THE COURSE INTRODUCES STUDENTS TO THE INTERSECTION OF POLITICS, FICTION, AND FILM THROUGH THREE MAJOR REGIONALLY-ORIENTED THEMES:

• THE ENCOUNTER BETWEEN EUROPE AND THE MIDDLE EAST
• THE ENCOUNTER BETWEEN EUROPE AND ASIA
• THE DECLINE OF MONARCHY AND EMPIRE IN EUROPE

In these sections, “Europe” is representing “the West” in general, particularly because some of our films and texts begin in earlier periods. Some of the films include U.S. encounter with the regions in question. Some of the films are foreign productions and some are U.S. productions. In the last section of the course, the U.S. productions suggest a U.S. encounter with these issues in Europe at the level of film-making.
REQUIRED TEXTS
3 REQUIRED TEXTS PER STUDENT


2. *The Travels of Marco Polo* Penguin Classics, 1958 (selections); or, *The Travels of Ibn Battutah*. Macmillan Collectors Library, 2003 (selections). (Each student will choose/be assigned to one at the beginning of the semester.)


We will view as much as we can of all nine assigned films in class. You will need to rent, stream, or otherwise access them for home viewing as well to help as you write your written assignments. See the schedule (below) for the film list. Some films will be available on reserve at Smather's Library. You may want to check the Alachua County Public Libraries as well. We will have (a) lecture and discussion, and (b) film viewing approximately every other day.
ASSIGNMENTS

10% Participation
20% Abstracts (3)
20% Journal Entries (3)
25% Review Analyses (3)
25% Final Paper (6 pages)

See assignment schedule, next page.

Grading Scale
A 93-100%; A- 90-92%;
B+ 87-89%; B 83-86%; B- 80-82%;
C+ 77-79%; C 73-76%; C- 70-72%;
D+ 67-69%; D 63-66%; D- 60-62%;
E Below 60%
**ASSIGNMENTS SCHEDULE**

<table>
<thead>
<tr>
<th>Weeks I - V</th>
<th>Weeks VI - X</th>
<th>Weeks XI - XV</th>
<th>Week XVI</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wk. 2 Journal 1</td>
<td>Wk. 7 Journal 2</td>
<td>Wk. 12 Journal 3</td>
<td>Conclusions</td>
</tr>
<tr>
<td>Wk. 3 Abstract 1</td>
<td>Wk. 8 Abstract 2</td>
<td>Wk. 13 Abstract 3</td>
<td></td>
</tr>
<tr>
<td>Wk. 5 Review Analysis 1; Panel Discussion(s)</td>
<td>Wk. 10 Review Analysis 2; Panel Discussion(s)</td>
<td>Wk. 15 Review Analysis 3; Panel Discussion(s)</td>
<td></td>
</tr>
</tbody>
</table>

**READING:** *Midaq Alley*
Approximately 45 pages per week

**FILMS:**
- *Cairo Time* (2008)

**Marco Polo** or **Ibn Battutah**
Approximately 45 pages per week

**FILMS:**
- *Silence* (2016)
- *Himalaya* (1999)

**Karamazov**
Approximately 45 pages per week

**FILMS:**
- *Dangerous Liaisons** (1988)
- *Dr. Zhivago* (1965)

Final discussions and conclusions.

For more on movies, see movie schedule below.

---

You can turn in your abstracts, journals, and review analyses at any time during the week that they are due until Friday at 11:59 p.m. (Canvas)
EXTRA CREDIT – CHOOSE OPTION 1 OR 2

Students may choose one extra credit option to get up to 2 points added to their final grade on a 100 point scale. Use both analytical distance and personal engagement in your short essay.

1. Visit to the Harn Art Museum

Visit one (1) of the exhibits below at the Harn Museum related to one of the sections of the course. Write a 1.5 page short essay on the exhibit, specifically linking it to the themes/materials in a salient section of this course. Admission for most exhibits is free, see: http://www.harn.ufl.edu/visit/plan

- "Portraits of Faces/Places from the Harn Photography Collection" through October 7, 2018, The Melvin and Lorna Rubin Gallery
- "Resilient Visions: Haitian Art" through November 13, 2018, James G. and Caroline Julie Richardson Gallery
- "Show Me the Mini" through November 25, 2018, David A. Cofrin Asian Art Wing, North Gallery
- "Conserving Treasures: Jamini Roy and Modern Indian Art" through March 2019, David A. Cofrin Asian Art Wing, South Niche
- "Clay-Curvy-Cool" ongoing, David A. Cofrin Asian Art Wing, Axline Gallery
- "Elusive Spirits: African Masquerades," ongoing, James G. and Caroline Julie Richardson Gallery
- "Highlights from the Asian Collection," ongoing, David A. Cofrin Asian Art Wing
- "Highlights from the Modern Collection," ongoing, S.F.I. Gallery in honor of Chauncey Stillman

2. Visit to a UF Performing Arts Center performance

Attend any one (1) performance at the UF Performing Arts Center during the semester. Write a 1.5 page short essay on the performance relating it to the themes/materials in a salient section of the course. Most performances cost money and require tickets in advance; for more information and the schedule of performances, see: https://performingarts.ufl.edu/events/
EXPLANATION OF ASSIGNMENTS

• Participation – means attending class and participating in discussions of readings and films actively and in an appropriate manner. Reading is critical to success in this class. Students will participate in study group work in class, give brief presentations as part of study groups, and participate in panel discussions. Panel discussions will be held the last week of each section of class (weeks V, X, and XV). Each student will choose and/or be assigned to a panel discussion at the beginning of the semester. An effort will be made to give students their first or second choice of panel/week (first come, first serve). The number of panels per section of class will depend upon the number of students in class.

• Abstracts (3) – explain the central take-home message of the book and films in question, taken together and as you see it, through three major pieces of evidence in 5 – 7 sentences (strict limit) using analytical distance (should be 1 page each). Your own argument will revolve around explaining and justifying your answer analytically in terms of the evidence / examples offered in the text and films. Use in-text citations (Chicago Manual of Style formatting) with page numbers. You are striving for a balance between being substantive and being concise. No generalized statements or flowery language in this type of writing.

• Journal Entries (3) – this is your opportunity to engage with the course materials on a personal level (2 pages each). Discuss the readings and films through the lens of personal experience, issues in the news, and the like. This is your record of your personal engagement with the course materials. You can be a bit more evocative in this type of writing if you would like, although please avoid generalized statements. Only submit those materials that are appropriate for me to see. You may want to keep additional writing for yourself that you do not submit to me. I encourage you to hold onto these journals as part of your memory of your time at UF!

• Review Analyses (3) – You will work on these at home and submit your answers via Canvas (3 pages each). Consulting with other students will be obvious and will result in a failing grade on the assignment. Do not use outside materials, as that will negatively impact your grade. Use in-text citations (Chicago Manual of Style) with page numbers. You will receive a prompt for each review to help you structure the essay.

• Final Paper – Use and distinguish between (a) analytical distance and (b) personal engagement in analyzing the films and texts. Use in-text citations (Chicago Manual of Style) with page numbers. You may write this as a final analytical paper based on your own argument, or in response to an analytical prompt that I will provide. If the former, please consult with me regarding your approach by Week IV. I will provide more information in class on acceptable ways to approach and organize your paper. You may draw from some of your prior writing and analysis in this class in constructing this essay. Do not use outside materials. Address 5 films and 3 texts from class. (6 pages)
TARDINESS AND ABSENCES

- Absences over 3 will count 0.5 points off of your final grade (on a 100 point scale) without an appropriate scholastic, medical, or other (emergency) excuse.

- Make-up assignments will not be allowed without a scholastic, medical, or other approved excuse.

- Please do not be tardy. If you are tardy, come in quietly and do not disturb discussion or films. More than 3 tardy days will impact your participation grade negatively.
All assignments will be submitted and graded on-line through canvas. If this causes you hardship, please contact me immediately so that we can arrange a suitable alternative.
Some of the films in this course will be classics. Some will be popular films. The intent of showing/assigning these two types of film is to demonstrate the analytical value and content inherent in popular film, not only art film. It is to encourage students to engage with popular culture (and its impact on politics) on an analytical level, not only with those arenas identified as “high art.”

Two of the books assigned in this course are novels and are clearly presented as fiction. You have a choice between two of the most famous classic travelogues of world history for one of your assigned texts. Both travelogues are presented as non-fiction. It is not clear how much of either might include elements of fiction. We can discuss this and related questions as we read the texts and compare them with our films, all of which are fiction. Legend and fairy tale may be components of some of our texts and/or films.
WEEKS I - V
THE ENCOUNTER BETWEEN EUROPE AND THE MIDDLE EAST

- **NOVEL**
  - **MIDAQ ALLEY** by Naguib Mahfouz (includes allusions to prostitution in parts of the text that we will not read)

- **FILMS**
  - **LE GRAND VOYAGE** (2004)  NR (most likely close to PG for U.S. audiences)
  - **CAIRO TIME** (2008)  (romance)  PG
  - **LONDON HAS FALLEN** (2016)  (explosions, some violence)  R

Recommended film (not required): The Black Tulip (2010), see: [https://www.imdb.com/title/tt1598435/?ref_=nm_knf_i1](https://www.imdb.com/title/tt1598435/?ref_=nm_knf_i1)  NR (most likely close to PG-13 for U.S. audiences)

Each of the films in this section of class are directed by a person born in or with ancestry from the Middle East and North Africa (MENA) Region. Thematically, they represent:
(a) romance with the Middle East; (b) inter-generational and cross-cultural tensions among Middle Eastern immigrants to the West; and (c) war stories (e.g., conflict, misunderstanding, and war).
WEEKS VI - X
THE ENCOUNTER BETWEEN EUROPE AND ASIA

Travelogue (each student chooses one of the following):
- The Travels of Marco Polo, or
- The Travels of Ibn Battutah

FILMS

- SILENCE (2016) (violence) R
- HIMALAYA (1999) NR (most likely close to PG for U.S. audiences)

More of the films in this section are told from an Asian perspective; some involve encounter between West and East directly. The readings do involve encounter between West and East directly. These films and series fall in the genres of legend, fairy tale, and historical fiction. They address missionaries in Japan, inter-generational tensions and traditional trade pilgrimage in Nepal; and the personal story of Genghis Khan’s life and rise to become emperor of the largest contiguous geographical empire ever known.

Recommended film (not required): Once Upon a Time in Tibet (2010), available with English subtitles. NR (most likely close to PG-13 for U.S. audiences)
You can read about the revolutions of Europe’s “long 19th century,” which culminated in the fall of monarchy and empire across Europe (see, *The Age of Revolution, 1789–1848* by Eric Hobsbawm, not required; or, a more difficult but wonderful text, *The Great Transformation: The Political and Economic Origins of Our Time* by Karl Polanyi. Beacon Press, also not required).

Together, these films provide a narrative of righteous leadership contending with decadence and power struggles. These result in a loss of faith in monarchy and empire across Europe. The final fall of the largest contiguous empire seated in Europe is portrayed in *The Brothers Karamazov* and *Dr. Zhivago*, respectively.
CONTACT INFORMATION

Patricia J. Sohn, Ph.D.
Associate Professor
333 Anderson
Preliminary office hours, Fall 2018: Tuesdays 3:00 – 4:30 p.m., and Wednesdays 1:00 – 2:30 p.m.
OFFICE: 352-273-2370
EMAIL: PJSOHN@UFL.EDU

Important Advisory Note: Some of the films in this class are R rated and may include graphic content. A number of the films include graphic physical violence (arms being dismembered, heads being removed with swords, gunfire or explosions, etc.). Some films include sexual content or allusions. Some films include gross emotional manipulation. Some include magical or paranormal elements. Some include elements of romantic love.

I will make an effort to forward through sexual content and/or rape scenes (e.g., “Dangerous Liaisons” and “Dr. Zhivago”).

I will allow other physical violence to be screened in class. If one of the films creates a serious issue for you in terms of viewing it with your classmates in the classroom, please contact me as soon as possible so that we can make other arrangements for you.