

**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

ABSTRACT

Course Abbreviation and Number: VSAR 222 (will be changed to VSAR 122, currently in UCC)	Course Title: Survey of World Cinema	
Number of Units: 3 _____		
College or Program: <input checked="" type="checkbox"/> CHABSS <input type="checkbox"/> CSM <input type="checkbox"/> CEHHS <input type="checkbox"/> COBA <input type="checkbox"/> Other _____	Desired term of implementation: <input type="checkbox"/> Fall <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer Year:2015	Mode of Delivery: <input checked="" type="checkbox"/> face to face <input type="checkbox"/> hybrid <input type="checkbox"/> fully on-line
Course Proposer (please print): Kristine Diekman	Email: kdiekman@csusm.edu	Submission Date:

1. Course Catalog Description:

2. GE Syllabus Checklist: The syllabi for all courses certified for GE credit must contain the following:

<input checked="" type="checkbox"/>	Course description, course title and course number
<input checked="" type="checkbox"/>	Student learning outcomes for General Education Area and student learning objectives specific to your course, linked to how students will meet these objectives through course activities/experiences
<input checked="" type="checkbox"/>	Topics or subjects covered in the course
<input checked="" type="checkbox"/>	Registration conditions
<input checked="" type="checkbox"/>	Specifics relating to how assignments meet the writing requirement
<input checked="" type="checkbox"/>	Tentative course schedule including readings
<input checked="" type="checkbox"/>	Grading components including relative weight of assignments

SIGNATURES

Kristine Diekman

Course Proposer Date

Department Chair date

Please note that the department will be required to report assessment data to the GEC annually. _____
DC Initial

Support Do not support*

Support Do not support*

Library Faculty Date

Impacted Date
Discipline Chair

Support Do not Support*

Approve Do not Approve

Impacted Discipline Date
Chair

GEC Chair Date

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

Course Coordinator: Phone Email:

From: Jacquelyn Kilpatrick
Sent: Thursday, November 20, 2014 6:16 AM
To: Kristine Diekman; Marshall Whittlesey
Subject: Re: correction -- correct docs

I approve the GE recertification of VSAR 222.
Thank you,

Jacquelyn Kilpatrick, Ph.D.
Director, School of Arts
California State University San Marcos
(760)750-8294

From: Kristine Diekman
Sent: Wednesday, November 19, 2014 4:35 PM
To: Jacquelyn Kilpatrick
Subject: correction -- correct docs

From: Judith Downie <jdownie@csusm.edu>
Date: Wednesday, November 19, 2014 at 2:00 PM
To: Kristine Diekman <kdiekman@csusm.edu>
Subject: Re: VSAR 222 GE Recert

Hi Kristine,

The particular area I look at in the GE recertification form is the Part B GE Outcome on “Students will find, evaluate and use information appropriate to the course and discipline...”

I see the students are required to write an analytic film essay and research the form and context of the international film using resources.

This satisfies the certification from the library’s point of view, so please consider this email my signature for approval.

Judith

Judith A. Downie
Humanities & Archives Librarian and Government Documents Coordinator
California State University San Marcos
San Marcos CA 92096-0001
760-750-4374

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

Arts GELOs this course will address:	Course content that addresses each GELO.	How will these GELOs be assessed?
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.	Students describe different modes of production from diverse countries and cultures. For instance, they describe forms of neo-realism in new Iranian Cinema.	Students write an essay that requires them to use these concepts and terms. Students take quizzes on all course materials.
C1.2: Students will apply theoretical and/or critical perspective to the study of art past and present.	Student apply film theory concepts to contemporary cinema, and describe how these theories are linked to the advent of cinema.	Students write an essay that requires them to use these concepts and terms. Students take quizzes on all course materials.
C1.3: Students will recognize and explain various artistic styles from diverse cultures and peoples.	Students are able to explain artistic styles of cinema from countries that have histories of political struggle, therefore use a style that related to Third Cinema.	Students write an essay that requires them to use these concepts and terms. Students take quizzes on all course materials.
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.	Students learn the vocabulary of 1 st , 2 nd and 3 rd Cinema, and are able to use it in discussion and writing analysis.	Students write an essay that requires them to use these concepts and terms. Students take quizzes on all course materials.
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities. [Methods courses]	Students understand theories and use them to analyze films. For instance, they learn the basics of post-modernism and can identify when a film is produced using that as a theoretical basis.	Students write an essay that requires them to use these concepts and terms. Students take quizzes on all course materials.
C1.6: Use relevant research methods to analyze and interpret works in the arts and humanities. [Methods courses]	Students are required to attend an international film festival and research/write about the film of their choice.	Students write a film analysis about the film of their choice that requires them to use concepts of form and context.
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]	n/a	n/a

Part B: General Education Learning Outcomes required of all GE courses related to course content:

GE Outcomes required of all Courses	Course content that addresses each GE outcome?	How will these GELOs be assessed?
Students will communicate effectively in writing to various audiences. (writing)	Students learn to use film theory and form concepts to analyze international cinema.	Student write film summaries and essays following a published rubric.
Students will think critically and	Students are given study questions for	Student have moderated

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analytically about an issue, idea or problem. (critical thinking)	each film screening and asked to discuss these in groups and in writing.	group discussions and write film summaries and essays following a published rubric.
Students will find, evaluate and use information appropriate to the course and discipline. (Faculty are strongly encouraged to collaborate with their library faculty.)	Students are required to write an analytic film essay and use three concepts from the class. They are required to research the form and context of the international film using online and offline resources.	Students write an essay that requires them to use these concepts and terms.

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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.*

GE Programmatic Goals	Course addresses this LEAP Goal:
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
CSUSM Specific Programmatic Goals	Course content that addresses the following CSUSM goals. Please explain, if applicable.
CSUSM 1: Exposure to and critical thinking about issues of diversity.	<input type="checkbox"/> No <input checked="" type="checkbox"/> Yes (please describe): <i>The course is a survey of world cinema, and it covers film from at least 12 different countries in 16 weeks.</i>
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): <i>The course requires students to critical evaluate different film styles and how they related globally and historically.</i>

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

Course Requirements:	How will this requirement be met by the instructor?
Course meets the All-University Writing requirement: A minimum of 2500 words of writing shall be required in 3+ unit courses,	Student write six film summaries of 1 - 2 pages each, and one long film analysis of between 3 – 5 pages.
Assessment of student learning will take a multitude of forms, including writing assignments, exams, discussion, and creative projects and performances.	Assessment is based on discussion, writing and quizzes.

THIS PRINTED SYLLABUS IS SUBJECT TO CHANGE—USE THE ONLINE COUGAR COURSES FOR UP-TO DATE INFORMATION

VSAR 222, Survey of World Cinema

Tuesdays, 5:30 - 8:15pm, Arts 240

Professor Kristine Diekman, kdiekman@csusm.edu, Arts 337; office hours, Tuesdays, 3- 4:30 or by appointment; please email this instructor through Cougar Courses only.

Course Description

This course is designed to give students an overview of films produced from around the world, and an appreciation of the different formal, cultural and conceptual properties of these films. Students will learn how to appreciate different representational strategies and film structures other than Hollywood cinema. We will explore many genres—comedy, drama, thriller, musical, documentary— and films that mix genres or create new ones. We will examine films in larger cultural contexts of world cultures, public receptions, historical events, and political or social circumstances.

Student Learning Outcomes

1. Learn the basics of film production and the terms in order to *discuss and analyze* film.
2. Gain knowledge of terms and theory to adequately *analyze* identity issues of race, class, gender, and national origins in film.
3. *Determine* how film genres represent complex issues of racial, national and gendered identities together.
4. *Compare* how cultures make and understand film experiences.
5. *Recognize* films that respond to a concept of national cinema.
6. *Determine* how and why media stereotypes of other cultures have been constructed, and how these might influence our response to the films of different countries and cultures as well as our own.
7. *Transform* reception of film in order to experience esthetics from across cultures.

General Education Learning Outcomes

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.
C1.5: Articulate various theoretical principles in their analysis of works in the arts and humanities.
C1.6: Use relevant research methods to analyze and interpret works in the arts and

humanities.

Visiting Artists

This course is unique because we will host some writers and directors of films through the MediaMakers Series and Arts & Lectures. They will discuss in depth particular cinemas in their area of expertise. The purpose of the visiting lecturers and filmmakers is to provide direct access to the experience of professionals in the field. You will be asked to write a short one page response about the presentation, which should include a summary of the event and a question that you asked or would have liked to ask the presenter.

Important information about ticketed events that are scheduled during this class:

Some of our presenters in this class are sponsored through the Arts and Lectures series. This series requires that you to obtain tickets before September 4 online at: <http://www.csusm.edu/al/calendar.html>

You must bring your student I.D. to class, even if you are enrolled in the class. Tickets for students are free. During these class periods you might experience more students in class than usual as the event is open to the public.

Cougar Courses

We are using the online teaching tool, Cougar Courses. All assignments, quizzes and readings will be posted there, and it is your responsibility to stay informed as to when these are due. If you have questions for the instructor, please contact her through Cougar Courses email. If you need help learning how to use Cougar Courses, please visit the student help desk on the 2nd floor of the Kellogg Library or call x6505.

Readings

Occasional readings to supplement lectures may be assigned on a week to week basis, and will be posted online. It is your responsibility to check Cougar Courses for updates and additions. Although the print readings will help to support your overall learning, the in class lectures, discussions and screenings of the films will be your main source of learning. You will learn to “read” the film as our main texts through lectures and discussions.

Grading

60% of your grade is based on 9 online quizzes taken through the CSUSM online course system (Cougar Courses), with each quiz having equal weight. Quiz content will be created from lectures, presentations, classroom discussion, readings and films. We do not offer study questions for the quizzes and *you cannot retake the quiz or make it up*. Please note the opening and closing days and times of the quizzes.

30% of your grade is based on 5 1 -2 page responses to visiting artists and directors. Each summary is one to two pages long, and should include a short summary of the presentation and film(s) and a question you asked/would have liked to have asked

and why you wanted to ask that question. Use at least one film analysis concept in each summary. These must be uploaded to Cougar Courses through "Turn It In". The grading rubric for these summaries can found on Cougar Courses. *I do not accept late submissions.*

10% of your grade is based on a 3 – 5 page essay about one film seen at an International Film and Video Festival or Showcase off campus. These allow for multiple, diverse audiences to view films and share ideas & forms. Information about this assignment can be seen on Cougar Courses where we are providing a list of approved film festivals and showcases you can choose from. We are also providing an outline about how the write a film essay.

Below are festivals we have identified:

San Diego Film Festival, September 26 – 30, <http://www.sdff.org/>

San Diego German Film Festival, October 6 & 7, <http://www.germancurrentssd.org/>

San Diego Asian Film Festival, November 1 – 9. <http://www.sdaff.org/>

There is one extra credit assignment to attend the performance of Nervous Films on October 3 at CSUSM. See Cougar Courses for details.

Grade Distribution

<u>A</u>	<u>93 – 100</u>
<u>A-</u>	<u>90 – 92</u>
<u>B+</u>	<u>87 - 89</u>
<u>B</u>	<u>83 – 86</u>
<u>B-</u>	<u>80 – 82</u>
<u>C+</u>	<u>77 – 79</u>
<u>C</u>	<u>73 – 76</u>
<u>C-</u>	<u>70 – 72</u>
<u>D+</u>	<u>67 – 69</u>
<u>D</u>	<u>60 – 66</u>
<u>F</u>	<u>0 - 59</u>

Attendance

All films and presentations will be available in class, with the exception of the film festivals. I cannot guarantee that any films presented in class will be available on reserve or through other sources. Therefore, I expect that you will come to class to watch the films on time, listen to lectures and engage in discussion. Do not come late to class or leave early. It will affect your quiz grades, disrupts other students, and is disrespectful to guests and the instructors.

Policy on laptops and cell phones

I do not allow the use of laptops in class for note taking, unless you have a written reason from DSS. We expect you to take notes in writing, and to come prepared with a notebook to do so. We do not tolerate cell phone use in class. If you are texting or

using your cell phone in class for purposes other than research of issues we are focusing on, I will ask you to leave class immediately.

Note taking

In order to make your note taking more effective, I will post the power-point or an outline of the power-point on line before class for you to print out and bring to class to annotate (add additional notes). The power point will be removed immediately after class. Quizzes will contain questions from the power point, lectures, and anything else we talk about or watch in class.

Academic Honesty

Students will be expected to adhere to standards of academic honesty and integrity, as outlined in the Student Academic Honesty Policy. All written work and oral presentation assignments must be original work. All ideas/material that are borrowed from other sources must have appropriate references to the original sources. Any quoted material should give credit to the source and be punctuated with quotation marks.

Students are responsible for honest completion of their work including examinations. There will be no tolerance for infractions. The instructor reserves the right to discipline any student for academic dishonesty, in accordance with the general rules and regulations of the university. Disciplinary action may include the lowering of grades and/or the assignment of a failing grade for an exam, assignment, or the class as a whole.

Incidents of Academic Dishonesty will be reported to the Dean of Students. Sanctions at the University level may include suspension or expulsion from the University.

ADA statement

Students with disabilities who require reasonable accommodations must be approved for services by providing appropriate and recent documentation to the Office of Disabled Student Services (DSS). This office is located in Craven Hall 5205, and can be contacted by phone at (760) 750-4905, or TTY (760) 750-4909. Students authorized by DSS to receive reasonable accommodations should meet with the instructor during her office hours in order to ensure confidentiality.

Week to Week Syllabus

WEEK ONE: August 28: Introduction

Introduction to the course

Cougar Courses containers; online survey

What is World Cinema?

Survey: Open 8/28 – 9/3, closed at midnight; this is a good opportunity to make sure that you are able to access Cougar Courses. All material for this class will found on this

online learning module. If you cannot access Cougar Courses, please visit the student help desk in Kellogg Library for training and assistance.

WEEK TWO: September 4: Postmodern Influence

Presentation "Convergence: Postmodern Influence in Film"

Screening: Run Lola Run, Directed by Tom Tykwer, 1998, 81:00, Germany

Quiz #1: Open 9/10 – 9/11, closed at 4pm (on material from Week 2)

WEEK THREE: September 11: VISITING MEDIAMAHER

Presentation: Director Mark Landsman in person will speak on the ideology and production of documentary, reality TV and other forms of media representation.

Screening: Thunder Soul, 2010, 83:00, United States

Alumni from Houston's storied Kashmere High School Stage Band return home after 35 years to play a tribute concert for their beloved band leader who turned the struggling jazz band into a world-class funk powerhouse in the early 1970s.

Short summary 1: Thunder Soul and Mark Landsman; due on Turn It In: Tuesday, September 18, 5:00 pm.

WEEK FOUR: September 18: VISITING FESTIVAL PROGRAMMER and Influence of Neo-Realist Film

Presentation: Rachel Marks, San Diego Film Festival, will speak on the festival and show clips of previous and upcoming films

Presentation: Professor Diekman: Italian Neo-Realism and Its Legacy

Screening: Excerpts:

Bicycle Thieves, Vittorio De Sica, 1948, 93:00, Italy

Paisan, Roberto Rossellini, 1946, 120:00, Italy

Rome, Open City, Roberto Rossellini, 1945, 100:00, Italy

Quiz #2: Open 9/24 – 9/25, closed at 4pm (on material from Week 4)

WEEK FIVE: September 25: Magic Realism, post-modernism and Italian Cinema

Presentation: Professor Diekman: Magic realism and historical reconstruction in Italian cinema

Night of the Shooting Stars, Taviani Brothers, 1982, 105:00, Italy

Quiz #3: Open 10/1 – 10/2, closed at 4pm (on material from week 5)

WEEK SIX: October 2: VISITING ARTIST: Brent Green

Presentation: Brent Greene from Nervous Films

Brent Greene creates hand drawn animated films, often projected with live music. He will join us in class today to talk about his process of writing and filmmaking and show his films.

Short summary #2: Brent Green; due on Turn It In: October 9, 5:00 pm

Special event: WEEK SIX, *TICKETED EVENT*: EXTRA CREDIT: Brent Green and Nervous Films Live Performance; October 3, 6:30 pm, Arts 111

You must get at ticket from Arts and Lectures,

<http://www.csusm.edu/al/calendar.html>

Tickets are free, but you must bring it and your ID to this event

Extra Credit: Nervous Films Live Performance; due on Turn It In: Friday, October 5, 11:59 pm; a one to two page summary of the performance. Describe the overall event, and then choose one specific aspect of it you were interested in and why.

WEEK SEVEN: October 9: Legacy of Neo-realism: Alternative Narratives and Structures in Iranian Cinema

Presentation: Professor Diekman: "Understanding Neo - Realism Across Cultures and Artistic & Political Movements"

Screening excerpts:

Battle of Algiers, Gillo Pontecorvo, 1966, 121:00, Italy/Algeria

The Circle, Jafar Panahi, 2000, 90:00, Iran

The Day I Became a Woman, Marziah Makmalbaf, 2000, 78:00, Iran

Quiz #4: 10/15 – 10/16, closed at 4pm (on material from Week 7)

WEEK EIGHT: October 16: Contemporary Iranian Cinema

Presentation, Professor Martin, Contemporary Iranian Cinema

A Separation, Asghar Farhadi, 2011, 123:00, Iran (won 2012 Oscar for best foreign language film)

Short summary #3: Professor Martin and A Separation; due on Turn It In: October 23, 5:00pm

WEEK NINE: October 23: VISITING FILM PROGRAMMER

Brian Hu, Artistic Director, San Diego Asian Film Foundation

Presentation, "Contemporary Asian Cinema, Martial Arts and the Long Take"

Screening, Selected Films

Brian Hu is the Artistic Director of the San Diego Asian Film Foundation, as well as a film critic, teacher, and scholar. He is the author of hundreds of articles on film and the arts, and his writings have appeared in books and scholarly journals, in addition to the online publication *Asia Pacific Arts*, which he co-edited from 2006-2011. Brian received his PhD in Cinema and Media Studies at UCLA, and has taught undergraduate courses at the University of San Diego and California State University Fullerton.

Short summary #4: Brian Hu and Asian Film; due on Turn It In: October 30, 5:00pm

WEEK TEN: October 30: Representation of Children in Film

Presentation, Professor Diekman: "Mongolian Cinema, Representation and Reality"

Screening: Cave of the Yellow Dog, Byambasuren Davaa, 2005, 93:00, Mongolia

Quiz #5: 11/5– 11/6, closed at 4pm (on material from Week 10)

WEEK ELEVEN: November 6: Representation of Children in Film

Presentation, Professor Diekman: “Indigenous Film and Self-Representation”

Screening: On the Ice, Andrew Okpeaha MacLean, 2011, 96:00, USA/Inupiaq

Quiz #6: 11/12– 11/13, closed at 4pm (on material from week 11)

WEEK TWELVE: November 23: Representation of Children in Film

Presentation, Professor Diekman: Film Form in Scandinavian Cinema

Screening: Let the Right One In, Thomas Alfredson, 2008, 115:00, Norway

Quiz #7: 11/19– 11/20, closed at 4pm (on material from Week 12)

Week 12: Tuesday, November 16: *Last day to submit film essay to Cougar Courses, Turn It In. How to write a film essay is posted on Cougar Courses.*

WEEK THIRTEEN: November 20: Gender, Class and Representations of Masculinity

Presentation, Professor Diekman: Working Men: Representation of Masculinity

Screening: The Full Monty, directed by Peter Cattaneo, 1997, 91:00, Great Britain

Quiz #8: 11/26– 11/27, closed at 4pm (on material from Week 13)

WEEK FOURTEEN: November 27: VISTING ARTIST KEIF DAVIDSON

ARTS AND LECTURES EVENT – YOU MUST GET A TICKET AND BRING YOUR ID

Presentation, Keif Davidson, Director

Screening: Kassim the Dream, 2009, 83:00, USA

This documentary film is the story of World Champion Boxer, Kassim "The Dream" Ouma - born in Uganda, kidnapped by the rebel army and trained to be a child soldier at the age of 6. After 12 years of warfare, Kassim defected from Africa and arrived in the United States, becoming Junior Middleweight Champion of the World. Current events in his boxing career are skillfully woven with brutal revelations of a stolen childhood. The parallels reveal a complex and haunted fighter surviving against incredible odds.

Short summary #5: Keif Davidson and Kassim the Dream; due on Turn It In: December 4, 5pm

WEEK FIFTEEN: December 4: History and Memory

Presentation, Professor Diekman: “History and Memory: Representing Genocide”

Screening: Nostalgia for Light, Patricio Guzman, 2010, 90:00, Chile

Quiz #9: 12/10– 12/11, closed at 4pm (on material from Week 15)

WEEK SIXTEEN: December 11 – Final quiz and final review.