Request Form for General Education Certification:
Humanities Requirement: (Please include a syllabus)
Faculty Member(s): Nathaniel R. Walker
Course Number: ARTH 294
Course Name: City and Cinema
This Course is currently Listed in the Undergraduate Catalog  Yes____ No_X_
(If your answer is “No”, please explain the status with the curriculum committee) A new course proposal form is being submitted to the curriculum committee at this time____
Department of faculty member(s): ____History of Art & Architecture____
Course Description:

For more than a century, cinema and architecture have been linked. From German Expressionist horror films of the 1920s to the latest sci-fi blockbusters, virtual spaces and cities have set the stage for powerful stories while also contributing to debates on the possibilities and limitations of the real built environment.

I. **Explain how the proposed course satisfies the following Approval Criteria for Humanities:**

   1. The primary purpose of the course is the examination of particular expressions of human culture in their social, historical, intellectual, aesthetic, or ethical dimensions.

   Film and architecture are two of the most important art forms of the twentieth and twenty-first centuries in terms of the sheer volume of content generated and the enormous levels of popular consumption. This class is dedicated to the study of these two media, their relationships with one another, and their sources and impacts in the social and cultural realms that produced and received them.

   2. The course must analyze how ideas are represented, interpreted, or valued in these cultural expressions.

   One of the chief benefits of comparing artworks of two different media is that students must not only compare their forms, but also their content—namely, the ideas and values that they share, that motivated and shaped them and informed their reception over time. We will study buildings and films not as hermetic objects, but as cultural artifacts that can help illuminate the contours of the ideologies that produced and experienced them.
3. The course must examine relevant primary source materials as understood by the appropriate discipline(s).

We will study cinema, including not only complete films but also the art production and scripts that played a role in the creative development of those films, as well as contemporary criticism of the films in the places and moments of their initial release. We will also study the architecture and works of architectural theory and criticism that engaged with cinema, including buildings, texts, urbanism, and landscapes.

4. The course must require students to interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

Three Response Papers are required that ask the students to analyze cinema, set design, and contemporary criticism, comparing it to contemporary debates about architecture and cities, and situating all of the above in historical context. There is also one large research paper that demands an expanded and self-guided development of the skills and methods practiced in the Response Papers.

II. Please provide an example of a signature assignment that the proposed course would use to enable assessment of the humanities learning outcome, using the evidence and grading rubric for the respective outcome

The third Response Paper, which is the most complex of the three, will be used to assess the learning outcomes of students in City and Cinema. The prompt is:

In Ayn Rand’s novel and King Vidor’s film The Fountainhead, an architect is presented as the ultimate Objectivist hero: virile, independent, uncompromising—a heroic genius with absolutely no regard for the views and opinions of other people, whether those people are his clients, his lover, or the general public. Importantly, Ayn Rand depicted her manly builder as a hard-core, avant-garde Modernist, who holds as much contempt for the collective practice of traditional designers as he does for the collective values of socialists and the collective mediocrity of society at large.

Later, in Jacques Tati’s films Mon Oncle and Playtime, the audience was presented with a view of the opposite side of the architecture spectrum: the experience not of the heroic genius architect, but rather of the average, everyday citizen. Please contrast the ways that Modernist architecture is presented by Ayn Rand/King Vidor and Jacques Tati, taking special note of how Modern aesthetics and materials are experienced in different ways depending on one’s perspective. Please do make use of the assigned reading Merrill Schleier. In your conclusion, explain whether the heroic architect imagined by Rand or the “Average Joe” portrayed by Tati has earned the greater part of your sympathy, and why.
As this prompt makes clear, the assignment requires students to compare and analyze primary material and then interpret that material by making an argument. In the course of their analysis, they must also utilize secondary scholarship, confronting core ideas that are broadly shared in the discipline.

**Student Learning Outcome 1:** Students analyze how ideas are represented, interpreted or valued in various expressions of human culture.

**Evidence:** Paper or equivalent assignment in which students analyze an idea or ideas related to the course content employing the concepts, methods or practices appropriate to the discipline.

**Standard** At least 80% of students score 3 or 4 on rubric.

**Rubric for SLO 1**

<table>
<thead>
<tr>
<th>Analysis of Ideas (SLO1)</th>
<th>Does not meet expectations (1)</th>
<th>Approaches expectations (2)</th>
<th>Meets Expectations (3)</th>
<th>Exceeds Expectations (4)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper does not move beyond description, or offers significantly inaccurate or irrelevant interpretation.</td>
<td>Paper marginally moves beyond description; interpretation may contain inaccuracies or irrelevancies.</td>
<td>Interpretation clearly moves beyond description but is less than comprehensive.</td>
<td>Interpretation clearly moves beyond description and takes into account the complexities of the topic.</td>
<td></td>
</tr>
</tbody>
</table>

**Student Learning Outcome 2:** Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments (or alternatives that require equally coherent and sustained analysis).

**Evidence:** Paper or equivalent assignment involving description, contextualization and interpretation of primary source.

**Standard:** 80% of students receive a score of 3 or 4 on each dimension.

**Rubric for SLO 2**

**Use of Primary Sources/Disciplinary Methods**
<table>
<thead>
<tr>
<th>USE OF PRIMARY SOURCES/DISCIPLINARY METHODS (SLO2a)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Does not meet expectations (1)</td>
</tr>
<tr>
<td>Paper (or equivalent) displays no real understanding of the kinds of primary sources emphasized by the discipline, and the ways in which those sources are to be analyzed as particular expressions of human culture.</td>
</tr>
<tr>
<td>WRITING (SLO2b)</td>
</tr>
<tr>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>Does not meet expectations (1)</td>
</tr>
<tr>
<td>Paper (or equivalent) disregards or fails to coherently engage the main idea or ideas. It may lack any appropriate pattern of structure or development. Paper (or equivalent) shows severe deficiencies in reading and writing college-level English or the Target Language of the course.</td>
</tr>
</tbody>
</table>
III. SYLLABUS REQUIREMENT
Syllabi should include the following:
“General Education Student Learning Outcomes” section where the general education outcomes are listed. After listing the outcomes, there should be a clear statement indicating where those outcomes will be assessed “These outcomes will be assessed in...final exam, essay 2, etc”. The name of the assignment will have to match the one given under Evaluation/Grading Distribution and it should indicate clearly the percentage of the grade that the assignment has in the course. Example:

General Education Student Learning Outcomes

- Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture.

- Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments. Do not include “or alternatives that require equally coherent and sustained analysis” IF YOU CHOOSE a writing assignment. Otherwise replace “writing assignment” with the chosen alternative.

These outcomes will be assessed on the SHORT ESSAY #3 (you must specify which one!!!)

LATER IN THE SYLLABUS...it should show the weight in the grade

Grades

Grades on individual assignments reflect the quality of your work in terms of how it meets the respective goals for each project. Your final grade will be calculated according to the following formula:

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homework and Discussion</td>
<td>10%</td>
</tr>
<tr>
<td>Quizzes</td>
<td>10%</td>
</tr>
<tr>
<td>Short Essays (3, 2-3 pgs. each, in-class and take home)</td>
<td>15%</td>
</tr>
<tr>
<td>Midterm Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Comparative Analysis Paper (6-8 pgs.)</td>
<td>20%</td>
</tr>
<tr>
<td>Final Exam</td>
<td>25%</td>
</tr>
</tbody>
</table>
IV. APPROVAL AND SIGNATURES.

1. Signature of Department Chair or Program Director:

[Signature]
Date: Dec. 1, 2015

2. Signature of Academic Dean:

[Signature]
Date: 12/3/15

3. Signature of Provost:

[Signature]
Date: 1/12/15, OK for Committee to Review

4. Signature of Committee on General Education Chair:

[Signature]
Date: 4/21/16

5. Signature of Faculty Senate Secretary:

[Signature]
Date: __________________

Date Approved by Faculty Senate: __________________
Course Description

For more than a century, cinema has been intimately linked to architectural design, and vice versa. From post-WWI silent German Expressionist horror films to Generation X critiques of the automobile suburb, filmmakers have labored tirelessly to create virtual worlds that not only serve to set the stage for their stories, but also offer powerful insights into the virtues, vices, possibilities, and limitations of real architecture and cities. In this class we will examine the roles played by architecture in the history of cinema, exploring the work of writers, directors, set designers, and other film professionals who engaged in the design of virtual places. We will also inquire into the ways that virtual places may affect our experiences of buildings and spaces beyond the screen, and confront the ongoing integration of cinematic forms and processes into our ostensibly real and authentic built environments.

Readings & Screenings

All readings will be provided as PDFs via OAKS. Required film screenings will be available via Kanopy, an online College of Charleston Library digital movie service, as DVDs on reserve in the College of Charleston Library, or on YouTube, or, worst-case scenario, on Netflix. If you encounter technical troubles while screening films, please do inform Prof. Walker immediately, so that the problems can be solved.
Grading

You will write three two-to-three-page response papers as the semester unfolds, each very polished and elegant and worth 10% of the final grade. There will be one two-page research project proposal also worth 10% of the grade. Under NO circumstances may students move deadlines, even if father already booked them a Pocoyo®-themed cruise sailing out of San Sebastian. Late papers will be deducted half a letter grade per day. Participation will count for 20% of the grade, and this includes coming to class on time, reading the assigned texts, seeing the assigned films, engaging with course discussions, and NOT abusing your laptops. If you have more than one or two unexcused absences, your participation grade will be maul—more than five will get you dropped from the class. The research project and presentation counts for the remaining 30% of the grade. The final film quiz will count for the remaining 10%.

General Education Student Learning Outcomes. These outcomes will be assessed in the following way: Assessment will be applied to the third response paper. The third response paper is worth 10% of the course grade. 1) Students analyze how ideas are represented, interpreted, or valued in various expressions of human culture. 2) Students examine relevant primary source materials as understood by the discipline and interpret the material in writing assignments.

Research Project and Presentation

The largest single part of the final grade in this course is the research project and presentation. You will have two options for this project. Option one is an eight-to-ten-page research paper on a topic of your choice, which you will present in about ten minutes to the class using film stills and, ideally, film clips. Option number two is a three-to-five page research paper combined with an original film that you have made to illustrate your thesis. For your topic you can choose from any number of things relevant to the history of cinematic architecture. You will need to be able to find at least four solid scholarly sources (peer-reviewed articles or books by an established press) on your chosen topic. Reputable websites are valid tools and you can cite them (except Wikipedia, which is nice but not suitable for an academic paper!), but they will not count towards your four sources. The project should be organized around a single core argument—you need to decide what, precisely, you want to say about your topic, and why it is important. You should definitely proofread your paper, as it needs to be turned in as a polished, elegant document worthy of your name. Filmmakers must show a rough cut of their film to the class on Wednesday, November 11. I will remain at your disposal throughout the course to help you with this project—email me anytime, and please do take advantage of my office hours. I am also happy to meet with you by appointment if my office hours are not compatible with your schedule.

Academic Integrity

The College of Charleston is a prestigious place of higher learning, and as a student here you are not only invited to enjoy that prestige, but are also called upon to enhance it. Lying, cheating, and stealing—AKA plagiarism—will not be tolerated, as this kind of thing not only lays waste to your education, but also devalues the degrees of all your fellow students. Dishonorable behavior will, as mandated by the College’s policies, result in failure of and expulsion from the course, and will quite possibly cue further disciplinary action.
Course Schedule & Assignments

Wednesday, August 26

*Mise-en-scène*
Architecture and cinema: the most important arts of the twentieth century?

Monday, August 31

*Virtual Space Before the Cinema: Stage Sets, Picturesque Gardens, and Panoramas*

Wednesday, September 2

*The Birth of Cinema: Méliès, Lumière, Edison*

Monday, September 7

*Early Dramas in Great and Terrible Cities*: Traffic in Souls (1913), Cabiria (1914), Griffith

Wednesday, September 9

*German Expressionism: From The Golem to Caligari*

Sunday, September 13

**First Response Paper Due via email to walkernr@cofc.edu by 11:59pm.**

Monday, September 14

*Murnau vs. The American City*
F.W. Murnau, *The Last Laugh* (1924), 1 hour 30 minutes, via Kanopy Streaming Service.

Wednesday, September 16

*Symphonies of the Machine*: Manhatta (1921), The Crazy Ray (1924), L'Inhumaine (1924), Berlin, Symphony of a Great City (1927)

Monday, September 21

*Soviet Cinema, “For Us the Most Important of All Arts”*: Man with a Movie Camera (1929) and Eisenstein
Wednesday, September 23
*The Head, Hands, and Heart of Metropolis*

Monday, September 28
*The Ups and Downs of Urban Modernity: Safety Last (1923), The Crowd (1928), Skyscraper Souls (1932), Under Eighteen (1932), Things to Come (1936), Last Horizon (1937)*

Wednesday, September 30
*Poetic Realism in France: Sous les Toits de Paris (1930), A nous la liberté (1931), Hotel du Nord (1938), Le Jour se lève (1939)*

Sunday, October 4
**Second Response Paper Due via email to walkernr@cofc.edu by 11:59pm.**

Monday, October 5
*Orson Welles and the Modern Sound Film*
Orson Welles, *Citizen Kane* (1941), 2 hours, DVD on reserve in the Addlestone Library.

Wednesday, October 7

Sunday, October 11
**Research Project Proposal Due via email to walkernr@cofc.edu by 11:59pm.**

Monday, October 12
*Italian Neo-Realism: Bicycle Thieves (1948), Umberto D. (1952), Hands over the City (1963)*
André Bazin, most of “Bicycle Thief” (ca. 1950), in *What is Cinema?* (1971), vol. 2, pp. 49-60.

Wednesday, October 14
*Film Noir and Architecture as Villain: Secret Beyond the Door (1948), Naked City (1948), Killer’s Kiss (1955)*

Monday, October 19 – Wednesday, October 21
**FALL BREAK and PROF. WALKER TRAVELLING TO GIVE ANNUAL HISTORY HONORS LECTURE AT BELMONT UNIVERSITY – NO CLASS**
Monday, October 26
*Redemption in the Suburbs?* The City (1939), It's a Wonderful Life (1946), Mr. Blandings Builds His Dream House (1948)

Wednesday, October 28
*The Horror of Hitchcock*

Monday, November 2

Wednesday, November 4
*French Critiques of Modernism:* Breathless (1960), Contempt (1963), Two or Three Things I know About Her (1966), Mon Oncle (1958), Playtime (1967)

Sunday, November 8
*Third Response Paper Due via email to walkerur@cofc.edu by 11:59pm.*

Monday, November 9

Wednesday, November 11
*A long time ago in a galaxy far, far away…*

Monday, November 16
*An Empire on a Single Block:* Street Scene (1931), Dead End (1937), Do the Right Thing (1989), Friday (1995), Attack the Block (2011)
Spike Lee, *Do the Right Thing* (1989), 2 hours 5 minutes, on reserve at the Addlestone Library.
**Filmmakers must show a rough cut of their project to the class today.**

Wednesday, November 18
Tim Burton, *Edward Scissorhands* (1990), 1 hours 45 minutes, on reserve at the Addlestone Library.
Monday, November 23
*Return of the Panorama? Architecture and Digital Virtual Places*
Jon Astbury, “Playing the Architect” (2014), on Architectural-Review.com:

Wednesday, November 25 – Friday, November 27
*THANKSGIVING HOLIDAY – NO CLASS*

Monday, November 30
*STUDENT PROJECT PRESENTATIONS: GROUP 1*

Wednesday, December 2
*STUDENT PROJECT PRESENTATIONS: GROUP 2*

Monday, December 14
Final Film Quiz 4:00pm-7:00pm, room 309.

*(Please Note: this syllabus is subject to change in response to evolving course needs.)*