

Dr. Jon Cowans  
Class meets: Thu. 6-9pm, Conklin 446

Office: Con. 305; 973 353-3893; ofc hrs: Thu 5:30-6  
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## FILM AND COLONIALISM

21:510:314, sec. 63 (20631) (Spring 2015)

This course uses movies to examine the history of how Europeans and American thought about the colonies they possessed and the people under their rule. Films were many people's main – or only – source of information about this subject, and although for years films mostly justified, romanticized, or mythologized colonial rule, they also criticized colonialism and racism more and more over time. Colonial relationships existed overseas but also at home, for example, with American Indians, and this course examines that “internal colonialism” as well.

Students are required to complete each evening's readings and assigned film before class. In addition to learning about the subject, students will develop skills in areas such as critical thinking, writing, oral communication, reading comprehension and retention, and the analysis of fiction films.

The readings are all in a **course reader**, available **only** at PortaPrint, 33 Halsey St., 973 622-1828.

### GRADING

**TESTS:** There will be a midterm on Thu. Mar. 12 and a **COMPREHENSIVE** final exam on Fri. May 8, 6:20-9:20pm. These tests will involve a series of short essays. Please **read the exam instructions** (in the reader) very carefully before each exam. All students must sign the Rutgers Honor Code Pledge.

**LECTURE QUESTIONS:** Each evening consists of two sessions, separated by a break. At the end of each session, you must hand in one or two brief questions or comments on the material in the lecture. Grades are based on the number of sessions when you attend and hand in a card; each unexcused absence will lower this score by five points. **To receive credit, your card must contain a relevant question or comment.** For an absence to be excused, you must provide written evidence of a valid reason, and you must turn in all excuses by the end of the final exam. Your overall course grade will fall by a half-letter (e.g., from B to C+) for each unexcused absence starting with the fourth one. Any student who misses eight or more sessions (or four full evenings) through any combination of excused and unexcused absences will not earn credit in this course; such students should withdraw from the class.

**CLASS PARTICIPATION:** Everyone is **required** to pay attention and to speak regularly in class, either asking questions or making relevant comments. Grading is based on how often you participate and on your level of comprehension of the readings and films. You will get separate scores for the two halves of the semester, and your final score will be an average of the two. Any disruptions of class or use of electronic devices (texting, etc.) in class will lower your score. Laptops are not allowed in this class.

**QUIZZES:** Several times during the semester, you will be quizzed on the readings and/or films assigned for that day. These quizzes will be **unannounced**. The lowest grade on the quizzes will not count.

**PAPER:** Students will write a 3-to-5 page scene-analysis paper. See separate instructions.

Lecture questions .....	5%
Paper .....	5%
Class participation .....	10%
Quizzes .....	20%
Midterm .....	20%
Final exam .....	<u>40%</u>
	100%

## **1-22: Introduction: Colonialism and Film**

### **1-29: Empire, Orientalism, and Film**

Robert Toplin, "Reel History: In Defense of Hollywood" (Reading #1)

Edward Said, "Orientalism" (R-2)

Marcia Landy, "Films of Empire" (R-3)

### **2-5: Hollywood and the World**

Robert Sklar, "Selling Movies Overseas" (R-4)

Ruth Vasey, "Hollywood's Global Distribution and the Representation of Ethnicity" (R-5)

**Film:** *The Bitter Tea of General Yen* (1933) Swank

### **2-12: India: The Classic Empire Film**

William Langer, "The Literature of Adventure" (R-6)

Jeffrey Richards, "Cinema and the British Empire" (R-7)

**Film:** *Charge of the Light Brigade* (1936) Swank, Amazon

### **2-19: The South Seas: Noble Savages and Colonialist Intrusion**

Alan Moorehead, "The Invasion of the South Pacific" (R-8)

Michael Sturma, "Western Fantasy and Sexual Politics in the South Pacific" (R-9)

Denis Diderot, "Supplement to the Voyage of Bougainville" (R-10)

**Film:** *The Hurricane* (1937) Swank

### **2-26: Africa: Heroic Pathfinders**

Dane Kennedy, "Explorers, Africans, and the Public in the Nineteenth Century" (R-11)

Kenneth Cameron, "Africa on Film" (R-12)

Joseph Thomson, "Through Masailand" (R-13)

**Film:** *King Solomon's Mines* (1950) Swank, Amazon

### **3-5: The American West: Vanishing Americans and Enduring Images**

Brian Dippie, "The Vanishing American" (R-14)

Edward Buscombe, "Native Americans in the Movies" (R-15)

Angela Aleiss, "Changing Images of the Indian" (R-16)

**Film:** *Broken Arrow* (1950) Amazon

## **3-12: Midterm**

### **3-26: Postwar Asia: The Cold War and the Clash of Empires**

Christina Klein, "Cold War Orientalism" (R-17)

William L. Worden, "The G.I. Is Civilizing the Jap" (R-18)

James Michener, "America and Asia" (R-19)

**Film:** *The King and I* (1956) Amazon

#### **4-2: Postwar Japan: Occupation, Exploitation, Reconciliation**

John Dower, "The American Occupation of Japan" (R-20)

Yukiko Koshiro, "Occupation Fraternization Policies" (R-21)

Naoko Shibusawa, "America's Geisha Ally" (R-22)

**Film:** *Sayonara* (1957) Swank

#### **4-9: Wars of Decolonization**

D. K. Fieldhouse, "Decolonization" (R-23)

Frantz Fanon, "Concerning Violence" (R-24)

Denis Judd, "Mau Mau and the Trial of Jomo Kenyatta" (R-25)

**Film:** *Something of Value* (1957) Swank, Amazon

#### **4-16: The Middle East: Empire and its Discontents**

Peter Mansfield, "Britain and the Arab Revolt" (R-26)

Robert Bolt, "Clues to the Legend of Lawrence" (R-27)

Michael Asher, "The Lawrence Myth" (R-28)

Richard Francaviglia, "Orientalism and *Lawrence of Arabia*" (R-29)

**Film:** *Lawrence of Arabia* (1962) Swank

#### **4-23: Decolonization Films and the Rise of Third Worldism**

"A Primer on the Algerian War" (R-30)

*The Battle of Algiers*: Interviews, Reviews, News Reports (R-31)

Robert Malley, "Third Worldism" (R-32)

**Film:** *Battle of Algiers* (1966) Amazon

#### **4-30: The Cinema of Contrition in the Late Twentieth Century**

Jean-Paul Sartre, "Preface to *The Wretched of the Earth*" (R-33)

Pascal Bruckner, "The White Man's Tears" (R-34)

Reviews of *Dances with Wolves* (R-35)

**Film:** *Dances with Wolves* (1990) Swank, Amazon

#### **Final Exam: Fri, May 8, 6:20 to 9:20pm**

	DANA	Swank	Amazon	Netflix dvd
<i>The Bitter Tea of General Yen</i> (1933)	(coming soon)	yes	no	no
<i>Charge of the Light Brigade</i> (1936)	dvd 773	yes	yes	no
<i>The Hurricane</i> (1937)	dvd 775	yes	no	no
<i>King Solomon's Mines</i> (1950)	dvd 488	yes	yes	yes
<i>Broken Arrow</i> (1950)	dvd 421	no	yes	yes
<i>The King and I</i> (1956)	dvd 772	no	yes	no
<i>Sayonara</i> (1957)	dvd 774	yes	no	no
<i>Something of Value</i> (1957)	dvd 776	yes	yes	yes
<i>Lawrence of Arabia</i> (1962)	dvd 420	yes	no	yes
<i>Battle of Algiers</i> (1966)	dvd 192	no	yes	yes
<i>Dances with Wolves</i> (1990)	dvd 424	yes	yes	yes

Films on Swank may be viewed for free on Blackboard; films on Amazon usually rent for \$3 and may be viewed on any computer and some TVs. Netflix may also offer streaming for some of these films.