**General Education Course Inclusion Proposal**

**HUMAN EXPRESSION**

*This proposal form is intended for departments proposing a course for inclusion in the Northern Michigan University General Education Program. Courses in a component satisfy both the Critical Thinking and the component learning outcomes. Departments should complete this form and submit it electronically through the General Education SHARE site.*

**Course Name and Number: Introduction to Film EN 125**

**Home Department: English**

**Department Chair Name and Contact Information** (phone, email): Lynn Domina, [ldomina@nmu.edu](mailto:ldomina@nmu.edu), 227-2711

**Expected frequency of Offering of the course** (e.g. every semester, every fall): every semester

**Official Course Status**: Has this course been approved by CUP and Senate? YES

*Courses that have not yet been approved by CUP must be submitted to CUP prior to review by GEC. Note that GEC is able to review courses that are in the process of approval; however, inclusion in the General Education Program is dependent upon Senate and Academic Affairs approval of the course into the overall curriculum.*

**Overview of course** (please attach a current syllabus as well): *Please limit the overview to two pages (not including the syllabus)*

1. Overview of the course content

According to the NMU University Bulletin, EN 125 “Provides a broad introduction to the study of film. Offers close analysis of selected films in relation to their cultural contexts. Consideration will be given to ways of writing about film."

This introductory course on film culture focuses on the examination of selected examples of historical and contemporary cinematic art from all over the world. The historical feature of this course introduces students to significant filmmakers from around the world, important movements in filmmaking (e.g., German Expressionism, Soviet Montage, French New Wave), and dominant modes of film production. As for the substance of the films the students screen, all manner of human expression—from history and art to culture and identity—is examined and discussed.

This course aims to:

* Introduce students to the basic tenants of film aesthetics. To examine features such as the shot, camera placement, lighting, and other aspects of mise-en-scene, as well as different philosophies of editing and narrative construction. It also deals with major film theories that have shaped our understanding of film throughout the century.
* Develop a range of critical and analytical skills, which will be applied and evaluated in essay writing and exams.
* Examine some of the cultural roles played by film in its representations of the human experience

The course satisfies the foundations of visual and performing arts requirement. Students completing this course will be able to identify this form of artistic expression in relation to a historical and cultural context; they will also be able to recognize and articulate the reasons why this form of artistic expression developed and evolved in the manner it did. Through film screenings and other texts, students will be offered a view of the human experience from various cultures and time periods. Because film can offer students a look at someone other than themselves, they develop an understanding anchored not only in their imaginative reading space but also in the participatory and communal space of shared theater.

B. Explain why this course satisfies the Component specified and significantly addresses both learning outcomes.

Students will participate in either forum post discussions or in class discussions about the films screened for class. Students must demonstrate obvious engagement with and understanding of the film as text, as well as the textbook. Often times this leads to students posing questions for their peers as well as citing their own insights and connections. Further, the instructors have modeled and thus expect evidence of text-based collaborative learning. Specifically, students building on each other’s ideas and offering counter arguments, as well as offering supportive evidence for agreement when applicable. Insights, predictions, connections, evaluations, inferences and conclusions will be supported by textual evidence. Students’ ideas, comprehension and participation in discussions are paramount. Once students have learned through instructor and peer modeling how to actively discuss, analyze, evaluate, and synthesize film and reading texts, they will be assessed on these outcomes individually.

***Critical Thinking***

Critical thinking undergirds all of the work students engage in for EN 125.

* In order to satisfy the ***Evidence*** learning outcome dimension, students will be required to incorporate evidence from films and/or multimodal texts to generate and support assertions. For example, students may be required to participate in an online or face-to-face discussions about films they have critically read/viewed.
* For the ***Integration*** learning outcome dimension, students will synthesize and integrate insight from films and/or multimodal texts and experiences into conclusions about the **human experience**. For example, students may be required to write an analysis of a film.
* For the ***Evaluate*** learning outcome dimension, students will not only assess the quality, appropriateness, credibility of films and/or multimodal texts but will also appraise the quality of their own learning through reflective practice. For example, students may develop a reflective mini essay.

***Human Expression***

Upon successful completion of this course, students should be able to demonstrate a sophisticated understanding of the films and their many-faceted expressions of the human experience, as well as identify ways in which both fictional and documentary texts reflect the human experience. To achieve these outcomes, students will be required to actively read and communicate to a broader audience artistic, filmic or rhetorical expressions and evaluations, demonstrating how they synthesized ideas gleaned from engaged screening of the texts. Texts studied in this course offer readers insights into the ways that human beings construct realities in films.

* To satisfy the **knowledge of the role of the aesthetic**outcome dimension, students will incorporate evidence of *perspective* (editing, camera angles, and sound/music) into their online or face-to-face discussions.
* For the**Innovative Thinking**outcome dimension, students will construct and share questions expressing creativity and experience in reflective mini essay responses.
* For the **Acknowledging Contradictions** outcome dimension, students will demonstrate consideration of contradictory interpretations in written film and/or multimodal texts analyses and/or responses to discussion or essay prompts.

1. Describe the target audience (level, student groups, etc.)

Being able to critically read, analyze, evaluate, and synthesize film and/or multimodal texts is central to academic, career, and personal achievement. This course draws students from all majors and minors. As a 100-level class, the course is accessible to first-year students but can be taken by students at any point in their college career.

D. Give information on other roles this course may serve (e.g. University Requirement, required for a major(s), etc.)

This course is an elective.

Provide any other information that may be relevant to the review of the course by GEC

This course would be an excellent choice for developmental students who still need to improve their critical thinking skills after taking their initial block of developmental courses. Introducing them to analysis through film subtracts a layer of difficulty, allowing them to first understand analysis and slowly move into analytical reading. A developmental student may become better engaged with analysis before taking the next step involving in-depth reading and analysis. This kind of focus may lead to higher retention rates in developmental programs.

**PLAN FOR LEARNING OUTCOMES  
CRITICAL THINKING**

*Attainment of the CRITICAL THINKING Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Critical Thinking Rubric for more information on student performance/proficiency in this area. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Evidence** | Assesses quality of information that may be integrated into an argument | ***Task Type:*** Students compose several **response forum posts and/or class discussion/presentations** and participate in several **forum/class/small group discussions**. *Evidence* dimension is assessed via the forum post and discussion rubric.  **Frequency:** throughout the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |
| **Integrate** | Integrates insight and or reasoning with existing understanding to reach informed conclusions and/or understanding | **Task Type:** Students compose at least one **analytical essay and/or quizzes and exam**. *Integrate* dimension is assessed via the analytical essay rubric.  **Frequency:**  at least twice, mid-term and at the end of the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |
| **Evaluate** | Evaluates information, ideas, and activities according to established principles and guidelines | **Task Type:** Students write at least one **reflective essay and/or exam** based on analytical and interpretive discussions. *Evaluate* dimension is assessed assignment-specific rubric.  **Frequency:**  throughout the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |

**PLAN FOR LEARNING OUTCOMES  
HUMAN EXPRESSION**

*Attainment of the HUMAN EXPRESSION Learning Outcome is required for courses in this component. There are several dimensions to this learning outcome. Please complete the following Plan for Assessment with information regarding course assignments (type, frequency, importance) that will be used by the department to assess the attainment of students in each of the dimensions of the learning outcome. Type refers to the types of assignments used for assessment such as written work, presentations, etc. Frequency refers to the number of assignments included such as a single paper or multiple papers. Importance refers to the relative emphasis or weight of the assignment to the entire course. For each dimension, please specify the expected success rate for students completing the course that meet the proficiency level and explain your reasoning. Please refer to the Rubric for more information on student performance/proficiency in this learning outcome. Note that courses are expected to meaningfully address all dimensions of the learning outcome.*

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| **DIMENSION** | **WHAT IS BEING ASSESSED** | **PLAN FOR ASSESSMENT** *(This is one illustrative example. This will change if course is taught during a regular term of shortened term and whether it is taught online, face-to-face or as a hybrid course.)* |
| **Knowledge of the role of the aesthetic** | Demonstrate comprehension of the role of aesthetic in the human experience including artistic, literary, and rhetorical expression. | **Task Type:** Students write at least one **analytical essay and/or** **reflective quizzes or exams**. *Knowledge of the role of aesthetic* dimension is assessed via the exam.  **Frequency:**  throughout the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |
| **Innovative Thinking** | Create or adapt activities, ideas, or questions expressing both creativity and experience | **Task Type:** Students compose at least one **analytical/interpretive essay and/or reflective quizzes or an exam**. *Innovative Thinking* dimension is assessed via essay rubric and/or exam.  **Frequency:**  twice, midterm and at the end of the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |
| **Acknowledging Contradictions** | Integrates alternate interpretations or contradictory perspectives or ideas. | ***Task Type:*** Students compose several **film response forum posts or classroom discussions/presentations**. *Acknowledging Contradictions* dimension is assessed via the forum post or discussion rubric.  **Frequency:**  throughout the semester.  **Overall Grading Weight:** 25%  **Expected Proficiency Weight:** The criterion weight level for *proficient* is at 70% because EN 125 is an introductory class. |

SAMPLE SYLLABUS

**Northern Michigan University, Department of English**

**EN 125: Introduction to Film**

**Course Description:**

“Provides a broad introduction to the study of film. Offers close analysis of selected films in relation to their cultural contexts. Consideration will be given to ways of writing about film” – Bulletin description.

This introductory course on film culture focuses on the examination of selected examples of historical and contemporary cinematic art. The historical part of the course will center on significant filmmakers, important schools of filmmaking (e.g., German Expressionism, Soviet Montage), and description and evaluation of dominant modes of film production. The course aims to:

* Introduce students to the basic problems of film aesthetics. We will examine features such as the shot, camera placement, lighting, and other aspects of mise‑en‑scene, as well as different philosophies of editing and narrative construction. Also we will deal with major film theories that have shaped our understanding of film throughout the century;
* Develop a range of critical and analytical skills which can be applied to films viewed;
* Examine some of the cultural roles played by film in its representations of the human experience.

The course satisfies the foundations of visual and performing arts requirement [“Students completing these courses will be able to identify the forms of artistic expression – e.g., forms of music, dance, painting, sculpture, etc. – in relation to a historical and cultural context; they will be able to recognize and articulate the reasons why these forms of artistic expression developed and evolved in the manner they did. Further, students will be able to demonstrate and articulate an understanding of the principles behind the evolution of judgment of taste.”]

**Course Objective:** to learn the fundamental ideas and theories of film analysis.

**Course** **Outcome**: at the conclusion of this course, students will be able to demonstrate their mastery of the critical concepts introduced in the course and their knowledge of relevant film terminology.

**Evaluation**

1/ Exam 25% (multiple choice questions and identifications covering basic terminology, readings, films and class information) (September 30)

2/ Exam 25% (multiple choice questions, identifications, and an in-class shot by shot description of a sequence) (October 21)

3/ Exam 25% (multiple choice questions, identifications) (November 11)

4/ Exam 25% (multiple choice questions, mini essay) (December 2)

\*Please note that there is **no Registrar-scheduled final exam –** the testing will be spread out over the term in the form of in-class tests/exams. Questions will be based on lectures, readings and films.

\*Class participation, **regular attendance in class and at screenings**, and close attention to reading assignments are expected. **Students must complete all components in order to pass the course**. If you have more than three absences you’ll be required to drop the class or take a failing grade.

\* The use of laptops should be strictly limited to the purposes of taking notes. **Laptops (and all other electronic devices) are prohibited during course screenings.** Likewise, mobile phones and other devices are prohibited at all times.

**Grading**: [A]=100-92; [A-]=91-86; [B+]=85-81 [B]=80-77; [B-]=76-71; [C+]=70-65; [C]=64-62; [C-]=61-59; [D+]=58-55, [D]=54-50; [F]=49-0

**Required Textbook**

PHILLIPS, William H., *Film. An Introduction* (Boston: Bedford/St. Martin’s, 2009, fourth edition).

[All readings should be completed **before** the class for which they are assigned.]

**Recommended Reading I (introduction to cinema):**

BORDWELL, David and Kristin THOMPSON, *Film Art: An Introduction* (NY: McGraw-Hill, 2008, 8th edition].

PRINCE, Stephen, *Movies and Meaning. An Introduction to Film* (Boston: Allyn & Bacon, 2001, 2nd edition).

CORRIGAN, Timothy and Patricia White, *The Film Experience* (Boston: Bedford/St. Martin’s, 2009, 2nd edition).

**Recommended Reading II (film history):**

COOK, David A., *A History of Narrative Film* (NY: W.W. Norton & Co., 2004) [4th edition].

NOWELL-SMITH Geoffrey (ed.), *The Oxford History of World Cinema* (Oxford: Oxford University Press, 1996).

THOMPSON, Kristin and David BORDWELL, *Film History. An Introduction* (NY: McGraw-Hill, 2003) [2nd edition).

**Online resources**:

[*www.imdb.com*](http://www.imdb.com) (the Internet Movie Database)

[*www.sensesofcinema.com*](http://www.sensesofcinema.com)(*Senses of Cinema* journal/database)

**Disability-Related Accommodations and Services:**

*If you have a need for disability-related accommodations or services, please inform the Coordinator of Disability Services in the Dean of Students Office at 2001 C. B. Hedgcock Building (227-1700). Reasonable and effective accommodations and services will be provided to students if requests are made in a timely manner, with appropriate documentation, in accordance with federal, state, and University guidelines.*

**COURSE OUTLINE**

**Week 1**

August 26 Introduction to the course. The invention of the movies. Two major trends: Lumière – Méliès. Edvin S. Porter and the advent of the shot/continuity editing. Narrative devices, ideological problems and classical cutting in Griffith’s *The Birth of a Nation* (1915).

Reading: Phillips (“Introduction” 1-6; consult “Reading and Writing about Films” 555-577 and “A Chronology: Film in Context,” 607-664)

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**Week 2**

September 2 LABOR DAY – no class

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**Week 3**

Sept. 9 Screening: *The Maltese Falcon* (1941, John Huston, USA), 100’

Lecture: Mise-en- scène. Film noir

Reading: Phillips (“Mise-en-scène,” 11-60)

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# Week 4

Sept. 16 Screening: *Sunrise* (1927, F.W. Murnau, USA), 95’

Lecture: Mise-en- scène . German Expressionist Cinema and its impact on Film Noir.

Reading: Phillips (319-325 and 494-495)

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**Week 5**

Sept. 23 Screening: *The Fall* (2006, Tarsem Singh, India/USA), 117’

Lecture: The Art of Cinematography.

Reading: Phillips (“Cinematography,” 61-112)

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**Week 6**

Sept. 30 Screening: *Side by Side* (2012, doc. on cinematography), 99’

Lecture. Cinematography. Introduction to *Citizen Kane*. **EXAM**

Reading: handout on *The Fall*

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**Week 7**

October 7 Screening: *Citizen Kane* (1941, Orson Welles, USA), 119'

Lecture: Deep focus and narrative structure of *Citizen Kane*. Film analysis.

Reading: Welles’ biography:

<http://www.sensesofcinema.com/2003/great-directors/welles/>

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**Week 8**

October 14 Screening: *Run Lola Run* (1998, Tom Tykwer, Germany), 81’

Lecture: Editing. Classical cutting and Soviet montage. Analysis of the “Odessa Steps” sequence of *Battleship Potemkin* (1925, Sergei Eisenstein, Soviet Union).

Reading: Phillips (“Editing,” 113-156); Eisenstein’s biography at *Senses of Cinema*

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**Week 9**

October 21 Screening: *Modern Times* (1936, Charlie Chaplin, USA), 87’

Lecture: Sound/Image Relationship. Doc (fragm.): *Discovering Cinema (Learning to Talk)* **EXAM.**

Reading: Phillips (“Sound,” 157-199)

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**Week 10**

October 28 Screening: *Loves of a Blonde* (1965, Milos Forman, Czech Republic), 85’

Lecture: Hollywood – the Dream Factory. Classical Hollywood Style – European Art Film

Reading: Phillips (“Classical Hollywood Cinema,” 307-310) and “Thinking About Films, 503-551).

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**Week 11**

Nov. 4 Screening: *Rashomon* (1950, Akira Kurosawa, Japan), 83’

Lecture on Adaptations: From Novels to Films.

Reading: Phillips (“Sources for Fictional Films,” 201-253). Kurosawa’s biography at *Senses of Cinema*. Consult:

http://www.criterion.com/current/posts/196-akira-kurosawa-on-rashomon

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**Week 12**

Nov. 11 Screening: *Un Chien Andalou* (*The Andalusian Dog*, 1928, Luis Buñuel, France, 17’), *Dimensions of Dialogue* (1982, Jan Švankmajer, Czech Republic, 17’), *Night and Fog* (1955, Alain Resnais, France, 31’)

Lecture: Documentary and Avant-Garde Cinema. **EXAM**

Reading: Phillips (“Alternatives to Live-Action….” 361-434).

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**Week 13**

Nov. 18 Screening: *Witness* (1985, Peter Weir, USA), 112’

Lecture: Auteur theory – The case of Peter Weir.

Reading: Phillips (“Understanding Films through contexts,” 437-493). Peter Weir’s biography from *Senses of Cinema.*

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**Week 14**

Nov. 25 Screening: *Psycho* (1960, Alfred Hitchcock, USA),

Lecture: Genre theory and criticism. Hitchcock and the Horror Film.

Reading: Phillips (310-319 and 333-351); Hitchcock’s biography at *Senses of Cinema*

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**Week 15**

Dec. 2 Screening: *The Player* (1992, Robert Altman, USA), 124'

Analysis: *The Player*. Summary of the course. **EXAM**

Reading: Phillips (“Understanding *The Player*,” 579-603)

\*Films subject to change