New Course Request

Check Appropriate Boxes:  Undergraduate credit [X]  Graduate credit [ ]  Professional credit [ ]

1. School/Division Liberal Arts & Sciences  2. Academic Subject Code CMLT
3. Course Number C 297 (must be cleared with University Enrollment Services)  4. Instructor Elaine Roth
5. Course Title Film Genres
   Recommended Abbreviation (Optional)  (Limited to 32 Characters including spaces)
6. First time this course is to be offered (Semester/Year): Fall 2008
7. Credit Hours: Fixed at 3 or Variable from ___________ to ___________
8. Is this course to be graded S-F (only)? Yes [ ] No [X]
9. Is variable title approval being requested? Yes [ ] No [X]
10. Course description (not to exceed 50 words) for Bulletin publication: This course studies the nature, particularly the political nature, of genre films, with a focus on gender and genre, as well as genre cycles. This course investigates the nature, particularly the political nature, of genre films. Topics covered may include genre cycles, and gender and genre. Genres covered may include melodrama, comedy, action, science fiction, the western, and the thriller, as well as others.
11. Lecture Contact Hours: Fixed at 3 or Variable from ___________ to ___________
12. Non-Lecture Contact Hours: Fixed at ___________ or Variable from ___________ to ___________
13. Estimated enrollment: 30 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: every few years Will this course be required for majors? no
15. Justification for new course: We need more 200-level film studies
16. Are the necessary reading materials currently available in the appropriate library? yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions consulted.

Submitted by: [Signature]  Date 5/27/07
Department Chairman/Division Director

Approved by: [Signature]  Date 10/26/07
Dean

Chancellor/Vice-President

University Enrollment Services

Dean of Graduate School (when required)

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724
University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
CMLT C297 Film Genres

Tues. / Thurs.
DW 2260
Fall 2008
Email: elaroth@iusb.edu

Professor Elaine Roth
Office: DW 3133
Office Phone: 520-4224
Office Hours: Mon. 2:30-4:30
Tues. 3-5

Course Description
This class investigates the nature, particularly the political nature, of genre films. We will consider gender and genre, as well as genre cycles. While we will focus on melodrama, comedy, action and the thriller, students will pursue other genres in their final projects.

Required Texts

Books (available at the bookstore)
Film Genre Reader III, 3rd edition, ed. Barry Keith Grant, 2003
A Short Guide to Writing about Film, 5th edition, Timothy Corrigan, 2004

Films (The films are crucial texts for this class. Attendance at the film screenings is mandatory even if you have seen the film before.)
Mildred Pierce (dir. Curtiz, 1945, 109 min.)
Erin Brockovich (dir. Soderbergh, 2000, 131 min.)
Bringing Up Baby (dir. Hawks, 1938, 102 min.)
Party Girl (dir. von Scherler Mayer, 1995, 98 min.)
The Black Pirate (dir. Parker, 1926, 76 min.)
Long Kiss Goodnight (dir. Harlin, 1996, 120 min.)
Maltese Falcon (dir. Huston, 1941, 100 min.)
The Departed (dir. Scorsese, 2006, 151 min.)

Course Requirements

* Class participation: Come to class prepared to discuss the readings. Your active participation is crucial to your final grade.

* Each student will give two class presentation. The first should be brief (5-10 minutes) yet informative and should perform four functions: 1) select a passage for close analysis from one of the articles read for class 2) offer an interpretation or reading of that passage 3) connect the article to a film 4) raise 2-3 questions that will open up the passage and the article for class discussion. There will be a sign-up sheet distributed during the first week of class.

The second presentation will be during the last two weeks of class. Students will present the genre they have chosen to investigate for their final projects, explaining the goals of the genre and suggesting a specific illustrative text.
You will be responsible for remembering and preparing your presentations. (Class participation and presentations: 15% of final grade)

* **Reading** and **viewing responses** due throughout the semester. They should be typed, 1 page (no longer), and double spaced. Sometimes specific instructions will be provided in class. Otherwise, reading responses should locate the thesis of the article, and make connections between the articles and films, when possible. Viewing responses should include references to visual information. There will be 11 opportunities to hand in reading responses. For full credit, students should hand in 9 over the course of the semester. (20%)

* **Final paper**, 8-10 pages, on a film genre of your choice. You may choose to further develop the genres covered in class, or you may decide to pursue a genre not covered in class (some possibilities include the western, science fiction, or the war film). In addition to articles read for class, this paper must also include three to four outside scholarly articles. You may include popular press articles as well, but only in addition to the scholarly articles. (20%)

* **Quizzes**: Regular quizzes will cover the readings, films, terminology, and class discussions. They will not be tricky. Completing the reading, learning the terms, and attending class should guarantee passing the quizzes. The quizzes will include short answers and identifications. (15%)

* **Midterm and Final Exam**: There will be a midterm (worth 10% of your final grade) and a cumulative two-hour final (20%). These exams will cover the readings, terminology, class discussion, and films. Exam format will include identifications, short answers, and essay questions.

**Course Policies**

**Attendance**: The Department of English requires students to attend class. The department recognizes that occasional absences from class may be unavoidable. However, academic success depends on the awareness of the sequence and deadlines of class assignments, preparation for class, and participation in class, whether as an attentive listener and note-taker or as an active discussant of the content and methodology of the course. More than three absences are excessive. The department expects each student to know the attendance policy, to accept its provisions, and to be responsible for all work assigned and for material covered during absence.

In this class, your grade falls by 1/3 of a letter grade for every absence over three (for example, 3.0 becomes 2.7) and six absences result in failure of the course. I do not distinguish between excused and unexcused absences. Consistent tardiness will also affect your grade. If there are mitigating factors, please let me know about them as far in advance as possible.
Plagiarism
Plagiarism occurs when one person uses someone else’s words or ideas without citing that source. Do not submit work that has been copied in any way from another person or from a printed or Internet source without naming that person or source. Any violation of these principles could result in failure for the course and could jeopardize your standing in the university. All work submitted for this class must be your own work generated by you exclusively for this class. The use of sources (ideas, quotations, paraphrases) must be properly documented.

For instance, if you locate information about one of the films viewed for class on the internet and include any aspect of that information in your reading responses, papers, or class presentation, you must provide a citation for your source. To use this information without proper citation is plagiarism. See me if you have any questions about the proper documentation of sources.

Keep in mind that but for the final paper, this class requires no outside research. All the reading responses, short papers and class presentations should contain only your thoughts about the films and the readings.

Disabilities
If you have a disability and need assistance, special arrangements can be made to accommodate most needs. Contact the Director of Disabled Student Services (Administration Building 149, 520-4832), as soon as possible. Once the director has provided you with a letter attesting to your needs for modification, bring the letter to me.

You must complete all the assignments to pass this course.
Schedule of Assignments
(Subject to Change)

Week 1 -
**Introduction**
Introductions, discussion, small group work

Week 2 –
**Introduction to Film Genres**
**Read:** Schatz, Part One, “The Genius of the System,” and “Film Genres and the Genre Film,” pp. 3-41
Film Genre Reader III, Buscombe, “The Idea of Genre in the American Cinema,” pp. 12-26
Class presentation
**Due:** reading response. Connect the different articles on film genre.

Week 3 –
**Film Melodrama**
**Read:** Schatz, “The Family Melodrama,” pp. 221-260
Film Genre Reader III, Altman, “A Semantic/Syntactic Approach to Film Genre,” pp. 27-41
**View:** Mildred Pierce
Class presentation
**Due:** reading response. Describe the elements and agenda of film melodrama.

Week 4 –
**Film Melodrama**
**Read:** Film Genre Reader III, T. Sobchack, “Genre Film: A Classical Experience,” pp. 103-114
**View (on own):** Erin Brockovich (dir. Soderbergh, 2000, 131 min.)
Class presentation
**Due:** viewing response. Apply the articles to one of the films viewed for class.

Week 5 – Tues. Feb. 7
**Film Melodrama**
**Read:** Film Genre Reader III, Neale, “Questions of Genre,” pp. 160-184
Class presentation
**Due:** Paper #1

Week 6 – Tues. Feb. 14
**Film Comedy**
**Read:** Schatz, “The Screwball Comedy,” pp. 150-185
Film Genre Reader III, Shumway, “Screwball Comedies: Constructing Romance, Mystifying Marriage,” pp. 396-416
Class presentation
Pick up handout
**Due:** reading response. Describe the elements and agenda of film comedy.

**Week 7 –**
**Film Comedy**
**Read:** Rowe Karlyn, “Comedy, Melodrama and Gender: Theorizing the Genres of Laughter,” handout
**Film Genre Reader III,** Grant, “Experience and Meaning in Genre Films,” pp. 115-129
**View:** *Bringing Up Baby* (dir. Hawks, 1938, 102 min.)
**Due:** reading response. Consider gender in terms of melodrama and comedy.

**Spring Break** Tues. Feb. 28

**Week 8 –**
**Film Comedy**
**Read:** *Film Genre Reader III,* Wood, “Ideology, Genre, Auteur,” pp. 60-74
**View (on own):** *Party Girl* (dir. von Scherler Mayer, 1995, 98 min.)
**Due:** viewing response. Apply the articles to a film viewed for class.

**Week 9 –**
**The Action Film**
**Read:** Gallagher, “I Married Rambo: Spectacle and Melodrama in the Hollywood Action Film” (handout)
**Due:** Paper #2

**Week 10 –**
**The Action Film**
**Read:** Neale, “Action-Adventure” (handout)
   Brown, “Gender and the Action Heroine” (handout)
**View:** *The Black Pirate* (dir. Parker, 1926, 76 min.)
**Due:** reading response.

**Week 11 –**
**The Action Film**
*Long Kiss Goodnight* (dir. Harlin, 1996, 120 min.)
**Read:** Tasker, “Women Warriors: Gender, Sexuality and Hollywood’s Fighting Heroines” (handout)
**Due:** reading response. Apply the articles to a film viewed for class.

**Week 12 –**
**The Thriller**
**Read:** Steve Neale on the thriller
View: *Maltese Falcon* (dir. Huston, 1941, 100 min.)
*Due:* reading response.
*Due:* topic for final project

Week 13 –
**The Thriller**
View (on own): *The Departed* (dir. Scorsese, 2006, 151 min.)
Class presentation
*Due:* viewing response.

Week 14 –
**The Thriller**

Week 15 –
**Student Presentations**
*Due:* reading response

Exam Week – *Due:* Final paper
8. IUSB needs more Film Studies courses at the 200 level. As things stand currently, we regularly teach a 100-level class (CMLT - C190 An Introduction to Film) and several 300-level classes (such as CMLT - C310 Film and Literature). However, we have very few options at the 200-level (with the exception of ENG W260 Film Criticism). Film Studies needs a sequence of courses, whereby students progress from the 100-level Intro course to a number of options at the 200-level and then on to more sophisticated courses at the 300-level. A course on film genres at the 200-level would be very helpful. Such a class exists, but only at the 300 level (CMCL - C397 Genre Study in Film).

We have selected CMLT - C297 for Film Genres as a way to indicate that this class will be a 200-level version of the 300-level one. This is a fairly standard course in film studies curriculums at many universities.

Finally, we have selected CMLT instead of CMCL because IUSB Film Studies classes have historically all been taught under CMLT.