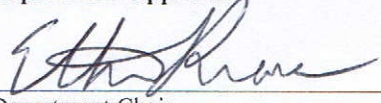
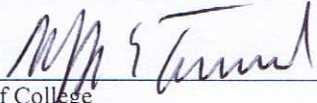


# WINONA STATE UNIVERSITY

## GENERAL EDUCATION PROGRAM APPROVAL FORM

Routing form for General Education Program Course approval.

Course Film 221: World Cinema

|   |  |
|---|--|
| <b>Department Approval</b><br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;"> <br/>             Department Chair         </div> <div style="width: 20%;"> <u>1/13/14</u><br/>             Date         </div> <div style="width: 30%;"> <u>ekrase@winona.edu</u><br/>             e-mail address         </div> </div>  |  |
| <b>Dean's Recommendation</b> <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No*<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;"> <br/>             Dean of College         </div> <div style="width: 20%;"> <u>1-13-14</u><br/>             Date         </div> </div> <p style="font-size: small; margin-top: 5px;">*If the dean does not approve the proposal, a written rationale shall be provided to the General Education Program Subcommittee.</p> |  |
| <b>GEPS Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;">             General Education Program Director         </div> <div style="width: 20%;">             Date         </div> </div>  |  |
| <b>A2C2 Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;">             Chair of A2C2         </div> <div style="width: 20%;">             Date         </div> </div>   |  |
| <b>Faculty Senate Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;">             President of Faculty Senate         </div> <div style="width: 20%;">             Date         </div> </div>   |  |
| <b>Academic Vice President Recommendation</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;">             Academic Vice President         </div> <div style="width: 20%;">             Date         </div> </div>  |  |
| <b>Decision of President</b> <input type="checkbox"/> Approved <input type="checkbox"/> Disapproved<br><div style="display: flex; justify-content: space-between; margin-top: 10px;"> <div style="width: 30%;">             President         </div> <div style="width: 20%;">             Date         </div> </div> <p style="margin-top: 5px;">Please forward to Registrar.</p>  |  |
| <div style="display: flex; justify-content: space-between;"> <div style="width: 30%;">             Registrar<br/> <u>                    </u><br/>             Date entered         </div> <div style="width: 60%;">             Please notify department chair via e-mail that curricular change has been recorded.         </div> </div>  |  |

[Revised 7-13-11]

WINONA STATE UNIVERSITY  
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department English

Date 11/12/2013

Film 221  
Course No.

World Cinema  
Course Name

3  
Credits

Prerequisites None

GEP Goal Area(s):\*

CORE GOAL AREAS

- ☐ Goal 1: Communication  
☐ Goal 3: Natural Science  
☐ Goal 4: Mathematics/Logical Reasoning  
☐ Goal 5: History and the Social and Behavioral Sciences  
☒ Goal 6: The Humanities and Fine Arts  
(6a: Humanities)

THEME GOAL AREAS

- ☐ Goal 7: Human Diversity  
☒ Goal 8: Global Perspective  
☐ Goal 9: Ethical and Civic Responsibility  
☐ Goal 10: People and the Environment

\* Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories:

☐ Intensive:

- ☐ 1. Writing  
☐ 2. Oral Communication  
☐ 3. a. Mathematics/Statistics  
☐ b. Critical Analysis

☐ Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a ***General Education Program Approval Form***.

Department Contact Person for this Proposal:

J Paul Johnson  
Name (please print)

457-5453  
Phone

pjohnson@winona.edu  
e-mail address

[Revised 9-6-11]

## **GEP CATEGORIES REQUESTED for FILM 221, WORLD CINEMA**

### **GOAL 6A: HUMANITIES**

To expand students' knowledge of the human condition and human cultures, especially in relation to behavior, ideas, and values expressed in works of human imagination and thought. Through study in disciplines such as literature, philosophy, and the fine arts, students will engage in critical analysis, form aesthetic judgments, and develop an appreciation of the arts and humanities as fundamental to the health and survival of any society. Students should have experiences in both the arts and humanities.

#### **Students will be able to:**

- Demonstrate awareness of the scope and variety of works in the arts and humanities.
- Understand those works as expressions of individual and human values within a historical and social context.
- Respond critically to works in the arts and humanities.
- Engage in the creative process or interpretive performance.
- Articulate an informed personal reaction to works in the arts and humanities.

### **GOAL 8, GLOBAL PERSPECTIVE**

To increase students' understanding of the growing interdependence of nations and peoples and develop their ability to apply a comparative perspective to cross-cultural social, economic and political experiences.

#### **Students will be able to:**

- Describe and analyze political, economic, and cultural elements which influence relations of states and societies in their historical and contemporary dimensions.
- Demonstrate knowledge of cultural, social, religious and linguistic differences.
- Analyze specific international problems, illustrating the cultural, economic, and political differences that affect their solution.
- Understand the role of a world citizen and the responsibility world citizens share for their common global future.

## **GENERAL INFORMATION for FILM 221, WORLD CINEMA**

Film 221: World Cinema was offered successfully online for the summer session of 2013 as a One-Time Course Offering using the summer incentive funding model. The course seeks to take advantage of contemporary internet video streaming technologies for course content and has been developed with assistance from the International Studies Office; the English Learning Center; and Teaching, Learning, and Technology services. The course should prove attractive to any student seeking general education coursework during the summer as well as to film minors, international students, and others.

## COURSE INFORMATION AND OUTLINE

### Film 221: World Cinema

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. MnTC/GEP Goal 6a (Humanities) and Goal 8 (Global Perspectives).

#### Required Text:

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

#### Additional Requirements:

- **Hulu Plus.** Each student will need a subscription to the streaming video subscription service Hulu Plus, available from <http://www.hulu.com> for \$7.99 a month.
- **Additional rentals.** Each student will need an additional \$10 for renting films from Amazon or iTunes.
- **Note:** As an alternative, DVDs of all required course films are also available at Krueger Library Reserve Desk.

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. 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.

#### Instructional Methods:

**This online course will consist of the following instructional methods in each of its major units. (Each unit comprises one week of the course):**

1. **Assigned reading.** Students will read selected chapters from the required textbook.
2. **Introductory lectures.** Students will watch short video podcast-style lectures introducing each course film.
3. **Required films.** Students will watch and study the assigned films (via Hulu or on DVD).
4. **Unit quiz.** Students will complete a short quiz on the readings and films.
5. **Asynchronous discussion.** Students will participate in online discussion of the readings and films.

**Additionally, students will complete the following:**

6. **A midterm exam** on film terms, concepts, figures, and works from units 2-4.
7. **A final exam** film terms, concepts, figures, and works from units 5-7.
8. **An individual final project** (visual or video essay) on a film of their choice.

## Course Outline:

- 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 Méliés
    - vi) Hugo Münsterberg, *The Photoplay: A Psychological Study* (1916)
    - vii) Edwin S. Porter
    - viii) D. W. Griffith, Biograph Studios
  - b) Films
    - i) *Monsoon Wedding* (India, dir. Mira Nair, 2001)
    - ii) *The Kiss* and other short films (dir. Thomas Edison, 1892-96)
    - iii) *Workers Leaving the Factory, Arrival of a Train, Feeding the Baby, Watering the Gardener (The Sprinkler Sprinkled)* (dir. August and Louis Lumière, 1895)
    - iv) *A Trip to the Moon* (dir. George Méliés, 1902)
    - v) *The Great American Train Robbery* (dir. Edwin S. Porter, 1903)
    - vi) *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 / *Cinéma-thèque 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) *Oldboy* (Korea, dir. Park Chan-Wook, 2003)

- ii) *Pan's Labyrinth* (Mexico, dir. Guillermo del Toro, 2006)
- iii) *And an individual film of the student's choice*

### **Course Requirements and Grading**

- Participation (20%): online discussion
- 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%)

### **Assessment of Student Learning Outcomes**

*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.

**STUDENT COMPETENCIES, LEARNING OPPORTUNITIES, & ASSESSMENT PLAN**  
**GEP/MnTC GOAL 6a: HUMANITIES**

| Competencies   | Learning Opportunities  | Assessment   |
|--|---|--|
| <b>Students will be able to:</b> Demonstrate awareness of the scope and variety of works in the arts and humanities; | Students will view, study, and discuss a variety of international films, approximately 15 in all, from birth of the cinema through each decade of the 20 <sup>th</sup> century and from a range of national origins, cinematic movements, and genres.   | For each <b>assigned film</b> , students will listen to an <b>introductory podcast lecture</b> , read <b>textbook chapter(s)</b> , complete <b>quiz and exam questions</b> , and discuss cinematic techniques and values in our <b>online forum</b> . The sum of these efforts will demonstrate an awareness of the scope and variety of cinematic works that ranges across the world, across the history of the cinema, and across a variety of genres.   |
| Understand those works as expressions of individual and human values within an historical and social context;        | Each course film is in itself an expression of individual and human values. Students will describe and analyze each assigned film using historical context, genre identification, and cinematic technique as it is developed through successive generations of filmmakers and filmmaking. Each assigned film is, through course materials and interactions, carefully contextualized in the time and place of its origins and audience. | In the <b>textbook chapters</b> , students will read about the larger historical trends and movements that contextualize each <b>assigned course film</b> . <b>Introductory podcast lectures</b> locate each film within a historical and social context. Discussion questions in the <b>online forum</b> prompt students to articulate connections between text and context. <b>Unit quiz and exam questions</b> emphasize knowledge of historical contexts and technological developments relevant to each film. And finally, in their <b>individual final projects</b> , each student articulates the connections between a film of his or her choice and its own unique historical and social contexts.  |
| Respond critically to works in the arts and humanities;  | Students will interpret and respond critically to approximately 15 cinematic works.   | For each <b>assigned film</b> , students will respond to <b>unit quiz</b> and <b>exam questions</b> testing their knowledge of its contents. Furthermore, in <b>online forums</b> students will respond critically to a set of questions regarding each film's narrative, cinematography, mise-en-scene, editing, sound, and meaning. Additionally, with their <b>individual final projects</b> , each student will examine a selected film and respond to it critically in a visual or video essay.   |
| Articulate an informed personal reaction to works in the arts and humanities.  | Students will interpret and respond critically to each of the assigned cinematic works on the course syllabus, plus one (or more) of their choosing. Course materials provide contexts for informed personal interpretation of each assigned film.  | For each <b>assigned film</b> , students will not only read <b>textbook chapters</b> on cinematic eras and movements but also listen to <b>introductory podcast lectures</b> establishing historical social contexts; these materials are selected with the specific goal of informing each student's individual personal reaction to the film. Selected films are chosen not only for their historical importance but also, often, for their universal thematic value. In <b>online forum</b> responses and especially in their <b>individual final projects</b> , students demonstrate their understanding the historical context, ideological apparatus, and cinematic technique alongside their personal reaction to the work's thematic meaning(s). |



**STUDENT COMPETENCIES, LEARNING OPPORTUNITIES, & ASSESSMENT PLAN**  
**GEP/MnTC GOAL 8: GLOBAL PERSPECTIVES**

| Competencies  | Learning Opportunities   | Assessment  |
|---|--|---|
| <p><b>Students will be able to:</b><br/> Describe and analyze political, economic, and cultural elements which influence relations of states and societies in their historical and contemporary dimensions.</p> | <p>As students study each of approximately 15 course films, each work is carefully contextualized in its political, economic, and cultural milieu. Through the study of cinema, students will learn about such topics as the impact of wars on film industries and the global influence of film movements.</p>   | <p>In the <u>assigned textbook chapters</u>, students will read about the political, economic, and cultural elements that contextualize each <u>assigned course film</u>. <u>Introductory podcast lectures</u> locate each film within a historical and social context. Discussion questions in the <u>online forum</u> prompt students to articulate connections between text and its context, often focusing on political, economic, and cultural elements that inform a film's aesthetics and values. <u>Unit quiz and exam questions</u> emphasize knowledge of these same contexts relevant to each film. And finally, in their <u>individual final projects</u>, each student examines a film of his or her choosing as a representative of a nation or society in its specific historical or contemporary dimension.</p> |
| <p>Demonstrate knowledge of cultural, social, religious and linguistic differences.</p>   | <p>In the course of studying assigned films representing various eras, national cinemas, filmic techniques, generic conventions, and aesthetic movements, students will gain knowledge of cultural, social, religious, and linguistic differences.</p>   | <p><u>Assigned films</u> are carefully selected to present students a range of different narratives from varying cultures, societies, and languages. These will include films from Germany, Spain, Italy, France, China, India, Japan, Russia, and Brazil. Assigned <u>textbook chapters</u> and <u>introductory lectures</u> establish cultural, social, and linguistic contexts for each film, and students will demonstrate their knowledge of these differences in their <u>unit and exam quizzes</u>, <u>online forum</u> responses, and, especially, in their <u>individual final projects</u>.</p>   |
| <p>Analyze specific international problems, illustrating the cultural, economic, and political differences that affect their solution.</p>  | <p>Students will study specific international problems relevant to the historical development of the cinema, from its earliest origins and narratives to contemporary multinational productions. Cultural, economic, and political issues play key roles in the development, production, and distribution of film and will be regular parts of class discussion and tasks.</p> | <p>Through <u>textbook chapters</u>, <u>introductory lectures</u>, and the viewing of each <u>assigned film</u>, students will examine specific cinematic works as cultural artifacts (representing time and place), economic ventures (requiring capital and labor), and political statements (indicating ideological meaning). Some works—<i>Sunshine</i>, <i>A Song of Two Humans</i>; <i>Black Orpheus</i>; and <i>Monsoon Wedding</i>—are selected specifically for their international co-production, which in each case illustrates the necessity of cultural, economic, and political negotiation. Students will demonstrate their knowledge of such international problems in their <u>online forum</u> responses, and, especially, in their <u>individual final projects</u>.</p>                                     |