

Contemporary World Cinema

Syllabus

FITV 1120    Section 001

Spring 2019

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I encourage students to visit BEFORE they find themselves in trouble in the course.

### **University Course Catalog Description:**

The course will examine representative examples of films from around the world for students to understand and compare the concerns and perspectives of various countries as expressed in their cinemas.

### **Course Description:**

Film is perhaps the pre-eminent art form in the world, and never before has the cinema been more vibrant than now all over the world. Films are now made in virtually every country on earth, and with the growth of indigenous film projects, a remarkable range of ethnic groups within larger countries are making their

presence known through cinema. Film is therefore a particularly effective way to open ourselves to the cultures and peoples of the world. Through film, students can see how cultures around the world confront the common concerns that face all human beings, as well as the situations and interests that are particular to their own societies. As Martin Scorsese has said, the Polish story differs from the German story, which differs from the Chinese story, and so on.

As the world exists today, it is crucial that students (and everyone else) experience the sights, stories and concerns of other cultures.

The course will consist of film screenings (one feature film per week), readings and class discussions. Two 2-page papers and one 3-page paper are required. There will be two 30-minute tests along with unannounced quizzes and a take-home final exam.

Contemporary World Cinema is part of the university's core curriculum, in the area of international perspectives.

## **Philosophy of the Core Curriculum**

The University of Colorado Denver subscribes to a liberal arts philosophy of education in order to develop a broad set of academic skills for the baccalaureate student and to establish a foundation for lifelong learning. Since 1990, the CU Denver Core curriculum of general education has been a campus-wide program for all undergraduate students, independent of the student's major.

The CU Denver faculty designed the Core curriculum to provide undergraduate students a high quality academic foundation while still allowing flexibility based on students' individual backgrounds and specific career goals. The Core curriculum develops multiple literacies, stimulates creative thinking, and utilizes technology. The Core engages students in developing sensitivity to diversity and developing their place in an urban environment, as well as in the rapidly changing global environment. The Core provides views of ourselves, other cultures, and our environment.

## **Course Learning Objectives**

With respect to the “international perspectives” section of the core curriculum, in this course, students will get at least a taste of how the world outside the United States sees through the eyes of cinema and expresses through the cinema. People in Iran do not make “American” films; they make Iranian films, which are particular to that country, its traditions, its ways of seeing and thinking about human existence. The same is true for Thailand, Chile, Canada, Mexico – and every other country or people on Earth.

The following are the learning objectives for the course:

By the end of the course, students will have worked on and developed their abilities to

Identify:

narrative patterns, genres and techniques of filmmaking around the world.

elements of filmmaking associated with specific cultures

themes and major concepts in the films presented

notions of “world cinema”

Differentiate:

the cinema of various cultures from one another in terms of narrative and visual style and thematic elements,

the characteristics of films from specific cultures from an overriding idea of international filmmaking

“serious” art from more clearly commercial filmmaking

Contextualize:

the films shown in the course with respect to the historical experience of their particular cultures and to the world at large

the films seen in the course with respect to the notion of “authenticity:” Are the films legitimate products of their specific cultures or are they the products of international commerce?

Evaluate:

the films in the course with respect to such questions as authenticity, serious purpose and how they reveal their cultures

Create:

three significant papers and two tests all designed to expand the students' abilities in critical thinking.

## Knowledge

Students will learn in depth about 15 films made in countries other than the United States.

They will see what other countries look like and will hear the sounds and rhythms of other languages.

They will begin to understand the range and scope of films made around the world in terms of subject, theme, social vision, history, politics and aesthetics.

They will learn how good scholars and critics approach cinema, and how they think and write think about it.

They will learn the tools and aims of film analysis

## Skills

Students will develop their abilities as critical thinkers.

They will learn to bring context to the discussion and analysis of art/film.

They will improve as sophisticated speakers and writers

They will increase their proficiency in film analysis through exploration of this popular medium.

## Dispositions

Students will become interested in cinema as something more than entertainment for a date.

Students will appreciate the range of approaches to filmmaking around the world.

Students will become aware of how other people think and imagine

Students will appreciate the complexity of art, as well as of the events of the world at large.

Course Prerequisites: There are no prerequisites for this course. You are not expected to be expert in film in any way – only interested and curious.

## Course Credits:

3 credit hours

## Course Communication:

Email: The instructor will communicate with the class via email. It is the responsibility of students to check their university email accounts regularly.

Canvas: The course Canvas site is available through <https://ucdenver.instructure.com/login>. Updates to the syllabus, copies

of the slides used for the lectures, and other course materials will be posted on Canvas, so please check the website regularly.

#### Attendance :

Two unexcused absences will bring about a loss of a half-grade in the course; three unexcused absences will result in the loss of a full grade, with each unexcused absence after that bringing about the loss of another full grade. Also, see the attendance policy included below. Keep in mind that students who miss class typically do poorly on tests and papers. Students are responsible for all material addressed in class – readings, films, discussions and announcements. Taking notes is important – during lecture, class discussions and the films. If you miss an unannounced quiz without an excused absence, you are out of luck.

#### Expectations:

By the end of this course students should have a basic knowledge of the range of films made around the world, and should know the rudimentary information – country of origin, release date, director's name, basic story line and basic characteristics of style necessary to begin discussion of any film.

On the next level, students should have developed their critical thinking faculties to the point that they can present a cogent, articulate discussion of a film (in speech and in writing) or group of films that synthesizes ideas from the films themselves as well as other sources of information and thought.

## **Guidelines for papers.**

Papers are due on time in class in hard copy.

Please avoid these words because they've become empty clichés: lifestyle, amazing, relatable, perfect, truly.

Please type and double-space your work.

Proofread. Spelling and punctuation errors, typos, sloppiness – these mistakes insult your work.

Put quotes around film titles, or italicize them, and either underline or italicize titles of books. For first references to a film, include the director's name and the release date in parenthesis. Use character names, not actors, to refer to characters. For first references include the actor's name in parenthesis.

Example: The film *Ida* (Pawel Pawlikowski, 2013)

The character Ida (Agata Trzebuchowska)

Proofread your work. Check spelling, especially of titles and names.

The general idea is that if you want others to respect your work, you must present it as if you respect it also.

The clarity of your writing is crucial. If you don't say it, it hasn't been said. Simple declarative sentences have great value. They bring understanding and smiles to the faces of your readers.

Proofread your work.

Submit work on time. Late papers will be docked 10% per day.



Wikipedia is generally a reliable source of information for this class.

If you cheat or plagiarize, you'll get an F in the class. That means, if you quote someone else's writing, cite the source specifically; if on a paper you use ideas from someone else (assigned material or not), cite the source specifically. Absorbing and using the ideas of others is a crucial element of intellectual work; it's part of the academic discussion and process. But you must credit the author of the ideas or words you absorb and use.

Style Points: NEVER refer to actors or directors by their first name. EVER.

Do not re-tell the stories of films. Use only the details you need to make your point.

Grades:

Grades are based on your knowledge and understanding of the material, as well as your ability to express what you know and understand. Merely completing an assignment does not guarantee any particular grade. An "A" indicates a thorough understanding of the material, which enables you to synthesize ideas and imagine/contemplate the next question, the step beyond. A grade of "B" indicates a solid but not spectacular control of the material. A "C" marks the ability to recall basic ideas and information. A "D" marks an inadequate level of recall or understanding, and an "F" comes with less than that.

Class participation is not required, but it is encouraged, and may be a helpful factor when a grade might go either way.

Because of the unannounced quizzes, the total number of points possible in the course is uncertain. Grades will be based on

percentage: A (90-100%), B (80-89%), C (70-79%), D (60-69%) F (below 60%)

NOTE: Typos, misspellings and poor grammar will detract from grades on papers. Four such errors will result in an F on the assignment.

Papers due: February 11, March 11, April 15

Tests: March 18, April 22

Quizzes: unannounced

Final take-home exam: last class

**Required text:**

John Berger, *Ways of Seeing*

**Other readings:**

Edward Said, selections from *Orientalism* (Posted on Canvas)

Occasional articles posted to Canvas, which will include scholarly articles as well as serious essays and reviews from general interest magazines and newspapers, news stories and reports from such sources as The New York Times, the BBC and National Public Radio.

**Also, for each film listed in the syllabus, read two reviews of the film in advance of the class screening. The reviews you read may come from The Guardian, Film Comment, The Los Angeles Times, The New York Times or The New Yorker magazine. No other source is acceptable. Make sure that you know the name of the publication you have read as well as the name of the writer.**

If you have never studied film, this is a useful book: Bruce Kavin, *How Movies Work*

**Course schedule:**

**Week 1: January 28, 2019**

Introduction to the course. How classes will work. Rights and responsibilities. A little bit about basic film theory and practice. What does the term “national cinema” mean? How does it differ from “world cinema?” Introduction to the serious study of film – beginning the discussion of how to talk about film, how to analyze film, and including basic terms for that discussion.

You are entering a world larger than yourself – conversations that are hundreds of years old at times. A goal of college is to reach beyond your own boundaries and self-definitions, beyond your comfort zones. College is not an exercise in confirming your assumptions, prejudices, attitudes, comforts.

I do not give “trigger alerts” because the task here is to engage what may be unfamiliar, threatening, upsetting. I hope every class leaves you wondering – and thinking.

A crucial goal of the course – and for the university overall – is to develop your critical thinking. To think critically does not mean to express dislike something or disparage it. — or to approve of it. Critical thinking means to engage material on an analytical level, to see what something is, what it may imply, what it may mean. There is always another question, and when we discuss in class, my job is not to tell you that you are wonderful and perfect; it’s to get you to move towards the next question – to see where your idea or insight may lead? What does it imply? What do you have to think about and investigate now? (By the way, you are all wonderful and perfect – but that’s not the point).

We will see a film a week, basically. I will introduce the film. Afterward we will discuss it. Readings may pertain directly to what we see, or more often, indirectly. Readings add another perspective to how we all think and understand the films (which are primary). Readings are important; they help you raise the level, complexity and richness of how you understand the films. Remember this is film study; this is college—not a movie date.

Feature: *Ida* (Pavel Pawlikowski, Poland, 2013, 82 minutes)

*Ida* was made in 2013, by a Polish filmmaker who had lived outside Poland for some years and returned to make a movie in Poland for the first time. *Ida* takes place in the 1960s, during a time of increased repression in Poland. Its story concerns a young woman about to take final vows as a nun, when she discovers that she was in fact born Jewish to parents who were murdered during World War II.

Questions to consider: what does it mean to film the past? From this film, what is unique about Polish history? How does this film look at the past compared to how American films look at the past? Think about how you look at history compared to how this film looks at history? Why and how does the past matter? What is the effect of the black and white cinematography?

## **FOR NEXT WEEK**

Listening: “Poland's Tumultuous History Never Straightforward In 'Ida'” <http://www.npr.org/2014/05/03/309213582/polands-tumultuous-history-never-straightforward-in-ida>

Reading: Dudley Andrew essay on the idea of “world cinema,” which will help begin to address the questions of world and national cinema. Posted on Canvas.

Also read the “Critical Thinking Rubric” in “Files” on Canvas

And, to prepare for next week's film read this review by critic Godfrey Cheshire in New York

<https://www.rogerebert.com/reviews/the-cakemaker-2018>

(Links to an external site.)  
Links to an external site.

## **Week 2 February 4, 2019:**

From a Polish film which looks back to the Shoah, or The Holocaust, the course moves to a 2017 film from Israel, a country formed partly in response to the horror of World War II. *The Cakemaker* takes on some questions important to Israeli society today – and omits others. It's about love; it's about how some people in Israel now think about Germany. Think about the film's view of daily life. How does the film look at religion and secularism?

Feature: *The Cakemaker* (Ofir Raul Graizer, 2018, 113 minutes)

## **FOR NEXT WEEK**

Reading: Read and study Part I of the first chapter of Edward Said's *Orientalism*. It's posted on Canvas.

## **Writing assignment:**

Short paper # 1: Due February 11. 2 pages. 10 points.

Read the review of *The Cakemaker* as if you were having a conversation with Godfrey Cheshire, the writer. Now it's your turn to speak. What do you say to him in response to what he says and what you see/understand in the film. Be sure to support your ideas with specific examples from the film, and from the review.

Note: We are all exposed to poor film criticism that is typically based on uninformed personal taste and binary (yes/no) opinions – “the acting stinks; the special effects are great,” etc. For this course, you are not writing reviews of the films. The course has to do with analysis of films, not taste-based opinions. The goal of the course is to understand what these films are about, how they are about their subjects and how they reflect the cultures that produce them.

Another note: Presenting a paper in this class is a serious matter. I expect papers to be written well and clearly, to use specific examples to support your ideas and to be free of grammatical errors, typos, mis-spellings, etc. First drafts of papers are easy to spot and they are inadequate. **I also expect papers to adhere to the “guidelines for papers” included with this syllabus. Your grade is at stake.**

**Three typos or misspellings will earn an F on a paper. If you ignore the guidelines, you will lose one full grade.**

**Week 3 February 11, 2019:**

## **Paper # 1 due**

The course began with Polish and Jewish material, then connected to contemporary Israel by way of The Holocaust, and now moves to another description of life in the Middle East. So the class must begin to synthesize and compare these various expressions.

Consider: How do the lives of the characters in *The Insult* compare to those in *The Cakemaker*? How do the people and situations in *The Insult* compare to what you have thought about life in the Middle East? Think about the look of living spaces, meeting places, businesses and streets. What is the presence of Israel in this film?

Feature: *The Insult* (Hany Abu-Assad, 2005, 90 minutes)

## **FOR NEXT WEEK**

Reading:

Nana Asfour, "Where Can Women Make Movies? The Middle East," The New York Times, January 10, 2018

Link: <https://www.nytimes.com/2018/01/10/opinion/women-directors-middle-east.html>



## **Week 4 February 18, 2019:**

A woman filmmaker from Turkey, a largely Muslim country, looks at the lives of five sisters. There are few women filmmakers anywhere, especially in Muslim countries, so here we can see one example of how a woman filmmaker in Turkey (working with a French colleague, Alice Winocur) changes the game – how does she use the cinema to imagine her life through art?

Feature: *Mustang* (Deniz Gamze Ergüven, 2015, 97 minutes)

Note: The nationality of the film is officially Turkey/France/Germany, Qatar. The director is Turkish, as is the language of the film.

## **FOR NEXT WEEK**

Listening:

<https://www.npr.org/2017/10/08/555730013/agnes-vara-and-jr-the-cinematic-odd-couple-behind-faces-places>

Reading:

John Berger, *Ways of Seeing* (first half)

This is a short, brilliant book about seeing art in its historical moment as well as understanding its meaning over time. The

book is primarily about motionless visual images, but what Berger says applies to cinema. Pay attention to his ideas about “mystification,” which has to do with taking art out of its own time and place, and pretending that it is only about “universals.” Make sure to look carefully at the examples in the picture chapters. In some ways, Berger’s book does with art what Said does with Western thinking about the “Orient.”

## **Week 5 February 25, 2019:**

From the work of a woman first-time filmmaker in Turkey, the course now turns back to an established filmmaker, with an international reputation as a director who has changed the course of film history. Agnes Varda may be the greatest woman filmmaker so far, and she is sometimes known as the “grandmother of the (French) New Wave.” In this non-fiction film, she and a colleague, photographer J.R., travel around France, each making separate images of things they see and encounter. Varda was 89 at the time of filming; J.R. was 33, the age Varda was when she made her first great film, *Cleo from 5 to 7*. They are separately and together playful, insightful and brilliant. *Faces/Places* is Varda’s first film in some years, although she has never stopped doing photography and various installations all over the world.

Feature: *Faces Places/Visages Villages* (Agnes Varda, 2017, France, 89 minutes)

**FOR NEXT WEEK**

Reading: John Berger, Ways of Seeing (2nd half)

Listening for next week: “Film Explores Women’s Rights, Ethics in Senegal”

<http://www.npr.org/templates/story/story.php?storyId=4113411>  
(Links to an external site.)Links to an external site. (Links to an external site.)Links to an external site.

## **COMING UP:**

**Paper # 2:** Due March 11      2 pages. 20 points

An analytical paper about how you watch films from other countries. Using Edward Said’s ideas, write about any film seen so far and how you had to confront your own assumptions about a culture other than your own. Again, use the Critical Thinking Rubric as a guide. Remember that Edward Said is a Palestinian who spent most of his professional life as a scholar in New York. He has sharp and important understandings of both “us” and “them.” Be sure to summarize whatever ideas of Said’s that you use clearly and accurately and with supporting evidence from his text. In this paper, you will be looking to define your assumptions about the film you discuss.

**Week 6 March 4, 2019:**

An African man takes on profound questions about women – and equally profound questions about men. One important thing to talk about will be the question of the gender of the filmmaker. *Moolaade* is a film about female circumcision, made by a male filmmaker.

Is that okay? Does it matter who makes a film? To what extent are human beings constrained by such classifications as gender, social class, religion, nationality? To what extent might people break free of such constrictions? Also think about the good humor of the film. Would an American filmmaker use humor on this subject? Would you?

Feature: *Moolaade* (Ousmane Sembene, 2004, 124 minutes).

Note: An international production from Senegal, Burkina Faso, Morocco, Tunisia, Cameroon, France; Sembene is from Senegal.

Film viewing suggestion: *Sembene* (Samba Gadjigo and Jason Silverman, 2015), a good documentary about Sembene's life and work

**Week 7 March 11:**

**Paper # 2 due**

At this point, we've seen a couple of films either by or about women. In the US, we don't often get films which embody

profound social questions within the experience of women. This week's feature does just that. The film shows a woman character, played by an Oscar-winning French actress, fighting a fundamental economic question in her own life, and also dealing with her own serious depression.

Feature: *Two Days One Night* ((Luc and Jean-Pierre Dardenne, 2014, Belgium, 95 minutes) Netflix streaming

### **For next week:**

Prepare for test # 1, which will cover all the material in the course through this week. Expect some short answer factual questions on films, and one short essay question.

The goal is to synthesize the material of the course continually, so that you can use readings and discussion to deepen discussion of films – and vice versa. The test will ask 1) that you can do that and 2) that you are also amassing material and information, and know readily the names of filmmakers and their nationalities, the dates films were made, etc. 30 minutes. 20 points

### **Week 8 March 18, 2019:**

Test # 1

This week's film looks at an unusual "family." Japanese director Hirokazu Kore-eda, has worked on this subject in various ways for some years. Over and over he asks "what makes or constitutes a family? what does "family" mean? Specifically, in this film, Kore-eda wonders about things like blood relations, time spent together, intimacy, people's care for one another.

Feature: *Shoplifters* (Hirokazu Kore-eda, 2017, Japan, 124 minutes )

## FOR NEXT CLASS

Listening: This radio piece is based on an interview with the director of *Maliglutit*, Zacharias Kunuk, and refers to Kunuk's first feature film, *Atanarjuat, the Fast Runner* (2001). I thought it would be good for you to hear his voice and how he speaks about his work.

<http://www.npr.org/templates/story/story.php?storyId=1146169>

(Links to an external site.)

Links to an external site.

**March 25**

**Spring Break**

## Week 9 April 1, 2019:

Film from unexpected places: Nunavit and indigenous film. When this filmmaker's first feature, *Atanarjuat, The Fast Runner*, first played at the film festivals in Cannes (France) and then Telluride and Toronto (Canada), a number of people reported a similar experience: they said that for a half-hour or so, the film made no sense to them, but suddenly their eyes and brains adjusted and they began to get it. In the same way, *Maliglutit* is not assembled or imagined in ways that are typical to Western brains. This is the most "foreign" of the films in the course, so there must be plenty of post-film discussion to articulate what is unusual about the film, and what it is about.

Feature: *Maliglutit* (Zacharias Kunuk, Nunavit and Canada, 2017, 94 minutes)

A clip from *The Searchers* (John Ford, 1956, USA)

And a short (if we have time):

*Meeting Ancestors* (Vincent Carelli, 1993, 22 minutes)

Indigenous filmmaking, another kind of international perspective

## COMING UP:

Paper # 3: Due April 15. 3 pages. 20 points. Write a reaction to *Maliglutit*. Consider the experience of “foreignness,” and describe your own experience of the film. As always, be aware of the principles and practice of critical thinking. This is not a “personal opinion” paper. It’s an exercise in describing and analyzing how you comprehend a film from another place, based on principles somewhat unlike what’s familiar to you.

## Week 10 April 8, 2019:

Film from unexpected places # 2: Mauritania

A movie about jihadists that isn’t hysterical. How a place under the thumb of religious fanatics looks from the inside. From our various sources of news and imagery, we sitting here in North America have formed certain notions of what life under religious fanaticism might be like. Think of *Timbuktu* as something of a “report from the front,” although it’s lyrical, poetic and remarkably calm. It does not in any way believe that life under jihadists is good, but think about why the attitudes in the film are unlikely in an American film.

Feature: *Timbuktu* (Abderrahmane Sissako, 2014, Mauritania/France, 97 minutes)



## **Week 11 April 15, 2019:**

### **Paper # 3 due**

A martial arts (wuxia) film from Taiwan, but the director – one of the most esteemed filmmakers in the world – comes from a long career of deliberately-paced realist dramas about contemporary society, so this movie is not typical of martial arts films. It's its own thing.

Feature: *The Assassin* (Hou Hsiao-Hsien, Taiwan, 2015, 105 minutes)

### **FOR NEXT WEEK**

Prepare for Test # 2. Same format as Test # 1.

Listening:

<https://www.npr.org/2015/10/08/446833267/jafar-panahi-s-latest-film-taxi-is-shot-where-iranians-can-talk-freely>

## **Week 12 April 22, 2019:**

### **Test # 2 (20 points)**

Iran, a nation about which Americans (and others) have all sorts of ideas and preconceptions, also has one of the great national cinemas, noted for its profound sense of humanity. Iranian cinema grapples with the very problems of censorship, political constriction and denial of women's right that outsiders cite routinely as faults in Iranian society.

Feature: *Taxi* (Jafar Panahi, 2015, Iran, 72 minutes)

## **Week 13 April 29, 2019:**

Americans don't hear much about the cinema of Latin America. This documentary from Chile takes viewers into the stars above, and then under the sands of the Atacama desert.

Feature: *Nostalgia for the Light* (Patricio Guzmán, 2010, Chile, 90 minutes)

## FOR NEXT WEEK

Listening:

<https://www.npr.org/2016/12/18/506045562/ken-loach-gives-the-real-daniel-blakes-a-voice-denied-by-the-u-k-benefit-system>

November 22    Fall Break No Class

### **Week 14   May 6, 2019**

There's been much talk comparing the Brexit vote in Britain to the election of Donald Trump in the U.S. Here's a film – winner of the Palme d'Or, the top prize, at the 2016 film festival in Cannes – which focusses on a white working class man in the north of England.

Feature: *I, Daniel Blake* (Ken Loach, 2015, United Kingdom, 100 minutes)

Week 15   May 13, 2019:

Take home final due in class

Take home Final Exam due in class: 4 pages. 30 points.

The exam will ask students to consider fundamental questions of varying perceptions, styles and ideas in world cinema. It will be

an exercise in critical thinking that demands synthesis of films, readings and discussions.

**Here are links to important university policies. It's a good idea to read them.**

Student Code of Conduct <http://www.ucdenver.edu/life/services/standards/students/pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

- Accommodations  
<http://www.ucdenver.edu/student-services/resources/disability-resources-services/accommodations/Pages/accommodations.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

- Academic Freedom <http://www.ucdenver.edu/policy/pages/academic-Freedom.aspx> (Links to an external site.)Links to an external site. (Links to an external site.)  
Links to an external site.

- Family Educational Rights and Privacy Act (FERPA)<sup>3</sup>  
<http://www.ucdenver.edu/anschutz/studentresources/Registrar/StudentServices/FERPA/Pages/default.aspx>

(Links to an external site.)  
Links to an external site.

- Attendance [http://www.ucdenver.edu/faculty\\_staff/employees/policies/Policies%20Library/OA](http://www.ucdenver.edu/faculty_staff/employees/policies/Policies%20Library/OA) (Links to an external site.)  
Links to an external site.  
A/StudentAttendance.pdf
- Discrimination and Harassment Policy and Procedures <http://www.ucdenver.edu/about/departments/HR/HRPoliciesGuidlines/Documents/Nondiscrimination.pdf> (Links to an external site.)  
Links to an external site.

<https://www.cu.edu/sexual-misconduct>

(Links to an external site.)  
Links to an external site.

- Grade Appeal Policy  
<http://www.ucdenver.edu/policy/Documents/Process-for-Grade-Issues.pdf> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

## **RESOURCES**

### *Disability Access:*

The University of Colorado Denver is committed to providing reasonable accommodation and access to programs and services to persons with disabilities.

<http://www.ucdenver.edu/student-services/resources/disability-resources-services/Pages/disability-resources-services.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

### *Academic Honesty: Student Code of Conduct:*

Students are expected to know, understand and comply with the ethical standards of the university.

<http://www.ucdenver.edu/life/services/standards/students/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

(To faculty-The university has created an Academic Honesty Handbook, specifically for faculty, that summarizes issues, solutions and resources surrounding academic honesty in online courses, it can be helpful for in-class courses as well.)

### *Title IX Notice of NonDiscrimination:*

The University of Colorado does not discriminate on the basis of sex, gender or sexual orientation in its education programs or activities. Title IX of the Education Amendments of 1972, and certain other federal and state laws, prohibit discrimination on the basis of sex in all education programs and activities operated by the university (both on and off campus). Title IX protects all people regardless of their gender or gender identity from sex discrimination, which includes sexual harassment and sexual assault. Title IX requires the university to designate a Title IX Coordinator to monitor and oversee overall Title IX compliance. Your campus Title IX Coordinator is available to explain and discuss: your right to file a criminal complaint; the university's

complaint process, including the investigation process; how confidentiality is handled; available resources, both on and off campus; and other related matters.

Downtown Campus Title IX Acting Coordinator: Nelia Viveiros, Special Assistant to the Provost.

303-315-0126, [TitleIX@ucdenver.edu](mailto:TitleIX@ucdenver.edu) or [nelia.viveiros@ucdenver.edu](mailto:nelia.viveiros@ucdenver.edu)

Additional information regarding Title IX is available at:

<http://www.ucdenver.edu/policy/TitleIX/Pages/default.aspx> (Links to an external site.)Links to an external site.

[\(Links to an external site.\)](#)  
[Links to an external site.](#)

### *Emergency contact information*

- [Emergency Procedures Reference Sheets](#) are posted in all classrooms, conference rooms and office suites.
  - EMERGENCY DISPATCH -- From a campus phone dial 9-1-1 or 303.556.5000 from any other phone.
  - [Campus Emergency & Information Hotline-303.556.2401](#)
- [University Emergency Notification System](#). Students are recommended to register for Rave free text and voice messaging service at [getrave.com/login/DenverAlerts](http://getrave.com/login/DenverAlerts) (Links to an external site.)Links to an external site. (Links to an external site.)  
[Links to an external site.](#)
- [Campus Emergency Phones](#). Located throughout the campus (interior and exterior), the phones provide direct

contact with the Auraria Police Department with the push of a single button.

- Cleary Act. Report on crime statistics on campus and safety-based policies and procedures. <http://www.ucdenver.edu/about/departments/UniversityPolice/CrimeStatistics/Pages/CrimeStatistics.aspx> (Links to an external site.)Links to an external site. (Links to an external site.)

Links to an external site.

- Campus Assessment, Response & Evaluation (CARE) Team The purpose of the team is to assess whether individuals pose a risk to themselves or others and to intervene when necessary, and more generally, to identify and provide assistance to those in need. See the CARE Team website for helpful information regarding conduct issues. <http://www.ucdenver.edu/life/services/care/Pages/default.aspx> (Links to an external site.)Links to an external site. (Links to an external site.)

Links to an external site.

Reporting a concern: [http://www.ucdenver.edu/life/services/CARE/Pages/incident\\_reporting.aspx](http://www.ucdenver.edu/life/services/CARE/Pages/incident_reporting.aspx) (Links to an external site.)Links to an external site.

(Links to an external site.)

Links to an external site.

In case of **imminent harm or danger**, immediately call the Auraria Campus Police Department by dialing 911 from any Auraria campus phone or 303-556-5000 from any telephone.

Office of Student Conduct and Community Standards (Links to an external site.)Links to an external site.



(Links to an external site.)  
Links to an external site.

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<http://www.ucdenver.edu/life/services/standards/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

*Student and Community Counseling Center* (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

<http://www.ucdenver.edu/life/services/counseling-center/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

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*Office of Diversity and Inclusion*

<http://www.ucdenver.edu/about/departments/DI/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

*Phoenix Center at Auraria* (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

<http://www.thepca.org> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

### *[Learning Resource Center](#)*

<http://www.ucdenver.edu/life/services/LRC/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

### *[Hispanic Student Services](#)*

<http://www.ucdenver.edu/about/departments/DCODI/EOP/HSS/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

### *[Career Center](#)*

<http://www.ucdenver.edu/life/services/careercenter/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
[Links to an external site.](#)

### *[Academic Success and Advising Center](#)*

<http://www.ucdenver.edu/life/services/asac/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

### *College of Arts & Media (CAM) Office of Advising & Student Services*

E-mail quick questions to [CAMAdvising@ucdenver.edu](mailto:CAMAdvising@ucdenver.edu).

<http://cam.ucdenver.edu> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

### *Educational Opportunity Programs*

<http://www.ucdenver.edu/about/departments/DCODI/EOP/Pages/EducationalOpportunityPrograms.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

### *Experiential Learning Center*

<http://www.ucdenver.edu/life/services/ExperientialLearning/internships/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)

Links to an external site.

### *Scholarship Resource Office*

<http://www.ucdenver.edu/student-services/resources/Scholarships/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

### *TRiO Programs/Student Success Services*

<http://www.ucdenver.edu/life/services/TRiO/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.

### *Veteran Student Services*

<http://www.ucdenver.edu/life/services/Veteran/Pages/default.aspx> (Links to an external site.)Links to an external site.

(Links to an external site.)  
Links to an external site.