Prerequisites:

I. Course Description:
This course will serve as an introduction to the European western film; more specifically, the films termed "spaghetti westerns" of the Italian cinema during the 1960's and '70's. We will study the artistic merits of such films, but we shall also take a greater view of the subject matter, hypothesizing the links to the socio-political situations in existence at the time, and how these conditions may have had an artistic impact on the films themselves. We are also interested in the larger art scene at whole, and how established movements, such as Symbolism, Surrealism and Expressionism may have had an impact on film-making at the time, intentional or not. Lastly, we are interested in the myth and reality of the American "Old West", and how these films interpreted this time period.

By understanding the “bigger picture” to the phenomenon of the European western film, students can start to investigate and question arenas surrounding the films themselves; such as art movements and their influences, as well as political, social and historical concerns, along with the study of the technical merits of the film themselves.

II. Intended Learning Outcomes/Goals/Objectives (Program/Student Learning Outcomes):

We will study, through lecture, interaction and viewing of the films themselves, what established the notions of the western film and what possible explanations may exist as to why this genre came into being, thus influencing our modern perceptions of not only cinema, but society and our perceptions of reality.

A. Program Learning Outcomes:
1. Undergraduate students will comprehend basic principles, ideas and issues germane to the History of Art, through their foundation level art history instruction.

2. Undergraduate students will exhibit proficiency in the application of technical and problem solving skills appropriate to their designated concentration, as well as developing individual creativity: Art Education, Art History and Art Studio (Advertising Design, Art Metal/Jewelry, Ceramics, Cinematography, Digital Media, Drawing, Painting, Photography, Printmaking, Sculpture).

B. Student Learning Outcomes:

1.-2. Through lecture and the study of the films students will be tested with 3 exams (1 for each section). These exams should reflect knowledge acquired in both the history of art/cinematography as well as issues prudent to the studio artist as covered in class. The format of the test is multiple choice, fill-in-the-blank, matching and essay.

Writing portions are to be answered in a competent manner befitting a college level student (ie. proper grammar, a reasonable degree of spelling ability and the ability to form a thesis and "layout" a readable answer). Points for the essays are based upon the aforementioned requirements, along with an evaluation of the content and accuracy of the answer.

III. Course Assignments, Activities, Instructional Strategies, use of Technology:

Assignments consist of 3 exams each containing a full essay question (graduate students answer two essays). Technologies utilized in the course include use of our textbook, the library system, the internet, periodicals, and film study. Furthermore, graduate students are expected to submit a 10-15 page paper, utilizing the standard "APA" format over a topic relating the subject of this course to the subject of art. The paper should be printed with a cover sheet, include an introduction, a thesis, a main body and a proper conclusion. The paper is due no later than the second to the last week of the conclusion of the course.

IV. Evaluation and Assessments (Grading):

Attendance: Being that class only meets on Fridays, students may only miss a single class session without hinderance to their grade.
Upon the second absence, the student will drop a letter grade. Upon the third the student will drop one grade further. Beyond this is failure for the course.

**The Exams:** There are 3 exams (the final being one of the exams equal in weight). Each is worth 25% of the grade (75% total). 10% of the grade is based on creative discussion, class participation, attentiveness, attendance and general student behavior in class.

V. Tentative Course Outline/Calendar:

Spring - 2020 Calendar:
- Wed. Jan. 15 - Classes begin
- Wed. Mar. 4 - Mid-semester
- Sat. Mar. 7 - Sun. Mar. 15 Spring Break
- Fri. Mar. 20 - HOUSTON BUS TRIP (CLASS WILL STILL BE IN SESSION).
- Wed. Mar. 25 - Last Day To Withdraw Without a WP/WF
- Thu. Apr. 9 - Sun. Apr. 12 Easter Holiday
- Fri. May 8 - FINAL EXAM

**Class Film List:**
(Films are subject to change at my discretion)

"A Fistful of Dollars"
"Companeros"
"The Great Silence"
"Django"
"Navajo Joe"
"Keoma"
"Four of the Apocalypse"
“Texas Adios”
"For A Few Dollars More"
“The Long Riders”
"The Good, The Bad & The Ugly"

**January**
17 - Introduction and general overview. Film trailer review to introduce the subject visually. Reading **Chapter 1**.

24 - Lecture on Sergio Leone, introduction to the "Dollars" trilogy, and the music of Morricone. Film: "A Fistful of Dollars". Reading **Chapter 2**.
31 - Lecture on Sergio Corbucci, and the music of Bruno Nicolai. Further developments in Italian cinema, and the Zapata western. Film: "Companeros".

February
7 - Lecture and film: Corbucci’s "The Great Silence". Reading Chapter 3.

14 - Lecture and film: “Django”.

21- Lecture and film: “Navajo Joe”.

28 - FIRST EXAM.

March
6- Lecture and film: “Keoma”. Reading Chapter 4/5.

13- SPRING BREAK - NO CLASS.

20 - Lecture and film: “Four of the Apocalypse” (bus trip).

27-. Lecture and film: “Texas Adios” Reading Chapter 5

April
3 - “For A Few Dollars More” lecture and film. Reading Chapter 6/7.

10 - EASTER BREAK - NO CLASS.

17 - Lecture “Good, Bad & The Ugly”, film “The Long Riders”.

24 - SECOND EXAM.

May
1 - Film "Good, the Bad & The Ugly" Reading Chapter 8

8 - COMPREHENSIVE FINAL EXAM.

VI. Readings (Required and recommended—including texts, websites, articles, etc.):

What follows is the textbook for the course. You should order a copy of this book as soon as possible.

"Any Gun Can Play: The Essential Guide To Euro-Westerns"
by Kenneth Grant / ISBN#: 978-1-903254-61-5

Below are two additional books that are recommended and are utilized as sources in the class. Students may purchase these as an option:


“Spaghetti Westerns: Cowboys and Europeans From Karl May to Sergio Leone" by Christopher Frayling. ISBN #: 1-84511-207-5.

In addition, students may be required to research using the internet, the library system, magazine articles etc. as needed.

VII. Course Evaluations:

“Near the conclusion of each semester, students in the School of Art electronically evaluate courses taken within the COFA. As you evaluate this course, please be thoughtful, thorough, and accurate in completing the evaluation. Please know that the COFA faculty is committed to excellence in teaching and continued improvement. Therefore, your response is critical!

In the School of Art, the course evaluation process has been simplified and is completed electronically through MySFA. Although the instructor will be able to view the names of students who complete the survey, all ratings and comments are confidential and anonymous, and will not be available to the instructor until after final grades are posted.

VIII. Student Ethics and Other Policy Information:

Attendance: Being that class only meets on Fridays, students may only miss a single class session without hinderance to their grade. Upon the second absence, the student will drop a letter grade. Upon the third the student will drop one grade further. Beyond this is failure for the course. Class will start on time. Later than 5 minutes into the course and you will miss film screenings and crucial lecture material. In addition, you are considered tardy for class. Tardiness, leaving class early and similar behavior is considered when your grade is figured.
**Cell Phones, Talking and Sleeping:**
You are not allowed to use a cell phone in this class. I will strictly enforce this. Repeated warnings about your phone will result in an adverse affect to your grade. Technological pursuits during the lecture and film is prohibited. This includes (but is not limited to) calling and texting. It also includes the use of iPods, iPads, Nanos, laptops, and any other device that would disrupt classroom concentration.

Laptop computers may not be used during non-testing phases to take notes. There is no way I can monitor computer behavior while teaching the course because of the physical structure of the lecture hall. Notes shall be taken in the tried and true method: By hand (and please do not focus on note-taking during the film screenings). In short, computer behavior, not directed, is prohibited during class time.

Talking during the lecture phase or during film screenings is prohibited. You will be asked to leave the class on repeated warnings.

We are conducting a serious course of study. You may not bring friends or guests to this course.

Film viewings are broken into two segments. This allows for a short break for use of the restroom facilities, drinking and snacking and any and all phone activity. This break is no longer than 10 minutes in length. **Please do not eat or drink in the classroom** (bottled water is permissible), and you are considered tardy should you not return in a timely manner after our brief break.

**Students with Disabilities**

To obtain disability related accommodations, alternate formats and/or auxiliary aids, students with disabilities must contact the Office of Disability Services (ODS), Human Services Building, and Room 325, 468-3004/468-1004 (TDD) as early as possible in the semester. Once verified, ODS will notify the course instructor and outline the accommodation and/or auxiliary aids to be provided. Failure to request services in a timely manner may delay your accommodations. For additional information, go to http://www.sfasu.edu/disabilityservices/.

**Academic Integrity**

Academic integrity is a responsibility of all university faculty and
students. Faculty members promote academic integrity in multiple ways including instruction on the components of academic honesty, as well as abiding by university policy on penalties for cheating and plagiarism.

**Definition of Academic Dishonesty**
Academic dishonesty includes both cheating and plagiarism. Cheating includes but is not limited to (1) using or attempting to use unauthorized materials to aid in achieving a better grade on a component of a class; (2) the falsification or invention of any information, including citations, on an assigned exercise; and/or (3) helping or attempting to help another in an act of cheating or plagiarism. Plagiarism is presenting the words or ideas of another person as if they were your own. Examples of plagiarism are (1) submitting an assignment as if it were one’s own work that has been purchased or otherwise obtained from an Internet source or another source; and (3) incorporating the words or ideas of an author into one’s paper without giving the author due credit.

Please read the complete policy at [http://www.sfasu.edu/policies/academic_integrity.asp](http://www.sfasu.edu/policies/academic_integrity.asp)

**Withheld Grades Semester Grades Policy (A-54)**

Ordinarily, at the discretion of the instructor of record and with the approval of the academic chair/director, a grade of WH will be assigned only if the student cannot complete the course work because of unavoidable circumstances. Students must complete the work within one calendar year from the end of the semester in which they receive a WH, or the grade automatically becomes an F. If students register for the same course in future terms the WH will automatically become an F and will be counted as a repeated course for the purpose of computing the grade point average.