



SACRAMENTO
STATE

Course Change Proposal Form A



Academic Group (College): Arts & Letters	Academic Organization (Department): Communication Studies	Date: 4-11-07
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: Nicholas Burnett	Submitted by: Maggie Fuchs
Does this course fulfill a requirement for single-subject or multiple subject credential students? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	For Catalog Copy: Yes <input checked="" type="checkbox"/> No <input type="checkbox"/> CCE: Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	Semester Effective: Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/>, 2007

This course replaces experimental course Subject Area (prefix) and Catalog Number (course number):	
This Catalog Number (course number) is being replaced:	

Change from:

Subject Area (prefix) & Catalog No. (course no.):	Title:	Units:
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Change to:

Subject Area (prefix) & Catalog No. (course no.): ComS 155	Title: Survey of World Cinema	Units: 3
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JUSTIFICATION:

This course was conceived by the Film Studies Committee to serve as both a required core course for Film Studies majors as well an elective for those interested in film. As proposed, the course provides an analysis of international films that have had major stylistic and thematic impacts on world cinema. A survey of international cinema is a standard requirement for film majors and a highly recommended elective for film minors and other interested in modern film. There is no course that duplicates the content or objectives of this proposed course.

NEW COURSE DESCRIPTION: (Not to exceed 80 words, and language should conform to catalog copy. See <http://www.csus.edu/acaf/univmanual/crspsl.htm> - Guidelines for Catalog Course Description)

A historical review of the development of major international film styles and themes. Concepts derived from this study of international film are then used as a basis to analyze contemporary films of India, Asia, and Africa. Emphasis is on the both the development of formal film technique and a comparison of the unique cultural values that shape the film narrative and style.

Note:	
Prerequisite: None	
Corequisite: None	
CAN (California Articulation Number):	
Graded: Letter <input checked="" type="checkbox"/> Credit/No Credit <input type="checkbox"/>	Instructor Approval Required? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>
Course Classification (e.g., lecture, lab, seminar, discussion): 02	Title for SIS+/CMS (not more than 30 characters) Survey of World Cinema
Cross Listed? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	If yes, do they meet together and fulfill the same requirement, and what is the other course.
How Many Times Can This Course be Taken for Credit? <u>Once</u>	
Can the course be taken for Credit more than once during the same term? Yes <input type="checkbox"/> No <input checked="" type="checkbox"/>	

FOR NEW COURSE PROPOSALS OR SUBSTANTIVE CHANGES ONLY:

Description of the Expected Learning Outcomes: Describe outcomes using the following format: "Students will be able to: 1), 2), etc."
See the example at <http://www.csus.edu/acaf/example.htm>

1. Comprehend the film techniques and themes that have influenced international cinema
2. Recall the names of the specific directors, film titles, and film themes that exemplify the artistic highpoints of international cinema
3. Comprehend and contrast the themes and film techniques of representative contemporary world cinema.
4. Describe the audio-visual methods that filmmakers use to create coherent messages;
5. Comprehend the main ideas of major film theories;
6. Apply methods of film criticism to analyze specific films;
7. Utilize a specific vocabulary set to discuss films;
8. Describe the significance of key milestones in the history of film as an art form;

****Attach a list of the required/recommended course readings and activities [Note: it is understood that these are updated and modified as needed by the instructor(s).] This attachment should be forwarded only to your Dean's office, not Academic Affairs.**

Assessment Strategies: A description of the assessment strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers) which will be used by the instructor to determine the extent to which students have achieved the learning outcomes noted above:

This course utilizes a combination of proctored WEB-CT exams (true/false, multiple choice), short answer in-class quizzes, and a series (10) of brief student essays.

For whom is this course being developed?
 Majors in the Dept X Majors of other Depts X Minors in the Dept X General Education Other
 Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes X No
 If yes, identify program(s): Film Studies Major (pilot)

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer facilities, faculty, etc.)? Yes No X
 If yes, attach a description of resources needed and verify that resources are available.

Indicate which department or programs will be affected by the proposed course (if any). No department will be affected.

The Department Chair's signature below indicates that affected programs have been sent a copy of this proposal form.

Approvals: If proposed change, new course or deletion is approved, sign and date below. If not approved, forward without signing to the next reviewing authority, and attach an explanatory memorandum to the original copy.

Signatures:

	Date
Department Chair: <i>Nicholas L. Burnett</i>	4/11/07
College Dean or Associate Dean: <i>Monique Joon</i>	8-9-07
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	CONDITIONAL APPROVAL 8/14/07

Distribution: Academic Affairs (original), Department Chair and College Dean. Dean's office to send original after approval to Academic Affairs, at mail zip 6016. An electronic copy must also be sent.

College of Arts and Letters Curriculum Committee

CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department Communication Studies Effective Date Fall 2007

Proposed Course Number ComS 155 Course Name Survey of World Cinema

Contact Person Raymond Koegel Instructor Raymond Koegel

Projected Enrollment 40 Units of Credit 3

Has the course been offered before? No If yes, under what number? _____

Suggested Course Classification 02 Unit distribution: lecture 3 lab _____ activity _____

List the prerequisite(s) for the proposed course. None

For which students or programs is the course designated?

Majors in the department

Minors in the department

Majors of other departments (e.g., *An A&L course designed for Business Administration majors*)

General service

Other (specify) _____

If approved by the A & L Curriculum Committee, will this course be submitted for consideration in the General Education Program? Yes No

Method of Presentation:

Lecture Lecture/Activity Lecture/Discussion Lecture/Laboratory

Activity Laboratory Seminar Films and/or other visuals

Performance Other (specify) _____

If different amounts of credit will be available for the proposed course, indicate differences in course requirements for earning the units.

If the course can be taken more than one time for credit, what is the justification for the repetition? How will the two (or more) experiences differ?

What courses currently offered in Arts and Letters or other colleges/departments most closely resemble the proposed course? Please *list* these other courses and justify why the proposed course will not duplicate them. Not all approved courses are shown in the current catalog so please consult faculty/chair in other schools/departments where duplication might occur. Please list persons you consulted.

There are no courses currently offered that even vaguely correspond to this course. The Film Studies Committee developed this course title as a necessary elective for Film Studies majors as well an elective for those interested in film. The Film Studies Committee is academic oversight group for the existing film minor and the proposed film. The Committee consists of active members from the Departments of Communication Studies, English, Humanities and Religious Studies, and the Department of Design.

Can the course be implemented within the existing departmental allocation? Yes

If the proposed course will require an expenditure of \$100 or more, append a breakdown of expenditure and source of funding.

If this is a new course, how will it be integrated into your present allocation:

1. Will you be giving up another course to make room for the proposed course?

Yes, there is ample room in my teaching schedule to accommodate this course.

2. What course(s) could you alternate in the schedule with the proposed course?

I now teach ComS 121, ComS 114, ComS 142, and ComS 136.

Several of our newer faculty have expressed interest in teaching ComS 114, one of my colleagues in film desires to consolidate her schedule by teaching all the sections of ComS 121, and I will be teaching fewer sections of ComS 136 and ComS 144 because of our reformulation of the Digital Media major.

For this particular course, I will give up ComS 1136 for a semester.

3. How often would you schedule the proposed course?

Most likely this course will be offered once a year.

4. What full-time faculty can teach the course? What other course would they give up in order to teach it?

At this time no other faculty member can teach this course; however we have Film Studies faculty who, with proper preparation, could staff the course.

5. Realistically, what fiscal impact might the proposed course have? (*e.g., operating expense, faculty cost, staff cost, student assistants, equipment, etc.*)

Realistically, there will be no fiscal impact. Faculty, including myself, who teach Film Studies courses are already required to provide their own films for screening. No funds are allocated for film rental. I expect to bear the cost of obtaining the films for screening. My classes are already scheduled in smart classrooms. There is no special equipment needed to teach this course.

List the objectives/goals/expected learning outcomes.

1. Comprehending the film techniques and themes that have influenced international cinema
2. Learning the specific directors, film titles, and film themes that exemplify the artistic highpoints of international cinema
3. Comprehending and contrasting the themes and film techniques of representative contemporary world cinema.
4. Knowing the audio-visual methods that filmmakers use to create coherent messages;
5. Comprehending the main ideas of major film theories;
6. Applying methods of film criticism to analyze specific films;
7. Comprehending the relationship of audio-visual design to film narrative
8. Learning to use a specific vocabulary set to discuss films;
9. Learning the significance of key milestones in the history of film as an art form.

What student assessment tools will be used? (*e.g., exams, papers, portfolios.*)

1. The completion of brief response papers to screened films
 2. Participation in structured discussions relating to aesthetic and thematic issues associated with screened films
 3. Proctored examinations on WEB-CT
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ComS 155: Survey of World Cinema

Description: A historical review of the development of major international film styles and themes. Concepts derived from this study of international film are then used as a basis to analyze contemporary films of South America, Europe, India, Asia, and Africa. Emphasis is on the both the development of formal film technique and a comparison of the unique cultural values that shape the film narrative and style.

Justification: This course title was developed by the Film Studies Committee as both a required core course for Film Studies majors as well an elective for those interested in film. As proposed, the course provides an analysis of international films that have had major stylistic and thematic impacts on world cinema.

Required Readings:

Traditions in World Cinema (Paperback) (2006)

by Linda Badley (Editor), R. Barton Palmer (Editor), Steven Jay Schneider (Editor)

Selected on-line readings (WEB-CT)

Course objectives

The purpose of this course is to develop a method for understanding how film creates meaning for the audience. To fulfill this purpose the course will assist you in:

1. Comprehending the film techniques and themes that have influenced international cinema
2. Learning the specific directors, film titles, and film themes that exemplify the artistic highpoints of international cinema
3. Comprehending and contrasting the themes and film techniques of representative contemporary world cinema.
4. Knowing the audio-visual methods that filmmakers use to create coherent messages;
5. Comprehending the main ideas of major film theories;
6. Applying methods of film criticism to analyze specific films;
7. Comprehending the relationship of audio-visual design to film narrative
8. Learning to use a specific vocabulary set to discuss films;
9. Learning the significance of key milestones in the history of film as an art form;
10. Comprehending selected theories to understand film's social and psychological function;
11. Learning the methods that are used to implement and expand narrative formula.

Format: This course is a lecture/film screening/ discussion course. Each week we will discuss the film from the previous week. After the discussion I will present a brief introduction to the film scheduled for the current week and we will watch the film together.

The discussion for each evening will be conducted in a structured fashion. First you will hand in your structured notes for the film that we viewed the prior week. I organize all the notes into groups. Each person who completes the assignment will be placed in a discussion group. Each group will discuss the film analysis questions assigned for that evening (approximately 25-30 minutes will be provided for discussing the questions). After that time I will ask the groups to report their findings to the class. When all the groups have reported, we will screen the film.

On those evenings when we have exams, you will go to the computer lab assigned to this class for the WEB-CT based exam. You will have an hour to complete the exam. After the exam, we will screen the

film scheduled for that evenings. On exam nights I will collect your structured notes before the exam. There will be no class discussions on those evenings.

Assignments:

- Completion of a weekly "structured notes" for each film screened. Notes are handed back the next week and form the basis for discussing the film.
- Quizzes based on the structured notes, lecture, reading.

Dates and deadlines: The current work environment puts deadline pressures on all of us. I have provided all of the assignments and due dates on your course calendar.

The purpose of the structured notes is to facilitate discussion of the film. Completed notes must be handed in on the night that the film is discussed.

In addition, in order to get credit for your structured notes, you need to be present and participate in the discussion. We will screen 15 films this semester. I will count your 10 best structured notes out of these fifteen. This means that there is considerable flexibility in fulfilling the structured notes requirement.

Two WEB-CT based exams will be scheduled (35 points each TF/Multiple Choice) and three short in-class quizzes (10 points each fill in /short answer). There is no final exam for this class.

Points and Grades

Structured notes 10 at 10 points each	=100 pts
Exams/Quizzes based on notes/weekly readings/text.	=100 pts
Total	200pts.

To estimate your grade add up your total points and divide by 2. 90-100=A, 80-89=B, 70-79=C, 60-69=D, <50= F. Pluses or minuses may be added to the grade based on the instructor's evaluation of your contribution to your group or your overall performance in the course.

Other Course Information:

I will be happy to answer any questions about assignments or course requirements. See me after class or during office hours. I will be happy to advise you on your academic program.

Feel free to email me via WEB-CT. I do not check my email from Friday PM to Monday morning or over semester breaks.

There are no incompletes in this course unless you have a written petition that presents a compelling argument for an incomplete. This petition needs to be presented to me no later than the last week of class.

The University is quite strict about grade changes. If you have an issue about your grade you need to see me within one week of receiving the grade. I will work with you to resolve the issue. If you are not satisfied with the resolution, our Department has a grade appeals coordinator. Unless I make a computational error in your grades, your course grade is final.

WEEK	Topics/Screenings Foundations of international Styles	Country
WEEK 1	<i>Open City</i> (1945) directed by Roberto Rossellini Development of a documentary film style and the emergence of social realism	Italy
WEEK 2	<i>Los Olvidados</i> (1950) directed by Luis Buñuel Migration of surrealism to feature films and the treatment of structural poverty in emerging countries.	Spain
WEEK 3	<i>Yojimbo</i> (1961) or <i>Ikiru</i> (1952) directed by Akira Kurosawa . Depending on final film selection the topic will be either the crystallization of a major genre or the Japanese treatment of existential issues of the common man.	Japan
WEEK 4	<i>The World of Apu</i> (1959) directed by Satyajit Ray A look at the world of Indian life and use of non-intrusive visual storytelling.	India
WEEK 5	<i>Masculin/Feminin</i> (1966) or <i>A Woman Is a Woman</i> (1961) directed by Jean-Luc Godard The development of the fragmented editing style and hard-edged social realism that marked the French "Nouvelle Vague"	France
WEEK 6	<i>Persona</i> (1966) directed by Ingmar Bergman . As used in this course the film will be viewed as an example the intense self-examination, self-consciousness camera work , and brooding melancholy that marks many Northern European films A contemporary look at modern world cinema	Sweden
WEEK 7	<i>Spirited Away</i> (2001) directed by Hayao Miyazaki The emergence of the modern animated dramatic feature film. The visualization strategies and directorial technique of animation	Japan
WEEK 8	<i>Monsoon Wedding</i> (2003) India directed by Mira Nair. An analysis of one slice of modern Indian life against the visual backdrop of modern a Indian urban cityscape. This film also serves as an example of the modern "Bollywood film" that	India

combines melodrama, comedy, and elements of the musical into one film,

- WEEK 9 *To Live* (1994) directed by Zhang Yimou **China**
- A look at a fictionalized summary of Chinese life between 1940 and 1970. Emphasis is on the portrayal of social and historical issues that shape family life during this period.
- WEEK 10 *Chunking Express* (1994) directed by Wong Kar Wai **China: Hong Kong**
- Analysis of a film utilizing non-linear narrative and frenetic comedy style set in the unique cityscape of Hong Kong
- WEEK 11 *Prisoner of the Mountains* (1996) directed by Sergei Bodrov **Russia**
- An look at the impact on civil war that echoes contemporary conflicts in the Russian Federation. In addition the film offers an accessible story that presents Russian values and worldview.
- WEEK 12 *Guelwaar* (1993) directed by Ousmane Sembene **Senegal**
- A satire that presents some of the social issues associated with the difficult transition from colonialism in contemporary multi-ethnic Africa.
- WEEK 13 *All about My Mother* (1999) directed by Pedro Almodovar **Spain**
- Evolution of the concept of "social realism" with an modern examination of gender embedded in a traditional formula of melodrama
- WEEK 14 *A Taste of Cherry* (1999) directed by Abbas Kiarostami **Iran**
- Episodic narrative structures is used to display the modern social realities of life in Iran. Explores an individuals confrontation with existential realities of life and provides, when compared with *Ikiru* and *Persona*, a cross-cultural view of the values we use to come to term with these realities.
- WEEK 15 *City of God* (2002) directed by Fernando Mereilles and Katia Lund. **Brazil**
- A modern blend of genre film, quasi documentary , and social realism that utilizes dramatic convention to depict the issue of intractable poverty.