfonso Cuarón.

- **Rationale:** *Roma* is an intimate, evocative film that offers a deeply personal portrayal of life in Mexico City during the early 1970s. This critically acclaimed film provides a rich canvas for exploring **Latinx voices** and **border-crossing narratives**. Cuarón's masterpiece not only highlights the complex social and political landscapes of Latin

America but also examines the intersection of class, gender, and ethnicity, which are central to understanding the experience of marginalized communities.

WEEK 10

MARCH

THURSDAY 27

Disability in Cinema: Challenging Ableism

- Understanding the representation of disability in film and its relationship with social attitudes toward disability.
- **Discussion:** How can cinema be both a tool for empowerment and a means of perpetuating stereotypes about disability?

Film Screening: *The Theory of Everything* (2014) directed by James Marsh

- **Rationale:** *The Theory of Everything*, is a biographical drama about the life of theoretical physicist Stephen Hawking and his battle with Amyotrophic Lateral Sclerosis (ALS), also known as Lou Gehrig's disease. The film chronicles Hawking's remarkable achievements, his diagnosis with ALS, and the profound challenges he faced due to his progressively debilitating condition. *The Theory of Everything* is a powerful representation of disability in cinema, focuses on challenging ableism and addressing how disability is portrayed in the media.

WEEK 11

APRIL

THURSDAY 3

The Global South: Challenging Hollywood's Hegemony

- The impact of Western cinema on global film industries and the rise of independent cinemas in the Global South.
- **Discussion:** How do filmmakers from countries in the Global South represent their communities and challenge Western narratives?

Film Screening: *The Square* (2017), Directed by Ruben Östlund

- **Rationale:** *The Square* is a Swedish satirical drama that critiques the world of contemporary art, the elite social class, and the societal structures that perpetuate inequality. The film follows Christian, a curator at a modern art museum in Stockholm, as his life unravels after a controversial art installation called "The Square" is unveiled. The movie touches on themes of social responsibility, privilege, moral dilemmas, and human connection, all while offering a biting critique of the intersection between art, power, and class.

WEEK 12

APRIL

THURSDAY 10

Non-Western Cinema and the Politics of Cultural Identity

- **Lecture:** How non-Western filmmakers challenge Western notions of culture, modernity, and history.
- **Discussion:** What does it mean for cinema to represent cultural authenticity versus globalization?

Film Screening: *Crouching Tiger, Hidden Dragon* (2000) directed by Ang Lee

- **Rationale:** Ang Lee's *Crouching Tiger, Hidden Dragon* provides an exemplary case for examining the intersection of non-Western cinema and the politics of cultural identity. The film not only achieved international success but also brought Eastern cinematic traditions, specifically the wuxia genre, to global prominence. By doing so, it challenges Western film conventions while simultaneously engaging with complex themes of cultural identity, historical legacy, and modernity.

WEEK 13 EASTER RECESS- APRIL 17-21

WEEK 14

APRIL

THURSDAY 24

Exploring Fantasy in Film

- **Lecture:** The role of fantasy in film as a tool for exploring diverse cultural perspectives, identities, and narratives. Fantasy as a genre allows filmmakers to craft alternative realities that both reflect and challenge our understanding of the world.
- **Discussion:** What is the role of fantasy in creating alternative worlds that challenge dominant cultural narratives?

Film Screening: *Pan's Labyrinth* (2006) directed by Guillermo Del Toro

WEEK 15

MAY

THURSDAY 1

LAST CLASS- WRAP UP – PRESENTATIONS ETC.