

Harper College Graduate Equivalency Course (GEC) Syllabus

Discovering Culture Through a Brief History of Cinema
GEC Hours 3

Spring Semester 4:30-7:00pm Tuesdays, room Z117

Course Dates are Tuesdays 02/01/22-03/29/22; no class 3/22/22 due to Spring Break

This is a blended/hybrid course. We meet once per week to watch and discuss film; the remaining material is online. There are no online meetings.

Faculty Information:
Brian L Shelton

bshelton@harpercollege.edu 847-925-6875

Office: D107A Office Hours: M-TR 8-10am

Course Information

Course Description: Cultural competency is defined as the ability to understand, appreciate, and interact with people from cultures or belief systems different from one's own and is developed through experiences. In an age where cultural occurrences could be abundant but currently physically prohibitive, looking at cinema could provide an insight into a culture that one could not experience otherwise. By examining major time periods and seminal works of film history, students will be exposed to a wide variety of world cultures. Cinema is an art form that is a direct reflection of its society and is a rather quick (typically 1.5 to 3 hours) and accessible way to learn about the inner workings of any culture. Students will gain insights not just from understanding the impact of the industry on a country but also the importance of the visual voice of this nation's minorities.

Course Goals:

Explore world culture through cinema.

Explore Brevity

Learning Outcomes

1. Understand the relationship between national film movements and their historical and cultural contexts.
2. Analyze how a film offers a set of social, political, and cultural ideas.
3. Create thoughtful and critical analysis of film through writing.
4. Recognize the major historical developments in cinema.
5. Create an action plan to incorporate cinema into work.

Course Outline

Technical Antecedents

Overview of Early Cinema Pioneers

The Power of the Tweet

Effects of World War 2 on National Cinema

 Italian Neo-realism

 The French New Wave

 La politique de auteurs

Post-War Japan influences on Western Cinema

Cinema of India: Bollywood and Beyond

American Cinema and Its Evolution

 Culture of the 1990's

 Culture of early 2000's

Korean New Wave

Mexico: The short golden age.

 Modern Mexican Cinema

Required Text: All readings and materials are provided in Blackboard.

Student Expectations and Requirements

Films and Philosophy:

Due to the rotation of films on the many streaming services and the copyright restrictions that plague YouTube, films for the class will be selected by what is readily available for you to screen at home through the Harper Library access to Swank and Kanopy, in addition to YouTube. Communal Screenings will be from Blu-Ray or DVD. The lack of online availability for many films means that we will only do a communal screening from certain regions of the world. It also means that in many cases the material is not as diverse as it could be. The history of cinema is white, cis, male dominated, and this course seeks to tackle some of those issues, but we can't ignore 100 years of cinema because of its lack of diversity. Each module contains supplemental materials that addresses wider diversity issues. Additionally, we should recognize that our college has an increasingly diverse population and having some understanding of the culture from which our students come from is essential. Screening the films is the bulk of the work in this course, take notes, be prepared to talk about what you have seen, make it relevant to your life and your work.

Course Requirements and Assignments

Category Descriptions

1. **Critical Analysis:** The Tweet has become the most powerful form of film criticism; it can make or break a new film. Twitter allows 280 characters in a message plus an image or weblink. We will use the discussion board to create our “tweets” of 50-75 words with the option of adding a link or image that reinforces our words. Your task is to create a “Tweet” for each of the films assigned in the Home Screening. Your “Tweet” should demonstrate your understanding of the film and how it reflects the culture in which it was made. Being limited by the word count will force you to be creative and demonstrate your level of engagement with the material. You may write in first person, but please refrain from writing what I call hot pieces. We are not here to denigrate a film or the filmmaker, we are here to learn from cinema. Please read your classmates “tweets” and reply to at least one for each assignment. While not required, you might want to keep your replies to 50-75 words as well.

Example Post: Citizen Kane: Born rich, died broke, failed at business and politics; Charles Foster Kane serves as a cinematic warning of what was to come with Donald Trump. Had we studied cinema critically, we would have been prepared.

Tweets: 5 points for your post and 5 points for you reply.

2. **Communal Screening and Discussion:** There is great benefit and power to communal film screening. We all shut off our devices and for a small part of our day dedicate our entire focus and energy to watching a film. This synchronous experience permits us to have a deeper discussion post screening so that we all may answer questions, explore ideas, and sometimes complain. We are all working professionals with busy lives, if you miss a screening, please acquire the film through other means.
3. **Action Plan:** Now that you have explored the world of cinema, how might you use cinema in your classroom or other work? Create a one-page document that outlines your plan. Like your “tweets” brevity is a skill that should be cultivated and admired.

Methods of Evaluation

Assessment Overview

Grading Criteria:

Grading Categories	Points/Percentage
1. Critical Analysis	80
2. Action Plan	20
Total Points	100

Grading Scale: Graduate Equivalency Courses are Pass/Fail. You need 80 points to pass.

Course Calendar/Schedule

Due Dates will be in the class calendar section of Blackboard.

Schedule:

Week 1 Introductions, Syllabus etc.. February 1st

Presentation on the History of Cinema: major technological developments, influential inventors, and major historical highlights. I rarely lecture, you'll get 100 years of film history in one session.

Screen(Clips): Workers Leaving a Factory, Arrival of a Train, A Trip to the Moon, Great Train Robbery, Cabinet of Dr. Caligari, Metropolis, Birth of Nation, The Jazz Singer.

Assignment: Tweet your reaction to the early developments of cinema.

Week 2 The Effect of World War Two on National Cinemas and the rise of Italian Neorealism February 8th

Home Screening: Bicycle Thieves (1948) by Vittorio De Sica. Available on Kanopy. **Assignment:** Tweet

Communal Screening: The Conformist (1970) by Bernardo Bertolucci.

Week 3 The French New Wave and la politique de auteurs February 15th

Home Screening: Breathless (1960) by Jean luc Godard. Available on Kanopy. **Assignment:** Tweet

Communal Screening: La Haine (1995) by Mathieu Kassovitz.

Week 4 Cinema of Post War Japan and its Influence on American Filmmakers February 22nd

Home Screening: Rashomon (1950) by Akira Kurosawa. Available through Kanopy. **Assignment:** Tweet

Communal Screening: Yojimbo (1961) by Akira Kurosawa.

Week 5 Cinema of India: the largest national cinema in the world March 1st

Short presentation on the history of Indian Cinema.

Home Screening: Pather Panchali (1955) by Satyajit Ray. Available on Kanopy **Assignment:** Tweet

Communal Screening: Three Idiots (2009) by Rajkumar Hirani or Monsoon Wedding(2001) by Mira Nair

Week 6 American Cinema and Its Evolution March 8th

Home Screening: Do the Right Thing (1989) by Spike Lee. Available on Swank. **Assignment:** Tweet.

Communal Screening: Minding the Gap (2018) by Bing Liu.

Week 7 Korean New Wave March 15th

Communal Screening: Parasite (2019) by Bong Joon Ho. **Assignment:** Tweet

Week 8 Mexico: A Cinema Destroyed by A Neighbor to the North March 29th

Home Screening: Cronos (1993) by Guillermo del Toro. Available on Kanopy. **Assignment:** Tweet

Communal Screening: Roma (2018) by Alfonso Cuaron.

Assignment: Action Plan

Graduate Equivalency (GEC) Policies

Enrollment

The Academy for Teaching Excellence requires a minimum of six (6) faculty to be enrolled in any GEC to be offered. The maximum enrollment in any GEC is determined collaboratively with the instructor and the Academy. Enrollment is measured two (2) weeks before the first scheduled day of the course.

Faculty wishing to participate in a GEC will register for the course through the [Academy website](#). All GECs are pre-approved for credit.

Registration and Withdrawal Policy

The registration deadline is two (2) weeks before the first scheduled day of the course.

A faculty member will have seven (7) calendar days from the beginning of the course (first day of class) to un-enroll by notifying both the instructor and kmichela@harpercollege.edu. After seven (7) days, any faculty member who does not successfully complete the course will receive a "XV" (Incomplete) on their transcript and no credit will be awarded.

Receiving Credit for GECs

GEC credits will appear in a faculty member's professional development list (full-time faculty) and transcript within two weeks after the end of each semester. A faculty member may repeat a GEC at any time; however, because GEC credit is used for promotion and tenure, credit for a course may only be awarded once.

Final Grades

GEC grades will be awarded as “PV” (Pass) for students who have successfully completed the course and “XV” (Incomplete) for students who have not. No other grade options will be assigned in any case.

Policies

Students with Disabilities and Academic Accommodations

Harper College strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability (including mental health, chronic or temporary medical conditions), please let Access and Disability Services (ADS) know immediately at 847.925.6266. ADS will privately discuss the options you have, including the accommodations they offer. You are welcome to register with Access and Disability Service by going to www.harpercollege.edu/ads and fill out the application for ADS services. Once you have your accommodations approved by ADS, please make arrangements with the instructor as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion.

ADS contact information: 847.925.6266, ads@harpercollege.edu, Building I, Room 103.

Equal Opportunity Statement

Harper College does not discriminate on the basis of race, color, religion, sex, national origin, ancestry, age, marital status, sexual orientation, disability or unfavorable discharge from military service