



Course Outline

2026-2027 Catalog

ENGL 35 - Cross-Cultural Film and Literature

Catalog Description

Transfer Status: CSU/UC

Unit(s): 3.00

Lecture: 51.00 Contact hours/102.00 Out of class hours/153.00 Total hours/3.00 Unit(s)

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Course Description: This course presents a comparative examination of films and literature that reflect the richness and diversity of global cultures. Students will utilize various critical methodologies for interpreting films and texts and will analyze feature films as a reflection of national, ethnic, and cultural values and aesthetics. Graded only.

Objectives

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

1. Analyze and compare ideas across course texts.
2. Form and support an argument using evidence from multiple texts.
3. View and interpret literary works through different theoretical lenses that may include political, socioeconomic, geographical, ethnic, cultural, ecological, psychoanalytical, historical, gender, sexuality, or genre development.
4. Evaluate and identify the works of international filmmakers.
5. Examine cinema as a representation of national and cultural identity through philosophical, historical, literary, aesthetic, and cultural signifiers in the work.
6. Evaluate the impact of global movements, national histories, social and cultural trends, and new technologies.
7. Evaluate and interpret how various films and literary works represent the impact of colonialization on indigenous cultures.

Course Content

Topic Titles / Suggested Time Topic	
	<u>Lecture</u>
<u>Topics</u>	<u>Lec Hrs</u>
Introduction to Theoretical Frameworks for Deepening Cultural Perspectives on and Appreciation of Global Film and Literature.	6.00
Reading: excerpts from Deshpande and Mazaj, <i>World Cinema: A Critical Introduction</i> . 2018	
European Imperialism and Its Effects on Global Cultural Representations in Film and Literature	3.00
Reading: Adiche's "Films of my Life: Chimamande Adiche." Ngugi Wa Thiong'o excerpts from <i>Decolonizing the Mind: The Politics of Language in African Literature</i>	
African Film and Literature During and Post Colonization	9.00
Reading and viewing: Dangarembga's <i>Nervous Conditions</i> , <i>Abouma</i> (2002)	
Middle Eastern Literature and Cinema Speak Back	9.00
Reading and viewing: Satrapi's <i>Persepolis</i> book and film, Mohsin's <i>Exit West</i> , <i>A Separation</i> (2011)	
Asian Cultures and Their Diverse Representations in Film and Literature	9.00
Reading and viewing: Rushdie's <i>Midnight's Children</i> , <i>Kabhi Kushi Kabhi Gaham</i> (2000), Hua's <i>To Live</i> book and film	
Latin American Film and Literature: The Role of the Political Artist	9.00
Reading and viewing: <i>Una Mujer Fantastica</i> (2017), <i>Amores Perros</i> (2000)	
Diaspora, Refugees, Borderlands, and Hybrid Identities in Global Film	6.00
Reading: excerpts from Anzaldúa's <i>Borderlands: La Frontera: The New Mestiza</i> , excerpts from Césaire's <i>Discourse on Colonialism</i> , excerpts from Fanon's <i>Black Skin, White Masks</i> .	
Total Hours: 51.00	

Methods of Instruction

- A. Class Activities
- B. Group Discussions
- C. Homework: Students are required to complete two hours of outside-of-class homework for each hour of lecture
- D. Lecture

- E. Multimedia Presentations
- F. Reading Assignments
- G. Films

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.

Examples of Assignments

Reading Assignments

1. Read and annotate the novel, focusing especially on the most confusing or complicated parts for you, and write down questions that come up for you about what the novel is representing as you read. Be prepared to discuss your findings in class.
2. Choose key topics from one of the literary theory frameworks we covered (postcolonial, queer, Marxist, reader response, feminist, psychoanalytic, etc.) and read the novel focusing on the passages you think most address these topics. Be prepared to discuss your findings in class.

Writing Assignments

1. Compare and contrast the representation in the novel to that of the film and how the film represents the novel's key themes. Research the production history and cultural context of the film to help you understand why any major changes were made, and use that to inform your argument about what we learn from comparing the two. Share with the class.
2. Choose one or more of the course texts or films that addresses the issue of global hybrid identities and develop a thesis that clearly explains what your source or combination of sources ultimately says about global hybrid identities and why that's important for us to recognize. Share with the class.

Out-of-Class Assignments

1. 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.
2. 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.

Recommended Materials of Instruction

Yu Hua. (2003). *To Live*. *Vintage Paperback*, 1st. 978-1400031863.

Satrapé, Marjane. (2003). *Persepolis: The Story of a Childhood*. *Pantheon*, n/a. 978-0375422300.

Rushdie, Salman. (2006). *Midnight's Children*. *Penguin*, n/a. 9780812976533.

Tsitsi Dangarembga. (2004). *Nervous Conditions*. *Ayebia Clarke Publishing*, n/a. 978-0395775608.

Mohsin Hamid. (2017). *Exit West*. *Riverhead Books*, n/a. 9780735212176.

Deshpande and Mazaj. (2018). *World Cinema: A Critical Introduction*. *Routledge*, n/a. 978-0415783569.

Ngugi Wa Thiong'o. (1986). *Decolonising the Mind: The Politics of Language in African Literature*. *James Currey Ltd*, n/a. 978-0852555019.

Anzaldúa, Gloria. (2022). *Borderlands / La Frontera: The New Mestiza*. *Aunt Lute Books*, 5th. 978-1951874025.

Césaire, Aimé. (2001). *Discourse on Colonialism*. *Monthly Review Press*, n/a. 978-1583670255.

Fanon, Frantz. (2019). *Black Skin, White Masks*. *Penguin Classics*, n/a. 978-0241396667.

Other Learning Materials

Recommended films include, Zhang Yimou *To Live* (1994), Alejandro Gonzalez Inarritu's *Amores Perros* (2000), Sebastian Lelio's *Una Mujer Fantástica* (2017), Karan Johar's *Kabhi Kushi Kabhi Gham* (2000), Mahamet-Saleh Haroun's *Abouma* (2002), and Asghar Farhadi's *A Separation* (2011).

Minimum Qualifications

English (Masters Required)

Created/Revised by: Springer, Heather

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