

UC 11869 12F

CBM003 ADD/CHANGE FORM

APPROVED APR 24 2013

Undergraduate Council
 New Course Course Change
 Core Category: Humanities Effective Fall 2014
Lang Phil Cultr

or Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2012

1. Department: Modern and Classical Languages College: CLASS
 2. Faculty Contact Person: Dr. M.T. Hernandez Telephone: 3-3074 Email: mthdz@uh.edu

3. Course Information on New/Revised course:
 • Instructional Area / Course Number / Long Course Title:
WCL / 2352 / World Cinema
 • Instructional Area / Course Number / Short Course Title (30 characters max.)
WCL / 2352 / WORLD CINEMA
 • SCH: 3.00 Level: SO CIP Code: 16.0104.0001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED OCT 12 2012

4. Justification for adding/changing course: To meet core curriculum requirements
 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:
 ____ / ____ / ____
 • Course ID: ____ Effective Date (currently active row): ____

6. Authorized Degree Program(s): ____
 • 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: seminar (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
WCL / 2352 / World Cinema
 • Course ID: 45156 Effective Date (currently active row): 20083

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: English 1304 Description (30 words max.): Major cinematic works from Latin America, Asia, Middle-East, Europe, and Australia in relation to contemporary topics such as globalization and migrations.

10. Dean's Signature: _____ Date: 10/9/12

Print/Type Name: Sarah J. [unclear]


REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL-WCL

Person Making Request: M.T. Hernandez

Telephone: 3-3074

Dean's Signature



Email: mthdz@uh.edu

Date: September 10, 2012

Course Number and Title: _____ World Cinema

Please attach in separate documents:

Completed CBM003 Add/Change Form with Catalog Description

Syllabus

List the student learning outcomes for the course (Statements of what students will know and be able to do as a result of taking this course. See appended hints for constructing these statements):

Students will be able to analyze cinematic history and film movements beginning with the United States and moving through the cinemas of Europe, Africa, Latin America and Asia and use these cinemas to communicate effectively their understanding of world cultures.

Students will be able to demonstrate a familiarity with the culture, language, history, and aesthetics of the target regions through the language of film.

Students will be able to analyze film as text and demonstrate a basic knowledge of film theory, style, and analysis.

Students will explore issues of personal and social responsibility when exploring a wide cross-section of films that will enhance their understanding of how cultures change through time and how those changes are manifest in film.

Component Area for which the course is being proposed (check one):

Communication

Mathematics

Language, Philosophy, & Culture

Creative Arts

Life & Physical Sciences

American History

Government/Political Science

Social & Behavioral Science

Component Area Option

Competency areas addressed by the course (refer to appended chart for competencies that are required and optional in each component area):

Critical Thinking

Teamwork

Communication Skills

Social Responsibility

Empirical & Quantitative Skills

Personal Responsibility

Because we will be assessing student learning outcomes across multiple core courses, assessments assigned in your course must include assessments of the core competencies. For each competency checked above, indicated the specific course assignment(s) which, when completed by students, will provide evidence of the competency. Provide detailed information, such as copies of the paper or project assignment, copies of individual test items, etc. A single assignment may be used to provide data for multiple competencies.

Critical Thinking:

Students will write a 2500 word academic research paper on a professor-approved topic in which students will describe their analysis of the film's text, and deploy their acquired knowledge of film theory, history, and aesthetics. Students' papers will require significant research and critical analysis, as well as demonstrate a comparative practice essential to their understanding of interrelatedness of transnational cinema and culture change.

Possible paper topics:

- 1) How does the Kaige Chen illustrate the diversity of Chinese experience of the Cultural Revolution in "Farewell My Concubine," and how does this compare to Andres Wood's depiction of the events and the people caught in them in the lead up to the 1972 Chilean military takeover in Machuca?
- 2) Discuss Ousemane Sembene's use of the trope of sexual impotence to critique Senegalese government failures in his seminal political satire Xala. Contrast this work with that of Italian Neo-realist Gilles Pontecorvo's "Battle of Algiers."
- 3) "Sleep Dealer" describes a dystopian future where all labor is outsourced from the global north to the global south. Discuss director Alex Rivera's previous documentary work on how immigration helped shape his science fiction feature.

Communication Skills:

In the research paper described above, students will demonstrate their ability to communicate effectively conforming to the writing standards of the discipline.

Empirical & Quantitative Skills:

[Click here to enter text.](#)

Teamwork:

[Click here to enter text.](#)

Social Responsibility:

- Students will write their 2500 word research paper in a manner that will show how they have integrated social responsibility topics. In their papers they will be expected to show that they have read and compared the filmic texts that relate to their chosen project. The paper will allow them to show how they have developed their sympathetic and empathetic impulses to understand the implications of social and identity politics in a filmic transnational context.

Personal Responsibility:

- Students will be expected to show in their 2500 word research paper how they are able to critically reflect and engage with the values of others. They will be expected to show (in their paper) how they consider the consequence of individual and collective actions they have encountered in the films and class readings.


Will the syllabus vary across multiple section of the course? Yes No

If yes, list the assignments that will be constant across sections:

[Click here to enter text.](#)

Inclusion in the core is contingent upon the course being offered and taught at least once every other academic year. Courses will be reviewed for renewal every 5 years.

The department understands that instructors will be expected to provide student work and to participate in university-wide assessments of student work. This could include, but may not be limited to, designing instruments such as rubrics, and scoring work by students in this or other courses. In addition, instructors of core courses may be asked to include brief assessment activities in their course.

Dept. Signature: 

World Cinema: A World Evolving

WCL 2352: Fall 2012
Professor Michael Adair-Kriz, Ph.D.
Email: madairkr@uh.edu

World Cultures and Literatures Program in the Department of Modern & Classical Languages
Office Hours: Tuesdays 10 AM - 12 PM, and by appointment
Office: Agnes Arnold 620

Tuesday and Thursday
8:30 AM – 10 AM Room M 115
1 PM – 2:30 PM Room AH 322
4 PM – 5:30 PM Room AH 9

In this course we will view, discuss, and write about cinematic works from Latin America, Asia, Middle-East, Europe, Africa and Australia with particular attention to events related to culture change, revolutionary activities and filmmaking, and globalization. We will familiarize ourselves with the basic terminology of film theory and analysis, and consider how style and genre in film reflect societal change.

LEARNING OUTCOMES OF THE COURSE:

1. Students will be able to analyze cinematic history and film movements beginning with the United States and moving through the cinemas of Europe, Africa, Latin America and Asia and use these cinemas to communicate effectively their understanding of world cultures.
2. Students will be able to demonstrate a familiarity with the culture, language, history, and aesthetics of the target regions through the language of film.
3. Students will be able to analyze film as text and demonstrate a basic knowledge of film theory, style, and analysis.
4. Students will explore issues of personal and social responsibility when exploring a wide cross-section of films that will enhance their understanding of how cultures change through time and how those changes are manifest in film.

Assignments:

Response Papers: 4 (250 words).
Presentation: (500 words + 10 minute talk)
Paper

Grading:

Participation	20%
Response Papers	25%
Presentations	25%
Final Paper – 2500 words	30%
Total	100%

All assignments will be turned in electronically through “Turnitin.”

ATTENDANCE POLICY

You are allowed three unexcused absences in this course without any changes to your course grade. Your course grade will be lowered one letter grade for every unexcused absence thereafter. (So, if you have 5 unexcused absences and your course grade is a B+, it will be lowered to a B-.) Documentation must be provided for an absence to be excused. I do not excuse for family vacations, job interviews, taking tests or prepping for other classes, recurring car trouble, difficulty finding parking, heavy traffic, oversleeping, etc.

Part of your attendance is participation. Remember that both the films and the readings for this course count as homework, and you are unable to participate in class without preparing them. Be prepared, plan ahead, and come to class ready to participate.

REQUIRED TEXT:

Engaging Cinema: An Introduction to Film Studies, Bill Nichols ISBN-10: 0393934918

SCHEDULE

THERE WILL LIKELY BE CHANGES TO THE SYLLABUS AS THE SEMESTER EVOLVES – PLEASE BE AWARE AND ATTENTIVE. YOU ARE RESPONSIBLE FOR PAYING ATTENTION TO ANY CHANGES THAT MAY DEVELOP IN CLASS OR ON BLACKBOARD.

1 - Week of August 27

Introduction. (Discuss goals and expectations, responses, film reviews, presentations, and final papers)

Engaging Cinema

Screening: *Network* – Sidney Lumet (1976) 121 mins

2 - Week of September 3

Introduction to Cinema as Subject

Reading: Nichols pp 3-25

Screening: *Lakota Woman: Siege at Wounded Knee* – F. Pierson (1994) 100 mins

Extra film: *Incident at Oglala: The Leonard Peltier Story* – Michael Apted (1992) 90 mins

3 - Week of September 10

Film as Language

Reading: Nichols pp 29-69

Screening: *Battleship Potemkin* – Sergei Eisenstein (1925) 75 mins

Extra film: *Aguirre, the Wrath of God* – Werner Herzog 100 mins.

4 - Week of September 17

Film Theory/Styles

Reading: Nichols pp 175-208

Screening: *Battle of Algiers* – Gilles Pontecorvo (1966) 121 mins

Extra film: *The Gleaners & I* – Agnès Varda 82 mins

5 - Week of September 24

Writing about Film/Cinema

Reading: Nichols pp 435-476

Screening: *Salt of the Earth* – Herbert J. Biberman (1954) 94 mins

Extra film: *Metropolis* – Fritz Lang 115 mins

Response Paper 1

6 - Week of October 1

Ideology and the Cinema

Reading: Nichols pp 287-324

Screening: *Weekend* – Jean-Luc Goddard (1967) 105 minutes

Extra film: *Hiroshima Mon Amour* – Alain Resnais 91 mins.

Presentations

7 - Week of October 8

Revolutionary Mexican Cinema

Reading: Nichols pp 359-394 (Gender and Masculinity)

Screening: *The Holy Mountain* – Alejandro Jodorowsky (1973) 114 mins

Extra film: *Memories of Underdevelopment* – Tomás Gutiérrez Alea 97 mins

Presentations

Response Paper 2

8 - Week of October 15

Race and Ethnicity in Film

Reading: Nichols pp 325-358

Screening: *Xala* – Ousmane Sembene 123 mins

Extra film: *Catch a Fire* – 2006 Phillip Noyce – 98 min

Presentations

9 - Week of October 22

Gender Revolutions

Reading: Nichols pp 395-431

Screening: *Farewell My Concubine* – Kaige Chen (1993) 171 mins

Extra film: *Fire* – Deepa Mehta (1996) – 108 mins

Presentations

Response Paper 3

10 - Week of October 29

Genre Films

Reading: Nichols 248-286

Screening: *Chile, Obsolete Memory* – Patricio Guzman (1997) 52 mins

Extra film: *Machuca* – Andrés Wood

Presentations

11 - Week of November 5

Iranian Revolutionary Cinema

Reading: TBD

Screening: *Persepolis* – V. Paronnaud and Marjane Satrapi (2007) 96 mins

Extra Film: *Under the City's Skin* – Rakhshan Bani-Etemad 92 min.

Presentations

Response Paper 4

12 - Week of November 12

Reading: TBD

Screening: *Ritual Clowns* – Victor Masayeva, Jr.

13 - Week of November 19 - THURSDAY CLASS CANCELED FOR THANKSGIVING

Animé

Reading: TBD

Screening: *Tokyo Godfathers* – Satoshi Kon (2003) 92 mins

Extra film: TBD

Presentations

14 - Week of November 26

FutureWorld Cinema: Dystopia

Reading: TBD

Screening: *Sleep Dealer* – Alex Rivera 90 mins

Presentations

15 - Week of December 3

Workshop papers

Final Paper Due by 5 PM: December 6

SYLLABUS AND COURSE GRADING AND POLICIES WILL BE AVAILABLE ON BLACKBOARD.

SEE SUPPLEMENT ON BLACKBOARD REGARDING PLAGARISM AND ACADEMIC HONESTY.

THIS CLASSROOM IS A CELL-FREE AND WIRELESS FREE ENVIRONMENT.