

# BUTTE COLLEGE

## COURSE OUTLINE

### I. CATALOG DESCRIPTION

**ENGL 35 - Cross-Cultural Film and Literature**

**3 Unit(s)**

**Prerequisite(s):** NONE

**Recommended Prep:** Reading Level IV; English Level IV

**Transfer Status:** CSU/UC

51 hours Lecture

This course presents a comparative examination of films and literature that reflect the richness and diversity of global cultures. Images, voices, and ideas from a wide selection of countries will be the basis for aesthetic inquiry and understanding. Global cultures, as portrayed through film and literature, will be examined in terms of uniqueness and universality. Graded only.

### II. OBJECTIVES

Upon successful completion of this course, the student will be able to:

- A. Analyze themes within course films and texts and compare them to the ways these themes are treated in other course films and texts.
- B. Synthesize analyses of specific details in particular films and works of literature in support of a clear, overall point or thesis.
- C. Identify, employ and evaluate different frameworks for analyzing and interpreting literature. These frameworks may include political, socioeconomic, geographical, ethnic, cultural, ecological, psychoanalytical, historical, gender, sexuality, and genre development.
- D. Interpret and evaluate cultural contributions of diverse cultures, especially non-Western ones.
- E. Identify and analyze aesthetic, historical, and political differences in the film and literature of various cultures.
- F. Evaluate the role of film and literature in portraying how culture and tradition shape ideology.
- G. Evaluate and interpret how various films and literary works represent the impact of colonialization on indigenous cultures.
- H. Communicate a command of global cultural diversity issues as revealed through film and literature.

### III. COURSE CONTENT

#### **A. Unit Titles/Suggested Time Schedule**

Lecture	
<u>Topics</u>	<u>Hours</u>
1. Introduction - developing cultural perspectives via film and literature	5.00
2. Europe and Colonialization	4.00
3. Africa and The Middle East	12.00
4. Asia	12.00
5. Australia and Oceania	6.00
6. Latin America and The Caribbean	6.00
7. North American Latino/a and Native American culture	6.00
Total Hours	51.00

#### **IV. METHODS OF INSTRUCTION**

- A. Lecture
- B. Group Discussions
- C. Class Activities
- D. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- E. Reading Assignments
- F. Multimedia Presentations
- G. Films
- H. Research Project

#### **V. METHODS OF EVALUATION**

- A. Exams/Tests
- B. Research Projects
- C. Homework
- D. Class participation
- E. Essays and research papers
- F. Written assignments: Each student will be required to write at least 4000 words for credit in the course. The work will be evaluated for content, depth of analysis, and coherence.

#### **VI. EXAMPLES OF ASSIGNMENTS**

- A. Reading Assignments
  - 1. Read the literary work assigned by your instructor, choose two quotes from the work, analyze the meanings of the quotes and come to class prepared to explain how they connect to the theme of the work as a whole.
  - 2. Evaluate one classmate's literary analysis and be prepared to offer suggestions for deepening it. Think about the ways your own interpretation of the work differs from your classmate's and be ready to offer these different perspectives. Select additional quotes from the literary selection to question, debate, or add to your classmate's analysis.
- B. Writing Assignments
  - 1. Articulate a cultural diversity-related question that has emerged for two of the course's assigned film and literary works, and formulate a thesis about that question. Compose a formal essay, supporting and developing your thesis. Consistently synthesizing specific details from your chosen film and literary works, and from outside research, come to a logical conclusion that develops for your audience the implications of your thesis.
  - 2. Respond to one of the course films to articulate a specific question that has emerged from your viewing and analysis of it. Use that question to help you formulate a thesis that you can support and develop in a formal essay. Be sure to consistently synthesize specific details from your chosen literary work and outside research, and come to a logical conclusion that develops the implications of your thesis for the audience.
- C. Out-of-Class Assignments
  - 1. Choose one or two of the assigned directors or authors, and research specific circumstances of their lives and times that might have influenced their work. Select the most relevant information to further inform and develop your analysis of the artists and their films or texts, and be prepared to present your findings in class.
  - 2. Select two or more of the assigned cinematic or literary works from a particular period, and research their historical and cultural contexts, using this new information to deepen your analyses of those works. Prepare a brief presentation of your findings to share with the class.

## VII. RECOMMENDED MATERIALS OF INSTRUCTION

### Textbooks:

- A. Jin, Ha. Waiting. 1 Edition. Vintage Paperback, 2000.
- B. Satrapi, Marjane. Persepolis: The Story of a Childhood. Pantheon, 2003.
- C. Neruda, Pablo. Twenty Love Poems and a Song of Despair. Penguin, 2006.
- D. Hamill, Sam (Trans.). The Sound of Water: Haiku by Basho, Buson, Issa, and Other Poets. Shambhalla, 2006.
- E. Silko, Leslie. Ceremony. Penguin, 1986.
- F. Damrosch, D.. Longman Anthology Of World Literature, Compact Edition. 1st Edition. Longman, 2007.

### Materials Other Than Textbooks:

- A. Specific texts, authors and films to be determined by the author.

**Created/Revised by:** Mark McKinnon

**Date:** 04/15/2013