

WINONA STATE UNIVERSITY  
NEW AND REVISED COURSE AND PROGRAM APPROVAL FORM

Routing form for new and revised courses and programs.

Course or Program FILM 221

<b>Department Recommendation</b>	
<u>Ethel Kruse</u> Department Chair	<u>11/22/13</u> Date
<u>eKrase@winona.edu</u> e-mail address	
<b>Dean's Recommendation</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No*	
<u>[Signature]</u> Dean of College	<u>11-25-13</u> Date
*The dean shall forward their recommendation to the chair of the department, the chair of A2C2, and the Vice President for Academic Affairs.	
<b>A2C2 Recommendation</b> <input checked="" type="checkbox"/> Approved <input type="checkbox"/> Disapproved	
<u>[Signature]</u> Chair of A2C2	<u>1/15/2014</u> Date
<b>Graduate Council Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved (if applicable)	
_____ Chair of Graduate Council	_____ Date
_____ Director of Graduate Studies	_____ Date
<b>Faculty Senate Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	
_____ President of Faculty Senate	_____ Date
<b>Academic Vice President Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	
_____ Academic Vice President	_____ Date
<b>Decision of President</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved	
_____ President	_____ Date
Please forward to Registrar.	
Registrar _____ Date entered	Please notify department chair via e-mail that curricular change has been recorded.

5/11/26/13



WINONA STATE UNIVERSITY  
PROPOSAL FOR A NEW COURSE

This form is to be used to submit a proposal for a new undergraduate or graduate course. Every item on this form must be completed prior to submission to A2C2. The department proposing a new course must include a *Financial and Staffing Data Sheet* and a *New and Revised Course and Program Approval Form* with the department chairperson's and Dean's signatures. Refer to Regulation 3-4, *Policy for Changing the Curriculum*, for complete information on submitting proposals for curricular changes.

Department English Date Nov. 12, 2013

FILM 221 World Cinema 3  
Course No. Course Title Credits\*

This proposal is for a(n):  Undergraduate Course  Graduate Course

Is this course for USP?  Yes\*\*  No Is this course for GEP?  Yes\*\*  No

List all Major Codes to which this proposal applies as a required course: None.

List all Major Codes to which this proposal applies as an elective course: None.

List all Minor Codes to which this proposal applies as a required course: None.

List all Minor Codes to which this proposal applies as an elective course: FILM

Prerequisites none

Grading method  Grade only  P/NC only  Grade and P/NC Option

Frequency of offering every other year

What semester do you anticipate that will this course be offered for the first time? Summer 2014 (was offered as OTCO Summer 2013)

Note: The approval process for a new course typically takes at least four to six weeks

\* If this course will change the number of credits for any major or minor, the form *Proposal for a Revised Program* must also be submitted and approved according to the instructions on that form.

\*\*For General Education Program (GEP) or University Studies (USP) course approval, the form *Proposal for General Education Courses* or *Proposal for University Studies Courses* must also be completed and submitted according to the instructions on that form.

**Please provide all of the following information:**

(Note: a syllabus or other documentation may not substitute for this)

**A. Course Description**

1. Description of the course as it will appear in the WSU catalog, including the credit hours, any prerequisites, and the grading method. If the course can be repeated, indicate the maximum number of credit hours for which this can be done.

An introduction to world cinema, with a focus on the history of film as an art form and its impact on society, politics, and culture. Grade only. 3 s.h.

2. Course outline of the major topics, themes, subtopics, etc., to be covered in the course. This outline should be, at a minimum, a two-level outline, i.e., consisting of topics and subtopics. This information will be submitted to MnSCU by the WSU Registrar's office.

- 1) The Modern World Cinema and Its Origins: Multinational Co-Production
  - a) Topics
    - i) Edward Muybridge, Zoopraxiscope
    - ii) Etienne Jules-Marey, *fusil photographique*
    - iii) Thomas Edison, Kinetograph / Kinetoscope / Black Maria

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- iv) August and Louis Lumière, *Actualités / Cinématographe* / 28 December 1895
  - v) George Méliés
  - vi) Hugo Münsterberg, *The Photoplay: A Psychological Study* (1916)
  - vii) Edwin S. Porter
  - viii) D. W. Griffith, Biograph Studios
- b) Films
- i) *The Kiss* and other short films (dir. Thomas Edison, 1892-96)
  - ii) *Workers Leaving the Factory*, *Arrival of a Train*, *Feeding the Baby*, *Watering the Gardener (The Sprinkler Sprinkled)* (dir. August and Louis Lumière, 1895)
  - iii) *A Trip to the Moon* (dir. George Méliés, 1902)
  - iv) *The Great American Train Robbery* (dir. Edwin S. Porter, 1903)
  - v) *The Girl and Her Trust* (dir. D. W. Griffith, 1912), excerpts from *Way Down East* (1920)
- 2) The Silent Cinema: International Innovation, Competition, and Collaboration (*IWC* chs. 1-7)
- a) Topics
- i) Svensk Filmindustri
  - ii) Universum Film Aktiengesellschaft (UFA, 1917)
  - iii) Weltanschauung
  - iv) German expressionism
  - v) Soviet Montage
  - vi) Constructivism
  - vii) The Kuleshov Workshop
  - viii) Eisenstein and montage
  - ix) Dadaism
  - x) Surrealism
- b) Films
- i) *The Cabinet of Dr. Caligari* (Germany, dir. Robert Wiene, 1920)
  - ii) *The Phantom Carriage* (Sweden, dir. Victor Sjöström, 1920)
  - iii) *The Return of Reason* (France, dir. Man Ray, 1923)
  - iv) *Sunrise: A Song of Two Humans* (Germany/USA, dir. F.W. Murnau, 1928)
  - v) *Un Chien Andalou* (Spain, dir. Luis Bunuel, 1929)
- 3) The Early European Cinema: From Poetic Realism to Italian Neorealism (*IWC* chs. 8-12)
- a) Topics
- i) Sound technology
  - ii) Gaumont and Pathé studios
  - iii) Poetic Realism
  - iv) Neorealism: Cinecittà studios / Andreotti Law, 1949 / Cesare Zavattini, "Some Ideas on the Cinema" (1953)
- b) Films
- i) *Zero for Conduct* (France, dir. Jean Vigo, 1933)
  - ii) *The Rules of the Game* (France, dir. Jean Renoir, 1939)
  - iii) *Rome, Open City* (Italy, dir. Roberto Rossellini, 1945)
  - iv) *Bicycle Thieves* (Italy, dir. Vittorio di Sica, 1948)
- 4) Post-World War II Cinema: Globalization and Internationalization (*IWC* chs. 13-15)
- a) Topics
- i) The Golden Age of Asian Cinema: jidai-geki / gendai-geki / Akira Kurosawa / Kenji Mizoguchi
  - ii) Symbolism & Existentialism / Ingmar Bergman / Svensk Filmindustri
- b) Films
- i) *Tokyo Story* (Japan, dir. Yasujiro Ozu, 1953)
  - ii) *The Seventh Seal* (Sweden, dir. Ingmar Bergman, 1956)
  - iii) *Black Orpheus* (Brazil, dir. Marcel Camus, 1959)
- 5) The New Wave Cinema: From France to the World (*IWC* chs. 16-20)



- a) Topics
- i) *nouvelle vague* / New Wave / Tradition of Quality
  - ii) Jean-Paul Sartre & Albert Camus: French Existentialism
  - iii) Alexandre Astruc, "The Birth of a New Avant-Garde: La Camera-Style"
  - iv) François Truffaut, "A Certain Tendency in the French Cinema" (1954)
  - v) André Bazin, *Cahiers du Cinéma*: long take, mise-en-scène
  - vi) *politiques des auteurs* / direct cinema / *Cinématheque Française*
  - vii) *auteur theory* / *cinema des auteurs*
  - viii) Claude Chabrol, Eric Rohmer, Jacques Rivette, Alain Resnais
- b) Films
- i) *Breathless* (France, dir. Jean-Luc Godard, 1960)
  - ii) *The 400 Blows* (France, dir. François Truffaut, 1960)
  - iii) *Antoine and Colette* (France, dir. François Truffaut, 1963)
  - iv) *La Jetée* (France, dir. Chris Marker, 1963)
  - v) *Tokyo Drifter* (Japan, dir. Seijun Suzuki, 1966)
  - vi) *Blow-Up* (England, dir. Michelangelo Antonioni, 1966)
- 6) The New Humanism: The Renaissance of Russian and German Cinemas (*IWC* chs. 21-22)
- a) Topics
- i) New German Cinema
  - ii) Oberhausen Manifesto (1962)
  - iii) Autorenkino
  - iv) Rainer Werner Fassbinder
  - v) Wim Wenders
  - vi) Werner Herzog
- b) Films
- i) *Solaris* (Russia, dir. Andrei Tarkovsky, 1972)
  - ii) *Wings of Desire* (Germany, dir. Wim Wenders, 1987)
- 7) The Modern World Cinema pt. II (*IWC* chs. 23-28)
- a) Topics
- i) Transnationalism
  - ii) Diaspora
- b) Films
- i) *Cinema Paradiso* (Italy, dir. Giuseppe Tornatore, 1989)
  - ii) *Chungking Express* (China, dir. Wong Kar-Wai, 1994)
  - iii) *Before the Rain* (Macedonia, dir. Micho Manchevski, 1994)
- 8) Contemporary Films from around the World
- a) Films
- i) *Monsoon Wedding* (India, dir. Mira Nair, 2001)
  - ii) *Oldboy* (Korea, dir. Park Chan-Wook, 2003)
  - iii) *Pan's Labyrinth* (Mexico, dir. Guillermo del Toro, 2006)
  - iv) *And an individual film of the student's choice*

3.a Instructional delivery methods utilized: (Please check all that apply).

Auditorium/Classroom: ✓	ITV	Online ✓	Web Enhanced	Web Supplemented
Laboratory:	Service Learning	Travel Study	Internship/Practicum	
Other: (Please indicate)				

3.b. MnSCU Course media codes: (Please check all that apply).

None:	3. Internet ✓	6. Independent Study	9. Web Enhanced
1. Satellite	4. ITV Sending	7. Taped	10. Web Supplemented
2. CD Rom	5. Broadcast TV	8. ITV Receiving	



#### 4. Course requirements (papers, lab work, projects, etc.) and means of evaluation.

Weekly reading and viewing assignments are supplemented by brief video lectures. The evaluated components are:

- Participation (20%): online or in-class discussion based on required films and course readings
- Unit Quizzes (average of six, 20% total): on films and readings
- Midterm Exam (20%): on units 2-4
- Final Exam (20%): on units 5-7
- Final Project: video or visual essay (20%)

#### 5. Course materials (textbook(s), articles, etc.).

**Required Text:** Gazetas, Aristides. *An Introduction to World Cinema*. 2<sup>nd</sup> ed. Jefferson, NC: McFarland, 2008.

**Additional Requirements:** The set of films listed in section (2) above are required viewing for this course. Each is available via subscription to the streaming video service Hulu Plus, available from <http://www.hulu.com>. For "auditorium/classroom" instruction, required course films are shown during regularly scheduled screening sessions. DVDs of all required course films are also available at Krueger Library Reserve Desk.

DVDs and supporting materials for this course have been donated to Krueger Library with the generous assistance of funding from the Office of International Programs with a Faculty Global Integration Grant provided for its One-Time Course Offering in Summer 2013.

#### 6. List the student learning outcomes for this course and how each outcome will be assessed.

*Student learning will be assessed through performance on the course requirements as listed.*

- A. Students will be able to name and explain the key figures, works, eras, and movements of world cinema.
  - Assessment on unit quizzes, midterm and final exams.
- B. Students will be able to name, identify, and analyze critically the formal elements of assigned course films.
  - Assessment on unit quizzes, midterm and final exams, online discussion, and final project.
- C. Students will be able to identify, explain, and analyze thematic concerns raised by course films.
  - Assessment on online discussion, midterm and final exams, and final project.
- D. Students will be able to compare and contrast world cinema concepts to a film of their choice.
  - Assessment on final project.

#### B. Rationale

**Provide a rationale for the new course. The rationale should include the following items.**

##### 1. A statement of the major focus of the course.

This course is designed to provide students with a critical introduction to world cinema, with a focus on the history and development of cinema as a narrative art form. The course reading provides a survey of international trends, eras, and movements in world cinema, and the course films have been carefully selected to provide a broad overview of these same, with special attention to those films that were either produced internationally, had significant global impact, or were greatly influenced by directors or trends from other countries. The students will learn the techniques and influences of such important movements as German Expressionism, Italian Neorealism, and the French New Wave and their later impacts on films and filmmakers across the world. Each film serves as a case study of these movements and their impacts, and with each successive unit, students will gain increasing knowledge of the historical development of the international cinema as one of the most important artistic media of the 20th century and beyond.

##### 2. A statement of how this course will contribute to the departmental curriculum.

Existing offerings in Film Studies concentrate primarily on American/Hollywood films and history, and therefore FILM 221, World Cinema, will offer both our minors and our students at large an opportunity to focus their studies on an art form that has developed internationally and transnationally. FILM 221, World Cinema, will provide an attractive, challenging elective that examines many of the greatest works and movements of the art form.



**3. A statement of why this course is to be offered at this level (i.e. 100-, 200-, 300-, 400-, or 500-level)**

While students need have no prior knowledge of film in general or the international cinema in particular, a willingness to engage works from other countries and from prior eras will be valuable. The course is offered at the 200-level because it is more challenging in its sophistication and complexity than our 100-level course, FILM 140, Approaches to Film, and because it will make for an appropriate GEP offering in Goals 6 (Humanities) and 8 (Global Perspectives).

**4. Identification of any courses which may be dropped, if any, if this course is implemented.**

No course will be dropped. As of this writing, the course is scheduled to be offered only during summers as an addition to the regular rotation of offerings.

**C. Impact of This Course on Other Departments, Programs, Majors, and Minors**

Provide a statement of the impact of this course on other departments, programs, majors, and minors.

**1. Clearly state the impact of this course on courses taught in other departments. Does this course duplicate the content of any other course? Is there any effect on prerequisites for this or any other courses?**

This course does not duplicate the content of courses taught in other departments and is likely to have no impact on them. It has no prerequisites and does not serve as a prerequisite to any other course.

**2. Would approval of this course change the total number of credits required by any major or minor of any department? If so, explain the effects which this course would have.**

This course will not change the total number of credits required by any department or program.

**3. If this course has an impact on the major or minor of any other department or program, it is the responsibility of the department submitting the course proposal to send written notification to the department(s) or program(s) affected. State clearly which other programs are affected by this proposal and whether the other departments have been notified and/or consulted. Attach letter(s) of understanding from impacted department(s).**

This course will not impact the major or minor of any other department or program.

**D. Attach to This Proposal a Completed**

1. *Financial and Staffing Data Sheet*
2. *New and Revised Course and Program Approval Form*

**E. Department Contact Person for this Proposal:**

J Paul Johnson  
Name (please print)

x5453  
Phone

pjohnson@winona.edu  
e-mail address

**F. Review by Department A2C2 Representative**

I have reviewed this proposal and certify that it is complete

Wayne Ripley  
Signature of A2C2 representative



WINONA STATE UNIVERSITY  
FINANCIAL AND STAFFING DATA SHEET

Course or Program FILM 221, World Cinema

Include a Financial and Staffing Data Sheet with any proposal for a new course, new program, or revised program.

Please answer the following questions completely. Provide supporting data.

1. Would this course or program be taught with existing staff or with new or additional staff? If this course would be taught by adjunct faculty, include a rationale.

This course will be taught with existing staff.

2. What impact would approval of this course/program have on current course offerings? Please discuss number of sections of current offerings, dropping of courses, etc.

This course is currently to be scheduled as a summer-only and online offering, once per year or every other year as enrollment demands. It does not impact the staffing or scheduling of any other course.

3. What effect would approval of this course/program have on the department supplies? Include data to support expenditures for staffing, equipment, supplies, instructional resources, etc.

Materials for this course have been purchased and donated to Krueger Library's collection with the generous support of the Office of International Programs in the form of a Faculty Global Integration Grant.