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 03/13/2012

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

2. COURSE PROPOSED: JAP 464 Media and Diversity 3

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
- Humanities, Fine Arts and Design—HU
- Social and Behavioral Sciences—SB
- Natural Sciences—SQ

Awareness Areas

- Global Awareness—G
- Historical Awareness—H
- Cultural Diversity in the United States—C

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 page two

CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: ______________________________________

Is this an multisection course?: ☒ No ☐ Yes; Is it governed by a common syllabus? __________

Marlene Tromp
Chair/Director (Print or Type) [Signature] (Signature)

Date: 3-20-12

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08
Awareness Area: Global Awareness [G]
IAP 464, Media and Diversity

AMENDED COURSE DESCRIPTION:

In this course we will view cinema from a wide variety of world cultures, exploring issues of identity, race, ethnicity, gender and class with the added objective of comparing how images and techniques are used globally.

Request for Amendment Rationale: The syllabus and media taught in the course, as submitted, clearly meet our criteria. Our only concern is that the official course description in the course catalogue gives no indication that the course must necessarily be about global cultures; thus, within the parameters of the catalogue, the course could be taught with an eye strictly to diversity within the U.S.— in fact, we believed that most students, upon reading the description, would get the impression that the course was mostly, or even exclusively, focused on U.S. issues.

Recommendation: We recommend amending the description to something along the lines of the following: Interdisciplinary art projects exploring identity, perception, and technologies in a variety of world cultures from a basis of class, race, ethnicity, gender, sexuality, and ecology.

This is a screening course and students view a very wide range of work that focuses on diaspora, “the other”, racism, and children’s and women’s issue. The films are grouped in Geo-Political groups that include: India/Pakistan, S. Asia/East Asia, America/Latin America, Africa/America, Israel/Palestine, American Indians, Women, Children and others. This offers a global view of these issues and by the end of the class students have encountered at least 25-30 of these films through class screenings, reports and final projects.
Rationale and Objectives

Human organizations and relationships have evolved from being family and village centered to modern global interdependence. The greatest challenge in the nuclear age is developing and maintaining a global perspective which fosters international cooperation. While the modern world is comprised of politically independent states, people must transcend nationalism and recognize the significant interdependence among peoples of the world. The exposure of students to different cultural systems provides the background of thought necessary to developing a global perspective.

Cultural learning is present in many disciplines. Exposure to perspectives on art, business, engineering, music, and the natural and social sciences that lead to an understanding of the contemporary world supports the view that intercultural interaction has become a daily necessity. The complexity of American society forces people to balance regional and national goals with global concerns. Many of the most serious problems are world issues and require solutions which exhibit mutuality and reciprocity. No longer are hunger, ecology, health care delivery, language planning, information exchanges, economic and social developments, law, technology transfer, philosophy, and the arts solely national concerns; they affect all the people of the world. Survival may be dependent on the ability to generate global solutions to some of the most pressing problems.

The word university, from universitas, implies that knowledge comes from many sources and is not restricted to local, regional, or national perspectives. The Global Awareness Area recognizes the need for an understanding of the values, elements, and social processes of cultures other than the culture of the United States. Learning which recognizes the nature of others cultures and the relationship of America's cultural system to generic human goals and welfare will help create the multicultural and global perspective necessary for effective interaction in the human community.

Courses which meet the requirement in global awareness are of one or more of the following types: (1) in-depth area studies which are concerned with an examination of culture-specific elements of a region of the world, country, or culture group, (2) the study of contemporary non-English language courses that have a significant cultural component, (3) comparative cultural studies with an emphasis on non-U.S. areas, and (4) in-depth studies of non-U.S. centered cultural interrelationships of global scope such as the global interdependence produced by problems of world ecology, multinational corporations, migration, and the threat of nuclear war.
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>1. Studies must be composed of subject matter that addresses or leads to an understanding of the contemporary world outside the U.S.</th>
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<tr>
<td>✗</td>
<td>✓</td>
<td>Please see syllabus, especially the list of films for this course.</td>
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<td>2. The course must match at least one of the following descriptions: (check all which may apply):</td>
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<tr>
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<td>a. In-depth area studies concerned with an examination of culture-specific elements of a region, country, or culture group. The area or culture studied must be non-U.S. and the study must contribute to an understanding of the contemporary world.</td>
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<td>b. The course is a language course for a contemporary non-English language, and has a significant cultural component.</td>
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<td>c. The course is a comparative cultural study in which most, i.e., more than half, of the material is devoted to non-U.S. areas.</td>
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<td>d. The course is a study of the cultural significance of a non-U.S.-centered global issue. The course examines the role of its target issue within each culture and the interrelatedness of various global cultures on that issue. It looks at the cultural significance of its issue in various cultures outside the U.S., both examining the issue’s place within each culture and the effects of that issue on world cultures.</td>
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<td>There is some focus on American Indian and Latino people/cinema, but more than 1/2 is global, see syllabus and list of films.</td>
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</table>
Global Awareness [G]

Page 3

<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>Global Awareness (G)</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 check sheet)</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>
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<tr>
<td>SAMPLE: 2d: study the cultural significance of a non-U.S. centered global issue</td>
<td>SAMPLE: The course examines the cultural significance of financial markets Japan, Korea, and the UK.</td>
<td>SAMPLE: Module 2 shows how Japanese literature has shaped how Japanese people understand world markets. Module 3 shows how Japanese popular culture has been changed by the world financial market system. Modules 4 &amp; 5 do the same for Korea and modules 6 &amp; 7 do the same for the UK.</td>
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<tr>
<td>1. Contemporary International Cinema is used in the course giving students an overview of issues and films from around the globe.</td>
<td>The course uses a broad range of int'l. cinema (40+ films) to compare/contrast issues like Diaspora, 'The Other,' &amp; Racism and more across countries and ethnic groups.</td>
<td>It is not possible to screen all the films suggested in the syllabus. Eight are screened in class. At least 20 others are covered in reports and final projects. Students learn a lot about international cinema.</td>
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<td>2c The course explores comparative global cinemas alongside other issues that emerge from the films screened in class.</td>
<td>The course examines attitudes towards women and children in several different countries</td>
<td>In weeks 5-7, we screen 3 films pertaining to treatment of children, and in weeks 8-9, we screen 2 films dealing with women. These films are respectively from Slovenia, Brazil, Australia, Israel/Palestine and Iran.</td>
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</table>
In this course we will view cinema from a wide variety of world cultures, exploring issues of identity, race, ethnicity, gender and class with the added objective of comparing how images and techniques are used globally.

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.

<table>
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<tr>
<th>Grades will be based upon the following:</th>
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<tr>
<td>Attendance and class participation</td>
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<td>Digital Journal and/or sketch book of research/ideas</td>
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<td>Assigned Group reports presented to class</td>
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<td>Midterm Project – paper on <strong>Killer of Sheep</strong></td>
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<tr>
<td>Final Project: Please clear research and/or projects with me first. More on final projects later in syllabus</td>
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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
Media and Diversity  IAP 464/MAS 598  
Spring 2013  Professor Richard Lerman  Sands 135/3 hour block.

$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 Kusterica’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 Israelis, 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 Iclar Bollain. 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.

Professor Richard Lerman FAB N240  602 543 6036

PLEASE EMAIL ME ONLY THRU BLACKBOARD!!! This directs the mail to a folder that I am sure to see and it seems NOT TO send mail into my spam folder! I do get back to students more quickly when you use email.

Office Hours Spring 2013 ??  TBA
Class Evaluations may be entered ONLINE
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<th>Am Indian</th>
<th>Africa(n)-America</th>
<th>Arab-America(n)</th>
<th>E.Asia/America(n)</th>
<th>Children</th>
<th>Gypsies</th>
<th>India/Pakistani-S Asia</th>
<th>Israeli-Palestinian</th>
<th>Latin America(n)</th>
<th>Pacific Isles</th>
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<td>Precious N W</td>
<td>Chunhyang N</td>
<td>Whale Rider H N</td>
<td>Exiles - by Gatiš, trying to locate</td>
<td>West is West (on order)</td>
<td>Salt of this Sea N</td>
<td>American Me ND</td>
<td>Princess Kaulani N</td>
<td>Offside (Iranian Film) (on order)</td>
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<td>The Defiant Ones</td>
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