This checklist enables A2C2 representatives to endorse that their departments have accurately followed the Process for Accomplishing Curricular Change. For each course or program proposal submitted to A2C2, this checklist must be completed, signed by the submitting department's A2C2 representative, and included with the proposal when forwarded for approval. Peer review of proposals is also strongly advised, e.g., departments should discuss and vote on the proposals as submitted to A2C2, rather than on just the ideas proposed or drafts of proposals.

If a proposal fails to follow or complete any aspect of the process, the Course and Program Proposal Subcommittee will postpone consideration of the proposal and return it to the department's A2C2 representative for completion and resubmission. Resubmitted proposals have the same status as newly submitted proposals.

Note: This form need not be completed for notifications.

1. The appropriate forms and the “Approval Form” have been completed in full for this proposal. All necessary or relevant descriptions, rationales, and notifications have been provided.
   ___X___ Completed

2a. The “Financial and Staffing Data Sheet” has been completed and is enclosed in this proposal, if applicable.
   ___X___ Completed        NA

2b. For departments that have claimed that “existing staff” would be teaching the course proposed, an explanation has been enclosed in this proposal as to how existing staff will do this, e.g., what enrollment limits can be accommodated by existing staff. If no such explanation is enclosed, the department's representative is prepared to address A2C2’s questions on this matter.
   ___X___ Completed        NA

3. Arrangements have been made so that a department representative knowledgeable of this proposal will be attending both the Course and Program Proposal Subcommittee meeting and the full A2C2 meeting at which this proposal is considered.
   ___X___ Completed

   Name and office phone number of proposal's representative:  J Paul Johnson (x5453) / Andrea Wood (x5461)

4. Reasonable attempts have been made to notify and reach agreements with all university units affected by this proposal. Units still opposing a proposal must submit their objections in writing before or during the Course and Program Proposal Subcommittee meeting at which this proposal is considered.
   ___X___ Completed        NA

5. The course name and number is listed for each prerequisite involved in this proposal.
   ___X___ Completed        NA

6. In this proposal for a new or revised program (major, minor, concentration, etc.), the list of prerequisites provided includes all the prerequisites of any proposed prerequisites. All such prerequisites of prerequisites are included in the total credit hour calculations.
   ___X___ Completed        NA

7. In this proposal for a new or revised program, the following information for each required or elective course is provided:
   a. The course name and number.
   b. A brief course description.
   c. A brief statement explaining why the program should include the course.
   ___X___ Completed        NA

8. This course or program revision proposal:
   a. Clearly identifies each proposed change.
   b. Displays the current requirements next to the proposed new requirements, for clear, easy comparison.
   ___X___ Completed        NA

9. This course proposal provides publication dates for all works listed as course textbooks or references using a standard form of citation. Accessibility of the cited publications for use in this proposed course has been confirmed.
   ___X___ Completed        NA

__________________________  _______________________
Department's A2C2 Representative or Alternate        Date
[Revised 9-05]
WINONA STATE UNIVERSITY  
PROPOSAL FOR NEW COURSES  

Department ______ English ______________________________ Date _____ Nov. 17, 2011

Refer to Regulation 3-4, Policy for Changing the Curriculum, for complete information on submitting proposals for curricular changes.

<table>
<thead>
<tr>
<th>Course No.</th>
<th>Course Title</th>
<th>Credits</th>
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<tbody>
<tr>
<td>FILM 340</td>
<td>Film Theory &amp; Criticism</td>
<td>3</td>
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</table>

This proposal is for a(n)  

☐ Undergraduate Course  
☐ Graduate Course

Applies to:  

☐ Major: English  
☐ Minor: Film Studies  
☐ General Education Program*  
☐ University Studies Program*

☐ Required  
☐ Required  
☐ Elective  
☐ Elective

Prerequisites  

ENGL 111, FILM 140, FILM 240; or ENGL 390

Grading method  

☐ Grade only  
☐ P/NC only  
☐ Grade and P/NC Option

Frequency of offering  

☐ Every two years

*For General Education Program course approval, the form Proposal for General Education Program Courses must also be completed and submitted separately according to the instructions on that form. For University Studies Program course approval, the form Proposal for University Studies Courses must also be completed and submitted separately according to the instructions on that form.

Course Description, Rationale, and Impact Statement: follow on next page.

Financial and Staffing Data Sheet: attached.

Approval Form with appropriate signatures: attached.

Department Contact Person for this Proposal:

<table>
<thead>
<tr>
<th>Name (please print)</th>
<th>Phone</th>
<th>e-mail address</th>
</tr>
</thead>
<tbody>
<tr>
<td>J Paul Johnson</td>
<td>457-5453</td>
<td><a href="mailto:pjohnson@winona.edu">pjohnson@winona.edu</a></td>
</tr>
<tr>
<td>Andrea Wood</td>
<td>457-5461</td>
<td><a href="mailto:awood@winona.edu">awood@winona.edu</a></td>
</tr>
</tbody>
</table>

[Revised 9-1-10]
A. Course Description

1. Catalog description.

An examination of film as a complex cultural medium through the lenses of key theoretical approaches such as formalism, semiotics, psychoanalysis, feminism, Marxism, cultural studies, queer theory, audience and star studies, reception and spectatorship, and/or genre analysis. Prerequisites: ENGL 111, FILM 140, FILM 240; or ENGL 390.

2. Course outline of the major topics and subtopics (minimum of two-level outline).

Note: the parenthetical references that follow most subtopics refer to the theorists and critics whose work the class will examine at each juncture of the course. These are generally excerpted or discussed in the required course textbooks and supplemental readings. The focus, however, will be on the practical application of the theories presented.

I. Introduction to Film Studies
   A. The Film Text and Film Form
      1. Film Textuality and Authenticity (Bazin)
      2. The Shot and the Cut (Eisenstein)
      3. Continuity and Discontinuity (Pudovkin)
      4. The Hollywood Style (Dayan, Browne)
      5. Experimentation (Henderson, Rothman)
   B. Film Expression
      1. Film Acting (Braudy)
      2. Film Costume, Design, and Style (Panofsky, Cavell)
      3. Film Sound and Music (Belton, Doane)

II. The Film Text: Theoretical Developments
   A. Classic Film Theory and Semiotics
      1. Formalism and Realism (Arnheim, Bazin)
      2. Semiotics: Signifier and Signified (Saussure)
      3. Narrative and Character Functions (Propp)
      4. Metz and the Cinematic Image (Metz)
      5. Critique of Realism (Barthes, Brecht)
   B. Formalism and Neo-formalism
      1. Russian Formalism (Shlovsky, Eikhenbaum)
      2. Neo-Formalism (Bordwell)
   C. Psychoanalysis and Film
      1. Theories of the Unconscious (Freud, Lacan)
      2. Archetypes (Jung)
      3. Psychoanalytic Theories (Baudry, Metz)
      4. Feminism and Psychoanalysis (Mulvey)
   D. Post-Structuralism and Film
      1. Deconstruction (Derrida)
      2. Gender Theory (Butler)
      3. Postcolonialism (Bhabha)
      4. Postmodernism (Lyotard, Baudrillard)

III. Film Text and Context: Gender, Ideology, and Identities
   A. Marxism and Film
      1. Soviet Mass Culture and Montage (Eisenstein, Vertov)
      2. Germany: The Frankfurt School (Adorno, Benjamin)
      3. Contemporary Marxist Analysis (Elsaesser, Staiger)
   B. Feminism and Film
      1. Representation (Haskell)
      2. The Gaze (Mulvey, Modleski)
      3. Genre: The Woman’s Film (Doane)
      4. Feminist filmmaking and Filmmakers (Williams, Freeland)
   C. Gay and Lesbian Criticism and Queer Theory
      1. Stereotypes: The Celluloid Closet (Russo)
      2. Authorship and Sexual Politics (Wood)
      3. New Queer Cinema: Activism, Identity, and Mainstreaming (de Lauretis)
D. Race, Ethnicity, and Cultural Identity
   1. Stereotype and Representation (Wong)
   2. Blackness and Whiteness (Whaneema, Dyer)

IV. Film Text and Context: History, Culture, and Reception
   A. Film and History
      1. Film Historiography (Bordwell)
      2. Historical Contexts and Methods (Gunning, Schrader)
      3. Recent Developments: Multimedia and Digitalization (Friedberg, Allen)
   B. Cultural Studies and Contexts
      1. Cultural Studies (Turner)
      2. Star (and Studio) Studies (Klinger, Smith)
      3. Audience and Reception Studies (Dyer, Stacy)

3.a Instructional delivery methods utilized: (Please check all that apply).

<table>
<thead>
<tr>
<th>Lecture: Auditorium</th>
<th>ITV</th>
<th>Online</th>
<th>Web Enhanced</th>
<th>Web Supplemented</th>
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<td>✓</td>
<td>Service Learning</td>
<td>Travel Study</td>
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<td>Other: (Please indicate)</td>
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3.b. MnSCU Course media codes: (Please check all that apply).

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<tr>
<td>2. CD Rom</td>
<td>5. Broadcast TV</td>
<td>8. ITV Receiving</td>
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</table>

4. Course requirements (papers, lab work, projects, etc.) and means of evaluation.

   A. Participation: weekly quizzes, discussion, and activities (informal quizzes on film screenings; short write-to-learn assignments; class discussion; and informal active-learning class procedures: 20% of final course grade)
   B. Midterm Exam (short-answer, long-answer, and take-home essay: 20% of final course grade)
   C. Annotated Bibliography (ten scholarly sources with 100-word annotations; may include additional non-scholarly sources: 20% of final course grade)
   D. Course Paper (2000-word, ten-source paper on an approved topic; written through multiple drafts with opportunities for peer and instructor feedback; includes visual or oral component: 20% of final course grade)
   E. Final Exam (short-answer, long-answer, and essay: 20% of final course grade)

5. Course materials (textbook(s), articles, etc.).

   A. Required Texts

   The course will require weekly reading of both primary and secondary sources in film theory and criticism; specific readings will be selected at the discretion of the instructor.

   Textbooks:
   

   B. Required Film Screenings

   The course additionally requires the careful screening of a number of required films as announced in the course syllabus. Screening times are announced in the course schedule. The specific films will be selected at the discretion of the instructor. The following list of films is provided as a sample of the types and range of potential selections.

6. Assessment of Outcomes

   Student learning will be assessed through performance on the course requirements as listed.

   A. Students will be able to name and explain the key figures, assumptions, and strategies of various film theories.
      ▪ Assessment on weekly quizzes, midterm and final exams.
   B. Students will be able to name, identify, and analyze critically the formal elements of assigned course films.
      ▪ Assessment on course paper, presentation assignment, and final exam.
   C. Students will be able to identify, explain, and analyze thematic concerns raised by course films.
      ▪ Assessment on weekly quizzes and midterm and final exams.
   D. Students will be able to conduct bibliographical and other kinds of research and employ that research in writing.
      ▪ Assessment on weekly assignments, annotated bibliography, and course paper.
   E. Students will be able to employ a selected critical method in detailed film analysis.
      ▪ Assessment on annotated bibliography and course paper.

7. List of references.

B. Rationale

1. Statement of the major focus and objectives of the course.

Film 340, Film Theory and Criticism, will examine the major positions and issues in film studies. While film criticism has existed in various forms since the inception of the medium, recent decades have witnessed the development of a range of compelling critical methods: psychoanalysis, feminism, Marxism, cultural studies, queer theory, audience and star studies, reception and spectatorship, and genre analysis, among many others. These critical methods are neither mutually exclusive nor static; rather, they continue to evolve and intersect with each new generation of films, technologies, audiences, and scholars. This course will survey a range of these methods through the analysis and discussion of selected readings and films.

As is the case in lower-division film studies courses, Film 340, Film Theory and Criticism will continue to examine the formal aspects of film that constitute the “language” of the medium (i.e., narrative, cinematography, mise-en-scene, editing, sound). However, in Film 340, the class’s collective gaze will expand further beyond these formal concerns to include a range of critical methods for understanding cinema. Each method provides a lens through which individual films and their meanings are illuminated. The films selected for the course, meanwhile, span the decades from the 1920s to the new millennium and invite a wide array of critical perspectives. They are intended to provide a broad, and deep, viewing experience. Through the analysis of these films and the approaches that comprise contemporary film studies, the course will develop students’ abilities as informed, critically engaged film scholars.

2. Specify how this new course contributes to the departmental curriculum.

Film 340, Film Theory and Criticism, will provide further and advanced study for students of film. Currently, the Department of English offers two regular courses in film studies: Film 140, Approaches to Film, an introductory course in the medium; and Film 240, Film Genres, an intermediate course that provides more detailed study in a specific genre as announced in the course schedule (e.g. the war film, melodrama, film noir, horror, or the Western). Film 340 will build upon the analytical and historical content developed in these prerequisite courses to introduce the major film theories and their application. The course is proposed as required in a developing interdisciplinary minor in Film Studies and available as an elective in English, where its content demonstrates similarities to English 390, Modern Literary Criticism.

3. Indicate any course(s) which may be dropped if this course is approved.

No course will be dropped due to the approval of this course.

C. Impact of this Course on other Departments, Programs, Majors, or Minors

1. Does this course increase or decrease the total credits required by a major or minor of any other department? If so, which department(s)?

   It does not impact any minor or major offered by any other department.

2. Attach letter(s) of understanding from impacted department(s).

   Not applicable.
Include a Financial and Staffing Data Sheet with any proposal for a new course, new program, or revised program.

Please answer the following questions completely. Provide supporting data.

1. Would this course or program be taught with existing staff or with new or additional staff? If this course would be taught by adjunct faculty, include a rationale.

   The course will be taught with existing staff.

2. What impact would approval of this course/program have on current course offerings? Please discuss number of sections of current offerings, dropping of courses, etc.

   The scheduling of this course will not cause the dropping of any existing course and will not impact the department’s major or general education offerings.

3. What effect would approval of this course/program have on department supplies? Include data to support expenditures for staffing, equipment, supplies, instructional resources, etc.

   The course will have no impact on department supplies.
## WINONA STATE UNIVERSITY
### NEW AND REVISED COURSE AND PROGRAM APPROVAL FORM

Routing form for new and revised courses and programs. Course or Program: FILM 340: Film Theory and Criticism

<table>
<thead>
<tr>
<th>Department Recommendation</th>
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<tr>
<td>Department Chair</td>
<td>Date</td>
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<tr>
<th>Dean’s Recommendation</th>
<th>Yes</th>
<th>No*</th>
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<tr>
<td>Dean of College</td>
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*The dean shall forward their recommendation to the chair of the department, the chair of A2C2, and the Vice President for Academic Affairs.

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<th>A2C2 Recommendation</th>
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<td>Chair of A2C2</td>
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<td>Director of Graduate Studies</td>
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<td>President of Faculty Senate</td>
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Please forward to Registrar.

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<tr>
<th>Registrar</th>
<th>Date entered</th>
<th>Please notify department chair via e-mail that curricular change has been recorded.</th>
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[Revised 9-1-10]