WINONA STATE UNIVERSITY

GENERAL EDUCATION PROGRAM APPROVAL FORM

Routing form for General Education Program Course approval.   Course   Film 340: Film Theory & Criticism

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Department Approval

Ette Krau (signature)   1/13/14   _ekrase @winona.edu_
Department Chair   Date   e-mail address

Dean's Recommendation   ✓ Yes   ____ No*

(signature)   1-13-14
Dean of College   Date

*If the dean does not approve the proposal, a written rationale shall be provided to the General Education Program Subcommittee.

GEPS Recommendation   ____ Approved   ____ Disapproved

_____   _____
General Education Program Director   Date

A2C2 Recommendation   ____ Approved   ____ Disapproved

_____   _____
Chair of A2C2   Date

Faculty Senate Recommendation   ____ Approved   ____ Disapproved

_____   _____
President of Faculty Senate   Date

Academic Vice President Recommendation   ____ Approved   ____ Disapproved

_____   _____
Academic Vice President   Date

Decision of President   ____ Approved   ____ Disapproved

_____   _____
President   Date

Please forward to Registrar.

Registrar   _____   Please notify department chair via e-mail that curricular change has been recorded.
                 Date entered

[Revised 7-13-11]

WINONA STATE UNIVERSITY
PROPOSAL FOR GENERAL EDUCATION PROGRAM COURSES

Department __English_____ Date __11/12/2013_____

_Film 340_____   _Film Theory and Criticism_____   ____3_____
Course No.   Course Name   Credits

Prerequisites__ English 111, Film 140, Film 240; or English 390_____

GEP Goal Area(s):*

CORE GOAL AREAS
_____Goal 1: Communication
_____Goal 3: Natural Science
_____Goal 4: Mathematics/Logical Reasoning
_____Goal 5: History and the Social and Behavioral
             Sciences
_____ Goal 6: The Humanities and Fine Arts
             (6a: Humanities)
THEME GOAL AREAS
_____Goal 7: Human Diversity
_____ Goal 8: Global Perspective
_____Goal 9: Ethical and Civic Responsibility
_____Goal 10: People and the Environment

   * Courses may be submitted for up to two Goal Areas.

Additional Requirement Categories:

   __X__Intensive:
                   __X__ 1. Writing
                   _____ 2. Oral Communication
                   _____ 3. a. Mathematics/Statistics
                   _____   b. Critical Analysis

   _____ Physical Development and Wellness

Provide information as specified in the previous directions.

Attach a *General Education Program Approval Form*.

Department Contact Person for this Proposal:

_J Paul Johnson_____   __457-5453_____   __pjohnson@winona.edu_____
Name (please print)   Phone   e-mail address

WINONA STATE UNIVERSITY GENERAL EDUCATION PROGRAM

WRITING INTENSIVE PROPOSAL FOR FILM 340, FILM THEORY AND CRITICISM

GENERAL INFORMATION for FILM 340, FILM THEORY AND CRITICISM

Film 340, Film Theory and Criticism, was developed and approved in Fall of 2011 as a required course in the new Film Studies minor (also approved at that time). The course is being offered for the first time in the current semester, Fall of 2013, with an enrollment of 18 students, all of them Film Studies minors. As of this writing, the minor currently enrolls approximately 30 declared students.

WRITING INTENSIVE COURSE COMPETENCIES, LEARNING ACTIVITIES, FEEDBACK

Film 340, Film Theory and Criticism, has been designed from its inception to provide contexts, opportunities, and feedback for students writing with the texts, tools, and strategies of film studies. Its writing, reading, and research tasks are carefully sequenced to provide a range of writing opportunities while simultaneously increasing in sophistication and complexity. Students begin with recognizable paradigms for interpretation—genres, auteurs, forms, and structures—and from there practice increasingly more ideological and unfamiliar methods of analysis in a series of short papers (three at 750 words each). As the course professor, I provide formative feedback on each student's thesis, argument, evidence, approach, and presentation, focusing on ways in which the analysis might be profitably expanded for the final research paper.

The final research paper (2500 words) evolves from one of the topics explored in the earlier short papers and is preceded by multiple library research tasks, beginning with locating, citing, and summarizing individual works of film criticism and culminating in a formal annotated bibliography of 12 or more sources. A required course text, *A Short Guide to Writing about Film (SGWF),* provides supplemental instruction, advice, and examples, fostering a conception of writing as essential to academic learning and intellectual development. Another required text is a recently published monograph in film studies that provides an example of thorough research and disciplined analysis. The section enrollment (cap: 25, current: 18) allows for clear guidance, criteria, and feedback for the writing assignments: all papers receive feedback from the professor, and every student additionally receives peer feedback on at least two papers, including the final paper.

Additionally, the course requires a significant amount of writing—approximately 5000 words—to be distributed throughout the semester, beginning in week three and building toward the final paper in week 15. **In sum, these formal writing and research tasks account for approximately 70% of the final course grade.**

Film 340 assignments and learning opportunities that promote these five criteria are presented in the table that follows on the next page. Formally graded assignments are indicated in boldface. A truncated syllabus—*sans* policies, the course calendar, and other less-than-pertinent information—is provided following the table of competencies, activities, and feedback. It provides further details of the writing-intensive assignments.

Additional information, such as the specific details of assignments, excerpts from the required reading, samples of student writing, and/or instructor feedback, can be made available upon request.

STUDENT COMPETENCIES, LEARNING OPPORTUNITIES, & ASSESSMENT PLAN
GEP WRITING INTENSIVE COURSE

Note: The major course assignments—the three Short Papers, the Annotated Bibliography, and the Final Course Paper—feature significantly in discussions of all five competencies.

Competencies Students will be able to …	Learning Opportunities and Students will …	Assessment Students will receive …
• **Practice the processes and procedures for creating and completing successful writing in their fields;**	• **compose three SHORT PAPERS** worth approximately 15% of final course grade (participation). • **compile an ANNOTATED BIBLIOGRAPHY** worth 25% of final course grade. • **compose a FINAL COURSE PAPER worth 25% of final course grade.**	⇦ *formative feedback on critical approach, content, evidence, argument, and presentation* ⇦ *summative feedback on sources, annotations, citations, format* ⇦ *formative feedback on conference draft* ⇦ *peer feedback on presentation* ⇦ *summative feedback on final submission*
• **Understand the main features and uses of writing in their fields;**	• read and review film criticism weekly • read and review writing instruction, advice, and models in *SGWF* weekly • apply features and uses to their own writing in **three short papers** and the **final course paper**.	⇦ *direct classroom instruction* ⇦ *direct classroom instruction* ⇦ *feedback on short papers and course paper as indicated above*
• **Adapt their writing to the general expectations of readers in their fields;**	• revise two of **three short papers** in reader-oriented revision activities. • complete the **final course paper** in multiple stages: as an expansion of a short paper; as a prospectus; as a draft in an individual conference; and in the final submission	⇦ *feedback on short papers as indicated above* ⇦ *feedback on course paper as indicated above*
• **Make use of the technologies commonly used for research and writing in their fields; and**	• complete a number of short library research and documentation exercises. • search and employ Krueger Library databases, media, catalog holdings, and reference works in their **annotated bibliographies** and **final course papers**. • select, cull, format, and integrate screencaps and other images in their **final course papers**.	⇦ *direct classroom instruction* ⇦ *feedback on annotated bibliography as indicated above* ⇦ *feedback on course paper as indicated above*
• **Learn the conventions of evidence, format, usage, and documentation in their fields.**	• read and review a full monograph on film criticism as a model of evidence, format, usage, and documentation. • compile an **annotated bibliography** with citations and annotations in MLA (or an alternative) format. • cite 8-10 sources (or, likely, many more) in the **final course paper**, using the standard documentation practices of the field.	⇦ *quizzes and reading activities* ⇦ *direct instruction in documentation and citation formats* ⇦ *feedback on annotated bibliography as indicated above* ⇦ *feedback on course paper as indicated above*

Truncated Course Syllabus for FILM 340, Film Theory and Criticism

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. Grade only.

Note: FILM 340 is being proposed as a Writing-Intensive course for WSU's General Education Program. See p. X for details.

COURSE INFORMATION:

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 1930s 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.

TEXTS & SUPPLIES

1. Etherington-Wright & Doughty, *Understanding Film Theory (UFT)*. Palgrave McMillan, 2011.
2. Corrigan, *A Short Guide to Writing about Film*, 8th ed (*SGWF*). Longman, 2011.
3. Simkin, *Basic Instinct: Controversies (BI:C)*. Palgrave McMillan, 2013.
4. various scholarly articles distributed via D2L

Always bring the day's assigned reading to class with you.

GRADING

Course grades will be determined by the average of four scores …
1. weekly participation: reading, viewing, quizzes, and short papers (25%)
2. midterm exam on figures and concepts (25%)
3. annotated bibliography assignment (25%)
4. final course paper (25%)
    ≥90% = A, ≥80% = B, ≥70% = C, <70% = D OR F

Final grades not meeting these totals to be awarded solely at the instructor's discretion; no extra credit is available

WRITING-INTENSIVE ASSIGNMENTS

Film 340, Film Theory and Criticism, is being proposed as a Writing-Intensive course for WSU's General Education Program. Writing-Intensive assignments are described below. In these courses, students are expected to …

- Practice the processes and procedures for creating and completing successful writing in their fields;
- Understand the main features and uses of writing in their fields;
- Adapt their writing to the general expectations of readers in their fields;
- Make use of the technologies commonly used for research and writing in their fields; and
- Learn the conventions of evidence, format, usage, and documentation in their fields.

1. SHORT PAPERS

Each of the first six units of the course presents a specific critical method of analysis. In a series of three short papers of approximately 750 words, you will apply a selected method to an approved film. Consider each of these short papers as initial drafts towards the final course paper (below), which will in turn evolve from one of these earlier short papers. There are six opportunities to compose and submit the short papers; each student will write three (just not the *last* three).   Short papers are due by 5 p.m. Monday following the completion of each unit. Submit these short papers to the indicated D2L discussion board, and prepare to discuss your work in class the following day. (Late work receives no feedback.) *The short papers will determine a substantial portion of your participation score, which accounts for 25% of your final course grade.*

2. ANNOTATED BIBLIOGRAPHY

As an interim step in the completion of your final course paper, a 12-item annotated bibliography of relevant, authoritative scholarship on the cinematic work and critical method is required in week 14. For this assignment, use MLA (Modern Language Association) format as described in *A Short Guide to Writing about Film* (unless a necessary and reasonable alternative is proposed and approved). Annotations should be about 50 words each; they must be original (not, under any circumstance, copied). Appropriate sources include (1) scholarly books and essays regarding the film (or genre, movement, or auteur); (2) scholarly books and/or essays regarding the specific critical method your paper will employ. For the purpose of this annotated bibliography, do *not* include general cinematic references, textbooks, blogs, or reviews (although there are circumstances where you may well make use of such in your paper). Preface your bibliography with a 250-word abstract of your course paper as proposed and include a tentative outline. *The annotated bibliography assignment accounts for 25% of your course grade.*

3. FINAL COURSE PAPER

A course paper of approximately 2500 words in length, using 10-15 images and citing 8-10 sources, is required. The course paper will develop from course readings and short papers with topics and approaches subject to approval; the paper must explore a specific film or set of films through the lens of one of the critical perspectives presented in class. The paper is due as a complete draft in week 15 with final revisions to follow. All papers must use MLA (Modern Language Association) citation format unless a necessary and reasonable alternative is proposed and approved. Expect to review the draft of your course paper in an individual conference and to present your analysis orally in class. *The course paper accounts for 25% of your final course grade.*

Assessment criteria for final paper:
- understanding of cinematic, theoretical, and critical terms and concepts
- understanding of methodology of a particular critical approach
- ability to conduct advanced level research from databases, catalogs, reference and other works
- appropriate integration of scholarship
- accurate, authoritative analysis of cinematic work
- helpful and appropriate cues to the paper's structure
  - e.g. forecasts, summaries, transitions, headings and subheadings, introduction, conclusion
- clear, conspicuous, arguable, qualified claims, supported by appropriate evidence
- clear, varied, and efficient sentences
- accurate, purposeful use of MLA format parenthetical citations and Works Cited list
- rhetorically relevant, purposefully selected, and clearly labelled screen captures or other images