



**California State University, San Marcos General Education Program  
GENERAL EDUCATION NEW COURSE CERTIFICATION REQUEST**

**• AREA C1: Arts**

*See GE Handbook for information on each section of this form*

**\* If the proposal is not supported, a memo describing the nature of the objection must be provided.**

Course Coordinator:      Phone      Email:

**Part A: C1 Arts General Education Learning Outcomes (GELOs) related to course content. [Please type responses into the tables.]**

<b>Arts GELOs this course will address:</b>	<b>Course content that addresses each GELO.</b>	<b>How will these GELOs be assessed?</b>
<p>C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.</p>	<p>Lecture, in-class activities and discussions, assigned reading or viewing.</p> <p>Films for class will be selected to represent a range of diverse issues. Because films will come from a range of global and historical traditions, students will be able to assess how different cultures and times approach and represent diversity differently.</p>	<p>Ancillary in-class assignments, exams, and/or formal papers</p> <p>Students write an interpretation/film analysis paper with an identifiable theoretical perspective that explores diverse issues relating to race, gender, class, and/or ability.</p> <p>Midterm and final exam short answer and essay questions asking students to identify, explain, and then interpret <i>how</i> assigned films reflect historical and social concerns related to diversity. For example, how does a film explore diversity through adherence to the format of “national cinema”?</p>
<p>C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.</p>	<p>Lecture, in-class activities and discussions, assigned reading or viewing.</p> <p>Students will read theories of film, such as Solanas and Getino’s “Toward a Third Cinema” and apply it to an analysis of a film such as “Do the Right Thing.” Students will also read analytical theories, such as Freud’s “The Uncanny” and apply it to an analysis of a horror film such as Tourneur’s “I Walked with a Zombie”</p>	<p>Ancillary in-class assignments, exams, and/or formal papers</p> <p>Students write an interpretation/film analysis paper with an identifiable theoretical perspective, which addresses these issues.</p> <p>Midterm and final exam short answer and essay question asking students to identify, explain, and then interpret <i>how</i> a film</p>

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		represents social, political, economic, and/or environmental influences on the human condition (a close reading)
<p>C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.</p>	<p>Lecture, in-class activities and discussions, assigned reading or viewing.</p> <p>Students will be expected to identify the genre of assigned films and explain how the style and genre of the film reflects the culture that produced the film but also how the film will appeal to its target demographic. For example, “second cinema” or art films will be utilize a distinctly different aesthetic than mainstream “Hollywood” pictures.</p>	<p>Ancillary in-class assignments, exams, and/or formal papers</p> <p>Students will apply theoretical approaches to in-class debates on the material (i.e. how do films both challenge and reinforce sexism utilizing Mulvey’s arugment about “the gaze” aesthetic style utilized in film) and through interpretation/film analysis papers with an identifiable theoretical perspective.</p> <p>Midterm and final exam essay questions may ask students to apply humanities based critical theories to the assigned films to interpret how cinema and cinematic style represents diverse cultures and peoples. For example, how does “third cinema” highlight the struggles of the historically marginalized more overtly than the attention to aesthetic form as defined by “second cinema”?</p>
<p>C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.</p>	<p>Lecture, in-class activities and discussions, assigned reading or viewing.</p> <p>Students will learn film studies specific terminology to analyze and interpret film and be introduced to concepts and terms specific to the production of film.</p>	<p>Ancillary in-class assignments, exams, storyboard activity, and/or formal papers</p> <p>Midterm and final exams will ask to students to define film studies specific terminology and provide an example of the term/concept from one of the assigned films.</p> <p>Interpretation/film</p>

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		analysis papers should utilize film studies specific terminology as introduced in class.
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	<p>Students will be required to use the humanities specific method of close reading to assess how the assigned films are reflective of cultural formations such as cinematic genres and canons.</p> <p>Students will read/learn theories historically important to the analysis of film. For example Mulvey's "Visual Pleasure and Narrative Cinema" or Schrader's "Notes on Film Noir."</p>	<p>Midterm and final exam short answer and essay questions asking students to define theoretical principles of film theories relevant for the course material and to identify cinema genres.</p> <p>Students will produce an interpretation/film analysis paper with an identifiable theoretical perspective.</p> <p>Students will identify and define specific film genres (i.e. film noir, horror, national cinema, French new wave, etc) on exams and be able to demonstrate how these distinct genres are uniquely theorized.</p>
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	<p>Students will be required to use the humanities specific method of close reading to assess how the assigned films are reflective of cultural formations such as literary canons and how canons reform and expand as a historical re-conceptualization.</p> <p>Students will utilize cultural studies research approaches to film and identify and analyze how assigned film scholarship methodologically approaches the issue of interpretation/analysis.</p>	<p>Students will produce an interpretation/film analysis paper with an identifiable theoretical perspective that uses peer-reviewed academic film scholarship.</p>
C1.7: Students will create works of art that demonstrate facility with the key techniques of the art form in question. These courses will be taught face-to-face, rather than online. [Creative Activity Courses]	<p>Students will participate in a variety of creative activities to reinforce the theoretical aspects of the assigned material and be better able to articulate how a work of film is constructed. For example, students will engage in group creative writing activities where they rewrite a film sequence through dialogue or storyboarding. Or students</p>	<p>Students will produce a short film and a draw/write a storyboard.</p>

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	<p>may work collaboratively to create new mise-en-scenes. Students will produce a short film as part of course requirements.</p>	
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**Part B: General Education Learning Outcomes required of all GE courses related to course content:**

<b>GE Outcomes required of all Courses</b>	<b>Course content that addresses each GE outcome?</b>	<b>How will these GELOs be assessed?</b>
Students will communicate effectively in writing to various audiences. (writing)	Formal paper assignments, creative writing exercises, exam essays	Formal paper assignments, creative writing exercises, exam essays
Students will think critically and analytically about an issue, idea or problem. (critical thinking)	Students read/view and respond to a range of texts/films that reflect diverse subjects. Students will engage with complex reading or viewing that may require them to assess issues including but not limited to class, gender, race, and/or ability. Students will close read (i.e. analyze shot composition, mise-en-scene, etc) assigned films.	In-class exercises including written work, group work, and/or debates. Formal paper assignments and quizzes/tests/exams
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Students locate scholarly discussions of assigned material, read and assess the scholarship, and apply it to the assigned reading or viewing.  Library instruction on peer-reviewed film journals available through the campus library database will be included when possible.	In-class exercises and formal written assignments.

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**Part C: GE Programmatic Goals:** *The GE program aligns with CSUSM specific and LEAP Goals. All C1 courses must meet at least one of the LEAP Goals.*

<b>GE Programmatic Goals</b>	<b>Course addresses this LEAP Goal:</b>
LEAP 1: Knowledge of Human Cultures and the Physical and Natural World.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 2: Intellectual and Practical Skills	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 3: Personal and Social Responsibility	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
LEAP 4: Integrative Learning	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes
<b>CSUSM Specific Programmatic Goals</b>	<b>Course content that addresses the following CSUSM goals. Please explain, if applicable.</b>
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): Assigned reading and viewing incorporates works by authors and artists from diverse experiences and diverse perspectives. Lecture, class discussions, and paper assignments require students to engage with a range of diverse social issues including but not limited to race, class, nationality, gender, sexuality, and/or disability. Awareness of film history and theory necessitates that students have awareness of historical and cultural biases and issues of agency particularly regarding issues of film distribution. Students identify and analyze the social and cultural purposes of assigned films.
CSUSM 2: Exposure to and critical thinking about the interrelatedness of peoples in local, national, and global contexts.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): The course will examine film globally and require students to think about the relationship between “national” and “international” cinemas. Students will consider how film financing and production brings international perspectives to assorted localized communities whose stories are being told or filmed “on site.” Analysis of film will require students to think about the interrelatedness of peoples and cultures at both the production and distribution level.

**Part D: Course requirements to be met by the instructor.**

<b>Course Requirements:</b>	<b>How will this requirement be met by the instructor?</b>
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	<b>Formal written assignments, essays on exams, in-class writing activities that can be analytical and/or creative</b>
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	<b>Course will require students to work collaboratively to produce a storyboard and a short film. Other creative exercises will be utilized during class, such as sketching costumes or sets for film production.</b>

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**FMST 100 Section 01**  
**Introduction to Cinema**  
**Fall 2013**  
**Rebecca Lush**  
**MW 10:00-11:15 a.m.**  
**Markstein 308**

Dr. Rebecca Lush  
Office: 126L Markstein Hall  
Office hours: MW 11:30-12:30  
Email: [rlush@csusm.edu](mailto:rlush@csusm.edu)  
Office phone: 760-750-8004

**Introduction to Cinema**

An introduction to four elements of cinema: 1) defining categories such as “genre,” “foreign,” “silent,” “mainstream,” and “abstract;” 2) organizing structures of film such as narration, composition, sound, editing, and dramatization; 3) theories used to “read” films such as psychoanalysis, semiotics, and cultural studies; 4) production issues such as storyboarding, shooting, lighting, editing, and sound mixing. Production of a short video required.

**Required Texts for Purchase (other readings will be available via Cougar Courses)\*:**

1. David Barsam, *Looking at Movies*, ISBN 0393932796
2. Corrigan, *Short Guide to Writing About Film*, ISBN 0205236391

**\*special note on text books:**

**Students must bring assigned readings for the day with them to class.**

**Course Objectives:**

All students will:

1. Refine their close readings of films.
2. Learn terminology and concepts specific to the study cinema.
3. Learn about the formation of cinema and factors of production and distribution.
4. Contextualize cinema and specific cinematic genres within their time and place of production.
5. Produce close readings informed by film criticism passages assigned in-class and by various historical contexts.
6. Assess and consider the social and cultural functions of cinema.



Through class discussion, online activities, and formal paper assignments students will demonstrate knowledge of literary traditions and provide close-readings of literary passages and films.

**Student Learning Outcomes:**

Students will learn to:

1. Recognize the history of film and cinematic genres.
2. Critically analyze films.
3. Apply historical and theoretical concepts to films.
4. Demonstrate clear and critical writing skills.
5. Distinguish and identify films by specific genres.
6. Assess the rhetorical, social, and political purposes of films.
7. Recognize the multicultural complexity of films.
8. Appreciate the diversity of cinematic forms and genres as well as the cultural diversity and purposes of film.

**General Education Learning Outcomes:**

Students will complete the following GEC outcomes as required of all C1 courses:

C1.1 Students will describe the ways in which art informs us of issues of diversity (such as race, class and gender) in a global, national or local context.
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.
C1.4: Students will use appropriate vocabulary to describe and analyze works of artistic expression within the historical context in which the work was created.

**Grade Requirements:**

Grade requirements include 2 formal papers of about 5 pages in length (detailed assignment sheets will be provided which will detail research requirements and topics), midterm exam, final exam, and in-class participation (including active discussion and in-class writing assignments including quizzes).

Participation*	10%
Paper #1	5%
Midterm Exam	25%
Paper #2	15%
Storyboard	10%
Short Film	10%
Final Exam	25%

\*participation includes quizzes, in-class writing assignments, in-class contributions to discussions, and participation in message boards online.

Detailed assignment sheets will be distributed for all assignments.

**University Writing Requirement:** The campus has a university writing requirement that specifies students must write at least 2,500 words. Students will meet this requirement through two formal papers, a written storyboard analysis, exam essays, and in-class writing assignments that may comprise both creative and analytical writing.

**Grading policies:** Papers will be graded for content, clarity, and writing quality. Students will have the opportunity to submit drafts so I can comment on and suggest improvements to a paper prior to its due date. To receive draft comments students **must** submit drafts on the days indicated and submit hard copies of the work. If a student receives comments during the draft stage, the draft **must** be handed in with the final version of the paper. **Please note: I only provide detailed feedback on papers during the draft stage.** Comments from instructors inform students on how to improve their ideas, arguments, and writing style, thus are part of the learning process during the writing and research stages. **If you elect to not submit a draft during the specified period, you will only receive a letter grade with an end comment on your paper. I strongly urge all students to submit drafts for feedback to produce the highest quality paper possible.**

**Late Paper Policy:** Late work will be marked down one letter grade for each class day it is late. **Late work will not be accepted after 3 class periods.**

**Course Policies:**

**Email policies:**

I usually respond to email within 24 hours Monday through Friday. If you have not received a reply to your message within 48 hours please resend to make sure I have received your inquiry. Remember to sign your name and course number to your email messages.

**Academic Honesty:**

The university takes seriously issues of academic honesty. For details on what constitutes plagiarism and other instances of academic misconduct please visit:

[http://www.csusm.edu/policies/active/documents/academic\\_honesty.html](http://www.csusm.edu/policies/active/documents/academic_honesty.html)

Suspected plagiarism will be forwarded to the Office of the Dean of Students in accordance with mandatory university policy and a zero will be given for the assignment. Students must acknowledge the ideas of others through appropriate academic citation. Since this is a literature course students must adhere to MLA documentation style. Plagiarism includes copying the words and ideas of others without giving credit to the original author. Direct statements from research must be quoted and cited. Paraphrased ideas of others must also be cited. Failure to cite quotations, paraphrase, and other research will result in a zero.

**Special needs:** If you have a registered disability and wish to discuss accommodations, let me know within the first two weeks of class. Disabilities can be registered through the Office of Disabled Student Services. DSS is located in Craven Hall 5205 and can be reached at (760) 750-4905 or (760) 750-4909 (TTY). Please note that any disabilities must be registered through the Office of Disabled Student Services before any

accommodations can be granted. If you have an accommodation or have questions about accommodations please meet with me during my office hours to ensure confidentiality of all medical information.

**Religious Observance Absences:** Inform me of any intended absences for the session in the first two weeks of class.

**Medical Absences:** It is your responsibility to contact me and to present proper documentation when you return to class and to make up any missing work within one week of your return.

**Class Conduct:** In accordance with the campus Civility Statement, all students should conduct themselves "with care, respect, and empathy while acknowledging the culture and humanity of others." Class discussions are meant to be intellectually engaging and challenging, which may mean a variety of perspectives and opinions will be heard. Conversation is encouraged but please remember to pose criticisms and questions in a respectful manner.

**Other policies:** Laptops may be used for note-taking but should not be used for social networks, email, or any other use not related to the course. Cell phones should be silenced and put away. No texting in class. You *must* bring a copy of the text assigned with you to each class meeting.

### **Reading Schedule:**

**\*please note that assignment dates may be subject to changes as announced throughout the semester**

CC = Cougar Course

#### National Cinema

**Week 1:** Traditional National Stories

Jan 27 – Angano... Angano... Tales from Madagascar (Madagascar/France.  
1989 . 64m. Cesar Paes & Marie-Clemence Blanc Paes)

Borom Sarret (Senegal .1966. 20m. Ousmane Sembene)

Jan 30 – Readings on Cougar Course site.

**Week 2:** A Model for National Cinema – Modern Stories of Tradition

Feb 3– Pather Panchali/Song of the Little Road (India. 1954.122m. Satyajit Ray)

Feb 6 – Readings on Cougar Course site.

**Week 3:** American National Cinema – Modernity without Tradition?

Feb 10 – Killer of Sheep (USA. 83 m.1977. Charles Burnett.)

Feb 13 – Readings on Cougar Course site.

**Week 4:** Self-Referential National Cinema – Family, Political, Movie Stories.

Feb 17– El espíritu de la colemna/Spirit of the Beehive (Spain . 97m . 1973 . Victor Erice)

Feb 20– Readings on Cougar Course site.

### Second Cinema

**Week 5:** European Art Film – Theatrical, Psychological, Allegorical

Feb 24 – Persona (Sweden . 85m . 1966 . Ingmar Bergman)

(Un Chien Andalou . France/Spanish . 16m . 1929 . Luis Bunuel)

**Feb 27 – Readings on Cougar Course site.**

**First Paper Due.**

**Week 6:** Magical Realism – Allegory and Surrealism, Tradition and Modernity

Mar 3 – Erendira (Brazil/Mexico . 103m . 1983 . Ruy Guerra)

Mar 6 – Readings on Cougar Course site.

**Week 7:** Midterm Exam

**Mar 10 – Midterm Exam**

Mar 13 – Readings on Cougar Course site.

**Week 8: Mar 17 through 20 – No Class – Spring Break**

### “Genre” Films from the Hollywood Studio System

**Week 9:** B-Horror Films

Mar 24 – I Walked With a Zombie (American. 70 m. 1943, Jacques Tourneur.)

Mar 27 – Readings on Cougar Course site.

**Week 10:** Film Noir

Mar 31 – Dark Passage (American. 106 m. 1947, Delmer Daves)

Apr 3 – Readings on Cougar Course site.

**Week 11:** French Second Cinema meets American First Cinema

Apr 7 – Angel-A (France. 90m . 2005 . Luc Besson)

Apr 10 – Readings on Cougar Course site.

### The Personal Story in an International Cinema

**Week 12:** Emigrant’s Song 1 – The “truth” of ambiguity

Apr 14 – Ararat (Canada {Armenian-Egyptian} . 115m . 2002 . Atom Egoyan)

Apr 17 – Readings on Cougar Course site.

**Week 13:** Emigrant’s Song 2 – The “truth” of subjectivity

Apr 21 – Persepolis (France/USA . 96m . 2007 . Vincent Paronnaud/Marjane Satrapi)

Apr 24 – Readings on Cougar Course site.

**Week 14:** “Truth” as Zen comedy – tradition meets modernity

Apr 28 – Phorpa –The Cup (Bhutan/Australia . 93m. 1999. Khyentse Norbu)

May 1 – Readings on Cougar Course site.

The Inter-National Cinema

**Week 15:** “Two National stories walk into a musical...”

May 5 – Bride and Prejudice: The Bollywood Musical (UK . 111m . 2004 . Gurinder Chadha)

**May 8 – Readings on Cougar Course site.**

**Final Paper Due.**

**Week 16:** The American story retold internationally and personally

Readings on Blackboard site.

May 12 – Three Burials of Melquiades Estrada (USA/France. 121m. 2005. Tommy Lee Jones)

**Final Exam**

**Tuesday, May 19**

**1:30-3:30 pm**