

UC 11874 12F ✓

CBM003 ADD/CHANGE FORM

Undergraduate Council
 New Course Course Change
 Core Category: WID Effective Fall 2014

or

Graduate/Professional Studies Council
 New Course Course Change
 Effective Fall 2013

1. Department: MCL College: CLASS

APPROVED MAR 27 2013

2. Faculty Contact Person: Alessandro Carrera Telephone: 3-3069

Email: acarrera@uh.edu

3. Course Information on New/Revised course:

• Instructional Area / Course Number / Long Course Title:
WCL / 4356 / World Film & Film Theory

• Instructional Area / Course Number / Short Course Title (30 characters max.)
WCL / 4356 / WORLD FILM & FILM THEORY

• SCH: 3.00 Level: SR CIP Code: 1601040001 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: 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

WCL / 4356 / World Film & Film Theory

• Course ID: 48016 Effective Date (currently active row): 20128

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)

Cr: 3. (3.0). Prerequisites: ENG 1304 Description (30 words max.): An introduction to the major trends in film criticism and film theory, from the 1920s to the present time, exemplified by classic world films that have generated critical debate.

10. Dean's Signature: _____

Date: 10/4/12

Print/Type Name: Sarah Fishman

REQUEST FOR COURSES IN THE CORE CURRICULUM

Originating Department or College: MCL

Person Making Request: Alessandro Carrera

Telephone: 3-3069

Email: acarrera@uh.edu

Dean's Signature: _____

Date: September 10, 2012

Course Number and Title: WCL 4356 – World Film & Film Theory

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 demonstrate a familiarity with critical approaches in film theory on a global scale. Students will be able to analyze works in the arts and humanities and use these works as evidence to support their understanding of world cinema as expressions of individual and group values within a theoretical context. Students will be able to identify, evaluate, and appropriately cite the aesthetic principles that guide or govern the production and critical reception of significant works of art beyond usual national boundaries. Students will explore issues of personal and social responsibility as they acquire intercultural experience of the influence of cinema and cinema criticism from all over the world. Students will achieve a solid introduction to understanding of the overall field and will produce written work of quality corresponding to the level of the course involved.

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

- | | |
|---|---|
| <input type="checkbox"/> Communication | <input type="checkbox"/> American History |
| <input type="checkbox"/> Mathematics | <input type="checkbox"/> Government/Political Science |
| <input checked="" type="checkbox"/> Language, Philosophy, & Culture | <input type="checkbox"/> Social & Behavioral Science |
| <input type="checkbox"/> Creative Arts | <input checked="" type="checkbox"/> WID Component Area Option |
| <input type="checkbox"/> Life & Physical Sciences | |

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

- | | |
|--|---|
| <input checked="" type="checkbox"/> Critical Thinking | <input type="checkbox"/> Teamwork |
| <input checked="" type="checkbox"/> Communication Skills | <input checked="" type="checkbox"/> 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 final paper that asks them to analyze a film in relation to the major trends in film criticism and film theories developed by Western and non-Western critics and film scholars. In this assignment students will demonstrate their ability to analyze critically a significant work of art.

SAMPLE ASSIGNMENT:

After watching *The Cabinet of Dr. Caligari* and *The Man with a Camera* connect the two films with Siegfried Kracauer, "From Caligari to Hitler" and Walter Benjamin, "The Work of Art in the Age of mechanical Reproduction." Choose to analyze the relationship between the films and film theory from two out of these three points of view (1500 words minimum):

Critical: Does the film theory of Kracauer and Benjamin matches the content of the film? What have you learned by reading the two essays that you have not learned when watching the films?

Historical: Put both films and theories in their historical context. Explain where they were produced, what kind of industry produced them, and what was their impact in the history of cinema. Same for the essays of Kracauer and Benjamin. Were they read at the time or afterwards? How influential were they?

Political: Both Kracauer and Benjamin make focused political observation that connect film and society, trying to establish a connection between art and politics. Summarize their argument and explain if and why *The Cabinet of Dr. Caligari* and *The Man with a Camera* express the two author's ideas about the role of film in shaping the political imagination of the times.

Communication Skills:

In the same final paper as above, students will demonstrate their ability to communicate effectively.

Empirical & Quantitative Skills:

N/A

Teamwork:

N/A

Social Responsibility:

In the same assignment as above, students will explore issues of social responsibility together with their assessment of cultural issues.

Personal Responsibility:

v.5/10/12

In the same assignment as above, students will explore issues of personal responsibility together with their assessment of cultural issues.

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: ^{by} DR. HILDE

Handwritten initials 'H' and 'J' with a horizontal line extending to the right, possibly a signature or a mark.

MCL / CLASS
WCL 4356 World Film & Film Theory

Prof. Alessandro Carrera
713-743-3069
acarrera@uh.edu

An introduction to the major trends in film criticism and film theory, from the 1920s to the present time, exemplified by classic world films that have generated the most significant critical debate.

The objective of the Writing in the Disciplines in a World Film & Film Theory core curriculum course is to expand students' knowledge in relation to human groups and cultures, especially in relation to behaviors, ideas, and values expressed in fiction/visual works of Western and non-Western imagination. At the same time, students will become acquainted with the major trends in film criticism and film theories developed by Western and non-Western critics and film scholars, and will learn how to analyze critically and in a proper cultural context significant works of art. Specific goals include the following:

1. To demonstrate awareness of the scope and variety of critical approaches in the arts and humanities.
2. To understand those works as expressions of individual and group values within a theoretical context.
3. To respond critically to works in the arts and humanities.
4. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.
5. To demonstrate knowledge of the influence of cinema and cinema criticism from all over the world on intercultural experiences.
6. To achieve a solid introduction to understanding of the overall field and to produce written work of quality corresponding to the level of the course involved.

B. Specify the processes and procedures for evaluating course effectiveness in regard to its goals.

Students will receive guidance in analyzing critical and theoretical approach to cinema in relation to social contexts, as well as in broader world contexts.

They will participate in the critical, comparative analysis of films and the evaluation of analyses by their peers and professionals, so they develop criteria for considering their own work.

They will be asked to produce paper drafts and help evaluate each other's work in the light of the overall field and its contexts this leading to their final draft paper.

The final paper will indicate their level of preparedness for more advanced work in this field.

Evaluation of Students:

Attendance and Participation:	25%
1000 word Film Analyses:	25%

1000 word Film Analyses:	25%
Final paper (1000 words minimum)	25%

Student Evaluation of Course:

Students will be given a questionnaire about course midway in the semester and at semester's end. The questionnaire will raise questions about reading assignments, requirements, classroom procedures, etc. Students will also evaluate the course at the end of the semester using the standard evaluation form.

C. Delineate how these evaluation results will be used to improve the course.

On the basis of the midterm student evaluation of the course, the professor may consider possible adjustments in the syllabus before semester's end. No syllabus change can raise the requirements or level of difficulty for the course, or make it less likely for the student to succeed. The final standard evaluation will be used for rethinking the course for the next time it is given.

Bibliography (two texts will be chosen from this bibliography as textbooks):

- ANDREW, J. Dudley. *The Major Film Theories: An Introduction*. Oxford UP, 1976. ISBN-13: 978-0195019919
- BADLEY, Linda, R. Barton Palmer, and Steven Jay Schneider, eds. *Traditions in World Cinema*. Rutgers University Press, 2006. ISBN-10: 0813538742
- BRAUDY, Leo, and Marshall Cohen. *Film Theory and Criticism*, 7th edition. Oxford: Oxford UP, 2009. ISBN-10: 0195365623
- CHAUDHURI, Shohini, *Contemporary World Cinema: Europe, the Middle East, East Asia, and South Asia*. Edinburgh University Press, 2006. ISBN-10: 074861799X
- CODELL, Julie, ed. *Genre, Gender, Race, and World Cinema*. Blackwell 2006. ISBN-10: 1405132337
- DENNISON, Stephanie, and Song Hwee Lim, eds. *Remapping World Cinema: Identity, Culture, and Politics in Film*. Wallflower Press 2006. ISBN-10: 1904764622
- EZRA, Elizabeth, and Terry Rowden, eds. *Transnational Cinema: The Film Reader*. Routledge 2006. ISBN-10: 0415371589
- GAMM, Kate, *Teaching World Cinema*, British Film Institute, 2004 - ISBN-10: 0851709974
- GAZETAS, Aristides: *An Introduction to World Cinema*, McFarland & Company, 2000 - ISBN-10: 078640809X
- GRANT, Catherine, and Annette Kuhn, eds. *Screening World Cinema*. Routledge 2006. ISBN-10: 041538429X
- HAYWARD, Susan. *Cinema Studies: The Key Concepts*. Routledge 2006. ISBN-13: 978-0415367820
- HILL, John, et al. *World Cinema: Critical Approaches*. Oxford University Press USA, 2000. ISBN-10: 0198742827
- Nichols, Bill. *Engaging Cinema: An Introduction to Film Studies*. Norton 2010. ISBN-13: 978-0393934915
- NOCHIMSON Martha P. *World on Film*. Oxford: Wiley-Blackwell, 2010. ISBN 978-1405139793
- NOWELL-SMITH, Geoffrey. *The Oxford History of World Cinema*. Oxford University Press USA, 2006. ISBN-10: 0198742428

STAM, Robert. *Film Theory: An Introduction*. Oxford: Wiley-Blackwell, 2000. ISBN-13: 978-0631206545

VITALI, Valentina, and Paul Willemen, eds. *Theorising National Cinema*. British Film Institute 2006. ISBN-10: 1844571203

Schedule in Brief

Week 1: German Expressionism, *The Cabinet of Dr. Caligari*

Week 2: Siegfried Kracauer, "From Caligari to Hitler"

Week 3: The Art of Montage: *Berlin: Symphony of a City*; *The Man with a Camera*

Week 4: Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction"

Week 5: The Art of Montage: *Potemkin*; *October*

Week 6: Vsevolod Pudovkin, "Film Technique", Sergei Eisenstein, excerpts from *Film Form*

Week 7: Italian Neorealism: *The Bicycle Thief*

Week 8: André Bazin, excerpts from *What is Cinema* and "De Sica: metteur-en-scène"

Week 9: West Meets East: *Rashomon*; Martin Heidegger, "A Japanese and an Inquirer"

Week 10: Surrealism, *Un chien andalou*, *The Discreet Charm of the Bourgeoisie*

Week 11: Linda Williams, from *Figures of Desire: A Theory and Analysis of Surrealist Films*

Week 12: Gender Issues: *Bad Timing*

Week 13: Feminist criticism. From Teresa De Lauretis, *Alice Doesn't*

Week 14: Cinema and Psychoanalysis: *The Birds*, *Vertigo*

Week 15: Slavoj Žižek, from *Looking Awry* and "Lacan in Hollywood"