Submit original with signatures + 1 copy + electronic copy to UAF Governance. See http://www.uaf.edu/uafgov/faculty/cd for a complete description of the rules governing curriculum & course changes.

**TRIAL COURSE OR NEW COURSE PROPOSAL**

**SUBMITTED BY:**

<table>
<thead>
<tr>
<th>Department</th>
<th>ENGL</th>
<th>College/School</th>
<th>CLA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Prepared by</td>
<td>Karen A. Grossweiner</td>
<td>Phone</td>
<td>474-5012</td>
</tr>
<tr>
<td>Email Contact</td>
<td><a href="mailto:fklag3@uaf.edu">fklag3@uaf.edu</a></td>
<td>Faculty Contact</td>
<td>Karen A. Grossweiner</td>
</tr>
</tbody>
</table>

1. **ACTION DESIRED**
   (CHECK ONE): Trial Course [ ] New Course [X]

2. **COURSE IDENTIFICATION:***
   Dept: ENGL  
   Course #: 427  
   No. of Credits: 3
   Justify upper/lower division status & number of credits:
   Course will include intensive reading in current film theory and criticism as well as research project or projects using the same. Credits appropriate for number of hours met during semester.

3. **PROPOSED COURSE TITLE:**
   Topics in Film Studies

4. **CROSS LISTED?**
   YES/NO
   (Requires approval of both departments and deans involved. Add lines at end of form for such signatures.)
   Yes [X] if yes, Dept: FILM  
   Course #: 427

5. **STACKED?**
   YES/NO
   No [X] If yes, Dept:

6. **FREQUENCY OF OFFERING:**
   Every spring
   (Every or Alternate) Fall, Spring, Summer - or As Demand Warrants
   Spring 2010

7. **SEMESTER & YEAR OF FIRST OFFERING** (if approved)

8. **COURSE FORMAT:**
   COURSE FORMAT: (check one)
   OTHER FORMAT (specify)
   Mode of delivery (specify lecture, field trips, labs, etc)
   Lecture, discussion, film screenings
   Lecture: 2 hours/week, Lab: 2 hours/week, Practicum: x hours/week
   Note: # of credits are based on contact hours. 800 minutes of lecture=1 credit. 2400 minutes of lab in a science course=1 credit. 1600 minutes in non-science lab=1 credit. 2400-8000 minutes of practicum=1 credit. 2400-8000 minutes of internship=1 credit. This must match with the syllabus. See http://www.uaf.edu/uafgov/faculty/cd/credits.html for more information on number of credits.

9. **CONTACT HOURS PER WEEK:**
   OTHER HOURS (specify type)

10. **COMPLETE CATALOG DESCRIPTION including dept., number, title and credits (50 words or less, if possible):**

    ENGL F427  Topics in Film Studies (h)  
    3 Credits  Offered Spring
Intensive study of variable topics in film studies. May focus on themes such as race or war in film; a specific period such as films of the 1940s; particular genres such as horror, film noir, or the musical; an important director; or an aspect of contemporary film theory. Intensive readings and research in contemporary film theory and criticism will foster in-depth understanding of chosen topic. Course may be repeated two times for credit when content varies. **Prerequisites:** ENGL F217 or FLM F217; ENGL F211X or ENGL F213X or permission of instructor. (2+2)

11. **COURSE CLASSIFICATIONS:** (undergraduate courses only. Use approved criteria found on Page 10 & 17 of the manual. If justification is needed, attach on separate sheet.)

   \[ N = \text{Humanities} \quad \square \quad N = \text{Natural Science} \quad \square \quad S = \text{Social Sciences} \quad \square \]

   Will this course be used to fulfill a requirement for the baccalaureate core? [ ] YES [ ] NO

   IF YES, check which core requirements it could be used to fulfill:
   \[
   \begin{align*}
   O &= \text{Oral intensive,} \\
   W &= \text{Writing intensive,} \\
   N &= \text{Natural Science,}
   \end{align*}
   \]

12. **COURSE REPEATABILITY:**

   Is this course repeatable for credit? [ ] YES [ ] NO

   Justification: Indicate why the course can be repeated (for example, the course follows a different theme each time).

   If the course can be repeated with variable credit, what is the maximum number of credit hours that may be earned for this course? 2 TIMES

13. **GRADING SYSTEM:**

   LETTER: [ ] PASS/FAIL: [ ]

14. **RESTRICTIONS ON ENROLLMENT (if any)**

15. **PREREQUISITES**

   ENGL 217 or FLM 217, ENGL 211X or ENGL 213X or permission of instructor

   These will be required before the student is allowed to enroll in the course.

   Classes, etc. that student is strongly encouraged to complete prior to this course.

   None

16. **PROPOSED COURSE FEES**

   Has a memo been submitted through your dean to the Provost & VCAS for fee approval? [ ] Yes [ ] No

   $ none

17. **PREVIOUS HISTORY**

   Has the course been offered as special topics or trial course previously? [ ] Yes [ ] No

   If yes, give semester, year, course #, etc.:
18. ESTIMATED IMPACT
What impact, if any, will this have on budget, facilities/space, faculty, etc.
Small library media support required. Current facilities adequate.

19. LIBRARY COLLECTIONS
Have you contacted the library collection development officer (ffk1j@uaf.edu, 474-6695) with regard to the adequacy of library/media collections, equipment, and services available for the proposed course? If so, give date of contact and resolution. If not, explain why not.

<table>
<thead>
<tr>
<th>No</th>
<th>Yes</th>
<th>X</th>
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Contacted Karen Jensen on Sept. 23, 2008. Received e-mail that materials needed would fit into library budget.

20. IMPACTS ON PROGRAMS/DEPTS
What programs/departments will be affected by this proposed action?
Include information on the programs/departments contacted (e.g., email, memo)

- English, Film, Theatre offerings will be enhanced. Course is part of soon to be proposed film studies major.

21. POSITIVE AND NEGATIVE IMPACTS
Please specify positive and negative impacts on other courses, programs and departments resulting from the proposed action.

This course is designed to draw students from a variety of disciplines and hence promote interdisciplinary cooperation. Course will also familiarize students with the English department and create more English majors and minors.

JUSTIFICATION FOR ACTION REQUESTED
The purpose of the department and campus-wide curriculum committees is to scrutinize course change and new course applications to make sure that the quality of UAF education is not lowered as a result of the proposed change. Please address this in your response. This section needs to be self-explanatory. Use as much space as needed to fully justify the proposed course.

This course is being developed to utilize the expertise of recent English department faculty and to incorporate current disciplinary developments in English studies in the English Department curriculum. Moreover, this course will be the only 400 level discussion based film studies course on the UAF campus. Course is also being developed in conjunction with the proposed Film major and is designed to intensely engage film students in contemporary film theory and criticism by focusing on specific topics. This will both supplement the knowledge and expertise of film students who are primarily interested in film production and meet the needs of film students who are primarily interested in film studies.
### APPROVALS:

| Signature, Chair, Program/Department of: | English |
| Date: 10-2-08 |
| Signature, Chair, College/School Curricul Council for: | College of Liberal Arts |
| Date: 10-22-08 |
| Signature, Dean, College/School of: |
| Date: 10-23-08 |

Signature of Provost (if applicable)
Offerings above the level of approved programs must be approved in advance by the Provost.

### ALL SIGNATURES MUST BE OBTAINED PRIOR TO SUBMISSION TO THE GOVERNANCE OFFICE

| Signature, Chair, UAF Faculty Senate Curriculum Review Committee |
| Date |

### ADDITIONAL SIGNATURES: (If required)

| Signature, Chair, Program/Department of: | Theatre/Film |
| Date: 10-2-08 |
| Signature, Chair, College/School Curricul Council for: | CLA |
| Date: 10-22-08 |
| Signature, Dean, College/School of: |
ATTACH COMPLETE SYLLABUS (as part of this application).

Note: syllabus must follow the guidelines discussed in the Faculty Senate Guide
http://www.uaf.edu/uafgov/faculty/cd/syllabus.html.

The department and campus wide curriculum committees will review the syllabus to
guarantee that each of the items listed below are included. If items are missing or
unclear, the proposed course change will be denied.

SYLLABUS CHECKLIST FOR ALL UAF COURSES

During the first week of class, instructors will distribute a course syllabus.
Although modifications may be made throughout the semester, this document will
contain the following information (as applicable to the discipline):

1. Course information:
   - Title, □ number, □ credits, □ prerequisites, □ location, □ meeting time
     (make sure that contact hours are in line with credits).

2. Instructor (and if applicable, Teaching Assistant) information:
   - □ Name, □ office location, □ office hours, □ telephone, □ email
     address.

3. Course readings/materials:
   - □ Course textbook title, □ author, □ edition/publisher.
   - □ Supplementary readings (indicate whether □ required or □
     recommended) and
   - □ any supplies required.

4. Course description:
   - □ Content of the course and how it fits into the broader curriculum;
   - □ Expected proficiencies required to undertake the course, if applicable.
   - □ Inclusion of catalog description is strongly recommended, and
   - □ Description in syllabus must be consistent with catalog course
description.

5. □ Course Goals (general) and □ Student Learning Outcomes (more specific)

6. Instructional methods:
   - □ Describe the teaching techniques (e.g. lecture, case study, small group
discussion, private instruction, studio instruction, values clarification,
games, journal writing, use of Blackboard, audio/video conferencing, etc.).

7. Course calendar:
   - □ A schedule of class topics and assignments must be included. Be specific
     so that it is clear that the instructor has thought this through and will
     not be making it up on the fly (e.g. it is not adequate to say "lab"
     instead, give each lab a title that describes its content). You may call
     the outline Tentative or Work in Progress to allow for modifications during
     the semester.

8. Course policies:
   - □ Specify course rules, including your policies on attendance, tardiness,
class participation, make-up exams, and plagiarism/academic integrity.

9. Evaluation:
   - □ Specify how students will be evaluated, □ what factors will be
     included, □ their relative value, and
   - □ how they will be tabulated into grades (on a curve, absolute scores,
etc.)

10. Support Services:
    - □ Describe the student support services such as tutoring (local and/or
        regional) appropriate for the course.

11. Disabilities Services:
    - The Office of Disability Services implements the Americans with Disabilities
      Act (ADA), and insures that UAF students have equal access to the campus and
course materials.
      - □ State that you will work with the Office of Disabilities Services (203
        WHIT, 474-7043) to provide reasonable accommodation to students with
disabilities.”
TOPICS IN FILM STUDIES: ALFRED HITCHCOCK  (3 credits)

DESCRIPTION OF COURSE, COURSE GOALS AND STUDENT LEARNING OUTCOMES

This course is intended to be an intensive study of variable topics in film studies. This semester we will explore some of the major films of Alfred Hitchcock, the self-styled master of suspense. Through both careful analysis of the films themselves and intensive reading in contemporary film theory and criticism, we will identify stylistic, narrative and thematic aspects of Hitchcock’s work and look at Hitchcock’s contribution to cinematic language and genre. Because Hitchcock films have strongly influenced many filmmakers, we will also analyze a recent film that is considered “Hitchcockian.” Additionally, we will explore the applicability of a variety of critical theories (especially auteur, feminist, psychoanalytic, Marxist and queer) to Hitchcock’s films to explore such issues as scopophilia, female subjectivity and spectatorship.

On Tuesdays we will screen one full length film and, time permitting, begin discussing the film while on Thursdays we will discuss this film and the assigned articles. Students should do their weekly reading before class on Tuesday.

Course goals include familiarizing students with all the major works and a number of the minor works of Alfred Hitchcock and acquainting them with some of the major recent scholarship related to Hitchcock films. By the end of the course, students should be able to identify and discuss stylistic, narrative and thematic aspects of Hitchcock’s work and be able to incorporate modern critical theory in their discussion and in a research essay.

Prerequisites are ENGL 217 or FLM 217, ENGL 211X or ENGL213X or permission of instructor

REQUIRED TEXTS


- Additional readings can be found on e-reserve

- Rental or purchase of one Hitchcock film for research essay
Required texts are available at the UAF bookstore.

**COURSE REQUIREMENTS**

Students will write a short (3-4 page) essay and an 8-10 page research essay.

Other requirements include

- Participating in a group presentation
- Passing a final examination
- Completing all assigned readings
- Vigorously participating in class discussions.

All work must be completed to receive credit for the course.

**IMPORTANT MATTERS**

**ATTENDANCE POLICY:**

Regular attendance is crucial. Every absence over 4 will cause your final grade to be lowered by 3 points. Your 4 non-penalized absences should be used for personal illness, family illness, travel, automobile problems, etc. Please do not use all your absences early in the semester, as I do not distinguish between excused and unexcused absences.

If you do miss a class, it is your responsibility to contact someone in the class to find out what you missed.

Students are expected to be in class on time. Tardiness of 10 minutes or more will be counted as half an absence. Please allow extra time for road delays and/or parking problems.

**CLASS RULES**

Students should not leave class except in the case of an emergency. We will take a short break after the film screening or midway through class if no film is being screened.

Any student found doing work for another class while class is in session will be asked to leave and will receive an absence for the day.

Also, cell phones should be turned off and put away before class begins.

**GRADING:**
3-4 page essay 15%
Research essay 40%
Final examination 20%
Group presentation 15%
Class participation 10%

GRADING SCALE

100-98 A+ 97-93 A 92-90 A- 89-88 B+ 87-83 B 82-80 B-
79-78 C+ 77-73 C 72-70 C- 69-60 D 59 and lower F

GROUP PRESENTATION

For your oral presentation, I will put you in groups of approximately 2-3 people. Your presentation could focus on a) an article about the film we are viewing that day; b) a specific sequence in this film, c) particular stylistic or thematic conventions found in this film, or d) a relevant aspect of film theory. Don’t just give general comments about the film; instead, be sure you are elucidating something specific about the film. I’d prefer to have you analyze something small in depth rather than a lot of material superficially. Also, we will have the presentation after viewing the film, so don’t just summarize the events of the film or point out when a particular convention occurs. And, stay away from film reviews.

Your report should be approximately 20-30 minutes long, and all members of the group should speak. Try to make this a unified presentation, not 2-3 totally separate reports. Be prepared for a short question and answer session after the formal portion of the report. I will, of course, support you should the discussion becomes excessively lengthy or a question prove unduly complicated.

Reports will be graded on depth of content, organization, and presentation. I will assign a grade to the group as a whole unless I determine that a participant’s portion is so superior or inferior that s/he merits a higher or lower grade. A handout is required. Reports should not be read.

PLAGIARISM

Plagiarism means using someone else's words or ideas and attempting to pass them off as your own—this includes material taken from the Internet. Students should not utilize secondary sources in written assignments unless specifically instructed; moreover, not completely documenting secondary sources constitutes plagiarism. Plagiarism is an extremely serious offense, and any student caught plagiarizing will automatically and irrevocably receive a failing grade in the course. Academic dishonesty is easily detected and easy to avoid. If you have any questions or doubts, see me before turning in the paper in question, as misunderstanding does not constitute a valid excuse.

LATE PAPERS
Assignments are due at the beginning of class on the date designated on the course schedule. Late papers are only allowed with 48 hours notice and under extraordinary circumstances; papers must be turned in no later than one week after they were due to receive credit on the assignment. The research essay, due the final day of class, will not be allowed an extension.

**DISABILITY SERVICES**

The Office of Disability Services implements the Americans with Disabilities Act (ADA), and insures that UAF students have equal access to the campus and course materials. Students with a physical or learning disability who may need academic accommodations should contact Mary Matthews in the Office of Disabilities Services (203 WHIT, 474-7043, TTY 474-7045). You will need to provide documentation of your disability. I will work with the Office of Disability Services to make the appropriate accommodation.
COURSE SCHEDULE  
(subject to revision as needed)

WEEK ONE

Tues. Jan. 16  Introduction to the course: Why Hitchcock  
Screening: The 39 Steps (1935)

Thurs. Jan. 18  Discuss The 39 Steps  
E-reserve  
- Deborah Knight & George McKnight “Suspense and Its Master.” Centenary Essays (CE), pp. 107-121  
Hand-out  

WEEK TWO

Tues. Jan. 23  Screening: The Lady Vanishes (1938)  
A Hitchcock Reader  
- Patrice Petro, “Rematerializing the Vanishing ‘Lady’: Feminism, Hitchcock and Interpretation,” pp. 122-34  
E-reserve  
- Laura Mulvey, “Visual Pleasure and Narrative Cinema,” 16 Screen 6-18

Thurs. Jan. 25  Discuss The Lady Vanishes

WEEK THREE

Tues. Jan. 30  Screening: Rebecca (1940)  
The Women Who Knew Too Much  
- “Introduction,” pp. 1-14  
- “Woman and the Labyrinth: Rebecca,” pp. 43-56  
E-reserve  

Thurs. Feb. 1  Discuss Rebecca

WEEK FOUR

Tues. Feb. 6  Screening: Shadow of a Doubt (1943)  
A Hitchcock Reader
• “Part One: Taking Hitchcock Seriously,” pp. 1-6
• Robin Wood, “Retrospective,” pp. 27-40
• “Part Three: Hitchcock in Hollywood,” pp. 135-140
• James McLaughlin, “All in the Family: Alfred Hitchcock’s Shadow of a Doubt,” pp. 141-152

**Hitchcock’s Films Revisited**


**Thurs. Feb. 8**
Discuss *Shadow of a Doubt*

**WEEK FIVE**

**Tues. Feb. 13**
Screening: *Strangers on a Train* (1951)

**Hitchcock’s Films Revisited**

• Chapter 2. “Strangers on a Train,” pp. 86-99

E-reserve

**Thurs. Feb. 15**
Discuss *Strangers on a Train*

**WEEK SIX**

**Tues. Feb. 20**
Screening: *Notorious* (1946)

**A Hitchcock Reader**


**The Women Who Knew Too Much**

• “The Woman Who Was Known Too Much: Notorious,” pp. 57-72

**Thurs. Feb. 22**
Discuss *Notorious*

**Short essay due**

**WEEK SEVEN**

**Tues. Feb. 27**
Screening: *Rear Window* (1954)

**The Women Who Knew Too Much**

• “The Master’s Dollhouse: Rear Window,” pp. 69-80

**A Hitchcock Reader**

• “Part Four: The Later Films,” pp. 183-192
Hitchcock's Films Revisited
- Chapter 3. “Rear Window,” pp. 100-107
E-reserve

Thurs. Mar. 1
Discuss Rear Window

WEEK EIGHT

Tues. Mar. 6
Screening: Vertigo (1958)
The Women Who Knew Too Much
- “Femininity by Design: Vertigo,” pp. 89-101
A Hitchcock Reader
Hitchcock Films Revisited
- Chapter 4, “Vertigo,” pp. 108-130
- Chapter 18, “Male Desire, Male Anxiety: The Essential Hitchcock,” pp. 371-87
E-reserve

Thurs. 8
Discuss Vertigo

WEEK NINE

SPRING BREAK. NO CLASSES

WEEK TEN

Tues. Mar. 20
Screening North by Northwest (1959)
Hitchcock's Films Revisited
- Chapter 5. “North by Northwest,” pp. 131-141
A Hitchcock Reader
- Stanley Cavell, “North by Northwest,” pp. 249-264
E-reserve

Thurs. 22
Discuss North by Northwest
WEEK ELEVEN

Tues. Mar. 27  Screening: *Psycho* (1960)  
*A Hitchcock Reader*  
- Jean Douchet, “Hitch and His Public,” pp. 7-15  
- Part Five “Hitchcock and Film Theory: A *Psycho* Dossier,” pp. 305-310  
- Raymond Bellour, “Psychosis, Neurosis, Perversion,” pp. 311-331  

*Hitchcock’s Films Revisited*  

E-reserve  

Thurs. Mar. 29  Discuss *Psycho*

WEEK TWELVE

Tues. Apr. 3  Screening: *The Birds* (1963)  
*A Hitchcock Reader*  
- Ian Cameron & Richard Jeffery, “The Universal Hitchcock,” pp. 265-278  

*Hitchcock Films Revisited*  

*The Women Who Knew Too Much*  

E-reserve  

Thurs. Apr. 5  Discuss *The Birds*

WEEK THIRTEEN

Tues. Apr. 10  Screening *Marnie*  
*Hitchcock Films Revisited*  

*A Hitchcock Reader*  

Thurs. Apr. 12  Discuss *Marnie*

WEEK FOURTEEN
Tues. Apr. 17  Screening *Frenzy* (1972)
*The Women Who Knew Too Much*
- “Rituals of Defilement: *Frenzy,*” pp. 101-14
  E-reserve

Thurs. Apr. 19  Discuss *Frenzy*

**WEEK FIFTEEN**

Tues. Apr. 24  Screening Brain de Palma, *Dressed to Kill* (1980)
E-reserve
- Linda Williams, “When the Woman Looks,” pp. 15-35
- Ronald S. Librach, “Sex, Lies and Audiotape: Politics and Heuristics in *Dressed to Kill* and *Blow Out*” *Lit/Film Quarterly* 26 (1998) 166-77

Thurs. Apr. 26  Discuss *Dressed to Kill* and class wrap-up
*Research essay due*

**WEEK SIXTEEN**

Final examination