

Add Course Request

Submitted on: 2011-01-24 09:29:00

1. COURSE SUBJECT	HRTS
2. COURSE NUMBER (OR PROPOSED NUMBER)	3XXXW
3. COURSE TITLE	Human Rights Through Film
4. INITIATING DEPARTMENT or UNIT	HRTS
5. NAME OF SUBMITTER	Richard P Hiskes
6. PHONE of SUBMITTER	Phone: +1 860 486 2536
7. EMAIL of SUBMITTER	Email: richard.hiskes@uconn.edu
8. CONTACT PERSON	Richard P. Hiskes
9. UNIT NUMBER of CONTACT PERSON (U-BOX)	1024
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11. EMAIL of of contact person	Email: richard.hiskes@uconn.edu
12. Departmental Approval Date	10/20/2010
13. School/College Approval Date	12/14/2010
14. Names and Dates of additional Department and School/College approvals	
15. Proposed Implementation Date	Term: Spring, Year: 2012
16. Offered before next printed catalog is distributed?	No
17. General Education Content Area	
18. General Education Skill Code (W/Q). Any non-W section?	W Yes
19. Terms Offered	Semester: Fall Spring Year: Every_Year
20. Sections	Sections Taught: 1
21. Student Number	Students/Sections: 1/19
22. Clarification:	
23. Number of Credits	3 if VAR Min: Max: credits each term
24. INSTRUCTIONAL PATTERN	
3 class periods/week.	

25. Will this course be taught in a language other than English?	No If yes, then name the language:
26. Please list any prerequisites, recommended preparation or suggested preparation: ENGL 1010 or 1011 or 3800.	
27. Is Instructor, Dept. Head or Unit Consent Required?	No
28. Permissions and Exclusions:	
29. Is this course repeatable for credit?	No If yes, total credits allowed: Allow multiple enrollments in same term?
30. Grading Basis	Graded
31. If satisfactory/unsatisfactory grading is proposed, please provide rationale :	
32. Will the course or any sections of the course be taught as Honors? AsHonors	
33. Additional Details:	
34. Special Attributes:	
35. REGIONAL CAMPUS AVAILABILITY: Ordinarily not available at regional campuses. The HRTS major is a Storrs-campus major.	
36. PROVIDE THE PROPOSED TITLE AND COMPLETE CATALOG COPY: HRTS 3XXX W. Human Rights Through Film. Either semester. Three credits. Prerequisite: ENGL 1010 or 1011 or 3800. Human rights-related issues explored via the cinematic medium. Both the substantive content and the technical aspects of the films will be analyzed through a combination of lecture, viewing, and group discussion.	
37. RATIONALE FOR ACTION REQUESTED 1. Reasons for adding this course: Film offers as rich a medium for the transmittal of socio-political criticism/content as books, articles, or any other scholarly mode. Fittingly, the decisions made by screenwriters, directors, actors, set-designers, and other film professionals that result in films meaningfully addressing human rights issues deserve as careful attention as the work of academicians and policymakers. 2. Academic Merit ; The course uses the study of film as a means to discuss important human rights issues such as torture, women's rights, noncombatants' rights, democratic consolidation in post-repressive societies, and genocide. While many extant courses across a variety of disciplines occasionally use a film to tell a particular story or to illustrate a particular event or issue, this course primarily and formally considers the art of the medium as a chief component of the message.	
38. SYLLABUS:	

Online URL: (https://web2.uconn.edu/senateform/request/course_uploads/rph02002-1295879340-HUMAN RIGHTS Through FILM.docx)

39. Course Information: ALL General Education courses, including W and Q courses, MUST answer this question

The course provides an introduction to some of the many types of human rights issues addressed in film, and you will learn factual information about these issues. However, importantly, we will go beyond that and analyze how sight and sound are consciously manipulated by filmmakers in order to convey meaning to viewers. To do this, you will be taught some important basic skills about how to read and critique film; for example, considering in depth the details of light/shadow, sound, editing, and shot composition, among other things. Further, the medium of documentary film requires special consideration with regards to notions of objectivity, whether explicit or implicit. We will address these and other matters.

40. Goals of General Education: All Courses Proposed for a Gen Ed Content Area MUST answer this question

41. Content Area and/or Competency Criteria: ALL General Education courses, including W and Q courses, MUST answer this question.: Specific Criteria

- a. **Arts and Humanities:**
- b. **Social Sciences:**
- c. **Science and Technology:**
 - i. **Laboratory:**
- d. **Diversity and Multiculturalism:**
 - 43. **International:**
- e. **Q course:**
- f. **W course:**

f. The students will write several papers in successive drafts, following instruction on developing writing skills by Instructor.

42. RESOURCES:

Does the department/school/program currently have resources to offer the course as proposed
YES

If NO, please explain why and what resources are required to offer the course.

43. SUPPLEMENTARY INFORMATION:

ADMIN COMMENT:

Archived_no response_081312AP. Wincommunicationw/R.Hiskes_040511AP.
newW_012411AP.

HUMAN RIGHTS Through FILM

HRTS-3298-001

Tuesdays 6pm – 9pm

ARJ 119

Professor: Dr. David L. Richards

Office: HRM 126

Office Hours: Thursdays, 11am – 2pm

Email: david.l.richards@uconn.edu

Welcome. As you might imagine from its name, this course explores human rights-related issues as conveyed by the cinematic medium. That consists of a few things. Certainly, the course provides an introduction to some of the many types of human rights issues addressed in film, and you will learn factual information about these issues. However, importantly, we will go beyond that and analyze how sight and sound are consciously manipulated by filmmakers in order to convey meaning to viewers. To do this, you will be taught some important basic skills about how to read and critique film; for example, considering in depth the details of light/shadow, sound, editing, and shot composition, among other things. Further, the medium of documentary film requires special consideration with regards to notions of objectivity, whether explicit or implicit. We will address these and other matters.

REQUIRED BOOKS:

Monaco, James. 2009. *How To Read A Film: Movies Media and Beyond, 4th ed.* Oxford New York: University Press. <ISBN-13: 978-0-19-532105-0>

Chanana, Michael. 2007. *The Politics of Documentary.* London: British Film Institute Books. <ISBN-13: 978-1-84457-226-7>

ASSIGNMENTS:

(I) 3 Film Analyses (45%): You have an analysis due at the *beginning of class* on each of the following dates: 10/5, 11/9, and 12/7. I will read and comment on printed drafts of analyses in advance of submission for a grade. Electronic submissions are not acceptable for credit. Your analyses are to be between three *full* (not a line less) typed, double-spaced pages, minimum,

and five full typed double-spaced pages maximum in length; using 11pt or 12pt Calibri,

Helvetica, or Times New Roman fonts (only) and 1" margins all-around with page numbers in the upper-right-hand corner. Identifying information goes on a separate title page, *not at the top of the first page of text*. Any papers not meeting all of these specifications will be returned unread and late penalties will immediately begin to accrue at 10pts per day until an acceptably formatted version is submitted. Electronic submissions are not acceptable for credit. I am strict

about formatting because it makes grading more equitable if everyone's paper is similarly formatted.

****You are allowed to rewrite your first analysis for a higher grade, so that you are not punished for having to learn how to write in this style. Rewrites are due at the beginning of the Monday class following the return of your graded first review. Because of the short timeframe of Summer Session I, essays re-submitted later than the first Monday after your review was returned will not be re-graded.****

Films You May Choose From

You may choose from among any of the films that (a) we have watched in class up to that point (*since the previous review*) and (b) you have not already reviewed.

Two Mandatory Elements

Your review **must** contain at least two main basic components. You might find that you want to combine these two basic components. Or, you may deal with them separately.

That's up to you, but *you must address both and equally well*.

(1) Address how well the film does in getting its message across and if it succeeds or fails in doing so. What was the message? Was the message easy/hard to discern?

(2) Review the film as a piece of film-making. How did camerawork, directing, scenery, acting, script, etc, affect the film's quality and its message delivery?

Hey! I feel boxed in by those two mandatory components! Film analysis is a creative endeavor.

Please feel free to be creative. If you are indeed feeling creative, but think you might be going too far out on a limb, *be smart and check with me before committing to a strategy.*

Hey! I've Never Written A Film Analysis Before! Any Other Hints?

(1) It is NOT a narrative of the film. That is, the best way to get a failing grade is to write a Cliff's Note version of the film's plot. Your job is not to rehash what happened in the movie – I have seen it, I *know* what happens – but, rather, to analyze how events portrayed in the film and how the choices made by the filmmaker(s) (this could include editing, acting, directing, camerawork, sound, music, etc) affected the message of the film.

(2) You may wish to make comparisons to other films, current events/politics, and/or historical events, whenever appropriate. Comparison is also a great device to use getting started if you are having writer's block. Be sure to properly cite any books or other sources of information you may use in your review.

(3) *Your film analysis is not the same thing as a film review* like the types on the Rotten Tomatoes website (with the exception of some reviews written by Pulitzer Prize winner, Roger Ebert).

(II) Participation (25%): This class is, *to a large extent*, what you make of it. The more you participate, the more fun it will be and the more you will learn. Also, the more you participate, the better the grade you'll get. Participation isn't just about quantity (i.e., talking all the time). Participation is also about quality: saying or asking things that promote discussion and/or lead us to discussion we might not have had otherwise. However, if you do not talk at all, 25% of your grade is going to be really not-so-good. To help you do your best:

First, at the beginning of each class, I'll do a mini-lecture about the topic at hand. This information will help give you the material/background necessary to both better appreciate the film while watching it, and to better discuss it afterwards.

Second, the "information inventory" is a two-page sheet that will help organize your notes from the movie. This will help you recall points you want to make in the discussion afterwards. Part of participation is filling out these sheets. Trust me regarding one thing: *I cannot begin to tell you*

how much in your best interest it is to fill out these sheets as completely as possible (see "Final Exam" below).

NOTE: YOU are responsible for bringing a fresh information inventory to each class. This is SUPER important. Make sure you have both pages. There is a clean copy at the end of the syllabus that you can print or copy. I used to do this for students, but the department has enacted copying restrictions that no longer allow me to do so. For your own good, if necessary, I will start checking to see who has their sheets at the beginning of each class, and penalizing those who do not.

Third, classroom discussion among students will be conducted with respect and decorum. Some of the films we watch may perfectly align with your personal/political ideologies. Some of the films we watch may directly clash with your personal/political ideologies. You may vigorously disagree or agree with either my analyses of these films, or those of other students. I welcome vigorous, reasoned debate and encourage this process in order to explore these films. However, *debate is to be done with respect for others and with decorum of any parley.*

(III) "Pop" Quizzes (10%): You will occasionally be given quizzes based on the readings assigned for that day. You will not have advance notice about when a quiz will be given.

(IV) Final Exam (20%): During the last class, I will show you a movie. You will not know in advance what movie this will be. At home, you will use both your notes from that movie and your notes from lectures and movies throughout the semester to answer a few essay questions.

POLS 2998 SECTION 2 FALL 2010 SCHEDULE

I have provided direct links to just about all readings (other than textbooks and a rare few other exceptions) below. Unless a reading is noted "From Instructor" or "On Reserve" it is available online via these links on computers using UConn campus Internet access. Some of the newspaper articles (from NY times, etc) might require registration on those sites to view the articles, but doing so is free. Alternatively, if you don't care to register on those sites you can look up the articles via UConn libraries' *Lexis-Nexis* access

(<http://rdl.lib.uconn.edu/databases/1052>).

8/31: Welcome! / What are we doing here? / Introduction to human rights

Required Readings:

- Universal Declaration of Human Rights (1948)
 - o <http://www.un.org/en/documents/udhr/>
- International Covenant on Civil and Political Rights (1966)
 - o <http://www2.ohchr.org/english/law/ccpr.htm>
- International Covenant on Economic, Social, and Cultural Rights (1966)
 - o <http://www1.umn.edu/humanrts/instatee/b2esc.htm>
- European Charter of Fundamental Rights (2000)
 - o <http://tinyurl.com/367mr2>
- Rome Statute of the International Criminal Court
 - o http://untreaty.un.org/cod/icc/statute/english/rome_statute%28e%29.pdf

9/7: “How to read a film”?

Casablanca (1942, Michael Curtiz)

<http://www.imdb.com/title/tt0034583/>

Required Readings:

- Fensterwald, Jr., Bernard. 1958. “The Anatomy of American ‘Isolationism and Expansionism. Part I.” *The Journal of Conflict Resolution*. 2.2: 111-139.
 - o <http://www.jstor.org/stable/172971>
- Green, Gary. 1987. “‘The Happiest of Happy Accidents’? A Reevaluation of ‘Casablanca’.” *Smithsonian Studies in American Art*. 1.2: 2-13.
 - o <http://www.jstor.org/stable/3108941>
- Monaco, Chpt 1
- Scott, A.O. 2010. “Everybody’s a Critic of the Critics Rabid Critics.” *The New York Times*. July 21.
 - o http://www.nytimes.com/2010/07/25/movies/25scott.html?_r=1

9/14: 1980s Central America & The Media: “If it bleeds, it leads...”

Salvador (1986, Oliver Stone)

<http://www.imdb.com/title/tt0091886/>

Required Readings:

- Gregory, Sam. 2006. "Transnational Storytelling: Human Rights, WITNESS, and Video

Advocacy." *American Anthropologist*. 108.1: 191-195.

o <http://www3.interscience.wiley.com.ezproxy.lib.uconn.edu/cgibin/>

[fulltext?ID=120127410&onDenied=/journal/120127410/abstract&PLACEBO=IE.pdf&mode=pdf](http://www3.interscience.wiley.com.ezproxy.lib.uconn.edu/cgibin/fulltext?ID=120127410&onDenied=/journal/120127410/abstract&PLACEBO=IE.pdf&mode=pdf)

- Latin American/North American Church Concerns. "Archbishop Oscar Romero:

Introduction." *Kellogg Institute, University of Notre Dame*.

o <http://kellogg.nd.edu/romero/Introduction.htm>

- McLagan, Meg. 2006. "Introduction: Making Human Rights Claims Public." *American*

Anthropologist. 108.1: 195-204.

o <http://www3.interscience.wiley.com.ezproxy.lib.uconn.edu/cgibin/>

[fulltext?ID=120127410&onDenied=/journal/120127410/abstract&PLACEBO=IE.pdf&mode=pdf](http://www3.interscience.wiley.com.ezproxy.lib.uconn.edu/cgibin/fulltext?ID=120127410&onDenied=/journal/120127410/abstract&PLACEBO=IE.pdf&mode=pdf)

- Monaco, Chpt 2, pp 76-113; Chpt 3

- Ovsiovitch, Jay. 1993. "News Coverage of Human Rights." *Political Research Quarterly*.

46.3: 671-689.

o <http://www.jstor.org/stable/448953>

- Rohter, Larry. 2010. "Oliver Stone's Latin America." *The New York Times*. June 25.

o <http://www.nytimes.com/2010/06/26/movies/26stone.html>

9/21: Women's Rights / Religious Fundamentalism

Silent Waters (2004, Sabiha Sumar)

<http://www.imdb.com/title/tt0357283/>

Required Readings:

- Arab Charter on Human Rights (2004)

o http://www.acihl.org/res/Arab_Charter_on_Human_Rights_2004.pdf

- Arzt, Donna E. "The Application of International Human Rights Law in Islamic States"

Human Rights Quarterly 12: 202-230.

- o <http://www.jstor.org/stable/762377>
- BBC. 2008. "Acid attack on Afghan schoolgirls" *BBC News*. November 12.
- o http://news.bbc.co.uk/2/hi/south_asia/7724505.stm
- Cairo Declaration on Human Rights in Islam (1990)
- o <http://www1.umn.edu/humanrts/instree/cairodeclaration.html>
- Congressional Quarterly . 2008. "Women's Rights: Are Violence and Discrimination Against Women Declining?" *CQ Global Researcher*. 2.5:115-147. [From Instructor]
- Erdbrink, Thomas. 2008. "Woman Blinded by Spurned Man Invokes Islamic Retribution." *The Washington Post*. December 14.
- o <http://www.washingtonpost.com/wpdyn/content/article/2008/12/13/AR2008121302147.html>
- Monaco, Chpt 4 pp. 289-317
- Worth, Robert F. 2010. "Crime (Sex) and Punishment (Stoning)." *The New York Times*. August 21.
- o <http://www.nytimes.com/2010/08/22/weekinreview/22worth.html>

9/28: Who Tortures, and Why? / Post-Repressive Society

Death and the Maiden (1994, Roman Polanski)

<http://www.imdb.com/title/tt0109579/>

Required Readings:

- Amris, Kristin, et. al. 2007. "Producing Medico-Legal Evidence: Documentation of Torture Versus the Saudi Arabian State of Denial." *Torture*. 17.3: 181-195.
- o http://irct.net/dynamicweb.dk/Admin/Public/DWSDownload.aspx?File=%2FFiles%2FFiles%2FTortureJournal%2F17_3_2007%2F181-195_producing_medico.pdf
- Philip G. Zimbardo. 2005. "The Psychology of Power and Evil: All Power to the Person? To the Situation? To the System?" Whitepaper.
- o <http://www.prisonexp.org/pdf/powerevil.pdf>
- Prip, Karen and Ann L. Person. 2008. "Clinical Findings in Men with Chronic Pain After Falanga Torture." *Clinical Journal of Pain*. 24.2: 135-141. [From Instructor]
- Richards, David L., Mandy Morrill-Richards, and Mary Anderson. 2010. "The Psychological Roots of Support for Torture." Paper. [From Instructor]

10/5: Child Labor

First Film Analysis Due

The Devil's Miner (2005, Kief Davidson & Richard Ladkani)

<http://www.imdb.com/title/tt0441001/>

Required Readings:

- Chanan, Chpts 2,3
- Godmilow, Jill, and Ann-Louise Shapiro. 1997. "How Real is the Reality in Documentary Film?" *History and Theory*. 36.4: 80-101.
 - o <http://www.jstor.org/stable/2505576>
- International Labour Organization. 2004. *Child labour: a textbook for university students*.
 - o <http://www.ilo.org/ipecinfo/product/download.do?type=document&id=174>
- Schipani, Andres. 2008. "Plight of Bolivia's child miners." *BBC News*.
 - o <http://news.bbc.co.uk/2/hi/americas/7448032.stm>

10/12: Worker's Rights in the USA, Pt. I (Drama)

Harlan County War (2000, Tony Bill)

<http://www.imdb.com/title/tt0209013/>

Required Readings:

- Human Rights Watch. 2000. *Unfair Advantage: Workers' Freedom of Association in the United States under International Human Rights Standards*. Human Rights Watch: New York. [Pp. 1-64.]
 - o <http://hrw.org/reports/pdfs/u/us/uslbr008.pdf>
- Levi, Margaret. 2003. "Organizing Power: The Prospects for an American Labor Movement." *Perspectives on Politics*. 1.1: 45-68.
 - o <http://www.jstor.org/stable/3687812>
- Monaco, Chpt 4, pp. 318-431
- Mine Safety and Health Administration. 2010. *Mine Safety and Health at a Glance*. United States Department of Labor.
 - o <http://www.msha.gov/MSHAINFO/FactSheets/MSHAFCT10.HTM>

10/19: Worker's Rights in the USA, Pt. II (Documentary)

Harlan County, USA (1976, Barbara Kopple)

<http://www.imdb.com/title/tt0074605/>

Required Readings:

- Chanan, Chpts 6,7,8
- Nichols, Bill. 1983. "The Voice of Documentary." *Film Quarterly*. 36.3: 17-30.

o <http://www.jstor.org/stable/3697347>

10/26: Two looks at the Rwandan Genocide, Pt. I (Drama)

Hotel Rwanda (2004, Terry George)

<http://www.imdb.com/title/tt0395169/>

Required Readings:

- Convention on the Prevention and Punishment of the Crime of Genocide (1948)
o <http://tinyurl.com/ypb4xv>
- Gourevitch, Philip. 1998. *We wish to inform you that tomorrow we will be killed with our families: stories from Rwanda*. Farrar, Straus, and Giroux: New York. [Chapter 4] [On 3-Hour Reserve]
- Kellow, Christine L. and H. Leslie Steeves. 1998. "The Role of Radio in the Rwandan Genocide." *Journal of Communication*. 48.3: 107-28.
o <http://onlinelibrary.wiley.com.ezproxy.lib.uconn.edu/doi/10.1111/j.1460-2466.1998.tb02762.x/pdf>

11/2: Two looks at the Rwandan Genocide, Pt. II (Documentary)

Ghosts of Rwanda (2004, Greg Barker)

<http://www.pbs.org/wgbh/pages/frontline/shows/ghosts/>

Required Readings:

- Cieply, Michael. 2010. "State Backing Films Says Cannibal Is Deal-Breaker." *The New York Times*. June 14.
o <http://www.nytimes.com/2010/06/15/movies/15credits.html>
- Monaco, Chpt 5
- Waldorf, Lars. 2009. "Revisiting 'Hotel Rwanda': genocide ideology, reconciliation, and

rescuers." *Journal of Genocide Research*. 11.1: 101-125.

o <http://www.informaworld.com/smp/ftinterface~content=a910841252~fulltext=713240930~frm=content>

11/9: Suicide Terrorism / Occupation / Israel – Palestine

*****Second Film Analysis Due*****

Paradise Now (2005, Hany Abu-Assad)

<http://www.imdb.com/title/tt0445620/>

Required Readings:

- BBC News. 2004. "UN Rules Against Israeli Barrier"
 - o http://news.bbc.co.uk/2/hi/middle_east/3879057.stm
- Council on Foreign Relations. 2009. "Hamas"
 - o <http://www.cfr.org/publication/8968/>
- Falk, Richard. 2008. "Israel's War Crimes" *The Nation*
 - o http://www.thenation.com/doc/20090112/falk?rel=hp_currently
- Fletcher, Holly. 2008. "Palestinian Islamic Jihad" *Council on Foreign Relations*
 - o <http://www.cfr.org/publication/15984>
- National Public Radio. 2006. "Hamas: Government or Terrorist Organization?"
 - o <http://www.npr.org/templates/story/story.php?storyId=6583080>
- Pape, Robert. 2003. "The Strategic Logic of Suicide Terrorism." *American Political Science Review*. 97.3: 343-361.
 - o <http://www.jstor.org/stable/3117613>

11/16: Civilian Populations in Wartime

Grave of the Fireflies (1988, Isao Takahata)

<http://www.imdb.com/title/tt0095327/>

Required Readings:

- Appeal of President Franklin D. Roosevelt on Aerial Bombardment of Civilian Populations, September 1, 1939
 - o <http://www.dannen.com/decision/int-law.html#E>
- Geneva Convention (IV) relative to the Protection of Civilian Persons in Time of War, 1949.

o <http://www.icrc.org/ihl.nsf/full/380?opendocument>

• Protection of Civilian Populations Against Bombing From the Air in Case of War, League of Nations, September 30, 1938

o <http://www.dannen.com/decision/int-law.html#D>

• Protocol I of Geneva Conventions (1977)

o Introduction

_ http://en.wikipedia.org/wiki/Protocol_I

o Full text of Protocol [Optional Reading]

_ <http://www.icrc.org/ihl.nsf/7c4d08d9b287a42141256739003e636b/f6c8b9fee14a77fdc125641e0052b079>

• Ralph, William W. 2006. "Improvised Destruction: Arnold, LeMay, and the Firebombing of Japan." *War in History*. 13.4: 495-522.

o <http://wih.sagepub.com/content/13/4/495>

• Searle, Thomas R. 2002. "It Made a Lot of Sense to Kill Skilled Workers': The Firebombing of Tokyo in March 1945." *The Journal of Military History*. 66.1: 103-133.

o <http://www.jstor.org/stable/2677346>

11/23: Thanksgiving Recess

11/30: Indigenous Peoples

Rabbit-Proof Fence (2002, Phillip Noyce)

<http://www.imdb.com/title/tt0252444/>

Required Readings:

• Australian Human Rights Commission. 1997. *Bringing Them Home: Report of the National Inquiry into the Separation of Aboriginal and Torres Strait Islander Children from Their Families*.

o Part 1: Introduction

_ http://www.hreoc.gov.au/social_justice/bth_report/report/ch1_part1.html

o Part 2: Tracing the History

_ http://www.hreoc.gov.au/social_justice/bth_report/report/ch2_part2.html

o Part 3: Consequences of Removal

[_ http://www.hreoc.gov.au/social_justice/bth_report/report/ch10_part3.html](http://www.hreoc.gov.au/social_justice/bth_report/report/ch10_part3.html)

o Part 4: Reparations (esp. subsection "International human rights")

[_ http://www.hreoc.gov.au/social_justice/bth_report/report/ch13_part4.html](http://www.hreoc.gov.au/social_justice/bth_report/report/ch13_part4.html)

o Appendix 9: Recommendations

[_ http://www.hreoc.gov.au/social_justice/bth_report/report/appendices_9.html](http://www.hreoc.gov.au/social_justice/bth_report/report/appendices_9.html)

- O'Sullivan, Maria. 2005/6. "'Past' Violations Under International Human Rights Law: The Indigenous 'Stolen Generation' in Australia." *Netherlands Quarterly of Human Rights*. 23.2: 243-272. [From Instructor]
- Wayne, Anne. 1997. "Who's Sorry Now?" *Sojourners*. 26 (August): 12-13. [From Instructor]

12/7: Showing of Final Exam Film

*****Third Film Analysis Due*****

12/14: Final Exam Due (Registrar-Scheduled Date)

Top 10 Common Major Shortcomings in Students' Film Analyses

(in no particular order)

Students...

1. Did not explicitly and fully address the two mandatory components (stated in the syllabus) of the review.
2. Simply described the movie instead of using examples from the movie to discuss/infer the *meaning* of what happened in the movie.
3. Did not do the assigned readings and, thus, were unaware of many important issues and facts surrounding the films and their meanings. Use the readings to help you -- *especially* the film books.
4. Offered their opinion as fact without any evidence/proof/argument.
5. Plagiarized from readings or the Internet.
6. Recited straight from lecture/discussion without adding any additional or original insight or contribution.
7. Wrote about themselves and their likes/dislikes/friend's opinions more than about the movie or its meaning.
8. Wrote long introductions and conclusions that really had little, if anything, to do with the

movie or its meaning.

9. Did not offer any recognizable material about how the film addresses the concept of human rights

10. Very clearly did not take sufficient notes during the movie, as demonstrated by:

- major errors and/or omissions in character names, and/or sequence of events, etc.
- lack of examples from the film to support assertions or to use as basis for argument

FILM: _____

FILM INVENTORY SHEET [Print and bring a new copy to each class where a film is shown]

1. What human rights issue (or issues) does the film address?
2. What was/were the main message(s) of the film, if any?
3. What symbols/stereotypes were used to convey the message(s)?

FILM: _____

4. Which scene(s) was most important to conveying the message(s)?
5. How did the *acting/directing/scenery/camerawork/editing* affect delivery of the message(s)?
6. Does the film relate to any current events? That is, are there events going on in the world to which the message(s) of this film is relevant? Which ones? / How so?

CLASS RULES:

Attendance

Attendance will not be recorded. On the other hand, this class is impossible to pass without attending. Do with that information what you wish.

Lateness

Habitual lateness to class is tremendously rude; it is disrespectful of both other students and the professor. The professor reserves the right to penalize habitually late students' participation grade, as their tardiness negatively affects the class as a whole.

Phones / Other Electronic Devices:

- You do not have permission to record ANY sounds or images from/during class.
- Turn off your phone/electronic devices BEFORE class begins. You will not be in trouble for a single accident of forgetting to turn off your phone and having it ring in class as, once in a while, everyone forgets to turn something off. If your phone rings in class, please have the decency to turn it off and not let it ring and ring until the caller hangs up or voicemail kicks in.
 - o However, the participation grade of repeat offenders will be negatively affected.
- You MAY use a laptop during lectures, but *you MAY NOT use them during film showings*, as

the backlighting is distracting to other students.

- Use of earbuds/earphones is prohibited.
- NO electronic devices of any kind are to be powered up or on during an exam/quiz. Violation of this rule will result in a zero on the exam/quiz.
- NO electronic devices of any kind are to be visible during an exam/quiz. Violation of this rule will result in a zero on the exam/quiz.
- If you are caught using any kind of electronic device during an exam, you will automatically receive a zero on the exam.

E-Mail:

Notices, important dates, reading changes, and the like will be announced via e-mail. You are responsible for checking your e-mail every day, especially before classes and exams.

Makeup Exams:

Makeup exams present severe equity problems for everyone involved in the course. Makeup exams will ONLY be scheduled for those with DOCUMENTED medical, University-sanctioned activity, or direct family member's death- associated excuses. There are NO exceptions to the makeup exam rule. For example, exams missed because of vacation, weddings, oversleeping, sickness not bad enough to get a doctor's excuse, etc, cannot be made up.

Assignment Lateness and Incompletes:

Assignments are due at the beginning of the assigned class period. An assignment is late once all on-time assignments have been collected and class has started. The ONLY exception is for those with a documented medical excuse or documented direct family member's death.

University-sanctioned events and activities are planned in advance and, accordingly, do not qualify as valid justifications for late work. For example, excuses such as "I overslept," "The printer broke," "I ran out of toner," or "The computer crashed" will not be accepted. A five-point deduction will be taken for each day an assignment is late, starting immediately upon being late.

GRADE CALCULATION:

Your final grade will be calculated using the following formula:

$$\text{FINAL GRADE} = [.15 (\text{Analysis \#1}) + .15 (\text{Analysis \#2}) + .15 (\text{Analysis \#3}) + .25 (\text{Participation}) + .10 (\text{Quizzes}) + .20 (\text{Final Exam})]$$

Final class grades will be assigned as such:

A+ 97-100

A 93-96

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 60-66

F 59 or below

WHAT DOES AN “A,” “B,” “C,” etc., REALLY MEAN?

“A” Excellent Student

- Provides points for discussion/debate which no one had thought of before
- Adds significant new insights into the topic at hand
- Asks pointed and challenging questions that stimulate other questions
- Stimulates critical thinking imaginative and realistic enthusiasm, interest and curiosity
- Brings in relevant outside experience related directly to discussions/material
- Persuasively argues a point and changes the opinions of classmates
- Displays logical outside-the-box thinking
- Solves problems from multiple perspectives
- Professional communication skills
- Intuitively understands and shares insights from “between the lines”

“B” Good to Very Good Student

- Presents useful knowledge in depth clearly and concisely
- Willing to defend and debate a position when appropriate; respectfully challenges ideas when disagrees
- A good team player in small groups; constructive leader or facilitator
- Actively and consistently contributes information to a discussion
- States a point from the material, then develops its meaning in more detail
- Willing to ask questions when a point is unclear; comes up with supporting ideas
- Thinks between the lines; sees implications

- Logical, well documented recommendations
- Applies outside knowledge
- Plays “devil’s advocate” in a useful manner

“C” Average Student

- Pays attention and offers supporting data to discussions
- Participates in small group discussions at the same level as others in the group
- Offers some thoughts, ideas, questions each class period
- Attentive listener and responds in a professional manner
- Has read the material for the day and is generally prepared for class
- Answers questions correctly when called upon

“D” Below Average Student

- Repeats what has already been said in class
- Obviously not well prepared for the class
- Comments do not move analysis forward; doesn’t ask for help when needed
- Weak or incomplete notes; generally negative attitude
- Misses obvious points
- Limited participation in small group discussions
- Packs up to leave before the end of class
- Demonstrates a lack of understanding of material

“F” Poor Student

- Does not participate in classroom discussion or small group discussion
- Talking to neighbors during presentations by classmates or teacher; passing notes
- Very weak or no notes
- Being late or disruptive in class and/or other such unprofessional behavior
- Works on homework for another class during class time
- Not listening to others; sleeping or dozing off; disrespectful to colleagues
- Unreceptive to the consideration of alternative approaches; dogmatic and close minded
- Asks questions for which he/she already knows the answer
- Acts as a free-rider in small group activities