



SACRAMENTO STATE

Course Change Proposal Form A



Academic Group (College): Arts & Letters	Academic Organization (Department): English	Date: September 5, 2007
Type of Course Proposal: New <input checked="" type="checkbox"/> Change <input type="checkbox"/> Deletion <input type="checkbox"/>	Department Chair: Sheree Meyer	Submitted by: Doug Rice
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 (Extension): Yes <input type="checkbox"/> No <input type="checkbox"/>	Semester Effective: Fall <input type="checkbox"/> Spring <input checked="" type="checkbox"/> , 2009 <input type="checkbox"/>

This course replaces experimental course Subject Area (prefix) and Catalog Nbr (course number):

Change from:

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

Subject Area (prefix) & Catalog Nbr (course no.): Engl 105	Title: Film Theory and Criticism	Units: 3
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JUSTIFICATION:

This new course in English will be cross-listed with the existing course, Thea 105; both fulfill a requirement in the newly restructured Film Studies Program in the College of Arts & Letters.

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 survey of film theory focusing on Auteurism, Class, Expressionism, Formalism, Genre, Gender, Narratology, Neorealism, Phenomenology, Post Structuralism, Psychoanalysis, Realism, Semiology, Structuralism and Third Cinema.

Note:

Prerequisite:
Enforced at Registration: Yes No

Corequisite:
Enforced at Registration: Yes No

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):	Title for CMS (not more than 30 characters) Film Theory and Criticism

Cross Listed? Yes <input checked="" type="checkbox"/> No <input type="checkbox"/>	If yes, do they meet together and fulfill the same requirement, and what is the other course. Theatre 105 and English 105 will fulfill the same requirement; they will alternate in the schedule based on staffing—i.e. if taught by an English professor, it will be Engl 105; if taught by a Theatre professor, it will be Thea 105. Either way, it will fulfill the Film Studies requirement and electives in the two departments.
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How Many Times Can This Course be Taken for Credit? Once

Can the course be taken for Credit more than once during the same term? Yes No

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--Students will acquire basic concepts of film theory.
- 2--Students will acquire pertinent film aesthetic vocabulary necessary to analyze seminal cinematic works with a narrative/theoretical perspective.
- 3--Students will refine their analytical, critical and writing skills.
- 4--Students will become aware of the historical evolution of film in terms of the development of issues in theory.
- 5--Students will acquire a breadth of knowledge concerning a diverse body of international cinematic examples

****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:

Student grades will be based on journal entries (30 points), Formal research essay (50 points), Mid term (100 points) and final exam (100 points)

For whom is this course being developed?

Majors in the Dept 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): Film Studies Program

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). None—the original course, Thea 105, is cross-listed and all participants in the film studies program approve.

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: 

9/11/07

College Dean or Associate Dean: <i>Joseph M. Josh</i>	924-07
CPSP (for school personnel courses ONLY)	
Associate Vice President and Dean for Academic Programs	

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.

8/27/07

College of Arts and Letters Curriculum Committee CHECK-OFF LIST FOR COURSE APPROVAL

Name of Department English Effective Date 9/07

Proposed Course Number Engl 105 Course Name Film Theory & Criticism

Contact Person (Instructor) D. Rice Email drice@csus.edu Phone 278-5435

Projected Enrollment 40 Units of Credit 3

Has the course been offered before? yes If yes, under what number? Thea 105

Suggested Course Classification C2 Unit distribution: lecture X lab activity

List the prerequisite(s) for the proposed course.

None

For which students or programs is the course designated?

X Majors in the department

X Minors in the department

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

General Service

X 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 X No

Method of Presentation:

Lecture Lecture/Activity X 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. 3.

2. 4. Again, this course is already offered as Thea 105—it will not overlap with other courses.

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?

It will be offered alternately with Theatre and English in sequence with other film courses.

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

Other film courses (97, 191, 197)

3. How often would you schedule the proposed course?

Every three semesters.

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

Doug Rice--will alternate with Engl 97, 191, and 197.

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

None

List the objectives/goals/expected learning outcomes.

1--Students will acquire basic concepts of film theory.

2--Students will acquire pertinent film aesthetic vocabulary necessary to analyze seminal cinematic works with a narrative/theoretical perspective.

3--Students will refine their analytical, critical and writing skills.

4--Students will become aware of the historical evolution of film in terms of the development of issues in theory.

5--Students will acquire a breadth of knowledge concerning a diverse body of international cinematic examples

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

Journal entries, research essay, midterm and final exam.

In addition to filling out the Check-Off List form, please submit a course syllabus containing the following information:

- I. Course Content and Objectives
(Brief discursive overview of major topics and goals)
- II. Required Texts
(*e.g., textbooks, class handouts, journals, newspapers, web pages, videos, etc.*)
- III. Course Format
(*e.g., lecture, lecture-discussion, seminar, composition, activities, studio, etc.*)
- IV. Course Requirements
 - A. Class Participation
 - B. Examinations
 - C. Research Paper or Term Project or Short Papers, etc.
 - D. Attendance
 - E. Other Policies
- V. Student Evaluation: How are the requirements in IV weighted in determining the course grade?
(*e.g., attendance 10%, midterm 23%, etc.*)
- VI. Semester Outline
(Course topics ordered weekly)

English 105 Film Theory and Criticism

(Cross-Listed with THEA 105)

Professor Douglas F. Rice

Spring 2009

Office: Douglass Hall 218

Phone: 278-5435

Email: drice@csus.edu

Office hours: Mon. 5:30-6:30, Weds.: 1:00-2:00 and 4:00-5:00; by appointment

Required Texts:

Film Theory: An Introduction by Robert Lapsley and Michael Westlake

Film: The Key Concepts by Nitzan Ben-Shaul

Handouts

Derek Jarman *Edward II* dvd

A Notebook to keep as a journal

General Course Description for Engl/Thea 105:

Survey of film theory focusing on Auteurism, Class, Expressionism, Formalism, Genre, Gender, Narratology, Neorealism, Phenomenology, Post-Structuralism, Psychoanalysis, Realism, Semiology, Structuralism, and Third Cinema.

Specific Course Description:

We will read like possessed fools, total maniacal reading and re-readings and we will watch film so intensely that, like Cronenbergian scanners our heads will explode with joy. We will ideally become deleuzian (*sic*) with our normal way of seeing into film. Most simply, we will watch films inside theoretical and political paradigms. We will build paradigms out of different theoretical modes of thinking (feminism, queer, deconstructive, post-structural, Marxist, psychoanalytic, auteurism, new criticism [just for giggles], realism, narrative, etc) and we will relentlessly punish the films we watch with this theory. And the films will fight back. The films will break the paradigms and there, right there at that moment, in that time-space, we will begin to theorize an other way of thinking through film. Simply put: we will work out the variety of ways that film has been theorized and we will see how these theories allow us access to ways of seeing that otherwise would have remained dormant but then we will begin to question the very praxis of such an act of reading. We will read theory, we will read about theory, and we will watch a number of films in order to articulate a variety of theoretical stances.

Throughout the semester we will return to Derek Jarman's film, *Edward II*, as a way for rediscovering new theoretical possibilities from a film that we have viewed and re-viewed a number of times. We will in this investigation of Jarman's film put to the test Roland Barthes' theory of re-reading in order to examine possible textual ruptures in the fabric of a seamless narrative by creating new paradigmatic structures through the theories that we read each week. All semester we will continue to wound and open this film to see what is always being left unsaid by theoretical blindnesses and insights.

Course Learning Outcomes:

1. Students will acquire basic concepts of film theory.
2. Students will acquire pertinent film aesthetic vocabulary necessary to analyze seminal cinematic works with a narrative/theoretical perspective.
3. Students will refine their analytical, critical and writing skills.
4. Students will become aware of the historical evolution of film in terms of the development of issues in theory.
5. Students will acquire a breadth of knowledge concerning a diverse body of international cinematic examples.

Course Requirements:

1, Students will keep a theoretical film journal. After viewing each film, students will use different theoretical tools to reflect on the possible ways for reading the films. This is not simply to write a defined (a limited) argument; rather, this is to allow a writerly space to explore and question. Refer to handout on writing these entries and to the models proved on Locus.

2. Students will write a term paper that will put into action a theoretical position and provide a detailed reading of a central film text. This is to be a formal paper. See handout for full instructions.

3. Short answer and formal essay mid term and final exam.

4. Students must attend all classes. Any missed work students must makeup on their own. Students are responsible for all work done in class. Students must arrive on time. Our class only meets once a week; thus, more than once absence (or two late arrivals) will have a negative affect on your final grade. Students are to be prepared for class discussions. They are to have completed the readings prior to class and come to class prepared to question and respond to the readings and the films. All students are expected to participate in class discussions and interpretations of the films

Grading:

Journal: 30 points

Formal research essay: 50 points

Mid term: 100 points

Final: 100 points

Syllabus: NOTE: At best this syllabus is a myth, a well-designed myth. But life happens. Discussions open new doors and texts will be replaced as deemed necessary. So there will be movement in the syllabus. Students are expected to check Locus on Monday each week to see if any changes have been made. I will also announce any changes in the syllabus in class. There are a few films listed under each section, we will not, obviously, be viewing the whole of these films. This is a course on theory. We are looking into films

as a whole in a theoretical way and we are also looking into specific scenes from these films. The readings will frame our discussions. It is very important that you come to class prepared, that you have read all of the assignments, and that you actively engage in thinking otherwise there will be very little in terms of learning outcomes.

Week One:

Overview of course requirements
Introduction to the history of film theory
Viewing of *Un Chien Andalou* as deconstructive critique of film

Week Two:

Film Theory, Chapter 5 Narrative
Bonnie and Clyde

Week Three:

Film Theory, chapter 6 Realism

Wings of Desire
Scum
Deerhunter

Week Four:

Film Theory, Chapter 2 Semiotics
Jean-Luc Godard *JLG/JLG*

Week Five:

Film theory, Chapter 3 Psychoanalysis
Kramer vs. Kramer
The Brood

Week Six:

Film Theory. Chapter 1 Politics
Films: Laura Kipnis, *A Man's Woman*
Pretty Woman
Masculin/Feminine

Week Seven:

Film Theory, Chapter 7 Avant-garde
Films: David Blair. *Wax, or the discovery of television among bees*

Chris Marker: *Immemory*

Week Eight:

Mid term exam

Week Nine:

The key Concepts in Film chapter one: from the photogenic to the simulacrum

Psycho

eXistenZ

Week Ten:

The Key Concepts in Film chapter two: Film Constructs

Drowning by Numbers

Week Eleven

Continued discussion of first two chapters

26 Bathrooms

Week Twelve:

The Key Concepts in Film chapter three: Dialectic Film Montage

Battleship Potemkin

Man with a Movies Camera

Fervor

Week Thirteen:

The Key Concepts in Film chapter four Imaginary Signifiers/Voyeuristic Pleasures

Boys Don't Cry

Belle de Jour

Week Fourteen:

Film Theory Afterword and *Film Theory: A Retrospect*

Edward II

Week Fifteen:

Continued discussion and review

Formal Research essay due

Final exam