<table>
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<tr>
<th>1.) DATE: <strong>2/2/16</strong></th>
<th>2.) COMMUNITY COLLEGE: <strong>Maricopa Co. Comm. College District</strong></th>
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</thead>
<tbody>
<tr>
<td>3.) COURSE PROPOSED: Prefix: <strong>HUM</strong> Number: <strong>211</strong> Title: <strong>Foreign Films: Classics</strong> Credits: <strong>3</strong></td>
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<td>CROSS LISTED WITH: Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ;</td>
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<tr>
<td>4.) COMMUNITY COLLEGE INITIATOR: <strong>GARY ZARO</strong> PHONE: <strong>602-787-6553</strong> FAX: <strong>602-787-7285</strong></td>
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</table>

**ELIGIBILITY:** Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable) are not eligible for the General Studies Program.

**MANDATORY REVIEW:**

- The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

**POLICY:** The General Studies Council (GSC) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

**AREA(S) PROPOSED COURSE WILL SERVE:** A course may be proposed for more than one core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) **PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:**

Core Areas: Select core area... Awareness Areas: **Global Awareness (G)**

6.) **On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.**

7.) **DOCUMENTATION REQUIRED**

- Course Description
- Course Syllabus
- Criteria Checklist for the area
- Table of Contents from the textbook required and list of required readings/books
- Description of how course meets criteria as stated in item 6.

8.) **THIS COURSE CURRENTLY TRANSFERS TO ASU AS:**

- DEC prefix
- Elective

- **Current General Studies designation(s):** **HU, G**

- **Effective date:** **2016 Fall** Course Equivalency Guide

- **Is this a multi-section course?** **yes** **no**

- **Is it governed by a common syllabus?** **yes** **no**

<table>
<thead>
<tr>
<th>Chair/Director: <strong>ROD FREEMAN, HUM IC CHAIR</strong></th>
<th>Chair/Director Signature:</th>
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</table>

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<th>AGSC Action:</th>
<th>Date action taken:</th>
<th>□ Approved</th>
<th>□ Disapproved</th>
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**Effective Date:**
Arizona State University Criteria Checklist for

GLOBAL AWARENESS [G]

Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America’s cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
Proposer: Please complete the following section and attach appropriate documentation.

## ASU--[G] CRITERIA

### GLOBAL AWARENESS [G]

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tbody>
<tr>
<td>☒</td>
<td>☐</td>
<td><strong>1.</strong> Studies <strong>must</strong> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
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<tr>
<td>☐</td>
<td>☒</td>
<td><strong>2.</strong> The course must match at least one of the following descriptions: (check all which may apply):</td>
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<tr>
<td>☐</td>
<td>☒</td>
<td><strong>a.</strong> In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <strong>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</strong></td>
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<tr>
<td>☐</td>
<td>☒</td>
<td><strong>b.</strong> The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
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<tr>
<td>☒</td>
<td>☐</td>
<td><strong>c.</strong> The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<td></td>
<td><strong>d.</strong> The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue’s place within each culture and the effects of that issue on world cultures.</td>
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<tr>
<td>Criteria (from checksheet)</td>
<td>How course meets spirit (contextualize specific examples in next column)</td>
<td>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</td>
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<tr>
<td><strong>SAMPLE:</strong> 2d: study the cultural significance of a non-U.S. centered global issue</td>
<td><strong>SAMPLE:</strong> The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td><strong>SAMPLE:</strong> Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
</tr>
<tr>
<td>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</td>
<td>The course examines global cinema from most of the world's continents for their impact as global and cultural awareness tools. The films give insight into the cultures and cinema industries of the countries studied. As films are often historical as well as topical references of a particular country, this course illuminates each nation's view of itself and its place in the world. Film has the ability to communicate cultural differences and similarities through visual means that don't necessitate the</td>
<td>MCCCD Course Description; MCCCD Course Competencies; MCCCD Course Outline; Giannetti and Eyman Chapters 4, 7, 9, 11, 13, 15, 17, 19, and 21</td>
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</table>
understanding of a particular language. At the same time, they are authentic cultural representations from the countries that produce them.

2c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas. The course specifically focuses on the development of cinema in various non-U.S. countries. This focus is both a global comparative in that cinema is a global art form and a universal avenue of communication, as well as a culture-specific art form that expresses the unique historical and contemporary traditions and customs of each country examined. Furthermore, the films produced by each culture provide a counterpoint perspective against which students may only have a U.S. point of view. By screening international films, students will also be able to recognize familiar cinematic styles and genres that are commensurate with U.S. cinema. Finally, this provides the student with an understanding that global cinema not only examines the cultural uniqueness of every country studied, but also the common threads between all cultures, U.S. included.
Foreign Films: Classics
Course: HUM211AA

First Term: 1995 Fall
Final Term: Current
Lecture 3 Credit(s) 3 Period(s) 3 Load
Course Type: Academic
Load Formula: S

Description: Analysis of contributions of foreign directors to the art and history of motion pictures through a study of selected films.

Requisites: Prerequisites: None

Course Attributes:
General Education Designation: Global Awareness - [G]
General Education Designation: Humanities and Fine Arts - [HU]

MCCCD Official Course Competencies
1. Identify and describe unique elements of theme and film style in selected European directors’ films. (I)
2. Identify and describe unique elements of theme and film style in selected Scandinavian directors’ films. (II)
3. Identify and describe unique elements of theme and film style in selected East European/Russian directors’ films. (III)
4. Identify and describe unique elements of theme and film style in selected Indian directors’ films. (IV)
5. Identify and describe unique elements of theme and film style in selected Asian and Pacific directors’ films. (V)
6. Identify and describe unique elements of theme and film style in selected Mexican, Latin American, and South American directors’ films. (VI)
MCCCD Official Course Outline

I. European films
   A. Italy
   B. West Germany
   C. Spain
   D. France
   E. The Netherlands

II. Scandinavian films
   A. Denmark
   B. Norway
   C. Sweden

III. East European/Russian films
   A. Czechoslovakia
   B. Poland
   C. Russia

IV. Indian films

V. Asian and Pacific films
   A. Japan
   B. Australia
   C. New Zealand

VI. Mexican/Latin American/South American films
   A. Mexico
   B. Latin America
   C. Brazil
   D. Argentina

Last MCCCD Governing Board Approval Date: 4/12/1988

**COURSE DESCRIPTION**
Analysis of contributions of foreign directors to the art and history of motion pictures through a study of selected films.

**COURSE COMPETENCIES**
- Identify/describe unique elements of theme and film style in selected European directors' films.
- Identify/describe unique elements of theme and film style in selected Scandinavian directors' films.
- Identify and describe unique elements of theme and film style in selected East European/Russian directors' films.
- Identify/describe unique elements of theme and film style in selected Indian directors' films.
- Identify and describe unique elements of theme and film style in selected Asian and Pacific directors' films.
- Identify and describe unique elements of theme and film style in selected Mexican, Latin American, and South American directors' films.

**REQUIREMENTS**
- Six (6) multiple choice exams. Students MUST provide a Scantron Answer Form No. 19641 for EACH exam and a No. 2 pencil. Scantrons can be purchased at the campus bookstore.

**STUDENT MARICOPA E-MAIL POLICY**
- Your MEID@maricopa.edu e-mail account is the official form of communication between PVCC and you. You are responsible for reading college messages and responding accordingly.

**COURSE POLICIES**
- Students with disabilities who believe that they may need accommodations in this class are encouraged to contact the Disability Resource Center (KSC Building; 602-787-7171).
- Students are responsible for knowing the course requirements and policies included in this syllabus. Students will be notified by the instructor of any changes to the course.
HUM 211AA: Foreign Films: Classics

- Students are responsible for knowing and following the policies included in the PVCC Catalog and the PVCC Student Handbook & Planner, and to abide by the PVCC Code of Conduct.

- Keep all graded work until the semester is over. Recording classes is strictly forbidden. Students may NOT take notes on their phones or iPads or use them to take pictures in class.

**COURSE POLICIES (continued)**

- There will be **NO** extra credit assignments available except for critiques written based on your optional attendance at the Film Festival @ PVCC.

- There will be no formal reviews given before the exams. Therefore, it is the student’s responsibility to take detailed notes, watch all of the assigned films, and fully comprehend the reading assignments. Students are encouraged to ask questions and to see the instructor for help outside of class. There is a study guide attached to this syllabus for the content exams.

- Students caught plagiarizing, or cheating on exams or assignments will receive a zero on that assignment and be immediately withdrawn from the class. Students may also be referred to the college administration for possible further disciplinary action.

- The PVCC Student Handbook states, “Plagiarism includes, but is not limited to, the use of paraphrase or direct quotation of the published or unpublished work of another person without full and clear acknowledgment. It also includes the unacknowledged use of materials prepared by another person or agency engaged in the selling of term papers or other academic materials. Information gathered from the Internet and not properly identified is also considered plagiarism.”

**ATTENDANCE AND EXAMS**

- Attendance and punctuality are vital. If a student is absent from class more than three times, the instructor reserves the right to withdraw the student from the course. Arriving late and leaving early from class are considered absences. Extenuating circumstances will always be considered, although documentation from the student may be necessary.

- **THERE ARE NO MAKE UP EXAMS!!!** I will drop the lowest exam grade of the semester for every student, so if you miss an exam that zero will be dropped from you final course grade.
HUM 211AA: Foreign Films: Classics

• If a student has an official activity of the college, jury duty, subpoena, or religious holiday that falls on the same day and time as an exam, the student may take that exam in advance. It is the student’s responsibility to make arrangements with the instructor at least two weeks prior to the scheduled exam date in order to take the exam in advance.

• In the case of the death of an immediate family member, the student may arrange with the instructor to take the exam upon their return to class.

• The college does NOT define as official absences such circumstances as the following: work, illness, personal emergencies, transportation problems, and childcare problems. Therefore, exams may NOT be made up for those reasons.

• There are NO EXCEPTIONS to these policies unless in cases of extreme and extraordinary circumstances and at the instructor’s discretion. Make sure you understand them completely.

WITHDRAWAL FROM CLASS
Although the instructor may withdraw a student who stops attending class, responsibility for official withdrawal rests with the student. The last day for student initiated withdrawal without the instructor’s signature is October 13, 2014. The last day for student initiated withdrawal with the instructor’s signature is November 17, 2014. NO students will be withdrawn after this date. Students withdrawing with a grade of D or F may be given a Y (withdraw failing).

VIEWING ETIQUETTE
• Food and beverages, other than water, are strictly forbidden in class.
• If you leave the room during a viewing, please open and close the door quietly.
• Please do not talk during the films.
• Turn OFF and put away your phones during class. Under NO circumstance may phones be taken out at any time during class. Students abusing this policy will be withdrawn from the course.

GRADING

<table>
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<tr>
<td>6 Exams</td>
<td>300 Points (50 points each)</td>
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<td>Lowest Exam Grade</td>
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Course Total

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<tr>
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<td>D</td>
<td>150-174</td>
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<tr>
<td>F</td>
<td>0-149</td>
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</table>
HUM 211AA: Foreign Films: Classics*
Readings are to be completed PRIOR to the class meeting where assigned.

AUG. 25-27  Introduction; Review Syllabus
Chapter 11  GODZILLA (Japan, 1954, 96 min.)

SEPT. 1  ***LABOR DAY*** CAMPUS CLOSED

SEPT. 3-8  Chapter 11  THE VIRGIN SPRING (Sweden, 1960, 89 min.)

SEPT. 10-17  EXAM #1 (SEPT. 10)  YESTERDAY, TODAY, AND TOMORROW
Chapter 13; pp. 171-173  (Italy, 1963, 119 minutes – after the exam)

SEPT. 22-24  Chapter 13  LOOK BACK IN ANGER (Great Britain, 1959, 101 min.)

SEPT. 29- OCT. 1  EXAM #2 (SEPT. 29)  ALI: FEAR EATS THE SOUL
Chapter 15  (West Germany, 1974, 94 min. After exam)

OCT. 6-8  Chapter 15  PICNIC AT HANGING ROCK
(Australia, 1975, 115 min.)

OCT. 13-20  EXAM #3 (OCT. 13)  WEDDING IN GALILEE
Chapter 17  (Israel/Palestine, 1987, 113 m. After exam)

OCT. 22-27  Chapter 17  MANON DES SOURCES (France, 1986, 113 min.)

OCT. 29- NOV. 3  EXAM #4 (OCT. 29)  COLOR OF PARADISE (Iran, 1999, 85m.)
Chapter 19  (after the exam)

NOV. 5-10  Chapter 19  EAT DRINK MAN WOMAN (1994, Taiwan, 124 min.)

NOV. 12-17  Chapter 19  KOLYA (Czech Republic, 1996, 105 min.)

NOV. 19-26  EXAM #5 (NOV. 26)  THE SECRET IN THEIR EYES
Chapter 21  (Argentina, 2009, 129 min. After the exam)

DEC. 1-3  Chapter 21  WATER (India, 2005, 117 min.)

DEC. 8-10  Chapter 21  THE SKIN I LIVE IN (Spain, 2011, 120 m.)

DEC. 17  EXAM #6, 8:30-10:20 AM
*Many of these films contain graphic violence, profanity, nudity, and sexual content. If this presents a concern to the student they will need to reconsider enrollment in this course. No substitute or alternative films or assignments will be given if a student does not want to watch a film presented in class. Please see the instructor with any questions you may have regarding this.*
Exam #1

Films, Stars and their National Cinemas

*Godzilla*
*The Virgin Spring*
*Rashomon*
*The Seventh Seal*
*The Seven Samurai*
*Hidden Fortress*

Directors and Screenwriters

Ishiro Honda
Ingmar Bergman
Federico Fellini
Rene Clement
Akira Kurosawa
Kenji Mizoguchi
Yasujiro Ozu
Robert Bresson
Jacques Tati
Francois Truffaut
Alain Renais
Sergio Leone

Terms

Bergman-esque lighting and symbolism
Black and white cinematography
Horror/Science Fiction
*The Last House on the Left*
Cannes Film Festival
Venice Film Festival
Japanese Cinema
British Cinema
Metaphors in film
Flashbacks
French New Wave
Eastern European Cinema
Italian Cinema

Reading

Chapter 11

Exam #2

Films, Stars and their National Cinemas

*Yesterday, Today, and Tomorrow*
*Look Back in Anger*
*Tom Jones*
*The Servant*
*Un Chein Andalou*
*The Discreet Charm of the Bourgeoisie*

Directors and Screenwriters

Tony Richardson
John Osborne
Vittorio De Sica
Cesare Zavattini
Luis Buñuel
Sergio Leone
Joseph Losey
Francois Truffaut
Alain Renais
Jean-Luc Godard

Terms

Masterpiece Theatre Cinema
Kitchen Sink Realism
British Free Cinema
Angry Young Man
French Cinema
French New Wave
Surrealism
Italian Cinema
Italian Neo-Realism
Male Fantasy Films
Eastern European Cinema

Reading

Chapter 13
Exam #3

Films, Stars and their National Cinemas
Ali: Fear Eats the Soul
Picnic at Hanging Rock
Mad Max
Marriage of Maria Braun
The Tin Drum
Aguirre: The Wrath of God

Directors and Screenwriters
Rainer Werner Fassbinder
Peter Weir
Bruce Beresford
Werner Herzog
Wim Wenders
Bernardo Bertolucci
Lena Wertmuller
Andrei Tarkovsky

Terms
AFC
Australian Cinema
German Cinema & Expressionism
Anti-Colonialism
Third World Cinema
West German Das Neue Kino
Allegory
Surrealism

Reading
Chapter 15

Exam #4

Films, Stars and their National Cinemas
Manon of the Spring
Wedding in Galilee
A Room With a View
Mona Lisa
Women on the Verge of a Nervous
Das Boot
The Gods Must Be Crazy
Tampopo
Ran

Directors and Screenwriters
Claude Berri
Marcel Pagnol
Michel Khlefi
James Ivory
Ismail Merchant
Bill Forsyth
Stephen Frears
Pedro Almodovar
Paul Verhoeven
Kenneth Branagh

Terms
Literary Adaptation
British Cinema of the 1980s
French Cinema of the 1980s
West German Cinema
Soviet Cinema
Polish Cinema
Hungarian Cinema
Third World Cinema
Japanese Cinema
Cannes Film Festival

Reading
Chapter 17

Exam #5

Films, Stars and their National Cinemas
Eat Drink Man Woman
The Color of Paradise
Kolya
Life is Beautiful
Like Water for Chocolate
The Piano
Shall We Dance
The Sweet Hereafter
In the Name of the Father
The English Patient

Directors and Screenwriters
Majid Majidi
Ang Lee
Jan Sverak
Zdenek Sverak
Krysztof Kieslowski
Zhang Yimou
Kenneth Branagh
Ken Loach
Mike Leigh
Pedro Almodovar
Krysztof Zanussi
Jane Campion

Terms
Irish Cinema
Eastern European Filmmaking
Cinema of Moral Anxiety
Three Colors Trilogy
The Decalogue
Taiwanese Cinema
The Czech New Wave
Velvet Revolution
American Export Films
Iranian Cinema
British Cinema
French Cinema
Hong Kong Cinema

Reading
Chapter 19

Exam #6

Films, Stars and their National Cinemas
The Secret in Their Eyes
Water
The Skin I Live In
Paradise Now
City of God
Pan’s Labyrinth
Peresopolis
Curse of the Golden Flower
Maria Full of Grace
No Man’s Land
4 Months, 3 Weeks, and 2 Days
The Queen
The Lives of Others

Directors and Screenwriters
Juan Jose Campanella
Pedro Almodovar
Deepa Mehta
Guillermo del Toro
Jean Pierre Jeunet
Clint Eastwood
Mike Leigh

Terms
Hand-held camera
Flashbacks
Non-linear narrative
Horror Film
Old Hollywood
Bold colors
Islamic Cinema
Romanian Cinema
Martial Arts Films
Latin American Cinema
British Cinema
Globalization
Mexican Journey Films
Mise-en-Scène

Reading
Chapter 21

*This is only a guide. Material presented in class or in the readings is the student’s responsibility to know for the exam. The instructor reserves the right to include material on the exam not listed on this guide.
Exam Copy
Sixth Edition
Flashback
A Brief History of Film

Louis Giannetti Scott Eyman

Together we can make a difference.
If you no longer require this examination copy, please return it to Pearson so that we can help keep the costs of college texts down for students and reduce the impact on the environment by lending it to another instructor for review.
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