ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 01/25/2012

1. ACADEMIC UNIT: Division of Humanities, Arts & Cultural Studies

2. COURSE PROPOSED: IAP 464 Media and Diversity 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Richard Lerman Phone: (602)534-6036
   Mail Code: 2151 E-Mail: rlerman@mainex1.asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965-0739.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   Literacy and Critical Inquiry—L [ ]
   Mathematical Studies—MA [ ] CS [ ]
   Humanities, Fine Arts and Design—HU [x]
   Social and Behavioral Sciences—SB [ ]
   Natural Sciences—SQ [ ] SG [ ]

   Awareness Areas
   Global Awareness—G [x]
   Historical Awareness—H [ ]
   Cultural Diversity in the United States—C [x]

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   Please see attached page two.

CROSS-LISTED COURSES: [x] No [ ] Yes; Please identify courses: __________________________

Is this an multisection course?: [x] No [ ] Yes; Is it governed by a common syllabus? _______

Marlene Tromp
Chair/Director (Print or Type)

Date: 1·30·12

Chair/Director (Signature)

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
7. Please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

Core Area Requested: Humanities, Fine Arts and Design [HU]
IAP 464, Media and Diversity

This is a screening course and students view a very wide range of work of mainly contemporary cinema from eleven different cultural and geo-political groupings. As students examine the images, composition, sound, and directing from this group of films, they gain an appreciation of similarities and differences in the artistic explorations and expressions of the filmmakers across cultural and geographic boundaries. By the end of the class, students have encountered at least 25-30 of these films through class screenings, report and final projects. The social issues examined (diapora, racism, the 'other' and others, along with the analytical techniques students learn to apply make this a strong Humanities Course.
Arizona State University Criteria Checklist for

HUMANITIES, FINE ARTS AND DESIGN [HU]

Rationale and Objectives

The humanities disciplines are concerned with questions of human existence and meaning, the nature of thinking and knowing, with moral and aesthetic experience. The humanities develop values of all kinds by making the human mind more supple, critical, and expansive. They are concerned with the study of the textual and artistic traditions of diverse cultures, including traditions in literature, philosophy, religion, ethics, history, and aesthetics. In sum, these disciplines explore the range of human thought and its application to the past and present human environment. They deepen awareness of the diversity of the human heritage and its traditions and histories and they may also promote the application of this knowledge to contemporary societies.

The study of the arts and design, like the humanities, deepens the student’s awareness of the diversity of human societies and cultures. The fine arts have as their primary purpose the creation and study of objects, installations, performances and other means of expressing or conveying aesthetic concepts and ideas. Design study concerns itself with material objects, images and spaces, their historical development, and their significance in society and culture. Disciplines in the fine arts and design employ modes of thought and communication that are often nonverbal, which means that courses in these areas tend to focus on objects, images, and structures and/or on the practical techniques and historical development of artistic and design traditions. The past and present accomplishments of artists and designers help form the student’s ability to perceive aesthetic qualities of art work and design.

The Humanities, Fine Arts and Design are an important part of the General Studies Program, for they provide an opportunity for students to study intellectual and imaginative traditions and to observe and/or learn the production of art work and design. The knowledge acquired in courses fulfilling the Humanities, Fine Arts and Design requirement may encourage students to investigate their own personal philosophies or beliefs and to understand better their own social experience. In sum, the Humanities, Fine Arts and Design core area enables students to broaden and deepen their consideration of the variety of human experience.

Revised October 2008
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either 1, 2, or 3* and at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
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<tbody>
<tr>
<td>☑</td>
<td>☐</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience. Syllabus and List of Films</td>
</tr>
<tr>
<td>☐</td>
<td>☑</td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>☐</td>
<td>☑</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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<td>☑</td>
<td>☐</td>
<td>4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements: Syllabus and List of Films</td>
</tr>
<tr>
<td>☐</td>
<td>☑</td>
<td>a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. Syllabus and extensive list of films</td>
</tr>
<tr>
<td>☑</td>
<td>☐</td>
<td>b. Concerns aesthetic systems and values, literary and visual arts.</td>
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<td>☑</td>
<td>☐</td>
<td>c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. Syllabus and extensive list of films</td>
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<tr>
<td>☐</td>
<td>☑</td>
<td>d. Deepen awareness of the analysis of literature and the development of literary traditions.</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted primarily to developing a skill in the creative or performing arts, including courses that are primarily studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted primarily to developing skill in the use of a language—**However, language courses that emphasize cultural study and the study of literature can be allowed.**

- Courses which emphasize the acquisition of quantitative or experimental methods.

- Courses devoted primarily to teaching skills.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
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<tbody>
<tr>
<td>IAP</td>
<td>464</td>
<td>Media and Diversity</td>
<td>HU</td>
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</table>

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.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. IAP 464, Media and Diversity requires students to engage a large number of films made around the world. This material is discussed in the contexts of Diaspora, the 'Other,' Race and Ethnicity.</td>
<td>By screening numerous int'l. films, students gain an insight into the parallels and differences in social themes of world cinema.</td>
<td>E.G. First film is Pather Panchali, then Mississippi Masala: Indian Diaspora. In week 4, we screen &quot;Time of the Gypsies&quot; while discussing Edw Said's 'The Other.'</td>
</tr>
<tr>
<td>4.b Cinema links visual, sonic &amp; Literaray arts. The films screened &amp; discussed in class are from 7 different countries. 2 are from the US</td>
<td>As films are screened, students gain insight into racial and ethnic groups alongside similarities and differences in the way images are used across cultures.</td>
<td>E.G. the films Smoke Signals, Time of the Gypsies, Killer of Sheep and Pixote all depict life in situations in which certain groups (the other') deal with poverty and making their way. Each film has it's own vision &amp; students perceive this in the class.</td>
</tr>
<tr>
<td>4c. Cinema, while not included in the descriptor of this form certainly engages aesthetics in visual art, performance, and music/sound.</td>
<td>Comparing and contrasting many films offers students the opportunity to make these comparisons across cultures and gain understanding about the differences/strengths in artistic expression between these cultures.</td>
<td>Weeks 10 - 12 have students reporting on films in groups. These are related to material already screened. This process continues with final projects. By the end of Final Projects, we will have covered more than 40 films.</td>
</tr>
</tbody>
</table>
IMPORTANT NOTE FOR GENERAL STUDIES COMMITTEE: This course was restructured in Fall 2011, but was scheduled to meet 2x/wk to accommodate ‘scheduling.’ This syllabus now reflects a single 3-hour class.

The terms ‘Media’ and ‘Diversity’ have many definitions. I’m not so interested in an exact definition, though some of you might be. It’s fine to bring that discussion into class. What is of interest to me, and forms the central themes of this class will be to approach the subject through the following two lenses:

1) “Diaspora” and 2) “Other” or “The Other”

We will be discussing these terms during the first few weeks of class and you will be assigned some articles and a video that will be on reserve at the library (and also available online). Approaching the subject this way, one will begin to see parallels and differences that exist across the wide range of cultures groups that make up the viewing material in the course.

One thing I hope will become more obvious is that cultures we may think of as monolithic are not—they are complex and layered, just like ours. By viewing a lot of media work, we can all learn more about the world. For this course, very little of what we will view has been produced in the US and this will reinforce a global view. I will set up 10 - 12 groups no larger than 3-4 persons each. During the semester, each group will be responsible for presenting material to the class. Each group will also be responsible for uploading material about that presentation to Blackboard.

As your professor, (who is also an artist), I will be asking you over and over, “what are the images/techniques/script/sounds/music, used to convey points of view in a given work.” The digital journal you are to keep will contain your notes and ideas about what makes a given media piece work (or not work!) for you. This journal can also include other notes/ideas that you have encountered in the class that spur your own creative/research activities forward, perhaps by focusing more on the content and social themes in the films. Journal keeping can be accessed thru Blackboard.

Grades will be based upon the following:

<table>
<thead>
<tr>
<th>Grade Category</th>
<th>Percentage</th>
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</thead>
<tbody>
<tr>
<td>Attendance and class participation</td>
<td>15%</td>
</tr>
<tr>
<td>Digital Journal and/or sketch book of research/ideas</td>
<td>10%</td>
</tr>
<tr>
<td>Assigned Group reports presented to class</td>
<td>25%</td>
</tr>
<tr>
<td>Midterm Project – paper on Killer of Sheep</td>
<td>25%</td>
</tr>
<tr>
<td>Final Project: Please clear research and/or projects with me first. More on final projects later in syllabus</td>
<td>25%</td>
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</tbody>
</table>

On the Blackboard site, you will find a chart with 11 subject groups with many films in each group. We will be looking at this chart the first day of class. I am also including this in this syllabus, though it is not printed in color.

Please note there is no textbook for this class. But it will be really useful to join Netflix. This will give you access to their library of streaming films and you may keep their DVD’s for longer than one week. Note that if you are not a member yet, you can join as a trial member free for one month. The monthly fee is then around
$10/month. If you don’t have a fast connection at home, one can stream films at the library, using your account info. The Homework assignment after the first class meets: Read the article, “Diaspora - British website” that I have posted on Blackboard. Pay attention(!!!) to the definition of Diaspora on page 2 of this article.

Week One: Screening and Discussion of Pather Panchali by Satyajit Ray. Your main task is to notice the imagery in the film that allows it to work so well. Also, what about the music?? (And, there is an important connection here between the music in the film and the rise of “World Music.”) You may wish to read about this film after class. We will also discuss the Diaspora of persons from India and you may want to check:
http://www.sscnet.ucla.edu/southasia/Diaspora/diaspora.html

***Homework Assignment due on August 30. Screen the film Mississippi Masala. Be prepared to discuss or write about in class the Diaspora issues in this film. Also what other issues appear in this film.....

Week Two: In class, we will begin to screen the film El Norte, following discussion of Pather Panchali and Mississippi Masala. This link has lots of information about the Guatemalan Diaspora relating to the film, http://www.cimiglobal.org
El Norte. Between the classes this week, you may wish to read up on the film. Note that while it was made in 1983, it is right on target with many issues contemporary today!

***Homework Assignment due on Sept 6: Look online for articles, interviews with Edward Said called “On Orientalism.” This will be the second part of the focus of the class, “The Other.” At next Tuesday’s class, you will receive your group assignments for the semester.

Week Three: In class, you will break up into your small groups and will discuss the homework assigned last week. We will then have a large group discussion about the material. Edward Said was an important scholar and his writing “On Orientalism” was groundbreaking. We will talk a bit about the geo-political implications of his work and what it means to us. We will probably screen in class another interview of him speaking.

So far in class we have focused on two of the groups, India/South Asia and Latin America. We will begin to dole out assignments and groups in class this week. Your homework is to begin to work as a group by meeting, email, whatever works

Week Four
We will screen in class, Smoke Signals. Discussion to follow. How can we relate the themes we have been focusing on to this film??

***Midterm Assignment: In addition to your group projects, you will ALL screen the film Killer of Sheep and begin to write a 3-4 page paper about this film for midterm, due on October 4, before class. It should be uploaded to the Blackboard site using Safe Assignment. This film is on reserve at West and is also available from Netflix on DVD, but not streaming! This is a challenging film, independently produced.
Week Five
We will screen in class, *Time of the Gypsies*, Emir Kusturica's great film about Roma people (gypsies) in the former Yugoslavia and Italy. You might think about comparing aspects of this film to both *Killer of Sheep* and *Smoke Signals*.

Week Six
We will screen in class, Hector Babenco's great film from 1981, *Pixote*, concerning children making their own way in the slums of Rio de Janeiro.

Week Seven
We will screen in class, *Rabbit Proof Fence*, concerning racial policies in Australia that placed aboriginal children into schools to train as domestic servants and also forbade them to speak their language. These policies lasted into the 1950's.

Week Eight
Screening in class of *Yellow Asphalt*. This film explores relations between the Bedouin People and the Israeli, along with women’s issue. There is also a parallel between Bedouin and Israelis and American Indians and the rest of us.

*** Remember that midterm papers are due by uploading to Blackboard before class meets today!!

Week Nine
Screening in class of *The Circle*, Iranian film directed by Jafar Panahi about the oppression of women by the religious patriarchy and current government. The formal structure of this film is stunning, and keep in mind it was filmed in 'secret.'

Week Ten
Groups will begin to present their films...we will have four per class period to allow for discussion

Note: Your 2-3 paragraph descriptions of your final projects are due by this class!

Week Eleven
Groups will continue to present their films ...we will have four per class period to allow for discussion

Week Twelve
Groups will complete presenting their films ...we will have four per class period to allow for discussion

Week Thirteen
Screening in class of *Even the Rain (Tambien la Llueve)*, directed by Icíar Bollaín. This film within a film also manages to explore Columbus, colonialism and the water wars between the Bechtel Corporation and indigenous persons in modern Bolivia. See link to New Yorker Article on Blackboard.
Week Fourteen
Presentation of Final Projects begins. There is no final exam in this course.

Week Fifteen
Presentation of Final Projects continues. There is no final exam in this course.

Week Sixteen
Presentation of Final Projects will be completed. There is no final exam.

**Group Projects:** Films are to be selected from the List of Films at the end of this syllabus. Your group presentations should include what group members think is important for others to know about the film. This can include info on the content, production, Director, writer, etc. You should also plan on including at excerpts from at least two scenes in the film. If a group has questions about how to do this, please ask me! A summary of the importance of and success of the film to the approaches we are taking in class should be included.

**Final Projects:** Because this course focuses so much on international cinema, final reports will be based upon international films. For starters, you may select films from the List of Films at the end of this syllabus and on Blackboard. Note that I add films to this list constantly, so what’s on Blackboard may have more films. One very useful final project will be a report on two (or more) films employing methods of comparing and contrasting your films. If you choose to step outside the subjects I have on the list of films, please consult me first. As in the group projects, you are to discuss aspects of the films and present the most important excerpts to strengthen your positions/ideas on the film(s). Plan on writing a one-page summary of your projects, as well as delivering the project to the entire class.

**Blackboard:** If there is anyone in class not yet familiar with Blackboard, it will be your responsibility to learn how to use Blackboard for this class and others. There are persons in Technopolis who can assist.
<table>
<thead>
<tr>
<th>Title / Director / Category</th>
<th>Year</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Exiles * Dario Argento</td>
<td>2009</td>
<td>DVD</td>
</tr>
<tr>
<td>Daughters of the Dust * W. Kamau Bell</td>
<td>1991</td>
<td>DVD</td>
</tr>
<tr>
<td>Raise the Red Flag * Ho Tzu Nyen</td>
<td>2007</td>
<td>DVD</td>
</tr>
<tr>
<td>The Initial Disappearance * Paul Thomas Anderson</td>
<td>2005</td>
<td>DVD</td>
</tr>
<tr>
<td>Chronicles of a Death Foretold * Gabriel García Márquez</td>
<td>2008</td>
<td>DVD</td>
</tr>
<tr>
<td>Thunder (an Orson Welles documentary) * (you can order great DVDs)</td>
<td>1972</td>
<td>DVD</td>
</tr>
<tr>
<td>The Circle * Werner Herzog</td>
<td>2010</td>
<td>DVD</td>
</tr>
</tbody>
</table>

Note: ** indicates an ordering of films. * indicates that the film is not available on DVD. ND = Netflix Streaming. ND = Netflix DVD only. W = West. H = Hayden.