



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 192	Title: Senior Seminar in Film	Units: 3
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JUSTIFICATION:

This course will be the capstone requirement for the new Film Studies Major
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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)

Research seminar that provides an in-depth investigation of film as an art form, a medium of mass communication and a means of personal expression. Subject will vary according to instructor.

Note:	
Prerequisite: Completion of the film studies core and a passing score on the WPE.	
Corequisite:	
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): 05	Title for SIS+/CMS (not more than 30 characters) Senior Seminar in Film
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>

Students will be able to:

- Synthesize critical methods and theoretical approaches contained in the film studies core,
- Develop a unified, theory based approach to critically analyzing film;
- Develop skills in historical and critical research,
- Create an original piece of critical/historical film research.

****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:

- Active Class Participation
- Short Viewing Response Paper
- Abstract
- Prospectus for Major Film Analysis
- Major Analysis Paper

For whom is this course being developed?

Majors in the Dept X Majors of other Depts ___ Minors in the Dept ___ General Education ___ Other ___

Is this course required in a degree program (major, minor, graduate degree, certificate)? Yes ___ No ___

If yes, identify program(s):

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 ___

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). _____

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>NFBurnett</i>	4/11/07
College Dean or Associate Dean: <i>Nancy M. Jovan</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 192

Course Name: Senior Seminar in Film

Contact Person Jenny Stark Instructor: Rotating Film Studies Professors (Interdisciplinary)

Projected Enrollment 20 Units of Credit 3

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

Suggested Course Classification 05 Unit distribution: lecture 3 lab _____ activity _____

List the prerequisite(s) for the proposed course.

Completion of the film studies core and a passing score on the WPE.

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) Film Studies

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.

1. COMS 191. Senior Seminar in Telecommunications and Multimedia

COMS 192 will focus on film genres and theory rather than on innovations in Multimedia Communication.

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

ComS 192: Senior Seminar in Film

Description: Research seminar that provides an in-depth investigation of film as an art form, a medium of mass communication and a means of personal expression. Subject will vary according to instructor.
Prerequisite: Completion of the film studies core and a passing score on the WPE. 3 Units

Justification: The Film Studies Committee developed this course as a capstone requirement for those students who are completing the film studies concentration in the film major.

Required Readings: *Texts will vary*

Course Objectives:

The primary purpose of this course is to guide students in advanced methods of film analysis through the structured examination of significant topic areas in film studies. To fulfill this purpose the course will assist the student in:

1. Synthesizing critical methods and theoretical approaches contained in the film studies core;
2. Developing a unified, theory based approach to critically analyzing film;
3. Developing skills in historical and critical research;
4. Creating an original piece of critical/historical film research;
5. Applying methods of film criticism to analyze specific films;
6. Analyzing the relationship of audio-visual design to film narrative;
7. Analyzing the methods that are used to implement and expand dramatic narrative.

Format: This is a seminar course. During the first segment of the course students will be presented with and respond to specific critical /historical issues attached to selected films. During the second segment of the course students will present and discuss their research projects.

Assignments:

1. **Active Class Participation:** Includes attendance at class meetings, participation in class discussion, leading class discussion on assigned topics.
2. **Short Viewing Response Paper:** Each student will complete one short (1-2 page) response paper in which s/he discusses and critically analyzes the major issues raised in one of the film pairs screened in class.
3. **Abstract:** Each student will complete an abstract of one scholarly article and (after receiving feedback on the abstract from the instructor), will orally present the abstract to the class (and distribute one copy of the abstract to each class member). Each student is expected to orally present (i.e., summarize but not read) the abstract to the class on the date assigned and to be prepared to answer questions about it. No credit will be given if the abstract is not presented to the class on the date assigned.
4. **Prospectus for Major Film Analysis:** This 5 page proposal should have three sections. It should also include a separate formal title page and a separate bibliography page (not included in the 2-3 page proposal). Each section should be at least 150-200 words in length.

- Section one should describe the film versioning issue (see course description below) on which the student will do research on and write about in the paper. This section of the paper should provide a rationale for selecting this issue (i.e. explain, based on preliminary research why is this a relevant topic).
 - Section two should briefly discuss five of the articles the student's preliminary research has uncovered. It also should indicate how the student intends to proceed in completing the research on this topic: it should describe the next steps the student intends to take in the information gathering process
 - Section three should provide a brief description or outline of the tentative organization of the paper (in correct phrase outline format).
 - Finally, the proposal should include a preliminary bibliography of a minimum of 15 reference sources, including the five articles that the student has read plus those other articles, books, law cases, etc. that s/he has found but has not yet had time to read (though s/he will read them before beginning to write the paper).
5. Major Analysis Paper: Each student will complete one major paper (15-25 pages of text, excluding the abstract page, formal title page, and reference page(s)). The paper must be double-spaced, 12 point type, 1 inch margins on all sides.
- The research paper must summarize and discuss one major issue related to the course topic.
 - The paper needs a formal title page, and must cite at least fifteen scholarly or legal journal research articles which have examined some aspect of this problem or issue in addition to any other books, legal cases, or popular periodical articles discussed or referenced.
 - The paper should be a review of scholarly knowledge on this topic and should conclude with an assessment of which questions/issues remain unanswered and whether (and what kinds of) future research might address them.

Course Topics: As noted above, the instructor will determine the seminar topic for each semester. A sample seminar is presented in this syllabus so that appropriate curriculum committees can envision the structural possibilities of this course.

Film texts as fluid forms: "recuts" and remakes

Course Premise: The course investigates the concept of "versioning" as it applies to commercial films that are produced for theatrical release. By convention, when films are analyzed an assumption is made that the specific version of the film studied is the only or at least "the alpha version" of a specific production. There are, however, numerous examples of American films that exist in multiple versions. One method of investigating the narrative possibilities of commercial film is to study multiple extant versions of the same commercial effort.

A related though distinct application of film versioning exists when substantially the same narrative is reproduced in film by a different production team. This foregrounding of the story basis for the film

provides for a rich entry into the similar superstructure of plotting and character that can underpin very different films.

Recuts or "intra-film" versioning usually are conceived within a brief time-span, and although the various versions may take many years to surface, recuts often relate to uncertainty over the audience's response to the film. Remakes or "inter-film" versioning oftentimes span generations and reflect the pliability of certain dramatic narratives.

A structured look at both these forms of versioning will allow student investigate film form, dramatic/narrative structure and the concept of audience.

Points and Grades

Participation	=60
Abstract and presentation	=10
Response Paper	=20
Prospectus	=40
Major Analysis/Presentation	=70
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.

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ComS 190A: Screening and Discussion Topics

WEEK	Topics/Screenings Recuts
WEEK 1	<i>The Big Sleep</i> directed by Howard Hawks. Building star persona versus narrative clarity (1945 pre-release version and 1946 theatrical release)
WEEK 2	<i>Touch of Evil</i> directed by Orson Welles. Levels of baroque in post-noir cinematography (1958 theatrical release and 1998 restoration)
WEEK 3	<i>Mississippi Mermaid</i> directed by François Truffaut Editing ellipsis applied to "New Wave" cutting (1969 American release and 1969 French release)
WEEK 4	Discussion topic: Artistic freedom, film form and significance of "recuts".

WEEK 5 *Bladerunner* directed by Ridley Scott
Collapsing aesthetic distance (1982 theatrical
release and 1992 director's cut)

WEEK 6 Discussion topic: mise-en-scene, subjectivity,
and symbolism in *Bladerunner*

Remakes

WEEK 7 *The Man Who Knew Too Much* directed by
Alfred Hitchcock.

An analysis of both the consistency and
evolution of directorial style; 1934 and 1956
theatrical releases.

WEEK 8 Discussion topic: post-modernism and the
auteur: a look at the concept of authorship in
film

WEEK 9 *All That Heaven Allows* directed by Douglas
Sirk (1955) and *Ali-Fear Eats the Soul*
directed by Rainer Werner Fassbinder
(1974).

A dramatic translation of classic film
melodrama into modern ideology.

WEEK 10 Discussion topic: alienation and
identification techniques in modern
melodrama.

WEEK 11 *The Cabinet of Dr. Caligari* (1919) directed
by Robert Wiene and *The Cabinet of Dr.
Caligari* (2006) directed by David Lee
Fischer. From expressionism to new media: a
digital compositing of theatrical space.

WEEK 12 Discussion topic: Digital heresies,
repurposing and re-"visioning" classic
cinema.

WEEK 13 Student Paper Presentations

WEEK 14 Student Paper Presentations

WEEK 15 Student Paper Presentations