

1.) DATE: 02/10/2021	2.) COMMUNITY COLLEGE: <b>Yavapai College</b>
3.) PROPOSED COURSE: Prefix: HUM Number: 243 Title: World Cinema (formerly History of Film) Credits: 3	
<p>CROSS LISTED WITH:</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            ;</p> <p>Prefix:            Number:            ; Prefix:            Number:            .</p>	
4.) COMMUNITY COLLEGE INITIATOR: SUZANNE WALDENBERGER, PH.D    PHONE: 928-642-3015 EMAIL: <a href="mailto:suzanne.waldenberger@yc.edu">suzanne.waldenberger@yc.edu</a>	
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.	
<p>MANDATORY REVIEW:</p> <p><input checked="" type="checkbox"/> 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).</p> <p>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.</p>	
<p>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.</p>	
<p>5.) <b>PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:</b></p> <p>Core Areas: <b>Select core area...</b>                      Awareness Areas: <b>Global Awareness (G)</b></p>	
<p>6.) REQUIRED DOCUMENTATION</p> <p><input checked="" type="checkbox"/> Cover Form</p> <p><input checked="" type="checkbox"/> Course Syllabus</p> <p><input checked="" type="checkbox"/> Course Description</p> <p><input checked="" type="checkbox"/> Criteria Checklist for the area</p> <p><input checked="" type="checkbox"/> Table of Contents from the textbook required and list of required readings/books</p>	
<p>7.) THIS COURSE CURRENTLY TRANSFERS TO ASU AS:</p> <p><input checked="" type="checkbox"/> DECENGprefix    <input type="checkbox"/> Elective</p> <p>Current General Studies designation(s): <b>None</b></p> <p>Requested Effective date: <b>2021 Spring</b>      Course Equivalency Guide</p> <p>Is this a multi-section course?      No</p> <p>Is it governed by a common syllabus? No</p>	
<p>Chair/Director: _____                      Chair/Director Signature: _____</p>	

Effective Date: **2022 Spring**

## 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.

Reviewed 4/2014

Proposer: Please complete the following section and attach appropriate documentation.

<b>ASU--[G] CRITERIA</b>			
<b>GLOBAL AWARENESS [G]</b>			
YES	NO		Identify Documentation Submitted
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>1. Studies <b>must</b> be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</p>	Course description, course content, course objectives, all contained in the attached syllabu
		<p>2. The course must match at least one of the following descriptions: (check all which may apply):</p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>a. In-depth area studies which are concerned with an examination of culture-specific elements of a region, country or culture group. <b>The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</b></p>	
<input type="checkbox"/>	<input type="checkbox"/>	<p>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</p>	
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<p>c. 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.</p>	Weekly schedule contained in the course shows that over half the films shown from outside the US, syllabus, table of contents for the required textbook
<input type="checkbox"/>	<input type="checkbox"/>	<p>d. 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."</p>	

Course Prefix	Number	Title	Designation
HUM	243	World Cinema (formerly History of Film)	Global Awareness (G)

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 checklist)	How course meets spirit (contextualize specific examples in next column)	Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)
<b>SAMPLE:</b> 2d: study the cultural significance of a non-U.S. centered global issue	<b>SAMPLE:</b> The course examines the cultural significance of financial markets Japan, Korea, and the UK.	<b>SAMPLE:</b> 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 & 5 do the same for Korea and modules 6 & 7 do the same for the UK.
1.	This is a film that introduces students to the film industries of various nations and examines the international nature of film artistry.	The course is a "historical and critical survey of the development of world cinema as an art form, as a system of communication, and as an industry from its invention to the present day." (as per course description. Students are asked to "identify the key world film industries and artists, and their contribution of world cinema" (course outcome 1) and to "analyze the way films have been used to promote, counter or comment on political social and artistic movements" in the film industries of various countries (course outcome 5.)
2.c	The course is a comparative cultural study in which most, i.e. more than half, of the material is devoted to films, artists and industries outside the United States. Attention is paid to how foreign films have influenced the American cinema and how the US film industry has influenced the films of other countries.	Eight of the fifteen films shown in class are from foreign artists, including France (Voyage de la Lune, La Belle et la Bete, A Bout de Sourffle), Germany (Metropolis), Italy (Ladir di Biciclette), Japan (Roshomon), India (Monsoon Wedding) and Spain/Mexico ( El Laberinto del Fauno.) This allows for a wide-ranging comparative analysis of national film industries and the way cultural aesthetics are reflected in film artistry. The table of contents for the required textbook (attached) also reflect the global scope of this class.


# HUM 243: History of Film

Spring 2019

**Course Description:** This course is a historical and critical survey of the development of world cinema as an art form, as a system of communication, and as an industry from its invention to the present day. How films work technically, aesthetically, and culturally to create, reinforce, challenge, comment on or change social, political or aesthetic norms.

## **Student Learning Outcomes**

At the end of this class, you will be able to

1. Identify the key world film industries and artists and their contribution to world cinema. (2) (AH 2, 5)
2. Use the basic technical and critical vocabulary of motion pictures. (3) (AH 3)
3. Analyze the relationship between the technologies of cinema, film aesthetics and visual communication. (1) (AH 1)
4. Classify genres, and analyze and critique films within their geographic, historical and stylistic contexts. (1-5) (AH 1, 4)
5. Analyze the ways films have been used to promote, counter or comment on political, social and artistic movements. (1-5) (AH 4)

## **Course Texts:**

*A Short History of Film* by Wheeler Winston Dixon and Gwendolyn Audrey Foster

Other readings may be assigned and will be found in the class Canvas site.

**Instructor:** Suzanne Waldenberger

**Email:** Use the Inbox function in Canvas to contact me please.

**Telephone:** 928-642-3015

**Office:** 3-254

**Office Hours:** Mondays, 10-12 and Thursdays, 10-1 in my office, building 3 room 254

**Class meetings:** Class meetings: This class meets in two formats: fully online and face to face (F2F). The online course can be completed entirely via the Canvas class site The F2F section meets once a week, from 5:30-8:15. Students in EITHER section can choose to complete each week's work either in class or online, and can switch from one to the other at any time.

**Grading Policy:** All work in this class is graded on a completed/needs work basis. What this means is that submitted work will be evaluated and will either earn the full points allotted to that assignment or will be returned with feedback for revision. Students may revise work as long as necessary to earn full points.

There are two categories of assignments in this course: required and optional. All required assignments **MUST** be successfully completed in order to pass this class. Completing all required assignments will result in a student earning 750 points and a grade of C in the class. Not completing all required assignments will result in a failing grade.

To earn a grade higher than a C, students have the opportunity to complete as many optional assignments as they like. Successfully completing one optional assignment will result in a final grade of B. Successfully completing two or more optional assignments will result in a final grade of A. Please note that all required assignments must be completed for the student to receive a passing grade in the course and that no optional assignments will be accepted if required work is outstanding. There are three dates on which optional assignments will be accepted, and only one optional assignment will be accepted on any date.

Students may redo any assignment as many times as necessary to successfully complete the work. However, if, after two revisions a submission is still marked as “needs work,” the student is required to talk with the instructor before a third revision can be submitted. Any revision after that must also be preceded by a conference with the instructor.

### **Required Assignments:**

- Syllabus Quiz and Class Introduction (25 points) Your first assignments are to complete the Syllabus Quiz and then respond to the Introduction discussion thread in Canvas. This should be completed before midnight on **Thursday, January 17** to avoid being dropped from the class.
- Weekly Muddiest Point Question (300 points) Each week you will be asked to identify and describe your current "muddiest point," that is, the idea or information that you find most confusing from the reading or other course material. Students who attend the weekly meeting will bring their questions to class and discuss them there. Online students will contribute to the online class discussion by posting their question and at least two substantive responses each week.
- Research Project (400 points) You will complete a research project that explores some aspect of the class topic. This project will be completed as a research essay. This final project is broken up in to a series of smaller assignment. Meets all learning objectives
- Class Survey (20 points) Your last assignment is to complete the class survey in Canvas.

### **Optional Assignments**

Remember, you do not have to complete ANY optional assignments to earn a passing grade in this class. Successfully completing the required assignments will result in a final grade of a C.

Each optional assignment is worth 75 points. Complete one to earn a B in the class, or two to earn an A.

There are a variety of optional assignments to choose from. You'll find descriptions in the "Optional Assignment" section of Canvas.

### **Grading Schedule:**

All assignments in this class are due on Tuesdays, with the exception of the introductory post in Canvas, which must be posted by midnight on **Thursday, January 17** and the final student survey, due **Thursday, May 9**.

All submitted work will be graded within a week after it is due. Late work will be graded as time permits.

Check the Course Calendar in Canvas for due dates.

**THERE IS NO PENALTY FOR LATE WORK.** If you do not hand an assignment in by the due date, you are still required to complete the assignment and you can still earn full credit for that assignment. However, you cannot submit an optional assignment if you have not completed all required assignments due up to that point in the class. If you want to earn an A or a B in this class, you must keep up with the required work and submit it on time!

### **Other Grading Options:**

I (Incomplete) = An Incomplete grade ("I") may be requested by a student and will be posted to the student's permanent record only at the end of a semester in which the student has done the following:

1. Completed a significant majority of the work required for the course while maintaining a "C" average for work submitted and is capable of completing the remainder of the required work for this course, and
2. Experienced extenuating circumstances which prevent completion of the course requirements.

It is the exclusive responsibility of each student receiving an Incomplete to be in communication with the instructor and complete the course(s) by the deadline established by the instructor, the maximum of which can be one year. The instructor will then initiate a change of grade.

If the instructor is no longer available, the student should contact the supervising instructional dean. If the work required is not completed by the deadline established by the instructor, the previous grade specified by the instructor will be posted to the permanent record.

S/U (Satisfactory/Unsatisfactory) = Yavapai College encourages each student to explore areas of study outside their major field of study and to develop new areas of interest. The S/U grading option is one way the college stimulates this exploration. To determine if an S/U grading option is appropriate for you in this class, please consult Yavapai College's grading policy. Please note that you **MUST** request the S/U option before the withdrawal deadline of the semester. For **Spring 19**, that date is **March 10**.

W (Withdrawal) = The last date to request a withdrawal from the class is **March 10**.

### **Student Resources:**

College Library = Your college library is your best source for materials that are appropriate for academic research. Library services are available at both the Prescott and Verde Valley campuses. Both libraries are members of a countywide library network which provides access to a wide range of materials, information and resources at libraries throughout Yavapai county. In addition, Yavapai College Library's online services offer tools for research, writing and formatting academic essays and projects. You can access the YC Library Online from home or any campus computer.

Learning Center = A learning center is available on both the Prescott and Verde Valley campuses. These centers provide a variety of learning support for students, including tutoring, adaptive technology for students with disabilities, and a networked general computer lab.

Disability Resources = Yavapai College is committed to providing educational support services to students with documented disabilities. Accommodations for a student must be arranged by the student through the Disability Resources Coordinator at (928) 776-2085.

Everyone needs help from time to time. Please contact the course instructor during office hours, by any of the communication methods listed earlier in this syllabus to arrange for additional course assistance. Many student support services are also available to assist students in successful course completion. They're included in your tuition, so take advantage of them!

### **The Rules:**

All student must post an introduction in the Canvas discussion forum by **August 23** to remain enrolled in the class.

Attendance will be calculated by a student's active participation in the Canvas shell. Students who do not submit three consecutive assignments OR who do not log into the Canvas shell at least once every seven days will be withdrawn from the class. This holds true until the student withdrawal date of **March 10**. After that date, students will receive the final grade they have earned in the class.

Students may drop this class from their schedules until **January 20**. Students who drop a class will receive a tuition refund and will have the class removed from their transcripts.

The last day to withdraw from a class is **March 10**. If you have not withdrawn from a class by the student-initiated withdrawal date of **March 10**, you will receive a letter grade for the course. Failing students will receive a U grade.

Note: If your instructor deems your situation as having justifiable extenuating circumstances, then you may request an exception to this policy by submitting your request to the instructor in writing (with appropriate documentation as requested by your instructor), who will forward your request to the Division Dean. The final decision will be made by the Division Dean.

See the college's academic calendar for more information on drop and withdrawal deadlines.

Respect for the rights of others and for the College and its property are fundamental expectations for every student. The “Code of Conduct” outlines behavioral expectations, and explains the process for responding to allegations of student misconduct.

Students will be expected to observe the following rules of “netiquette” in all online interaction:

1. Share your expertise! If you have advice, tips or experiences that will smooth the path for students new to the online environment, please contribute them. There are no dumb questions, and what seems obvious to you may be mystifying to someone else. Help each other out.
2. Always use respectful words and tone when addressing your instructor or fellow students. The online environment is notorious for encouraging “flame wars” as it is much easier to be mean to someone you don’t have to look in the eye. And it is also quite true that messages that may have been posted without malice may be interpreted as an attack by someone else. So BOTH as a writer and reader of messages in this course, please consider what you say and how you say it. This does not mean I do not encourage debate. I certainly do. But I expect those debates to be reasoned, grounded in research and courteous. It’s a good idea to always think twice before hitting the send button.
3. Remember that there is no body language to help others cue into sarcasm, humor or irony. Online communication must be extra-clear and specific to get your ideas across. And emoticons can help too! ;)
4. Hwvr, txt-spk s not ok. U R xpectd 2 use standrd Eng.
5. DON’T TYPE IN ALL CAPS! IT SEEMS LIKE YOU ARE YELLING!

Any derogatory, insulting or inappropriate language, including that referring negatively to race, gender, age, religion, sexual orientation or disability, is expressly forbidden and will be subject to the same rules and disciplinary action that guide classroom behavior.

If you have any concerns about something that has been said in class or on a discussion forum, please contact your instructor.

Honesty in academic work is a central element of the learning environment. The presentation of another individual’s work as one’s own or the act of seeking unfair academic advantage through cheating, plagiarism or other dishonest means are violations of the College’s “Code of Conduct.” Failure to abide by the terms and conditions of the “Code of Conduct” will result in disciplinary action, up to and including dismissal from the College. Definitions of plagiarism, cheating, and violation of copyright and penalties for violation are available in the Yavapai College General Catalog.

I take plagiarism very seriously and so should you. The policies regarding plagiarism in this class are as follows:

1. The first incident of detected plagiarism will result in the work being returned for complete revision. This revision will not be accepted until the student provides evidence of having viewed Yavapai College’s video “Diagnosis Plagiarism” and submitted the results of the post-assessment activity for this video.

2. The second incident of plagiarism will result in the student being referred to the Yavapai College Student Code of Conduct Officer.

3. The third incident of plagiarism will result in the student's removal from the class, as well as any penalties determined by the Student Code of Conduct Officer.

Late work will be accepted. There is no penalty or reduction of points for late work. However, if you have required assignments outstanding, you will not be allowed to submit any optional assignments for extra points.

It is your responsibility to ensure that your work is correctly submitted and available for grading. Work that your instructor cannot find, access or open will be considered late and/or missing.

On March 1, any student who has not earned at least 100 points will be dropped from the class.

The instructor reserves the right to modify and/or change the course syllabus as needed during the semester.

Course Schedule:

Week One	<i>Voyage de la Lune</i> and the birth of cinema
Week Two	<i>The General</i> and the development of the silent film in Hollywood
Week Three	<i>Metropolis</i> and the early European film industry
Week Four	<i>It Happened One Night</i> and the rise of the “talkies”
Week Five	<i>Citizen Kane</i> and the role of the director/artist
Week Six	<i>La Belle et la Bête</i> and the French cinema
Week Seven	<i>Ladri di Biciclette</i> and the post-war European cinema
Week Eight	<i>Rashomon</i> and the Japanese cinema
Week Nine	Spring Break! – no film this week
Week Ten	<i>Rebel Without a Cause</i> and the changing American cinema
Week Eleven	<i>À Bout de Souffle</i> and the French New Wave
Week Twelve	<i>Psycho</i> and the American horror film
Week Thirteen	<i>The Graduate</i> and the American New Wave
Week Fourteen	<i>Chinatown</i> and the auteur theory
Week Fifteen	<i>Monsoon Wedding</i> and the Indian cinema
Week Sixteen	Final paper due – no film this week
Week Seventeen	<i>El Laberinto del Fauno</i> and Latin magical realism



SECOND  
EDITION

A SHORT  
HISTORY  
OF FILM

**"This is the film  
history book we've  
been waiting for."**

—David Sterritt,  
Chairman, National Society of Film Critics

Wheeler Winston Dixon & Gwendolyn Audrey Foster

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