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Number: \_\_\_\_\_  
Submission Date: \_\_\_\_\_  
Action-Date: \_\_\_\_\_

UWUCC USE Only  
Number: 96-23  
Submission Date: 3-18-97  
Action-Date: 4-1-97

**CURRICULUM PROPOSAL COVER SHEET**  
University-Wide Undergraduate Curriculum Committee

**I. CONTACT**

Contact Person Jim Cahalan Phone X2262  
Department English Email: Jim Cahalan or JCAHALAN

**II. PROPOSAL TYPE (Check All Appropriate Lines)**

**COURSE** Advanced Film  
Suggested 20 character title

**New Course\*** EN 332 Advanced Film  
Course Number and Full Title

**Course Revision** \_\_\_\_\_  
Course Number and Full Title

**Liberal Studies Approval +** \_\_\_\_\_  
**for new or existing course** Course Number and Full Title

**Course Deletion** \_\_\_\_\_  
Course Number and Full Title

**Number and/or Title Change** \_\_\_\_\_  
Old Number and/or Full Old Title  
\_\_\_\_\_  
New Number and/or Full New Title

**Course or Catalog Description Change** \_\_\_\_\_  
Course Number and Full Title

**PROGRAM:**  Major  Minor  Track

**New Program\*** \_\_\_\_\_  
Program Name

**Program Revision\*** \_\_\_\_\_  
Program Name

**Program Deletion\*** \_\_\_\_\_  
Program Name

**Title Change** \_\_\_\_\_  
Old Program Name  
\_\_\_\_\_  
New Program Name

**III. Approvals (signatures and date)**

<u>Virginia Pedue</u> <u>May 6, 1996</u> Department Curriculum Committee	<u>Dr. M. C. Plante</u> <u>5/10/96</u> Department Chair
<u>[Signature]</u> <u>10/30/96</u> College Curriculum Committee	<u>[Signature]</u> <u>10/30/96</u> College Dean
<u>Mark Stangor</u> <u>11/1/96</u> + Director of Liberal Studies (where applicable)	<u>Mark Stangor</u> <u>11/1/96</u> *Provost (where applicable)

## Course Syllabus

### I. CATALOG DESCRIPTION

EN 332 Advanced Film

3 credits  
3 lecture hours  
0 lab hours  
(3c-0l-3sh)

Prerequisite: EN 101, 208

This course offers a close examination of classic and contemporary films and film theory from a variety of critical perspectives: spectatorship, cinematic authorship, feminism, historiography, genre, and cultural studies. Pays special attention to the treatment of women and African-Americans in film.

### II. COURSE OBJECTIVES

1. From a close study of a series of films, students will come to understand the issues that have provoked critical commentary and debate among scholars and general film audiences.
2. Students will demonstrate an awareness of the scope of contemporary film theory and be able to differentiate clearly and concisely critical perspectives.
3. Students will demonstrate that they can apply critical perspectives to the analysis of film. In this regard, they will consider the ways in which each film "constructs" itself as a source of entertainment and as an aesthetic object.
4. As related to the above objective, students will define their roles as critics, considering the ways in which their theoretical assumptions inform the way they "make meaning" of a film.

### III. COURSE OUTLINE

- A. Introduction: Formalism and film analysis. 7%
- B. Birth of a Nation (D.W. Griffith, 1915):  
Problems of film as received text, as historical document, and as propaganda. 15%
- C. Dr. Jekyll and Mr. Hyde (Rouben Mamoulian, 1932):  
Film as genre, film and spectator role, images of

- race in horror films. 13%
- D. Mildred Pierce (Michael Curtiz, 1945): The "woman's film" and film noir, the Hollywood studio film, woman as spectacle. 13%
- E. Kiss Me Deadly (Robert Aldrich, 1955): Film and the international political context of the 1950's, film noir and the Bomb. 13%
- E. Imitation of Life (Douglas Sirk, 1959): Film and the social context of the 1950's, revisionist readings of film, feminism and race. 13%
- F. She's Gotta Have It (Spike Lee, 1986): Black spectatorship, woman as spectacle. 13%
- G. Thelma and Louise (Ridley Scott, 1991): The "new women's film," feminine spectatorship, man as spectacle. 13%

#### IV. COURSE REQUIREMENTS

Students must successfully compete the following course requirements:

Completion of assigned readings in textbooks.

Critical viewing of all films screened in the course.

Participation in class discussion and full completion of all class activities.

Midterm and final examinations (including factual and essay questions) on readings and on the content of the assigned films.

A short (5-8 page), critical essay in which the student applies one of the critical approaches discussed in class to a section of a film the class has viewed as a group. Due at midterm.

A longer (9-15 page) research paper in which the student applies two of the critical approaches discussed in class to a section of a film that the student has selected. The instructor will supply a list of suggested films. Due one week before the end of the course.

#### V. EVALUATION METHODS

The final grade for the course will be determined as

follows:

- 10% class participation
- 20% midterm examination
- 20% shorter critical essay
- 20% final examination
- 30% longer research paper

Grading scale:	A	92-100 total points
	B	83-91 total points
	C	74-82 total points
	D	65-73 total points
	F	0-64 total points

#### VI. REQUIRED TEXTBOOKS

Bogle, Donald. Toms, Coons, Mulattoes, Mammies, and Bucks: An Interpretative History of Blacks in American Films. New York: Continuum, 1989.

Collins, Jim, Hilary Radner and Ava Preacher Collins, eds. Film Theory Goes to the Movies. New York: Routledge, 1993.

#### VII. SPECIAL RESOURCE REQUIREMENTS

Only the listed texts and materials for writing/note taking and video equipment in the department are required. No special resources will be needed.

#### VIII. BIBLIOGRAPHY

Baker, Houston A. The Journey Back: Issues in Black Literature and Criticism. Chicago: U of Chicago P, 1980.

Bordwell, David. Making Meaning: Inference and Rhetoric in the Interpretation of Cinema. Cambridge: Harvard UP, 1989.

Carroll, Noel. Mystifying Movies: Fads and Fallacies in Contemporary Film Theory. New York: Columbia UP, 1988.

Diawara, Manthia. "Black Spectatorship: Problem of Identification and Resistance." Screen 29.4 (1988): 66-76.

Henderson, Robert. D.W. Griffith: His Life and Work. New York: Oxford UP, 1972.

Krutnik, Frank. In a Lonely Street: Film Noir, Genre, Masculinity. London: Routledge, 1991.

Mayne, Judith. The Woman at the Keyhole: Feminism and Women's Cinema. Bloomington: Indiana UP, 1990.

Nichols, Bill. ed. Movies and Methods. 2 vols. New York: U of Columbia P, 1985.

Rebhorn, Marlette. "The Birth of a Nation: Prejudice Triumphant." Screening America: Using Hollywood Films to Teach History. New York: Peter Lang, 1988

### 332 Course Analysis Questionnaire

#### Section A: Details of the Course

- A1 This course is intended for B.A. English majors. It is one of the courses that can fulfill category B (Form and Theory of Genre). It is not currently being proposed as a Liberal Studies elective.
- A2 This course does not require changes in content of any other existing courses or programs in the department.
- A3 This course has not been offered at IUP before.
- A4 This course is not intended to be a dual-level course and will accommodate only undergraduates.
- A5 This course may not be taken for variable credit.
- A6 Other higher education institutions currently offering a similar course include these ones:  
UCLA: Development of Film in Europe and the U.S.  
Univ. of CA--Irvine: National Cinemas  
Univ. of Southern CA.: Filmic Expression  
Univ. of CA--Berkeley: Film Study for Majors
- A7 Relevant accrediting agencies (such as the Association of Departments of English) recommend but do not require this course.
- A8 The content and skills of this course are not required by a professional society, accrediting authority, law, or other external agency. No other existing course focuses on the material covered in this course.

#### Section B: Interdisciplinary Implications

- B1 This course will be taught by one instructor.
- B2 This course does not overlap with any course in any other department in the university.
- B3 One or more seats will be reserved in this course for students from the School of Continuing Education.

#### Section C: Implementation

- C1 No additional faculty resources are required to teach this course.
- C2 Current resources are adequate to teach this course.

- C3 No resources for this course are funded by a grant.
- C4 This course will be offered in our rotation so that at least one (or more than one) section in the category of courses into which this course fits (see summary table at the beginning of our program revision document) will be offered every semester, making sure that students can get the courses they need.
- C5 One section of the course is anticipated each semester the course is offered.
- C6 We plan to accommodate a maximum of twenty-five students in a section of this course (though twenty would be a better size). This number is not limited by the availability of resources but by the nature and complexity of the material, which will require quite a bit of class discussion, writing, and conferencing.
- C7 ADE Guidelines for Class Size and Work Load for College and University Teachers of English: A Statement of Policy of the Association of Departments of English (1993): "College English teachers should teach no more than thirty-five students in a literature course and no more than twenty-five in a writing-intensive course" (2).