UN1002-OC World Cultures

"History followed different courses for different peoples because of differences among peoples' environments, not because of biological differences among peoples themselves."

Jared Diamond

Room: UU115
Time: 8:05-9:55 a.m. MWF
Term: Spring 2003
Instructor: Associate Prof. Craig Waddell
Office: Room 342 Walker
Office Hours: 10:00-11:00 MW; other times by appointment
Phone: 487-3261 (office); 482-1636 (home)
E-mail: cwaddell@mtu.edu
Class List: world-1@mtu.edu (Responses to messages to this list are posted only to the message originator.)

Instructional Support

Graduate Teaching Assistants: Lori Rogers (lmrogers@mtu.edu) and Leslie Bowen (lbowe@mtu.edu)
Technical Support: Bob Hansen and Paul Raymond, Instructional Resource Services (7-2655)
HU0122 World Cultures Study Team Student Coaches: George Holmes, Laweh Baako, Missy Benson, and Daryll Yarger (Writing Center: Walker 107; 7-2007)

Required Texts


Various handouts and Internet sources. I will post some handouts (both on world cultures and on topics such as group presentations, essay evaluation, and test taking) to the class list as Adobe Acrobat (.pdf) files. You can read and print these file with the free Adobe Acrobat Reader. If you don't already have a copy of the Adobe Acrobat Reader, you can
download one from www.adobe.com/products/acrobat/readstep.html. I'll also occasionally post to the class list the URLs for various Internet sources.

Requests

- Please sit in the front section of the room (rows A through G), not in the rear section (rows H through K).
- If you bring a cell phone to class, please turn it off.
- If you borrow one of my pencils for a quiz, please return it when you're done.
- Be sure to sign the attendance sheet during every class.
- I want to learn as many names as possible, or to at least be able to refer to you by name in class. Hence, I'll produce name tags for all of us. Please remember to bring them to class.
- Bring Diversity Amid Globalization to class every Monday.

Ticketing for the Three World Cultures Performances

Go to the Rozsa Center box office between 11:30-5:00 Monday through Friday during the first two weeks of the semester. When you present your student ID, the ticket agent will confirm your enrollment in UN1002 and will give you tickets to all three performances.

World Cultures Catalog Description

World Cultures examines diversity and change around the globe from perspectives of social sciences, humanities, and arts; explores human experience from prehistory to present. Classroom lectures accompanied by films, live performances, and guest speakers.

Why General Education?

In 483 BCE, during a brief interlude between their many wars, the Athenians discovered a vast lode of silver at Laurium, to the southeast of Athens. The Athenian leader Themistocles persuaded his fellow citizens to use this wealth to finance a fleet of triremes (three-tiered warships). Up until this time, Athens was defended primarily by an army of hoplites, aristocratic farmers who were wealthy enough to afford the requisite (and expensive) bronze armor and weapons. The shift to a naval power entailed a consequent shift from a hoplite democracy to a naval democracy, and the enfranchisement of a broader cross section of Athenian society, including the poorer classes who served as oarsmen on Athenian triremes.
This transition required a new form of instruction that would prepare a broader cross section of the society for citizenship. Instruction in rhetoric (persuasive speaking) arose in part in response to this need. Early along, instructors in rhetoric were criticized—mostly by members of the old aristocracy—for teaching nothing substance (art, literature, philosophy, ethics, history, logic, etc.) but only vocational skills: techniques of persuasion. Prominent among those who responded to this charge was Isocrates (436-338 BCE), who insisted that anyone who attended his school would learn not only about persuasive speaking, but also about all other subjects that were essential to responsible citizenship. This was the birth of the idea of a liberal education in the West. It was passed on from the Greek system to the Roman system (most notably through Cicero and Quintilian), and from Rome throughout Europe and, eventually, to the United States.

**World Cultures?**

The concept of a liberal education—or a general education—is that education should prepare a person not just for a vocation, but also for citizenship. In *Cultivating Humanity*, Martha Nussbaum defines liberal education as one that provides the critical-thinking skills that are essential for informed participation in a democratic culture. She contrasts such education both with narrow vocational training and with uncritical indoctrination into the mores and assumptions of the prevailing culture. And she argues that in an increasingly globalized world, liberal education must prepare people for world citizenship.

Nussbaum acknowledges that many abilities (including scientific understanding) are essential for informed participation in a globalized world. However, she argues that the humanities and social sciences should focus on three:

1. The capacity for critical examination of oneself and one's traditions.
2. The ability to see ourselves not only as citizens of some local group but also as citizens of the human community.
3. Narrative imagination.

On this last point (narrative imagination), Nussbaum writes:

> to become world citizens, we must not only amass knowledge; we must also cultivate in ourselves a capacity for sympathetic imagination that will enable us to comprehend the motives and choices of people different from ourselves, seeing them not as forbiddingly alien or other, but as sharing many problems and possibilities with us. (85)

**Course Goals**

Consistent with Nussbaum's attributes of world citizenship, students in World Cultures should

1. Develop an appreciation of the major features of the world's cultures.
2. Understand how different societies are organized and structured.

3. Gain insight into the nature of contemporary world problems.

4. Experience and understand the various expressions of different cultures.

5. Develop an understanding of why cultural differences exist and how the world came to be as it is.

What is "Culture"?

The word *culture* derives from the Latin *cultus* (cultivated), the past participle of *colere*, to cultivate or till (the soil in preparation for planting). Like most other words, *culture* has several different senses. In common usage, we often think of "culture" as (someone's conception of) refined social and artistic practices, such as symphony, opera, ballet, and literature. However, the first definition of *culture* offered by the *American Heritage Dictionary* is "The totality of socially transmitted behavior patterns, arts, beliefs, institutions, and all other products of human work and thought." In this sense, culture is the practice of everyday life. This is the sense in which we will be using the word in this class.

A classic distinction between these two conceptions of culture was made by Ralph Linton in The Cultural Background of Personality (1945):

It [culture] refers to the total way of life of any society, not simply to those parts of this way which the society regards as higher or more desirable. Thus culture, when applied to our own way of life, has nothing to do with playing the piano or reading Browning. For the social scientist such activities are simply elements within the totality of our culture. This totality also includes such mundane activities as washing dishes or driving an automobile, and for the purpose of cultural studies these stand quite on a par with "the finer things of life." It follows that for the social scientist, there are no uncultured societies or even individuals. Every society has a culture, no matter how simple this culture may be, and every human being is cultured, in the sense of participating in some culture or other. (30)

Ariadne's Thread: Global Poverty

Over the past several decades, much attention has been paid to multicultural literacy. Some have argued for such literacy in order to celebrate our diversity; others have done so in order to enhance America's global competitiveness. However, in addition to celebrating our diversity, we should also foster a sense of community, for example, by exploring our common biological and cultural origins. This sense of community might then be appealed to in addressing such problems as global disparities in wealth, the most pressing problem facing the human family now and in the foreseeable future. From this problem derive a host of others, such as hunger, disease, illiteracy, population pressures, mass migrations, environmental destruction, terrorism, and war.
In the ancient Greek myth of Theseus, the Cretan princess Ariadne provides Theseus with a golden thread with which he can find his way out of the complex labyrinth. The problem of global poverty—its causes; why we should care about it; and what, if anything, we can do about it—will run through this course like a thread and, I hope, will provide some coherence to the many other issues we will consider this semester.

Preliminary Questions to Guide Inquiry

1. How has the human experience led to a situation in which part of the world's population lives in great abundance while another part lives in abject poverty?

2. Why should we care about global poverty? What effects, if any, do global disparities in wealth have on other global problems, such as hunger, disease, illiteracy, population pressures, mass migrations, environmental destruction, terrorism, and war?

3. What, if anything, can we do about global poverty? Can broader exploration, discussion, and understanding of our common biological and cultural origins—and, hence, our common humanity—help to reduce the alienation that makes global disparities in wealth sufferable to the wealthy?

Reading and Class Discussion

"We don't understand anything until we've discussed it."

Russian Proverb

I assume that none of us have the political sophistication of a secretary of state or a U.N. ambassador. Nevertheless, as college-educated adults, we should be at least as well informed about world affairs as the majority of the world's people, and, collectively, we should be able to engage in an insightful and constructive dialogue about causes and possible solutions to the problem of global inequities in wealth. We may also enjoy some advantage over seasoned diplomats due to what is sometimes referred to as "beginner's mind": the ability to address a problem or issue unencumbered by the dogmas that often accompany the thinking of more experienced people and limit their willingness to consider what can or cannot be done.

Attendance Policy (from the Michigan Tech Student Handbook)

"Ninety percent of success is just showing up."

Woody Allen

Unexcused absences from more than 10 percent of the regularly scheduled classes can be grounds for failing this course. Excused absences include a medical excuse signed by your physician or a personal emergency authorized in writing by the Dean of Students. For a more
A detailed description of what constitutes an excused absence, see the below excerpt from the *Michigan Tech Student Handbook*:

Students are expected to attend all classes, including recitation and laboratory sessions, beginning on the first day of regular instruction as stated in the University academic calendar. This date can be found in the Undergraduate Catalog and in the Time Schedule Booklets.

Students having excused absences are permitted to make up graded work. Whenever possible, students should contact the instructor prior to the absence and arrange a mutually acceptable make-up procedure. Otherwise, the students should account for the absence at the first opportunity.

Students who are unable to notify instructors concerning their absence from class or who must notify several instructors on short notice should contact the Office of Student Affairs for assistance.

An absence is excused under the following conditions:

1. A student is participating in off-campus, University-sponsored activities, such as field trips, fine arts performances, intercollegiate athletics, judging teams, etc. The faculty or staff members supervising the off-campus activity will send a notice via e-mail to all academic departments and the Office of Student Affairs before the activity takes place. The notice will include the name and date of the activity, the name of the supervising person, and a list of all participating students.

2. The instructor is assured that a student's absence from class was due to circumstances beyond the student's control. The student must provide verification of the special circumstance if the instructor requests it.

3. Excuses are usually given in the following circumstances: illness, funeral of any relative or close friend, military duty, court appearance, and personal emergencies.

4. The instructor deems it excusable. Some examples might include professional and graduate school interviews, plant trips, job interviews requiring travel, and professional society meetings.

**Evaluation**

Your final grade will be determined as follows:

<table>
<thead>
<tr>
<th>Category</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attendance: 44 classes at 5 points each</td>
<td>220 points</td>
</tr>
<tr>
<td>Quizzes: 7 at 60 points each</td>
<td>420 points</td>
</tr>
<tr>
<td>Essays: 4 at 50 points each</td>
<td>200 points</td>
</tr>
<tr>
<td>Group presentations: 1 at 60 points each</td>
<td>50 points</td>
</tr>
<tr>
<td>Final exam: 1 at 100 points</td>
<td>100 points</td>
</tr>
</tbody>
</table>
A: 930-1000 points  
AB: 880-929 points  
B: 830-879 points  
BC: 780-829 points  
C: 730-779 points  
CD: 680-729 points  
D: 600-679 points  
F: 599 or fewer points

**Internet Resources on Test-Taking Skills**


Four Step Plan for the Test-Wise: [www.ecc.dcccd.edu/Com-Math/Lrn_Cntr/Handouts/4step.htm](http://www.ecc.dcccd.edu/Com-Math/Lrn_Cntr/Handouts/4step.htm)

**Group Presentations**

Each group will consist of four students. The purpose of each the presentation is to provide the class with up-to-date information on current events in the region we are studying during the week the presentation is given. A good place to begin your research these reports is in the International section of the online *New York Times*: [www.nytimes.com/pages/world/index.html](http://www.nytimes.com/pages/world/index.html). Note that once you reach the International section, there's a regional index in the left-hand column.

If you want to use a laptop computer to project images with the NEC 1055 multimedia projector in UU115, the native resolution of this projector is 1024 x 786 at 60 hz. If you need assistance setting your computer this resolution, see Instructional Resource Services Computer Specialist Paul Raymond. (Paul will be available in UU 115 prior to class during the first few weeks of the semester.)

**Content, Length, Format, and Evaluation of Your Essays**

We will discuss your essays in more detail later in the semester. In general, however, your four essays (due in weeks 4, 6, 10, and 14) should incorporate a regional perspective into an analysis of a cultural problem. That is, they should demonstrate that you are able to analyze a problem from the perspective of someone from a different culture.
Each of your essays should be 500-750 words long. They should be word processed and printed on 8.5" x 11" white paper in a 12-point font with one-inch margins on all four sides. No cover pages are necessary; instead, put your name in the upper right corner of the first page, skip one line (i.e., single space) and put the course title (World Cultures); skip another line, and put the date; skip one more line and put your title (centered), then skip two lines and begin your double-spaced essay. Number your pages, and staple your papers in the upper left corner.

Your essays will be evaluated by the course GRAs (Lori and Leslie) using standard criteria for essay evaluation (which I will post to the class list). I will read random samples of the essays after Lori and Leslie have evaluated them.

To account for possible variations in Lori's and Leslie's grading styles, they will rotate (alphabetically by half of the class list) assignments such that each of them will grade two of your papers. If your last name begins with the a letter between A and L, submit essays 1 and 3 to Lori and essays 2 and 4 to Leslie. If your last name begins with the a letter between M and Z, submit essays 1 and 3 to Leslie and essays 2 and 4 to Lori.

Academic Dishonesty (from the Michigan Tech Student Handbook)

Academic integrity and honesty are central to a student's education. Ethical conduct in an academic context will be carried forward into a student's professional career. Academic honesty is essential to a community of scholars searching for and learning to seek the truth. Anything less than total commitment to honesty undermines the efforts of the entire academic community. Both students and faculty are responsible for insuring the academic integrity of the University.

In their academic work, students are expected to maintain personal academic integrity: treat all academic exercises as work to be conducted privately, unless otherwise instructed; ask faculty to clarify any aspects of permissible or expected cooperation on any assignment; and report any cheating activity.

 Definitions of academic dishonesty, including plagiarism, cheating, fabrication, and facilitating academic dishonesty, can be found in the Academic Integrity Policy [see below]. Copies of the policy can be obtained from the Office of Student Affairs and chairs of academic departments.

Students found guilty of academic dishonesty can receive a sanction ranging from academic integrity warning to expulsion. Please refer to Student Rights and Responsibilities in the University Community or the Academic Integrity Policy for more information.

Definitions of Academic Dishonesty (from the Michigan Tech Academic Integrity Policy)

A. Plagiarism: Knowingly copying another's work or ideas and calling them one's own or not giving proper credit or citation. This includes reading or hearing another's work or ideas and using them as one's own; quoting, paraphrasing, or condensing another's work without giving
proper credit; purchasing or receiving another's work and using, handling, or submitting it as one's own work.

B. Cheating: Intentional, unauthorized use of any study aids, equipment, or another's work during an academic exercise. This includes unauthorized use of notes, study aids, electronic or other equipment during an examination; copying or looking at another individual's examination; taking or passing information to another individual during an examination; taking an examination for another individual; allowing another individual to take one's examination; stealing examinations. All graded academic exercises are expected to be performed on an individual basis unless otherwise stated by the instructor.

C. Fabrication: Intentional and/or unauthorized falsification or invention of any information or citation during an academic exercise. This includes changing or adding an answer on an examination and resubmitting it to change the grade; inventing data for a laboratory exercise or report.

D. Facilitating Academic Dishonesty: Knowingly allowing or helping another individual to plagiarize, cheat, or fabricate information.

The Michigan Tech Writing Center

Michigan Tech has an excellent Writing Center, which is located in Walker 107. I encourage you to schedule, regular weekly appointments with a writing coach. Establish a schedule early in the semester, because appointed times (as opposed to drop-in times) tend to get booked quickly. For more information, call 487-2007 or check the Center's Web page at www.hu.mtu.edu/wc/.

The Americans with Disabilities Act

MTU complies with all federal and state laws and regulations regarding discrimination, including the Americans with Disabilities Act of 1990 (ADA). If you have a disability and need a reasonable accommodation for equal access to education or services at MTU, please call Dr. Gloria Melton, Associate Dean of Students (7-2212). For other concerns about discrimination, you may contact your advisor, your department head, or the Affirmative Action Office (7-3310).

Schedule of Assignments and Class Activities

Dates indicate when reading and writing assignments are due, not when they are given. Bring to class each day the book we are currently reading.

Titles in **bold italic** are films and performances required for all sections of World Cultures. Reviews of these films and performances in the *World Cultures Activity Guide* are required reading and should be read prior to the film or performance.
Titles in *standard italic* are films selected by the instructor of this section of World Cultures. Online materials about these films are optional reading.

"In spite of our grave circumstances as a nation [Nigeria], we do not dwell solely on serious issues and messages. Our music serves more functions than that. So, as usual, through all our works, we flow between seriousness and fun. . . . life goes on." *Lágbájá*

In this same spirit, the films we'll watch over the course of the semester will dwell not only on pressing social and political problems (war, political oppression, ethnic and religious intolerance, domestic abuse) but also on the brighter side of life (adventure, love, marriage, coming of age, spiritual renewal, hope).

Some of the lectures/discussions in this course will be based on Jared Diamond's *Guns, Germs, and Steel: The Fates of Human Societies* (New York: W.W. Norton, 1997). However, there are no required reading in this book.

**Abbreviations used in schedule:**

DAG = *Diversity Amid Globalization* (reading assignments)
GGS = *Guns, Germs, and Steel* (lecture/discussion only; no reading assignments)

**Note:** Each spring, Michigan Tech's International Club organizes an International Nite. For a modest fee, participants are treated to both food and entertainment from many of the diverse cultures represented at Michigan Tech. The date, time, and place for this year's International Nite has not been set. As soon as I know the particulars, I'll pass them along by way of the class list. I hope that many of you will be able to take advantage of this opportunity.

**Week 1: General Introduction**

**Monday, January 13:** World music; Pretest/Practice Test (bring a pencil); general course introduction/review syllabus

**Wednesday, January 15:** *Read Diversity Amid Globalization* (DAG) chapter 1. World music; Visit by Writing Center Director Dr. Nancy Grimm (8:05-8:15) to talk about the Writing Center and registering for the 1-credit HU0122 World Cultures Study Team; discussion of GGS Prologue and chapter 1; Documentary: "In Search of the First Language" [how we became fully modern humans] (Nova; 1994; 60 min.; VHS)

On Gilgamesh: [www.wsu.edu/~dee/MESO/GILG.HTM](http://www.wsu.edu/~dee/MESO/GILG.HTM)
Themes: Master plots, cultural borrowing, need for a common frame of reference in cross-cultural communication (one potential function of the films and performances in this series)
Week 2: North America

Monday, January 20: Read DAG chapter 3. World music; Discussion of GGS chapter 18; Documentary: "The Real Eve" [where we went, and how we got there] (Discovery Channel; 2001; 100 min.; VHS)

Wednesday, January 22: World music; Speakers on Native American experience.

Friday, January 24: Black Robe (Canada; 1991; 101 min.; DVD) Directed by Bruce Beresford. Read review pp. 47-50 World Cultures Activity Guide.
Themes: Cultures in collision

Saturday, January 25: Porgy and Bess (USA; 1935; live performance; 2-3 p.m. in the Rozsa Center.) Note: This special performance for students in World Cultures will present the first act of Porgy and Bess. To see the entire piece, you'll need to purchase tickets for the 8 p.m. performance. (If you've already seen the first act with the class, you can come in on the second act during the intermission between Acts I and II.) Directed by Will Roberson. Read review pp. 77-80 World Cultures Activity Guide.

Week 3: Latin America

Monday, January 27: Read DAG chapter 4. World music; Quiz on weeks 1-2 (bring a pencil); Discussion of GGS chapter 3; Documentary: "The Environmental Revolution" [some of the effects of the agricultural revolution] (Annenberg/CPB; 1990; 15-min. excerpt; VHS) Presentations by groups 1, 2, and 3 (10 minutes for each presentation)


Friday, January 31: Black Orpheus (Brazil; 1959; 107 min.; DVD) Directed by Marcel Camus. Read review pp. 43-45 World Cultures Activity Guide. Themes: Myth, story telling, cultural borrowing, master plots

Week 4: The Caribbean

Monday, February 3: Read DAG chapter 5; Essay #1 due; World music; Discussion of GGS chapters 4-5 Presentations by groups 4, 5, and 6 (10 minutes for each presentation)

Wednesday, February 6: World music; Speakers on the Caribbean
Friday, February 7: *Sugar Cane Alley* (Martinique; 1983; 103 min.; VHS) Directed by Euzhan Palcy. 
Read review pp. 85-90 *World Cultures Activity Guide.* 
Themes: African-Caribbean experience

**Week 5: Sub-Saharan Africa**

Monday, February 10: **Read DAG chapter 6.** World music; **Quiz on weeks 3-4 (bring a pencil); 8:30-9:00 Tibetan Book of the Dead** Director Sue Stevens will visit to talk about the play and respond to questions; Discussion of GGS chapters 6 and 19 
**Presentations by groups 7, 8, and 9 (10 minutes for each presentation)**

Wednesday, February 12: World music (*Lágbájá*); Speakers on west Africa

Friday, February 14: **Winter Carnival, NO CLASS**

February 14-17 (choose any night): *Tibetan Book of the Dead, or How Not to Do It Again* (Tibet-USA; live performance; 8 p.m. in the Rozsa Center) Directed by Sue Stevens. 
Read review pp. 91-94 *World Cultures Activity Guide.*

**Week 6: Sub-Saharan Africa**

Monday, February 17: **Essay # 2 due;** World music; Discussion of GGS chapters 7-8; 
Documentary: first third (54 minutes) of "Islam: Empire of Faith" (PBS; 2001; 163 min.; VHS) 
**Presentations by groups 10, 11, and 12 (10 minutes for each presentation)**

Wednesday, February 19: World music; Speakers on southern, central, and east Africa; 
Documentary: "Ethiopian Project" (Oxfam; 9 min.; VHS)

Friday, February 21: *Guelwaar* (Senegal; 1993; 115 min.; VHS) Directed by Ousmane Sembene. 
**Long movie: Class starts at 7:55.**
Biography of Ousmane Sembene: [www.filmforum.com/sembene.html](http://www.filmforum.com/sembene.html) 
Theme: Ethnic and religious conflict

**Week 7: Southwest Asia and North Africa**

Monday, February 24: **Read DAG chapter 7.** World music; **Quiz on weeks 5-6 (bring a pencil);** Discussion of GGS chapter 9; Documentary: second third (54 minutes) of "Islam: Empire of Faith" (PBS; 2001; 163 min.; VHS)

Wednesday, February 26: World music; Speakers on north Africa

Friday, February 28: *The Horse* (Turkey; 1982; 116 min.; VHS) Directed by Ali Ozgenturk.
March 1-9: Spring Break, NO CLASS

Week 8: Southwest Asia and North Africa

Monday, March 10: Class starts at 9:00 to compensate for six classes starting 10 minutes early. Discussion of GGS chapter 10; Documentary: final third (54 minutes) of "Islam: Empire of Faith" (PBS; 2001; 163 min.; VHS)

Wednesday, March 12: World music; Speakers on southwest Asia

Friday, March 14: West Beirut (Lebanon; 1998; 105 min.; VHS) Directed by Ziad Doueiri. Read review pp. 103-106 World Cultures Activity Guide. Themes: Personal life amidst the chaos of war and religious intolerance

Week 9: Europe

Monday, March 17: Read DAG chapter 8. World music; Quiz on weeks 6-7 (bring a pencil); Discussion of GGS chapter 11
Presentations by groups 13, 14, and 15 (10 minutes for each presentation)

Wednesday, March 19: World music; Speakers on Cyprus

Friday, March 21: Before the Rain (Great Britain-Macedonia-France; 1994; 113 min.; VHS) Directed by Milcho Manchevski. Read review pp. 39-42 World Cultures Activity Guide. Themes: Ethnic conflict, cyclical violence

Week 10: Russia

Monday, March 24: Read DAG chapter 9; Essay # 3 due. World music; Discussion of GGS chapter 12
Presentations by groups 15, 16, and 17 (10 minutes for each presentation)

Wednesday, March 26: World music; Speakers on Russia

Week 11: Central Asia

Monday, March 31: Read DAG chapter 10. World music; Quiz on weeks 9-10 (bring a pencil); Discussion of GGS chapter 13
Presentations by groups 18, 19, and 20 (10 minutes for each presentation)

Wednesday, April 2: World music (Lágbájá); (Speakers on Kirgizistan

Thursday, April 3: Lágbájá (Nigeria; live performance; 8 p.m. in the Rozsa Center; special performance for students in World Cultures)
Read review p. 69 World Cultures Activity Guide.

Friday, April 4: Close to Eden (Mongolia-Russia-France; 1991; 118 min.; VHS) Directed by Nikita Mikhalkov.
Long movie: Class starts at 7:55.
Reviews: www.rottentomatoes.com/m/ClosetoEden-1043186/reviews.php
Biography of Nikita Mikhalkov:
www.sonyclassics.com/burntby.sun/credits/mikhalkov.html
Themes: Impact of modern civilizations (both Russian and Chinese) on rural Mongolia

Week 12: East Asia

Monday, April 7: Read DAG chapter 11. (Rashomon?); World music; Discussion of GGS chapter 16
Presentations by groups 21, 22, and 23 (10 minutes for each presentation)

Wednesday, April 9: World music; Speakers on China and Japan

Friday, April 11: Shower (China; 1999; 94 min.; DVD) Directed by Zhang Yang.
Read review pp. 81-83 World Cultures Activity Guide.
Themes: Traditional vs. modern values; individualism vs. family and community

Week 13: South Asia

Monday, April 14: Read DAG chapter 12. World music; Quiz on weeks 11-12 (bring a pencil); Discussion of GGS chapter 14; Documentary: "Shelter" (Oxfam in Bangladesh;13 min.; VHS)
Presentations by groups 24, 25, and 26 (10 minutes for each presentation)

Wednesday, April 16: World music; Speakers on India and Bangladesh

Friday, April 18: Monsoon Wedding (India; 2001; 115 min.; DVD) Directed by Mira Nair.
Long movie: Class starts at 7:55.
Read review pp. 71-75 World Cultures Activity Guide.
Themes: Celebration of life
Week 14: Southeast Asia

Monday, April 21: Read DAG chapter 13; Essay # 4 due. World music; Speakers on Malaysia; Discussion of GGS chapter 15

Wednesday, April 23: World music; Associate Dean for Student Affairs Bonnie Gorman to administer the First-College-Year Survey, 8:05-8:35 (bring a pencil);

Friday, April 25: The Scent of Green Papaya (Vietnam; 1993; 104 min.; DVD) Directed by Tran Anh Hung.
Review: www.suntimes.com/ebert/ebert_reviews/1994/03/909187.html
Themes: Coming of age of a Vietnamese peasant girl

Week 15: Australia and Oceania

Monday, April 28: Read DAG chapter 14. World music; Speakers on gaining international experience

Wednesday, April 30: Quiz (bring a pencil); World music; Speakers on New Zealand; Discussion of GGS chapters 2 and 17; Documentary: "Stop, Go Fast" (Oxfam; 5-min. excerpt; VHS); course evaluations

Friday, May 2: Once Were Warriors (New Zealand; 1994; 102 min.; DVD) Directed by Lee Tamahori.
Production notes: www.finelinefeatures.com/warriors/
Review: http://movie-reviews.colossus.net/movies/o/once_warriors.html
Interview with Lee Tamahori: www.finelinefeatures.com/warriors/waintv.htm
Themes: Effects of poverty and cultural alienation on a family of New Zealand's indigenous Maori population

Finals Week: May 5-9

Time and place of the posttest and final exam to be announced (bring a pencil). The final exam will cover the whole semester, but it will be heavily weighted toward the last third of the semester. Questions from earlier in the semester will deal more with (but not exclusively with) concepts than with facts.