WINONA STATE UNIVERSITY
NEW AND REVISED COURSE AND PROGRAM APPROVAL FORM

Routing form for new and revised courses and programs.  Course or Program  FLM 221

<table>
<thead>
<tr>
<th>Department Recommendation</th>
<th>1/22/13</th>
<th><a href="mailto:eKrase@winona.edu">eKrase@winona.edu</a></th>
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</thead>
<tbody>
<tr>
<td>Department Chair</td>
<td>Date</td>
<td>e-mail address</td>
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<tr>
<th>Dean's Recommendation</th>
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<tr>
<td>Dean of College</td>
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<tr>
<td>Date</td>
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*The dean shall forward their recommendation to the chair of the department, the chair of A2C2, and the Vice President for Academic Affairs.

<table>
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<tr>
<th>A2C2 Recommendation</th>
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<tr>
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<td></td>
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<td>Director of Graduate Studies</td>
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<td>President of Faculty Senate</td>
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<th>Decision of President</th>
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<td>Date</td>
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Please forward to Registrar.

Registrar Please notify department chair via e-mail that curricular change has been recorded.

Date entered
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 ___________________________ Date __Nov. 12, 2013________

Course No. FILM 221 World Cinema
Course Title ___________ ___________ Credits*

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

Is this course for USP? Yes** X No
Is this course for GEP? X 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 __X__ 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
iv) August and Louis Lumière, Actualités / Cinématographe / 28 December 1895
v) George Méliès
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 Méliès, 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 Aktiengellschaft (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

b) Films
i) *Zero for Conduct* (France, dir. Jean Vigo, 1933)
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 / Kenzi 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-Stylo”
   v) André Bazin, Cahiers du Cinéma: long take, mise-en-scène
   vi) politiques des auteurs / direct cinema / Cinématheque Française
   vii) auteur theory / cinéma 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)

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) An individual film of the student’s choice

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

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<td>Other: (Please indicate)</td>
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3.b. MnSCU Course media codes: (Please check all that apply).

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<td>2. CD Rom</td>
<td>5. Broadcast TV</td>
<td>8. ITV Receiving</td>
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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.).


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:

<table>
<thead>
<tr>
<th>Name (please print)</th>
<th>Phone</th>
<th>e-mail address</th>
</tr>
</thead>
<tbody>
<tr>
<td>J Paul Johnson</td>
<td>x5453</td>
<td><a href="mailto:pjohnson@winona.edu">pjohnson@winona.edu</a></td>
</tr>
</tbody>
</table>

F. Review by Department A2C2 Representative

I have reviewed this proposal and certify that it is complete ____________________________

Signature of A2C2 representative

Wayne Ripley
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.