University of Wisconsin-Whitewater

Curriculum Proposal Form #4A

# **Change in an Existing Course**

Type of Action (check all that apply)

[ ]  Course Revision (*include course description & former and new syllabus)* [ ]  Grade Basis

[ ]  Contact Hour Change and or Credit Change [ ]  Repeatability Change

[ ]  Diversity Option [ ]  Other:

[x]  General Education Option

 area:  **\***

\* Note: For the Gen Ed option, the proposal should address how this course relates to specific core courses, meets the goals of General Education in providing breadth, and incorporates scholarship in the appropriate field relating to women and gender.

**Effective Term**:

**Current Course Number** (*subject area and 3-digit course number*): LSINDP 100

**Current Course Title**: FOREIGN FILM APPRECIATION

**Sponsor(s)**: Dr. Matthew Lange, Dr. Sheila Turek

**Department(s):** Languages & Literatures

**College(s):**

**List all programs that are affected by this change:**

If programs are listed above, will this change affect the Catalog and Advising Reports for those programs? If so, have Form 2's been submitted for each of those programs?

(Form 2 is necessary to provide updates to the Catalog and Advising Reports)

[x]  NA [ ]  Yes [ ]  They will be submitted in the future

Proposal Information: ([***Procedures for form #4A***](http://www.uww.edu/acadaff/ucc/Procedures_form4A.docx))

1. **Detailed explanation of changes** (use FROM/TO format)

***FROM: not GH option***

***TO: GH option***

## Justification for action

The General Education Program is designed to provide breath to undergraduates of all disciplines byexposing the students to a common core of knowledge from a diversity of viewpoints while honing their thinking and oral/written communication skills to better enable them to apply knowledge to life. The Foreign Film Appreciation course incorporates many interdisciplinary elements from the current GENED courses by highlighting the economic, political, and socio-cultural history of the world from a “foreign” perspective – and in the original language – as presented through the medium of film. The Foreign Film Appreciation course explores 1) how people influence and are affected by their specific socio-cultural environments throughout the world and 2) both unique problems that arise therein and universal problems that occur in nearly every culture and country including but not limited to effects of gender, race, class, sexual orientation, mental/physical (dis)abilities, ethnicity, and nationality. We, therefore, feel that the Foreign Film Appreciation course supports the purpose of GENED and the stated goals of the program in that it enhances the students’ abilities 1) to think critically about their own cultural values and assumptions about other (sub)cultures and value systems, 2) to both integrate and synthesize knowledge, 3) to draw conclusions from complex and nuanced foreign material, and 4) to express their thoughts, questions, and conclusions following screenings through in-class discussions, D2L forums, and a summative final paper. The course exposes students to the cultural diversity of other countries and helps them to understand and appreciate contemporary and historical differences and perspectives and to make comparisons with the United States, so they can live responsibly and respectfully in an interdependent world.

## Course Learning Objectives

See attached syllabus.

1. **Syllabus/outline** (if course revision, include former syllabus and new syllabus)

**LSINDP 100 – Foreign (International) Film Appreciation**

Fall 2011/ Monday, 18:15-20:45 / 101 Heide Hall

**Instructor:** Sheila Turek **Office:** 472 Heide Hall Hours: M-R 9-9:50 (or by appt.)

**Phone:** (262) 472-1066 **Email:** tureks@uww.edu

**Text (recommended):**

Bordwell, David and Kristin Thompson. Film Art: An Introduction. Boston: McGraw Hill, 2004.

**Course Objectives:**

What does it mean to view a “foreign” film? Is is merely a question of accessing a foreign text with the aid of subtitles or are there other dimensions to the viewing experience? How does exposure to another culture’s artistic representation, specifically through a cinematic lens, challenge preexisting assumptions influenced by one’s own cultural background? By viewing these films, students will be able to expand their cinematic horizons while exploring the historical, social, economic, and political issues of foreign cultures through film. Students will view the world though various lenses and thus be challenged to consider issues from differing global perspectives, and they will ultimately engage critically through an analysis of a contemporary cinematic presentation.

**Attendance:**

Attendance of all showings is mandatory for this class, and it constitutes the greatest portion of the final grade for this class. You will receive one point for every class attendance; this total divided by the number of class sessions (15) will constitute your attendance grade. **Please do not use cell phones (even to look at texts or the time) during the film; if you must text, please do so outside the classroom**.

**Class Participation:**

Class participation is based on the ability to make valuable contributions to the class discussion following each film viewing. These contributions consist of relevant observations, questions whose answers benefit the group at large, and/or intelligent answers to the instructor’s and peers’ queries (not simply a thumbs up or down for a particular film).You may contribute to the discussion in class or (as sometimes thoughts come after a film has permeated the consciousness for a while) by contributing to the D2L discussion thread for each film. You will receive one point for each contribution to a film discussion; this total is divided by the total number of films (13).

**Response Paper:**

Since the grading is S/NC, you only need 70% to receive a satisfactory grade. However, if you have missed classes or have not participated in discussions, you may supplement your grade with the response paper (3-5 pages, MLA style), which is to be turned in on the final class meeting of the semester and explains which film during the semester made the greatest impact on you. This can be the film that

1. challenged your current assumptions and perhaps changed your opinion about a particular issue;
2. brought an issue to your attention of which you were previously unaware; or
3. impressed you with its narrative structure and/or cinematography.

We will discuss student responses during the final class period.

**Grade Components:**

Attendance = 60%

Class Participation = 15%

Response Paper = 25%

**Grading Scale:** S = 70–100%, NC = 0–69%

**Academic Integrity:**

Academic integrity and honesty are critical values at UW-Whitewater. Adopting such integrity enriches your education and demonstrates the kind of person you are. More importantly, committing academic misconduct has serious penalties and could get you suspended or expelled from all schools in the UW System.

According to the UW System Academic Misconduct code, the following behaviors constitute academic misconduct:

* seeking to claim credit for the work or efforts of another without authorization or citation;
* using unauthorized materials or fabricated data in any academic exercise;
* forging or falsifying academic documents or records;
* impeding or damaging the academic work of others;
* engaging in conduct aimed at making false representation of a student’s academic performance;
* assisting other students in any of these acts.

You are responsible for your own academic integrity; “I didn’t know” is not an excuse. If you’re not sure about something, ask your professor about it before doing it. (http://library.uww.edu/guides/Avoiding Academic Misconduct handout.doc)

**Accommodation:**

The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodations, Academic Misconduct, Religious Beliefs Accommodation, Discrimination and Absence for University Sponsored Events (for details please refer to the Schedule of Classes; the ‘Rights and Responsibilities’ section of the Undergraduate Catalog; the Academic Requirements and Policies and the Facilities and Services sections of the Graduate Catalog; and the ‘Student Academic Disciplinary Procedures’ [UWS Chapter 14]; and the ‘Student Nonacademic Disciplinary Procedures’ [UWS Chapter 17]).

**Important Dates:**

September 13: Last day to add a course

September 15: Last day to drop a course for full refund

October 9: Last day to drop a course – ‘W’ grade assigned

**Semester plan (subject to change):**

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| --- | --- | --- |
| **Week** | **Date** | **Film** |
| 1 | September 12 | Introduction to course: short films |
| 2 | 19 | Lencho: *Identity Card* (CZ 2010, Dir. Ondřej Trojan) |
| 3 | 26 | Chehade: *The Silly Age (* CU 2006, Dir. Pavel Giroud) |
| 4 | October 3 | Lange: *When We Leave* (DE 2010, Dir. Feo Aladag) |
| 5 | 10 | Oehling *: Jesus of Montreal* (CA 1989, Dir. Denys Arcand) |
| 6 | 17 | Savage ***:*** *Syrian Bride* (IS 2004, Dir. Eran Riklis) |
| 7 | 24 | Hogan:*Mostly Martha* (DE 2001, Dir.Sandra Nettelbeck) |
| 9 | 31 | Kato:  *Tampopo* (JP, 1985, Dir. Juzo Itami) |
| 10 | November 7 | Conover*s: Hiroshima Mon Amour* ( FR, JP, 1959, Dir. Alain Resnais) |
| 11 | 14 | Robinson: *My Brilliant Career* (AU 1979, Dir. Gillian Armstrong) |
| 12 | 21 | Fratz*: A Room with a View* (UK 1985, Dir. James Ivory) |
| 13 | 28 | Savage*: Burnt by the Sun* (RU 1994, Dir. Nikita Mikhalkov) |
| 14 | December 5 | Lencho: *Walls* (CZ 2007, Dir. Ariana Farnem) |
| 15 | 12 | Response Paper Due – Class Discussion of All Films |