Cluster: \textit{Popular Culture}

Title of course: \textit{Topics in Film}

Course Number: \textit{ENG 305}

Proposing Faculty: \textit{Michael Clark}

Cluster Coordinator: \textit{Grace Dillon}

\begin{itemize}
  \item Cluster Course to New Cluster
  \item New Course to Cluster
  \item Removal
\end{itemize}

Other clusters this course is assigned to:

\begin{itemize}
\end{itemize}
PROPOSING FACULTY (Name, signature, and department):

Michael Clark, English.

1. THE COURSE

   A. COURSE TITLE, NUMBER, AND CATALOG DESCRIPTION

   ENG 305: Topics in Film (4 credits). Study of film as text, including genre, auteur, formalist, historical, and cultural perspectives. Topics may include: film noir, the western, famous directors, and critical approaches to cinema.

   B. DEVELOPMENT
   
   Is the course based upon an existing course, or is it a new course under development?

   Existing course.

   C. AVAILABILITY

   With what regularity has the course been—or will the course be—offered?

   Every quarter with varying topics.

   D. PREREQUISITES

   List any course prerequisites beyond the cluster Sophomore Inquiry course.

   None.

2. COURSE OUTLINE.

   Provide a detailed outline of the proposed course, also including its preliminary reading list, and the name(s) of instructor(s) committed to teaching the course.

   See attached syllabi. Instructors include Will Bohnaker, Michael Clark, and Grace Dillon.

3. GENERAL EDUCATION GOALS.

   A. COURSE CONTENT & SUITABILITY FOR CLUSTER

   Discuss the course content in relationship to the thematic focus of the cluster.

   Popular culture includes the study of popular media and the mainstreaming of all cultural artifacts through television, radio, advertising, newspapers and magazines, Internet, music, and film. Film is a crucial component of the entertainment and information industry, which
brokers popular culture. The study of film therefore is essential to the study of popular culture.

B. UNST GOALS
Indicate what materials and assignments will address those University Studies goals appropriate to the course content and cluster theme (the goals are Inquiry and Critical Thinking, Communication, Diversity of Human Experience, and Ethical Issues & Social Responsibility).

Inquiry and Critical Thinking: This is the most highly emphasized goal for the Popular Culture Cluster. In so far as the course identifies itself as the study of film as text, it involves a series of theoretical approaches that promote critical thinking, including, for example, psychoanalytic, auteur, formalist, feminist, cultural materialist. The course promotes critical thinking by engaging students in theory that they must apply through a series of assignments with emphasis on writing.

Communication: The course emphasizes writing and visual culture and thus involves students in acts of communication as well as analysis of communication modes.

Diversity of Human Experience: Choices of films for study regularly address issues of diversity; often, films from other cultures are incorporated into the class.

Ethical Issues & Social Responsibility: Choices of films for study regularly address issues of ethical issues; often, films are used precisely because thematically they touch on these areas.

C. CLASSROOM ENVIRONMENT
Discuss the teaching strategies employed in the course and how they articulate with the student-centered, active-learning strategies characteristic of University Studies courses.

The course represents a fusion of theoretical lectures, screenings, and class discussions. Class discussion will provide a basis for assignments.
COURSE TITLE AND NUMBER: English 305: Literature and Film; The Films of Orson Welles; The Films of Alfred Hitchcock. Note that this is a sampling; other topics are possible, but in all cases, the general features of a course on the study of film make it an essential reflection of popular culture and therefore an appropriate addition to the cluster.

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OBTAIN CHAIR AND CLUSTER COORDINATOR SIGNATURES BEFORE SUBMITTING TO UNIVERSITY STUDIES OFFICE

DEPARTMENT CHAIR(S): __________________________. DATE: ____________.

___________________________________________. DATE: ____________.

CLUSTER COORDINATOR: _________________________. DATE: 10/30/02

All changes to Clusters must be approved by PSU’s Senate Curriculum Committee.

THE ORIGINAL + 12 COPIES OF THE PROPOSAL MUST BE RECEIVED AT UNIVERSITY STUDIES (CH 163) BY OCTOBER 31, 2002

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COURSE APPROVED FOR CLUSTER INCLUSION

CHAIR, CLUSTER COORDINATORS: __________________________. DATE: ____________.

CHAIR, UNST COMMITTEE: __________________________. DATE: ____________.
LITERATURE AND FILM

Film was unquestionably the most dominant art form of the 20th century, and its power as an artistic medium remains remarkably strong today. It is the product of a technological breakthrough linked with a physiological fact: when an image moves in front of the human eye at a rate of 12 frames per second or more, individual photo images turn into fluid moving images. Film is also one of the youngest of the arts, a mere infant compared to its older siblings, drama and the novel. One hundred years ago, few people could have imagined the hegemonic force that cinema would someday exert.

If the 20th century was the century of the cinema, the 19th century was the century of the novel. Historically, the novel only comes into full flower around 1800; its dominance of narrative media grows until the mid-1950s. Like cinema, the popularity of the novel is linked to advances in technology: only with the advent of cheap print machinery does the novel become the dominant literary form we accept it as today (indeed, most early novels were serialized in daily and weekly newspapers). And, like cinema, the novel's popularity coincides with another social phenomenon: the movement of more and more people into cities, and the increasingly lonely and alienated life associated with that movement.

This course will investigate the intersection of these two art forms. Few people realize that somewhere around 50% of all films find their origins in the novel. Yet the novel is primarily a conceptual and discursive form, while film is largely perceptual and presentation. What are the consequences of these differences? What happens to novels that get "turned into" films? Why do we so often hear the phrase, "The book was better than the movie?" And are there films that are superior to the novels on which they were based?

In order to address some of these questions, we will read five novels along with five film versions of those novels. The class will be conducted as a combination of (1) screenings, (2) theoretical lectures, and (3) discussion. Students will be responsible for all theoretical materials covered in lectures, and they will be expected to refer to those materials in all course work. This will count as an essential component of your grade.

TEXTS:
1. The Remains of the Day: Ishiguro
2. Swann's Way: Proust
3. Blade Runner: Dick
4. Housekeeping: Robinson

REQUIREMENTS:
1. Two overnight take-home essay examinations (two to three questions with a two-page limit on each question)
2. One final paper (six pages maximum)
3. Attendance is required

Note: This is an English course. Grammar and style will be graded along with content on any materials you hand in for a grade. I will reduce your grade if I find editorial and grammatical errors.