ARIZONA STATE UNIVERSITY

GENERAL STUDIES PROGRAM COURSE PROPOSAL COVER FORM

Courses submitted to the GSC between 2/1 and 4/30 if approved, will be effective the following Spring.
Courses submitted between 5/1 and 1/31 if approved, will be effective the following Fall.

(SUBMISSION VIA ADOBE.PDF FILES IS PREFERRED)

DATE 10/8/12

1. ACADEMIC UNIT: School of Theatre and Film

2. COURSE PROPOSED: FMP 222 Education in Film 3
   (prefix) (number) (title) (semester hours)

3. CONTACT PERSON: Name: Johnny Saldana Phone: 480-965-2661
   Mail Code: 2002 E-Mail: Johnny.Saldana@asu.edu

4. ELIGIBILITY: New courses must be approved by the Tempe Campus Curriculum Subcommittee and must have a regular course number. For the rules governing approval of omnibus courses, contact the General Studies Program Office at 965–7079.

5. AREA(S) PROPOSED COURSE WILL SERVE. A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study. (Please submit one designation per proposal)

   Core Areas
   - Literacy and Critical Inquiry—L □
   - Mathematical Studies—MA □ CS □
   - Humanities, Fine Arts and Design—HU □
   - Social and Behavioral Sciences—SB □
   - Natural Sciences—SQ □ SG □

   Awareness Areas
   - Global Awareness—G □
   - Historical Awareness—H □
   - Cultural Diversity in the United States—C □

6. DOCUMENTATION REQUIRED.
   (1) Course Description
   (2) Course Syllabus
   (3) Criteria Checklist for the area
   (4) Table of Contents from the textbook used, if available

7. In the space provided below (or on a separate sheet), please also provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

   CROSS-LISTED COURSES: ☒ No ☐ Yes; Please identify courses: _______________________

   Is this an unscheduled course?: ☒ No ☐ Yes; Is it governed by a common syllabus? ___________________

   Jacob Pinholster
   Chair/Director (Print or Type) ___________________________ (Signature) ___________________________

   Date: 10/8/12
16 April 2013

Dear Committee:

The point distribution for FMP 222: Education in Film indicates that 85% of the total course points come from writing assignments. The course also fulfills the requirements listed on the enclosed “L” credit Checklist. I marked the syllabus appropriately (according to this Checklist), and I completed the narrative section of the Checklist. I also added the 4th category that is missing from the original narrative portion. This should allow FMP 222: Education in Film to satisfy the requirements for “L” credit.

Sincerely,

Troy L. Dobosiewicz

Faculty Associate
PhD Student; Department of Theatre and Film

* Grading Rubric is on pgs 20-24 of the FMP 222 Syllabus*
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

**Literacy** is here defined broadly as communicative competence in written and oral discourse. **Critical inquiry** involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills which have little to do with language in the usual sense (words), but the analysis of spoken and written evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skills become more expert, as well as more secure, as the student learns challenging subject matter. Thus, the Literacy and Critical Inquiry requirement stipulates two courses beyond First Year English.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Students must complete six credit hours from courses designated as [L], at least three credit hours of which must be chosen from approved upper-division courses, preferably in their major. Students must have completed ENG 101, 107, or 105 to take an [L] course.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.
Proposer: Please complete the following section and attach appropriate documentation.

## ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### CRITERION 1: At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. *Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.*

#### C-1

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. **Also:**

   - Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

### CRITERION 2: The composition tasks involve the gathering, interpretation, and evaluation of evidence

#### C-2

1. Please describe the way(s) in which this criterion is addressed in the course design

2. **Also:**

   - Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

### CRITERION 3: The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams

#### C-3

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements

2. **Also:**

   - Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
### ASU - [L] CRITERIA

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>☒</td>
<td>☐</td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed.</em></td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. Also:

   Please **circle, underline, or otherwise mark** the information presented in the most recent course syllabus (or other material you have submitted) that verifies **this description** of the grading process--and label this information "C-4".

\[ C-4 \]
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1 C2</td>
<td>X 85% of points from Writing. All writing work requires this interaction with the film critique sheet on pg. 18/19 and one's own interpretation/evaluation of evidence before writing.</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>a. Teaching Journal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Film Viewing Reports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Philosophy of Teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Take Home Final</td>
<td></td>
</tr>
<tr>
<td>C3</td>
<td>X teaching journals, film viewing reports, and final take home are fully written through personal and academic analysis/writing</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>a. Teaching Journal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Film Viewing Reports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Take Home Final</td>
<td></td>
</tr>
<tr>
<td>C4</td>
<td>X All writing assignments will be returned before the next assignment is due. this allows for writing corrections and improvement.</td>
<td>X</td>
</tr>
<tr>
<td></td>
<td>a. Teaching Journal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>b. Film Viewing Reports</td>
<td></td>
</tr>
<tr>
<td></td>
<td>c. Philosophy of Teaching</td>
<td></td>
</tr>
<tr>
<td></td>
<td>d. Take Home Final</td>
<td></td>
</tr>
</tbody>
</table>
Proposer: Please complete the following section and attach appropriate documentation.

**ASU - [L] CRITERIA**

To qualify for [L] designation, the course design must place a major emphasis on completing critical discourse—As evidenced by the following criteria:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
</table>

**Criterion 1:** At least 50 percent of the grade in the course should depend upon writing, including prepared essays, speeches, or in-class essay examinations. Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report.

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

   C-1

**Criterion 2:** The composition tasks involve the gathering, interpretation, and evaluation of evidence.

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

   C-2

**Criterion 3:** The syllabus should include a minimum of two substantial writing or speaking tasks, other than or in addition to in-class essay exams.

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. Also:

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".

   C-3
**ASU - [L] CRITERIA**

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Criterion 4:** These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. *Intervention at earlier stages in the writing process is especially welcomed.*

1. Please describe the sequence of course assignments—and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments.

2. **Also:**
   
   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-4".
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>EMP</td>
<td>294</td>
<td>Education In Film</td>
<td>L</td>
</tr>
</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>C1</td>
<td>58% from writing</td>
<td>( \times ) 85% of grade comes from writing assignments</td>
</tr>
<tr>
<td>C2</td>
<td>composition involves gathering interpretation of evidence</td>
<td>( \times ) all writing involves gathering interpretation of evidence</td>
</tr>
<tr>
<td>C3</td>
<td>at least two significant writing tasks</td>
<td>( \times ) at least two significant writing tasks</td>
</tr>
<tr>
<td>C4</td>
<td>assignments will be given feedback for next assignment</td>
<td>( \times ) all assignments will be returned before the next assignment is due this allows for writing corrections</td>
</tr>
</tbody>
</table>

Grading Rubric is on pgs 20-24 of the EMP 294 syllabus
SYLLABUS – FMP 294 – SPECIAL TOPICS: EDUCATION IN FILM (3 credit hours)
Fall 2011 - Tuesdays, 4:30-7:30 p.m. - Building & Room: PSY 102
Instructor: Troy L. Dobosiewicz  Office: Dixie Gammage Hall #218
Office Hours: MW 12:15-1:15 pm  E-mail: tdobosie@asu.edu

"The one thing those who work in the trenches know, is that you can't have a
great school without great teachers. . . . Nothing will change without them."
(Waiting for Superman)

Course Description

FMP 294 ST: Education in Film is a special topics course that critically examines how teachers,
students, related constituencies (e.g., principals, parents), and educational issues are dramatized
and represented in popular media. The course is primarily (but not exclusively) designed for pre-
service educators to reflect on one's individual professional teacher preparation, the broader
socio-cultural contexts of education systems and learning, and the use of cinema as social
critique.

[If approved, this course may also fulfill one of the ASU General Studies Humanities,
Fine Arts, and Design (HU) core requirements.]

Primary Course Objectives

The student/pre-service teacher will:

- critically analyze how authentically through stereotypically popular media represents and
  presents teachers, students, and education systems;
- critically reflect on one’s personal value/attitude/belief systems about teaching, students,
  and education (e.g., philosophy of education, social foundations of schooling, hidden/null
  curricula, cultural diversity);
- document major learning outcomes related to teaching (e.g., pedagogical practices,
classroom management strategies, curriculum design ideas, teacher-student relationships)
  from readings and media viewings for future transfer into pre-professional field
  experiences and in-service employment;
- develop critical evaluation and personal appreciation of film and media

MPAA-Rated Content

Students in this course will view media materials that may be perceived as offensive by
some. Films we will explore hold Motion Picture Association of America (MPAA) ratings
ranging from G (General Audiences) to R (Restricted); TV ratings range from G (General
Audiences) to MA (Mature Audiences). There will be elements of profanity, sexual content,
and violence in a few required films. If you are easily offended, please do not take this
course. If you remain in the course, you will be required to be present at all media viewings
regardless of content. No substitute assignments or screenings will be offered.
Edited/censored films without permission from the films' artists violate U.S. copyright laws
and unethically alter a filmmaker's original intent.
Textbook


Required Internet Sites

- MyASU/Blackboard access for additional course materials and readings
- Internet Movie Data Base: [www.imdb.com](http://www.imdb.com)
- Teach with Movies: [www.teachwithmovies.org](http://www.teachwithmovies.org)
- Arizona’s Professional Teacher Standards: [www.ade.state.az.us/certification/downloads/Teacherstandards.pdf](http://www.ade.state.az.us/certification/downloads/Teacherstandards.pdf)

Required Film Access

Students will be required to view subject-related films outside of class. A few titles are available for check-out at Hayden Library, but you can also access titles through Netflix ([www.netflix.com](http://www.netflix.com)), Blockbuster ([www.blockbuster.com](http://www.blockbuster.com)), amazon.com On Demand ([www.amazon.com](http://www.amazon.com)), or other DVD/online sites for a modest rental fee. You should have access to media equipment that will allow you to view these films (e.g., DVD player, computer with broadband). You can save some money and build community by screening selected films with others in this class and negotiating the cost among yourselves.

E-Mail Accounts

Multiple class updates and attached documents may be e-mailed to you throughout the semester. Make certain your e-mail account is set-up to receive e-mail from the instructor, and that your mailbox is frequently cleared so that it does not get full.

Do You Have Any Particular Needs?

Please let us know if there is anything we should be aware of regarding you and a particular need or characteristic, such as an early pregnancy, a sensory or hidden disability, etc. that may influence our interactions, your participation, or your personal well-being. We want to make the course as inclusive as possible, so we’d appreciate your communication to keep us informed about you. This disclosure is optional or, if you wish, only for selected individuals.

Attendance

This is a film viewing and discussion course, which means optimal learning experiences occur during class time. “Extra credit” cannot be awarded for additional projects to compensate for absences. All students are strongly encouraged to attend each class day and to arrive on time. If the instructor interprets that your tardiness or absences have hindered your pre-service professional development, your final course grade will be lowered at the discretion of the instructor, even if all assignments have been completed with full point values. (This process is waived, of course, in cases of religious observances according to ASU policy.)
Instructor's Withdrawal Option

The instructor has the option, under university policy, to initiate a student withdrawal from the course for non-attendance, or if he feels the student is disruptive or detrimental to creating a positive and respectful educational environment in the class.

Little Things That Really Annoy Professors (and Possibly Students in the Class)

1. arriving late or leaving early
2. chewing gum loudly
3. clicking your pen repeatedly
4. texting and cell phones ringing during class
5. talking during lectures and film viewings
6. disrespectful attitudes

Academic Integrity

There are few opportunities for cheating in a class that is designed to assess your original ideas; nevertheless, the possibility for plagiarism exists. Plagiarism or intellectual property theft will result in the student's immediate failure of this course and immediate reporting of your actions to your College Dean. Check ASU's Student Academic Integrity Policies at: http://provost.asu.edu/academicintegrity.

Security Notice

Neither the instructor nor ASU can be responsible for your personal possessions in the classroom. Though every effort is made to secure the classroom environment, your personal possessions must be your responsibility. Please refrain from bringing expensive electronic and other items into the classroom unless you are willing to take responsibility for them. Though theft is extremely rare, the instructor cannot make any guarantees, so please take precautions to secure your belongings.

Grading and Assignments

This course uses a cumulative point system; all assignments have a point value totaled for your final course grade, and you can track your progress by maintaining your assigned points in the chart below.

All written work turned in is to be typed/word-processed legibly and neatly, single spaced in an easily readable 12-point font, and on hard copy. All assignments are reduced one point for each class day they are late. Grading mistakes do happen on occasion, so I suggest keeping the graded work handed back to you as a "receipt" that it was indeed completed and graded. If you don't understand an assignment, contact me for clarification and don't wait until the last minute. Written assignments can be revised for a higher grade, but this courtesy applies only to assignments turned in on their original due date.
<table>
<thead>
<tr>
<th>DUE DATE</th>
<th>ASSIGNMENT DUE</th>
<th>POINT VALUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>ongoing</td>
<td>Reading Quizzes</td>
<td>15</td>
</tr>
<tr>
<td>Aug. 30</td>
<td>Teaching Journal Review #1</td>
<td>5</td>
</tr>
<tr>
<td>Sept. 6</td>
<td>Film Viewing Report #1</td>
<td>5</td>
</tr>
<tr>
<td>Sept. 13</td>
<td>Teaching Journal Review #2</td>
<td>10</td>
</tr>
<tr>
<td>Sept. 20</td>
<td>Film Viewing Report #2</td>
<td>5</td>
</tr>
<tr>
<td>Oct. 4</td>
<td>Teaching Journal Review #3</td>
<td>10</td>
</tr>
<tr>
<td>Oct. 11</td>
<td>Film Viewing Report #3</td>
<td>5</td>
</tr>
<tr>
<td>Oct. 18</td>
<td>Personal Philosophy of Teaching (Draft #1)</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 1</td>
<td>Teaching Journal Review #4</td>
<td>10</td>
</tr>
<tr>
<td>Nov. 8</td>
<td>Film Viewing Report #4</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 15</td>
<td>Personal Philosophy of Teaching (Draft #2)</td>
<td>5</td>
</tr>
<tr>
<td>Nov. 22</td>
<td>Teaching Journal Review #5</td>
<td>10</td>
</tr>
<tr>
<td>Dec. 6</td>
<td>Take-Home Final Exam (hard copy and e-file)</td>
<td>10</td>
</tr>
<tr>
<td>TOTAL</td>
<td></td>
<td>100 *</td>
</tr>
</tbody>
</table>

90-100 pts. = A  
80-89 pts. = B  
70-79 pts. = C  
60-69 pts. = D  
59 pts. and below = E  

+ is added to the final course grade for perfect attendance and/or exceptional pre-professional decorum *

- is added to the final course grade for at least two absences and/or minimal pre-professional decorum *

* If the instructor interprets that your tardiness has hindered your pre-service professional development, or if your pre-professional decorum creates a negative learning environment, your final course grade will be lowered at the discretion of the instructor, even if all assignments have been completed with full point values. (This process is waived, of course, in cases of religious observances according to ASU policy.)

**Attendance Policy**

On your THIRD absence, your semester grade will be lowered ‘one letter grade.’ On your FOURTH absence, you automatically fail the course.

**Reading Quizzes—15 points total**

Quizzes over the reading material will take place at different times during each class period. Obviously, you must be present in class to receive credit for a quiz. Each quiz will also serve as proof of attendance.

**Teaching Journal—50 points total**

This assignment, worth 50% of your final course grade and checked periodically, consists of your ongoing reflections and a collection of ideas that relate to teaching, learning, education,
and film criticism as suggested or inspired by film viewings. Topics can consist of: pedagogical practices; teaching as performance; classroom management strategies; curriculum design ideas; teacher-student relationships; cautionary advice; teacher wellness; case studies; student challenges; administration; teacher-parent relationships; school policies; personal concerns and fears; pre-service development; things that surprise, intrigue, or disturb you about in-class film screenings; personal memories about your education/schooling; current news/media stories about education; anything and everything to do with the classroom and educating young people; and comments and reflections on film production practices, actor performances, screenplay effectiveness, and other media-related topics – use the “Film Critique Sheet” (pg. 18) as a guide.

Though it is difficult to prescribe a specific length since quantity doesn’t always equal quality, a daily entry consisting of at least a half-page, single-spaced, word processed page in 12 point Times New Roman font is recommended (this is the absolute minimum). For this particular assignment, I value honesty and depth more than I do pretentiousness or shallow thinking. Don’t write what you think I want to read; write what’s truly running through your mind. Date each journal entry and give it a subtopic title (example: Nov. 9, 2011 - Reactions to It’s Elementary).

**Film Viewing Reports—20 points total**

These four reports consist of your out-of-class viewings of films and media materials that relate to the subject of the course. They should each be approximately 2 to 3 pages in length, single spaced. In all our Film Viewing Reports, you should examine the content of the film on several levels. First, give your personal reaction to the film. Second, discuss how the film reflects and/or critiques our present system of education. Third, comment on the aesthetic properties of the film as a living work of art - see “Film Critique Sheet” (pg. 18) as a guide.

**Report #1 - Viewer's Choice:** Select a film title (no TV series) that we’ve only seen excerpts from during class time that interested you and screen the entire film for your report (see this syllabus’ Filmography for approved titles); or select another film title that has not been fully screened in class and recommended in The Hollywood Curriculum’s chapters or Filmography (e.g., Educating Rita; Oleanna; Doubt; Chalk; To Sir, With Love; other titles), and newer titles or recent releases such as Easy A.

**Reports #2 and #3 - Film Documentaries about Education and Childhood:** Select a non-fictional/documentary or teacher "training" film title that relates to education or childhood and screen it. Below is a recommended list from which to draw, but check with the instructor first if you have other documentary titles to propose for your reports. The * titles are highly recommended but not required. [See Titles on the Next Page]

**Report #4 - Viewer's Choice:** Select a film title (no TV series) that we’ve only seen excerpts from during class time that interested you and screen the entire film for your report (see this syllabus’ Filmography for approved titles); or select another film title that has not been fully screened in class and recommended in The Hollywood Curriculum’s chapters or Filmography (e.g., Educating Rita; Oleanna; Doubt; Chalk; To Sir, With Love; other titles), and newer titles or recent releases such as Easy A.
* 2 Million Minutes: A Documentary
   Calculating the Educational Divide
American Teen
Born Into Brothels
* Bowling for Columbine
The Boys of Baraka
* Class Act (2006)
* The First Year
Frontline: College, Inc.
Girlhood
High School Boot Camp
Hoop Dreams
Jesus Camp
My Kid Could Paint That
Nursery University
* Paper Clips
Please Vote for Me
Prom Night in Mississippi
Real Life Teens: Bullies and Harassment
* Spellbound
To Be and To Have
**Personal Philosophy of Teaching—10 points total**

This assignment consists of a one-page single-spaced narrative that describes your personal values, attitudes, and beliefs about teaching and young people at this point in your pre-professional development. Two drafts will be submitted. The specific content and format will be reviewed in class.

**Take-Home Final Exam—10 points total**

The take-home exam will consist of a series of questions and writing prompts that relate to and integrate the course’s subject matter and issues. The completed assignment (both in hard copy and e-file) will be turned in on the last day of class.

To prepare for the exam throughout the semester, pick one traditional subject area from the grades K-12 school curriculum—e.g., language arts (reading, literature, spelling, grammar, vocabulary, and other elements), math (addition, fractions, geometry, and other elements), social studies (geography, history, government, and other elements), science (biology, chemistry, physics, and other elements), or fine arts (music, visual art, dance, theatre)—and research specific film scenes or specific TV episodes that are appropriate for young people’s viewing that relate to the subject area. For example: a scene from *A Beautiful Mind* or *Little Man Tate* that shows mathematics problem-solving at work; a scene from *The Nutty Professor* that illustrates working in a laboratory; a scene from *The Sound of Music* that shows children learning about musical notes; a scene from *WALL*E that comments on technology or environmental issues.

The final exam will consist of compiling a repertoire of media titles and scene notes that can be used as an ancillary for classroom teaching. Relating the titles to specific Arizona Standards is also required. These film scenes are intended as advance organizers, motivators, or framing devices for young people before or as they explore a learning concept. [www.teachwithmovies.org](http://www.teachwithmovies.org) can serve as a resource for this assignment. Be sure to choose films that are solid works of art. Reference the “Film Critique Sheet” on pg. 18 to guide your decisions. Remember - you are trying to make a memorable first impression.

**School Contact Information**

- ASU School of Theatre and Film Web Site: [http://theatrefilm.asu.edu/](http://theatrefilm.asu.edu/)
- ASU School of Theatre and Film Office: Dixie Gammage Hall, room 232; Office: 480-965-5337; Fax: 480-965-5351; Office Hours: Mondays through Fridays, 8:00 a.m.-12:00 noon, 1:00-5:00 p.m.

**FMP 294 - SYLLABUS** (tentative Tuesday dates and activities; readings from supplemental materials will be announced in class)

Students in this course will view media materials that may be perceived as offensive by some. Films we will explore hold Motion Picture Association of America (MPAA) ratings
ranging from G (General Audiences) to R (Restricted); TV ratings range from G (General Audiences) to MA (Mature Audiences). There will be elements of profanity, sexual content, and violence in a few required films. If you are easily offended, please do not take this course. If you remain in the course, you will be required to be present at all media viewings regardless of content. No substitute assignments or screenings will be offered. Edited/censored films without permission from the films' artists violate U.S. copyright laws and unethically alter a filmmaker's original intent.

Aug. 23  Orientation and Introduction to the Course; Education in Media Representations; Personal Lenses and Filters for Media Interpretation; Critical Satire; Stereotyping and Hegemony in Education; Film Viewing Etiquette

Aug. 30  The Social Foundations of Education; Realism vs. Idealism in Education; The First-Year Teacher
TODAY'S READING: *The Hollywood Curriculum*, Chapter 1
Film Viewing: *Up the Down Staircase*
DUE: Teaching Journal Review #1

Sept. 6  The Novice Teacher; Teaching the Young Child
TODAY'S READING: *The Hollywood Curriculum*, Chapter 2
Film Viewing: *Kindergarten Cop*
DUE: Film Viewing Report #1

Sept. 13  The Novice Teacher; Teaching Adolescents
Film Viewing: *Hamlet 2* (excerpts), *Diary of a Wimpy Kid* (excerpts), *The Breakfast Club* (excerpts), *Stand and Deliver* (excerpts)
DUE: Teaching Journal Review #2

Sept. 20  Gender and Teaching; The Reflective Practitioner; The Action Researcher; Teaching in Culturally Diverse Settings
TODAY'S READING: *The Hollywood Curriculum*, Chapter 5
Film Viewing: *Dangerous Minds*
DUE: Film Viewing Report #2

Sept. 27  The Master Teacher; A Personal Philosophy of Education (Teacher Values, Attitudes, and Beliefs); Elementary Education
TODAY'S READING: *The Hollywood Curriculum*, Chapter 3
Film Viewing: *The Hobart Shakespeareans, Dead Poets Society* (excerpts)

Oct. 4  Bad Teaching, Bad Learning
TODAY'S READING: *The Hollywood Curriculum*, Chapter 4
Film Viewing: *Ferris Bueller's Day Off* (excerpts), *Teaching Mrs. Tingle*
Oct. 11  
Mentorship and Tutoring: Exceptionality  
Film Viewing: *The Miracle Worker* (excerpts), *The Man Without a Face* (excerpts), *Powder* (excerpts), *Little Man Tate* (excerpts), *The Karate Kid* (excerpts), *Front of the Class* (excerpts)  
DUE: Film Viewing Report #3

Oct. 18  
Teacher Personalities and Teaching Styles  
TODAY'S READING: *The Hollywood Curriculum*, Chapter 7  
DUE: Personal Philosophy of Teaching (Draft #1)

Oct. 25  
Radicalizing the Classroom  
TODAY’S READING: *The Hollywood Curriculum*, Chapter 8  
Film Viewing: *Freedom Writers*

Nov. 1  
Ethical Dilemmas in Education; Take-Home Final Exam Review  
Film Viewing: *The Emperor's Club* (excerpts)  
DUE: Teaching Journal Review #4

Nov. 8  
Teaching Sensitive Subjects and Social Issues  
TODAY'S READING: *The Hollywood Curriculum*, Chapter 6  
Film Viewing: *In & Out* (excerpts); *It's Elementary*  
DUE: Film Viewing Report #4

Nov. 15  
Teacher and Student Well-Being; Teacher Anger, Burnout, and Professional Integrity  
Film Viewing: *Half Nelson*  
DUE: Personal Philosophy of Teaching (Draft #2)

Nov. 22  
Enduring Outcomes in Education; Lifelong Impact  
Film Viewing: *49 Up* (excerpts), *A Touch of Greatness*  
DUE: Teaching Journal Review #5

Nov. 29  
The Future of Education; The Future of Teaching  
Film Viewing: *Waiting for Superman*

Dec. 6  
Conclusion to the Course; Teacher/Course Evaluation  
Film Viewing: *South Park* (TV episode); *Harry Potter and the Sorcerer's Stone* (excerpts)  
DUE: Take-Home Final Exam (hard copy and e-file)
Filmography of Titles for the Course

The titles below are those that the course will screen—as excerpts or in their entirety. A * by a title means that it is eligible, appropriate, and recommended for Film Viewing Report #4.

Film Productions


49 Up (DVD, Not Rated, 2005, First Run Features, 180 minutes, IMDB info: http://www.imdb.com/title/tt0473434/)

*Front of the Class* (DVD, Not Rated, 2008, Hallmark Hall of Fame, 95 minutes, IMDB info: http://www.imdb.com/title/tt1292594/)


Television Productions

Glee (DVD sets, IMDB info: http://www.imdb.com/title/tt1327801/)

South Park (DVD sets, IMDB info: http://www.imdb.com/title/tt0121955/)

Welcome Back, Kotter (DVD sets, IMDB info: http://www.imdb.com/title/tt0072582/)
Related Arizona Professional Teacher Standards

No single pre-service educator course can address all of Arizona's Professional Teacher Standards, but it is believed that this particular course may prepare students for several of the following (in conjunction with other education-related coursework and field experiences):

Standard 1: The teacher designs and plans instruction that develops students' abilities to meet Arizona's academic standards and the district's assessment plan.
The performance assessment shall measure the extent to which the teacher's planning:

7. Includes appropriate use of a variety of methods, materials, and resources
8. Includes learning experiences that are developmentally appropriate for learners

Standard 2: The teacher creates and maintains a learning climate that supports the development of students’ abilities to meet Arizona’s academic standards.
The performance assessment shall measure the extent to which the teacher:

10. Applies to daily practice the ethics of the profession

Standard 3: The teacher implements and manages instruction that develops students' abilities to meet Arizona’s academic standards
The performance assessment shall measure the extent to which the teacher:

5. Demonstrates effective written and oral communication
8. Incorporates strategies which address the diverse needs of learners, and demonstrates multicultural sensitivity
10. Connects lesson content to real life situations when appropriate
11. Uses technology and a variety of instructional resources appropriately
12. Uses a variety of effective teaching strategies to engage students actively in learning

Standard 6: The teacher reviews and evaluates his or her overall performance and implements a professional development plan
The performance assessment shall measure the extent to which the teacher:

2. Designs and continually adapts a professional development plan for improving instruction and student learning

Standard 7: The teacher has general academic knowledge as demonstrated by the attainment of a bachelor's degree. The teacher also has specific academic knowledge in his or her subject area or areas sufficient to develop student knowledge and performance to meet Arizona academic standards
The subject knowledge assessment shall measure the extent to which the teacher has knowledge of:

1. Skills and concepts related to the subject area
a. At the elementary level, the teacher demonstrates knowledge of language arts and reading, math, science, social studies, and fine arts.

4. Integration of disciplinary knowledge with other subject areas
5. Connections between knowledge of the subject area and real life situations at the level of the students being taught

Standard 8: The teacher demonstrates current professional knowledge sufficient to effectively design and plan instruction, implement and manage instruction, create and maintain an appropriate learning environment, and assess student learning

The professional knowledge assessment shall measure the extent to which the teacher has knowledge of:

1. A variety of methods for teaching language arts and reading, math, science, social studies, and fine arts at the elementary level or a variety of methods for teaching reading and the subject area or areas in which the teacher is seeking certification at the secondary level
2. Interdisciplinary learning experiences that integrate knowledge, skills, and methods of inquiry from several subject areas
3. Principles and techniques associated with various instructional strategies
4. Influences of individual development, experiences, talents, prior learning, language, culture, gender, family, and community on student learning
5. Principles of human motivation and behavior and their implications for managing the classroom and organizing individual and group work
6. Schools as organizations within the larger community context and the operations of the relevant aspects of the educational system
7. Laws and ethics related to student, parent, and teacher rights and responsibilities
Related TERAC Rubric Skills

This course hopes to address the following TERAC student aspirations through its goals, content, in-class activities, and assignments:

Higher Order Skills

Reading/Thinking/Acting

Basic Level: Materials and texts and directly-delivered instruction exhort students to think and act intentionally.

Intermediate Level: One or two assignments require students to think and act intentionally.

Target: Throughout the course, students are challenged to think and act intentionally. Assess the credibility, accuracy and value of information; Identify audience to whom the information is addressed. Analyze and evaluate information; Make reasoned decisions; Take purposeful action; Identify problems; Think through solutions and alternatives; Question; Use evidence to formulate explanations; Justify; Argue, Debate; Predict; Make Estimates, Form hypotheses.

Connections/Multidisciplinary/Interdisciplinary

Basic Level: Materials and texts and directly-delivered instruction exhort students to think about connections within and between disciplines.

Intermediate Level: One or two assignments require students to make and explore connections within and between disciplines.

Target: The course is rich in connections, within and outside the content area of the course. Topics are introduced with integration in mind. Connections among topics within a given discipline are explicitly established. Connection between topics within one given discipline and other disciplines are explored and established, preferably through applied situations. Make pairwise connections (e.g., math-science; science-history, etc.) and larger clusters (e.g., art-history-science; art-math-science etc): explore connections, interactions, influences, that run between different ways of seeing and thinking about the world.

Authentic Learning Experiences

Basic Level: Relevant connections are named; application of ideas is discussed.

Intermediate Level: Individual or discrete assignments or assessments require students to connect academic learning to broader understandings in applied settings.

Target: The course is highly relevant to students and other stakeholders because of the authentic and creative application of academic learning to important day-to-day realities. Proposing academically-driven solutions or advancements to a real audience; Accurately interpreting evidence; Assessing appropriate match of audience and message; identify/formulating key questions; Identify the salient arguments; original data collection and display; sharing/publication of findings; Conducting extensive research, Ongoing communication with numerous stakeholders; Receiving substantial and ongoing formative feedback during development; Authentic and high-profile culminating presentations and summative assessment.
Instruction
Basic Level: Course materials are presented in interesting ways. Students are invited to participate in class discussions.
Target: Course instruction is highly student-engaging; students think, communicate, and participate at an uncommonly high level on topics that challenge them to apply knowledge, reason, perform skills, and/or create products
Examples of ways such instruction is carried out / promoted/ evaluated: RTOP, Discourse in Inquiry Science, The Learning Cycle, Modeling, “Process Drama” History as debate and multiple perspectives, Cognitively Activating Instruction in Mathematics, Environmental Mode in Writing

Assessment
Basic Level: Students are assessed for content-area knowledge and application
Target: Course assessments move beyond basic knowledge-level multiple-choice formats alone to measure students’ mastery of reasoning, skill performance, and/or the creation of products
Open-ended written essays of reasoning; Research papers; Oral presentations of (individual and group) projects; Science experiment design, execution and reporting; Design a prototype of a sustainable, high-use product; Perform an activity

Communication Intensive Strategies
Target: Developing Fluency with the Language of the Discipline; Communication-to-learn

Writing-to-learn
Basic Level: Writing for assessment or note-taking for content learning
Intermediate Level: Writing for the instructor or for class participation
Target: Extensive writing for learning, reflection and demonstration of understanding
Authentic writing tasks, writing as inquiry, discovery, meaning-making; pre-writing, peer-review & rewrites; high expectations for the use of discipline-specific language and clarity of scientific ideas; evidence-based reasoning; position papers; notebooks as personal learning records; reflective writing and self-evaluation

Oral Presentation
Basic Level: Students present supplementary materials/information informally or with minimal required preparation
Target: Elaborate and ongoing oral communication of knowledge, reasoning, skill, process
Formative (e.g., progress report) and summative (culminating formal presentation); individual & group; structured & informal; questioning, debating, planning; held to modeling discipline-specific structures and vocabulary, creation of a “podcast,” delivering the local news, artistic performance, exhibitions, teaching others

Technology-Enabled Strategies
Target: Course-embedded, just-in-time training on technology tools needed for meeting course outcomes

Research & Information Fluency
Basic Level: Students are instructed in strategies for utilizing digital research tools
Film Critique Sheet

(Complete This Sheet When Examining a Film – Attach it to Relevant Assignments)

Film Title ___________________________ Release Date __________ No. viewings ______

Reaction: very favorable favorable unfavorable uncertain

Personal/Emotional response:

__________________________________________________________________________

__________________________________________________________________________

Purpose/aim/message of film as you see it:

__________________________________________________________________________

__________________________________________________________________________

 HOW DOES THIS FILM ACHIEVE ITS PURPOSE THROUGH:

Narration (story, dramatic appeal, motivation, closure, point of view)

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Sound (music, dialogue, silence, language, narrator, sound effects)

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

Cinematography (focus, frame, angle, movement, space, sets, light, color)

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________
Editing (order, cuts, duration, rhythm, continuity, montage, motifs)

HOW DOES THIS FILM RELATE TO ITS HISTORICAL PLACE & TIME?

WHAT ARE THE VALUES EXPRESSED IN THIS FILM? (specific examples)

HOW DOES THIS FILM TRY TO "MAKE ITS CASE" OR PERSUADE YOU OF ITS MESSAGE? (for example, by emotional appeal, documentary authority, symbolism, manipulated point of view -- give examples. Is it persuasive?)

[Film Critique Sheet modified by Troy Dobosiewicz from Case Western Reserve University <http://yang.case.edu/german-film/film-evaluation3.html>]}
SOTF Writing Competencies Performance Standards
Adopted from the Common Core State Standards (adopted in AZ June 2010)
Passed with unanimous vote by SOTF Curriculum Committee, April 2012
SOTF Faculty approval, August 2012

SOTF Students will be able to:
- Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Strengthen writing by planning, revising, editing, rewriting, or trying new approaches, focusing on addressing what is most significant for a specific purpose and audience.
- Use technology to produce, publish, and update individual or shared writing products in response to ongoing feedback, synthesizing new arguments or information.
- Synthesize and integrate into their writing the knowledge gained through research, and appropriately cite all sources consulted.

SOTF Writing Standards

1. Write persuasive arguments supporting claims in an analysis of substantive topics or texts, using valid reasoning and evidence.

   Introduce precise, knowledgeable claim(s), establish the significance of the claim(s), distinguish the claim(s) from alternate or opposing claims, and organize claim(s), counterclaims, reasons, and evidence in a logical sequence.

   Develop claim(s) and counterclaims fairly and thoroughly, supplying the most relevant evidence for each while pointing out the strengths and limitations of both, in a manner that anticipates the audience’s knowledge level, concerns, values, and possible biases.

   Use words, phrases, and clauses as well as varied syntax to link the major sections of the text, create cohesion, and clarify the relationships between claim(s) and reasons, between reasons and evidence, and between claim(s) and counterclaims.

   Establish a consistent and appropriate style and tone while attending to the norms and conventions of the academic discipline.

   Provide a concluding statement or section that follows from and supports the argument presented.

2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.
Introduce a topic; organize complex ideas, concepts, and information so that each new element builds on that which precedes it to create a unified whole; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful for clarity, in a style appropriate to the audience.

Develop the topic thoroughly by selecting the most significant and relevant facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

Use appropriate and varied transitions and syntax to link the major sections of the text, create cohesion, and clarify the relationships among complex ideas and concepts.

Use precise language, discipline-specific vocabulary, and techniques such as metaphor, simile, and analogy to manage the complexity of the topic. Establish a consistent and appropriate style and tone while attending to the norms and conventions of the academic discipline.

Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).

3. Write narratives (for example: plays, screenplays, case studies, treatments, performance ethnographies, et cetera) using effective technique, well-chosen details, and well-structured event sequences

Engage and orient the reader by setting out a problem, situation, or observation and its significance, establishing one or multiple point(s) of view, introducing playable characters; create a well-structured progression of experiences or events.

Use elements such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and characters, as appropriate and as needed to effectively communicate the narrative.

Use a variety of techniques to sequence events so that they build on one another to create a coherent whole and build toward a particular tone and outcome (e.g., a sense of mystery, suspense, growth, or resolution).

Use precise words and phrases, rich description, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.
Adaptable Rubrics for Evaluation and Assessment of Writing

Six Traits of Analytic Writing: Descriptions of the Traits

**Ideas/Content:** This trait addresses the writer's theme along with the supporting details that develop and enrich that theme. Regardless of the type or purpose of writing, ideas should be clear, complete, and well-developed. One clear focus should be apparent, but development and details should be thorough, balanced, and well suited to audience and purpose.

**Organization:** This trait addresses the structure of a piece of writing including the thread of central meaning and the patterns that hold the piece together. Regardless of the type or purpose of writing, a well-thought-out order of ideas should be apparent. The structure should suit the topic, with a consciously planned opening and closing, each paragraph specific to one central idea, and transitions that tie the details together.

**Voice:** The type of voice will vary according to the purpose and type of piece, but it should be appropriately formal or casual, distant or intimate, depending on the audience and purpose.

**Word Choice:** This trait reflects the writer's use of specific words and phrases to convey the intended message in an interesting, precise, and natural way appropriate to audience and purpose.

**Sentence Fluency:** This trait addresses the rhythm and flow of language. Sentence structure should be strong and varied.

**Conventions:** This trait addresses the mechanics of writing, spelling, capitalization, punctuation, and paragraph breaks. It can also include proper format.

*Example Follows*
<table>
<thead>
<tr>
<th>NAME:</th>
</tr>
</thead>
</table>
| Creative Writing Rubric Example, from Spring 2012, THF 160  
(Adapted from earlier versions of Standard 3) |

<table>
<thead>
<tr>
<th>Falls Below Expectations D</th>
<th>Meets Expectations C</th>
<th>Meets + B</th>
<th>Exceeds Expectations A</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Content</strong></td>
<td>the monologue rarely reveals the thoughts, feelings, and context of the speaker; the speaker does not engage in an action (to convince, to persuade, or to seduce)</td>
<td>the monologue occasionally reveals the thoughts, feelings, and context of the speaker; the speaker's actions are obvious and occasionally connect to subtextual motivations</td>
<td>the monologue interprets the thoughts, feelings, and context of the speaker; the speaker's actions are clear and complex and connect to subtextual motivations</td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
<td>The monologue does not introduce the character in a memorable manner</td>
<td>Monologue introduces the character in such a way that the audience is intrigued</td>
<td>Monologue creatively uses voice and tone, to establish character; monologue begins at a creative point of attack that instantly engages audience</td>
</tr>
<tr>
<td><strong>Creative Language</strong></td>
<td>Language use does not establish point of view, and is inconsistent</td>
<td>Language use establishes point of view and personality in a mostly consistent manner</td>
<td>Point of view and personality are clear, focused, and consistent</td>
</tr>
<tr>
<td><strong>Characterization</strong></td>
<td>Monologue does not establish character's motivations and desires; an implied audience is seldom evident</td>
<td>Monologue reveals character's needs; an implied listener is evident</td>
<td>Monologue exposes character's wants, needs and objectives; an implied listener is established</td>
</tr>
<tr>
<td>Organization</td>
<td>Little to no structure</td>
<td>Weak structure: sequencing of ideas needs some revision; May be isolated elements with weak coherence; lacks sense of closure</td>
<td>Engaging beginning with coherent sequencing builds character purpose and links to authentic personality traits; sentence rhythms reinforce closure</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------</td>
<td>---------------------------------------------------------------------------------------------------------------------------------</td>
<td>------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Sentence fluency &amp; Grammar</td>
<td>Little or no sense of sentence structure; limited understanding of appropriate grammar conventions</td>
<td>Uses appropriate conventions; errors occasionally obscure meaning</td>
<td>Uses appropriate grammar conventions; errors are minor and do not obscure meaning</td>
</tr>
</tbody>
</table>