

Application for a New Course v10.5

Course ID <i>Subject and Number</i>	ENGL 333
Date APPROVED	
Date DENIED	

I. Systems and Catalog Information Complete each item.

1	Course Developer	Kyle Dickson, Cole Bennett
2	Course Teacher	Kyle Dickson
3	Course Title	Studies in World Cinema
4	Course Abbreviation (if title is over 30 characters)	n/a
5	College	CAS
6	Department	Language and Literature
7	Number of Credit Hours	3
8	Is the course Fixed Credit or Variable Credit?	Fixed
9	Is the course repeatable?	No
10	Maximum number of times course may be repeated	n/a
11	Maximum number of hours credit	3
12	Explanation for variable credit	n/a
13a	Course contact hours - LEC	3
13b	Course contact hours - Lab	0
13c	Course contact hours - Practicum	0
13d	Course contact hours - Seminar	0
13e	Course contact hours - Studio	0
13f	Course contact hours - Online	0
13g	Course contact hours - Colloquium	0
13h	Course contact hours – Field Experience	0
13j	Course contact hours - Internship	0
13k	Course contact hours - Research	0
13m	Course contact hours - Workshop	0
13n	Course contact hours – Other (specify)	0
14	Instructor Workload	.25 FTE
15	Grade Mode (check all appropriate):	X_ Standard X_ Credit/No Credit (undergrad only)
16	Maximum Enrollment	25
17	Catalog Description (50 words or less)	Survey of significant directors beyond Hollywood/British cinema with key texts in film studies of the last half-century. Students will refine written arguments directed toward popular and scholarly audiences.

18	List any prerequisites (course/s, test scores, class standing, major, etc.)	Completion of sophomore literature req't
19	List any co-requisites	n/a
20	If the course is cross listed, specify the Course ID(s) MUST have signature in Section V off all Department Chairs	n/a
21	Does this course have any special student costs? Yes/No <i>Attach a <u>completed</u> "Request to Add or Change Course Fees" form. Describe in section IV-F.</i>	no
22a	How often will it be offered? Fall	As needed/on demand
22b	How often will it be offered? Spring	As needed/on demand
22c	How often will it be offered? Summer	n/a
23	Frequency? All, odd, or even years?	As needed/on demand
24	First semester this course will be offered <i>New courses may not be taught under their approved course ID until they appear in the catalog, therefore, no earlier than the coming fall.</i>	Spring 2017
25	List course/s that should be deleted, include the last semester for course/s being deleted <i>A course cannot be deleted when it is a requirement in a degree plan in any department.</i>	n/a
26	Is this course required for a degree/s? Yes/No <i>If "Yes," attach a revised degree plan(s) reflecting the placement of the new course.</i>	No
27	Should the addition of this course be retroactively applied to the degree plan it supports? Yes/no and explain	No
28	Has this course been offered as a Special Topics course? Yes/No <i>If "Yes," specify the Course ID and enrollment for each term it was taught.</i>	No.
29	List any courses in which content overlaps the proposed course.	N/A

II. Curriculum

1	Degree Plan Explanation of how this course affects degree requirements.	ENGL BA advanced elective; Film Studies minor (moving through proposal process)
2	Justification State the justification for adding this course to the current curriculum. Represent the need.	Responding to the groundswell of student requests, our department is designing this course to be a global component of our Film Studies minor. Film is an ever-growing medium of narrative in our culture, ripe for analysis, creation, and appreciation. Many of our competitors already have Film majors, minors, and programs—we wish to add this class as a staple to our dept.

III. Course Design

1. Audience and Course Goal

1	Describe the intended audience, including prerequisite skills.	The audience will be English majors, English minors, JMC majors/minors, IT students, and other students who wish to study film.
2	State the overarching course goal(s) in performance terms.	Students will be able to understand, appreciate, and critique, films and their relevant scholarship

2. Competencies and Measurements

	Competency	Measurement
1	Critically evaluate films from the standpoint of quality of script, editing and cinematography, acting, thematic content, musical scoring and sound effects.	Regular blog posts, quizzes, exams
2	Know the meaning of film terms used in the production, filming, and editing process and be able to point to their application in specific films, explaining what lies behind the director and others' choices.	Regular blog posts, quizzes, exams
3	Identify key genres, themes, and stylistic techniques employed by directors in German, Russian, Japanese, French, and Italian cinema	Regular blog posts, quizzes, exams
4	Develop a more in-depth knowledge of the style of at least one established international director over his/her career.	Review projects
5	Investigate the influence of at least one international director on English-speaking films in Hollywood or the UK	Review projects
6		

7		
8		
9		

3. Text and Resources

1. Give the full publication information of the textbook/s and other required resources and outside readings.

Gazetas, Aristides. *An Introduction to World Cinema*. 2nd Edition. McFarland, 2008.

Nochimson, Martha. *World on Film: An Introduction*. Blackwell. 2011.

Cousins, Mark. *The Story of Film: An Odyssey*. 2011.
(15-part documentary available on Netflix)

Netflix membership or access to the dozen (or so) films we'll discuss in class. (Most films will be available on DVD at the Learning Studio Desk for in-building use.)

2. For **combined undergraduate/graduate** courses, make two lists:
 - a. full publication information; label **Undergraduate**.
 - b. full publication information; label **Graduate**. Indicate number of pages required.

IV. Supporting Documentation

Supporting documents must accompany proposal prior to preliminary approval by chair and dean.

1	Library — Submit new course application and syllabus to the Dean of the Library. Consult with the director and establish a deadline for completion of the library report. Attach the signed copy of the Library report.
2	Instructional Design — The application and syllabus must be reviewed by the Adams Center. Attach a copy of the Adams Center Review Letter.
3	Content Overlap — Include one document for each course you listed in Section I-I. Attach statement from instructor/dept chair of existing course justifying the new offering.
4	Departmental Resources — List the resources that support the course and are available only through the department, if applicable. Attach the list of the holdings and the location/s.
5	Resources — List resources (other than library or departmental resources) that are needed to support this course (computers, lab equipment, other technology, etc.). Attach a complete list of all items and indicate possible sources or estimated cost of each. List the sources of any needed funds.
6	Expenses — List additional expenses needed to implement this course (full-time or part-time faculty, graduate or lab assistants, student employees, travel, special student costs, room renovation, storage facility, etc.). Attach a complete list of all items, the estimated cost of each and the source of the funds.
7	Justification — Attach all documents referred to in Section II-2
8	Syllabus — Attach the syllabus for the course based upon the anticipated first-semester offering.
9	Provide documentation for all additional attachments here

V. Preliminary Approvals

All supporting documentation has been assembled and attached to this application. I believe this course is ready to be presented to appropriate councils. We have a plan to fund this new course.

Course Number and Name ENGL 333

Primary Department

Shelly Sanders
Department Chair
2/15/16
Date

[Signature]
Dean of the College
2/24/16
Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

Cross-listing Department *Add more lines if multiple departments are cross-listing*

Department Chair

Date

Dean of the College

Date

VI. Actions *Place all actions on one page.*

Course ID: ENGL 333

Course Title: Studies in World Cinema

1. College Academic Council: (for all courses)

Note: Insert additional lines for College Academic Council action for each college involved in cross-listed courses.

Approved ☒ Denied ☐ Lynette Shupberg 2-15-16
College Dean or Director Date

Approved ☐ Denied ☐ _____
College Dean or Director Date

2. Graduate Council: (for graduate level courses)

Approved ☐ Denied ☐ _____
Dean of Graduate School Date

3. Teacher Education Council: (when applicable)

Approved ☐ Denied ☐ _____
TEC Chair Date

4. University General Education Council: (when applicable)

Approved ☐ Denied ☐ _____
Provost's designee Date

5. University Undergraduate Academic Council: (*undergraduate level courses*)

Approved ☐ Denied ☐ _____
Vice Provost Date

6. Academic Provost: (for all courses)

Approved ☐ Denied ☐ _____
Provost Date

7. President of the University: (for all courses)

Approved ☐ Denied ☐ _____
President Date

Attach notes, comments, or conditions from appropriate councils:

ABILENE CHRISTIAN UNIVERSITY

LIBRARY

M E M O R A N D U M

DATE: 16:15
TO: Dr. Cole Bennett, Dr. Kyle Dickson
FROM: Mark McCallon, Associate Dean for Library Information Services
RE: Course Application for ENGL 333 – Studies in World Cinema

After reviewing the course application and syllabus, the library can support the proposed course. Please contact Karen Hendrick (hendrick@acu.edu), Librarian Liaison to the Department of Language and Literature, if you will require additional library resources in the future for the course. Thank you for letting us review the course application.

December 4, 15

Dr. Kyle Dickson
Brown Library303
(325)674-2261
dicksonk@acu.edu

Dr. Dickson,

333

Thank you for the submission of ENGL323: Studies in World Cinema. The syllabus is exemplarily presented in the sections you currently have. Based on ACU new course application guidelines, you may need to consider adding some additional details to the syllabus, or copying them from the application form earlier so that students who may not see the application form will also be able to see these details. I am attaching a checklist, but specifically, these are the details that seem missing: credit hours, semester and year, meeting time and place, office hours/contact expectations, intended audience, and special needs policy.

I also have a question about the grading method for the blog post. You use a check mark plus/check mark/check mark minus system for the weekly blog posts, but letter grades are also used. I wonder if having two systems will confuse students. When you use Canvas to present these grades, I wonder if it is clear for students how the grades get translated. Is it possible to simply them into one system for easier recording and communication?

These are changes that can be easily made yourself. Please feel free to let me know if you have any questions. There is no need to bring it back to the Adams Center for further review. However this letter is not meant to be a final approval in the course application process. It is intended as a reference for the council members, who may have questions or comments of their own. If there is anything else we can do to help you, please feel free to let me know.

Sincerely yours,



Director of Instructional Design
Adams Center for Teaching and Learning
Abilene Christian University

Dr. Kyle Dickson
Brown Library 303
dicksonk@acu.edu
325-674-2261

ENGL 333: Studies in World Cinema

Fall 2016

University Mission

The mission of Abilene Christian University is to educate students for Christian service and leadership throughout the world.

College Mission

The College of Arts and Sciences engages students with humanity's greatest ideas to create understanding, apply insights, and serve the world as Christian thinkers and problem solvers.

Department Mission

The Department of Language and Literature at ACU believes in the importance of reading, reasoning, and writing effectively in order to serve God in an information-driven world.

Class Time & Location

MWF 1:00, College of Biblical Studies 129.

Office Hours

MWF 8:30-10:00, 1:30-3:00; TR 2:00-3:00, or by appointment.

Course Description

Survey of significant directors beyond Hollywood/British cinema with key texts in film studies of the last half-century. Students will refine written arguments directed toward popular and scholarly audiences.

Credit Hours

3 hours credit.

Intended Audience

ENGL 333 is available as an advanced elective for English majors and a course in the Film Minor.

Prerequisite

Completion of sophomore English requirements.

Required Materials

Gazetas, Aristides. *An Introduction to World Cinema*. 2nd Edition. McFarland, 2008.

Nochimson, Martha. *World on Film: An Introduction*. Blackwell. 2011.

Cousins, Mark. *The Story of Film: An Odyssey*. 2011.

(15-part documentary available on Netflix)

Netflix membership or access to the dozen or so films we'll discuss in class.

(Most films will be available on DVD at the Learning Studio Desk for in-building use.)

Course Objectives

- Critically evaluate films from the standpoint of quality of script, editing and cinematography, acting, thematic content, musical scoring and sound effects.
- Know the meaning of film terms used in the production, filming, and editing process and be able to point to their application in specific films, explaining what lies behind the director and others' choices.
- Identify key genres, themes, and stylistic techniques employed by directors in German, Russian, Japanese, French, and Italian cinema.
- Develop a more in-depth knowledge of the style of at least one established international director over their career.
- Investigate the influence of at least one international director on English-speaking films in Hollywood or the UK.

Course Format

As we begin, I need to dispel two potential confusions. First, every week we will gather to discuss films; screening the assigned movie, like reading an assigned play or novel, is your responsibility before class begins. Though occasional clips may be used to focus discussion, class time will not be set aside for viewing. Second, our class will require a fair amount of reading. We're not simply meeting to consider this scene or that character; this semester we'll reflect on how other reviewers, religious and secular, have approached themes of salvation, fate, romantic love, and spiritual isolation. But to avoid silo thinking, we'll be interpreting these films in community.

In a typical literature survey, I prefer to blend short lectures with class and small-group discussion. I often forewarn students that the enjoyment of discussion classes is in direct proportion to their preparation and participation. That said, I suspect this will be an unusual class. My goal is to capture the energy and interest of a book club, where peers gather to discuss the latest page-turner, with the seriousness and attention of a niche blog, where specialists gather to weigh and investigate the most recent developments in an area they value.

Faith and Learning

The English Department at ACU shares a common commitment to preparing thoughtful, mature graduates for Christian service and leadership throughout the world. Spiritual maturity doesn't develop overnight but is nurtured through serious and sustained study of texts sometimes sympathetic to the Christian

worldview and sometimes opposed to it. We believe that genuine maturity is formed often by struggling with the issues raised by texts and reflecting on the significance they hold for ourselves and our world. Just as Jacob wrestled with God and was blessed, we believe the questions students encounter during their time at ACU may be as important as the answers in shaping their future faith and character. This course seeks to raise challenging questions that lead students to read carefully, think critically, and communicate clearly.

COURSE ASSIGNMENTS

Weekly Blog Posts

The regular assignment most weeks is to collaborate on a class blog that hones our skills in film analysis. Every week different students will introduce our online discussion with a post related to that week's film, director, or genre. Before class on Tuesday, he or she will introduce this topic on the class blog with a 3-5 paragraph blog post. Their topic may focus on (1) a central theme or cinematic technique in that week's assigned film; (2) related films by the director or within the genre that put the assigned film in some context; or (3) some discussion of the film's reception by reviewers or critical/financial success.

Once the conversation has been kicked off, each class member of the class will be expected to post at least one substantive comment (1-2 paragraphs) before class on Thursday. Each week's student "hosts" should keep the conversation on track, redirecting where necessary but not dominating. They should use this process to hone or challenge their original ideas or assumptions and weigh other points of view.

Each student will need to post a total of 10 weekly blog responses as they contribute to these discussions.

Above average work (receiving As and Bs) should reflect above average effort, insight, and attention to detail. Average responses to blogs, like more formal essays, that reveal little original thinking, hurried reading/viewing, or careless writing will not receive above-average marks.

Quizzes

At the beginning of most class days, we will have a short reading quiz. Each quiz will contain basic, factual questions from the assigned reading or film. As a rule, you should leave time to watch each film carefully, taking notes as or after the viewing and paying special attention to the structure of the work, its genre or type, and key cinematic techniques we talk about in class.

Film Terminology Quiz

Early in the semester we'll begin a terminology review that includes a terminology quiz. Film Studies is rapidly becoming its own discipline with its own specialized language, part professional jargon and part post-modern theory. Adept reviewers typically educate themselves on this *lingua cinema*. In the early weeks, we'll generate a review sheet as a class from our readings.

Review Projects

Twice during the semester, each student will complete a critical film review that based on extensive research and viewing in the work of a director and demonstrates their mastery of core concepts from the course.

Film Reviews will present a unique point of view on an international film or director informed by a careful analysis of all story and technical aspects of the film as well as other important films from the same region, country, or genre.

Final Exam

There will be a major exam covering assigned readings and films. Every effort should be made to take the exam with the class though rare exceptions may be made for a makeup without penalty. Failure to complete the exam will result in failure of the course.

The final exam will include short answer, quotation, and essay sections. Since essays on the exam will be comprehensive in scope, detailed reading and viewing notes early in the semester will prove invaluable when reviewing for the Final.

COURSE POLICIES

Grade Distribution

Success in this course will require a serious investment of time on a variety of assignments throughout the semester. If you plan to be concerned about your final grade in May, you will want to set aside time now for the following major assignments:

Weekly Blog Posts	25%
Quizzes & Attendance	10%
Film Reviews (2)	40%
Final Exam	25%

Grade Weights

Unit exams will be based on the same scale used to determine grades at the end of the semester:

A = 99-92

B = 91-83
C = 82-74
D = 73-65
F = below 65

Attendance

According to departmental policy, students must attend 80% of the class meetings in order to receive credit for the course, which means for TR classes 7 absences will constitute an *F*. However, this is an upper-level course, and excessive absences or lack of participation will affect not only your daily average but also your success on most major projects.

Finally, any assignments missed during an absence are still binding: it is your responsibility to find out what you missed *before* the next class meeting.

Academic Integrity Policy

Academic integrity is defined as academic work completed as assigned for each class by the individual or group responsible for the work. Violations of academic integrity and other forms of cheating involve the intention to deceive, mislead, or misrepresent and therefore, are a form of lying. Such actions are contrary to behavioral norms that flow from the nature of God.

Academic misconduct includes, but is not limited to, the following: 1) Failure to give credit to sources used in a work in an attempt to present the work as one's own, 2) Submission of papers or projects obtained from another source (e.g., research service or club paper file) as one's own, and 3) Falsifying information orally or in writing. Academic misconduct may result in, but is not limited to, a zero on the assignment and/or an *F* in the course. Additionally, the department chair, Dean of the College of Arts and Sciences, and the Dean of Student Life will be notified.

See the full university policy, including how to appeal a decision, by following this link:

<http://www.acu.edu/campusoffices/studentlife/judicialDocuments/AcademicIntegrityPolicy.pdf>.

Completed Work Policy

All major assignments must be turned in to receive credit for the course. All work must be submitted during the 15-week semester, and late work will only be accepted with advanced approval from the instructor.

Special Needs Policy

Abilene Christian University is dedicated to removing barriers and opening access for students with disabilities in compliance with ADA and Section 504 of the Rehabilitation Act. The Alpha Scholars Program facilitates disability accommodations in cooperation with instructors. In order to receive

accommodations, you must be registered with Alpha Scholars Program, and you must complete a specific request for each class in which you need accommodations. If you have a documented disability and wish to discuss academic accommodations, please call our office directly at (325) 674-2667.

ACU is on record as being committed to both the spirit and letter of federal equal opportunity legislation; reference Public Law 93112 -- The Rehabilitation Act of 1973 as amended. With the passage of new federal legislation entitled Americans with Disabilities Act - (ADA), pursuant to section 504 of The Rehabilitation Act, there is renewed focus on providing this population with the same opportunities enjoyed by all citizens. As a faculty member, I am required by law to provide "reasonable accommodation" to students with disabilities, so as not to discriminate on the basis of that disability. Student responsibility primarily rests with informing faculty at the beginning of the semester and in providing authorized documentation through designated administrative channels.

Offensive Language/Situations

Contemporary films often contain language or situations which might be described as "offensive." No student is ever required to view material that he or she believes to be spiritually damaging. If a student earnestly believes that a certain work will damage him or her spiritually, the teacher will make a substitute assignment. However, one attribute of an educated Christian is the ability to respond intelligently and courageously to irreligious or antireligious works of art. A person who earnestly wants to be both a Christian and an educated person should recognize that mere offensiveness does not make a literary work spiritually damaging. Its offensiveness may, in fact, put a reader on guard spiritually.

Some movies will be offensive or disturbing to some readers. But it does not follow automatically that those films promote heresy, worldliness, or spiritual despair. To equip Christian students to function professionally as teachers, actors, critics, and moviegoers, this course has to *confront what is being written, studied and produced*. That's why some assignments are made that may be personally distasteful. If you have questions or concerns, by all means discuss them with the instructor.

COURSE SCHEDULE

Jan 13 *Three Balloons* (1956, 2009, 2011).

15 *Babel* (2006, US). The 79th Academy Awards.

Class Blog #1

20 *Pan's Labyrinth* (2006, Spain).

22 *The Lives of Others* (2006, Germany).

Class Blog #2

27 *Metropolis* (1927, Germany).

29 READ: Gazetas ch. 1-2, Invention of Motion Pictures.

Class Blog #3

Feb 3 *The Cabinet of Dr. Caligari* (1920, Germany).

5 READ: Gazetas ch. 3-4, Early Cinematic Language.

Class Blog #4

10 *Three Colors: Blue* (1993, France).

12 READ: Gazetas ch. 5-6, Soviet and French Montage.

Class Blog #5

17 *The Bicycle Thieves* (1949, Italy).

19 READ: Gazetas ch. 9, 11. French and Italian Cinema.

Class Blog #6

24 *Seven Samurai* (1954, Japan).

26 READ: Gazetas ch. 12-13, Postwar Cinema in Japan.

Class Blog #7

Mar. 3 *The 400 Blows* (1959, France).

DUE: Film Review #1

5 READ: Gazetas ch. 16-17, French New Wave Cinema.

Class Blog #8

9-13 **Spring Break**

17 *La Dolce Vita* (1960, Italy)

19 READ: Gazetas ch. 18-19, Postwar in Britain and Italy.

Class Blog #9

24 *Paris, Texas* (1984, Germany).

26 READ: Gazetas ch. 22, New German Cinema.

Class Blog #10

31 *Das Boot* (1981, Germany).

Apr 2 READ: Gazetas ch. 24, Revisiting Genre Films.

Class Blog #11

7 *City of God* (2002, Brazil).

9 READ: Gazetas ch. 25, Post-Colonial Narratives.

14 *Osama* (2003, Afghanistan).

16 *Water* (2005, India).

21 *Persepolis* (2007, Iran).

23 READ: Gazetas ch. 28, War on Terrorism.

DUE: Film Review #1

28 *Children of Men* (2006, US).

30 Revisit the 79th Academy Awards.

May 4 **Dead Day**

5 **FINAL EXAM: Tuesday, 12 noon**