New Undergraduate Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Rubric, Course Number, Core Designation (if needed):

Course Title
Abbreviated Course Title (≤ 30 chars):

First Semester to be Offered:

Submitted by:
Submitter’s Contact Info:

Instructor:
Department:
College:

Check here if "Special Topics" x91 course:  Requested

FILM 202 D
Film History II: The 1960s to the Present
Film History II: 1960s-Present
SPRING 2016
CINDY STILLWELL
x6521 Email: cindyss@montana.edu
DR. ANDREW NELSON
SCHOOL OF FILM AND PHOTOGRAPHY
CAA

New Course Review Process

Instructor completes the New Course Packet, with Core information if a Core designation is requested.

Instructor checks for "equivalent" course in the MUS system and recommends a common or unique course number.

Department Head’s signature indicates that course has been approved by the process used within the Department.

The Chair of the College Curriculum Committee signs to indicate College academic approval.

The College Dean signs to indicate that adequate resources are available to offer the course. Supporting Information (Dean’s Statement) is typically required.

The New Course Packet (as PDF) is uploaded to the Provost’s Office server for distribution to other committees.

Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (291,491) skip the CPC review (limited to two years.)

Provost’s Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.

Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process. * Special topics courses (x91) require fewer signatures, but cannot be offered more than two times without committee review.

Submitter *
Date

Department Head *
Date

Chair, College Curriculum Comm. 
Date

Dean *
Date

Chair, Core Subcommittee (if app.)
Date

Assoc. Provost *
Date

Registrar's Office
[Signature]

OFFICE OF THE PROVOST
INFORMATION NEEDED FOR COMMON COURSE NUMBERING

The process for identifying a common course number for a new course is as follows:
1. Course learning outcomes are prepared for the new course.
2. The person submitting the new course request looks at the CCN website to see if a course with similar outcomes already exists in the MUS system.

   www.mus.edu/Qtools/CCN/ccn_default.asp

   • If a course exists with at least 80% of the same outcomes, the course is considered “equivalent” to the proposed new course, and the new course should use the existing rubric and course number.
   • If no “equivalent” course is found, the person submitting the new course request should identify a unique course number that has not been used by any other course in the MUS system.
3. The requested rubric and course number are submitted as part of the new course packet.
4. The Provost’s Office submits the learning outcomes and the requested rubric and course number to the MUS to have a course number assigned to the course. (This will typically be the requested course number, but it could be changed.)
5. The assigned common course number is reported back to the person submitting the new course request.

Requested Rubric, Course Number, Core Designation (if needed):

Course Title: Film History II: The 1960s to the Present
Abbrev. Course Title (≤ 30 char): FILM 202 D
Credits: 3
Department Offering Course: SCHOOL OF FILM AND PHOTOGRAPHY
College: ARTS AND ARCHITECTURE

Is this course “equivalent” to a course in the MUS System?: ☐ Yes ☑ No

Learning Outcomes for the Course:

By the completion of the course, students will:

- Demonstrate a critical understanding of the principal concepts, methods and debates informing the study of film and media history from the 1960s to the present
- Demonstrate an awareness of the ways in which films can be related to the historical contexts from which they emerged from the 1960s to the present
- Understand and articulate differences in the forms, traditions and styles of filmmaking in different national and international contexts from the 1960s to the present
- Research and evaluate relevant critical and historical materials for the study of film from the 1960s to the present
- Interrelate texts and discourses specific to their own discipline with issues in the wider context of cultural and intellectual history

Film 2020 - R
INFORMATION REQUIRED BY THE REGISTRAR

The data needed to enter the new course into the MSU Catalog and Schedule of Classes is collected on this page. Once the new course has been approved, this page is automatically forwarded to the Registrar for data entry.

Assigned Rubric, Course Number, Core Designation (if needed): FILM 2020
Course Title (for Catalog): Film History II: The 1960s to the Present
Course Title (for Schedule of Classes, 30 characters, max.): FilmHistoryII:1960s-Present
First Semester to be Offered: Spring 2016
Restricted Entry/Consent of Instructor Required: Yes
Instructor’s GID (last 4 digits only): 2579
Department Offering Course: School of Film + Photo
College: CAA

Is the requested course number available? (x4155 to check): Yes
Frequency of course offering: Annually
Semester(s) offered (check all that apply): Spring

Summer Options (check all that apply): First 6 weeks

Credits by mode of instruction: 
Lecture: 
Seminar: 
Independent Study: 
Lab/Studio: 
Recitation/Discussion: 1
TOTAL CREDITS:

Primary Mode(s) of Delivery: Face-to-face
Web-Enhanced (small on-line comp.)
On-Line Only
Blended (significant on-line portion)

Time and Location — Call the Registrar’s Office at x4155 to find a time and location for the course.

Assigned Day(s): M Tu W Th F Sa Su
Assigned Time(s): Tu 1810-1900, Th 1810-200, M 1310-1400/1410-1500
Assigned Building: LINH and VCB
Assigned Room: LINH 310 and VCB 182
Capacity (room capacity, or enrollment “cap”): 90

Co- and Pre-Requisites — Courses numbered 200 and above are normally expected to have prerequisites. When listing multiple prerequisites, please separate courses with “and” if both are required, or “or” if only one is required.

Prerequisite(s):
CoRequisite(s):

Course Description — Provide a course description of 40 words or less for the MSU Catalog.

FILM 2020: FILM HISTORY II: ORIGINS TO 1960S

A survey of major developments in international film history from the 1960s to the present, examining the aesthetic, social, cultural and technological dimensions of cinema.
DEAN’S STATEMENT

The reviewing committees are being asked to take a closer look at the resources required for each proposed new course. In many cases, new courses will replace existing courses and the new course request is effectively resource neutral, however, that is not always the case. For example, a new elective course that would result in distributing an existing student population across a larger number of courses would represent a significant increase in expenditures for the new course, and no increase in total student credit hours. A funding mechanism for such a course would need to be identified. The Dean’s Statement is the place to document how the costs of the proposed new course will be covered.

This course is resource neutral and does not add any credits to the film major.
FILM 202 D: Film History: The 1960s to the Present

SAMPLE SYLLABUS for PROPOSED COURSE

Calendar description
A survey of major developments in international film history from the 1960s to the present, examining the aesthetic, social, cultural and technological dimensions of cinema.

Prerequisite: FILM 201 D: Film History: Origins to the 1960s

Calendar description
A survey of major developments in international film and media history from the 1960s to the present, examining the aesthetic, economic, cultural and technological dimensions of moving images.

Course information
Film History II is a survey of the history of motion pictures from the 1960s to the present day. It is designed to introduce students to a variety of influential films, filmmakers and film movements as well as prompt them to consider key issues in film historiography.

The course is structured chronologically, focusing on moments in cinema's development that possess particular relevance from a historical perspective, be it aesthetic, social, technological or economic. The course introduces students to an exciting and diverse range of influential narrative and non-narrative films from across the globe, tracing the rise and growing visibility of works from Western and Eastern Europe, Asia and South America since the 1960s against a backdrop of social and political change. Emphasis is placed on the increasingly transnational character of international film production. Students will learn how the global circulation of films, filmmakers and film culture has responded to the complex and contested dominance of the American film industry, including the means by which national cinemas attempt to cooperate with each other and compete against Hollywood, both economically and stylistically.

An examination of issues in film historiography will be interwoven throughout the course, introducing students to key questions, methods and debates relevant to the study and practices of film history. Students will explore how histories of cinema can be understood and told in different ways, depending on how historians gather, use and interpret sources. In particular, students will consider the ways in which the globalized, transnational nature of film production since the 1960s, both in Hollywood and abroad, problematizes the concept of "national cinema" as a means of conceptualizing film history.

Learning outcomes
By the completion of the course, students will:

-Demonstrate a critical understanding of the principal concepts, methods and debates informing the study of film and media history from the 1960s to the present
-Demonstrate an awareness of the ways in which films can be related to the historical contexts from which they emerged from the 1960s to the present
-Understand and articulate differences in the forms, traditions and styles of filmmaking in different national and international contexts from the 1960s to the present
- Research and evaluate relevant critical and historical materials for the study of film from the 1960s to the present
- Integrate texts and discourses specific to their own discipline with issues in the wider context of cultural and intellectual history

**Textbooks and readings**

Additional readings will be available on Desire2Learn [D2L].

**Assignments and evaluation**

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Description</th>
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<tbody>
<tr>
<td>25%</td>
<td>Mid-term test comprised of multiple-choice and short-answer questions, held in class week 8</td>
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<tr>
<td>30%</td>
<td>1500-word research essay, due week 13</td>
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<tr>
<td>35%</td>
<td>Final exam comprised of multiple-choice and short-answer questions and an essay, held during the examination period</td>
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<tr>
<td>10%</td>
<td>Active participation in recitation discussions</td>
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**Provisional schedule of readings and screenings**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Screening</th>
<th>Reading</th>
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**UNIT ONE: OLD HOLLYWOOD AND NEW WAVES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Screening</th>
<th>Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Latin America and Third Cinema</td>
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</tbody>
</table>
Screening  
*Black God, White Devil* (Glauber Rocha, 1964)  
*Memories of Underdevelopment* (Tomas Gutiérrez Alea, 1968)

Reading  
Thompson and Bordwell, *Film History*, 494-507  

Week 6  
**New Waves in Eastern Europe**

Screening  
*The Red and the White* (Miklós Jancsó, 1967)  
*WR: Mysteries of the Organism* (Dusan Macevajev, 1971)

Reading  
Thompson and Bordwell, *Film History*, 422-432, 512-514  

Week 7  
**German *das neue kino***

Screening  
*Ali: Fear Eats the Soul* (Rainer Werner Fassbinder, 1974)  
*Alice in the Cities* (Wim Wenders, 1974)

Reading  
Thompson and Bordwell, *Film History*, 420-421, 531-534  

Week 8  
**Documentary and Experimental Cinema since the 1960s**

Screening  
*Wavelength* (Michael Snow, 1968)  
*Tom, Tom the Piper's Son* (Ken Jacobs, 1969) [excerpts]  
*Serene Velocity* (Ernie Gehr, 1970)  
*Harlan County USA* (Barbara Kopple, 1976) [excerpts]  
*Sans Soleil* (Chris Marker, 1982)  
*Shoah* (Claude Lanzmann, 1985) [excerpts]

Reading  
Thompson and Bordwell, *Film History*, 536-565

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**UNIT TWO: NEW HOLLYWOOD AND EMERGING MARKETS**

Week 9  
**The New Hollywood**

Screening  
*Easy Rider* (Dennis Hopper, 1969)  
*Star Wars* (George Lucas, 1977)

Reading  
Thompson and Bordwell, *Film History*, 478-493  

Week 10  
**Soviet Cinema After the Thaw**

Screening  
*Mirror* (Andrei Tarkovsky, 1975)
UNIT THREE: CINEMA IN THE AGE OF NEW MEDIA

Week 11  
Mainland China and the Emergence of East Asian Cinemas  
Screening  
*Peking Opera Blues* (Tsui Hark, 1986)  
*Chungking Express* (Wong Kar-Wai, 1994)  
Reading  
Thompson and Bordwell, *Film History*, 237-238, 370-373, 637-658

Week 12  
The Middle East and New Iranian Cinema  
Screening  
*Close-Up* (Abbas Kiarostami, 1990)  
*Under the Skin of the City* (Rakhshan Bani-Etemad, 2001)  
Reading  
Thompson and Bordwell, *Film History*, 605-613  
Hamid Naficy, "Iranian Cinema," *The Oxford History of World Cinema*, 672-678

Week 13  
Indian Cinema: Art and Spectacle  
Screening  
*Pather Panchali* (Satyajit Ray, 1955)  
*Who Am I to You...?* (Sooraj R. Barjatya, 1994)  
Reading  
Thompson and Bordwell, *Film History*, 235-237, 373-377, 399-401, 621-626  
Ashish Rajadhyaksha, "India: Filming the Nation," *The Oxford History of World Cinema*, 678-689

Week 14  
American Cinema and the Entertainment Economy  
Screening  
*Jurassic Park* (Steven Spielberg, 1994)  
*Daughters of the Dust* (Julie Dash, 1991)  
Reading  
Thompson and Bordwell, *Film History*, 661-693  

Week 15  
Global Film Culture  
Screening  
*Slumdog Millionaire* (Danny Boyle, 2008)  
*In the Mood for Love* (Wong Kar-Wai, 2000)  
Reading  
Thompson and Bordwell, *Film History*, 694-712
New Undergraduate Course Narrative  
Montana State University  
Updated August 23, 2012

Please provide the following information in narrative format. Substantive responses to all criteria are required. Although not required, a draft syllabus can also be helpful to the committee in understanding the details of the proposed course.

General Course Information
1. Requested Rubric, Course Number, and Core Designation (if any)

FILM 202
2. Course Title

Film History II: The 1960s to the Present

3. Provide a general description of the course explaining the need for the course, its goals, and its overall structure. This is the most important part of the application and should offer a good sense of what students will experience by taking this class.

Film History II is a survey of the history of motion pictures from the 1960s to the present day. It is designed to introduce students to a variety of influential films, filmmakers and film movements as well as prompt them to consider key issues in film historiography.

The course is structured chronologically, focusing on moments in cinema’s development that possess particular relevance from a historical perspective, be it aesthetic, social, technological or economic. The course introduces students to an exciting and diverse range of influential narrative and non-narrative films from across the globe, tracing the rise and growing visibility of works from Western and Eastern Europe, Asia and South America since the 1960s against a backdrop of social and political change. Emphasis is placed on the increasingly transnational character of international film production. Students will learn how the global circulation of films, filmmakers and film culture has responded to the complex and contested dominance of the American film industry, including the means by which national cinemas attempt to cooperate with each other and compete against Hollywood, both economically and stylistically.

An examination of issues in film historiography will be interwoven throughout the course, introducing students to key questions, methods and debates relevant to the study and practices of film history. Students will explore how histories of cinema can be understood and told in different ways, depending on how historians gather, use and interpret sources. In particular, students will consider the ways in which the globalized, transnational nature of film production since the 1960s, both in Hollywood and abroad, problematizes the concept of “national cinema” as a means of conceptualizing film history.

Film 202: Film History II works in tandem with FILM 201: Film History I: Origins to the 1960s to replace FILM 260D: International Film and Television. Film History I and II will also incorporate the coverage of important developments in American film history from FILM 106A: Film in America,
which we have proposed to replace with a new, introductory course, *Film 1011H: Understanding Film and Media.*

Both *Film History I* and *Film History II* will be required courses for film majors (in addition to being open to non-majors who have completed the prerequisites, as detailed below).

This two-part historical survey will meet a number of student needs that have been identified by faculty of the School of Film and Photography, the most pressing being the need to increase our students’ exposure to, understanding of and ability to comment knowledgeably on different forms, traditions and styles of filmmaking in different national and international contexts.

These courses will challenge students to interrelate texts and discourses specific to film study and practice with issues in the wider context of cultural and intellectual history, as well as help students to recognize how the global circulation of films, filmmakers and film culture has responded to the complex and contested dominance of the American film industry.

Together, *Understanding Film and Media* and *Film History I* and *II* will provide students with a comprehensive introduction to both the study of film and the possibilities of filmmaking.

1. Based on what type of student work (e.g., tests, homework assignments, papers, performances, etc.) will grades be determined?

A mid-term test comprised of multiple-choice and short-answer questions; a 1500-word research essay; a final exam comprised of multiple-choice and short-answer questions and an essay; and active participation in recitation discussions.

5. Provide a course content outline containing all major topics plus a brief description of the material to be covered under each major topic heading.

**UNIT ONE: OLD HOLLYWOOD AND NEW WAVES**
The first two weeks of the unit establish the early 1960s as a turning point in film history, denoted by the demise of the vertically-integrated Hollywood studio system (and, debatably, Hollywood classicism) and the emergence of young, formally experimental and thematically challenging cinemas elsewhere in the world, heralded by the French nouvelle vague. The next four weeks trace the increased visibility of new cinemas as a result of international film trade and the influence of auteur theory as a frame of reference for critics and audiences. Topics covered are *art cinema in Western Europe; Latin America and Third Cinema; new waves in Eastern Europe; and das neue kino in Germany.* The final week of the unit will examine trends in *documentary and experimental film* since the 1960s, including Direct Cinema and the "structural" film.

**UNIT TWO: NEW HOLLYWOOD AND EMERGING MARKETS**
The second unit begins with the New Hollywood, detailing the American industry’s short-lived but important response to international art cinema and its subsequent (re)turn to blockbuster filmmaking. The course then looks eastward to cinematic developments in emerging markets, broadly defined: the Soviet Union in the 1970s and 80s, focusing on Tarkovsky; mainland China in the 1980s and the subsequent emergence of east Asian cinemas, including Hong Kong and Korea; the Middle East, focusing on the emergence of a vibrant, challenging New Iranian cinema; and finally, the commercial cinema that daily becomes more important economically and artistically, Bollywood.
UNIT THREE: CINEMA IN THE AGE OF NEW MEDIA
The course concludes with two surveys of the contemporary film landscape. The first explores the place of American cinema in an increasingly diversified new media landscape, examining how Hollywood has adjusted to new forms of entertainment and to the expansion of independent cinema. The second, on global film culture, examines film today through the lens of globalization, tying recent developments in cinema – regional and diasporic cinemas, the diffusion of digital technology, the proliferation of film festivals, piracy – to wider economic and cultural patterns.


7. What are the estimated enrollment and student credit hours (SCH) production? (SCH = [enrollment * credits])

180-240 SCH. (Estimated enrollment is between 60 and 80 students at 3.0 credits).

8. Will there be an enrollment cap that restricts enrollment below the level of student demand? If so, what is the enrollment cap and why is it necessary?

Enrollment will be capped at 90, which is the existing cap for FILM260D: International Film and Television.

9. Will course be a “restricted enrollment” course? If so, why is restricted enrollment necessary?

Yes. Completion of FILM 101: Understanding Film and Media and FILM 201: Film History I will be a prerequisite for enrollment. A knowledge of basic approaches to film analysis is necessary for more advanced study in issues in international film history and film historiography, and Film History II directly follows and builds upon the history and approaches to film history examined in Film History I.

10. Describe how the success of the course will be evaluated? (“End-of-semester student evaluation” is not the answer to this question. How will the instructor determine if the learning outcomes are being met, and how will the department determine if the course is fulfilling its intended purpose?)

In the first instance, performance on the evaluative tasks detailed above will indicate whether students are meeting the course’s intended outcomes. These tasks are designed to test not only the student’s knowledge of films, filmmakers and film movements, but their awareness of the relationship between film and history: how contextual factors shaping the production and consumption of films influence both their style and content.

In addition, wider consultation with production faculty will reveal whether our students are evidencing an enhanced awareness of both the history and possibilities of film practice and an improved ability to reflect and comment knowledgeably on their own work. The concepts introduced in this course will be assessed against the production work the majors create in upper levels of the curriculum, culminating in the capstone course, FILM 499.
Yes.

**Level of Offering**

17. Has the course been offered previously under 280/291 or 480/491? If so, when? Under what number? What was the enrollment? What level of students took the course?

No.

13. Justify the level of course offering.

This course builds upon skills acquired in the new introductory course *Introduction to Film Studies* and, in tandem with *Film History II*, prepares students for more advanced film study at the 300- and 400-level. As such, the course is most appropriately delivered at the 200-level.

**Relationship to Other Courses, Curricula, and Departments**

14. Does this course build on or interrelate with other courses in your curriculum or related curricula? If so, which ones?

As noted above, this course follows *Understanding Film and Media* and *Film History I*. Together, these three offerings will provide students with the necessary foundation for study of more advanced topics at the 300- and 400-level.

15. Do the topics in the proposed course duplicate or reiterate those in other courses in this or any other department? If so, how do the coverage and educational experience differ and how is this duplication or reiteration justified? Also, what liaison (which is expected in cases of apparent overlap) has been conducted with other departments? Report reactions, both favorable and unfavorable.

No.

16. What programs (departments, colleges) will be impacted by the SCH production of this course? That is, where do you think the SCH in the proposed course are likely to come from? If the expected SCH production of the proposed course is greater than 300, and the SCH are expected to come from other colleges, what steps have been taken to make the other units aware of the potential loss of SCH? Report reactions, both favorable and unfavorable.

The introduction of *Film History I* and *II* will require a modification to the "Film Studies" requirement of the existing Film major. At present, majors are required to take three, 3-credit film studies courses over the final three years of their degrees. Majors will now be required to take both *History I* and *II* and one additional studies course at the 300- or 400-level. This modification represents neither an addition nor a subtraction of SCH, and thus SCH will not be affected. Potentially, it drives enrollment in this course because this course is now required, substituting a requirement for what was previously an 'elective.'
Cinema was the most influential artistic and cultural form of the 20th century, and continues to both shape and respond to aesthetic and cultural changes in other media and society, broadly. Thus a study of cinema history necessarily entails a study of contextual factors affecting the production, circulation and consumption of moving images both nationally and internationally: aesthetics, economics, politics, technology, leisure and culture. One of the principle objectives of the course is to increase the student’s awareness of the ways in which films can be related to the historical contexts from which they emerged.

Students Served
The proposed course will principally serve film majors, but will be open to non-majors who have completed the pre-requisites. The course will be of interest to and benefit students in a number of cognate disciplines, including photography, history, English, art history and modern languages.

Resources
No additional resources will be required to offer the course.

Other Supporting Material
The course will draw upon existing audiovisual resources that presently support film studies offerings at the 100- and 200-level.

Other Supporting Material
The course will draw upon existing audiovisual resources that presently support film studies offerings at the 100- and 200-level.
Proposal Cover Sheet: CORE 2.0

Department
School of Film & Photography

College
Arts & Architecture

Rubric
FILM

Course Number
(if known) 202

First Semester
to be offered
SPRING 2016

Course Title
Film History II: The 1960s to the Present

Core Category (Please check one):

☐ Contemporary Issues in Science
☐ Inquiring-Arts
☐ Research-Arts
☐ Diversity
☐ Inquiry-Humanities
☐ Research-Humanities
☐ Inquiry-Natural Sciences
☐ Research-Natural Sciences
☐ Inquiry-Social Sciences
☐ Research-Social Sciences

Does the course have any prerequisites: FILM 201 D: Film History I: Origins to the 1960s

Frequency offered:
☐ Annual
☐ Alternate Years
☐ If alternate, starting year ___

Semester(s) offered:
☐ Summer
☐ Fall
☐ Spring

Credits by mode of instruction:
Lecture: ___ Seminar: ___ Recitation/Discussion: ___ Lab/Studio: ___

Total credits: ___ 3

Number of sections/year: ___ 3 Section capacity: 30

Name of person submitting this proposal:

Cindy Stillwell

Phone: ___ x6521 E-mail: cindys@montana.edu

Required signatures

You need to obtain only those that are marked with an asterisk (*)

*Department Head

Date

1/31/14

*Chair, College Curriculum Committee

Date

1/31/14

*Chair, Departmental Curriculum Committee

Date

1/31/14

Erica Dungan

*College Dean or Assistant Dean

Date

1/31/14

Chair, CORE 2.0 Steering Committee

Date

1/31/14

Vice Provost for Undergraduate Education

Date

1/31/14

Revised: 8/27/2003