Minnesota State University, Mankato
Curriculum Proposal

Please type or select the requested information. Print completed forms, add appropriate paper attachments, and route through MSU's curricular process for recommendations and decisions.

(Check all that apply):
- College: Arts and Humanities
- Undergraduate
- Department: Philosophy
- Graduate
- Program: CIP #

Proposal # 27
Effective Date of Change: 2007
Academic Year (For Office Use Only)

Type of Change: COURSE PROPOSALS
Proposed: New Course

Title Current: Philosophy of Film
24-Char. Abbrev: PHIL 465

Course Designator Number of
PHIL 465 3
and Credits
PHIL 565 3

(if applicable)

Include a course or program description for the Bulletin (30-40 words maximum for courses, 100 for programs):

This course investigates some of the central philosophical issues in our thinking about film, including questions about narrative, ontology, ethical criticism of film, the role of artistic intentions in interpretation, artistic medium, and the art/entertainment distinction.

Rationale or Justification for change:

***For General Education or Cultural Diversity Courses Only***

General Education Course:

<table>
<thead>
<tr>
<th>GE Category #</th>
<th>GE Category Name (Maximum of 3 Categories)</th>
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<tbody>
<tr>
<td>N/A</td>
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? For Writing Intensive Courses, attach a description of the kind and quantity of writing.

? For Upper Division Courses, include a description of the respects in which it is broad and general rather than narrow and specific, and so suitable as GE.

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes associated with each GE competency or CD designation.
- c. List of strategies to be used to assess students' achievement of each GE competency or CD designation.

***For New Courses***

(Check all that apply): Instructional Type: Lecture
- Course is an elective.
- Course is required for program
- Pre- or Co-requisites:
- Other courses are being changed or eliminated. (Explain.)

Course will be offered:
- Fall Semester
- Spring Semester
- Summer Session

- Course content or title is similar to courses in other departments. (Attach copy of letter of agreement with other program(s) contacted. Indicate the nature of the discussions and/or resolution of differences or potential conflicts.)

Attach paper copies of the following:
- a. Syllabus or course outline.
- b. Course's student learning outcomes.
- c. A list of resources required to offer and support this course.
- d. A description of how teaching this course will affect department staffing.
- e. If 400/500 level course, an explanation of added expectations of graduate students.
### For Program Proposals***

- a. Student learning outcomes for the program.
- b. Minutes from department and college curriculum meetings in which action was taken on this proposal.
- c. Program Assessment Plan. Forms are available on the Academic Affairs Web site: http://www.mnsu.edu/acadaf/praf/forms/
- d. List of program requirements for New programs, or a list of Current and Proposed program requirements for Redesigned programs.
- e. A list of resources required to offer and support this program.
- f. A description of how offering this program will affect department staffing.
- g. A list of additional library holdings required for this program.

Please include rationale for any proposed changes in number of program credits.

### For Programs Requiring MnSCU Approval***

If any of the following changes are proposed, please fill out and attach MnSCU Program Approval Forms, which are available on the Academic Affairs Web site: http://www.mnsu.edu/acadaf/Curriculum/currformsprocess.html.

1. **Creation** of an entirely new program.
2. **Redesign** of existing programs, which takes any of the following forms:
   - Addition or deletion of a program option. Options are part of program design in which 30-50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives greater than 30% of the total number of credits in the major. Options are appropriate to baccalaureate or masters programs.
   - Addition or deletion of a program emphasis. Emphases are part of program design in which more than 50% of the courses are required as part of a common core for all students, and which offers curriculum alternatives with a minimum of nine credits. Emphases are appropriate to associate and baccalaureate programs.
   - Change in program name.
   - Change in program CIP #.
   - Change in TOTAL program credits.
   - Change in degree award. (For example, changing a B.A. to B.S.)
   - Creation of a new degree award in a related academic area. Examples include creation of a certificate program from an existing degree program, or a new degree program from an existing degree program (e.g., Art History BA from Art BA.)
3. **Relocation** of an existing program. This is a proposal to move an existing program from one site to be exclusively offered at another site, and requires closing the program offered at the original site. For example, a program offered both on-campus and through extended campus is to be offered only at the extended campus site.
4. **Replication** of an existing program. This is a proposal to offer an existing program at a new site, which may be an existing MnSCU-approved site, or another campus of the same institution. Replicated programs are offered at both the original site and the new location.
5. **Suspension** or reinstatement of a program. This proposal suspends admission of students into an existing program, and is good for three years. Reinstatement proposals request the reopening of student admissions into a given program.
6. **Closure** of a program. This proposal requests closure of an existing program and its from an institution's official inventory of academic programs. Unless a department seeks to re-open a suspended program, it should be closed within three years of suspension.
**Curriculum Proposal**

### Signature Page

**Department**
- Recommended
- Not Recommended

- **Department Chair**
  - Date: 9/27/06

- **College Curriculum Committee**
  - Recommended
  - Not Recommended

  - **Committee Chair**
    - Date: 10/6/06

- **College Dean**
  - Recommended
  - Not Recommended

  - **Dean**
    - Date: 10-04-06

- **General Education Subcommittee**
  - Recommended
  - Not Recommended

  - **General Education Subcommittee Chair**
    - Date: 11/9/06

- **Undergraduate Curriculum and Academic Policy Committee**
  - Recommended
  - Not Recommended

  - **UCAP Faculty Chair**
    - Date: 11/9/06

- **Faculty Association Graduate Committee**
  - Recommended
  - Not Recommended

  - **Faculty Association Graduate Chair**
    - Date:

- **Graduate Dean**
  - Recommended
  - Not Recommended

  - **Graduate Dean**
    - Date:

- **Academic Affairs Council**
  - Recommended
  - Not Recommended

  - **Assistant Vice President**
    - Date: 2/1/06

- **Senior Vice President and Vice President for Academic Affairs**
  - Approved
  - Not Approved

  - **Sr. Vice President / Vice Pres Academic Affairs**
    - Date: 12/1/06

**Comments:**
Proposal for New Course

PHIL 465/565: Philosophy of Film

A. Syllabus or course outline

This course investigates some of the central philosophical issues in our thinking about film, particularly those related to aesthetics and ethics. By now, it is accepted that film is an artistic medium, not merely one for entertainment. We will examine some of the historical debates around this question before looking at some of the issues that remain once we admit film as art. What are the defining elements of film? What is the proper ontological characterization of film? How should we draw the boundary between documentary and fiction films? Do films have narrators, and if so, how should these be conceived? What role do artistic intentions play in the interpretation of films? How do we account for our emotional responses to film? What is the proper role of film critics? Do filmmakers have moral obligations qua filmmakers? Are films with morally evil messages aesthetically bad? And, what is the distinction between film-as-art and film-as-mass-entertainment?

This is neither a course in criticism, nor in film history, nor in film technique, though consideration of all of these areas will be necessary for our philosophical purposes. The course will thus focus largely on the work of philosophers, rather than critics or theorists.

The course will meet once weekly, for three hours. Most meetings will include a film screening, followed by discussion of the relevant philosophical problems.

Texts:
Noël Carroll and Jinhee Choi, eds. Philosophy of Film and Motion Pictures (Oxford: Blackwell Publishing, 2006)


B. Course's student learning outcomes

1. Students will become familiar with some central issues in contemporary philosophy of film.
2. Students will understand the relationships between these issues and wider philosophical issues in aesthetics, ethics, metaphysics, and philosophy of language.
3. Students will develop analytical and critical skills.
4. Students will develop a deeper appreciation of artistically important films.

C. Resources required to offer and support this course
No new resources are required for this course.

D. Effect on department staffing
Department staffing will not be affected by the teaching of this course.

E. If 400/500 level course, an explanation of added expectations of graduate students
This course will be offered at the graduate level. Graduate students will be additionally required to give a class presentation, write more substantial papers (two 10-12 papers, compared with the two 6-8 page papers required for undergraduates), and write a longer take-home examination (three, rather than two, long exam essays).
Hi, Brandon. Donna Casella told me that she has talked to you about the proposed English Dept. Film Studies Minor. Apparently, there was some concern about whether there was significant overlap between your Philosophy of Film class and our own English 416/516: Film Theory. There doesn’t seem to be a problem there, so we wanted to let you know. On the other hand, your course might be a possible elective for students taking the Minor. Let me know if you have questions. I’d love to talk to you about your own background and interests in film. Just out of curiosity, I sometimes get emails from the Philosophy and Film association. Do receive them also, or would you like me to forward them to you?

BTW, I was looking to see if you had an MSU web page, and discovered that today is your birthday. Happy birthday!

Don Larsson

"Nothing is ever the same as they said it was. It's what I've never seen before that I recognize." --Diane Arbus

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