

LSC Use Only
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)

Suggested 20 character title

New Course * EN 356 Film Theory
Course Number and Full Title

Course Revision _____
Course Number and Full Title

_____ for new or existing course

Course Number and Full Title

_____ 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

Course Syllabus

I. CATALOG DESCRIPTION

EN 356 Film Theory

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

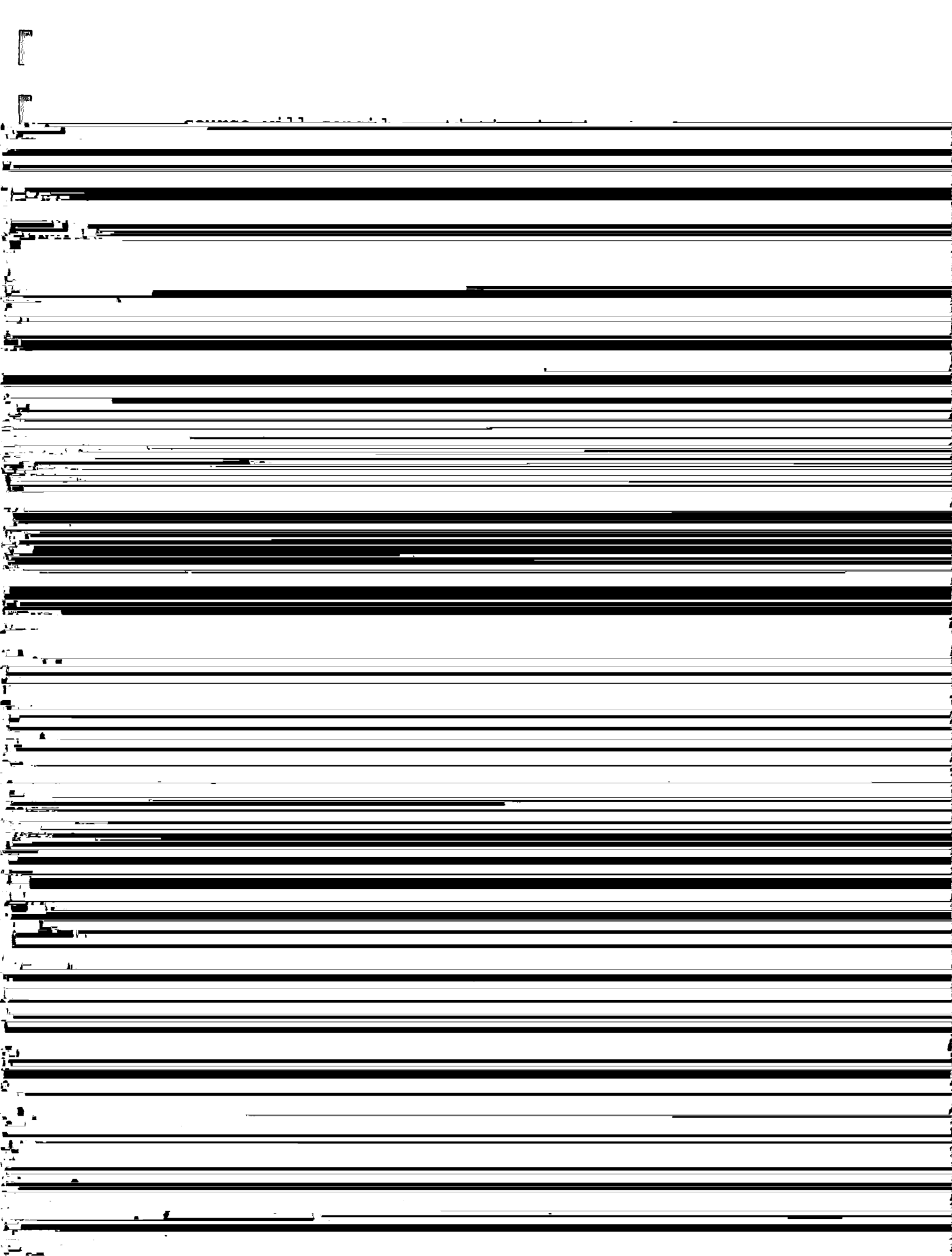
An introduction to major film theories, studied in relation to representative films. Details the complex relationship between film production and film theory: i.e., how theorists have attempted to explain what appears on the screen, its impact, and its relation to "reality," and how filmmakers have responded to the works of theorists (with the two sometimes being the same). Goes far deeper into understanding film than EN 208, which focuses mainly on how film is constructed through aesthetic and institutional processes.

As a result of course activities, students will be able to:

1. analyze on a much deeper level what film reveals about our world and about ourselves.
2. determine what perspectives on film are most valuable, and why certain perspectives have been rejected.
3. express why understanding our perspectives on film provides a framework for political, economic, and social attitudes.

III. COURSE OUTLINE

Topic I: Classic Film Theory: This section of the course will consider the perspectives of such theorists as



These essays must show a strong understanding of the concepts presented during that particular section of the course, incorporating both some of the readings and some of the films studied. Each essay will be worth 20% of the final grade, making them 60% of the grade altogether. 60%

B. Major Research Essay. For this essay, the student will conduct an independent study of a specific theorist or theoretical perspective. This paper might seek to answer questions raised in consultation with the professor

VIII. BIBLIOGRAPHY

Arnheim, Rudolf. Film as Art. Berkeley: U. of California P, 1957.

Bazin, Andre. What is Cinema?, vols. 1 & 2. Berkeley: U. of California P, 1967.

Braudy, Leo. The World in a Frame. Doubleday, 1976

---. Philosophical Problems of Classical Film Theory. Princeton U P, 1988.

Corrigan, Timothy. A Cinema Without Walls: Movies and Culture After Vietnam. Rutgers U P, 1991.

Eisenstein, Sergei M. Film Form. Harvard U P, 1968

Quixote to Jean-Luc Godard. Columbia U P, 1992.

Tyler, Parker. Magic and Myth of the Movies. Simon &
Schuster. 1970

Wollen, Peter. Signs and Meaning in the Cinema. Indiana U
P, 1972.

356 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 accommodate dual-level students.

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 offer

C3 No resources for this course are funded by a grant.

C4 This course will be offered in our rotation so that at least
two (or more than one) sections in the