Proposal for a New Course

NOTE: (1) All gray text boxes must be completed (even if you just put N/A into them), otherwise the committee must consider the form incomplete.
NOTE: (2) If the new course is to be accepted as fulfilling General Education requirements, a separate approval must be done through the General Education Committee.

Contact person Myra Seaman Email address seamanm@cofc.edu Phone 953-5760

1. Department: English

2. Course number and title: ENGL 490: Senior Seminar in Film
   Number of Credits: 3 Total hrs/week: 3
   
   Lecture: ☐ Lab: ☐ Recitation: ☐ Seminar: ☒

   For Independent study courses:
   Research: ☐ Field experience: ☐
   Clinical Practice: ☐ Internship: ☐
   Practicum: ☐ Independent Course Work: ☐

3. Semester and year when course will first be offered:
   Fall 2011

4. Catalog Description (please limit to 50 words):
   An advanced study of film, focused on a special topic to be determined by instructor. Open to seniors, with permission of instructor.

5. CIP Code: 50.0601 (This code must be determined for new courses. The codes can be found at http://nces.ed.gov/ipeds/cipcode/. If you are not sure what code to use, please consult with the Institutional Research).

6. Check if appropriate: ☐
   This course will be cross listed with:
   Rationale for cross listing:
   Please attach letters of support from the chairs of each department indicating that the department has discussed the proposal and supports it.

7. a) Could another department or program also be a logical originator of this course (i.e. History of American Education could originate in both the Teacher Education and the History departments)? If yes, what department/program? Please contact the department chair/program director and request a note or email that they are aware of the proposed new course and include that note with the proposal.
   no

b) Please explain overlap with any existing courses.
   N/A
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8. Prerequisites (or other restrictions):
   ENGL 110 or equivalent

9. Rationale/justification for course (consider the following issues):
   a) What are the goals and objectives of the course?
      The course provides students the opportunity to study film at an advanced level. This course allows them to study a specific issue as determined by the instructor for which there is currently no suitable course in the catalog. The course is a senior seminar.

   b) How does the course support the mission statement of the department and the organizing principles of the major?
      The course provides students with a capstone experience in the form of a smaller, writing-intensive, and reflexive course at the end of their period of study as English majors.

10. a) For courses in the major, how does the course enhance the beginning, middle, or end of the major?
     The course fulfills a requirement of all majors that they have a capstone experience. It will also fulfill the Film and Cultural Studies requirement.

     b) For courses used by non-majors, how does the course support the liberal arts tradition including linkages with other disciplines:
        N/A

11. Method of teaching:
    discussion

12. a) Address potential enrollment pattern shifts in the department or college-wide related to the offering of this course:
    N/A

     b) Address potential shifts in staffing of the department as it relates to the offering of this course:
        The course will be offered as staffing is available, on a rotating basis.

     c) Frequency of offering:
        each fall: ☐  each spring: ☐
        every two years: ☐  every three years: ☐
        other ☐ (Explain): It will be offered when an instructor chooses to offer it; the course is not required for the major, though it does fulfill a major requirement.
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13. Requirements for additional resources made necessary by this course:

   a) Staff:
      N/A
   
   b) Budget:
      N/A
   
   c) Library:
      N/A

14. Is this course to be added to the Degree Requirements of a Major, Minor, Concentration or List of Approved Electives?
   
   a) ☐ yes   ☒ no
   
   b) If yes, complete the Change Degree Requirements form(s) and list the name(s) of the major, minor, concentration and/or list of approved electives here:

15. Paste syllabus, reading lists, or any additional documentation that can help the committee evaluate this proposal (a syllabus is mandatory).
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16. Signature of Department Chair or Program Director:
   
   __________________________________________
   
   Date: ________________________

17. Signature of Dean of School:
   
   __________________________________________
   
   Date: ________________________

18. Signature of Provost:
   
   __________________________________________
   
   Date: ________________________

19. Signature of Curriculum Committee Chair
   
   __________________________________________
   
   Date: ________________________

20. Signature of Faculty Senate Secretary:
   
   __________________________________________
   
   Date Approved by Senate: ________________________

Completed form should be sent by the Faculty Senate Secretary to the Registrar. After implementation, information concerning the passed course and program changes will be provided by the Registrar to all faculty and staff on campus.
“If you don’t like Marnie, you don’t like Hitchcock. If you don’t love Marnie, you don’t love cinema”

— Robin Wood

ENGL 460: Studies in Film
“Hitchcock Studies”
Professor John Bruns
Mondays, 4:00-6:45 pm

Course description
Despite more than forty years of steady critical explication, the films of Alfred Hitchcock are as uncanny as ever. And while no doubt the sheer scope of Hitchcock’s career has made it singularly hospitable to film scholarship, this variable alone does not account for the juggernaut currently rumbling under the name of “Hitchcock Studies.” His films are exemplary sites for speculative theory and the radical recasting of critical protocols. Indeed, the most notable gains in the Auteur Theory, Feminist Theory, Queer Theory, and recent studies that situate Hitchcock in his historical context, come from careful attention to, and sensitive analyses of, Hitchcock’s work. The films themselves will take the lead in our discussions. But we will use the films as a means of understanding the major contributions to Hitchcock Studies, as well as to film theory in general. In addition, we will examine closely the historical and cultural underpinnings of these films.

Objectives
This course will have at least 3 objectives:
• To understand Hitchcock’s importance for the development of film theory;
• To examine how Hitchcock’s films both record and shape changing cultural forces (gender, sexuality, class, nationality, and the family) in America from the 1940s through the 1970s;
• To prepare a group presentation and carry out personal research.

Films
Rebecca (1940); Shadow of a Doubt (1943); Notorious (1946); Rope (1948); Strangers on a Train (1951); Rear Window (1954); The Man Who Knew Too Much (1956); Vertigo (1958); North by Northwest (1959); Psycho (1960); The Birds (1963); Marnie (1964)

All films will be screened in ECTR 118 on Mondays at 7:00pm (see calendar or schedule of screenings in WebCT). These screenings are not required; they are for your convenience. Because a screening is an event, a shared experience, you are strongly encouraged to attend as many evening screenings as possible. If, for whatever reason, there is a scheduling conflict and you are unable to attend any or all screenings, you must make arrangements to view the film on your own time and be prepared to discuss. All films will be on reserve (in DVD and VHS format) at the library.

Required Texts


Additional required readings will be available on WebCT.

WebCT essays:


Recommended texts:


Requirements
Final Exam – 25%

Attendance
Regular attendance is required. More than one unexcused absence will adversely affect your grade. Consistent attendance is important to both your own progress in this class and the effective functioning of the class overall. Note: for an excused absence, you must take documentation to the office of the Dean of Undergraduate Studies to obtain clearance from the Dean. Otherwise, the absence will be considered unexcused.

Group presentation
The presentation may take any form your group thinks would be appropriate and useful. For example, your group may make a formal oral presentation in which each group member talks about a specific aspect of a reading or film. Or you may organize a game or activity for the class that you think might help us understand specific readings/films. Whatever you do, your presentation should take approximately 15 minutes. You may use any materials and visual or textual aids that you deem appropriate. You may also use the computer in any way that might be helpful. Consult with me if you have questions or concerns.

Late Papers
If you need to submit the short paper late, you may ask for an extension (I do not grant extensions for the final paper). The request for extension must come 24 hours before the paper is due. Late papers submitted without an extension will be penalized 1/3 grade per day (e.g., a B paper submitted two days late will receive a C+). Papers must not be emailed.

Informal Writing Assignments/Pop quizzes
In addition to formal writing assignments, you may be assigned homework questions and pop quizzes. As noted above, all informal writing assignments/pop quizzes will contribute to your participation grade.

Formal Writing Assignments
A formal writing assignment consists of a thesis-driven, analytical paper that addresses a given topic, provided by me. For guidance, you may consult pp. 18-32 of *The McGraw-Hill Film Viewer’s Guide* by David Bordwell (included with new and some used copies of *Film Art: An Introduction*, 7th ed.). A copy is available on reserve at the College Library. Also on reserve is Timothy Corrigan's *A Short Guide to Writing about Film*. In addition, I will provide in-class tutorials on write an
analytical film paper. Exact guidelines for a formal writing paper will be outlined in the writing assignment topic sheet, which will be handed out approximately 2 weeks before the due date. *Note: you are not permitted to include in your papers such internet sources as MSN Ecarta, Wikipedia, Internet Movie Database, Rotten Tomatoes, etc.*

Plagiarism
According to the College of Charleston’s Student Handbook, plagiarism is defined as:

- The verbatim repetition, without acknowledgement, of the writings of another author. All significant phrases, clauses, or passages, taken directly from source material must be enclosed in quotation marks and acknowledged either in the text itself or in footnotes/endnotes.
- Borrowing without acknowledging the source.
- Paraphrasing the thoughts of another writer without acknowledgement.
- Allowing any other person or organization to prepare work which one then submits as his/her own.

The *minimum* penalty for plagiarism: you will receive an F on the paper and will be required to rewrite the assignment. More egregious cases of plagiarism will result in more serious penalties, ranging from an F for the course to permanent dismissal from the College. For more information, visit here:

http://www.cofc.edu/studentaffairs/general_info/studenthandbook.html

Grading policies

- Characteristics of an F paper: Plagiarism; complete failure to address given topics; minimal attempt to meet paper length requirements—a paper that meets any of these criteria will receive an F *even if it exhibits other characteristics of higher grade levels.*
- A D paper: Some attempt to address given topics; fragmentary writing; failure to meet paper length requirements (no more than three pages below minimum paper length requirements); widespread sentence level errors or carelessness.
- A D+ paper: Some attempt to address given topics; fragmentary writing; failure to meet paper length requirements (no more than two pages below minimum paper length requirements); widespread sentence level errors or carelessness.
- A C- paper: Addresses given topics but lacks an argument; too much descriptive plot summary; poor organization; no more than one page below minimum paper length requirements; many sentence level errors or carelessness.
- A C paper: Some attempt at an argument but no clear thesis; too much descriptive plot summary; poor organization; no more than one page below minimum paper length requirements; many sentence level errors or carelessness.
- A C+ paper: Argument discernable but dominated by descriptive plot summary; inadequately supported with close analysis of scenes, shots, and/or sequences of shots; lack of clear, argumentative thesis; choppy paragraphing and organization; meets minimum paper length requirements; many sentence level errors or carelessness
- A B- paper: Argument and thesis clear but not cogent; some descriptive plot summary; minimally supported with close analysis of scenes, shots, and/or sequences of shots; some breakdowns in organization; failure to address opposing points of view; some sentence level errors or carelessness.
- A B paper: Argument and thesis clear but insufficiently developed; some descriptive plot summary; supported with close analysis of scenes, shots, and/or sequences of shots; generally clear organization; failure to address opposing points of view; some sentence level errors or carelessness.
- A B+ paper: Generally strong analysis but not completely developed; some descriptive plot summary; well supported with close analysis of scenes, shots, and/or sequences of shots; some attempt to address opposing points of view; some sentence level errors or carelessness.
- A A- paper: Strong, original analysis that pushes past the surface; a minimum of descriptive plot summary; exceptionally well supported with close analysis of scenes, shots, and/or sequences of shots; clear argumentative thesis and organization; engagement with opposing points of view; minor sentence level errors or carelessness.
- A A paper: Striking, original analysis that pushes past the surface; a minimum of descriptive plot summary; exceptionally well supported with close analysis of scenes, shots, and/or sequences of shots; clear argumentative thesis and organization; effective engagement with opposing points of view; no surface level errors or carelessness.
| Week 1 | Monday 1/12 | Introduction: What is Hitchcock?  
In class screening and discussion: from *Alfred Hitchcock Presents* “Revenge” |
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<td>Monday 1/19</td>
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| Week 2 | Monday 1/26 | Quiz: Mulvey, “Visual Pleasure and Narrative Cinema” (WebCT)  
Readings: Klinger and Toles (WebCT), and Wood, chapter 6  
Discussion: *Psycho* (1960) |
Discussion: *Rebecca* (1940) |
| Week 4 | Monday 2/9 | Readings: McLaughlin (WebCT) & Wood, chapter 14  
Discussion: *Shadow of a Doubt* (1943) |
| Week 5 | Monday 2/16 | Reading: Modleski, chapter 4  
Discussion: *Notorious* (1946) |
| Week 6 | Monday, 2/23 | Readings: Lawrence, “American Shame: *Rope*, James Stewart, and the Postwar Crisis in American Masculinity” (*Hitchcock’s America*, chapter 3) and Miller (WebCT)  
Discussion: *Rope* (1948) |
| Monday, 3/2 | No class (Spring Break) |
Discussion: *Strangers on a Train* (1951)  
Short papers due in class |
| Week 8 | Monday, 3/16 | Readings: Cohan, (WebCT) and Millington, “Hitchcock and American Character: the Comedy of Self-Construction in *North by Northwest*” (*Hitchcock’s America*, chapter 7)  
Discussion: *North by Northwest* (1959) |
| Week 9 | Monday, 3/23 | Readings: Stam & Pearson (WebCT) & Modleski, chapter 5  
Discussion: *Rear Window* (1954) |
| Week 10 | Monday, 3/30 | Readings: “Unveiling Maternal Desires: Hitchcock and American Domesticity” (*Hitchcock’s America*, chapter 2) and Wood, chapter 17  
Discussion: *The Man Who Knew Too Much* (1956) |
| Week 11 | Monday, 4/6 | Readings: Modleski, chapter 6  
Discussion: *Vertigo* (1958) |
| Week 12 | Monday, 4/13 | Readings: Horwitz (WebCT) and Wood, chapter 7  
Discussion: *The Birds* (1963) |
| Week 13 | Monday, 4/20 | Readings: Piso (WebCT) and Wood, chapters 8 & 19  
Discussion: *Marnie* (1964) |
| Week 14 | Monday, 4/27 | Modleski, “Afterwords” (*Hitchcock’s Daughters* and “Resurrection of a Hitchcock Daughter”). In class screening and discussion: from *Alfred Hitchcock Presents*, “The Case of Mr. Pelham.” Long papers due in class |
| Monday, 5/4 | Final exam, 4:00-7:00pm (ECTR 118) |