TO: The Academic Senate
FROM: The Committee on Instruction and Curriculum (CIC) via the General Education Subcommittee
SUBJECT: 14-15 CIC 30: GE Course Approvals
ACTION REQUESTED: For approval by the Academic Senate; effective upon the president’s agreement

BACKGROUND:
The following courses have been approved by the GE Subcommittee, and were approved by CIC on April 20, 2015. All applications and sample syllabi are attached.

ART/COMM/MUS/THEA 2269 Arts and Media in the Golden State for C1 and 3 LD Humanities

Note: The GE Subcommittee unanimously voted to maintain a 45 student per section as a condition of the GE designation to maintain numbers that would help lower division students develop relationships with faculty as well as a reasonable workload for the faculty member.

COMM 3690 Documentary History and Tradition Abroad for C4 UD Humanities
COMM 3691 Digital Media Production Abroad for Area F

Note: These two companion courses are part of a summer term study abroad program. The courses are self-support and designed to be taken together by students studying abroad. This summer’s program will take place in London.

MLL 4110 Postcolonial Francophone Rap and Hip Hop for C4 UD Humanities
MLL 3812 Modern Japanese Short Stories in English Translation for C4 UD Humanities
MLL 3611 New Chinese Cinema in English for C4 UD Humanities
MLL 3831 Experiencing Japanese Culture in English for C4 UD Humanities

Note: The GE Subcommittee had some initial concerns with the oral communication component in these courses either because how the oral communication component factored into the final grade or how the oral communication could be fulfilled online. The committee was satisfied the responses from the faculty members teaching these courses, however, the problem of how an oral communication component can be made truly equivalent to a face-to-face class remains a technological problem. Looking forward, the faculty should reevaluate how this is possible and whether our past practice of allowing participation in Discussion Boards pass as oral communication should continue.
Application for General Education Credit
for Lower Division Fine Arts Course (Area C1 or C3)

Course title: Arts and Media of the Golden State
Course number: ART 2269, COMM 2269 MUS 2269, THEA 2269 (This class will be taught
concurrently in each of the SAM departments. Students in each section will attend the same
course meeting once a week led by a faculty member from one of the SAM departments. Each
faculty member will lead two class meetings, and a guest speaker will be invited to give a
lecture.
Maximum enrollment: 120 for each section

Courses approved for general education credit must provide students with explicit
instruction in the approved student learning outcomes. Please be as specific as possible in
your explanations, describing topics, readings, assignments, activities and assessments that
illustrate how the course supports students’ acquisition of the learning outcomes.
Remember, there may be no one on the review committees who has any knowledge of your
discipline. Attach the course syllabus and any assignments and/or assessments needed to
support your explanations.

Please use this template to address ALL of the following learning outcomes.

Fine Arts: Courses in the Fine Arts examine significant artistic expressions of the
creative intellect. Courses meeting this requirement have as their major component the
integration of evaluative and descriptive aspects of the history, theory, aesthetics, and
criticism of different works, forms, styles, and schools of art.

1. Students will demonstrate through oral and written work how foundational works in
the humanities illuminate enduring human concerns and the intellectual and cultural
traditions within which these concerns arise, including both classical and contemporary
artists and/or theorists.

Students will undertake fieldwork each week in lieu of a second class meeting. This
fieldwork (attending art exhibitions, watching movies, reading papers, attending
concerts and recitals, field trips, etc. . .) will provide added context to the topical
faculty presentations of the quarter and students will have weekly journal
assignments to respond to literature, news articles, performances, reviews, and visual
arts.
Students will also create a term project in the form of an essay, presentation (which
can take the form of a media or Powerpoint presentation with narration and music),
or a creative project (musical composition, video, etc. . .) on a continuing cultural or
social topic related to the quarter’s theme issue. Term projects will require historical
background, context of the issue in California, a summary explaining how the issue
was treated by California artists and media in its time, and examples of
contemporary treatments to show how the issue has developed over time.
2. Students will demonstrate a developing understanding of the interaction among historical and cultural contexts, individual works, and the development of humanities over time.

Each offering of the course will focus on a different social/cultural theme from California’s history and examine how the topic has been explored and/or presented in works of literature, performance, art, and media. An example could be “Hollywood and the rise of disposable entertainment” focusing on the influence of the movie industry on California, the US and the world by taking a look at movie music, the transition from stage to screen, cultural commentary in film, design elements in motion pictures, and criticism and analysis of the new art form, from the beginning silent films to the present. The term project will offer students an opportunity to demonstrate their understanding of the topic over time in a creative form.

3. Through oral and written work, students will demonstrate their ability to critically employ concepts, theories, and methods of analysis used in the humanities to interpret and evaluate enduring human concerns.

The term project will require students to employ oral skills to communicate their analysis of the concepts and theory behind a topic related to the effect of arts and media on the issue of the quarter. Analysis will also be required for success in the written journal assignments, and multiple faculty will be on hand during class sessions to facilitate discussion, comparisons and analysis of the material presented.

4. Students will critically reflect on the formation of human goals and values, and will articulate an understanding of the creativity reflected in works of the humanities that influenced the formation of those values.

Critical reflection will be required in both the term project and journal assignments. Faculty will model critical, reflective articulation in class, and classes will often conclude with a discussion among multiple faculty members about multiple points of view on the subjects presented. Since the course will normally be team-taught by faculty from various arts and media backgrounds, students will also be able to observe and compare the critical approaches of different arts and media disciplines.
SAMPLE SYLLABUS

ART 2269, COMM 2269 MUS 2269, THEA 2269 – Arts and Media of the Golden State
Time and Place
Professor, office, office hours, contact info

Overview
This hybrid course will meet one day weekly and require a weekly field assignment with an online
journal reflection in Blackboard. The class meetings will feature lectures and presentations about art,
dance, media, music, and theatre that cover the roles, processes, and critical approaches of the arts and
media in California. Each quarter will focus on a social/cultural theme representative of California’s
character and how that theme has been treated by the artists and media of the state.

THEME EXAMPLES: Family from the Depression to Today, The Gold Rush vs. the Tech Bubble,
Into the Electronic Age, Social Conscience from Serra to Brown (for long form example, see “Quarter
Issue” below)

GE Outcomes
1. Students will demonstrate through oral and written work how foundational works in the humanities
illuminate enduring human concerns and the intellectual and cultural traditions within which these
concerns arise, including both classical and contemporary artists and/or theorists.
2. Students will demonstrate a developing understanding of the interaction among historical and
cultural contexts, individual works, and the development of humanities over time.
3. Through oral and written work, students will demonstrate their ability to critically employ
concepts, theories, and methods of analysis used in the humanities to interpret and evaluate
enduring human concerns.
4. Students will critically reflect on the formation of human goals and values, and will articulate an
understanding of the creativity reflected in works of the humanities that influenced the formation of
those values.

Course Outcomes
1. Students will become familiar with the arts and media related to a broad theme found in the cultural
life of California.
2. Students will develop insight into the perspectives and tools that artists and media creators bring to
the conversation of societal and intellectual issues.
3. Students will learn to evaluate arts and media for insight into the characteristics of a California
identity.
4. Students will acquire first hand understanding and experiences of San Francisco Bay Area arts and
media institutions, geographical locales, and the place of the region on the global stage.

Quarter Issue

Sample: World War II served as a period of transition in many social and cultural aspects of life in
California. Difficult, and in some cases even model conversations began about race, gender, health
services, housing, and government, among others. Much of the conversation has been documented by
the artists and media of the state, while the conversations and documentation continues today.
READING
There will be links in Blackboard for readings related to each of the arts and media presentations. You should mention at least one reading in each weekly journal reflection.

ASSIGNMENTS
Fieldwork – Instead of attending a second class meeting each week, there will be a selection of events or presentations to attend or view outside of class. You only have to attend one event or presentation per week. You will discuss the presentation/ event and your reaction in your weekly online journal reflection. Note, some events will be free and others will be by paid admission. Since there is no text, reserve as much for paid admissions as you would for texts. If you can’t attend any of the recommended events or find something you think will be better, e-mail for permission to substitute. Save your reply and refer to it in your journal entry.

Journal – Each week you will post a written reflective journal entry, probably in the Discussion Board area of Blackboard, with a minimum of 150 words. Also, respond to at least two reflections of other students in a minimum of 50 words. At the end of the quarter, collect your journal entries and any responses to your work into a hardcopy portfolio and submit at the last class meeting.

Term project – Create a project or presentation on a topic related to the Quarter Issue as it relates to one art or media form. This can take the form of an essay, Powerpoint or media presentation, or creative project (musical composition, video, etc.). There will be a Discussion Board for you to propose your presentation topic to the faculty in a 100 word treatment or abstract. In your proposal, discuss the specific theme/topic, the art or media form where you find your theme developed, and what is important to Californians about your topic. Your project, if it’s not an essay, must include narration or a written explanation of your project. You are limited to your own personal resources or those you find available in general campus labs. We’re not awarding prizes for the longest or most complicated project, so your planning and execution should be appropriate to a simple term project. Your projects are due at the ninth week class meeting.

Exam – A final exam, with reflective essay questions covering the convergence of topics discussed in the class, will be given during finals week.

GRADING
<table>
<thead>
<tr>
<th>Journals (10 x 5 points each)</th>
<th>50%</th>
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</thead>
<tbody>
<tr>
<td>Project or Presentation</td>
<td>40%</td>
</tr>
<tr>
<td>Exam</td>
<td>10%</td>
</tr>
</tbody>
</table>

A= 100-85, B=84-70, C=69-50, D= 49-35, F=<35
A plus or minus might be assigned at the discretion of the instructor for a score that is significantly better or worse than others in a grade range.
QUARTER SCHEDULE
Week 1 – Introduction to the Syllabus; What are the Arts and Media of California?
   Potential Events.

Week 2 – Quarter Issue Background

Week 3 – Video and Film

Week 4 – Theatre

Week 5 – Music

Week 6 – Dance

Week 7 – Art

Week 8 – Computer Mediated Art

Week 9 – Arts and Media Critics; Screenings/ Presentations  1

Week 10 – Screenings/Presentations  2

Final Exam –
The CSU Accessible Technology Initiative requires that all instructional materials be available in accessible formats. Departments will assure the instructional materials for the course will be accessible.

1. DEPARTMENT (Name of department or program which offers the New Course): Communication

2. ALPHABETICAL PREFIX (ALL CAPS): COMM COURSE NUMBER: 3690

   [Check Course Inventory to make sure number has not yet been used. Check with Department chair, Dean/Associate Dean, or college Curriculum Coordinator. Course numbers may only be used once, even if course is no longer offered.]

   FULL TITLE (in Catalog): Documentary History and Tradition Abroad
   [maximum of 100 spaces]

   SHORTENED TITLE FOR CLASS SCHEDULE (if full title is over 30 spaces): Documentary Abroad
   [maximum of 30 spaces]

   UNIT VALUE of course: 4
   [Number of units each student will earn for passing this course. Component Units.]

3. CATALOG DESCRIPTION (Course Content. 40 words maximum):

   Explores indigenous documentary films of the host country from the 19th century to the present. Students will engage documentary at a multi-cultural level as a global consumer and citizen; examine and understand influence of multi-media visual rhetoric; analyze, discuss, create arguments about the messages in documentary films.

   a) Prerequisite(s): none
   (e.g. COMM 1000; Consent of instructor; at least a 2.0 GPA.)

   b) Co-requisite(s): none
   (e.g. Concurrent enrollment in BIOL 1003.)

   c) Credit Restrictions:
  ☐ Yes  ☑ No
   (e.g. Not for biology major or minor credit.)

   ☑ Is this course replacing another course in your department where both can be considered equivalent for academic renewal purposes?
   ☑ Yes  ☐ No

   (If yes, a Course Discontinuance Request for the current course must be submitted along with this New Course Request. Also, a credit restriction must be added to the New Course Request that states: Not open to those with credit for XXXX 1234.)

   d) Repeatability: ☑ Yes  ☐ No
   (Total Units student can earn. E.g., Repeatable for a maximum of 12 units, or, May be repeated for credit for a maximum of 8 units when content varies.)

   e) If the answer to d) above is yes, can students register for multiple sections of this same course in the same quarter?:
   ☑ Yes  ☐ No
f) Cross-listing: ☑ Yes   ☐ No
   - If yes, list primary and secondary departments. Primary: __________________ secondary: __________________
   (A New Course Request must be submitted for each of the two departments. Cross-listed courses are those that
   are identical, except for the course prefix.)

g) Dual-listing: ☑ Yes   ☐ No
   - (If yes, list the upper-division course number and title if this new course is at the graduate level or list the
     graduate course number and title if this new course is at the upper-division level. If both the upper-division and
     the graduate level courses are being proposed at the same time, a New Course Request form must be submitted for
     each of the two courses.)

Upper-division or Graduate level: Course # and Title __________________________

h) Miscellaneous Course Fee: ☐ Yes. Fee amount: $________   ☑ No
   (If Yes, approval must be obtained from the Campus Fee Advisory Committee, which is handled by the Office of the VP,
   Administration and Finance. Note: all miscellaneous course fees under $50 are covered by the A2E2 fee paid by students.)

i) Grading Pattern: ☐ ABC/NC   ☐ CR/NC only   ☐ A-F or CR/NC (student choice)   ☑ A-F only

j) Hours/Week of Lecture: 4 (If no activity or lab, entire unit value from #2 above is placed here.)
   Non-Activity/lab units: ___________ (If there is an activity or lab component, then list only the non-activity/lab units here.)

k) Hours/Week of Activity or Lab (if applicable): ___________
   Activity/Lab units: ___________ (If there is an activity or lab component, then list only the activity/lab units here).
   If no activity or lab, indicate "None": None

l) Taught entirely on-line, on-ground, or hybrid (both): ☑ On-line   ☐ On-ground   ☐ Hybrid (both online and on-ground)
   If the answer is on-line or hybrid, also respond to the additional three questions below:

   i. Describe the strategies for teaching this course either in an on-line or hybrid format. (Discuss the instructional methods
      for offering the course(s) content in an online or hybrid format)

   ii. Describe the experience, support and/or training available for the faculty members who will teach this online or hybrid
       course. (Discuss how you will ensure that faculty will know how to teach online or in a hybrid format.)

   iii. Assessment of online and hybrid courses. (Discuss how your department will assess the quality of the online and/or
       hybrid instruction to ensure it is equal or superior to your on-ground instruction). Note: Assessment of learning is NOT
       addressed through student evaluations.

m) Offered on state-support or self-support: ☐ State-Support   ☑ Self-Support
4. COURSE INVENTORY DATA
(All information needed to complete #4 can be found in Appendix B, Course Classification System and Faculty Workload Formula. Once you decide on the Instructional Format, the remaining information is based on the corresponding Course Classification Number and falls neatly into place. If the course contains an activity or lab component, in addition to a lecture, discussion, or seminar component, be sure to list both components and indicate the appropriate hours/week in "j" and "k" above.)

<table>
<thead>
<tr>
<th>CSU Course Classification System and Faculty Workload Formula</th>
<th>First Component</th>
<th>Second Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Instructional Format</td>
<td>Lecture</td>
<td></td>
</tr>
<tr>
<td>b. Course Classification Number</td>
<td>C-2</td>
<td></td>
</tr>
<tr>
<td>c. Class Hours/Week [Instructor Contact Hours]</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>d. Student Credit Units [Component units/Units earned]</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>e. Workload K-factor [based on CS#]</td>
<td>1.0</td>
<td></td>
</tr>
<tr>
<td>f. Weighted Teaching Units [component units X K-factor; d X e = f]</td>
<td>4.0</td>
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<tr>
<td>g. Normal Limit/Capacity [based on CS#. Note: Courses approved by the GE Subcommittee of CIC to satisfy GE Area C4 or D4 must have an enrollment capacity of 40. This maximum capacity is temporary and will again be reviewed in 2012.]</td>
<td>20</td>
<td></td>
</tr>
</tbody>
</table>

5. GENERAL EDUCATION-BREADTH REQUIREMENT(s), U.S. HISTORY-INSTITUTIONS REQUIREMENT, UNIVERSITY WRITING SKILLS REQUIREMENT to be satisfied. [ ] Yes [ ] No
(If yes, list Area and Subarea, if appropriate for GE and Category for the Code. Refer to the GE Chapter in this manual for an explanation of the procedure for getting this course approved for GE or the Code Requirement. Refer to the University Writing Skills Chapter in this manual for an explanation of the procedure for getting this course approved for the UWSR.)

General Education Credit for Upper Division Humanities Course (Area C4)

6. JUSTIFICATION FOR/PURPOSE OF the proposed new course: [Why does this course need to be added? Will this course be used in one of your existing majors, options, minors, or certificates? If so, which one and how? Will the major, option, minor, or certificate need to be revised as a result of the addition of this course?]

Being in a foreign country and studying indigenous documentary films allows students to develop their intellectual curiosity and reinforces the notion of lifelong learning, and this course affords students the ability to apply critical viewpoints by viewing, talking about, researching, and writing responses to arguments and messages put forth in indigenous documentaries of the host country. The course allows students the opportunity to be intercultural consumers and global citizens.

7. List of all Student Learning Outcomes (SLOs) for this new course.

After completing this course, students will be able to:
• Demonstrate an understanding of the historical progression of documentary filmmaking in the host country through research projects and presentations
• Identify and explain the significance of the work of particular indigenous filmmakers
• Connect historical movements with contemporary filmmaking styles
• Critically evaluate and write about documentary films and their messages at an intercultural level
8. **RESOURCE IMPLICATIONS:** (With the addition of this course, is there a need for additional student fees or other resources such as faculty, facilities, equipment, and/or library resources that will not be covered by the department budget.)

Program fee covers all costs.

9. **CONSULTATION** with other affected departments and program committee:

a) The following department(s) has (have) been consulted and raise no objections (If there were no objections to this curriculum request after listing it on the Curriculum Sharepoint site for five working days, type in the following: “All Academic Departments and Programs at CSUEB were consulted using the Sharepoint Curriculum site and there were no objections.”)

All Academic Departments and Programs at CSUEB were consulted using the Sharepoint Curriculum site and there were no objections.

b) The following department(s) has (have) been consulted and raised concerns (If there were unresolved objections to this curriculum request after listing it on the Curriculum SharePoint site for five working days, indicate the objecting department or program below, along with the specific concern. If there were no unresolved objections, type in "None."): None

10. Certification of **DEPARTMENT APPROVAL** by the chair and faculty.

   Chair: Gale Young, Ph.D. Date: 10/30/14

   (Print Department Chair’s name here. Department Chair shall sign a hard copy for the College Office files)

11. Certification of **COLLEGE APPROVAL** by the dean and college curriculum committee.

   Dean/Associate Dean: Dennis Chester (hard copy with wet signature on file in College Office) Date: 11/10/14

   (Print Dean or Associate Dean’s name here. A hard copy shall be signed for the College Office files.)
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title: Documentary History and Tradition Abroad     Course number: COMM3690

Maximum enrollment: 20

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students' acquisition of the learning outcomes. Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Please use this template to address ALL of the following learning outcomes.

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.

In COMM3690 students are required to watch, analyze and discuss documentary films from other cultures and countries. In order to assist students in this process principles and methodologies from the fields of communication, anthropology, sociology and art history are utilized to engage the messages delivered through documentary film, specifically those of rhetorical criticism, semiotics, sociocultural theory, ideological analysis and critical theory. Students are required to write and discuss their interpretations of the messages being presented in documentary films screened during class, utilizing the vernacular and methodologies from course readings and lectures. To meet this end students will write two critical essays on films of their choosing, the goal of the essay is not to write a movie review but to make an argument about the film and its message.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.

Through class discussions, writing assignments and presentations students will engage, interpret and evaluate the historical trajectory of documentary film from its inception in the 19th century to the present day. This allows for not only appreciating the technical evolution of film but also familiarizes students with the progress in visual storytelling that the medium has afforded humankind. In a hypermediated society like ours where citizens are increasingly surrounded by screens, tracing the legacy of moving images to its roots in documentaries allows students a unique perspective on how media has influenced human interaction and development. In COMM3690 students are required to write two critiques and one research paper, as well as daily quizzes and a final written exam. Writing workshops and peer review sessions will help students as they draft and
formalize their critiques and research papers of the culturally specific documentaries and filmmakers under examination.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person.

Documentary films are a contemporary form of persuasion that allow students unique access to an array of topics and arguments. That these arguments are delivered in a visual manner makes their influence even more pervasive and open to interpretation. Through class viewings, discussions and assignments students will analyze the claims and sources of evidence employed by documentary films. In doing so students share their own interpretation while listening to the viewpoints of others. Each student is required to write two critiques of documentary films viewed in class. The goal is not to write a movie review, but critically engage the advocacy, argument, and “So What?” presented in the film. Students will be required to share their essays with the rest of the class, giving the opportunity for deliberation of varying viewpoints and interpretations.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means.

Students have the ability to apply course concepts and themes through a variety of lived experiences and events not just limited to written essays, exams and research projects. While students have the freedom to choose what films and filmmakers they want to critique and research in class, the opportunity afforded to students to explore outside of the traditional classroom environment is also empowering. Students have the freedom to explore their surroundings during their free time away from planned day trips and field trips to museums, galleries and monuments.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.

This course allows students to engage media at a multi-cultural level and as a global consumer and citizen. Students are able to examine and understand the power of influence that multi-media forms of visual rhetoric, like documentary film, have over personal and cultural identities by analyzing, discussing, and creating their own arguments about the messages embedded in documentary films. To reach these ends, this class is designed as both an historical and theoretical survey of documentary film from a uniquely British perspective. London provides the ideal opportunity to study documentary history and theory; it was a subject of the crown, after all, who coined the phrase “documentary” from non-fiction film. And due to this original and deep connection with documentary the British perspective on the genre is singularly great in its
study, production and reception. London offers the most museums, archival holdings, institutions and individual artists that focus on the field as a discipline and livelihood. Being in a foreign country and studying documentary allows students to develop their intellectual curiosity and reinforces the notion of lifelong learning, and this course affords students the ability to apply critical viewpoints by talking about, researching, and writing responses to arguments put forth in indigenous documentaries. Documentaries are unique forms of communication in that they allow viewers from outside and inside varying cultures insight to the value and belief systems of people different than the viewing audience. Studying documentary films from other cultures connects students in intimate ways to issues and topics that concern citizens in different parts of our world. These topics and issues are often taken for granted or go completely unrecognized in American media and politics, but can be accessed through documentary films empowering students as culturally sensitive and aware global citizens.

6. How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)

This course allows students to engage in advanced critical thinking by providing opportunities for students to critically examine multimedia in the form of documentary film. When students watch documentaries they are asked to consider the validity of the film/filmmaker’s evidence, the framing of the argument or issue at hand, and what type of modes or documentary practices were employed to advance the film/filmmaker’s argument. In order to communicate these findings with others students must analyze, and reconstruct the argument from their own individual perspective, and do so in a manner that is coherent and utilizes the particular perspective of documentary film. In short, this course enhances and promotes students’ understanding of visual literacy by engaging hermeneutics to allow students to critically engage and deconstruct the meaning embedded in documentary films, this class allows students to deconstruct complex arguments and the implicit assumptions of both films and filmmakers. By doing so students are allowed to then construct their own persuasive arguments and positions in a defensible manner to objections and varying points of view.

7. How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)

This course supports students’ development of advanced writing competencies and meets the minimum work requirement through class workshops, assignments and presentations. Through class writing workshops students will work on multiple drafts of essays and a research paper, and get feedback from others through peer review sessions and instructor feedback. Students learn to critique their own and others’ work through this process and can implement this insight into revisions and working drafts. Aside from short essay questions on the final exam, daily quizzes require students to reflectively write about
course readings and film screenings. The two critical essays are to each be 4 to 5 pages in length, and the research paper is required to be 10 pages, not including the bibliography or works cited section. Students are free to write in the MLA, APA or Chicago style of citation so long as they are consistent and accurate with their choice of style. The two critiques allow students to incorporate their own ideas with those of others, and the research paper familiarizes students with the process of finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources.
Upper Division Critical Thinking Across the Curriculum  
(approved by Academic Senate 3/01)

**GOALS**

Overall, the goals for critical thinking in the upper division would be essentially the same as the goals enumerated for the lower division, but would entail more complex and sophisticated ways of using those same skills. These goals would include:

- The general ability to use reason (both inductive and deductive)
- The ability to identify fallacious reasoning
- The ability to present one’s own original argumentation

These skills will be reflected in the upper division not as specific testing and evaluation on argumentation skills, but argumentation skills in practice within a particular discipline or disciplines. These upper division skills would include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

The goals of upper division critical thinking should be to develop these abilities.

**OUTCOMES:**

Various outcomes could be used to measure these goals. Instructors will be able to witness and evaluate these abilities within the proper realm of the discipline(s), and through written, oral, and discussion assignments.
General Education
Upper Division Writing Outcomes

Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

Rhetorical Knowledge
Students should
- Use writing for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
- Integrate their own ideas with those of others
- Practice the ethics of academic writing and of accuracy in the use of evidence

Writing Processes
Students should
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to re-think and revise their work
- Learn to critique their own and others’ works

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities. It includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should

- Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
Instructor: William H. Lawson, Ph.D.
Office: London Faculty Offices, Hampden House 2 Weymouth Street
E-mail: william.lawson@csueastbay.edu
Office Hour: Monday 12:30-13:30, and by appointment

“The creative treatment of actuality”
- J. Grierson

COURSE DESCRIPTION:
This class will explore the history of the British documentary film tradition as it evolved from the 19th century on up to the present day. This course allows students to engage media at a multi-cultural level and as a global consumer and citizen. Students are able to examine and understand the power of influence that multi-media forms of visual rhetoric, like documentary film, have over personal and cultural identities by analyzing, discussing, and creating their own arguments about the messages embedded in documentary films.

To reach these ends, this class is designed as both an historical and theoretical survey of documentary film from a uniquely British perspective. London provides the ideal opportunity to study documentary history and theory; it was a subject of the crown, after all, who coined the phrase “documentary” from non-fiction film. And due to this original and deep connection with documentary the British perspective on the genre is singularly great in its study, production and reception. London offers the most museums, archival holdings, institutions and individual artists that focus on the field as a discipline and livelihood. Being in a foreign country and studying documentary allows students to develop their intellectual curiosity and reinforces the notion of lifelong learning, and this course affords students the ability to apply critical viewpoints by talking about, researching, and writing responses to arguments put forth in indigenous documentaries.

COURSE OBJECTIVES:
After completing this course, students will be able to:
• Demonstrate an understanding of the historical progression of documentary filmmaking in the host country through research projects and presentations
• Identify and explain the significance of the work of particular indigenous filmmakers
• Connect historical movements with contemporary filmmaking styles
• Critically evaluate and write about documentary films and their messages at an intercultural level
COURSE HANDOUTS/TEXTS (Provided):

- *A New History of Documentary Film*, ed.s Jack C. Ellis, Betsy A. McLane (Continuum International Publishing Group, 2005).
- Corrigan, Timothy. *A Short Guide to Writing about Film* (Longman, 2010).
- Various other readings will be provided on Black Board

ASSIGNMENTS:

**Documentary Research Essay - 20%**
Each student will write a biography of a British documentary filmmaker. In class, each student will summarize their work and provide a one-page handout to the class. This is not a formal presentation, but rather a sharing of what you learned. Rather than thinking literally, students should symbolically interpret and employ their “reading” of the filmmaker’s work. Essays are not to exceed ten pages, or be less than eight pages, and are required to be double spaced, size 12 font (Times New Roman), 1 inch margins, and stapled. No title pages or bibliographies needed. The goal is not to write a review or report, but actually apply concepts gleaned from the filmmaker’s text(s).

**Written Response Essays - 30%**
Each student is required to write a short response essay to two documentary films we view. These critiques are not to exceed five pages, or be less than four pages, and are required to be double spaced, size 12 font (Times New Roman), 1 inch margins, and stapled. No title pages or bibliographies needed. The goal is not to write a movie review, but critically engage the advocacy, argument, and “So What?” presented in the film. You will be expected to discuss your essay in class.

**Exam - 30%**
Will gauge a student’s grasp of the concepts and ideas explored in the course. The exam questions will be comprised of matching, short essay, and long essay. There are no make-up exams.

**Quizzes – 20%**
Will be unannounced and cover any reading material required for the day’s lecture and class discussion. Quizzes will take on many forms: short essay, multiple choice, and fill-in-the-blank. You cannot take the quiz if you fail to bring the assigned reading.

“A” 100-94   “A-” 93-90   “B+” 89-87   “B” 86-84
“B-“ 83-80   “C+” 79-77   “C” 76-73   “C-“ 72-70

GENERAL POLICIES: You are expected to arrive to class on time, and to stay for the duration. All cell phones, pagers, PDAs, Idevices, GPS locators, signal fires, flare guns, PSPs, GameBoys, etc, are to be extinguished or turned off and left off for the duration of lecture, this also includes but is not limited to lap tops, tablets, desk top pcs, and anything else that is not the required text for the day. This policy impacts every student unless proper documentation is provided. Doing so will not be tolerated in this course. No
cell phones, calculators, palm pilots, and/or other electronic devices will be permitted during any quiz—please make sure to put all such devices securely away and out of site prior to any quiz and/or exam. Please refrain from reading or doing course work for other classes, talking out of turn, sleeping or doing anything else distracting or rude during lecture or class discussions.

**ADA STATEMENT:** If you qualify under the Americans with Disabilities Act for accommodations that will allow you to learn and study more effectively, please contact the professor and Disability Support Services immediately so we may discuss options.

**ACADEMIC HONOR CODE:** The Code of Academic Integrity at California State University is based on the premise that each student has the responsibility 1) to insure that work they author or label as such is theirs and theirs only, 2) and to give credit and properly recognize the work of others incorporated. By enrolling in this class the student agrees to uphold the standards of academic integrity described in the catalog at http://www.csueastbay.edu/ecat/current/i-120grading.html#section12.

You will be held responsible for knowing and conforming to it. Persons violating the Code of Academic Integrity on any test, paper, or assignment in this class will receive a minimum penalty of a grade of zero (0) for the assignment in question and may receive an “F” for the course at the option of the faculty instructor. This includes anyone caught cheating on an exam—whether it be cheating off of another (or by any other means) or letting someone cheat off of you. The result of such behavior will be an immediate zero (0) for the exam and possible further penalty, including a failing grade for the course and possible expulsion from the university.

**ATTENDANCE POLICY:**
University policy excuses the absences of students for illness (self or dependent), religious observances, participation in University activities at the request of university authorities, and compelling circumstances beyond the student's control. Students must request the excuse in writing and supply appropriate documentation.

**NOTE ON GRADES:** Education is not about grades but about learning. Part of the learning process involves feedback and one form of feedback is a grade. Each grade will also be accompanied with written and verbal feedback that will often be more helpful to your learning than the letter/number grade. Also, because learning is a process, I strongly encourage you to give me feedback about the class as we proceed through the semester.

**EXPECTATIONS:**
You can expect your instructor to handle any specialized needs you may have during the term of the course provided you bring attention to those needs.
You can expect your instructor to listen and respect your viewpoints.
You can expect your instructor to take any problems or circumstances you may have with the appropriate consideration.
<table>
<thead>
<tr>
<th>DATE</th>
<th>CLASS TOPIC/ACTIVITY</th>
<th>READING</th>
<th>ASSIGNMENT DUE</th>
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<tbody>
<tr>
<td><strong>Week One</strong></td>
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<tr>
<td>7/30</td>
<td>Course Intro/Early English Film</td>
<td>IR 5</td>
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<td>Th</td>
<td>Mitchell and Kenyon</td>
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<tr>
<td>7/31</td>
<td>Drifters</td>
<td>NHDF 5</td>
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<td>F</td>
<td>Industrial Britain</td>
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<td><strong>Week Two</strong></td>
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<td>8/3</td>
<td>The Grierson Touch</td>
<td>Winston 269</td>
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<td>Nightmail</td>
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<td>Man of Aran</td>
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<td>Song of Ceylon</td>
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<td>8/4</td>
<td>Target for Tonight</td>
<td>Nichols 8</td>
<td>Corrigan 1/3</td>
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<td>Tu</td>
<td>Listen to Britain</td>
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<td>8/5</td>
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<td>NHDF 13</td>
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<td>O Dreamland</td>
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<td>8/6</td>
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<td>Writing</td>
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<tr>
<td>8/7</td>
<td>More Free Cinema</td>
<td>Response</td>
<td>Essay 1</td>
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<td>Cinema Verite</td>
<td>NHDF 14</td>
<td>Rabiger 2</td>
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<td>Cinema Verite: Defining the Moment</td>
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<td>8/11</td>
<td>More on Verite</td>
<td>Barnouw 5</td>
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<td>Tu</td>
<td>Don’t Look Back</td>
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<td>8/12</td>
<td>Day Trip</td>
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<td>Windsor</td>
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<tr>
<td>8/13</td>
<td>Inside Current British Documentary</td>
<td>Nichols 6</td>
<td>(research essay topics due)</td>
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<td>Th</td>
<td>Leaving Home, Coming Home: A Portrait of Robert Frank</td>
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<tr>
<td>Date</td>
<td>Activity</td>
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<tr>
<td>8/14 F</td>
<td><strong>Tour @ British Broadcasting Corporation (BBC) Studio or British Telecom</strong></td>
<td>Response Essay 2</td>
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<tr>
<td>8/17 M</td>
<td><strong>Inside Current British Documentary</strong>&lt;br&gt;<code>McCullin</code></td>
<td>Winston <em>Lies</em></td>
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<tr>
<td>8/18 Tu</td>
<td><strong>Day Trip</strong>&lt;br&gt;Oxford</td>
<td>Writing workshop, peer review</td>
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<td>8/19 W</td>
<td><strong>Inside Current British Documentary</strong>&lt;br&gt;<code>Marc Quinn: Life Support</code></td>
<td>Barnouw 6</td>
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<td>8/20 Th</td>
<td><strong>Broomfield &amp; Contemporaries</strong>&lt;br&gt;<code>Heidi Fliess</code>&lt;br&gt;<code>Kurt &amp; Courtney</code></td>
<td>Rabiger 4</td>
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<td>8/21 F</td>
<td><strong>British Docs and Music</strong>&lt;br&gt;<code>Meeting People is Easy</code>&lt;br&gt;<code>Isle of Wright</code></td>
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<td>8/24</td>
<td><strong>British Filmmakers</strong>&lt;br&gt;Research Presentations</td>
<td>Research essays and Presentations</td>
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<tr>
<td>8/25 F</td>
<td><strong>Final Class</strong>&lt;br&gt;Exam</td>
<td>Exam</td>
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</tbody>
</table>

This syllabus is our contract for the course. If you have any questions, concerns, or comments about your (in)ability to successfully fulfill the requirements therein please feel free to talk with me. This syllabus may be/is subject to change, students will be properly notified if said changes occur during the course.
NEW COURSE REQUEST

Quarter: Summer  Year: 2015
(First Quarter/Year of Offering)
Catalog: 2015-2016
(Catalog in which new course will first appear)

Date Submitted to APGS: 

The CSU Accessible Technology Initiative requires that all instructional materials be available in accessible formats. Departments will assure the instructional materials for the course will be accessible.

1. DEPARTMENT (Name of department or program which offers the New Course): Communication

2. ALPHABETICAL PREFIX (ALL CAPS): COMM
   COURSE NUMBER: 3691
   [Check Course Inventory to make sure number has not yet been used. Check with Department chair, Dean/Associate Dean, or college Curriculum Coordinator. Course numbers may only be used once, even if course is no longer offered.]
   FULL TITLE (in Catalog): Digital Media Production Abroad
   [maximum of 100 spaces]
   SHORTENED TITLE FOR CLASS SCHEDULE (if full title is over 30 spaces): Digital Media Prod Abroad
   [maximum of 30 spaces]
   UNIT VALUE of course: 4
   [Number of units each student will earn for passing this course. Component Units.]

3. CATALOG DESCRIPTION (Course Content. 40 words maximum):

   Students will learn theories and practices of digital media production. Students will produce VNRs, short documentaries, still-life images, and travel blogs while learning technical skills and executing their understanding of the planning process of digital media production in a multicultural environment.

   a) Prerequisite(s): none
      (e.g. COMM 1000; Consent of instructor; at least a 2.0 GPA.)

   b) Co-requisite(s): none
      (e.g. Concurrent enrollment in BIOL 1003.)

   c) Credit Restrictions: ☑ Yes ☐ No
      (e.g. Not for biology major or minor credit.)
      - Is this course replacing another course in your department where both can be considered equivalent for academic renewal purposes? ☐ Yes ☑ No

      ([If yes, a Course Discontinuance Request for the current course must be submitted along with this New Course Request. Also, a credit restriction must be added to the New Course Request that states: Not open to those with credit for XXXX 1234.)

   d) Repeatability: ☑ Yes ☐ No
      (Total Units student can earn. E.g., Repeatable for a maximum of 12 units, or, May be repeated for credit for a maximum of 8 units when content varies.)

   e) If the answer to d) above is yes, can students register for multiple sections of this same course in the same quarter?: ☐ Yes ☑ No
f) Cross-listing: [ ] Yes  [✓] No  
   - If yes, list primary and secondary departments.  
     Primary: ___________________________  Secondary: ___________________________  
     (A New Course Request must be submitted for each of the two departments. Cross-listed courses are those that are identical, except for the course prefix.)

g) Dual-listing: [ ] Yes  [✓] No  
   - If yes, list the upper-division course number and title if this new course is at the graduate level or list the graduate course number and title if this new course is at the upper-division level. If both the upper-division and the graduate level courses are being proposed at the same time, a New Course Request form must be submitted for each of the two courses.)

h) Miscellaneous Course Fee: [ ] Yes. Fee amount: $__________ [✓] No  
   (If Yes, approval must be obtained from the Campus Fee Advisory Committee, which is handled by the Office of the VP, Administration and Finance. Note: all miscellaneous course fees under $50 are covered by the A2E2 fee paid by students.)

i) Grading Pattern: [ ] ABC/NC  [ ] CR/NC only  [ ] A-F or CR/NC (student choice)  [✓] A-F only

j) Hours/Week of Lecture: __________ (If no activity or lab, entire unit value from #2 above is placed here.)  
   Non-Activity/lab units: __________ (If there is an activity or lab component, then list only the non-activity/lab units here.)

k) Hours/Week of Activity or Lab (if applicable): __________  
   Activity/Lab units: __________ (If there is an activity or lab component, then list only the activity/lab units here).  
   If no activity or lab, indicate "None": __________

l) Taught entirely on-line, on-ground, or hybrid (both): [ ] On-line  [✓] On-ground  [ ] Hybrid (both online and on-ground)  
   If the answer is on-line or hybrid, also respond to the additional three questions below:

i. Describe the strategies for teaching this course either in an on-line or hybrid format. (Discuss the instructional methods for offering the course(s) content in an online or hybrid format)

ii. Describe the experience, support and/or training available for the faculty members who will teach this online or hybrid course. (Discuss how you will ensure that faculty will know how to teach online or in a hybrid format.)

iii. Assessment of online and hybrid courses. (Discuss how your department will assess the quality of the online and/or hybrid instruction to ensure it is equal or superior to your on-ground instruction). Note: Assessment of learning is NOT addressed through student evaluations.

m) Offered on state-support or self-support: [ ] State-Support  [✓] Self-Support
4. **COURSE INVENTORY DATA**

(All information needed to complete #4 can be found in Appendix B, Course Classification System and Faculty Workload Formula. Once you decide on the Instructional Format, the remaining information is based on the corresponding Course Classification Number and falls neatly into place. If the course contains an activity or lab component, in addition to a lecture, discussion, or seminar component, be sure to list both components and indicate the appropriate hours/week in "i" and "k" above.)

<table>
<thead>
<tr>
<th>CSU Course Classification System and Faculty Workload Formula</th>
<th>First Component</th>
<th>Second Component</th>
</tr>
</thead>
<tbody>
<tr>
<td>a. Instructional Format</td>
<td>Lecture</td>
<td>Activity</td>
</tr>
<tr>
<td>b. Course Classification Number</td>
<td>C-2</td>
<td>C-12</td>
</tr>
<tr>
<td>c. Class Hours/Week [Instructor Contact Hours]</td>
<td>2</td>
<td>2</td>
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<tr>
<td>d. Student Credit Units [Component units/Units earned]</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>e. Workload K-factor [based on CS#]</td>
<td>1.0</td>
<td>1.3</td>
</tr>
<tr>
<td>f. Weighted Teaching Units [component units X K-factor; d X e = f]</td>
<td>2.0</td>
<td>2.6</td>
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<tr>
<td>g. Normal Limit/Capacity [based on CS#; Note: Courses approved by the GE Subcommittee of CIC to satisfy GE Area C4 or D4 must have an enrollment capacity of 40. This maximum capacity is temporary and will again be reviewed in 2012.]</td>
<td>20</td>
<td>20</td>
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</table>

5. **GENERAL EDUCATION-BREADTH REQUIREMENT(s), U.S. HISTORY-INSTITUTIONS REQUIREMENT, UNIVERSITY WRITING SKILLS REQUIREMENT** to be satisfied.  ☑ Yes ☐ No

(If yes, list Area and Subarea, if appropriate for GE and Category for the Code. Refer to the GE Chapter in this manual for an explanation of the procedure for getting this course approved for GE or the Code Requirement. Refer to the University Writing Skills Chapter in this manual for an explanation of the procedure for getting this course approved for the UWSR.)

General Education Credit for Upper Division Course (Area F4)

HIP (High Impact Practice)

6. **JUSTIFICATION FOR/PURPOSE OF** the proposed new course: [Why does this course need to be added? Will this course be used in one of your existing majors, options, minors, or certificates? If so, which one and how? Will the major, option, minor, or certificate need to be revised as a result of the addition of this course?]

Producing in the field presents all the challenges and rewards any filmmaker could ever ask for; public spaces and city parks, classic and contemporary architecture, mass transportation, a local population blended with travelers from around the world, and not to mention the challenges of the weather. Shooting and producing abroad presents students with the opportunity to test their logistical and creative talents, as well as produce socially significant projects in a multi-cultural location. The goal of this course is to produce both professional grade pieces of still and moving images in the world’s most historical and media saturated environments, adding to both the students’ skill set and perspective worldview. No revision of major, option, minor or certificate needed.

7. List of all **Student Learning Outcomes (SLOs)** for this new course.

**LEARNING OBJECTIVES:**

- Operate a digital video camera with a basic skill level
- Use lighting and audio tools at a basic skill level
- Use video editing software at a basic skill level
- Critically examine short format narratives and understand their production components
- Understand basic theories of social marketing and advocacy at a global level as evidenced in course work
- Demonstrate an understanding of and apply contemporary trends of digital media production through projects
8. **RESOURCE IMPLICATIONS:** (With the addition of this course, is there a need for additional student fees or other resources such as faculty, facilities, equipment, and/or library resources that will not be covered by the department budget.)

All costs are covered by program fee.

9. **CONSULTATION** with other affected departments and program committee:

   a) The following department(s) has (have) been consulted and raise **no objections** (If there were no objections to this curriculum request after listing it on the Curriculum Sharepoint site for five working days, type in the following: "All Academic Departments and Programs at CSUEB were consulted using the Sharepoint Curriculum site and there were no objections.")

   All Academic Departments and Programs at CSUEB were consulted using the Sharepoint Curriculum site and there were no objections.

   b) The following department(s) has (have) been consulted and **raised concerns** (If there were unresolved objections to this curriculum request after listing it on the Curriculum SharePoint site for five working days, indicate the objecting department or program below, along with the specific concern. If there were no unresolved objections, type in "None."):

   None

10. **Certification of DEPARTMENT APPROVAL** by the chair and faculty.

    Chair: Gale Young, Ph.D.  
    Date: 10/30/14  
    (Print Department Chair’s name here. Department Chair shall sign a hard copy for the College Office files)

11. **Certification of COLLEGE APPROVAL** by the dean and college curriculum committee.

    Dean/Associate Dean: Dennis Chester(hard copy with wet signature on file in College Office)  
    Date: 11/10/14  
    (Print Dean or Associate Dean’s name here. A hard copy shall be signed for the College Office files.)
Digital Media Production Abroad
COMM3691
British Documentary Experience
13:30—17:00

Instructor: William H. Lawson, Ph.D.
Office: London Faculty Offices, Hampden House, 2 Weymouth Street
E-mail: william.lawson@csueastbay.edu
Office Hour: Monday 12:30-13:30, and by appointment

“No tripods. No lights. No questions.
Never ask anybody to do anything.”
-Richard Leacock

COURSE DESCRIPTION:
London presents all the challenges and rewards any filmmaker could ever ask for; public spaces and city parks, classic and contemporary architecture, mass transportation, a local population blended with travelers from around the world, and not to mention the challenges of the weather. Shooting and producing in London presents students with the opportunity to test their logistical and creative talents, as well as produce socially significant projects in a multi-cultural location. The goal of this course is to produce both professional grade pieces of still and moving images in one of the world’s most historical and media saturated environments, adding to both the students’ skill set and perspective worldview.

The skill set needed to produce quality and professional video has become a desired asset for today’s communication student entering the career field. Instead of outsourcing media production to firms or studios, many companies have opted to staff and produce their own in-house media production units. In the limited time we have in the course we will work to familiarize and practice these skill sets in the visually saturated environment that is London. This class will explore the theory and practice of street cinema/free cinema production. The combined process of viewing each other’s material and producing original video will allow students to connect theory and practice as we explore the potential of digital video production and distribution. Students will produce VNRs (Video News Releases), short documentaries, still-life images, and travel blogs. By producing digital media in a multicultural global megapolis students will also become better consumers of media, as they familiarize themselves with not only the technical skills needed but also the careful planning that accompanies the production process.

COURSE OBJECTIVES:
- Operate a digital video camera with a basic skill level
- Use lighting and audio tools at a basic skill level
- Use video editing software at a basic skill level
- Critically examine short format narratives and understand their production components
• Demonstrate an understanding of basic theories of social marketing and advocacy by producing and distributing digital media projects
• Demonstrate an understanding of and apply contemporary trends of documentary film and video in originally produced digital media projects

PROVIDED HANDOUTS/TEXTS:
• Artis, Anthony Q. *Shut Up and Shoot Documentary Guide: A Down and Dirty DV Production* (Focal Press, 2008).
• Zettle, Herbert. *Video Basics 3* (Wadsworth, 2001.)
• Various other readings will be provided via Black Board

ASSIGNMENTS:
• Quizzes (10%): Will be unannounced and cover any reading material required for the day’s class. Quizzes will take on many forms; short essay, multiple choice, and fill-in-the-blank. Students must have the assigned day’s reading to take the quiz.
• Still Images (10%): A series of four images consisting of flower, portrait, landscape, cityscape. Graded on students application of compositional theory and photographic principles.
• Spoof VNRs(20%): This assignment will give you the chance to develop a series of short form pieces that act as Video News Releases for Americans visiting the United Kingdom. Keep in mind that these are spoofs and should be designed to critique through mockery and mimicry. One piece should be 15 seconds; the other one 30 seconds. Creativity, production quality, and critical insight are the grading criteria outlines.
• Exam (20%): Will gauge a student’s grasp of the concepts and ideas explored thus far in the term. The exam questions will be comprised of matching, short essay, fill-in-the-blank, and drawing. There are no make-up exams.
• Final Project (40%): This assignment will give you the chance to be a part of a production crew by working collaboratively (or independently) on a documentary. This involves shooting B Roll, conducting interviews, scene scouting, story construction, and answering the “So What?” question through the production of an original documentary. Topics must be cleared by course instructor. Production values should reflect those of a film festival worthy submission.

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<tr>
<th>Grade</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>“A”</td>
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GENERAL POLICIES: You are expected to arrive to class on time, and to stay for the duration. *All cell phones, pagers, PDAs, Idevices, GPS locators, signal fires, flare guns, PSPs, GameBoys, etc, are to be extinguished or turned off and left off for the duration of lecture, this also includes but is not limited to lap tops, tablets, desk top pcs, and anything else that is not the required text for the day.* This policy impacts every student.
unless proper documentation is provided. No cell phones, calculators, palm pilots, and/or other electronic devices will be permitted during any quiz—please make sure to put all such devices securely away and out of site prior to any quiz and/or exam. Please refrain from reading or doing course work for other classes, talking out of turn, sleeping or doing anything else distracting or rude during lecture or class discussions.

ADA STATEMENT: If you qualify under the Americans with Disabilities Act for accommodations that will allow you to learn and study more effectively, please contact the professor and Disability Support Services immediately so we may discuss options.

ACADEMIC HONOR CODE: The Code of Academic Integrity at California State University is based on the premise that each student has the responsibility 1) to insure that work they author or label as such is theirs and theirs only, 2) and to give credit and properly recognize the work of others incorporated. By enrolling in this class the student agrees to uphold the standards of academic integrity described in the catalog at http://www.csueastbay.edu/ecat/current/i-120grading.html#section12. You will be held responsible for knowing and conforming to it. Persons violating the Code of Academic Integrity on any test, paper, or assignment in this class will receive a minimum penalty of a grade of zero (0) for the assignment in question and may receive an “F” for the course at the option of the faculty instructor. This includes anyone caught cheating on an exam—whether it be cheating off of another (or by any other means) or letting someone cheat off of you. The result of such behavior will be an immediate zero (0) for the exam and possible further penalty, including a failing grade for the course and possible expulsion from the university.

ATTENDANCE POLICY: University policy excuses the absences of students for illness (self or dependent), religious observances, participation in University activities at the request of university authorities, and compelling circumstances beyond the student's control. Students must request the excuse in writing and supply appropriate documentation.

NOTE ON GRADES: Education is not about grades but about learning. Part of the learning process involves feedback and one form of feedback is a grade. Each grade will also be accompanied with written and verbal feedback that will often be more helpful to your learning than the letter/number grade. Also, because learning is a process, I strongly encourage you to give me feedback about the class as we proceed through the semester.

EXPECTATIONS:

You can expect your instructor to handle any specialized needs you may have during the term of the course provided you bring attention to those needs.
You can expect your instructor to listen and respect your viewpoints.
You can expect your instructor to take any problems or circumstances you may have with the appropriate consideration.

This syllabus is our contract for the course. If you have any questions, concerns, or comments about your (in)ability to successfully fulfill the requirements therein please feel free to talk with me. This syllabus may be/is subject to change, students will be properly notified if said changes occur during the course.
<table>
<thead>
<tr>
<th>DATE</th>
<th>CLASS TOPIC/ACTIVITY</th>
<th>READING</th>
<th>ASSIGNMENT DUE</th>
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<tbody>
<tr>
<td>Week One</td>
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<tr>
<td>7/30 Th</td>
<td><strong>Course Intro: Composition Basics</strong> Framing, Focus, Light (Still Shots Exercise)</td>
<td>Horenstein (Forward, Intro, Chapter 1)</td>
<td>Shot list Nouns</td>
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<tr>
<td>7/31 F</td>
<td><strong>More on Photography</strong></td>
<td>Kelby 1</td>
<td>Shot list</td>
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<tr>
<td>Week Two</td>
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<tr>
<td>8/3 M</td>
<td><strong>Shooting People, Places, Things</strong> (More Still Shooting Exercise)</td>
<td>Kelby 2, 4, 6, 9</td>
<td>Shot list Flowers/people/the city</td>
</tr>
<tr>
<td>8/4 Tu</td>
<td><strong>Becoming Experts in Exposure</strong></td>
<td>Horenstein II</td>
<td>Shot list Time/motion</td>
</tr>
<tr>
<td>8/5 W</td>
<td><strong>The Moving Image</strong> (Shooting Moving Images Exercise)</td>
<td>Zettle 5,6 Artis 3</td>
<td>Shot list Camera moves</td>
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<tr>
<td>8/6 Th</td>
<td><strong>Day Trip</strong></td>
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<tr>
<td>8/7 F</td>
<td><strong>Visual Sonnets</strong>                     The visual lyric</td>
<td>Artis 7</td>
<td>Shot Sequence</td>
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<tr>
<td>Week Three</td>
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<tr>
<td>8/10 M</td>
<td><strong>Interviews &amp; Audio/Lighting: Man on the Street</strong> (Shooting exercise)</td>
<td>Zettle 7 Artis (audio/light)</td>
<td>Shot List interviews</td>
</tr>
<tr>
<td>8/11 Tu</td>
<td><strong>Putting Together the VNR</strong> (Screening of previous works)</td>
<td>Stockman Insert, 6</td>
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<tr>
<td></td>
<td>(Shooting/Production workshop) Editing Basics</td>
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<tr>
<td>8/12 W</td>
<td><strong>Day Trip</strong></td>
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<td>8/13 Th</td>
<td><strong>Student Screenings</strong></td>
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<td>Spoof VNRs Screening</td>
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<td>Exam Review</td>
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<td>Date</td>
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<tr>
<td>8/14</td>
<td>Exam</td>
<td>Final Project Planning (Topics and ideas)</td>
<td>Stockman (editing)</td>
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<tr>
<td>8/17</td>
<td>M</td>
<td>Final Project Planning (Topics and ideas)</td>
<td>Stockman (editing)</td>
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<td>8/18</td>
<td>Tu</td>
<td>Day Trip</td>
<td>Oxford</td>
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<td>8/19</td>
<td>W</td>
<td>Shot, Shot, Shot!!!</td>
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<td>(In the field shooting footage)</td>
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<td>8/20</td>
<td>Th</td>
<td>Planning Structure/Footage Viewing</td>
<td>Rabiger 5</td>
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<td>(Advising and Consultations)</td>
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<td>(In the field shooting footage)</td>
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<td>8/21</td>
<td>F</td>
<td>Shot, Shot, Shot!!!</td>
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<td>Oh We Better Start Editing Too</td>
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<td>(In the field shooting footage)</td>
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<tr>
<td>8/24</td>
<td>M</td>
<td>Editing Workshop</td>
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<td>8/25</td>
<td>Tu</td>
<td>Final Project Screening</td>
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<td></td>
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<td>Final Project Screening</td>
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Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title _Postcolonial Francophone rap and Hip-Hop_  
Course number _MLL4110_  
Maximum enrollment ___35_____

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students’ acquisition of the learning outcomes. Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

**Please use this template to address ALL of the following learning outcomes**

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.

   MLL 4110 Postcolonial Francophone Rap and Hip-Hop provides a comprehensive overview of the French Colonial and Post-Colonial history that provides the necessary background to understand, and analyze the various texts. This course examines the success of rap and hip-hop as outlets to express the social concerns of the various ethnicities of the Francophone world. It concentrates on socio-cultural and literary perspectives. This course also concentrates on the question of identity within a (post) colonial context. The works studied give French/Francophone literature a different perspective that is an exciting and important contribution to the contemporary culture of the “French” world. They are the voices of a (post)-colonial world, which re-defines the distinction between French and Francophone.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.

   Students will discuss and write about French Colonialism and Francophone Post-Colonialism through learning about the historical and sociological backgrounds. By doing so they will have a better understanding of the impact of colonialism in a variety of cultures around the world and how, to this day, it also influences the arts produced in France, and its “former” colonies. All rap texts studied are part of a movement of conscious rap, and, in one way or another, offer an intellectual reflection on the legacies of colonialism.
3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person.

Students will analyze and discuss points presented in class concerning the historical and sociological backgrounds of French colonialism and Francophone post-colonialism. They will also analyze and discuss diverse texts of rap songs in open in-class discussions as well as in writing, in the form of essays. While in class they will learn how to intellectually talk about various perspectives in a respectful manner by having discussions based on a close analysis of the texts. As for their essay writing, they will learn how to research and write about diverse points of view about the same topics, and then present their own argumentation.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means.

Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison to the selected texts. They will apply what they have learned about Colonialism and Post-colonialism to the texts studied through in-class discussions and essay writing. In their essays, they will have to analyze the various texts as if they were analyzing any other literary text, and they will also examine how they relate to colonialism and Post-Colonialism’s legacies in today’s world. For example, Kenny Arkana’s texts are the expression of her Alter-Globalization stance, and Didier Awadi’s texts are based in Pan-Africanism. By having to write and discuss such texts, students will develop lifelong, and priceless intellectual skills and tools.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.

Specialists and non-specialists alike will acquire a set of knowledge and analytical tools that will enable them to become citizens of the University, and the world at large by learning about, writing about, analyzing, and discussing in an open and respectful manner, a wide variety of cultures and cultural contexts and sets of values that might not be part of their own heritage. They will also acquire technical tools such as vocabulary, grammar, essay-writing, analytical reading, communicative-based exercises, socio-cultural and historical background that will enable them to develop and/or sharpen their intellectual curiosity. The acquisition of such knowledge and skills will create a solid basis upon which lifelong good learning habits can grow by providing the perfect insightful environment for inquisitive minds. The intensive practice of activities that constantly challenge students’ intellectual abilities, learning methods, thought processes, value systems, and cultural contexts will contribute to educate a group of human beings who will be ready to adapt to challenging cultural contexts throughout their lives and thus to participate in and contribute to an ever-changing democratic world.
6. How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)

The readings, assignments, discussions, and essays, support students’ development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Readings, discussions, and essays, focus on the evaluation of argumentation skills that include:

- **The ability to weigh proffered evidence:**
  Students will have to write some research papers, and by doing so they will have to determine whether their sources are reliable or not.

- **The ability to uncover the implicit assumptions of others:**
  Through their research, and discussions students will be able to intellectually examine their own ideas and that of others, and thus have to determine what is an assumption and what is not.

- **The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s):**
  By having to write essays about the texts studied, and doing further research about the historical contexts, students will have to write not only about their own point of view but they also will have to integrate what they have learned in class, and in further readings. Thus, they will be able to weave a variety of elements into a logical and flowing argumentation.

- **The ability to frame one’s own positions logically and coherently:**
  Students will be provided with hand-outs to teach them how to first write a detailed outline that will be used as the framework for their essays. They will thus learn how to logically and coherently construct an essay that goes from one argument to another, and reach a conclusion that shows how the argumentation has progressed since the introduction.

- **The ability to construct one’s own persuasive arguments in support of carefully considered positions:**
  By having to write several essays, the critique done each time will help students achieve that goal.

- **The ability to defend this position against thoughtful objections**
  Since students will have to write essays based on research an analysis of texts discussed in class, and texts they read on their own, students will be
exposed to different perspectives, so they will be able to intellectually defend their own position while understanding that other opinions exist.

- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
  Since the course is very specific, students will acquire analytical, and argumentative skills that are specific to this particular area of study.

- The practice of applying the special concepts and theories developed in the particular discipline or disciplines
  Students will discuss, read about, and write about concepts and theories that are very specific to French Colonialism and Francophone Post-Colonialism. They will hence learn tools, and develop skills that are specific to this area of study.

7. How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)

Students will have to write three 4-page (minimum) essays and one 8-page (minimum) essay. All essays will be double-spaced with 1-inch margins, either Palatino or Times 12 pts, in MLA style, for a total of 5000 words minimum. The instructor will also provide feedback after each essay, and thus help students develop rhetorical knowledge and writing process skills, and to achieve the goal of demonstrating advance writing competency.
Upper Division Critical Thinking Across the Curriculum
(approved by Academic Senate 3/01)

GOALS
Overall, the goals for critical thinking in the upper division would be essentially the same as the goals enumerated for the lower division, but would entail more complex and sophisticated ways of using those same skills. These goals would include:

- The general ability to use reason (both inductive and deductive)
- The ability to identify fallacious reasoning
- The ability to present one’s own original argumentation

These skills will be reflected in the upper division not as specific testing and evaluation on argumentation skills, but argumentation skills in practice within a particular discipline or disciplines. These upper division skills would include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

The goals of upper division critical thinking should be to develop these abilities.

OUTCOMES:
Various outcomes could be used to measure these goals. Instructors will be able to witness and evaluate these abilities within the proper realm of the discipline(s), and through written, oral, and discussion assignments.
General Education
Upper Division Writing Outcomes

Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

Rhetorical Knowledge
Students should
• Use writing for inquiry, learning, thinking, and communicating
• Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
• Integrate their own ideas with those of others
• Practice the ethics of academic writing and of accuracy in the use of evidence

Writing Processes
Students should
• Be aware that it usually takes multiple drafts to create and complete a successful text
• Develop flexible strategies for generating, revising, editing, and proofreading
• Understand writing as an open process that permits writers to re-think and revise their work
• Learn to critique their own and others’ works

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities. A 4-unit upper division course in the humanities. that includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should

• Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
Description:

This course will examine the success of rap and hip-hop as outlets to express the social concerns of the various ethnicities of the Francophone world. It will concentrate on socio-cultural and literary perspectives. This course will also concentrate on the question of identity within a (post) colonial context. The works we will study give French/Francophone literature a different perspective that is an exciting and important contribution to the contemporary culture of the “French” world. They are the voices of a (post)-colonial world, which re-defines the distinction between French and Francophone.

Learning Outcomes:

- Specialists and non-specialists alike will acquire a set of knowledge and analytical tools that will enable them to become citizens of the University, and the world at large by learning about, writing about, analyzing, and discussing in an open and respectful manner, a wide variety of cultures and cultural contexts and sets of values that might not be part
of their own heritage. They will also acquire technical tools such as vocabulary, grammar, essay-writing, analytical reading, communicative-based exercises, socio-cultural and historical background that will enable them to develop and/or sharpen their intellectual curiosity. The acquisition of such knowledge and skills will create a solid basis upon which lifelong good learning habits can grow by providing the perfect insightful environment for inquisitive minds. The intensive practice of activities that constantly challenge students’ intellectual abilities, learning methods, thought processes, value systems, and cultural contexts will contribute to educate a group of human beings who will be ready to adapt to challenging cultural contexts throughout their lives and thus to participate in and contribute to an ever-changing democratic world.

- Students should be able to think critically and creatively and apply analytical reasoning to address complex challenges and everyday problems. Critical thinking is the ability to comprehensively explore issues, texts, ideas, and events before accepting or formulating an opinion or conclusion. Students should be able to express themselves in the written language with a fair amount of sophistication, integrating research information into written assignments while giving adequate credit to the sources of information used.

**Grading:**

<table>
<thead>
<tr>
<th>Grading</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Assignments</td>
<td>45%</td>
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<tr>
<td>Essays</td>
<td>50%</td>
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<td>Participation/Attendance</td>
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<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<td>93%-100%</td>
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<tr>
<td>A–</td>
<td>90%-92%</td>
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<tr>
<td>B</td>
<td>83%-87%</td>
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<tr>
<td>B–</td>
<td>80%-82%</td>
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<tr>
<td>C+</td>
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<td>C</td>
<td>73%-77%</td>
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<td>D+</td>
<td>68%-69%</td>
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<tr>
<td>D</td>
<td>60-67%</td>
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<td>F</td>
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**Policies:**

∞ Class rules: Cell phones must be turned off, no food or drinks, chewing gum is allowed but no smacking (of gum)

**Accessibility Accommodations:** This University abides by the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, which stipulates that no student shall be denied the benefits of an education “solely by reason of a handicap.” If you have a documented disability that may impact your work in this class and for which you may require accommodations, please see the instructor as soon as possible to arrange accommodations. In order to receive accommodations, you must be registered with and provide documentation of your disability to: Student Disability Resource Center (510) 885-3621.
SCHEDULE

Monday, January 6th:

Introduction

Wednesday, January 8th:

Film: Banlieue 13.

Monday, January 13th:

French Colonialism
Banlieue 13. Discussion

Wednesday, January 14th:


Monday January 20: MLK NO CLASS

Wednesday, January 22nd:


Monday January 27th:

Marseille Rap. IAM: Planète Mars (1992)
Marseille Rap. IAM: Nés sous la même étoile (1997)

Wednesday, January 29th:

Marseille Rap. IAM: Demain c’est loin (2010)
Marseille Rap. IAM: Les Raisons de la colère (2013)
Marseille Rap. IAM: CQFD (2013)
Marseille Rap. IAM and Cheb Khaled: Oran-Marseille

Essay 1. Write a critical analysis of the text: Les Tam Tam de l'Afrique
4 pages. Due February 3rd

Monday, February 3rd:

Marseille Rap: Keny Arkana: De l’opéra à la Plaine (2005)
Marseille Rap: Keny Arkana: De l’opéra à la Plaine (2005)
Marseille Rap: Keny Arkana: Cinquième soleil (2008)
Wednesday, February 5th:

Marseille Rap: Keny Arkana: Capitale de la rupture (2012)
Marseille Rap: Vie d’artiste (2012)
Marseille Rap: Psy 4 de la rime: Le monde est stone (2010)

Monday, February 10th:

Marseille Rap: Alonzo: Déterminé (2009)
Marseille Rap: Alonzo: Pour toi je tue (2009)
Marseille Rap: Alonzo: La Danse des Guirri (2012)

Wednesday, February 12th:


Monday February 17th:

Les Banlieues: Suprême NTM: Tout n’est pas si facile (1995)

Wednesday, February 19th:


Monday, February 24th:

Film: La Haine

Wednesday, February 26th:

Film: La Haine

Essay 2: Choose one of the following topics and write an essay. 4 pages double-spaced
Due March 3rd
1. Study the "Alter-Mondialisme" of MC Solaar
2. Choose 3 topics that are expressed in Rap songs and in the Film "La Haine" and study them.

Monday, March 3rd:


Wednesday, March 5th:


Essay 3: Choose one the following topics and write a 4-page essay, double-spaced.
Due March 12
2. Study the topics of Keny Arkana's rap.

Monday, March 10th:

Sénégal: Didier Awadi: J’accuse (2010)
Sénégal: Didier Awadi: Ma révolution (2013))
Planet B Boy

Wednesday March 12th:
Repas Francophone

Essay 4. Write an 8-page essay, double-spaced. Choose one of the following topics:
Due March 19th.
1. Study how Néo-Négritude is expressed in two songs of your choice
2. Study the legacy of Colonialism in Didier Awadi’s “J’accuse”.
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title: **Modern Japanese Short Stories in English Translation**
Course number: **MLL 3812**
Maximum enrollment: **35**

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students’ acquisition of the learning outcomes. Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

**Please use this template to address ALL of the following learning outcomes.**

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.

MLL 3812 Modern Japanese Short Stories course provides comprehensive overview of Japanese literature that has shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this course covers the eras of First Experiments, Interwar, Postwar, and the contemporary. The course traces the literary movements that took place over the course of the twentieth century, and provides a multi-perspective presentation of literary narratives with cultural diversity.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.

Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions on 30 short stories grouped into 10 topics, 4 films that the original scripts were based on short stories representing unique Japanese literary genre, 2 online exams, and 2 Reader's Pick review papers and one Final Paper via Turnitin on Blackboard. All selected short stories are in English translation and by prominent writers portray controversial images of Japan, as imperialist, war defeat yet transformed into economic superpower, ‘lost decade’ while assess bubble burst, and current trans-reality generation.
3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person.

Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment/reflection to the weekly Forum by creating his/her own Thread under the title of a selected film or a short story of the weekly list with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and will provide comments to students’ various viewpoints.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means.

Students will chose at least 1 short story from each reading lists (Story 1-15; Story 16-30) and write short essays on their picks, including the reason why they pick the story, summery of the story, which character has caught the most attention, explain why and how the story reflects the social condition of Japan of the era, citing a passage from the story that reflects the title of the story and explains, and etc. In the review essay, students will have to include one or two citations from the stories of choice. Student’s choice of quotes from the story should associate with the theme of this course, “constructing the images of Modern Japan,” or the topic of their essays. Students will decide their own Final Paper topic. Final paper should be a comparative study of two (or more) short stories of the literary representation of Modern and Post-modern Japan. Comparing a short story with one of the selected films is an alternative option. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected story.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.

The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation
and assignments will be graded to encourage students to take charge for their learning.

6. How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)

The reading and assignments, exams, short review papers, and final paper preparation support students’ development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Exams, short review papers and final comparative study paper indicate the assessments focusing on the evaluation on argumentation skills that include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

7. How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)

Each of the student’s Thread on Blackboard Discussion Board should correspond to the weekly subject heading that specifies the title and key concept of his/her selected short story. The length of Thread is 100-150 words and the length of responses is not limited but preferably under 100 words. Each Reader’s Pick will follow the format of 3-5 pages, double spaced, and font size 12. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. The overall writing assignments, including Discussion Board postings, Reader’s Pick short papers, and Final Paper exceed the minimum 4500 words requirement. Instructor’s feedback to the writing assignments will help student to develop **Rhetorical Knowledge and writing process skills and to achieve the goal of demonstrating advance writing competency.**
Upper Division Critical Thinking Across the Curriculum
(approved by Academic Senate 3/01)

GOALS
Overall, the goals for critical thinking in the upper division would be essentially the same as the goals enumerated for the lower division, but would entail more complex and sophisticated ways of using those same skills. These goals would include:

- The general ability to use reason (both inductive and deductive)
- The ability to identify fallacious reasoning
- The ability to present one’s own original argumentation

These skills will be reflected in the upper division not as specific testing and evaluation on argumentation skills, but argumentation skills in practice within a particular discipline or disciplines. These upper division skills would include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

The goals of upper division critical thinking should be to develop these abilities.

OUTCOMES:
Various outcomes could be used to measure these goals. Instructors will be able to witness and evaluate these abilities within the proper realm of the discipline(s), and through written, oral, and discussion assignments.
General Education
Upper Division Writing Outcomes

Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

Rhetorical Knowledge
Students should

- Use writing for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
- Integrate their own ideas with those of others
- Practice the ethics of academic writing and of accuracy in the use of evidence

Writing Processes
Students should

- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to re-think and revise their work
- Learn to critique their own and others’ works

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities. That includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should

- Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
Textbooks

Required:
   ISBN: 978-0-231-15723-0

   http://afe.easia.columbia.edu/timelines/japan_modern_timeline.htm

Films

A. The Human Condition
   Kobayashi, Masaki
   1959
   155 mins.

B. Caterpillar
   Wakamatsu, Kōji
   2010
   85 mins.
   http://www.fandor.com/films/caterpillar

C. The Eel
   Imamura Shohei
   1997
   117 mins.
   http://www.youtube.com/watch?v=8HdVs0mN9ZY

D. Spirited Away
   Miyazaki, Hayao
   2001
   124 mins.
   YouTube URL: http://www.youtube.com/watch?v=6az9wGfeSgM

Grading Total: 1000 points

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<thead>
<tr>
<th>Component</th>
<th>Points</th>
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<tbody>
<tr>
<td>2 Exams</td>
<td>300</td>
</tr>
<tr>
<td>6 Story Discussion Board</td>
<td>300</td>
</tr>
<tr>
<td>2 Reader’s Pick</td>
<td>200</td>
</tr>
<tr>
<td>4 Film Discussion Board</td>
<td>100</td>
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<tr>
<td>Final Paper</td>
<td>100</td>
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<tr>
<td>2 Film Review (bonus)</td>
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Letter Grade

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Rules
1. **Exams:** There will be 2 exams posted online following the weekly reading assignments. Multiple Choice will test students on their knowledge about the authors, the titles of the story, main characters, historical backgrounds, key concept, and/or the weekly discussion topics. 1st Exam covers stories 1-15 and is due on 5/10; 2nd Exam covers stories 16-30 and is due on 6/7. **The Exams allow three attempts with limited time of 1 hour per attempt.** The exams also provide valuable information for students to understand the key concept of each story and thus students are welcome to use 1st attempt to preview the questions/information.

2. **Discussion Board:** Students are required to post their film and reading comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film or a short story of the weekly list with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis. In other words, each student will have to post a Thread to Discussion Forum and respond to another student’s Thread posting. Each Story Discussion Board is 50 points. The Film Discussion Board will earn the student 25 bonus points each. Students are encouraged to post questions/answers to the Open Discussion Board Q&A sections. 5 Bonus points will be given to each well received Open Discussion Thread posting and to each good answer which respond to other students’ questions.

   Each of the student’s Thread should correspond to the weekly subject heading that specifies the title and key concept of his/her selected short story. The length of Thread is 100-150 words and the length of responses is not limited but preferably under 100 words. Please also rate 1-5 starts to other students’ Thread postings. Students are not expected to post their full Turnitin assignments of Film Review or Reader’s Pick to Discussion Board Forums; instead, keen observations on issues raised by the authors or the filmmakers are expected.

3. **Reader’s Picks:** There are two Reader’s Pick reviews assigned; the due dates for Reader’s Picks are listed in the course calendar. Students will chose at least 1 short story from each reading lists (Story 1-15; Story 16-30) and write essays on their picks, including the reason why they pick the story, summery of the story, which character has caught the most attention, explain why and how the story reflects the social condition of Japan of the era, citing a passage from the story that reflects the title of the story and explains, and etc. In the review essay, students will have to include one or two citations from the stories of choice. Student’s choice of quotes from the story should associate with the theme of this course, “constructing the images of Modern Japan,” or the topic of their essays. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected story. Each Reader’s Pick will follow the format of 3-5 pages, double spaced, and font size 12. The Reader’s Picks are to be turned in via Turnitin.

4. **Final Paper:** Students will decide their own Final Paper topic. Final paper should be a **comparative study** of two (or more) short stories of the literary representation of Modern and Post-modern Japan. Comparing a short story with one of the selected films is an alternative option. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. Final Paper is due on 6/12 via Turnitin.

5. **Film Reviews:** There are two bonus film reviews assigned; the due dates are assigned in the following course calendar. Sample film reviews will be posted via Blackboard Course Material. Students may choose to watch the films at home by click links provided or watch in the library (by checking out from Library Video Reserve). Each Film review will be limited to the format of 1-page, single-spaced, and font size 12. Students have to specify if s/he recommends the film or not and explain why s/he recommends or will not recommend the film. The Film Reviews are bonus assignments to be turned in via Turnitin.
## Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Texts &amp; Films</th>
<th>Due</th>
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| Week 1: 3/30-4/5 | Blackboard introduction  
Topic: ‘Blacks Ship’ and Japan’s ‘Open Door’  
Film A: *The Human Condition* by Kobayashi, Masaki  
Q&A in Open Discussion Board  
Week 1 Film A Discussion Board Threads comments due on 4/5 |
| Week 2: 4/6-4/12 | **Topic: New Meiji Society and Japanese Westernization & Experiments**  
1. *Mori Ōgai* (1881-1936)  
   Columbia Anthology “The Dancing Girl”  
2. *Izumi Kyōka* (1896-1945)  
   Columbia Anthology “The Holy Man of Mount Kōya”  
   Columbia Anthology “Meat and Potatos”  
   Columbia Anthology “The Clay Doll”  
   Columbia Anthology “The Mediterranean in Twilight”  
6. *Ozai Kōyō* (1904- )  
   Columbia Anthology “The Gold Demon”  
7. *Natsume Sōseki*  
   *Course Material: “The Nights of Dreams”* | Film Review #A/B  
Turnitin (bonus) (Film A or Film B)  
Week 2 Story 1-7 Discussion Board Threads comments due on 4/10 |
| Week 3: 4/13-4/19 | **Topic: The Interwar Years**  
8. Akutagawa Ryūnosuke (1900-1976)  
   Columbia Anthology “The Nose”  
   Columbia Anthology “The Human Chair”  
10. Kawabata Yasunari (1911-1942)  
    Columbia Anthology “The Dancing Girl of Izu” | **Week 3 Story 8-11 Discussion Board Threads comments due on 4/17** |
|---|---|
| Week 4: 4/20-4/26 | **Topic: Japan at Wars**  
   Columbia Anthology “A Flock of Circling Crows”  
12. Origuchi Shinobu (1936-)  
   Columbia Anthology “Writing from the Dead”  
13. Shiga Naoya (1939-)  
   Columbia Anthology “The Paper Door”  
   Columbia Anthology “The Two Acolytes”  
15. Uchida Hyakken (1938-)  
   Columbia Anthology “Realm of the Dead” (1-page)  
   and “Triumphant March into Port Arthur” | **Week 4 Story 12-15 Discussion Board Threads comments due on 4/24**  
**Reader’s Pick #1 Turnitin (Stories #1-15) due on 4/26 11:59 PM** |
Film B: Caterpillar by Wakamatsu, Kōji 2010  
http://www.fandor.com/films/caterpillar | **Week 5 Film B Discussion Board Threads comments due on 5/1**  
**Film Review #A/B Turnitin (bonus) (Film A or Film B) due on 5/3 11:59 PM** |
Week 6: 5/4-5/10

Exam #1 (Stories #1-15) due on 5/10 11:59PM

Film C. The Eel by Imamura Shohei 1997 117 mins.
http://www.youtube.com/watch?v=8HdVs0mN9ZY

Exam #1 (Story 1-15) due 5/10
Week 6 Film C Discussion Board Threads comments due on 5/8

Week 7: 5/11-5/17

Topic: Literature and Post-War Era

History Reading: http://www-chaos.umd.edu/history/toc.html

16. Oē Kanzaguro (1935- )
   *Course Material “The Crazy Iris”

17. Abe Kōbō (1950- )
   Columbia Anthology “The Red Cocoon”

18. Endō Shūsaku (1940-)
   Columbia Anthology “Mothers”

19. Mishima Yukio (1938- )
   Columbia Anthology “Patriotism”

20. Inoue Yashushi (1950- )
   Columbia Anthology “The Rhododendrons of Hira”

Week 7 Story 16-18 Discussion Board Threads comments due on 5/15

Week 8: 5/18-5/24

Topic: New Generation of Woman Writers

   Columbia Anthology “The Village of Eguchi”

22. Enchi Fumiko (1953- )
   Columbia Anthology “Skeletons of Men”

23. Hirabayashi Taiko (1957- )
   Columbia Anthology “Demon Goddess”

24. Kanai Mieko (1954- )
   Columbia Anthology “Homecoming”

25. Kōno Taeko (1953- )
   Columbia Anthology “Final Moments”

Week 8 Story 19-24 Discussion Board Threads comments due on 5/22
Week 9:
5/25-5/31

**Topic: New Century Japan**

26. Furui Yoshikichi (1954-)
   Columbia Anthology “Ravine”

27. Murakami Haruki (1956-)
   Columbia Anthology “Firefly”

28. Nakagami Kenji (1956-)
   Columbia Anthology “The Wind and the Light”

29. Tawada Yōko (1963-)
   Columbia Anthology “Where Europe Begins”

30. Yoshimoto Banana (1963-)
   Columbia Anthology “Newlywed”

Week 9 Story
25-30 Discussion Board Threads comments due on 5/29

Reader’s Pick #2
(Stories #16-30)
Due on 5/31 11:59 PM

Week 10:
6/1-6/7

**Exam #2 (Stories #16-30)**
   due on 6/7 11:59PM

**Film D. Spirited Away** by Miyazaki, Hayao 2001 124 mins.
YouTube URL: http://www.youtube.com/watch?v=6az9wGfeSgM

**Exam #2**
(Story 16-30) due 3/21

Week 10 Film D
Discussion Board
Film Review #2
(Film C or D)
Turnitin due on 6/7 11:59PM

Final Week
6/8-6/13

**FINAL PAPER**

Students will decide their own Final Paper topic. Final paper should be a comparative study of two (or more) short stories of the literary representation of Modern China. Comparing a short story with one of the selected films is an alternative option. Final Paper will follow the format of 5-8 pages, double spaced, and font size 12. Final Paper is due on 6/12 via Turnitin.

**Final Paper Due**
6/12 at 11:59PM
**Course Objective:**

MLL 3812 Modern Japanese Short Stories course provides a comprehensive overview of Japanese literature that have shaped modern-day Japan. All selected short stories are in English translation and by prominent writers portray controversial images of Japan, as imperialist, war defeat yet transformed into economic superpower, ‘lost decade’ while assess bubble burst, and current trans-reality generation. Spanning one and a half centuries from the Meiji Restoration in 1868 to the current twenty-first century, this course covers the eras of First Experiments, Interwar, Postwar, and the contemporary. The selected short stories trace the literary movements that took place over the course of the twentieth century, and provides a multi-perspective presentation of literary narratives with cultural diversity.

**Student Learning Outcomes:**

By the end of the course, students should be able to:

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries by the provided comprehensive overview of Japanese literature that has shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this course covers the eras of First Experiments, Interwar, Postwar, and the contemporary. The course traces the literary movements that took place over the course of the twentieth century, and provides a multi-perspective presentation of literary narratives with Japanese cultural diversity.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization. Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions on 30 short stories grouped into 10 topics, 4 films that the original scripts were based on short stories representing unique Japanese literary genre, 2 online exams, and 2 Reader's Pick review papers and one Final Paper via Turnitin on Blackboard. All selected short stories are in English translation and by prominent writers portray controversial images of Japan, as imperialist, war defeat yet transformed into economic superpower, ‘lost decade’ while assess bubble burst, and current trans-reality generation.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film or a short story of the weekly list with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and provide comments to the various viewpoints.
4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Students will chose at least 1 short story from each reading lists (Story 1-15; Story 16-30) and write short essays on their picks, including the reason why they pick the story, summery of the story, which character has caught the most attention, explain why and how the story reflects the social condition of Japan of the era, citing a passage from the story that reflects the title of the story and explains, and etc. In the review essay, students will have to include one or two citations from the stories of choice. Student’s choice of quotes from the story should associate with the theme of this course, “constructing the images of Modern Japan,” or the topic of their essays. Students will decide their own Final Paper topic. Final paper should be a comparative study of two (or more) short stories of the literary representation of Modern and Post-modern Japan. Comparing a short story with one of the selected films is an alternative option. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected story.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen. The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title: New Chinese Cinema (in English)
Course number MLL 3611
Maximum enrollment 35

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students’ acquisition of the learning outcomes. Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

Please use this template to address ALL of the following learning outcomes.

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.

MLL 3611 New Chinese Cinema (in English Translation) New Chinese Cinemas analyzes the changing forms and significance of filmmaking in the People’s Republic of China, Taiwan, and Hong Kong since the end of the Cultural Revolution and the beginning of New Cinema movements in the 1980s, with a particular emphasis on how film comments on the profound social changes that have occurred in Greater China (PRC, Taiwan and Hong Kong) over the past three decades. Considering in detail both conservative and progressive stances on economic modernization and cultural globalization, it also demonstrates how film has been an important formal structure and social document in the interpretation of these changes. The course traces the cultural transformation that took place over the course of the turn of the centuries, and paints a picture of China rich in cultural diversity. Students will be able to demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries because this wide-ranging cinematic studies demarcates the Chinese cultural terrain by examining cinematic time across historical periods and the scripts adopted from literature, as well as critical theories.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.
Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization. Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions grouped into 9 topics associated with 7 films by prominent filmmakers and 2 stories that two of the films adopted from. There will be 3 online exams, and 7 short Film Review papers and one Final Paper via Turnitin on Blackboard. All selected reading materials, including the textbook “The Cambridge Companion to Modern Chinese Culture,” the two short stories by Mo Yan, and the sample film reviews are in English translation, as well as the films are with English subtitle/caption. With the background cultural information introduced and examples provided that reviewed the raging critical debates about the public sphere, the academy, intellectual identity, cultural politics, and economic globalization. Students will be able to apply the knowledge in their oral (Discussion Board) and written works to examine the Chinese appropriation and reinvention of discourses of modernity, postmodernity, and postcoloniality.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person.

Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film and reading with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and provide comments to the various viewpoints.

For Discussion Board, Film Review, and Final Paper writing/critical thinking assignments, students have to specify what cultural aspect has been included in the film and apply one critical aspect from the reading materials; they will have to discuss, deliberate and write about how the cultural images of China are portrayed in the films, uncover the implicit assumptions of the filmmakers/authors, demonstrate their general ability to use reason (both inductive and deductive), and present and defend their own original argumentations.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means.
Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Particularly the final paper assignment that has to be a comparative study of two (or more) sources on the cinematic and cultural representation of Modern and Post-modern China. Student may revise from the film synopsis-reviews and the Discussion Board postings for the comparative study of New Chinese Cinema. In the paper assignment, in addition to the requirement of comparing the cinematic representations in two or more films, student need to specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations. Final paper should be a comparative study of two (or more) resources and concepts of the cultural representation of Modern and Post-modern China. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected material.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.

The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.

6. How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)

The reading and assignments, exams, short review papers, discussion board postings and final paper preparation support students' development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Exams, short review papers and final comparative study paper indicate the assessments focusing on the evaluation on argumentation skills that include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
• The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
• The ability to frame one’s own positions logically and coherently
• The ability to construct one’s own persuasive arguments in support of carefully considered positions
• The ability to defend this position against thoughtful objections
• The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
• The practice of applying the special concepts and theories developed in the particular discipline or disciplines

7. How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)

Each of the student’s Thread on Blackboard Discussion Board should correspond to the weekly subject heading that specifies the title and key concept of the selected film. The length of Thread is 100-150 words and the length of responses is 50-100 words. Each Film Review will follow the format of 1-3 pages, double spaced, and font size 12. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. The overall writing assignments, including Discussion Board postings, Exams, Film Review short papers, and Final Paper exceed the minimum 4500 words requirement. Instructor’s feedback to the writing assignments will help student to develop Rhetorical Knowledge and writing process skills and to achieve the goal of demonstrating advance writing competency.
GOALS
Overall, the goals for critical thinking in the upper division would be essentially the same as the goals enumerated for the lower division, but would entail more complex and sophisticated ways of using those same skills. These goals would include:
- The general ability to use reason (both inductive and deductive)
- The ability to identify fallacious reasoning
- The ability to present one’s own original argumentation

These skills will be reflected in the upper division not as specific testing and evaluation on argumentation skills, but argumentation skills in practice within a particular discipline or disciplines. These upper division skills would include:
- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
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- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

The goals of upper division critical thinking should be to develop these abilities.

OUTCOMES:
Various outcomes could be used to measure these goals. Instructors will be able to witness and evaluate these abilities within the proper realm of the discipline(s), and through written, oral, and discussion assignments.
General Education

Upper Division Writing Outcomes

Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

Rhetorical Knowledge
Students should
- Use writing for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
- Integrate their own ideas with those of others
- Practice the ethics of academic writing and of accuracy in the use of evidence

Writing Processes
Students should
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to re-think and revise their work
- Learn to critique their own and others’ works

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities. . . that includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should

- Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
Textbooks

Required:
- Short Story:
  - “Iron Child” by Mo Yan (Nobel Laureate in Literature of 2012; Red Sorghum film script is based on his novel)
  - “Escape” by Su Tong (Raise the Red Lantern film script is based on his novella, Wives and Concubines.)
  - “The Accident” by Gao Xingjian (Nobel Laureate in Literature of 2000)

Films

1. Red Sorghum  Zhang, Yimou  1987  87 minutes
   [link](http://www.youtube.com/watch?v=9IjnwHdG-BQ)

2. Crazy Racer  Ning Hao  2009  105 minutes
   [link](https://www.youtube.com/watch?v=HbXPqGC65Cw)

3. Farewell My Concubine  Chen, Kaige  1993  157 minutes
   [link](http://www.youtube.com/watch?v=cC-_SLiRnJE)

4. Beijing Bicycle  Wang, Xiaoshuai  2001  113 minutes
   [link](http://www.youtube.com/watch?v=xjljUMHxBOQ)

5. Comrades, Almost a Love Story  Peter Chan  1997  128 minutes
   [link](http://www.youtube.com/watch?v=c2iAsrqpZRw)

6. Eat Drink Man Woman  Ang Lee  1994  124 minutes
   [link](https://www.youtube.com/watch?v=yicBx-okC3k)

7. Cape No.7  Wei, Tei-sheng  2008  129 minutes
   [link](http://www.youtube.com/watch?v=0KC--QDv8DU)

Additional Film Recommended
Vive L’amore  
Tsai, Mingliang  
1994

City of Sadness  
Hou, Hsiao-hsien  
1989

The Killer  
John Woo  
1989

Chungking Express  
Wang, Karwai  
1994

To Live  
Zhang, Yimou  
1994

The World  
Jia, Zhangke  
2004

**Grade**

Students’ final **1000 points** are the resultant sum of:

<table>
<thead>
<tr>
<th>Activity</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>7 Synopses and Film Reviews</td>
<td>350</td>
</tr>
<tr>
<td>2 Quizzes</td>
<td>100</td>
</tr>
<tr>
<td>8 Discussion Board Posting</td>
<td>400</td>
</tr>
<tr>
<td>Final Paper</td>
<td>150</td>
</tr>
<tr>
<td>Video Project</td>
<td>50 Bonus point</td>
</tr>
</tbody>
</table>

**Letter Grade**

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>925 and above</td>
</tr>
<tr>
<td>A-</td>
<td>850-925</td>
</tr>
<tr>
<td>B+</td>
<td>800-850</td>
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<td>B</td>
<td>750-800</td>
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<tr>
<td>C</td>
<td>700-750</td>
</tr>
<tr>
<td>D</td>
<td>600-700</td>
</tr>
</tbody>
</table>

**Rules**

1. **Discussion Board:** Students are required to post their film and reading comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected textbook chapters, online topic-oriented resources, or the selected feature film/animation; student also need to respond to at least one of other students’ postings on weekly basis. In other words, each student will have to post a Thread to Discussion Forum and respond to another student’s Thread posting. Each weekly Discussion Board is 30 points. Students are encouraged to post questions/answers to the Open Discussion Board Q&A sections. 5 Bonus points will be given to each well received Open Discussion Thread posting and to each good answer which respond to other students’ questions.

   Each of the student’s Thread should correspond to the weekly subject heading that specifies the title and key concept of the selected reading/viewing assignments. The length of Thread is 100-150 words and the length of responses is not limited but preferably 50-100 words. Please also rate 1-5 stars to other students’ Thread postings. Students are not expected to post their full Turnitin assignments of Film Review or Final Paper to Discussion Board Forums; instead, keen observations on issues raised by the authors or the filmmakers are expected.

2. **Quizzes:** There will be 2 Blackboard online quizzes posted following the weekly film viewing and reading assignments. Multiple Choices will test students on their knowledge about Chinese cinema, historical backgrounds of the films, key concepts, and socio-political representations. 10-20 multiple choice questions will be used to test students on their understanding of the selected films and readings.

3. **Film Reviews:** There are seven film synopsis and reviews assigned; the due dates are assigned in the following course calendar. Sample film reviews are posted via Blackboard **Course Material.** Students may choose to watch
the films at home by finding available online resources or watch in the library (by checking out from Library Video Reserve). Each Film review will be limited to the format of 3-5 page, double-spaced, and font size 12. Students have to specify what cultural representations have been included in the film, how the cultural images are portrayed, uncover the implicit assumptions of the filmmakers, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, specify if s/he recommends the film or not and explain why s/he recommends or will not recommend the films, and present their own original argumentations. The Film Reviews are writing assignments to be turned in via Turnitin.

4. **Video Project “China, Cinema, and I”**: Students will make a 4-7 minute short films and post the film to class YouTube course site ‘MLL3611’. The topic of the video assignment is “China and I in Cinema” and it is a creative project. All formats including video clips, filming, photos, audio, and mixed are welcome. An instructor’s sample video is provided on the class YouTube site, MLL3611.

5. **Final Paper**: Students will determine their topics for Final Paper based on their specific interests and focuses. Students are encouraged to synthesize two of their Film Reviews and to elaborate their specific discussions on certain issues. The final paper should be 6-10-page in length and a comparative study of two (or more) films of New Chinese Cinema. Students may choose one of the films outside of the course viewing list but has to provide comparison with at least one to the course selected films. At least two quotes from the reading assignment, “History of China,” selected short stories, and history of Regional Chinese Cinema, should be included in the final paper. Final Paper is due by midnight on the Friday of Final Examination Week.
<table>
<thead>
<tr>
<th>Date</th>
<th>Texts &amp; Films</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td><strong>Blackboard introduction</strong></td>
<td><strong>check syllabus</strong></td>
</tr>
<tr>
<td>1/7-1/13</td>
<td><strong>Film 1: Red Sorghum</strong> Dir. Zhang, Yimou,</td>
<td><strong>Discussion Board #1</strong></td>
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<tr>
<td></td>
<td><strong>Chapter 1: “Defining modern Chinese Culture” by Kam Louie</strong></td>
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<td></td>
<td><strong>Reading: Short Story “Iron Child” by Mo Yan</strong></td>
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<td></td>
<td><em>(Nobel Laureate in Literature of 2012; Red Sorghum film script is based on his novel)</em></td>
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<tr>
<td>Week 2</td>
<td><strong>Film 2: Crazy Racer</strong> Dir. Ning, Hao</td>
<td><strong>Discussion Board #2</strong></td>
</tr>
<tr>
<td>1/14-1/20</td>
<td><strong>Chapter 2: “Social and Political Developments: the Making of the Twentieth-century Chinese State” by Peter Zarrow</strong></td>
<td><strong>Film Review #1</strong></td>
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<tr>
<td></td>
<td><strong>Reading: Short Story “Escape” by Su Tong</strong></td>
<td>Due on 1/14 at 11:59 PM</td>
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<td><em>(Raise the Red Lantern film script is based on his novella, Wives and Concubines.)</em></td>
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<td>Week 3</td>
<td><strong>Film 3: Farewell my Concubine</strong> Dir. Chen, Kaige</td>
<td><strong>Discussion Board #3</strong></td>
</tr>
<tr>
<td>1/21-1/27</td>
<td><strong>Chapter 3: “Historical Consciousness and National Identity” by Prasenjit Duara</strong></td>
<td><strong>Film Review #2</strong></td>
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<td></td>
<td><strong>Due on 1/21 11:59 PM</strong></td>
<td></td>
</tr>
<tr>
<td>Week 4</td>
<td><strong>Film 4: Beijing Bicycle</strong> Dir. Wang, Xiaoshuai</td>
<td><strong>Discussion Board #4</strong></td>
</tr>
<tr>
<td>1/28-2/3</td>
<td><strong>Chapter 8: “Socialism in China: a Historical Overview” by Arif Dirlik</strong></td>
<td><strong>Film Review #3</strong></td>
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<tr>
<td></td>
<td><strong>Due on 1/28 11:59PM</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>Reading: Short Story “The Accident” by Gao Xingjian</strong></td>
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</tr>
<tr>
<td></td>
<td><em>(Nobel Laureate in Literature of 2000)</em></td>
<td></td>
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<tr>
<td>Week 5</td>
<td><strong>QUIZ #1</strong></td>
<td><strong>Due on 2/4 11:59PM</strong></td>
</tr>
<tr>
<td>2/4-2/10</td>
<td><strong>Quiz due on 2/10</strong></td>
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</table>
| Week 6  
2/11-2/17 | **Film 5: Comrades, Almost a Love Story**  Dir. Peter Chen  
**Chapter 5:** “Ethnicity and Chinese Identity: Ethnographic Insight and Political Positioning” by William Jankowiak  
**Chapter 15:** “Cinema: from Foreign Import to Global Brand” by Chris Berry | **Discussion Board #5** |
|---|---|---|
| Week 7  
2/18-2/24 | **Film 6: Eat Drink Man Woman**  Dir. Ang Lee  
**Chapter 7:** “Modernizing Confucianism and ‘New Confucianism’” by Sor-Hoon Tan  
**Chapter 4:** Gender in Modern Chinese Culture by Harriet Evans | **Discussion Board #6** |
| Week 8  
2/25-3/3 | **Film 7: Cape No. 7**  Dir. Wei, Tei-sheng  
**Chapter 10:** Languages in a modernizing China by Ping Chen  
**Chapter 13:** Music and performing arts: tradition, reform and political and social relevance by Colin MacKerras | **Discussion Board #7** |
| Week 9  
3/4-3/10 | **Quiz #2** | **Film Review #7**  
Due on 3/4 11:59PM  
**Quiz 2 due 3/10** |
| Week 10  
3/11-3/17 | **Bonus Video Project Due 3/18** | **Discussion Board #8** |
| Final Week  
3/18-3/24 | **Final Paper Due**  
*Due at midnight on 3/24* | --- |
Course Objective:

MLL 3611 New Chinese Cinema (in English Translation) New Chinese Cinemas analyzes the changing forms and significance of filmmaking in the People's Republic of China, Taiwan, and Hong Kong since the end of the Cultural Revolution and the beginning of New Cinema movements in the 1980s, with a particular emphasis on how film comments on the profound social changes that have occurred in Greater China (PRC, Taiwan and Hong Kong) over the past three decades. Considering in detail both conservative and progressive stances on economic modernization and cultural globalization, it also demonstrates how film has been an important formal structure and social document in the interpretation of these changes.

Student Learning Outcomes:

By the end of the course, students should be able to:

1. The course traces the cultural transformation that took place over the course of the turn of the centuries, and paints a picture of China rich in cultural diversity. Students will be able to demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries because this wide-ranging cinematic studies demarcates the Chinese cultural terrain by examining cinematic time across historical periods and the scripts adopted from literature, as well as critical theories.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization. Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions grouped into 9 topics associated with 7 films by prominent filmmakers and 2 stories that two of the films adopted from. There will be 3 online exams, and 7 short Film Review papers and one Final Paper via Turnitin on Blackboard. All selected reading materials, including the textbook “The Cambridge Companion to Modern Chinese Culture,” the two short stories by Mo Yan, and the sample film reviews are in English translation, as well as the films are with English subtitle/caption. With the background cultural information introduced and examples provided that reviewed the raging critical debates about the public sphere, the academy, intellectual identity, cultural politics, and economic globalization. Students will be able to apply the knowledge in their oral (Discussion Board) and written works to examine the Chinese appropriation and reinvention of discourses of modernity, postmodernity, and postcoloniality.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film and reading with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and provide comments to the various viewpoints. For Discussion Board, Film Review, and Final Paper writing/critical thinking assignments, students have to specify what cultural aspect has been included in the film and apply one critical aspect from the reading materials; they will have to discuss, deliberate and write about how the cultural images of China are portrayed in the films, uncover the implicit assumptions of the filmmakers/ authors, demonstrate their general ability to use reason (both inductive and deductive), and present and defend their own original argumentations.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through
choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Particularly the final paper assignment that has to be a comparative study of two (or more) sources on the cinematic and cultural representation of Modern and Post-modern China. Student may revise from the film synopsis-reviews and the Discussion Board postings for the comparative study of New Chinese Cinema. In the paper assignment, in addition to the requirement of comparing the cinematic representations in two or more films, student need to specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations. Final paper should be a comparative study of two (or more) resources and concepts of the cultural representation of Modern and Post-modern China. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected material.

5. The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.

6. The reading and assignments, exams, short review papers, discussion board postings and final paper preparation support students’ development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Exams, short review papers and final comparative study paper indicate the assessments focusing on the evaluation on argumentation skills that include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

7. Each of the student’s Thread on Blackboard Discussion Board should correspond to the weekly subject heading that specifies the title and key concept of the selected film. The length of Thread is 100-150 words and the length of responses is 50-100 words. Each Film Review will follow the format of 1-3 pages, double spaced, and font size 12. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. The overall writing assignments, including Discussion Board postings, Exams, Film Review short papers, and Final Paper exceed the minimum 4500 words requirement. Instructor’s feedback to the writing assignments will help student to develop Rhetorical Knowledge and writing process skills and to achieve the goal of demonstrating advance writing competency.
MLL 3611  
NEW CHINESE CINEMA (in English)  
Winter 2015

Prof. Meiling Wu  
E-mail: meiling.wu@csueastbay.edu  
Classroom: Online  
Office: ST123  
Ext: x53370  
Time: Update Wednesday/ Due Sunday  
Virtual Hours: Tuesday 12:00-3:00 PM

Textbooks

Required:

  ISBN: 9780521681902
- History of China. Rinn-Sup Shinn and Robert L. Worden  
  http://www-chaos.umd.edu/history/toc.html
- Short Stories (will be posted within Course Material via Blackboard): 
  “Iron Child” by Mo Yan (Nobel Laureate in Literature of 2012; Red Sorghum film script is based on his novel)
  “The Accident” by Gao Xingjian (Nobel Laureate in Literature of 2000)

Films

1. **Beijing Bicycle**  
   Wang, Xiaoshuai  
   2001  
   113 minutes  
   http://www.youtube.com/watch?v=xjljUMHxBOQ

2. **Farewell My Concubine**  
   Chen, Kaige  
   1993  
   157 minutes  
   http://www.youtube.com/watch?v=cC-_SLiRnJE

3. **Happy Times**  
   Zhang, Yimou  
   2000  
   102 minutes  
   http://www.youtube.com/watch?v=fbn08vxNb0Y

4. **Comrades, Almost a Love Story**  
   Peter Chan  
   1997  
   128 minutes  
   http://www.youtube.com/watch?v=c2iAsrgpZRw

5. **Eat Drink Man Woman**  
   Ang Lee  
   1994  
   124 minutes  
   https://www.youtube.com/watch?v=vicBx-okC3k

6. **Cape No.7**  
   Wei, Tei-sheng  
   2008  
   129 minutes  
   http://www.youtube.com/watch?v=0KC--QDy8DU
Additional Film Recommended

To Live
Zhang, Yimou
1994
http://www.youtube.com/watch?v=GAZUbjttUPc

Red Sorghum
Zhang, Yimou
1987
http://www.youtube.com/watch?v=9ljnwhD6G-BQ

Crazy Racer
Ning Hao
2009
https://www.youtube.com/watch?v=HbXPqG65Cw

Vive L’amore
Tsai, Mingliang
1994

City of Sadness
Hou, Hsiao-hsien
1989

The Killer
John Woo
1989

Chungking Express
Wang, Karwai
1994

The World
Jia, Zhangke
2004

Grade

<table>
<thead>
<tr>
<th>Students’ final 1000 points are the resultant sum of</th>
</tr>
</thead>
<tbody>
<tr>
<td>6 Synopses and Film Reviews</td>
</tr>
<tr>
<td>6 Discussion Board Posting</td>
</tr>
<tr>
<td>Video Project</td>
</tr>
<tr>
<td>Final Paper</td>
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</tbody>
</table>

Letter Grade

| 925 and above | A |
| 850-925 | A- |
| 800-850 | B+ |
| 750-800 | B |
| 700-750 | C |
| 600-700 | D |

Rules

<Actual Calendar is subjected to adjustment>

1. Discussion Board: Students are required to post their film and reading comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of the selected feature films; student also need to respond to at least one of other students’ postings on weekly basis. In other words, each student will have to post a Thread to Discussion Forum and respond to another student’s Thread posting. Each weekly Discussion Board is 50 points. Students are encouraged to post questions/answers to the Open Discussion Board Q&A sections. 5 Bonus points will be given to each well received Open Discussion Thread posting and to each good answer which respond to other students’ questions. Each of the student’s Thread should correspond to the weekly subject heading that specifies the
title and key concept of the selected reading/viewing assignments. The length of Thread is 100-
150 words and the length of responses is not limited but preferably 50-100 words. Please also
rate 1-5 stars to other students’ Thread postings. Students are not allowed to post their full
Turnitin Film Review assignments or Final Paper to Discussion Board Forums; instead, keen
observations on issues raised by the filmmakers are expected. The discussion board assignment
for the film is due on the Friday of the same week except WEEK 1 and WEEK 6.

2. **Quizzes:** There will be 6 Blackboard online quizzes posted following the weekly film viewing
and reading assignments. Multiple Choices will test students on their knowledge about the selected
film, historical backgrounds of the films, key concepts, and socio-political representations. 5-10
multiple choice questions will be used to test students on their understanding of the selected films
and readings. Quiz is due on the following Friday from the week in which the film is scheduled.

3. **Film Reviews:** There are six film synopsis and reviews assigned; the due dates are assigned in the
following course calendar. Sample film reviews are posted via Blackboard Course Material.
Students may choose to watch the films at home by finding available online resources or watch in the
library (by checking out from Library Video Reserve). Each Film review will be limited to the format
of 2-3 page, double-spaced, and font size 12. In addition to the 1-page synopsis, students have to
specify what cultural representations have been included in the film, how the cultural images are
portrayed, uncover the implicit assumptions of the filmmakers, demonstrate their general ability to
use reason (both inductive and deductive), identify fallacious reasoning, specify if s/he recommends
the film or not and explain why s/he recommends or will not recommend the films, and present their
own original arguments. The Film Reviews are writing assignments to be turned in via Turnitin. The due date for each film review is the following Monday from the week in which the film is scheduled.

4. **Final Exam:** There will be only 1 Blackboard online Exam scheduled on Week 10. There will
be 10-20 Multiple Choice questions given to test on student’s knowledge about Chinese cinema,
historical backgrounds of the films, key concepts, and socio-political representations but not on the
films.

5. **Video Project “China, Cinema, and I”:** Students will make a 4-7 minute short films and post
the film to class YouTube course site ‘MLL3611’. The topic of the video assignment is “China and
I in Cinema” and it is a creative project. All formats including video clips, filming, photos, audio, and
mixed are welcome. An instructor’s sample video is provided on the class YouTube site,
MLL3611.

6. **Final Paper:** Students will determine their topics for Final Paper based on their specific interests
and focuses. Students are encouraged to synthesize two of their Film Reviews and to elaborate their
specific discussions on certain issues. The final paper should be 5-8 page in length and a comparative
study of two (or more) films of New Chinese Cinema. Students may choose one of the films outside
of the course viewing list but has to provide comparison with at least one to the course selected
films. At least two quotes from the reading assignment, “History of China,” selected short stories,
and “Modern Chinese Culture”, should be included in the final paper. Final Paper is due by midnight
on the Friday of Final Examination Week.
### Calendar

<table>
<thead>
<tr>
<th>Date</th>
<th>Texts &amp; Films</th>
<th>Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 1</td>
<td><strong>Blackboard introduction</strong></td>
<td>check syllabus</td>
</tr>
<tr>
<td>3/30-4/5</td>
<td><strong>Film 1: <em>Beijing Bicycle</em></strong> Dir. Wang, Xiaoshuai <a href="http://www.youtube.com/watch?v=xjljUMHxBOQ">http://www.youtube.com/watch?v=xjljUMHxBOQ</a></td>
<td><strong>Discussion Board #1</strong> Due on 4/3 at 11:59 PM</td>
</tr>
<tr>
<td></td>
<td>Chapter 1: “Defining modern Chinese Culture” by Kam Louie</td>
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<tr>
<td>Week 2</td>
<td><strong>Chapter 2: “Social and Political Developments: the Making of the Twentieth-century Chinese State” by Peter Zarrow</strong></td>
<td>Quiz #1: due 4/5</td>
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<tr>
<td>4/6-4/12</td>
<td><strong>Reading: Short Story “The Accident” by Gao Xingjian</strong></td>
<td>Film Review #1</td>
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<td>due on 4/5 at 11:59 PM</td>
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<tr>
<td>Week 3</td>
<td><strong>Film 2: <em>Farewell my Concubine</em></strong> Dir. Chen, Kaige <a href="http://www.youtube.com/watch?v=cC-_SLiRnJE">http://www.youtube.com/watch?v=cC-_SLiRnJE</a></td>
<td><strong>Discussion Board #2</strong> due on 4/10 at 11:59 PM</td>
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<tr>
<td>4/13-4/19</td>
<td><strong>Chapter 13: Music and performing arts: tradition, reform and political and social relevance by Colin MacKerras</strong></td>
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<td>Week 4</td>
<td><strong>Chapter 3</strong>: “Historical Consciousness and National Identity” by Prasenjit Duara</td>
<td>Quiz #2: due on 4/19</td>
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| 4/20-4/26 | **Chapter 5**: “Ethnicity and Chinese Identity: Ethnographic Insight and Political Positioning” by William Jankowiak | Film Review #2  
due on 4/19 at 11:59PM |
| Week 5 | **Film 3**: *Happy Times*  
Zhang, Yimou  
[http://www.youtube.com/watch?v=fbn08yxNb0Y](http://www.youtube.com/watch?v=fbn08yxNb0Y) | Discussion Board #3  
due on 5/1 at 11:59 PM |
| 4/27-5/3 | **Chapter 8**: “Socialism in China: a Historical Overview” by Arif Dirlik | |
| Week 6 | Reading: Short Story “Iron Child” by Mo Yan (Nobel Laureate in Literature of 2012; *Red Sorghum* film script is based on his novel) | Quiz #3: due 5/10 |
| 5/4-5/10 | **Film Review #3** also due on 5/10 11:59 PM | |
| Week 7 | **Film 4**: *Comrades, Almost a Love Story*  
Dir. Peter Chen  
[http://www.youtube.com/watch?v=c2iAsrqpZRw](http://www.youtube.com/watch?v=c2iAsrqpZRw) | Discussion Board #4  
due on 5/15 |
| 5/11-5/17 | **Chapter 15**: “Cinema: from Foreign Import to Global Brand” by Chris Berry | Film Review #4  
Due on 5/17 11:59PM |
| Week 8 | Film 5: *Eat Drink Man Woman*  
Dir. Ang Lee  
[https://www.youtube.com/watch?v=vicBx-okC3k](https://www.youtube.com/watch?v=vicBx-okC3k) | Quiz #4: due 5/20  
*Discussion Board #5*  
due on 5/22  
*Film Review #5*  
due on 5/24 11:59PM |
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<tr>
<td>5/18-5/24</td>
<td>Chapter 7: “Modernizing Confucianism and ‘New Confucianism’” by Sor-Hoon Tan</td>
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<td>Chapter 4: Gender in Modern Chinese Culture by Harriet Evans</td>
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| Week 9 | Film 6: *Cape No.7*  
Dir. Wei, Tei-sheng  
[http://www.youtube.com/watch?v=0KC--QDy8DU](http://www.youtube.com/watch?v=0KC--QDy8DU) | Quiz #5: due 5/26  
*Discussion Board #6*  
due on 5/29 |
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<td>5/25-5/31</td>
<td>Chapter 10: Languages in a modernizing China by Ping Chen</td>
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| Week 10 | Bonus Video Project Due 6/7 | Film Review #6  
due on 5/31 11:59PM  
Quiz #6: due 6/5 |
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<td>6/1-6/7</td>
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| Final Week | Final Paper Due  
*Due by midnight on 6/12* |
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<td>6/8-6/14</td>
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Course Objective:

MLL 3611 New Chinese Cinema (in English Translation) New Chinese Cinemas analyzes the changing forms and significance of filmmaking in the People’s Republic of China, Taiwan, and Hong Kong since the end of the Cultural Revolution and the beginning of New Cinema movements in the 1980s, with a particular emphasis on how film comments on the profound social changes that have occurred in Greater China (PRC, Taiwan and Hong Kong) over the past three decades. Considering in detail both conservative and progressive stances on economic modernization and cultural globalization, it also demonstrates how film has been an important formal structure and social document in the interpretation of these changes.

Student Learning Outcomes:

By the end of the course, students should be able to:

1. The course traces the cultural transformation that took place over the course of the turn of the centuries, and paints a picture of China rich in cultural diversity. Students will be able to demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries because this wide-ranging cinematic studies demarcates the Chinese cultural terrain by examining cinematic time across historical periods and the scripts adopted from literature, as well as critical theories.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization. Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions grouped into 9 topics associated with 7 films by prominent filmmakers and 2 stories that two of the films adopted from. There will be 3 online exams, and 7 short Film Review papers and one Final Paper via Turnitin on Blackboard. All selected reading materials, including the textbook “The Cambridge Companion to Modern Chinese Culture,” the two short stories by Mo Yan, and the sample film reviews are in English translation, as well as the films are with English subtitle/caption. With the background cultural information introduced and examples provided that reviewed the raging critical debates about the public sphere, the academy, intellectual identity, cultural politics, and economic globalization. Students will be able to apply the knowledge in their oral (Discussion Board) and written works to examine the Chinese appropriation and reinvention of discourses of modernity, postmodernity, and postcoloniality.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film and reading with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and provide comments
to the various viewpoints.

For Discussion Board, Film Review, and Final Paper writing/critical thinking assignments, students have to specify what cultural aspect has been included in the film and apply one critical aspect from the reading materials; they will have to discuss, deliberate and write about how the cultural images of China are portrayed in the films, uncover the implicit assumptions of the filmmakers/ authors, demonstrate their general ability to use reason (both inductive and deductive), and present and defend their own original argumentations.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Particularly the final paper assignment that has to be a comparative study of two (or more) sources on the cinematic and cultural representation of Modern and Post-modern China. Student may revise from the film synopsis-reviews and the Discussion Board postings for the comparative study of New Chinese Cinema. In the paper assignment, in addition to the requirement of comparing the cinematic representations in two or more films, student need to specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations. Final paper should be a comparative study of two (or more) resources and concepts of the cultural representation of Modern and Post-modern China. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected material.

5. The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.

6. The reading and assignments, exams, short review papers, discussion board postings and final paper preparation support students’ development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Exams, short review papers and final comparative study paper indicate the assessments focusing on the evaluation on argumentation skills that include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections

8
• The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
• The practice of applying the special concepts and theories developed in the particular discipline or disciplines

7. Each of the student’s Thread on Blackboard Discussion Board should correspond to the weekly subject heading that specifies the title and key concept of the selected film. The length of Thread is 100-150 words and the length of responses is 50-100 words. Each Film Review will follow the format of 1-3 pages, double spaced, and font size 12. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. The overall writing assignments, including Discussion Board postings, Exams, Film Review short papers, and Final Paper exceed the minimum 4500 words requirement. Instructor’s feedback to the writing assignments will help student to develop Rhetorical Knowledge and writing process skills and to achieve the goal of demonstrating advance writing competency.
Application for General Education Credit
for Upper Division Humanities Course (Area C4)

Course title: **Experiencing Japanese Culture in English**
Course number: **MLL 3831**
Maximum enrollment: **35**

Courses approved for general education credit must provide students with explicit instruction in the approved student learning outcomes. **Please be as specific as possible, describing topics, readings, assignments, activities and assessments that illustrate how the course supports students’ acquisition of the learning outcomes.** Remember, there may be no one on the review committees that is from your discipline. Attach the course syllabus and any assignments and/or assessments needed to support your explanations.

**Please use this template to address ALL of the following learning outcomes**

Upper-division humanities courses emphasize an advanced writing component (requirements attached) and include significant oral communication or manual communication (sign language) and advanced critical thinking skills (requirements attached). Upper-division general education should enable students to master, at a higher level, the Student Learning Outcomes (SLOs) introduced in lower-division GE humanities.

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries.

MLL 3831 Experiencing Japanese Culture provides a comprehensive overview of the influences that have shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this course covers topics such as technology, food, nationalism and rise of anime and manga in the visual arts. The course traces the cultural transformation that took place over the course of the twentieth century, and paints a picture of a nation rich in cultural diversity. From the ravages of the Second World War, Japan rebuilt itself into the second largest economy in the world by the early 1970s - an achievement applauded by the international community. By the mid-1980s, Japan was generally recognized as an economic, financial and technological superpower. Japan's new status has significant international implications in the post-Cold War world, where economic clout exerts considerable influence. Japan in 21st century now has a meaningful role not only in the Asia-Pacific region but also in the wider international economic area. The course traces the cultural transformation that took place over the course of the twentieth century, and paints a picture of a nation rich in cultural diversity.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization.
Students will demonstrate in their oral and written work an understanding of the
cultural endeavors and legacies of human civilization. Form the course material,
including the weekly reading assignments and online resources, the course will
include weekly Discussion Board discussions grouped into 9 topics, 2 films (one
feature and one animation) by prominent filmmakers and on Japanese cultural
representations, 2 online exams, and 2 short Film Review papers and one Final
Paper via Turnitin on Blackboard. All selected reading materials are in English
translation and portraying controversial cultural images of Japan, as imperialist,
war defeat, economic superpower, ‘lost decade,’ and current trans-reality
generation.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing
viewpoints in an insightful and logical manner, to present an opposing side fairly, and to
criticize the argument rather than attacking the person.

Students will demonstrate their ability to discuss, deliberate, and write about opposing
viewpoints in an insightful and logical manner, to present an opposing side fairly, and to
criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in
order to participate in discussions on the assigned readings and films. Each
student has to post a comment to the weekly Forum by creating his/her own
Thread under the title of a selected film or a short story of the weekly list with a
discussion concept; student also need to respond to at least one of other
students’ postings on weekly basis; the instructor will monitor the discussions,
deliberations, and responses and provide comments to the various viewpoints.

For Discussion Board, Film Review, and Final Paper writing/critical
thinking assignments, students have to specify what cultural representations
have been included in the film or reading materials, how the cultural images are
portrayed, uncover the implicit assumptions of the filmmakers/authors,
demonstrate their general ability to use reason (both inductive and deductive),
and present and defend their own original argumentations.

4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong
learning, through choice of research topics, the number and quality of questions asked in
class, the application of course concepts or themes to lived experiences or world events,
or through other similar means.

Students will demonstrate their developing intellectual curiosity and a habit of lifelong
learning, through choice of research topics, the number and quality of questions asked in
class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Final paper should be a comparative study of two (or more) sources on the cultural representation of Modern and Post-modern Japan. Comparing a reading assignment with one
of the selected films is an alternative option. Student may revise from the film
review papers, discussion postings for the final paper assignment, yet need to compare the cultural representations in other resources, specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations. Final paper should be a comparative study of two (or more) resources and concepts of the cultural representation of Modern and Post-modern Japan. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected material.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen.

The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.

6. How does your course support students’ development of advanced critical thinking competencies? (See below for explanation of the competencies.)

The reading and assignments, exams, short review papers, discussion board postings and final paper preparation support students’ development of advanced critical thinking competencies. The course materials and discussions focus on content of ideas to ensure critical thinking and reasoning, including the general ability to use reason (both inductive and deductive), the ability to identify fallacious reasoning, and the ability to present one’s own original argumentation. Exams, short review papers and final comparative study paper indicate the assessments focusing on the evaluation on argumentation skills that include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines

The practice of applying the special concepts and theories developed in the particular discipline or disciplines

7. How does your course support students’ development of advanced writing competencies and meet the minimum 4500 word requirement? (See below for an explanation of the competencies.)

Each of the student’s Thread on Blackboard Discussion Board should correspond to the weekly subject heading that specifies the title and key concept of his/her selected short story. The length of Thread is 100-150 words and the length of responses is 50-100 words. Each Film Review will follow the format of 3-5 pages, double spaced, and font size 12. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. The overall writing assignments, including Discussion Board postings, Exams, Film Review short papers, and Final Paper exceed the minimum 4500 words requirement. Instructor’s feedback to the writing assignments will help student to develop Rhetorical Knowledge and writing process skills and to achieve the goal of demonstrating advance writing competency.
Upper Division Critical Thinking Across the Curriculum  
(approved by Academic Senate 3/01)

GOALS
Overall, the goals for critical thinking in the upper division would be essentially the same as the goals enumerated for the lower division, but would entail more complex and sophisticated ways of using those same skills. These goals would include:

- The general ability to use reason (both inductive and deductive)
- The ability to identify fallacious reasoning
- The ability to present one’s own original argumentation

These skills will be reflected in the upper division not as specific testing and evaluation on argumentation skills, but argumentation skills in practice within a particular discipline or disciplines. These upper division skills would include:

- The ability to weigh proffered evidence
- The ability to uncover the implicit assumptions of others
- The ability to reconstruct and evaluate complex arguments encountered in the course of reading and discussion within the discipline(s)
- The ability to frame one’s own positions logically and coherently
- The ability to construct one’s own persuasive arguments in support of carefully considered positions
- The ability to defend this position against thoughtful objections
- The practice of thinking and arguing in the mode of a practitioner of a particular discipline or disciplines
- The practice of applying the special concepts and theories developed in the particular discipline or disciplines

The goals of upper division critical thinking should be to develop these abilities.

OUTCOMES:
Various outcomes could be used to measure these goals. Instructors will be able to witness and evaluate these abilities within the proper realm of the discipline(s), and through written, oral, and discussion assignments.
General Education
Upper Division Writing Outcomes

Outcomes for upper division General Education writing components build on the lower division learning outcomes acquired in English 1001 and 1002. When Cal State Hayward students complete their upper division general education requirements, they should possess the fundamental reading and writing competencies described for lower division and the rhetorical knowledge and writing process skills described below:

Rhetorical Knowledge
Students should
- Use writing for inquiry, learning, thinking, and communicating
- Understand a writing assignment as a series of tasks, including finding, evaluating, analyzing, and synthesizing appropriate primary and secondary sources, and incorporating peer and instructor feedback into revisions
- Integrate their own ideas with those of others
- Practice the ethics of academic writing and of accuracy in the use of evidence

Writing Processes
Students should
- Be aware that it usually takes multiple drafts to create and complete a successful text
- Develop flexible strategies for generating, revising, editing, and proofreading
- Understand writing as an open process that permits writers to re-think and revise their work
- Learn to critique their own and others’ work

For C4 Upper Division Humanities—A 4-unit upper division course in the humanities. That includes a significant writing component and emphasizes advanced communication and critical thinking skills. In addition to the knowledge and process outcomes above, students should
- Write a minimum of 4500 words, including informal writing (in-class exercises, homework), drafts of papers, and/or written exams (take-home or in-class)
Textbooks


5. Chadō: http://japanese-tea-ceremony.net/


Films


Grading

<table>
<thead>
<tr>
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<th>2 Exams</th>
<th>2 Film Review</th>
<th>9 Discussion Board</th>
<th>Final Paper</th>
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<tr>
<td></td>
<td>200</td>
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<td>450</td>
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| Total: | 1000 points

Letter Grade

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<tr>
<td>850-899</td>
<td>B+</td>
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<tr>
<td>700-799</td>
<td>C</td>
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<tr>
<td>600-699</td>
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Rules
< Syllabus calendar is subjected to adjustment>

1. Exams: There will be 2 exams posted online following the weekly reading assignments. Multiple Choices and True/False questions will test students on their knowledge about the weekly topic, including historical backgrounds, key concept, and/or the current related news. 1st Exam covers textbook “Cambridge Companion to Modern Japanese Culture” Chapter 1, 3, 4, 5, 8, 11, and origami, kendo, chado, shodo, Shintoism, nationalism, and Japanese Education System topics and is due on 3/8; the 2nd Exam covers textbook Chapter 6, 7, 12, 13, 16-19 and topics such as, Tokyo 2020 Olympic and Globalization, and is due on 3/13. The Exams allows three attempts with limited time of 1 hour per attempt. The exams also provide valuable information for students to understand the key concepts of Japanese culture and thus students are welcome to use 1st attempt to preview the questions/information.

2. Discussion Board: Students are required to post their film and reading comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected textbook chapters, online topic-oriented resources, or the selected feature film/animation; student also need to respond to at least one of other students’ postings on weekly basis. In other words, each student will have to post a Thread to Discussion Forum and respond to another student’s Thread posting. Each weekly Discussion Board is 50 points. Students are encouraged to post questions/answers to the Open Discussion Board Q&A sections. 5 Bonus points will be given to each well received Open Discussion Thread posting and to each good answer which respond to other students’ questions.

Each of the student’s Thread should correspond to the weekly subject heading that specifies the title and key concept of the selected reading/viewing assignments. The length of Thread is 100-150 words and the length of responses is not limited but preferably 50-100 words. Please also rate 1-5 starts to other students’ Thread postings. Students are not allowed to post their full Turnitin assignments of Review or Final Paper to Discussion Board Forums; instead, keen observations on issues raised by the authors or the filmmakers are expected.

3. Film Reviews: There are two film reviews assigned; the due dates are assigned in the following course calendar (1/18 and 2/15). Sample film reviews are posted via Blackboard Course Material. Students may choose to watch the films at home by finding available online resources or watch in the library (by checking out from Library Video Reserve). Each Film review will be limited to the format of 3-5 page, double-spaced, and font size 12. Students have to specify what cultural representations have been included in the film, how the cultural images are portrayed, uncover the implicit assumptions of the filmmakers, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, specify if s/he recommends the film or not and explain why s/he recommends or will not recommend the films, and present their own original argumentations. The Film Reviews are writing assignments to be turned in via Turnitin.

4. Final Paper: Students will decide their own Final Paper topic. Final paper should be a comparative study of two (or more) sources on the cultural representation of Modern and Post-modern Japan. Comparing a reading assignment with one of the selected films is an encouraged option. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. Final Paper is due on 3/20 via Turnitin. Student may revise from the film review paper and compare the cultural representations in other resources, specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations.
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<th>Date</th>
<th>Texts &amp; Links</th>
<th>Due</th>
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| Week 1: 1/5-1/9 | **Film A: “Dreams” by Akira Kurosawa, 1990** 119 mins.  
http://www.youtube.com/watch?v=Bx_dpJmUPZY  
**Kendō:** https://www.kendo-fik.org/english-page/english-page2/brief-history-of-kendo.htm | Check Syllabus  
Q&A in Open Discussion Board  
Week 1 Discussion Board Threads comments due extended to 1/18 11:59PM |
| Week 2: 1/12-1/16 | **Chapter 1: “Concept of Japan, Japanese Culture and the Japanese”**  
**Chapter 3: Japanese Language**  
| Week 3: 1/20-1/23 | **Chapter 4: Japanese Family Culture**  
Japanese Tea Ceremony – Calligraphy (shodō), Flower Arrangement (chabana), and Tea Traditions (chadō)”  
http://japanese-tea-ceremony.net/ and  
http://www.beyondcalligraphy.com/japanese_calligraphy.html | Week 3 Discussion Board comments due on 1/25  
1/19 MLK Holiday  
**Film A Review via Turnitin due 1/18 11:59PM** |
|---|---|---|
| **Chapter 5: School Culture (New)**  
Educational System of Japan and the U.S.:  
http://sitemaker.umich.edu/arun.356/home | --- | --- |
| **Week 4: 1/26-1/30** | **Chapter 8: Religious Culture**  
Shintoism and Nationalism  
http://www.bbc.co.uk/religion/religions/shinto/history/nationalism_1.shtml | **Week 4 Discussion Board comments due on 2/1** |
| **Chapter 11: Literary Culture** | --- | --- |
Exam #1
(Chapter 1, 3, 4, 5, 8, 11, and topics - origami, kendō, chadō, shodō, Shintoism and Nationalism, and Japanese Education System)

Film B: “Spirited Away” by Miyazaki, Hayao
http://www.youtube.com/watch?v=6az9wGfeSgM

Week 5: 2/2-2/8

Exam #1
due on
2/2 11:59PM

Week 5 Film B
Discussion Board
comments
due on 2/13

Film B Review
via Turnitin
due 2/15 11:59PM

Week 6: 2/9-2/13

Chapter 16: Food Culture

Food Culture link:

Japanese Food and Festivals:
http://www.savoryjapan.com/learn/culture/festivals.html

Week 6 Discussion
Board comments
due on 2/15
<table>
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<tr>
<th>Week 7: 2/16-2/20</th>
<th>Chapter 6: Work Culture</th>
<th>Chapter 7: Technological Culture</th>
<th>Week 7 Discussion Board Threads comments due on 2/22</th>
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<tr>
<td>Week 10: 3/9-3/13</td>
<td>Exam #2</td>
<td>Chapter 6, 7, 12, 13, 16, 17, 18, 19 and topics - Food, Tokyo 2020</td>
<td>Exam #2 due 3/13 11:59 PM</td>
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<tr>
<td><strong>Final Week 3/16-3/20</strong></td>
<td><strong>FINAL PAPER</strong></td>
<td>Final paper should be a <em>comparative study</em> of two (or more) sources on the cultural representation of Modern and Post-modern Japan. Comparing a reading assignment with one of the selected films is an encouraged option. Final Paper will be 5-8 pages and will follow the MLA format of double spaced, font size 12, and references. Student may revise from the film review paper and compare the cultural representations in other resources, specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations.</td>
<td><strong>Final Paper via Turnitin</strong> due 3/20 11:59PM</td>
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**Course Objective:**

MLL 3831 Experiencing Japanese Culture provides a comprehensive overview of the influences that have shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this course covers topics such as technology, food, nationalism and rise of anime and manga in the visual arts. The course traces the cultural transformation that took place over the course of the twentieth century, and paints a picture of a nation rich in cultural diversity. From the ravages of the Second World War, Japan rebuilt itself into the second largest economy in the world by the early 1970s - an achievement applauded by the international community. By the mid-1980s, Japan was generally recognized as an economic, financial and technological superpower. Japan's new status has significant international implications in the post-Cold War world, where economic clout exerts considerable influence. Japan in 21st century now has a meaningful role not only in the Asia-Pacific region but also in the wider international economic area.
**Student Learning Outcomes:**

By the end of the course, students should be able to:

1. Students will demonstrate an understanding of and ability to apply the principles, methodologies, value systems, and thought processes employed in human inquiries by the provided comprehensive overview of Japanese culture that has shaped modern-day Japan. Spanning one and a half centuries from the Meiji Restoration in 1868 to the beginning of the twenty-first century, this course covers the eras of First Experiments, Interwar, Postwar, and the contemporary. This course covers topics such as technology, food, nationalism and rise of anime and manga in the visual arts. The course traces the cultural transformation that took place over the course of the twentieth century, and paints a picture of a nation rich in cultural diversity.

2. Students will demonstrate in their oral and written work an understanding of the cultural endeavors and legacies of human civilization. Form the course material, including the weekly reading assignments and online resources, the course will include weekly Discussion Board discussions grouped into 9 topics, 2 films (one feature and one animation) by prominent filmmakers and on Japanese cultural representations, 2 online exams, and 2 short Film Review papers and one Final Paper via Turnitin on Blackboard. All selected reading materials are in English translation and portraying controversial cultural images of Japan, as imperialist, war defeat, economic superpower, ‘lost decade,’ and current trans-reality generation.

3. Students will demonstrate their ability to discuss, deliberate, and write about opposing viewpoints in an insightful and logical manner, to present an opposing side fairly, and to criticize the argument rather than attacking the person. Students are required to post their comments to weekly Discussion Boards in order to participate in discussions on the assigned readings and films. Each student has to post a comment to the weekly Forum by creating his/her own Thread under the title of a selected film or a short story of the weekly list with a discussion concept; student also need to respond to at least one of other students’ postings on weekly basis; the instructor will monitor the discussions, deliberations, and responses and provide comments to the various viewpoints.

   For Discussion Board, Film Review, and Final Paper writing/critical thinking assignments, students have to specify what cultural representations have been included in the film or reading materials, how the cultural images are portrayed, uncover the implicit assumptions of the filmmakers/ authors, demonstrate their general ability to use reason (both inductive and deductive), and present and defend their own original argumentations.
4. Students will demonstrate their developing intellectual curiosity and a habit of lifelong learning, through choice of research topics, the number and quality of questions asked in class, the application of course concepts or themes to lived experiences or world events, or through other similar means. Final paper should be a **comparativestudy** of two (or more) sources on the cultural representation of Modern and Post-modern Japan. Comparing a reading assignment with one of the selected films is an alternative option. Student may revise from the film review papers, discussion postings for the final paper assignment, yet need to compare the cultural representations in other resources, specify how the cultural images are portrayed over time and across genre, uncover the implicit assumptions of the representations, demonstrate their general ability to use reason (both inductive and deductive), identify fallacious reasoning, and present and defend their own original argumentations. Final paper should be a comparative study of two (or more) resources and concepts of the cultural representation of Modern and Post-modern Japan. Students are encouraged to further establish their interpretation, criticism, and reflection on current events or life experience in comparison with the selected material.

5. Students will demonstrate the potential for participating in and contributing to a democratic society as an informed, engaged, and reflective citizen. The reading and assignments, exams, short review papers, and final paper preparation are in accord with SLO and ILO requirements. Instructor will be available for questions online and in-person during the scheduled office hours or by appointment. Assessments will focus on content of ideas to ensure critical thinking and reasoning, communication of ideas and investment of social justice and equity are embedded within student discussions and writing. All participation and assignments will be graded to encourage students to take charge for their learning.