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Action-Date: \_\_\_\_\_

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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** Major Figures - Film  
Suggested 20 character title

**New Course\*** EN 357 Major Figures in 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 Perdue</u> May 6, 1996 Department Curriculum Committee	<u>Dr. M. C. Pluse</u> 5/10/96 Department Chair
<u>[Signature]</u> 10/29/96 College Curriculum Committee	<u>[Signature]</u> 10/30/96 College Dean
<u>[Signature]</u> 11/1/96 + Director of Liberal Studies (where applicable)	<u>[Signature]</u> 11/1/96 *Provost (where applicable)

## Course Syllabus

### I. CATALOG DESCRIPTION

EN 357 Major Figures in Film

3 credits

3 lecture hours

0 lab hours

(3c-0l-3sh)

Prerequisite: EN 101, 208

Studies major artists and their contributions to the development of film as an art form from its beginnings to the present. Close analyses of directors, cinematographers, editors, screen writers, or actors--as individuals or as representatives of a movement in film. The topics will vary from semester to semester; thus, one semester may concentrate on a specific director such as Alfred Hitchcock; another semester might study women (as directors, actresses, and editors); and yet another semester might study a collective movement such as film noir.

### II. COURSE OBJECTIVES

1. Students will be able to identify the distinctive formal and thematic elements that characterize major figures in film.
2. Students will be able to identify the social, economic and cultural tensions within the United States (during and after World War II) that gave rise to major figures in film.
3. Students will be able to recognize, discuss, and analyze various critical approaches to major figures in film: genre studies, cultural studies, auteurism, formalism, and psychoanalytic perspectives.
4. Students will recognize the "centrality" of major figures in film in the writings of feminist film theorists; this course will emphasize the position and treatment of women in this genre.

### III. COURSE OUTLINE [for Sample Topic: Film Noir]

- A. Introduction: Social and Institutional Context 7%
- B. The Germanic Influence on Film Noir: Expressionism in the Classic Hollywood Cinema. Screening of M (Fritz Lang, 1931) 8%
- C. The Literary Roots of Film Noir: The hard boiled

- detective and Raymond Chandler's novel The Big Sleep.  
Screening of The Big Sleep (Howard Hawks, 1946) 8%
- D. Literary Adaptations and Noir: Hemingway in Hollywood.  
Screening of The Killers (Robert Siodmak, 1946). 8%
- E. The Woman's Film and Noir. Screening of Mildred Pierce  
(Michael Curtiz, 1945) and screening of The Hitchhiker (Ida  
Lupino, 1953). 13%
- F. The "B" Film and Film Noir. Screening of Detour (Edward  
Ulmer, 1945). 8%
- G. Cultural Context, Consumerism, and Pluralist Readings of  
Film Noir. Screening of Double Indemnity (Billy Wilder,  
1944). 8%
- H. Film Noir as Reflexive Cinema: Film as a Critique of  
Hollywood. Screening of In a Lonely Place (Nicholas Ray,  
1950). 8%
- I. International Politics, the Bomb, and Film Noir.  
Screening of Kiss Me Deadly (Robert Aldrich, 1955). 8%
- J. Film Noir and Visual Decadence. Screening of Touch of  
Evil (Orson Welles, 1958). 8%
- K. Film Noir and Science Fiction of the 1950's. Screening  
of Invasion of the Body Snatchers (Don Siegel, 1956). 8%
- L. Postmodern Adaptations of Film Noir. Screening of  
Bladerunner (Ridley Scott, 1982). 8%

#### IV. COURSE REQUIREMENTS

Students must successfully complete 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 analyzes selected characteristics of film noir in a film the class has viewed as a group. Due at midterm.

A longer (9-15 page) research paper in which the student applies 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

Chandler, Raymond. The Big Sleep. New York: Random, 1939, 1989.

Kaplan, E. Anne, ed. Women in Film Noir. London: British Film Institute, 1980.

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

Telotte, J.P. Voices in the Dark: The Narrative Patterns of Film Noir. Urbana: U of Illinois P, 1989.

#### 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

- Bogdanovich, Peter. Fritz Lang in America. New York, Praeger, 1967.
- Bordwell, David, Janet Staiger, and Kristin Thompson. The Classical Hollywood Cinema: Film Style and Mode of Production to 1960. New York: Columbia UP, 1985.
- Dowdy, Andrew. The Films of the Fifties: The American State of Mind. New York: Morrow, 1973.
- Grant, Barry Keith, ed. Film Genre Reader. Austin: U of Texas P, 1986.
- Hirsch, Foster. The Dark Side of the Screen: Film Noir. New York: Barnes, 1981.
- Luhr, William. Raymond Chandler and Film. New York: Unger, 1982.
- Ottoson, Robert A. A Reference Guide to the American film Noir. New York: Metuchen, 1981.
- Ray, Robert B. A Certain Tendency of the Hollywood Cinema, 1930-1980. Princeton: Princeton UP, 1985.
- Thomson, David. America in the Dark: Hollywood and the Gift of Unreality. New York: Morrow, 1977.
- Tuska, Jon. Dark Cinema: American Film Noir in Cultural Perspective. Westport, CT: Greenwood, 1984.

## 357 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 be taken as a free elective (category G) within the BA program. 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:  
University of the Pacific: Major Filmmakers  
UCLA: Film Authors  
USC: The New Filmmakers  
SUNY Albany: Four American Directors
- 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).