CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA

ACADEMIC SENATE

GENERAL EDUCATION COMMITTEE

REPORT TO

THE ACADEMIC SENATE

GE-094-156

EWS 3750 – Gender, Ethnicity, and Film

General Education Committee	Date:	02/08/2017
Executive Committee Received and Forwarded	Date:	02/15/2017
Academic Senate	Date:	02/22/2017 <u>First Reading</u>

BACKGROUND:

This is a new GE course.

RESOURCES CONSULTED:
Faculty
Department Chairs
Associate Deans
Deans
Office of Academic Programs

DISCUSSION:

The GE Committee reviewed the ECO for this course and found it to satisfy the GE SLO's and other requirements of GE Area C4.

RECOMMENDATION:

The GE Committee recommends approval of GE-094-156, EWS 3750 – Gender, Ethnicity and Film, for GE Area C4.

EWS - 3750 - Gender, Ethnicity, and Film

C. Course - New General Education* Updated

General Catalog Information

College/Department	Ethnic and Women's Studies

Semester Subject Area	EWS	**Semester Catalog Number**	3750

Quarter Subject Area	EWS	**Quarter Catalog Number**	375

Course Title	Gender, Ethnicity, and Film

Units*	(3)

C/S Classification *	C-02 (Lecture Discussion)

To view C/S Classification Long Description click: http://www.cpp.edu/~academic-programs/scheduling/Documents/Curriculum%20Guide/Appendix_C_CS_Classification.pdf

Component*	Lecture

Instruction Mode*	Asynchronous Local Face-to-Face Fully Asynchronous Fully Synchronous Hybrid w/Asynchronous Component Hybrid w/Synchronous Component Synchronous Local Web-Assisted

Grading Basis*	Graded Only

Repeat Basis*	May be taken only once

If it may be taken multiple times, limit on number of enrollments	1

Cross Listed Course Subject Area and Catalog Nbr (if offered with another department)	
Dual Listed Course Subject Area and Catalog number (If offered as lower/upper division or ugrd/grad)	
Choose appropriate type (s) of course(s)*	☑ Major Course ☐ Service Course ☑ GE Course ☐ None of the above
General Education Area / Subarea*	C4

To view the General Education SubArea definitions, click **http://www.cpp.edu/~academic-programs/scheduling/Documents/Ch.3-GeneralEducationProposals.pdf**.

I. Catalog Description

Catalog Description	This course takes a Humanities approach to the representation of gender, race, ethnicity, and sexuality in film. Examination of visual style, imaging, narrative structure, and ideologies in constituting, subverting and reinventing social identities. The course explores the power of film to reflect and refract the intersecting ideologies of race, ethnicity, gender, and sexuality, and to analyze how these identities impact the experiences of individuals and groups in our society.

II. Required Coursework and Background

Prerequisite(s): Completion of all Area A courses and all lower division Area C (C1, C2, C3)

Corequisite(s):

Pre or Corequisite(s):

Concurrent:

III. Expected Outcomes

List the knowledge, skills, or abilities which students should possess upon completing the course.*

Examination of the historical, comparative and contemporary role of film. The class is intended to familiarize students with a humanities perspective on film and the media. Attention is given to understanding film with respect to ethnicity, gender, sexual orientation, and class. Active participation and discussion is an important part of this cooperative learning experience. This course is ideally suited for G.E. students as it provides them with the opportunity to examine film as an art form in the context of ethnic, class, cultural and gender discourses and practices.

Upon successful completion of this course, students will be able to achieve the following:

1.   Demonstrate knowledge of theories of representation and explain ways in which artistic expressions mediate, reinforce or transform social reality

2.   Evaluate the nature of gender and ethnic (mis)representations and inequality in media representations

3.   Evaluate the self-representations by women and ethnic independent film makers with those produced by the mainstream film industry.

4.   Synthesize how film and the humanities are related to social, political and cultural institutions

5.   Analyse and understanf the rich and diverse history of film regarding race, ethnicity, gender

6.   Demonstrate knowledge of various disciplines, including history, literature, fine and performing arts

7.   Apply critical thinking, writing and oral presentation skills in the critical analysis of gender, ethnicity and film.

Relationship of Course Learning Outcomes to Dept.'s Program Outcomes

Course Learning Outcome	PO#1: Apply interdisciplinary concepts, theories, and methods in the fields of Ethnic and Gender Studies	PO#2: Analyze hist& contemp. U.S. ethnic, racial, and gendered grps from cross cultural and global perspectives	PO#3: Engage in a variety of scholarly and community based social practices	PO#4: Demonstrate mastery of skills essential for career development & life-long learning, incl. critical thinking & problem-solving skills	PO#5: Demonstrate mastery of skills essential for pre-teaching incl. hist. knowledge of ed. issues & diverse pedagogical practices
1		X		X	
2	X				
3		X	X		X
4	X				
5			X		
6		X		X	
7	X		X	X	

If this is a course for the major, describe how these outcomes relate to the mission, goals and objectives of the major program.	The Ethnic and Women's Studies Department is dedicated to a critical analysis of society through the lens of race, ethnicity, class, gender, sexuality, and other forms of marginalization. We examine social inequalities in the U.S. shaped by historical, political, social, and global economic forces. This course examines the intersection of race, ethnicity, gender, sexuality, dis/ability, age, religion through film. The EWS program learning outcomes, students learning outcomes, and this course's specific learning outcomes all align with the goals and objectives of the GEMS major.

Explain how the course meets the description of the GE SubArea (s). Please select appropriate outcomes according to the GE Area/SLO mapping.	**Area C4: Arts and Humanities Synthesis:** 'Courses in this area shall emphasize the humanistic or expressive aspects of culture. Synthesis offerings should provide temporal and cultural context that will illuminate contemporary thought and behavior-global, regional, and local – showing the bonds between the past, present, and future.' As an upper-division synthesis course areas C4, students will have the opportunity to synthesize their interdisciplinary learning by choosing themes from the humanities, arts, and social sciences, conducting independent research, and connecting the study of film. Students will examine, discuss and write about the dynamics of gender and etnicity issues as they appear in various films. Student, therefor, will integrate humanistic and/or expressive aspects of culture, literary and/or artistic works in their analysis of the issues proposed by the course. Students study the social and historical developments, factors and concepts, to further examine the topics of gender, ethnicity and film. As such, this course

1) Includes reading from original primary/historical sources, as opposed to only secondary so that

The class research paper/projects must include analysis and interpretation of primary and secondary sources, such documentaries, films and their subjects.

1) Promote original and critical thinking in writing and/or discussion.

The course will critically evaluate the literature and present original ideas and personal reflections on the topics of the course .

2) Focus attention on understanding the interrelationships among the disciplines and their applications.

Students will study the role and value of interdisciplinary learning and writing in various course readings as applied to understanding of film.

3) Examine ideas and issues covered in this area in deeper and/or broader more integrative ways.

Projects/research papers must integrate EWS themes across area C.

4) Encourage synthetic-creative thinking in order to identify problems, understand broader implications and construct original ide

Part of the research paper/project is also a creative visual representation of the project in which students will synthesize main ideas and evidence of their research on film.

5) Identify and evaluate assumptions and limitations of ideas and models:

In their research and evaluation of literature students will identify and critically evaluate authors' main ideas and models.

6) Develop written and oral communication skills appropriate for an upper division course: (see SLO 1,2,3)

7) Provide student work for assessment of the student's understanding of the required educational objectives in this subarea or in this course.

Students will demonstrate their learning in their essay exams, research papers projects, oral presentations, and visual representations.

Describe how these outcomes relate to the associated GE Learning Outcomes listed below.*

These are the SLOs for the selected GE subarea: C4

1a: Write effectively for various audiences.

Course requires multiple writing assignments including essay exams and peer edited research paper. Students will also complete several reading responses and film analysis. (Course SLO #1, 3, 4 5, 7; PO#1, 2,)

1b: Speak effectively to various audiences

Student will conduct oral in-class presentations to share their research project. (Course SLO #1, 2, 3,7; PO#1, 2, 3)

1c: Find, evaluate, use, and share information effectively and ethically.

Students will conduct research for paper/ projects, complete an annotated bibliography, and present to class using various media as appropriate. (Course SLO #1,7; PO#1, 2,)

1d: Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.

Students will generate original ideas, evaluate and organize evidence, and support analyses and arguments as one of the main objectives of their capstone projects. (Course SLO #1, 3, 4, 5, 7; PO# 2, 3)

2b: Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

Students are required to use primary and secondary sources for their papers/ projects, these may include historical, literary, artistic and other genres. (Course SLO #1, 3, 5, 7, PO#1, 2, 3,

2d: Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.

Integrating deifferent disciplines, such as sociology, anthroplogy, history and gender studies, students' research papers/projects are required to draw connections across multiple perspectives and disciplinary frameworks and between academic, personal, and community life. (Course SLO #1, 4, 5, 7; PO#1, 2, 3

3a. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.

The research project will look at the historical development of the topic of choice and analyze the problems and issues through multicultural and global perspectives. (Course SLO #1, 4, 5, 6; PO#1, 2, 3, 4)
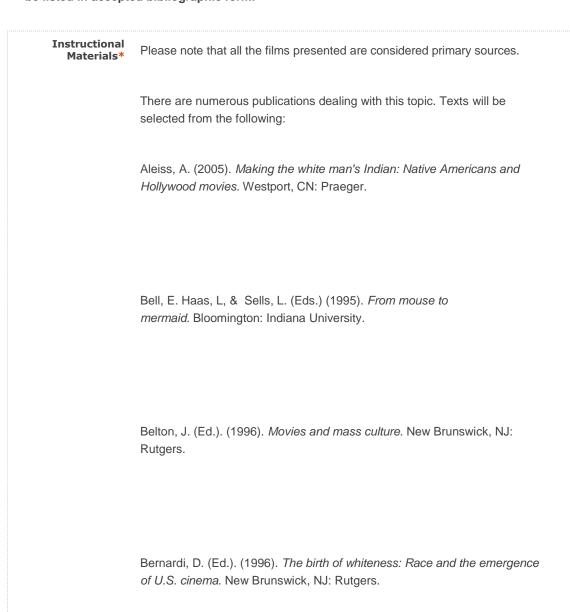
General Education Outcomes*	
	Ia. Write effectively for various audiences
	Ib. Speak effectively to various audiences.
	Ic. Find, evaluate, use, and share information effectively and ethically.
	Id. Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.
	IIb. Analyze major literary, philosophical, historical or artistic works and explain their significance in society.
	IId. Integrate concepts, examples, and theories from more than one discipline to identify problems, construct original ideas, and draw conclusions.
	IIIa. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and pracitces of individuals and societies.

To view the mapping, click **https://www.cpp.edu/~academic-programs/Documents/GE%20SLO%20Mapping.pdf**

IV. Instructional Materials

Provide bibliography that includes texts that may be used as the primary source for instruction, and other appropriate reference materials to be used in instruction. The reference list should be current, arranged alphabetically by author and the materials should be listed in accepted bibliographic form.

Instructional Materials*	Please note that all the films presented are considered primary sources.
	There are numerous publications dealing with this topic. Texts will be selected from the following:
	Aleiss, A. (2005). *Making the white man's Indian: Native Americans and Hollywood movies.* Westport, CN: Praeger.
	Bell, E. Haas, L, & Sells, L. (Eds.) (1995). *From mouse to mermaid.* Bloomington: Indiana University.
	Belton, J. (Ed.). (1996). *Movies and mass culture.* New Brunswick, NJ: Rutgers.
	Bernardi, D. (Ed.). (1996). *The birth of whiteness: Race and the emergence of U.S. cinema.* New Brunswick, NJ: Rutgers.

Berumen, F. & Garcia, J. (1995). *The Chicano/Hispanic image In American film.* New York: Vantage Press.

Buscombe, E. (2006). *'Injuns!' Native Americans in the movies.* Great Britain: Reaktion Books, Ltd.

Cameron, K. M. (1997). *America on film: Hollywood and American history.* New York: Continuum. (Primary Source)

Carson, D., Ditlmar, L. & Welsch J. (1994). *Multiple voices in feminist film criticism*. Minneapolis: University of Minnesota Press,

Codell, J. F. (Ed.). (2006). *Genre, gender, race, and world cinema: An anthology.* Malden, MA: Blackwell Publishing.

Curran, J. & Park, M. (Eds.). (2000). *De-Westernizing Media Studies*. New York: Routledge.

de Lauretis, T. (1986). *Feminist studies/critical studies*. Bloomington: Indiana University Press. (Reader: Primary Source)

Diawara, M. (Ed.). (1993). *Black America Cinema*. New York: Routledge.

Dines, G. & Humez, J. M. (1994). *Gender, race, and class in media.* Thousand Oaks, CA: Sage Publisher.

Fregoso, R. L. (1993). *The bronze screen: Chicano and Chicana film culture.* Minneapolis: University of Minnesota Press.

Frayling, C. (1998). *Spaghetti westerns: Cowboys and Europeans from Karl May to Sergio Leone.* London: I.B. Tauris Publishers.

Gever, M. et. al., (1993). *Queer looks: Perspectives on lesbian and gay film and Video.* New York: Routledge.

 Guerrro, E. (1993). *Framing blackness: The African American image in film. Philadelphia:* Temple University Press.

Hamamoto, D. Y. & Liu, S. (Eds.). (2000). *Countervisions: Asian American film criticism*. Philadelphia: Temple University Press.

 Holmlund, C. & Fuchs C. (Eds.). (1997). *Between the sheets, In the Streets: Queer, Lesbian, Gay documentary.* Minneapolis: Minnesota Press.

 Kaplan, A. (1992)*. Motherhood and representation: The mother in popular culture and melodrama*, New York: Routledge.

 Kamalipour, Y. (1995). *The U. S. media and the Middle East: Image and perception.* Westport, Conn: Greenwood.

Kilpatrick, J. (1999). *Celluloid Indians: Native Americans and film*: Lincoln, NE: University of Nebraska.

Lemert, C. (Ed.). (1993). *Social theory: The multicultural and classical readings.* Boulder, CO: Westview Press.

Marchetti, G. (1993). *Romance and the 'Yellow Peril.'* Berkeley: University of California Press.

Noriega, C. A. (Ed.). (1992). *Chicanos and film: Representation and resistance,* Minneapolis, University of Minnesota Press.

Noriega, C. A. & Lopez, A. M. (Eds.). (1996). *The ethnic eye: Latino media arts.* Minneapolis: University of Minnesota Press.

Said, E. (1994). *Culture and imperialism.* New York: Vintage Books.

Said, E. (1997). *Covering Islam: How the media and the experts determine how we see the rest of the world.* New York: Vintage Books.

Sampat P. N. (2001). *Postcolonial masquerades: Culture and politics in literature, film, video and photography.* New York: Routledge.

FILMS:

A Better Life (2011)

A Dollar a Day, Ten Cents a Dance

A Girl Like Me: The Gwen Araujo Story

Asian in the Americas: Coolies, Sailors and Pioneers (1999)

Edge of America (2003)

El Norte

Fire

La Mission

McFarland, USA (2015)
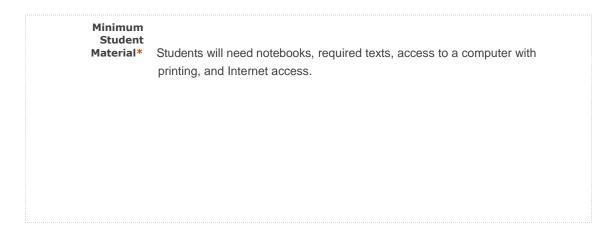
Mosquita y Mari

Older Than America (2007)

Pariah

Picture Bride

Real Women Have Curves

Saving Face

Smoke Signals

Under the Same Moon

Faculty are encouraged to make all materials accessible. Indicate with an asterisk those items that have had accessibility (ATI/Section 508) reviewed. For more information, http://www.cpp.edu/~accessibility
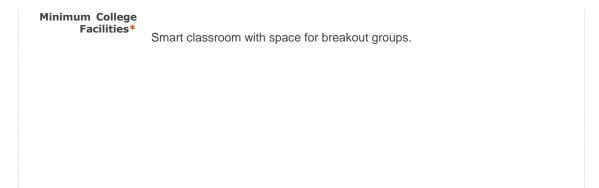
V. Minimum Student Material

List any materials, supplies, equipment, etc., which students must provide, such as notebooks, computers, internet access, special clothing or uniforms, safety equipment, lockers, sports equipment, etc. Note that materials that require the assessment of a fee may not be included unless the fee has been approved according to University procedures.

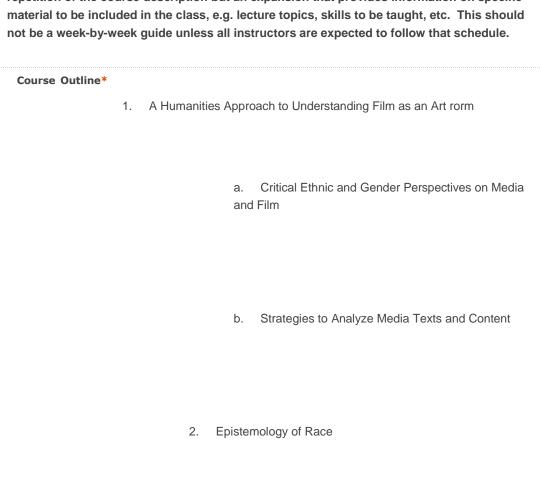|	
Minimum Student Material*	Students will need notebooks, required texts, access to a computer with printing, and Internet access.

VI. Minimum College Facilities

List the university facilities/equipment that will be required in order to offer this class, such as gymnastic equipment, special classroom, technological equipment, laboratories, etc.

Minimum College Facilities*

Smart classroom with space for breakout groups.

VII. **Course Outline**

Describe specifically what will be included in the course content. This should not be a repetition of the course description but an expansion that provides information on specific material to be included in the class, e.g. lecture topics, skills to be taught, etc. This should not be a week-by-week guide unless all instructors are expected to follow that schedule.

Course Outline*

1. A Humanities Approach to Understanding Film as an Art rorm

    a. Critical Ethnic and Gender Perspectives on Media and Film

    b. Strategies to Analyze Media Texts and Content

2. Epistemology of Race

    a. Hollywood Image of Ethnic Groups

    b. Interracial Relations in Films

    c. The Hypersexuality of Race

3. Stereotypes, Multiple Realisms and the Struggle for

Representation

    a.   Silent Films

    b.   Portrayal of 'Americanization' in Modern Day Films

    c.   Beyond Westerns and Bollywood

4.   Women's representations
    a.   Femininity, Motherhood, & Beauty Asthetics

    b.   Women in Leading Roles

5.   Men's Representations

    a.   Masculinity, Fatherhood & Violence

    b.   Minority Male Roles in Film

6.   Gay/Lesbian Representations

    a.   Social and Cultural Constructions

    b.   Sexualities on Film

    7.   Relationships, Family & Gender Identity

    a.   Socially Constructed Familial Roles

    b.   'Modern Families'

    8.   Women and Ethnic Independent Film Makers

    a.   Inside/outside Mainstream Industry

    b.   Authorship and Production

    c.   The Role of Minority Directors

9.   Role of Documentaries

    a.   Biography

    b.   Narrative

    c.   Ethnography

    d.   Historical

    e.   Digital Storytelling

10. Multicultural and Gender Pluralism

    a.   Cross-cultural Comparisons

b.   Cultural Identity and Diaspora in Contemporary Films

c.   Hybridity in Films

d. Self-representation and Group Identity

VIII. **Instructional Methods**

Describe the type(s) of method(s) that are required or recommended for the instruction of this course (lectures, demonstrations, etc.). Include any method that is essential to the course, such as the use of particular tools or software.

Instructional Methods*	
	A variety of instructional methods will be used to support student achievement of the course outcomes. These methods include: 1. Lecture/discussion and small group discussion. Students are expected to attend class regularly, and to be prepared to discuss the assigned readings and course topics in large and small groups. 2. Group Presentations. Students will contribute to the course with classroom group presentations.

3.   Online activities. Students will contribute to the course with online activities and discussion board.

4.   LMS (Blackboard). If a LMS is used, student will be expected to check the site regularly, contribute to online discussions, get course information and submit course work through the site.

5.   Guest speakers.

IX. **Evaluation of Outcomes**

Describe the methods to be used to evaluate students' learning, i.e. written exams, term papers, projects, participation, quizzes, attendance, etc.*	1. Essay Exam (mid-term and final) that demonstrates the students' ability to understand the required course readings and in-class content. 2. Research Paper paper that demonstrates the student's synthesis and analysis of topics related to the course. 3. Group Project that explores particular themes in the course either within a U.S. context. 4. Class participation.
Describe the meaningful writing assignments to be included.*	Students will submit a rough draft of their social location paper for peer editing and instructor feedback. Student will submit final draft.

Discuss how these methods may be used to address the course and program outcomes, as appropriate. Include or attach a matrix to align the evaluation methods to the outcomes.

Evaluation of Student Assessment	Expected Outcomes – Course Outcomes						
	1	2	3	4	5	6	7
1.	X		X		X		
2.		X		X			X
3.	X				X		
4.			X		X	X	X

If this is a general education course, discuss how these methods may be used to address the associated GE Learning Outcomes listed below. Include or attach a matrix to align the evaluation methods to the outcomes.

These are the SLOs for the selected GE subarea C4:

1a: Write effectively for various audiences.

1b: Speak effectively to various audiences

1c: Find, evaluate, use, and share information effectively and ethically.

1d: Construct arguments based on sound evidence and reasoning to support an opinion or conclusion.

2b: Analyze major literary, philosophical, historical or artistic works and explain their significance in society.

2d: Integrate concepts, examples, and theories from more than one discipline to identify problems,

3a. Analyze the historical development of diverse cultures and the role they play in shaping core institutions and practices of individuals and societies.

Evaluation of Student Assessment	GE Learning Outcomes for C4						
	1a	1b	1c	1d	2b	2d	3a
1.	X		X		X	X	X
2.	X	X		X			
3.		X			X		
4.			X			X	X

X. This OPTIONAL Section is for describing Course/Department/College specific requirements.