

UC 11502 11F

CBM003 ADD/CHANGE FORM

APPROVED DEC 17 2011

Undergraduate Council *core code 81*
 New Course Course Change
 Core Category: WI-ID Effective Fall 2012

or

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

1. Department: MCL College: CLASS
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 14 2011

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): WCL Minor.
 - 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: 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: 12/11
 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 REQUEST FOR COURSES NEW TO THE CORE

Originating Department/College: MCL / CLASS

Person making request: Alessandro Carrera Telephone: 3-3069

E-mail: acarrera@uh.edu

Dean's signature: _____ Date: 10/13/14

I. General Information:

Course number and title: WCL 4356 – World Film and Film Theory

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):

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 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.

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.

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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: Vselovod 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"