



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):		Proposal # <u>27</u>						
College: <u>Arts and Humanities</u>	<input checked="" type="checkbox"/> Undergraduate	Effective Date of Change:						
Department: <u>Philosophy</u>	<input checked="" type="checkbox"/> Graduate ✓	Academic Year <u>06-07</u>						
Program: _____	CIP # _____	(For Office Use Only)						
Type of Change: <u>COURSE PROPOSALS</u>		<table border="1" style="width:100%; border-collapse: collapse;"> <thead> <tr> <th>Course Designator and Number</th> <th>Number of Credits</th> </tr> </thead> <tbody> <tr> <td>PHIL 465</td> <td>3</td> </tr> <tr> <td>PHIL 565</td> <td>3</td> </tr> </tbody> </table>	Course Designator and Number	Number of Credits	PHIL 465	3	PHIL 565	3
Course Designator and Number	Number of Credits							
PHIL 465	3							
PHIL 565	3							
Proposed: <u>New Course</u>		(if applicable)						
Title Current: _____								
Title Proposed: <u>Philosophy of Film</u>								
24-Char. Abbrev: <u>Phil. of Film</u>								

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*****

<p style="text-align: center;">General Education Course:</p> <table border="1" style="width:100%; border-collapse: collapse;"> <thead> <tr> <th>GE Category #</th> <th>GE Category Name (Maximum of 3 Categories)</th> </tr> </thead> <tbody> <tr><td style="text-align: center;">N/A</td><td></td></tr> <tr><td style="text-align: center;">N/A</td><td></td></tr> <tr><td style="text-align: center;">N/A</td><td></td></tr> </tbody> </table> <p>? 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.</p> <p>Attach paper copies of the following:</p> <ol style="list-style-type: none"> Syllabus or course outline. Course's student learning outcomes associated with each GE competency or CD designation. List of strategies to be used to assess students' achievement of each GE competency or CD designation. 	GE Category #	GE Category Name (Maximum of 3 Categories)	N/A		N/A		N/A		<p style="text-align: center;">Cultural Diversity Course:</p> <p>(Please check one.)</p> <p><input type="checkbox"/> Core (At least 75% devoted to topics of race, gender, sexual orientation, age, class, and disabilities as they occur in United States Society.)</p> <p><input type="checkbox"/> Related (At least 25% devoted to the above topics or to a global perspective on topics related to African American, Asian, Hispanic, and Native American inhabitants of the United States.)</p>
GE Category #	GE Category Name (Maximum of 3 Categories)								
N/A									
N/A									
N/A									

*****For New Courses*****

(Check all that apply):	Instructional Type: <u>Lecture</u>	Course will be offered:
<input checked="" type="checkbox"/> Course is an elective.	Grading Format: <input checked="" type="checkbox"/> Grade <input type="checkbox"/> P/N	<input type="checkbox"/> Fall Semester
<input type="checkbox"/> Course is required for program	_____	<input checked="" type="checkbox"/> Spring Semester
<input type="checkbox"/> Pre- or Co-requisites:	_____	<input type="checkbox"/> Summer Session
<input type="checkbox"/> Other courses are being changed or eliminated. (Explain.) _____		
<input type="checkbox"/> 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:		
<ol style="list-style-type: none"> Syllabus or course outline. Course's student learning outcomes. A list of resources required to offer and support this course. A description of how teaching this course will affect department staffing. If 400/500 level course, an explanation of added expectations of graduate students. 		



Minnesota State University, Mankato
Curriculum Proposal

For Program Proposals

Attach paper copies of the following:

- 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/pral/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/curformsprocess.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 removal 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.



Minnesota State University, Mankato
Curriculum Proposal

Signature Page

Department


Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

 9/27/06
Department Chair Date

Comments:

College Curriculum Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

 10/6/06
Committee Chair Date

Comments:

College Dean

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

 10-08-06
Dean Date

Comments:

General Education Subcommittee


Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

General Education Subcommittee Chair Date

Comments:

Undergraduate Curriculum and Academic Policy Committee

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

 11/9/06
UCAP Faculty Chair Date

Comments:

Faculty Association Graduate Committee

Recommended
 Not Recommended

Faculty Association Graduate Chair Date

Comments:

Graduate Dean

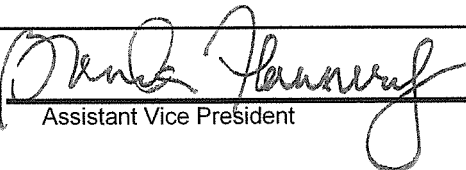
Recommended
 Not Recommended

Graduate Dean Date

Comments:

Academic Affairs Council

Recommended (Category/ies _____)
 Not Recommended (Category/ies _____)

 12/1/06
Assistant Vice President Date

Comments:

Senior Vice President and Vice President for Academic Affairs

Approved (Category/ies _____)
 Not Approved (Category/ies _____)

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

Comments:

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)

Richard Allen and Murray Smith, eds. *Film Theory and Philosophy* (Oxford: Oxford University Press, 1997).

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).

Subject: Film Studies Minor

From: "Larsson, Donald F" <donald.larsson@mnsu.edu>

Date: Wed, 20 Sep 2006 16:23:09 -0500

To: "Cooke, Brandon L \ (1\)" <brandon.cooke-1@mnsu.edu>

CC: "Casella, Donna" <donna.casella@mnsu.edu>

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

Donald F. Larsson

Department of English

Armstrong Hall 230

Minnesota State University

Mankato, MN 56001

<mailto:donald.larsson@mnsu.edu>

Office Phone: 507-389-2368