

ARIZONA STATE UNIVERSITY EAST/TEMPE CAMPUS

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.

Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 9-07-2008

1. ACADEMIC UNIT: Planning
2. COURSE PROPOSED: PUP 200 Planned Environment: Cities in Cinema 3
(prefix) (number) (title) (semester hours)
3. CONTACT PERSON: Name: Professor Joochul Kim Phone: 965-2768
Mail Code: 2005 E-Mail: joochul.kim@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.
5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Core Areas

- Literacy and Critical Inquiry-L
Mathematical Studies-MA CS
Humanities and Fine Arts-HU
Social and Behavioral Sciences-SB
Natural Sciences-SQ SG

Awareness Areas

- Global Awareness-G
Historical Awareness-H
Cultural Diversity in the United States-C
(Note: **one course per form**)

6. DOCUMENTATION REQUIRED.
(1) Course Description
(2) Course Syllabus
(3) Criteria Checklist for the area
(4) Table of Contents from the textbook used, if available
7. *In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.*

CROSS-LISTED COURSES: No Yes; Please identify courses: _____

Is this a multisection course?: No Yes; Is it governed by a common syllabus? _____

Kenneth Brooks
Chair/Director (Print or Type)


Chair/Director (Signature)

Date: 23 Sept 2008

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]			
YES	NO		Identify Documentation Submitted
X	<input type="checkbox"/>	1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.	PUP 200 Syllabus
		2. Course must be one or more of following types (check all which may apply):	
X	<input type="checkbox"/>	a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.	PUP 200 Syllabus
X	<input type="checkbox"/>	b. Contemporary non-English language courses that have a significant cultural component.	PUP 200 syllabus
X	<input type="checkbox"/>	c. Comparative cultural studies in which most, i.e., more than half, of the material is devoted to non-U.S. areas.	PUP 200 syllabus
X	<input type="checkbox"/>	d. 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. Most, i.e., more than half, of the material must be devoted to non-U.S.	PUP 200 syllabus

Course Prefix	Number	Title	Designation
PUP	200	Planned Environment: Cities in Cinema	Global

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

Criteria (from checksheet)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<p>This course (PUP 200) deals with broad contemporary planning issues covering a wide variety of topical areas. For example, subject matters like urban housing, urban neighborhood, urban and rural culture, urban politics, and social and family networks are discussed through films that show the important aspects of these elements.</p> <p>A detailed analysis of the above mentioned planning subject matters covers several regions of the world. For example, social and family network as well as urbanization issues are discussed through a movie made in Iran. Urban isolation and urban density are discovered through a Japanese film. Urban poverty and urban housing issues are depicted through movies from Brasil, India, and a former Eastern European Nation.</p> <p>The PUP 200 syllabus clearly demonstrates that the course content is covered by the use of films from all global regions. Every year (this course is taught once a year), appreciation for and understanding of the global culture is shown through movies from Iran, Germany, USA, Japan, Brasil, France, India and other nations. All of the foreign language films are subtitled. However, all students appreciate cultural differences between the USA and each specific country after viewing the film. (For</p>	<p>More than 90% of the students come to this class (PUP 200) without a clear understanding of global planning and cultural issues. For example, urban poverty is limited to “project neighborhoods in Chicago, New York, or Los Angeles”. Social network and family ties have been presented by conventional Hollywood films. To many students, international migration is only relevant to illegal immigrants from Mexico.</p> <p>This course is an attempt to broaden their perspectives and help them learn more about global perspectives dealing with critical international planning issues.</p> <p>Selected readings after each film are included for them to better understand the subject matter covered in the film. For each film, we listed planning issues included in the film. We go over these issues before the film and discuss some of the critical matters after each film. Students are encouraged to participate in the discussion. During the course of the semester, students are required to write four reflective and analytical papers based on four films of their choice. When writing these papers, students are encouraged and required to use the readings and incorporate them into the papers. The best students learn to write an analytical paper based on issues in the film as well as in the reading.</p>	<p>The PUP 200 Syllabus presents an example of how this course meets the criteria for global awareness. Each week, we present a film (except when their papers are due) covering planning subject matters. Based on this Fall Semester (2008) syllabus, one can follow how this class covers global planning and cultural issues.</p> <p>“Children of Heaven” is a movie from Iran and deals with urbanization, social and family network.</p> <p>“Metropolis” is the classic German movie that shows planning issues (building design, transportation, and futuristic outlook). “Barbershop”, although a Hollywood film, deals with international migration, urban density, global culture, and family and friendship.</p> <p>“Thunder Heart”, a Hollywood film, presents cultural assimilation and politics between a Native American Nation and the main stream culture in the country. Class discussions tend to center around how little students know about Native American Culture and their appreciation for the film.</p> <p>“Since Otar Left” is a French film depicting how a former</p>

<p>example, "Children of Heaven" underscores cultural differences and similarities between Iran and USA.)</p> <p>Materials and issues covered in the class are critical and global in nature and present comparative understanding of the global culture that students must learn and understand to become a global citizen in the 21st century.</p>	<p>We provide each student with comments that could be used to write their next paper. We provide a detailed writing guideline for students to use. We also conduct a writing workshop to help them with their writing.</p>	<p>Eastern European nation is changing since early 1990s. Although it follows a grandmother and her family, the movie presents some critical planning issues like international migration, built environment, cultural assimilation, urban housing, and social network.</p> <p>"Children of God" is a strong film that deals with urban poverty, gang violence, urban slum, government subsidized housing, and urban struggle. After visiting a similar urban slum in a Brazilian city in recent years, my appreciation for the subject matter has helped our class discussion.</p> <p>"Shall We Dance?", a Japanese Film describes urban density, urban isolation, family ties, and sexism in Japan and in Asia. Although some students watched a Hollywood remake of this particular film (with Richard Gere and Jennifer Lopez), their appreciation for global culture has increased immensely after viewing this original piece. A few years ago, we had some problems with a projector in class, and we could not finish the film on time. Students demanded to finish this film in the following week. When finished, it was a smashing hit.</p> <p>"Manhattan", a Woody Allen's film is an international film about the city the movie is named for. The New York skyline, including the "Twin Towers," is truly beautiful and many planning issues are covered. They are: urban isolation, urban density, urban housing, cross cultural issues, and friendship. We alternate this movie with a movie from France or India depending upon how students feel each year.</p>
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PUP 200 PLANNED ENVIRONMENT: CITIES IN CINEMA

Tues. 5:40-8:30 PM

Coor Hall. 170

Fall 2008

Office hours: Tuesday. 3:30-5:30 PM, or anytime by appointments

Joochul Kim

Arch. 206

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1. CATALOG DESCRIPTION

Introducing the formation of planned environment utilizing films: (urban and rural environment, cities, region, and global communities). Please refer to the catalog for a more specific description of PUP 200.

2. PREREQUISITES

Instructor approval.

3. GENERAL DESCRIPTION

The primary objective of this course is to help students better understand their own surrounding community and environment looking through the hourglass. Over the years, many notable films (i.e., sample titles listed below) dealt with critical issues in the built environment; for example, urban neighborhoods, city development and redevelopment, rural communities, global cities, development pressure for both urban and rural communities, cross-cultural misunderstanding, futuristic cities, and more. The course will closely examine many of these critical issues and encourage students to ask questions such as what it all means to me individually as well as collectively. Films have been carefully selected to expand your understanding of the global community and environment.

4. COURSE OBJECTIVES

Upon completion of the course, students will gain a deeper understanding of the various aspects of the world we live in.

5. COURSE REQUIREMENTS

Each student is required to come to class, not only to view films, but also to participate in class discussion. It is essential that each student come to class so that intellectual enrichment from class discussions will be realized. Attendance will be randomly checked throughout the semester. Every week, there will be a reading assignment relating to some aspects of film to be discussed.

6. EVALUATION

During the course of the semester, each student will be asked to write four essays. In writing the essays, you are encouraged to reflect your own thoughts on the issues seen through the films. We are looking for a clear and critical presentation. You may not copy any portions from any published or internet posted film reviews without clear citations. Some points will be deducted for those assignments turned in late during the semester

Attendance will be **randomly** taken and recorded during the course of this semester (Only one absence will be excused during the semester). It is your responsibility to inform me, or the teaching assistants for medical emergencies, or other unforeseen situation, which might prevent you from participating in the course. **Please remember attendance is very important for this course!!**

Final Grade will be weighted by the following methods:

Four Papers:	60% (15% each)
Class Participation:	10%
Attendance:	30%

How attendance may affect your final grades (examples)!!

- 1) One absence without any excuses (allowed and will not affect your grade)
- 2) Two absences (one letter grade down---i.e., A to B; B to C)
- 3) Three absences (Two letter grades down---i.e., A to C; C to E)
- 4) Four or more absences (Three grades down---i.e., A to D; B to E)
- 5) **No absences (Best behavior and you will be rewarded and your final grade will be increased by one or more letter grades)**

More on the grading policy and essays will be explained in class during the semester.

7. COURSE STRUCTURE

OUTLINE AND READING ASSIGNMENTS:

Week One (8-26): Welcome and Introduction

Week Two (9-02): Film: Children of Heaven (1997, Majid Majidi, Iran)

Week Three (9-09): Film: Metropolis (1926, Fritz Lang, Germany)

Reading: Mumford, Lewis (1968). The Urban Prospect.

Mumford, Lewis (1961). The City in History: Its Origin, Its Transformations, and Its Prospects.

Week Four (9-16): Film: Mystic River (2003, Clint Eastwood, USA)

Reading: Chapter 2 in The Urban Prospect.
Chapter 16 in The City in History.
Wilson, W.J. "From Institutional to Jobless Ghettos." In the City Reader (2nd edition). LeGates, R.T. and F. Stout (eds.)

Week Five (9-23): Film: Barbershop (2002, Tim Story, USA)
Reading: Refer to Week Four.

Week Six (9-30): In Class Discussion and Review Session.
First Essay Due in Class.

Week Seven (10-07): Film: Do the Right Thing (1989, Spike Lee, USA);
Reading: Refer to Week Five.

Week Eight (10-14): Film: Chinatown (1974, Roman Polanski, USA)
Reading: Mollenkopf, J. "How to study urban political power." In the City Reader.
Southworth, M. and Eran Ben-Joseph. "Street Standards and the Shaping of Suburbia." APA Journal, Winter 1995, pp. 65-81.

Week Nine (10-21): Film: Thunder Heart (1992, Michael Apted, USA)
Reading: Zukin, S. "Whose Culture? Whose City?." In the City Reader.

Week Ten (10-28): In Class Discussion and Review Session.
Second Essay Due in Class.

Week Eleven (11-04): Film: Since Otter Left (2004, Julie Bertuccelli, French)

Week Twelve (11-11): **Veterans Day (No Class)**

Week Thirteen (11-18): Film: City of God (2003, Fernando Meirelles, Brasil)
Reading: Gugler, J. (ed.) The Urbanization of the Third World.

Week Fourteen (11-25): Film: Shall We Dance (1996, Suo Masayuki, Japan)
Reading: Harvey, D. "Time and space in the postmodern cinema.", in The Condition of Postmodernity.

Happy Thanksgiving!!

Week Fifteen (12-02): Film: Manhattan (1979, Woody Allen, USA)

Week Sixteen (12-09): In Class Discussion and Final Review Session.
Have a wonderful winter vacation.

Third and Fourth Essays Due in Class

Additional listing of films:

Alias Betty (2002, Claude Miller, French); Barbershop (2002, Tim Story, USA); Before
Sunset (2004, Richard Linklater, USA); The Blackboard Jungle (1955, Richard Brooks,
USA); Boys N the Hood (1991, John Singleton, USA); Bread and Chocolate (1974, Franco
Brusati, Italy); Bye Bye Brasil (1980, Carlos Diegues, Brasil); Children of Heaven (1997,
Majid Majidi, Iran); Chinatown (1974, Roman Polanski, USA); City of God (2003, Fernando
Meirelles, Brasil); Clean (2006, Olivier Assayas, French); Do the Right Thing (1989, Spike
Lee, USA); El Norte (1983, Gregory Nava, USA); Fargo (1996, Joel Coen, USA); Godfather
(1972, 1974, Francis Ford Coppola, USA); Grand Canyon (1991, Lawrence Kasdan, USA);
Hud (1963, Martin Ritt, USA); Ikiru (1952, Akira Kurosawa, Japan); The Killer (1989, John
Woo, Hong Kong); Koyaanisqatsi (1983, Godfrey Reggio, USA); Manhattan (1979, Woody
Allen, USA); Maria Full of Grace (2003, Joshua Marston, Columbia); Metropolis (1926,
Fritz Lang, Germany); Miller's Crossing (1990, Joel Coen, USA); Midnight Cowboy (1969,
John Schlesinger, USA); Mystic River (2003, Clint Eastwood, USA); The Quiet Man (1952,
John Ford, USA); Rize (2005, Documentary, David LaChapeller, USA); Salaam Bombay
(1988, Mira Nair, India/Great Britain); Shall We Dance (1996, Suo Masayuki, Japan); Since
Otar Left (2004, Julie Bertuccelli, French); Smoke Signals (1998, Chris Eyre, USA);
Sunshine State (2002, John Sayles, USA); The Town is Quiet (2001, Robert Guediguian,
France); The Secret of Roan Inish (1994, John Sayles, USA); Thunder Heart (1992, Michael
Apted, USA); To Kill a Mockingbird (1962, Robert Mulligan, USA); To Sleep with Anger
(1990, Charles Burnett, USA)

8. REFERENCES

Blue-Collar Hollywood (Liberalism, Democracy, and Working People in American film) by John
Bodnar: Johns Hopkins University Press; *Genre, Myth, and Convention in the French cinema,
1929-1939* by Colin Crisp: Indiana University Press.

British Film Institute publishes books in diverse films and some interesting topics.

For films reviews and reactions from the viewers, you may want to go to the following websites:

<http://www.nytimes.com/>

<http://www.rottentomatoes.com/>

During the course of this semester, I will introduce you to additional films and readings. They will not be required, but I believe you will benefit a great deal from them.



October 3, 2008

Dear Ms. Lucie,

I am submitting the paperwork to apply for a Global Awareness designation for our course PUP 200, taught by Dr. Joochul Kim.

The School of Planning Faculty during a Curriculum Committee Meeting have given their approval to move this process forward.

For any problems or questions you may have regarding this course, please do not hesitate to contact me.

Thank you,

A handwritten signature in blue ink that reads "Gloria Jeffery". The signature is written in a cursive style and is positioned above the typed name and contact information.

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COLLEGE OF DESIGN
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