

UC 1038309F

CBM003 ADD/CHANGE FORM

APPROVED DEC 09 2009

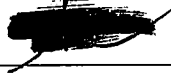
Undergraduate Council  
 New Course  Course Change  
 Core Category: VPA-Critical Effective Fall 2010

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or

Graduate/Professional Studies Council  
 New Course  Course Change  
 Effective Fall \_\_\_\_

RECEIVED OCT 09 2009

- Department: MCL College: CLASS
- Faculty Contact Person: Marc Zimmerman Telephone: 3-4044 Email: mzimmerman@uh.edu
- Course Information on New/Revised course:
  - Instructional Area / Course Number / Long Course Title:  
WCL / 3371 / Cities in Film and the Arts
  - Instructional Area / Course Number / Short Course Title (30 characters max.)  
WCL / 3371 / CITIES IN FILM & ARTS
  - SCH: 3.00 Level: JR CIP Code: 16.0104.0001 Lect Hrs: 3 Lab Hrs: 0
- Justification for adding/changing course: To provide for important discipline area
- 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): \_\_\_\_
- 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)
- Grade Option: Letter (A, B, C ...) Instruction Type: lecture ONLY (Note: Lect/Lab info. must match item 3, above.)
- 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): \_\_\_\_
- Proposed Catalog Description: (If there are no prerequisites, type in "none".)  
 Cr: 3. (3-0). Prerequisites: ~~WCL 2351 or 2352 or Consent of Instructor~~ Description (30 words max.):  
 Cities and urban life worldwide from the advent of modernity to postmodernity and globalization, as expressed in visual arts, film, theory and literature.
- Dean's Signature:  Date: 10/7/09

→ ENGL 1304.

Print/Type Name: Dr. Sarah Fishman

JAN 19 2010

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/CLASS

Person making request: Marc Zimmerman Telephone: 3-3044

E-mail: mzimmerman@uh.edu

Dean's signature:  Date: 10/7/09

**I. General Information:**

**Course number and title:** WCL 3371: Cities in Film and the Arts

**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](http://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.

The objective of the visual and performing arts in a core curriculum is to expand students' knowledge of the human condition and human cultures, especially in relation to behaviors, ideas, and values expressed in works of human imagination. Through study in disciplines such as the visual and performing arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts as fundamental to the health and survival of any society. This course provides a specifically urban take on this objective, expanding students' knowledge of the human

condition and human cultures and their visual arts forms in relation to urban settings and their transformational effects. Specific goals include the following:

1. To demonstrate awareness of the scope and variety of works of film and other visual arts in relation to specific cities and urban processes.
2. To understand those works as expressions of individual and group values within forms in historical and specifically urban social contexts.
3. To respond critically to film and other artworks in their overall and urban dimensions.
4. To articulate an informed personal reaction to urban dimensions of film and art works in the arts and humanities.
5. To develop an appreciation for the aesthetic principles that guide or govern contemporary film, media and other visual arts.
6. To demonstrate knowledge of the influence of urban life as expressed in the visual arts on other expressive modes (literature, philosophical thought, music, art and sculpture) involving intercultural experiences.
7. To emphasize the urban dimension of film and visual arts as central to considerations of modernity in contemporary cultural life.
8. To achieve a solid introduction to understanding of the overall field, and to produce at least 3,000 words of 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 submit writing and/or visual arts assignments, including weekly discussion postings throughout the semester and receive detailed feedback of their progress prior to submitting the final versions of their work. If necessary, additional support will be provided by the instructor either to individual students or the class as a whole in regard to research tools/methodologies and writing as well as visual arts proficiency. This may include recommending consultation with writing center staff, subject librarians or technological support specialists. At the end of the semester, students will be asked to self-evaluate the progress they have made in mastering the research, writing and/or visual arts evaluation and production techniques needed for their work.

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

Student feedback, as well as effectiveness of current assignments and support provided will be taken into consideration when the course is offered in subsequent semesters. Adjustments will be made if necessary to provide more effective instruction. The best student papers will appear on our URI webpage and thus become available as models for quality student work in subsequent classes.

**WCL 3371: Cities in Film and the Arts**  
**Professor: Dr. Marc Zimmerman**

**Email:** [mzimmerman@uh.edu](mailto:mzimmerman@uh.edu)

**Office:** 613 Agnes Arnold

**Office Hours:** T, 11-12:30 W 2:30-4

The beginning and central course for MCL's Urban Research Initiative, itself a key option for the WCL minor, this course will study important films and other visual arts related to empirical and theoretically engaged studies of films and visual arts related to cities in the West and throughout the world. We will show how film and other visual art modes capture and are indeed fundamental to key aspects of varying urban sites and processes.

**Grade**

Participation & possible quizzes: 25%

Paper One (3-4 pages, due September 22): 20%

Urban Research Initiative Project (presentation & paper): 30%

Paper Two (4-5 pages, due December 8): 25%

**Grading Scale**

93-100	A	83-86	B	73-76	C	63-66	D
90-92	A-	80-82	B-	70-72	C-	60-62	D-
87-89	B+	77-79	C+	67-69	D+	0-59	F

## TENTATIVE SCHEDULE

- Week 1. Introduction and Theory. Weber, Simmel, Mumford, Sassen, etc.  
Images of utopia and dystopia from Metropolis to the present.
- Week 2. The City in films based on Defoe, Dickens, Thackeray, etc. More contemporary British images.
- Week 3 & 4. Paris, Capital of the 19<sup>th</sup> Century. Salon Culture, Impressionists and symbolists. Films: Children of Paradise. Novels: Pere Goriot, Nana, Swann's Way.
- Week 5. St. Petersburg: Films: Gogol's Overcoat. Diary of a Madman, The Nose other Petersburg stories; Dostoyevsky, Notes from the Underground, Crime and Punishment, October.
- Week 6. Expressionism and related modes in Pre-Nazi Germany: Metropolis, Plus scenes from M, Blue Angel, Last Laugh, Three Penny Opera, etc.
- Week 8. Prague and Vienna: Orson Welles and Carroll Reed: The Trial/ The Third Man
- Week 9. The City in Italian Cinema: Open City, La dolce vita, Nights of Cabiria, etc.
- Week 10. U.S. Chinatown, plus film scenes from film versions of Bartleby. Sister Carrie, Greed, Studs Lonigan, Manhattan, Taxi Driver, Once upon a Time in America, Godfather, Carito's Way, etc.
- Week 11. Latin America. Films of urban life: Los Olvidados (Mexico) Pixote, City of God and City of Men (Brazil); Rodrigo (no future) and The Flower Girl (Colombia); Memories of Underdevelopment (Cuba).
- Week 12. The Middle East: The Plague (Tunisia), The Kite Runner (Afganistan), plus Iranian film.
- Week 13. Film in Asia Slumdog Millionaire, Bombai, etc.
- Week 14. Summary.
- Exam week. Presentations of final research papers on varying films, artists, etc.

### **Bibliography (reading list to be drawn from these and other works).**

**Manuel Castells, ed. Ida Susser. *The Castells Reader on Cities and Social Theory*. Malden, Mass.: Blackwell, 2002.**

Wimal Dissanayake, Anthony R. Guneratne. *Rethinking Third Cinema*. London. Routledge. 2003.

Tony Fitzmaurice and Mark Shiel ed. *Cinema and the city: Film and Urban societies in a global context*. Oxford, U.K. Blackwell 2001

Tony Fitzmaurice and Mark Shiel, ed. *Screening the City*. London. Verso. 2003.

Henri Lefebvre. *Everyday life in the modern world*. London. Allen Lane, 1971.

Eddie Muller. *Dark City: The Lost World of Film Noir*. New York : St. Martin's Griffin, 1998.

Aldo Rossi. *The Architecture of the City*. Cambridge, Mass.: MIT Press, 1982.

Haidee Wasson. *Museum Movies: The Museum of Modern Art and the Birth of Art Cinema*. Berkeley : University of California Press, 2005.