

UC 1040309F

APPROVED NOV 18 2009

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: VPA-Critical Effective Fall 2010

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or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall ____

RECEIVED OCT 09 2009

1. Department: MCL College: CLASS
 2. Faculty Contact Person: Dr. Sandy Frieden Telephone: 832-842-8704 Email: sfrieden@uh.edu

3. Course Information on New/Revised course:
 • Instructional Area / Course Number / Long Course Title:
GERM / 3386 / Films of Fassbinder
 • Instructional Area / Course Number / Short Course Title (30 characters max.)
GERM / 3386 / FILMS OF FASSBINDER
 • SCH: 3.00 Level: JR CIP Code: 16.05000.0001 Lect Hrs: 3 Lab Hrs: 0

4. Justification for adding/changing course: Successfully taught as a selected topics course

5. Was the proposed/revised course previously offered as a special topics course? Yes No
 If Yes, please complete:

• Instructional Area / Course Number / Long Course Title:
GERM / 3395 / Topics in German Cinema
 • Course ID: 24393 Effective Date (currently active row): 20003

6. Authorized Degree Program(s): B.A. GERM AREA STUDIES


- Does this course affect major/minor requirements in the College/Department? Yes No
- Does this course affect major/minor requirements in other Colleges/Departments? Yes No
- Can the course be repeated for credit? Yes No (if yes, include in course description)

7. Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)

8. If this form involves a change to an existing course, please obtain the following information from the course inventory: Instructional Area / Course Number / Long Course Title
 ____ / ____ / ____

• Course ID: ____ Effective Date (currently active row): ____

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ENGL ¹³⁰⁴ ~~1303~~ or equivalent and sophomore standing. Description (30 words max.): The films of Fassbinder within their historical, cultural, thematic, and aesthetic context. Taught in English.

10. Dean's Signature:  Date: 10/18/09
 Print/Type Name: Dr. Sarah Fishman-Boyd

U N I V E R S I T Y of H O U S T O N

CORE CURRICULUM COURSE REQUEST

Originating Department/College: Modern & Classical Languages/CLASS

Person making request: Dr. Sandy Frieden Telephone: 832-842-8704

E-mail: sfrieden@uh.edu

Dean's signature: [Redacted Signature] Date: 10/8/09

I. General Information:

Course number and title: GERM 3386: Films of Fassbinder

Catalog description must be included on completed CBM 003 form and attached to this document.

Category of Core for which course is being proposed (mark only one):

- Communication
- Mathematics
- Mathematics/Reasoning (IDO)
- American History
- Government
- Humanities
- Visual/Performing Arts Critical
- Visual/Performing Arts Experiential
- Natural Sciences
- Social/Behavioral Sciences
- Writing in the Disciplines (IDO)

II. Objectives and Evaluation (respond on one or more separate sheets):

Call ext. 3-0919 for a copy of "Guidelines for Requesting and Evaluating Core Courses" or visit the website at www.uh.edu/academics/corecurriculum

- A. How does the proposed course meet the appropriate Exemplary Educational Objectives (see **Guidelines**). Attach a syllabus and supporting materials for the objectives the syllabus does not make clear.
- B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.
- C. Delineate how these evaluation results will be used to improve the course.

SVP. Effective 5/2/08. Replaces all previous forms, which may no longer be used.

CORE CURRICULUM NARRATIVE: PROPOSED NEW NUMBER/TITLE

GERM 3386 FILMS OF FASSBINDER

CATEGORY: Performing /Visual Arts: Critical

Dr. Sandy Frieden (originally approved 5/99 – update 5/09)

History: This course was originally approved within the framework of GERM 3395/Topics in German Cinema for Core/Visual & Performing Arts: Critical in May 1999 as a selected topics course and has been taught as such up to the present. The course has counted each semester that it has been offered for Honors Credit or Women's Studies Credit by petition.

Listing in Undergraduate Studies Catalog May 1999-present:

GERM 3395: Topics in German Cinema Cr. 3 (3-0). Prerequisites: ENGL 1303 or equivalent and sophomore standing. Taught in English. Core Visual & Performing Arts: Critical. May not apply to German major, minor, or foreign language requirement. May apply to minor in German Area Studies. May be repeated for credit by petition. Screening and study of German films within their historical, cultural, thematic, and aesthetic context.

Proposed New Catalog Description:

GERM 3386: Films of Fassbinder Cr. 3 (3-0). Prerequisites: ENGL 1303 or equivalent and sophomore standing. (Core Visual & Performing Arts: Critical) The films of Fassbinder within their historical, cultural, thematic, and aesthetic context. Taught in English.

Summary:

"Films of Fassbinder" is a fixed course that addresses all requirements and objectives for a core course under the category "Performing /Visual Arts: Critical." The core objectives are met every semester through study of a consistent set of films by the filmmaker Rainer Werner Fassbinder and through study of a body of knowledge and skills within the range of German cinematic production and scholarly work. *May not apply to German major, minor, or foreign language requirement. May apply to major and minor in German Area Studies.*

Syllabus:

"Films of Fassbinder" examines the cinematic works of filmmaker Rainer Werner Fassbinder within his period of German history, integrating historical, sociological, political and aesthetic contexts, the history of cinematography as an art form, and the critical analysis of film as artistic expression. The course relies on the cinematic production of this particular filmmaker and the critical reception of his work. The selection of films takes a broad view of his narrative films: for example, *Why Does Herr R. Run Amok, Merchant of the Four Seasons, The Bitter Tears of Petra von Kant, Ali—Fear Eats Soul, Fontane—Effi Briest, In A Year of 13 Moons, The Marriage of Maria Braun, Germany in Autumn.*

Students have assigned readings establishing contexts for the films, which are screened in class; most films are available outside of class for additional viewings. Following film screenings, students discuss the film and readings in class and then outside of class in the course listserv (participation is required). Students write a weekly "Film Evaluation" that is due the following week. The course includes a midterm and end-of-semester exam covering all films, reading material and discussions. Students are encouraged to write "extra credit" film evaluations on additional specified films to improve their observational and critical skills. In addition to the thousands of words students write in discussions and film evaluations, students are also required to write a paper (500 words) outside of class that is a critical review of one or more films based on intensive, repeated viewings and additional readings. This paper is returned before the end of the semester with a grade and comments based on grammar, punctuation, style and content.

COURSE CONTENT:

Specific films by filmmaker Rainer Werner Fassbinder
Introduction to cinematography
Cinema as an art form
History of German cinema
Aspects of film production, economics, and reception
Introduction to methodologies of film criticism
Cinema as a cultural product

Historical, political, economic, sociological contexts for German Film
Comparison with other familiar films to promote carry-over of analytical skills
Comparison with other art forms to promote transference of aesthetic concepts
Establishing a basis for aesthetic judgment of film
Examination of values imbedded within the cinematography
Continual practice of oral and written analytical skills

Writing Requirement for Fulfillment of Core Requirements: In conjunction with weekly readings and film viewings, students write (12) weekly analyses (average 200 words) of each film and participate in required online weekly discussions with a minimum of 150 words per week (15 weeks). Near the end of the semester, students write a critical review (500 words) of one or more films. This paper is returned to the students prior to the end of the semester with the instructor's written evaluation of grammar, style, punctuation and content, as well as an evaluation of the critical argument.

Exemplary Educational Objectives for Core Course & Evaluation of Mastery:

1. [To demonstrate awareness of the scope and variety of works in the arts.]

Most students have seen hundreds of films in their lifetimes, but have never even considered film as a "work of art." This course introduces the concepts of art film and commercial/entertainment film and uses comparisons with music, painting, and theater. Students demonstrate mastery by applying their aesthetic judgment to many films throughout the semester. (Students typically see and critique 5-10 films outside of class beyond the required 12, and some of the extra credit films are drawn from other cultural contexts. The real "measure" of success is when they come into class and announce that they are "ruined," that they can't stop themselves from seeing film in this new way.)

2. [To understand those works as expressions of individual and human values within an historical and social context.]

Values are analyzed as imbedded in the cinematography and as cultural, ideological by-products of the larger context. German film in particular calls for an historical, materialist analysis. Students demonstrate mastery by using this larger context to support their analyses and interpretations of Fassbinder films; their studies also include an analysis of values as evidenced in the details of cinematography and technique.

3. [To develop an awareness of the historical, sociological, cultural, and aesthetic context of works in the arts.]

All films are studied as completely immersed in their historical context, including parallel political and social events, and aspects of production and reception. Students are also encouraged to see other (contemporary) films within their own specific contexts as well.

4. [To develop a deeper understanding of the structure and character of works in the arts through the rehearsal process (or analogous formative stages such as preliminary sketches for an art piece) and through critical analysis and discussion.]

Students read and discuss critical and historical analyses of the development of Fassbinder's films (often by the director himself, producers or performers) to aid their understanding of the process ending in a completed film.

5. [To develop a comprehension of and appreciation for the physical and intellectual demands required of an author, composer, or visual or performing artist by developing the creative or interpretive performance.]

An integral part of the study of each film is an understanding of the mode and circumstances of production. From time to time, film directors have attended the class as guest speakers; students will read comments of the director and performers about the development and reception of a film. Students demonstrate mastery by including aspects of the creative process and/or performance in their analyses of the films.

6. [To develop an appreciation for the aesthetic principles that guide or govern the arts.]

Students generally come to film with no awareness of aesthetic principles that guide film (or other art forms, for that matter). The course takes students through an analysis that breaks down a film according to elements of cinematography and then rebuilds the film to encompass its structuring principles. Students demonstrate mastery by weekly analysis of elements of cinematography, including the interpretive function of these elements within the film.

7. [To broaden one's knowledge and appreciation of the wide range of cultural expressions through the performance of works drawn from a variety of sources, both historical and ethnic.]

Films within "Films of Fassbinder" are chosen to illustrate the widely diverse critical contexts that Fassbinder addressed in his work, including his perspectives on the roles played in German society by various cultural, socio-economic and ethnic groups through significant events in the 20th century. Students are additionally encouraged to listen/read and respond to other critics' and students' analyses and to note the range of understandings possible in reading a film. Students "bump up against" cultural differences in these films that are foreign to them and inevitably begin making cultural comparisons. Students demonstrate mastery by articulating new perspectives gained from these cross-cultural observations.

Evaluation of Core Criteria:

In addition to the semesterly departmental evaluation forms that ask students their assessment of the knowledge gained in the course and the usefulness and application of that material, students are asked at the end of the semester whether "Films of Fassbinder" has changed or affected their way of seeing film, their understanding of other cultures (or their own), their appreciation of film as an art form, their own sense of media literacy, and their ability to analyze and critique works of art such as film. Students' comments are used in the structuring of the class in future semesters. The momentum of the course is geared toward increased skill in oral and (particularly) written critical responses to film. Students "practice" each week as they build their observational abilities and their competence in making an argument based on evidence within a film. Students demonstrate mastery in the completion of the lengthier critical review at the end of the semester.

Note: Core course at Junior Level

In the language programs, the 1000 and 2000 designations are specifically reserved for language instruction.

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