

COLLEGE OF DESIGN

MODIFIED COURSE REQUEST

| | |
|--|--|
| Campus | Tempe |
| College | College of Design |
| *Department | School of Planning |
| *Existing Prefix | PUP |
| *Existing Number | 200 |
| *Existing Title | Planned Environment |
| *Existing Semester Hours | 3 |
| *New Prefix | |
| *New Number | |
| *New Title | Planned Environment: Cities in Cinema |
| *Abbreviated Title Limit to 30 characters including spaces. (if applicable) | Pland Environmt: Cities/Cinema |
| *Semester Hours | 3 |
| *Effective Semester | Fall |
| *Summer Justification | |
| *Effective Year | 2009 |
| *Semester Offered | Fall |
| *Catalog Description Limit to 20 words | Environmental, aesthetic, social, economic, political, cultural, and other factors influencing global cities seen through films from around the world. |
| *Primary Component | Lecture |
| *Graded Component | Lecture |
| Additional Component(s) | |
| *Cross-listing | |
| Prerequisites | none |
| Conditional Prerequisites | |
| Co requisites | |
| Pre-/co requisite(s) | |
| General Studies | H, HU, Going for G |
| *Justification for proposed course changes | New course name better identifies the course content. This course merits a G – Global designation. This may be obtained by providing the name change, modifying the catalog description, and effecting a small change to the syllabus. |

Revised 09/20/07

Director/Chair Signature

Date

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

965-2768

joochul.kim@asu.edu

1. CATALOG DESCRIPTION

Environmental, aesthetic, social, economic, political, cultural and other factors influencing global cities seen through films from around the world.

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, global cities, international immigration, cross-cultural misunderstanding, urban neighborhoods, city development and redevelopment, rural communities, development pressure for both urban and rural communities, 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 world community and environment. **More than half of the films selected for the semester will always come from foreign nations like Brazil, France, Iran, Japan, Germany, India, and others.**

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.