SOUTH DAKOTA BOARD OF REGENTS
Revision to General Education Requirements

This form is to be used to request any change to the General Education Requirements specified in Policies 2:7 – Baccalaureate General Education Curriculum and 2:26 – Associate Degree General Education Requirements. This includes any changes to the System General Education Requirements, Institutional Graduation Requirements, Globalization/Global Issues Requirement, and Writing Intensive Requirement.

NOTE: This process does not include approval for the development of a new course. If the proposal does include the development of a new course, the new course process must be completed before the course will be considered for inclusion in any set of the General Education Requirements.

<table>
<thead>
<tr>
<th>Institution</th>
<th>Arts and Sciences/Visual Arts</th>
<th>Institutional Approval Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>SDSU</td>
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<tr>
<th>Institution</th>
<th>Division/Department</th>
<th>Form Initiator</th>
<th>Institutional Approval Signature</th>
<th>Date</th>
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<tbody>
<tr>
<td>SDSU</td>
<td>M. Tim Steele</td>
<td>Kathleen Donovan</td>
<td></td>
<td>1/30/2012</td>
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<td>SDSU</td>
<td>Visual Arts</td>
<td></td>
<td>1/27/12</td>
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</table>

Indicate (X) the component of the General Education Curriculum that the proposal impacts.

X Institutional Graduation Requirements

Indicate (X) the revision(s) that is being proposed (more than one may be checked).

X Addition of a course to the set of approved courses

Section 1. Provide a Concise Description of the Proposed Change

The addition of ARTH 122 to the approved list of IGR Goal #2 courses

Section 2. Provide the Effective Date for the Proposed Change

Fall 2012
Section 3. Provide a Detailed Reason for the Proposed Change

The professors have identified this course’s connections to IGR Goal #2 Cultural Awareness and Social and Environmental Responsibility and seek approval to add it to the list of approved course.

ARTH 122 introduces and explores concepts of the moving image as an art form. Aspects explored include compositional visual and design elements, film history, and narrative elements and alternatives to mainstream media.

Section 4. Provide Clear Evidence that the Proposed Modification will Address the Specified Goals and Student Learning Outcomes

Student Learning Outcome #1
Articulate the ways in which different peoples express an understanding of the human condition and respond to environmental opportunities and constraints.

Student Learning Outcome #2
Describe how personal choices derive from and affect social, cultural, and environmental contexts.

Student Learning Outcome #3
Engage in aesthetic experience in order to understand artistic expression and to learn how meaning emerges from the cultural contexts of both artist and audience.

- (T) Tests will assess:
  - How lectures and readings, introducing various film artists across different cultures and eras, engage students in understanding a broad and diverse response to the human condition through art and creative activities.
  - How students have become familiar with the process, techniques and approaches to art making, that they will be applying later in studio classes.

- (T) Tests will assess:
  - The extent to which lectures and readings help students learn how artists respond to their own social, cultural, and environmental context through content, subject matter and technique.
  - The degree to which students are able to describe how different technical choices and approaches communicate personal meaning.
  - Students’ ability to demonstrate aesthetic awareness and refinement through critical analysis.

- (D) Through group discussion, students will engage in:
  - The understanding of the aesthetic discovery and artistic expression from diverse cultural contexts.
  - The aesthetic experience of viewing a film and analyzing it to understand how meaning communicates from the artist to the viewer.

Section 5. Provide a Copy of all Course Syllabi and Other Supporting Documentation

See Attached Documentation
ArtH 122
Film as Art
Spring 2011, Grove Hall 108
MW 3:30-4:50pm
South Dakota State University, Brookings Main Campus

Credit Hours: Three
Academic Term: Spring 2011
Course Meeting Times and Location: s01 MW 3:30-4:50pm SGH 108
Instructor Contact Information: Cable Hardin, Grove Hall 103
Office Hours: MW 1:30-3:30 and by appointment
Email (the BEST way to contact me): cable.hardin@sdstate.edu
Office Phone: 688-4657

Course Description
This course introduces and explores concepts of the moving image as an art form. Aspects explored include compositional visual and design elements, film history, and narrative elements and alternatives to mainstream media.

Course Prerequisites: none

Required Textbooks:

Required Materials and Supplies:
Note-taking materials
External USB drive (512 MB minimum) for saving and transferring files

Listing of Instructional Methods (may include)
- Group discussions
- Screenings of films and animations
- Shot Breakdown
- 3 reading/lecture tests

Course Goals
By the completion of the course, students should possess:
1. Basic Knowledge of film history.
2. Awareness of active film viewing and criticism.

Student Learning Outcomes:
In accordance to the Institutional Graduation Requirement IGR Goal #2 for the Baccalaureate Degree at South Dakota State University, at the end of this course students should be able to:
1. Articulate the ways in which different peoples express an understanding of the human condition and respond to environmental opportunities and constraints.
2. Describe how personal choices derive from and affect social, cultural, and environmental contexts.
3. Engage in aesthetic experience in order to understand artistic expression and to learn how meaning emerges from the cultural contexts of both artist and audience.
Assessment of students’ Learning Outcomes:

- Student learning outcome #1 will be met through tests, which will assess:
  - How lectures and readings, introducing various artists across different cultures and eras, have engaged students in understanding a broad and diverse response to the human condition through art and creative activities.
  - How students have become familiar with the process, techniques and approaches to art making, that they will be applying later in studio classes.

- Student learning outcome #2 will be met through tests, which will assess:
  - The extent to which lectures and readings help students learn how artists respond to their own social, cultural, and environmental context through content, subject matter and technique.
  - The degree to which students are able to describe how different technical choices and approaches communicate personal meaning.
  - Students’ ability to demonstrate aesthetic awareness and refinement through critical analysis.

- Student learning outcome #3 will be met through group discussion, where students will engage in:
  - The understanding of the aesthetic discovery and artistic expression from diverse cultural contexts.
  - The aesthetic experience of viewing a film and analyzing it to understand how meaning communicates from the artist to the viewer.

Evaluation
Accuracy of responses on written tests will quantify results. Written papers will take into writing concept, structure and strength of argument, clarity and overall writing ability.

Final Grade Breakdown:
3 Tests, each worth 33.3% of final grade

Writing Tutoring Available
For those interested in tutoring and help in writing assignments, visit the SDSU Writing Center. The Writing Center is located on the 2nd Floor of the Wintrode Student Success Center. Contact the center at 688-6559 for an appointment or visit during normal business hours.

Unprofessional Conduct
Any student who is deemed unprofessional or disrespectful to others or the class will receive one (1) warning. Each additional warning will result in the final grade being lowered by one letter grade. The below conditions also apply:

- Restrain use of laptop computers (note taking excepted) – NO email or web use during class times.
- No mobile phones, mp3 players or PDA’s. Cell Phones are not to ring or be answered in class. This is very distracting to the instructor and students. Set rings to silent and do not use them in the classroom, this includes text messaging. After one warning, failure to comply will result in the student’s final grade begin lowered one (1) letter grade.
- No sleeping in class. A hotel is cheaper anyway. If you’re too tired to stay awake then stay home and take an absence.

Class Attendance
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• Class attendance is required. It is the policy of the Visual Arts Department that there be no absences above the one per credit hour tolerated per semester course.

**Excused absence and Make-up Policy**

• It is the students’ responsibility to keep up with screenings, information, notes, assignments and work missed. For best results, ask a classmate first, and then seek the instructor if further explanation is needed (as the instructor will not repeat the lecture or technical demonstration for one or a few students not in class). It is NOT the instructor’s responsibility to inform students of work missed.

• Students who have missed class for genuinely legitimate reasons (such as death in the family, etc.) may be given an opportunity to make-up their work. Health reasons generally necessitate a doctor or nurse’s note. Students should make the instructor aware of their excused absence as soon as possible.

**Cheating and Plagiarism**

Cheating and plagiarism are grave offenses; they are academic crimes. They will not be tolerated by the instructor or the department under any circumstances. For studio assignments or written papers it is vitally important that you do not copy directly from a source. *It is also essential that you cite your sources appropriately when they influence work heavily.*

**Accommodation/Disability**

Any student who feels s/he may need an accommodation based on the impact of a disability should contact Nancy Hartenoff-Crooks, Coordinator of Disability Services (605-688-4504 or Fax, 605-688-4987) to privately discuss your specific needs. The Office of Disability Services is located in room 065, the Student Union.

**Regents’ Policy on Academic Freedom and Responsibility**

Freedom in Learning. Students are responsible for learning the content of any course of study in which they are enrolled. Under Board of Regents and University policy, student academic performance shall be evaluated solely on an academic basis and students should be free to take reasoned exception to the data or views offered in any courses of study. Students who believe that an academic evaluation is unrelated to academic standards but is related instead to judgment of their personal opinion or conduct should first contact the instructor of the course. If the student remains unsatisfied, the student may contact the department head and/or dean of the college which offers the class to initiate a review of the evaluation.
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Monday</th>
<th>Wednesday</th>
<th>notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 2</td>
<td>Jan 17</td>
<td>Martin Luther King Day NO CLASS</td>
<td>Introductions, Syllabus Looking at Movies</td>
<td>read: Ch.1 What is a Movie? Ch. 2 Film Form</td>
</tr>
<tr>
<td>Week 3</td>
<td>Jan 24</td>
<td>Film Form-clips from: <em>Juno</em>, Jason Reitman, 2007 read: Ch. 3 Types of Movies Ch. 4 Narrative Elements</td>
<td>Genre and Narrative Elements Screening: <em>Stagecoach</em>, John Ford 1939, 96 min.</td>
<td>read: Ch. 5 Mise-En-Scene</td>
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<tr>
<td>Week 4</td>
<td>Jan 31</td>
<td>Mise-En-Scene and Composition Review</td>
<td>Screening: <em>Night of the Hunter</em>, Charles Laughton, 1955, 93 min.</td>
<td>Review for test</td>
</tr>
<tr>
<td>Week 5</td>
<td>Feb 7</td>
<td>TEST #1 Film Analysis: Make an Argument Read: Ch. 6 Cinematography</td>
<td>Screening: <em>Visions of Light</em>, Samuels/Glassman, 1992, 92 min.</td>
<td>Thurs Feb 17- Art PROGRESS REVIEW</td>
</tr>
<tr>
<td>Week 6</td>
<td>Feb 14</td>
<td>Cinematography, cont’d read: Ch. 7 Acting Select paper topic</td>
<td>Acting</td>
<td></td>
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<td>Week 7</td>
<td>Feb 21</td>
<td>Presidents’ Day Holiday NO CLASS</td>
<td>Paper #1 Due Screening: <em>Amadeus</em>, Milos Foreman, 1984, 180 min</td>
<td>read: Ch. 8 Editing</td>
</tr>
<tr>
<td>Week 8</td>
<td>Feb 28</td>
<td>Editing: Battleship Potempkin, Psycho and others</td>
<td>Screening: <em>Citizen Kane</em>, Orson Welles, 1941, 119 min.</td>
<td>read: Ch. 9 Sound</td>
</tr>
<tr>
<td>Week 9</td>
<td>March 7</td>
<td>Spring Break</td>
<td>Spring Break</td>
<td>Spring Break</td>
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<tr>
<td>Week 10</td>
<td>March 14</td>
<td>Sound Design and Sound Editing. Clips: Jaws, Wall-E, Seven Samurai</td>
<td><em>ADVISING DAY Art Majors MUST attend a session!</em> NO CLASS</td>
<td>read: Ch. 10 Film History</td>
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<tr>
<td>Week 11</td>
<td>March 21</td>
<td>Film History Overview Review for test</td>
<td>TEST #2</td>
<td></td>
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<tr>
<td>Week 12</td>
<td>March 28</td>
<td>Film as Process: Filmmaking Production</td>
<td>Screening: Clips TBA</td>
<td>Select paper topic</td>
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<tr>
<td>Week 13</td>
<td>April 4</td>
<td>Alternatives to Mainstream Cinema</td>
<td>Screening: Experimental and Avant-Garde Film Classics</td>
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<td>Week 14</td>
<td>April 11</td>
<td><em>Guatemalan Handshake</em>, Todd Rohal, 2006, 89 min.</td>
<td>Animation Overview</td>
<td>Animation Overview</td>
</tr>
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<td>Week 15</td>
<td>April 18</td>
<td>Short Films</td>
<td>Test #3</td>
<td>HOPPY EASTER!</td>
</tr>
<tr>
<td>Week 16</td>
<td>April 25</td>
<td>EASTER RECESS NO CLASS</td>
<td>Screening: TBA</td>
<td>Finish 399 Papers</td>
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<tr>
<td>Week 17</td>
<td>May 2</td>
<td>Paper #2 Due no later than TUESDAY MAY 3rd, 2-3:40</td>
<td></td>
<td>SATURDAY, May 7, Commencement 10:00 AM</td>
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All information is subject to change without notice based on class progress and instructor discretion per success of the class meeting course goals.

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