

**The Ohio State University
Colleges of the Arts and Sciences New Course Request**

Film Studies

Academic Unit

FILM STD

Book 3 Listing (e.g., Portuguese)

367.01 The American Film Auteur

Number Title

Am Film Auteur

U

5

18-Character Title Abbreviation

Level

Credit Hours

Summer

Autumn

Winter

X

Spring

Year **2009**

Proposed effective date, choose one quarter and put an "X" after it; and fill in the year. See the OAA curriculum manual for deadlines.

A. Course Offerings Bulletin Information

Follow the instructions in the OAA curriculum manual. If this is a course with decimal subdivisions, then use one New Course Request form for the generic information that will apply to all subdivisions; and use separate forms for each new decimal subdivision, including on each form the information that is unique to that subdivision. If the course offered is less than a quarter or a term, please complete the Flexibly Scheduled/Off Campus/Workshop Request form.

Description (*not to exceed 25 words*):

An intermediate course centering around the work of one important US filmmaker that extends and refines expository writing and analytic reading / viewing skills.

Quarter offered: **Yes** Distribution of class time/contact hours: **2 x 108 miutes**

Quarter and contact/class time hours information should be omitted from Book 3 publication (yes or no):

Prerequisite(s): **Credit for Eng. 110 through regular course enrollment and soph standing; or EM credit for Eng. 110; or a declared major in Film Studies.**

Exclusion or limiting clause:

Repeatable to a maximum of 10 credit hours.

Cross-listed with:

Grade Option (Please check): Letter S/U Progress What course is last in the series? _____

Honors Statement: Yes No GEC: Yes No

Off-Campus: Yes No EM: Yes No

Admission Condition Course: Yes No

Embedded Honors Statement: Yes No

Service Learning Course*: Yes No *To learn more about this option, please visit

<http://artsandsciences.osu.edu/currofc/>

Other General Course Information:

(e.g. "Taught in English." "Credit does not count toward BSBA degree.")

B. General Information

Subject Code 500601 Subsidy Level (V, G, T, B, M, D, or P) XG

If you have questions, please email Jed Dickhaut at dickhaut.1@osu.edu.

1. Provide the rationale for proposing this course:

Part of an ongoing effort to make writing more of a focus for film studies students. Follows on approved freshman seminar on the screenplay (ASC138.08) and intermediate screenwriting course (FS 680); proposal for advanced seminar in screenwriting (FS 690) to follow.

2. Please list Majors/Minors affected by the creation of this new course. Attach revisions of all affected programs. This course is (check one): Required on major(s)/minor(s) A choice on major(s)/minors(s)

An elective within major(s)/minor(s) A general elective:

3. Indicate the nature of the program adjustments, new funding, and/or withdrawals that make possible the implementation of this new course.
Film Studies will add an academic advisor in 08-09, whose duties will include teaching the course. Position already approved.

4. Is the approval of this request contingent upon the approval of other course requests or curricular requests?

Yes No List:

5. If this course is part of a sequence, list the number of the other course(s) in the sequence: _____

6. Expected section size: **25** Proposed number of sections per year: **1**

7. Do you want prerequisites enforced electronically (see OAA manual for what can be enforced)? Yes No

8. This course has been discussed with and has the concurrence of the following academic units needing this course or with academic units having directly related interests (*List units and attach letters and/or forms*):
Not Applicable

9. **Attach a course syllabus that includes a topical outline of the course, student learning outcomes and/or course objectives, off-campus field experience, methods of evaluation, and other items as stated in the OAA curriculum manual and e-mail to ascurofc@osu.edu.**

Approval Process The signatures on the lines in ALL CAPS (e.g. ACADEMIC UNIT) are required.

1. Academic Unit Undergraduate Studies Committee Chair	Printed Name	Date
2. Academic Unit Graduate Studies Committee Chair	Printed Name	Date
3. ACADEMIC UNIT CHAIR/DIRECTOR	Printed Name	Date
4. After the Academic Unit Chair/Director signs the request, forward the form to the ASC Curriculum Office, 4132 Smith Lab, 174 West 18 th Ave. or fax it to 688-5678. Attach the syllabus and any supporting documentation in an e-mail to ascurofc@osu.edu . The ASC Curriculum Office will forward the request to the appropriate committee.		
5. COLLEGE CURRICULUM COMMITTEE	Printed Name	Date
6. ARTS AND SCIENCES EXECUTIVE DEAN	Printed Name	Date
7. Graduate School (if appropriate)	Printed Name	Date
8. University Honors Center (if appropriate)	Printed Name	Date
9. Office of International Education (if appropriate)	Printed Name	Date
10. ACADEMIC AFFAIRS	Printed Name	Date

**The Ohio State University
General Education Curriculum (GEC)
Request for Course Approval Summary Sheet**

1. Academic Unit(s) Submitting Request

Film Studies

2. Book 3/Registrar's Listing and Number (e.g., Arabic 367, English 110, Natural Resources 222)

Film Std 367.01

3. GEC areas(s) for which course is to be considered (e.g., Category 4. Social Science, Section A. Individuals and Groups; and Category 6. Diversity Experiences, Section B. International Issues, Non-Western or Global Course)

1.B. Writing and Related Skills; Second Course

4. Attach:

- A statement as to how this course meets the general principles of the GEC Model Curriculum and the specific goals of the category(ies) for which it is being proposed;
- An assessment plan for the course; and
- The syllabus, which should include the category(ies) that it satisfies and objectives which state how this course meets the goals/objectives of the specific GEC category(ies).

5. Proposed Effective Date WI 09

6. If your unit has faculty members on any of the regional campuses, have they been consulted? Yes

7. Select the appropriate descriptor for this GEC request:

Existing course with no changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet and the course syllabus.

Existing course with changes to the *Course Offerings Bulletin* information. Required documentation is this GEC summary sheet, the course change request, and the course syllabus.

New course. Required documentation is this summary sheet, the new course request, and the course syllabus.

For ASC units, after approval by the academic unit, the documentation should be forwarded to the ASC Curriculum Office for consideration by the appropriate college curriculum committee and the Arts and Sciences Committee on Curriculum and Instruction (CCI). For other units, the course should be approved by the unit, college curriculum committee, and college office, if applicable, before forwarding to the ASC Curriculum Office. E-mail the syllabi and supporting documentation to ascurofc@osu.edu.

9. Approval Signatures


Academic Unit

(John E. Davidson; Film Studies) 6/04/08
Date

College Office/College Curriculum Committee

Date

Colleges of the Arts and Sciences Committee on Curriculum and Instruction

Date

Office of Academic Affairs

Date

GEC Proposal for Film Studies 367.01 as a Second Writing Course

The Film Studies Program proposes Film Studies 367.01, *The American Film Auteur*, for inclusion as a second writing course, a category in which Film Studies as yet offers no courses.

This course has three aims: 1) to continue the student's development of effective written and oral communication skills, 2) to encourage and model critical thinking, reading, and writing skills, and 3) to examine a representative selection of cinema work by an important American film auteur.

Focus on the United States

This course will focus entirely on the work of a prolific and influential American film director. Special effort will be made to select films from this director's body of work that treat broad American themes or significant events in American history. Additionally, the course will treat the figure of the auteur in Hollywood, and how the American commercial context for film production forms and influences (and comes to be reflected in) the films of these critically acclaimed filmmakers.

Writing and related skills amount to a significant component of the course grade

Written assignments account for 80% of the final course grade. These assignments include two film reviews (20%), an annotated bibliography of secondary writing on film (25%), and a final analysis paper (35%).

Instruction in writing

Writing instruction will occur in a number of ways throughout the course. First and foremost, significant time will be spent on describing the format, expectations, and goals of each assignment. Students will be made fully aware of what they are writing and why. Additionally, each class session will devote time (generally 15 – 30 minutes) to a specific point of student writing. Lessons will include pre-writing exercises, thesis statement formulation, argumentation, academic citation formats, common grammatical mistakes, and the like. These lessons can also be tuned to the particular needs of the class based on the instructor's review of assignment drafts at various stages of the course.

Writing text or manual

Students will be required to use Timothy Corrigan's *A Short Guide to Writing about Film* as well as a college-level writing handbook of their choice.

Feedback

Instructor and peer feedback are crucial components of this course's design. Students receive feedback on their work numerous times throughout the course. The course schedule calls for two drafts of the annotated bibliography assignment prior to handing in a final draft and one draft of the final analysis paper prior to the final draft. In both cases, students will workshop the assignments in peer review sessions in addition to receiving extensive written feedback from the instructor.

Criteria for evaluating writing and other learning objectives

The three main writing assignments in the course give students exposure to three different set of expectations with regard to writing styles. The evaluative expectations for these assignments will be spelled out explicitly on each of the assignment prompts. For instance, a film review will likely include more opinion (however substantiated) and more first-person statements than are expected in an annotated bibliography. Likewise, students will be made aware that the prose portion of an annotated bibliography values concision to a greater extent than the prose of a lengthier analytical essay. Students will be encouraged to identify and consider the reasons for these discrepancies in rhetorical expectations.

Oral component

The syllabus for this course requires each student to present a shot-by-shot analysis of a scene as an oral presentation. This assignment requires each student to practice not only public speaking in front of the class, but also the effective use of multi-media equipment in such a presentation. Students will be graded on both how well they work with a close reading of a film scene and how persuasively they present their interpretation.

Instructor training

Film Studies is an interdisciplinary program and therefore has no faculty or graduate students of its own. However, all of the departments affiliated with the program offer their own 367 courses and provide their faculty and advanced graduate students with training as composition instructors. Additionally, the Film Studies Program will coordinate with the Writing Across the Curriculum office to offer workshops specifically designed to address the concerns of writing instructors in the interdisciplinary classroom.

Course limit

Sections of this course will be limited to 25 students.

Relation to other similar courses

Though all other Film Studies courses are writing intensive, none of them are specifically designed as courses in writing instruction. The Department of English regularly offers director-themed film courses through the use of English 578: Special Topics in Cinema, but the faculty's expertise limits these offerings to Alfred Hitchcock and Stanley Kubrick. A wealth of others Hollywood auteurs offer themselves as subject matter for this course: Francis Ford Coppola, John Houston, Howard Hawks, Orson Welles, Terrence Malick, Steven Spielberg, Frank Capra, and many others. Though other director-based courses are offered throughout the university (e.g., Scandinavian 520), none of them cover American filmmakers.

**Film Studies 367.01:
The American Film Auteur
Instructor: TBD**

Classroom: TBD
Meeting Times: TBD
Office: TBD

Office Hours: TBD
Office Phone: TBD
Email: TBD

Website: carmen.osu.edu (enter your OSU userid and password)

Course Description. The movies are an undeniably influential element of culture in the United States. Along with television and the internet, the American film industry has outstripped print culture as the primary source of the stories we tell ourselves about ourselves. And yet, writing remains the foundation of both the production and reception of movies. In this course, we will explore the diversity of American films by a single director, Francis Ford Coppola, thinking and writing about what these movies mean to us as a culture and how they make that meaning. Through a combination of in-class film screenings, lecture, group work, and peer review sessions, students will draft and revise film reviews, an annotated bibliography, and a final film analysis paper. We will also hone close-viewing skills by giving oral presentations in which each student will break down and interpret a film scene shot-by-shot.

GEC Statement.

1.B. Writing and Related Skills; Second Course

Goals/Rationale: The purpose of courses in this category is to develop students' skills in writing, reading, critical thinking, and oral expression.

Learning Objectives: Students further develop expository writing skills (including strategies for revision), critical and analytical thinking skills as applied to both print and visual texts, research methods, and gain oral presentation experience.

Required Texts. The following readings are required and are available for purchase at the SBX bookstore.

- Timothy Corrigan. *A Short Guide to Writing about Film*, 6th Edition. Longman, 2005.
- Any college-level writing handbook. See Carmen home page for suggestions.
- Select secondary readings available through Carmen

Course Requirements. In addition to regular attendance and class participation, students are required to complete the following written assignments.

- Two formal film reviews, worth collectively twenty percent (20%) of the final grade;
- An annotated bibliography of criticism on a specific film or genre of films, worth twenty-five percent (25%) of the final grade;
- An oral presentation, interpreting a scene shot-by-shot, worth twenty percent (20%) of the final grade;
- A final analysis paper, worth thirty-five percent (35%) of the final grade.

Please note that I reserve the right to fail any student who does not complete all the written assignments for this course.

Grading Scale. I will use the following grade scale for assigning grades in this course. Normal rounding rules apply. I DO NOT grade on a curve.

A	A-	B+	B	B-	C+	C	C-	D+	D	E
93+	92-90	89-87	86-83	82-80	79-77	76-73	72-70	69-67	66-60	59-

Assignment Make-Up Policy. If for any family, medical, or personal emergency you find it necessary to miss a class during which a scheduled assignment is due, you must contact me as soon as possible (preferably via e-mail). Medical excuses will require a note from a doctor stating clearly that the student was medically unable to attend class on the day of the scheduled assignment. (A note merely confirming that you visited the health clinic or your personal physician is not sufficient.) I understand that genuine cases with extenuating circumstances may arise during the quarter and will try to make reasonable accommodations if you contact me in a timely manner. Please note that scheduling conflicts with other University activities—such as band, sports, and exams outside of regularly-scheduled class meetings, etc.—or outside work are not a valid excuse for missing deadlines.

Academic Misconduct. It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct (http://studentaffairs.osu.edu/info_for_students/csc.asp).

Disability Services. Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated, and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Course Schedule. As is the case with most schedules, this one is subject to change. Weekly topics are followed by the associated assigned readings. Please complete all readings before coming to class each week.

Week One: Introduction; Research Methods in Film Studies

Reading: André Bazin (Carmen); Corrigan, pp. 127 – 146

Assignment: Receive prompts for Annotated Bibliography and Film Reviews

Week Two: How to Watch a Film

Screening: *The Godfather*

Reading: Andrew Sarris (Carmen); Corrigan, pp. 18 – 36; 82 – 108

Week Three: How to Evaluate a Film

Reading: Corrigan, pp. 8 – 10, 14 – 16; *Godfather* reviews (Carmen)

Assignment: 1st draft of Annotated Bibliography due (to peer group)

Week Four: Peer Review

Reading: Corrigan, pp. 109 – 126

Assignment: Peer review sessions; Film Review #1

Week Five: Terms and Topics for Analysis

Screening: *The Conversation*

Reading: Corrigan, pp. 36 – 57

Assignment: 2nd draft of Annotated Bibliography due (to instructor)

Week Six: Terms and Topics for Analysis (Cont'd)

Screening: *Apocalypse Now Redux*

Reading: Corrigan, pp. 57 – 80; Burke & Fertel (Carmen)

Assignment: Receive prompt for Analysis Paper

Week Seven: Critical Analysis

Reading: Greene & Demory (Carmen)

Assignment: Final draft of Annotated Bibliography; Film Review #2

Week Eight: Critical Analysis (Cont'd)

Screening: *Hearts of Darkness*

Reading: Worthy (Carmen)

Assignment: 1st draft of Analysis Paper due (to peer group and instructor)

Week Nine: Peer Review

Assignment: Peer review sessions

Week Ten: Group Presentations; Course Evaluation

Assignment: In-class presentations

Exam Week: Final drafts of analysis papers due to instructor in class during the scheduled exam time.

Film Studies 367.01 Assessment of Course, Students, and Instructors

The Director of Film Studies completes an annual assessment of all courses offered directly through the Film Studies Program. Film Studies 367.01 will be included in this assessment. You will find the assessment methodology below.

Final Course Evaluations: Each section of Film Studies 367.01 is evaluated in two ways at the end of the term. Students complete both Student Evaluation of Instruction (SEI) forms, provided by the university, as well as a discursive evaluation sheet provided by the Film Studies Program. The discursive evaluations will contain the following questions at a minimum:

- Were course goals articulated clearly?
- Were the course goals achieved?
- Did you receive adequate writing instruction in this course?
- Were the comments you received on your assignments helpful?
- How could the film studies content of the course be better linked to the writing instruction offered in the course?

Final course evaluations are available to the instructor and the Director of Film Studies.

Feedback for Instructors: If the instructor of the 367 course is a GTA, the GTA must submit the proposed course syllabus to the Director of Film Studies for approval. The Director can use this opportunity for preliminary feedback on course design, film/text selection, etc. The Director will also observe the instructor in the classroom at least once during the first quarter in which the GTA teaches Film Studies 367.01, offering feedback as appropriate.

Feedback for Program Assessment: The Director of Film Studies gathers all of the final course evaluations from all sections of Film Studies courses and consolidates this information into the annual program assessment. The annual program assessment also includes a random sampling of student essays. This program assessment is provided to both the Interdisciplinary Film Studies Committee as well as the Executive Dean of the Colleges of the Arts and Sciences.