CORE CURRICULUM COMPONENT APPLICATION
Sam Houston State University

PART I – Course Information

Course Type
☒ Existing/Restructured
☐ New Course Proposed Fall 2013
   If new, have you submitted a Form B to the SHSU Curriculum Committee? ☐ Yes ☐ No

Course Prefix & Number: MCOM 2351

Texas Common Course Number (TCCN Matrix): MCOM 2351

Course Title: Film History & Criticism

Course Catalog Description (Copy and paste from online catalog for existing courses):

Course Prerequisites:

Available Online?
☐ Yes, currently developed in online delivery mode
☒ Anticipated development in online delivery mode (Semester, Year: Fall 2013)
☐ No

Number of Sections to be Offered per Academic Year: 2

Estimated Enrollment per Section: 40-60

Course Level (freshman, sophomore): sophomore

Designated Contact Person (for follow-up communication purposes): Tom Garrett

E-Mail Address: tgg009@shsu.edu

Phone: 936.294.1344

Approvals

Department Chair: [Signature]  [Oct 19, 12]

Academic Dean: [Signature]  [10.22.12]

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Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1771
Select Component Area: <Select Component Area>

In one paragraph, describe how the proposed course will fulfill the core and skill objectives of the component area:

An introduction to the critical appreciation and history of the motion picture, with special emphasis upon the place of the film within the liberal arts, dealing generally with the types and forms of the feature film, its background and development and aiming to create an increased critical awareness of the basic elements of the filmmaker's art. Introduction to basic principles of cinematic form and to major movements and issues in the history of cinema. Primary emphasis given to principal methods of critical thinking in film studies, from close analysis of formal and stylistic elements in a single film to more global ways of understanding and interpreting films within their aesthetic, social, historical, and political contexts. Includes screenings of representative films, lectures, discussions, group activities, papers, and exams. In this class, students will study the following: the development of film as an art form and method of documentation; the language of film; a selection of influential American and international films and filmmakers; genres of film criticism; methods of adapting prose to film; and cultural influences of popular cinema. Students can expect to be tested on their knowledge of film history and language, to read and write critical reviews, to research an aspect of film production, to compare print and film texts, and to demonstrate understanding of film language through a creative project.

PART III – Course Objectives & Student Learning Outcomes (SLO)

Insert the applicable course objectives stated as student learning outcomes (e.g., Students completing the course will be able to...) that support the core component area objectives. Please reference the component rubric for additional information on core component area objectives.

Objective/SLO 1:

How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:
Students completing this course will focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.
become well versed in how to treat a film as a cultural text, understanding the work as a document with great historical and sociological significance. Students will also learn about the origins and development of cinema, major film movements and film theories, and the particular workings of the industry and the field of Film Studies. In addition to these objectives, students will become better prepared for continued higher learning and/or their career choice by developing and improving their skills in time management, study techniques, taking initiative, problem solving, communicating effectively, and understanding and executing directions.

OBJECTIVES:
- Demonstrate knowledge of the historical and technological development of film as an art form and a cultural product.
- Demonstrate knowledge of filmmaking as a craft and a collaborative process with other Arts.
- Demonstrate in critical essays and oral presentations, an ability to analyze, interpret, and critique films, both professional and non-professional, from a variety of theoretical perspectives, using the critical vocabulary and methodologies of the discipline.
- Demonstrate knowledge of international cinemas both as a means of contextualizing film history globally and of deepening understanding of other cultures and peoples.
- Demonstrate in both study and practice the commitment of film as an art form to community engagement and issues of social justice.
- Demonstrate preparation for professional work and/or graduate study via a portfolio record and evaluation of academic work, digital films, internships, and employment, in visual media.

1. The course will help students develop tools of thought as they learn to observe and read motion pictures using appropriate vocabulary. They have spent years watching movies, but until this course, many will not have the language needed to identify, describe, and therefore think about what they are seeing.
2. Students will Think about Thinking as they ponder movies as an extension of human speech and story-telling.
3. Students will Extend and Integrate thought because film studies is multi-modal.
4. Students will definitely develop an aesthetic awareness as they critically describe film, and therefore write with power, economy, and elegance.

Objective/SLO 2:
How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

Objective/SLO 3:
How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:

Objective/SLO 4:
How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:
In this category focus on how ideas, values, beliefs, and other aspects
of culture express and affect human experience. Courses involve the exploration of ideas that
foster aesthetic and intellectual creation in order to understand the human condition across
cultures related to the film medium. Students will become well versed in how to treat a film as a
cultural text, understanding the work as a document with great historical and sociological
significance. Students will also learn about the origins and development of cinema, major film
movements and film theories, and the particular workings of the industry and the field of Film
Studies. In addition to these objectives, students will become better prepared for continued
higher learning and/or their career choice by developing and improving their skills in time
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OBJECTIVES:
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  form and a cultural product.
• Demonstrate knowledge of filmmaking as a craft and a collaborative process with other
  Arts.
• Demonstrate in critical essays and oral presentations, an ability to analyze, interpret, and
critique films, both professional and non-professional, from a variety of theoretical perspectives,
using the critical vocabulary and methodologies of the discipline.
• Demonstrate knowledge of international cinemas both as a means of contextualizing
  film history globally and of deepening understanding of other cultures and peoples.
• Demonstrate in both study and practice the commitment of film as an art form to
  community engagement and issues of social justice.
• Demonstrate preparation for professional work and/or graduate study via a portfolio
  record and evaluation of academic work, digital films, internships, and employment, in visual
  media.
• Students will learn to view and analyze films as texts.
• Students will demonstrate a basic understanding of the major concepts and
  debates in film theory and history throughout the twentieth century.
• Students will learn basic concepts concerning questions of film form, realism,
  film language, auteurs, the apparatus, spectatorship, or ideological
coding/decoding.
• Students will demonstrate basic understanding of the historical, political or
  social context of these theories through both U.S. and international film
  movements.
• Students will demonstrate in both oral and written work a discipline-specific
  critical facility through convincing and well-supported analysis of related
  material.
• Students will demonstrate their command of academic English and the tenets of
  sound composition by means of thesis-driven analytical prose.
• Students will learn to use discipline-specific computer technologies related to
  the study of language such as listservs, word processing, and internet research.
1. The course will help students develop tools of thought as they learn to observe and read motion pictures using appropriate vocabulary. They have spent years watching movies, but until this course, many will not have the language needed to identify, describe, and therefore think about what they are seeing.

2. Students will Think about Thinking as they ponder movies as an extension of human speech and story-telling.

3. Students will Extend and Integrate thought because film studies is multi-modal.

4. Students will definitely develop an aesthetic awareness as they critically describe film, and therefore write with power, economy, and elegance.
Objective/SLO 5:
How will the objective be addressed (including strategies and techniques)?

Describe how the objective will be assessed:
Students will become well versed in how to treat a film as a cultural text, understanding the work as a document with great historical and sociological significance. Students will also learn about the origins and development of cinema, major film movements and film theories, and the particular workings of the industry and the field of Film Studies. In addition to these objectives, students will become better prepared for continued higher learning and/or their career choice by developing and improving their skills in time management, study techniques, taking initiative, problem solving, communicating effectively, and understanding and executing directions.

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• Demonstrate knowledge of international cinemas both as a means of contextualizing film history globally and of deepening understanding of other cultures and peoples.
• Demonstrate in both study and practice the commitment of film as an art form to community engagement and issues of social justice.
• Demonstrate preparation for professional work and/or graduate study via a portfolio record and evaluation of academic work, digital films, internships, and employment, in visual media.

PART IV – THECB Skill Objectives
Address each of the THECB skill objectives required within the component area. Explain how the skill is addressed, including specific strategies to address the skill(s). Address ALL skill objectives associated with the selected Component Area. (See Appendix)
1. **Critical Thinking Skills**: to include creative thinking, innovation, inquiry, and analysis, evaluation and synthesis of information.

How will the skill be addressed (including specific strategies, activities, and techniques)?
1. The course will help students develop tools of thought as they learn to observe and read motion pictures using appropriate vocabulary. They have spent years watching movies, but until this course, many will not have the language needed to identify, describe, and therefore think about what they are seeing.
2. Students will Think about Thinking as they ponder movies as an extension of human speech and story-telling.
3. Students will Extend and Integrate thought because film studies is multi-modal.
4. Students will definitely develop an aesthetic awareness as they critically describe film, and therefore write with power, economy, and elegance.

2. **Communication Skills**: to include effective development, interpretation and expression of ideas through written, oral and visual communication.

How will the skill be addressed (including specific strategies, activities, and techniques)?
Lectures, discussion and panels will be illustrated with foundational material, including short formal works, clips, trailers, and documentary material, to provide an historical foundation.
Screening of features will be followed with discussion and/or written weekly viewer responses (reviews and critical essays). Democratically elected student panels topics will be selected and presented.

**OBJECTIVES:**
- Demonstrate knowledge of the historical and technological development of film as an art form and a cultural product.
- Demonstrate knowledge of filmmaking as a craft and a collaborative process.
- Demonstrate in critical essays and oral presentations, an ability to analyze, interpret, and critique films, both professional and non-professional, from a variety of theoretical perspectives, using the critical vocabulary and methodologies of the discipline.
- Demonstrate knowledge of international cinemas both as a means of contextualizing film history globally and of deepening understanding of other cultures and peoples.
- Demonstrate in both study and practice the commitment of film as an art form to community engagement and issues of social justice.
- Demonstrate preparation for professional work and/or graduate study via a portfolio record and evalua.

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4. Students will definitely develop an aesthetic awareness as they critically describe film, and therefore write with power, economy, and elegance.
3. **Empirical and Quantitative Skills**: to include the manipulation and analysis of numerical data or observable facts resulting in informed conclusions

How will the skill be addressed (including specific strategies, activities, and techniques)?

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4. **Teamwork**: to include the ability to consider different points of view and to work effectively with others to support a shared purpose or goal

How will the skill be addressed (including specific strategies, activities, and techniques)?

STUDENT PANELS: Mid-semester students will be asked to use the Hollywood model of PITCHING an idea for the topic of a student panel that will take place in the second half of the semester. Of the 25 pitches the class will democratically choose 5 panels. If your topic is chosen you will be moderator of the group. Presentation may be an actual production, power point, or presentation of clips and short position papers, examples from last semester will be shown in class. Topic should combine a theme and critical position to examine that theme.
5. **Personal Responsibility**: to include the ability to connect choices, actions and consequences to ethical decision-making

How will the skill be addressed (including specific strategies, activities, and techniques)?

6. **Social Responsibility**: to include intercultural competence, knowledge of civic responsibility, and the ability to engage effectively in regional, national, and global communities

How will the skill be addressed (including specific strategies, activities, and techniques)?

In this category the study of film will focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture. Focus on the appreciation and analysis of the film medium as creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about film as works of art. We will explore aspects of Cinema from its inception to present, including its production traits, as outlined on the course calendar. There is no censorship in this class, and much of World Cinema has nudity, sexualities, violence, and themes that may appear to be "shocking" compared to its tame counterpart in Hollywood influenced by early restrictions by the Hays production code. We will discuss social responsibility of the filmmakers.

**PART V – SHSU Core Curriculum Committee Requirements**

1. Using a 15-week class schedule, identify the topics to be covered during each week of the semester. Provide sufficient detail to allow readers to understand the scope and sequence of topics covered.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Course Introduction / Origins of Cinema</th>
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</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Early Cinema</td>
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<td>Week 3</td>
<td>German Expressionism</td>
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<td>Week 4</td>
<td>Soviet Film</td>
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<td>Week 5</td>
<td>Classical Hollywood (Early Hollywood, Studio System, Genre Studies, Sound)</td>
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<tr>
<td>Week 6</td>
<td>Classical Hollywood (Early Hollywood, Studio System, Genre Studies, Feminist Film Theory)</td>
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<tr>
<td>Week 7</td>
<td>Classical Hollywood (Early Hollywood, Studio System, Genre Studies, Sound, Post Studio System)</td>
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<tr>
<td>Week 8</td>
<td>Classical Hollywood (Early Hollywood, Studio System, Genre Studies, Sound)</td>
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<td>Week 9</td>
<td>Italian Neo-Realism</td>
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<td>Week 10</td>
<td>The French New Wave</td>
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<td>Week 11</td>
<td>Eastern &amp; western European Cinema</td>
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<td>Week 12</td>
<td>Bollywood</td>
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<td>Week 13</td>
<td>American Independent</td>
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<td>Week 14</td>
<td>The American Blockbuster</td>
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<tr>
<td>Week 15</td>
<td>Recent National Movements: African, India, Israeli Cinema,... Wrap up</td>
</tr>
</tbody>
</table>

2. Attachments (Syllabus Required)
CORE CURRICULUM COMPONENT APPLICATION
Sam Houston State University

Syllabus Attached?  ☑ Yes  ☐ No
Other Attached?  ☐ Yes  ☑ No  If yes, specify:

Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271
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Sam Houston State University

Revised August, 2012

Appendix: THECB Component Area Descriptions and Skill Requirements

I. Communication (Courses in this category focus on developing ideas and expressing them clearly, considering the effect of the message, fostering understanding, and building the skills needed to communicate persuasively. Courses involve the command of oral, aural, written, and visual literacy skills that enable people to exchange messages appropriate to the subject, occasion, and audience.)

II. Mathematics (Courses in this category focus on quantitative literacy in logic, patterns, and relationships. Courses involve the understanding of key mathematical concepts and the application of appropriate quantitative tools to everyday experience.)

III. Life and Physical Sciences (Courses in this category focus on describing, explaining, and predicting natural phenomena using the scientific method. Courses involve the understanding of interactions among natural phenomena and the implications of scientific principles on the physical world and on human experiences.)

IV. Language, Philosophy, and Culture (Courses in this category focus on how ideas, values, beliefs, and other aspects of culture express and affect human experience. Courses involve the exploration of ideas that foster aesthetic and intellectual creation in order to understand the human condition across cultures.)

V. Creative Arts (Courses in this category focus on the appreciation and analysis of creative artifacts and works of the human imagination. Courses involve the synthesis and interpretation of artistic expression and enable critical, creative, and innovative communication about works of art.)

VI. American History (Courses in this category focus on the consideration of past events and ideas relative to the United States, with the option of including Texas History for a portion of this component area. Courses involve the interaction among individuals, communities, states, the nation, and the world, considering how these interactions have contributed to the development of the United States and its global role.)

VII. Government/Political Science (Courses in this category focus on consideration of the Constitution of the United States and the constitutions of the states, with special emphasis on that of Texas. Courses involve the analysis of governmental institutions, political behavior, civic engagement, and their political and philosophical foundations.)

VIII. Social and Behavioral Sciences (Courses in this category focus on the application of empirical and scientific methods that contribute to the understanding of what makes us human. Courses involve the exploration of behavior and interactions among individuals, groups, institutions, and events, examining their impact on the individual, society, and culture.)

### Required Skill Objectives

<table>
<thead>
<tr>
<th>Foundational Component Areas</th>
<th>Critical Thinking</th>
<th>Communication</th>
<th>Empirical &amp; Quantitative</th>
<th>Team Work</th>
<th>Social Responsibility</th>
<th>Personal Responsibility</th>
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</thead>
<tbody>
<tr>
<td>Communication</td>
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<tr>
<td>Mathematics</td>
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<tr>
<td>Life and Physical Sciences</td>
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<tr>
<td>Language, Philosophy &amp; Culture</td>
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<td>Creative Arts</td>
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<td>American History</td>
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<td>Government/Political Science</td>
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<tr>
<td>Social and Behavioral Sciences</td>
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</tbody>
</table>

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Submit completed, signed form to Core Curriculum Committee - Box 2478 or Fax 4-1271
Sam Houston State University Department of Mass Communication
MCOM 2351 Film History and Criticism » Fall 2012

Instructor: Tom Garrett, MFA
Office: Dan Rather Communications Building, RM 115
Office hours: M-F 9-11 / T-TH 12:30-2p
Office phone: 936.294.1344
Cell phone: 941.544.8888
Email: tongarrett@shsu.edu

Class Meets: M-W-F 12:12:50p Dan Rather Building, Room 125

Course Website: https://shsu.blackboard.com

Course Description
MCOM 2351 Film History and Criticism
This course uses the film medium to intergrate cinematic history and criticism. Production elements such as lighting, sound and character develop, as well as, genres, themes and narrative pattern will be analyzed.

In this class, students will study the following: the development of film as an art form and method of documentation; the language of film; a selection of influential American and International films and filmmakers; genres of film criticism; methods of adapting prose to film; and cultural influences of popular cinema. Students can expect to be tested on their knowledge of film history and language, to read and write critical reviews, to research an aspect of film production and to demonstrate understanding of film language through a creative project.

*We will have our regular scheduled class on Monday and Wednesday. The Friday meeting time will be used for your own screening lab time or an announced In-conversation with guest filmmakers, which attendance will be expected. This will take place once or twice a month.

Course Objectives:
Upon completion of this course, the students will be able to support a thorough analysis of a film applying criticism of:
- mise en scene
- photography
- movement
- editing
- sound
- acting
- drama
- story

- writing
- ideology
- theory
- history
- a variety of film genres: Silent Films, Film Noir, Documentary, Western, Musical
Required Text & Reading:
The Power of Film, by Howard Suber, Published by Michael Wiese Productions, 2006

A Short History of Film, by Wheeler Winston Dixon, Published by Rutgers University Press, 2008

Instructional Design and Approach:
My approach, as this is likely the first, and for some, perhaps, the only film course you will take, is a type of smorgasbord. I will offer lots of stimulation in the form of images, information, and ideas. The design of my assignments requires you to find a path of interest through the complexities and to show off your interest.

Modes of Inquiry: Lectures, discussion, screenings and guests will be illustrated with foundational material, including short format works, clips, trailers, and documentary material, to provide an historical foundation. Screening of feature screenings will be followed with discussion and/or written weekly viewer responses (reviews and critical essays).

Topics we will cover: We will explore aspects of Cinema from its inception to present, including its production traits, as outlined on the course calendar. There is no censorship in this class, and much of World Cinema has nudity, sexualities, violence, and themes that may appear to be "shocking" compared to its tame counterpart in Hollywood influenced by early restrictions by the Hays production code. It is your option to enroll here.

As in any survey class, the actual film material studied represents only a small portion of the wealth of what is out there. You are encouraged, and are assigned to seek out and view additional related films not screened this semester. Films will be on reserve in the library (See attached list of titles). Also check Netflix, imdb.com and course URLs as valuable search engines for finding related works.

Netflix account is highly recommended.

Screenings and Class Schedule: (To Be Posted and updated on Blackboard)

ASSIGNMENTS & DUE DATES: Weekly Viewer responses
Handouts will be given with the details.

INDIVIDUAL VIEWER RESPONSE PAPERS: Weekly papers in response to the screenings and readings will be assigned. (Total of 10) Don’t fret;-)

TURNITIN.COM AND HARDCOPIES: All papers will be uploaded to turnitin.com, by the assigned dates. If turnitin malfunctions email this to the professor by the assigned due date, to avoid grade consequences of late work.

OUTSIDE DVD/STREAMING VIEWING: You will also be required to review a number of films chosen from the recommended viewing list, outside of class. Netflix is suggested.
STUDENT PANELS: At about the mid semester you will be asked to use the Hollywood model of PITCHING an idea for the topic of a student panel that will take place in the second half of the semester. Of the 30 pitches the class will democratically choose 5 panels. If your topic is chose you will be moderator of the group. Presentation may be an actual production, power point, or presentation of clips and short papers. Topic should combine a theme and critical position to examine that theme.

MIDTERM & FINAL EXAM: Exam questions will be based on the readings, screenings, and notes from lectures and uploaded to turnitin.com.

TIPS FOR SUCCESSFUL COMPLETION OF MCOM 2351:
• ALWAYS Arrive 5-10 minutes before class begins to be on time;
• Attend all screenings & guest speakers scheduled;
• Follow directions of your assignments;
• Begin assignments immediately after they are assigned;
• Complete assignments several days before they are due;
• Schedule an appointment during office hours to discuss your progress and concerns;
• Check email and Blackboard regularly;
• Check calendar, review deadlines frequently;
• Utilize data and concepts from discussions, screenings and readings when compiling your assignments;

GRADES:
Viewer Reponses 400 Pts
Participation 200 pts
Exams/ assignments 400 pts
Total 1000 points divided by 10 for the final grade:

GRADING SCALE: Points Qualitative Assessment
A 4.0 94-100 Exceptional
A/B 3.5 89-93 Excellent/Very Good
B 3.0 84-88 Good
B/C 2.5 79-83 Good/Average
C 2.0 72-78 Average
C/D 1.5 68-71 Below Average
D 1.0 60-67 Passing (Unsatisfactory)
F 0.0 below 60 Failure
I Incomplete Only given with Documented Emergency

Student Expectations:
-Being present and keeping your eyes open and your mind active are obvious requirements in this course. Do not count on spacing out or napping during screenings. Prepare to take notes. Do not be surprised when I pause films during screenings to make a point or invite comments. Sometimes, I will only show you a clip of a film. Treat the clip with seriousness. Read the all assigned readings. I will supplement the readings with some history, film criticism, and fiction. Outside film screenings will be announced. Evening screenings will take the place of the normally scheduled class for that day.
Attendance Policy:
-The Student Handbook states that regular and punctual class attendance is expected of each student at Sam Houston State University and that it is expected that each faculty member will keep a record of student attendance. Therefore, the following attendance policy will be adhered to for this course:

- Absences will adversely affect the student’s grade (see below for attendance grade weight as part of the overall grading plan)

- Exceptions are for documented illnesses or family emergencies or for students attending SHSU activities in an official capacity. Documentation for illness or emergency should be presented upon the student’s return to the classroom. Documentation for activities should be presented prior to the absence and contain the signature of the SHSU employee sponsor.

- Each semester hour of credit entails at least two additional hours of work outside the class room per week; so for this 3 credit course, you should expect to do at least an additional 6 hours of work a week beyond class time. This is on average; some weeks may require more, others less.

E-mail – You must be able to receive e-mail via your “@shsu.edu” account. You will be responsible for any messages you miss if you do not use this university-assigned address. Class announcements may also be posted on Blackboard.

Deadlines – Late major assignments will be marked down five points per day after they have been graded. Thus, an “85” assignment that is two days late will receive a “75.” No assignment will be accepted late unless you have notified the instructor in advance with an explanation. No assignment will be accepted more than five weekdays after it is due. Except in exceptional and documented situations, all make-up work (arranged prior to your absence) must be completed within two (2) calendar weeks of the set due date or the grade reverts to a zero.

Academic Dishonesty – All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work which is to be submitted, plagiarism, collusion and the abuse of resource materials. For a complete listing of the university policy, see: Dean of Student’s Office

Student Absences on Religious Holy Days Policy – Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20.” A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence. University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s).
The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: http://www.shsu.edu/~vaf_www/aps/documents/861001.pdf

**Students with Disabilities Policy** - It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance are expected to visit with the Office of Services for Students with Disabilities located in the Counseling Center. They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired. SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Counseling Center and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Counseling Center. For a complete listing of the university policy, see: http://www.shsu.edu/~vaf_www/aps/811006.pdf

**The Sam Houston Writing Center**, located in Farrington 111, is open from 8 a.m. until 7 p.m. Monday through Thursday, 8 a.m. until 3 p.m. on Friday, and 2 - 7 p.m. on Sunday. Writing tutors will work with you at any stage of the writing process (brainstorming, generating a draft, organizing a draft, or revising a draft) for any written assignment. The Writing Center operates on an appointment system, so please call (936) 294-3680 to schedule a session with a writing tutor. Skype sessions are available for distance students, and a tutor is available at the University Center. See website for more information: www.shsu.edu/wctr.