

CBM003 ADD/CHANGE FORM

CORE CODE: 40

Undergraduate Council
 New Course Course Change
 Core Category: NONE⁸ Effective Fall 2008
 HUMANITIES

or

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

1. Department: MCL College: CLASS
2. Person Submitting Form: Alessandro Carrera Telephone: 3-3069
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: 1601040001 Lect Hrs: 3 Lab Hrs: 0

RECEIVED SEP 24 2007

APPROVED OCT 17 2007

4. Justification for adding/changing course: To provide for new discipline areas
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:
____ / ____ / ____
 - Content ID: _____ Start Date (yyyy3): _____

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
 - Are special fees attached to this course? Yes No
 - Can the course be repeated for credit? Yes No

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
 ____ / ____ / ____
 • Start Date (yyyy3): _____ Content I.D.: _____

9. Proposed Catalog Description: (If there are no prerequisites, type in "none".)
 Cr: 3. (3-0). Prerequisites: ENG 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. Cinema as a global art form.

10. Dean's Signature: _____ Date: 9/24/07

Print/Type Name: Sarah Fishman

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: MCL / CLASSPerson making request: Alessandro CarreraTelephone: 3-3069

Dean's signature: _____

Date: 09/19/07**I. General Information:**Course number and title: WCL 2352 World Cinema

Complete catalog description (NOT required if attached to CBM 003 form):

Major cinematic works from Latin America, Asia, Middle-East, Europe, and Australia in relation to contemporary topics such as globalization and migrations. Cinema as a global art form.

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

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

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

Call 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?

The objective of the humanities in a World Cinema 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 non-Western imagination. Through study of Latin-American, African, Asian, ^{one} Middle-Eastern films (including European, particularly from the Mediterranean and Eastern Europe), students will engage in critical analysis, form aesthetic judgments, and develop an

appreciation of the arts and humanities as fundamental to the health and survival of any society. Specific goals include the following

1. To demonstrate awareness of the scope and variety of works in the arts and humanities.
2. To understand those works as expressions of individual and group values within an historical and social 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 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 cinematic works in relation to social contexts, as well as in broader world contexts.

They will participate in the 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 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:	10%
1000 word Film Analyses:	30%
1000 word Film Analyses:	30%
Final paper (1000 words minimum)	30%

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.

SVP. Effective 9/20/05. Replaces all previous forms, which may no longer be used.

MCL / CLASS

WCL 2352 World Cinema

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

Major cinematic works from Latin America, Asia, Middle-East, Europe, and Australia in relation to contemporary topics such as globalization and migrations. Cinema as a global art form.

The objective of the humanities in a World Cinema 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 non-Western imagination. Through study of Latin-American, African, Asian, and Middle-Eastern films (including European, particularly from the Mediterranean and Eastern Europe), students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Specific goals include the following

1. To demonstrate awareness of the scope and variety of works in the arts and humanities.
2. To understand those works as expressions of individual and group values within an historical and social 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 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.

Students will receive guidance in analyzing cinematic works in relation to social contexts, as well as in broader world contexts.

They will participate in the 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 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:	10%
1000 word Film Analyses:	30%
1000 word Film Analyses:	30%
Final paper (1000 words minimum)	30%

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.

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):

BADLEY, Linda, R. Barton Palmer, and Steven Jay Schneider, eds. *Traditions in World Cinema*. Rutgers University Press, 2006. ISBN-10: 0813538742

BRENT PLATE, S., ed. *Representing Religion in World Cinema: Filmmaking, Mythmaking, Culture Making*. Palgrave Macmillan 2003.

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

HILL, John, et al. *World Cinema: Critical Approaches*. Oxford University Press USA, 2000. ISBN-10: 0198742827

NOWELL-SMITH, Geoffrey. *The Oxford History of World Cinema*. Oxford University Press USA, 2006. ISBN-10: 0198742428

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

Schedule in Brief

Week 1: German Expressionism (Nosferatu)

Week 2: French Realism (The Great Illusion)

Week 3: Italian Neorealism (The Bicycle Thief)

Week 4: Spanish Surrealism (The Discreet Charm of the Bourgeoisie)

Week 5: Swedish Expressionism (The Seventh Seal)

Week 6: Russian Epic Cinema (Andreij Rublev)

Week 7: Japanese Epic Cinema (Rashomon)

Week 8: Chinese Cinema (Fallen Angels)

Week 9: Indian Cinema (Pather Panchali)

Week 10: Central America (Like Water for Chocolate)

Week 11: Latin America / Brazil (Antonio das Mortes)

Week 12: The Middle East (The Battle of Algiers)

Week 13: The Middle East (Men in the Sun)

Week 14: African Cinema (The Gods Must Be Crazy)