

WINONA STATE UNIVERSITY  
PROPOSAL FOR NEW COURSES

Department English

Date Sept. 1, 2010

Refer to Regulation 3-4, *Policy for Changing the Curriculum*, for complete information on submitting proposals for curricular changes.

Humanities 240 Course No. Film Genres Course Title 3 Credits

This proposal is for a(n)  Undergraduate Course  Graduate Course

Applies to:  Major  Required  Minor  Required  University Studies\*  Not for USP  
 Elective  Elective

Prerequisites none

Grading method  Grade only  P/NC only  Grade and P/NC Option

Frequency of offering yearly

\*For University Studies Program course approval, the form *Proposal for University Studies Courses* must also be completed and submitted according to the instructions on that form.

Provide the following information:

**A. Course Description**

**1. Catalog description.**

Studies in a specific film genre, such as the Western, screwball comedy, horror, war, melodrama or *noir* film, with the individual topic(s) announced in the course schedule. May be repeated as topics change. Grade only.

**2. Course outline of the major topics and subtopics (minimum of two-level outline).**

Note: as this course will offer studies in film genres that will change from semester to semester, the sample outline below addresses one planned iteration of the course.

This version of the course will study the history of two film genres, melodrama and film noir, as well as their contextualization in U.S. cultural and social history. In both genres, the topics of gender, sexuality, class, race, work, and family will be recurring themes for our collective discussion and analysis. The class will conclude with an examination of the intersections between the two genres and the ways in which each genre informs more contemporary narrative films.

**1. Melodrama**

- a. *Way Down East* (dir. D. W. Griffith, 1920)
  - i. Production history: silent era, location shooting, Griffith-Lish collaboration
  - ii. Historical context: maturity of the silent form
  - iii. Screening
  - iv. Character and narrative: character types in melodramatic films
  - v. Cinematography and mise en scene: close-up and reaction shots
  - vi. Music and editing: cross-cutting, continuity editing
  - vii. Reception and interpretation
  - viii. Discussion topics: narrative elements of silent melodrama
- b. *A Star is Born* (dir. William Wellman, 1937)
  - i. Production history: origins of script
  - ii. Historical context: post-code, post-sound era; Great Depression and film
  - iii. Screening
  - iv. Character and narrative: character types; journey/seeker narrative; frame, disclaimer
  - v. Cinematography and mise en scene: Technicolor costs and concerns

- vi. Music and editing: the transition to sound
- vii. Reception and interpretation: Hollywood's cautionary tale
- viii. Discussion topics: lessons of melodrama
- c. *Letter from an Unknown Woman* (dir. Max Ophuls, 1948)
  - i. Production history: Fontaine's company, S. Zweig's story, adaptation
  - ii. Historical context: European émigré directors; cracking the Code
  - iii. Screening
  - iv. Character and narrative: the femme fatale, the narrative frame
  - v. Cinematography and mise en scene: tracking shots, point-of-view shots
  - vi. Music and editing: piano and the musical score
  - vii. Reception and interpretation: Ophuls' reputation; the "woman's film"
  - viii. Discussion topics: adaptation of story; narrative framing
- d. *The Bad and the Beautiful* (dir. Vincente Minnelli, 1952)
  - i. Production history: The studio system
  - ii. Historical context: Old Hollywood ages
  - iii. Screening
  - iv. Character and narrative: the adapted story, the "prismatic" narrative; "reel-life" legends
  - v. Cinematography and mise en scene: the long take and the close-up
  - vi. Music and editing
  - vii. Reception and interpretation:
  - viii. Discussion topics: star-making in the studio system; adaptations of story
- e. *All That Heaven Allows* (dir. Douglas Sirk, 1955)
  - i. Production history: the "Star" vehicle
  - ii. Historical context: social norms in the 1950s
  - iii. Screening
  - iv. Character and narrative: social norms, widowhood, and sexuality
  - v. Cinematography and mise en scene: the Sirkian style
  - vi. Music and editing: the melodramatic score
  - vii. Reception and interpretation: Sirk's reputation
  - viii. Discussion topics: social critique of conformity
- f. *Bigger than Life* (dir. Nicholas Ray, 1956)
  - i. Production history: Ray's social critiques
  - ii. Historical context: "Father Knows Best"; modern psychiatry and prescriptions
  - iii. Screening
  - iv. Character and narrative: the descent narrative; the protagonist's change
  - v. Cinematography and mise en scene: widescreen and Cinemascope
  - vi. Music and editing: scoring the climax and ending
  - vii. Reception and interpretation: film criticism and the auteur theory
  - viii. Discussion topics: melodrama and masculinity

## 2. Film Noir

- a. *The Maltese Falcon* (dir. John Huston, 1941)
  - i. Production history: Hammett, Huston, and the Hays Code
  - ii. Historical context: the noir style in prose fiction
  - iii. Screening
  - iv. Character and narrative: the archetypal noir protagonist
  - v. Cinematography and mise en scene: low-key lighting, low and expressive angles
  - vi. Music and editing: leitmotif
  - vii. Reception and interpretation: influence on later films
  - viii. Discussion topics: homosexuality in film; the noir style and genre
- b. *Double Indemnity* (dir. Billy Wilder, 1944)
  - i. Production history: origins of narrative; Cain novella and Snyder tabloid photo
  - ii. Historical context: getting away with murder
  - iii. Screening
  - iv. Character and narrative: the noir dupe and femme fatale
  - v. Cinematography and mise en scene: Seitz's lighting; the noir style matures
  - vi. Music and editing: flashback sequence and scoring
  - vii. Reception and interpretation: audience reaction, censorship campaigns
  - viii. Discussion topics: noir and sexuality

- c. *Sunset Boulevard* (dir. Billy Wilder, 1950)
  - i. Production history: casting, scripting, and censorship
  - ii. Historical context: The silent era; Norma Talmadge and Nora Desmond
  - iii. Screening
  - iv. Character and narrative: gigolo and faded star
  - v. Cinematography and mise en scene: the opening scene; Nora's staircase descent
  - vi. Music and editing: Waxman's score and silent influences
  - vii. Reception and interpretation: Will it play in Peoria? Poughkeepsie?
  - viii. Discussion topics: authenticity and illusion
- d. *In a Lonely Place* (dir. Nicholas Ray, 1950)
  - i. Production history: adapting the Hughes novel
  - ii. Historical context: McCarthyism and censorship
  - iii. Screening
  - iv. Character and narrative: Dix Steele, from book to film; the iconic Bogart
  - v. Cinematography and mise en scene:
  - vi. Music and editing: the avant garde score
  - vii. Reception and interpretation: the ending, marketing, and mass appeal
  - viii. Discussion topics: celebrity and its discontents
- e. *Touch of Evil* (dir. Orson Welles, 1958)
  - i. Production history: Welles in Hollywood; casting concerns; the Welles memo
  - ii. Historical context: end of the classic noir era
  - iii. Screening
  - iv. Character and narrative: adaptation and origins
  - v. Cinematography and mise en scene: the long take
  - vi. Music and editing: Foley effects and subjective sound
  - vii. Reception and interpretation: versions and restorations; the B-movie
  - viii. Discussion topics: noir and the end of an era

### 3. Intersections and Interpretations

- a. *Mildred Pierce* (dir. Michael Curtiz, 1945)
  - i. Production history: wartime cost-cutting
  - ii. Historical context: noir and melodrama intersect
  - iii. Screening
  - iv. Character and narrative: "women's work" and its costs
  - v. Cinematography and mise en scene: noir lighting in the melodramatic narrative
  - vi. Music and editing: the recycled score
  - vii. Reception and interpretation: the feminist critique of melodrama
  - viii. Discussion topics: 2010 Haynes remake; feminism and film; genres and hybridity
- b. *Far From Heaven* (dir. Todd Haynes, 2002)
  - i. Production history: the Sirkian homage
  - ii. Historical context: third-wave feminism and the dream of post-racialism
  - iii. Screening
  - iv. Character and narrative: melodramatic types and concerns
  - v. Cinematography and mise en scene: style, color, and expression
  - vi. Music and editing: updating conventions; Bernstein's score and 1950s style
  - vii. Reception and interpretation: style and content
  - viii. Discussion topics: reclaiming melodrama in the new queer cinema
- c. *Memento* (dir. Christopher Nolan, 2005)
  - i. Production history: adapting the story
  - ii. Historical context: the "independent" film
  - iii. Screening
  - iv. Character and narrative: the "backwards" narrative; signs, tropes, cues
  - v. Cinematography and mise en scene: modernizing generic noir elements
  - vi. Music and editing: dissolves and reveals; connections and disconnections
  - vii. Reception and interpretation: Nolan's reputation
  - viii. Discussion topics: the noir style in postmodern context

**3.a Instructional delivery methods utilized: (Please check all that apply).**

|                          |                  |              |              |                      |
|--------------------------|------------------|--------------|--------------|----------------------|
| Lecture: Auditorium      | ITV              | Online       | Web Enhanced | Web Supplemented     |
| Lecture: Classroom X     | Service Learning | Travel Study | Laboratory   | Internship/Practicum |
| Other: (Please indicate) |                  |              |              |                      |

**3.b. MnSCU Course media codes: (Please check all that apply).**

|              |                 |                      |                      |
|--------------|-----------------|----------------------|----------------------|
| None: X      | 3. Internet     | 6. Independent Study | 9. Web Enhanced      |
| 1. Satellite | 4. ITV Sending  | 7. Taped             | 10. Web Supplemented |
| 2. CD Rom    | 5. Broadcast TV | 8. ITV Receiving     |                      |

**4. Course requirements (papers, lab work, projects, etc.) and means of evaluation.**

- weekly quizzes, participation, and activities (informal quizzes on film screenings; class discussion; and informal active-learning class procedures: 20% of final course grade)
- a formal oral presentation (conducted collaboratively on a modern film employing elements of the melodramatic or noir genre: 20% of final course grade)
- midterm exam (matching, short-answer, and take-home essay: 20% of final course grade)
- a course paper (1000-word, five-source paper on an approved comparison-contrast topic: 20% of final course grade)
- final exam (short-answer, long-answer, and essay: 20% of final course grade)

**5. Course materials (textbook(s), articles, etc.).**

The primary texts for this class will consist of the major course films themselves, which are analogous to the primary literary works in a literature class.

These are listed here in the order they are likely to be presented in class.

*Way Down East.* Dir. D. W. Griffith Perf. Lillian Gish, Richard Barthelmess, Lowell Sherman. United Artists, 1920. DVD.

*A Star is Born.* Dir. William Wellman. Perf. Fredric March, Janet Gaynor. Adolphe Menjou. United Artists, 1937. DVD.

*Letter from an Unknown Woman.* Dir. Max Ophuls. Perf Joan Fontaine, Louis Jourdan. Universal, 1948. DVD.

*The Bad and the Beautiful.* Dir. Vincente Minnelli. Perf. Kirk Douglas, Lana Turner. Metro-Goldwyn-Mayer, 1952. DVD.

*All That Heaven Allows.* Dir. Douglas Sirk. Perf. Rock Hudson, Jane Wyman. Universal, 1955. DVD.

*Bigger than Life.* Dir. Nicholas Ray. Perf. James Mason, Barbara Rush. 20<sup>th</sup> Century Fox, 1956. DVD.

*The Maltese Falcon.* Dir. John Huston. Perf. Humphrey Bogart, Mary Astor, Peter Lorre. Warner Bros., 1941. DVD.

*Double Indemnity.* Dir. Billy Wilder. Perf. Barbara Stanwyck, Fred MacMurray, Edward G. Robinson. Paramount, 1944. DVD.

*The Killers.* Dir. Robert Siodnak. Perf. Burt Lancaster, Ava Gardner. Universal, 1946. DVD.

*Sunset Boulevard.* Dir. Billy Wilder. Perf. Gloria Swanson, William Holden, Erich von Stroheim. Universal, 1950. DVD.

*In a Lonely Place.* Dir. Nicholas Ray. Perf. Humphrey Bogart, Gloria Graham. Columbia, 1950. DVD.

*Touch of Evil.* Dir. Orson Welles. Perf. Charlton heston, Janet Leigh, Orson Welles. Universal, 1958. DVD.

*Mildred Pierce.* Dir. Michael Curtiz. Perf. Joan Crawford, Ann Blyth, Zachary Scott. Warner Bros., 1945. DVD.

*Memento.* Dir. Christopher Nolan. Perf. Guy Pearce, Carrie-Anne Moss, Joe Pantoliano. Summit, 2000. DVD.

*Far From Heaven.* Dir. Todd Haynes. Perf. Julianne Moore, Dennis Quaid, Dennis Haysbert. Focus, 2002. DVD.

This course viewing will be supplemented with assigned reading selections from WSU library databases, consisting primarily of scholarly articles on film topics. A few such are listed here as examples.

Cooke, Grayson. "We Had Faces Then: *Sunset Boulevard* and the Sense of the Spectral." *Quarterly Review of Film & Video* 26.2 (Mar. 2009): 89-101.

Gale, Steven H. "The Maltese Falcon: Melodrama or Film Noir?" *Literature/Film Quarterly* 24.2 (1996): 145-48.

Hunt, Lester H. "The Paradox of the Unknown Lover: A Reading of *Letter from an Unknown Woman*." *Journal of Aesthetics & Art Criticism* 64.1 (Winter 2006): 55-66.

McKee, Alison. "What's Love Got To Do With It?: History and Melodrama in the 1940s Woman's Film." *Film & History* 39.2 (Fall 2009): 5-15.

## 6. Assessment of Outcomes

Student learning will be assessed through student performance on the course requirements as listed.

Students will be able to name, identify, and analyze critically a number of melodrama and noir films.

- ▶ Assessment on weekly quizzes, midterm and final exams.

Students will be able to list and explain the generic elements of melodrama and noir films.

- ▶ Assessment on weekly quizzes, midterm and final exams.

Students will be able to name, identify, and analyze critically the generic elements of classical melodrama and noir films as they appear in contemporary films.

- ▶ Assessment on course paper, presentation assignment, and final exam.

Students will be able to name, identify, and explain film elements and techniques relevant to narrative, mise en scene, cinematography, editing, sound, and directing.

- ▶ Assessment on course paper, midterm and final exams.

Students will be able to identify, explain, and analyze thematic concerns raised by melodrama and noir films.

- ▶ Assessment on course paper, presentation assignment.

## 7. List of references.

### GENRE

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal* 23.3 (Spring 1984): 6-17.

Bordwell, David. *Narration in the Fiction Film*. London: Methuen, 1985.

De Lauretis, Teresa and Stephen Heath, eds. *The Cinematic Apparatus*. New York: St. Martin's, 1980.

Durgnat, Raymond. "Genre: Populism and Social Realism." *Film Comment* 11.4 (1975): 20-29, 63.

Eco, Umberto. "On the Contribution of Film to Semiotics." *Film Theory and Criticism: Introductory Readings*. Gerald Mast and Mark Cohen, eds. New York: Oxford U P, 1985. 194-208.

Ellis, John. *Visible Fictions: Cinema, Television, Video*. London: Routledge and Kegan Paul, 1982.

Freadman, Anne. "Untitled: (On Genre)." *Cultural Studies* 2.1 (1988): 67-99.

Grant, Barry K., ed. *Film Genre: Theory and Criticism*. Metuchen, N.J.: Scarecrow, 1977.

Heath, Stephen. "Film and System: Terms of Analysis." *Screen* 16.1 (Spring 1975): 48-50.

Knight, Stephen. *Form and Ideology in Crime Fiction*. Bloomington: Indiana U P, 1980.

Longhurst, Derek, ed. *Gender, Genre and Narrative Pleasure*. London: Unwin Hyman, 1989.

Mast, G. and Cohen, M. (eds). *Film Theory and Criticism: Introductory Readings*. New York: Oxford U P, 1985.

Modleski, Tania. *Loving with a Vengeance: Mass-Produced Fantasies for Women*. London: Methuen, 1984.

Mulvey, Laura. *Visual and Other Pleasures*. London: Macmillan, 1989.

Neale, Stephen. *Genre*. London: British Film Institute, 1980.

Nichols, Bill. *Ideology and the Image*. Bloomington: Indiana U P, 1981.

Threadgold, Terry. "Talking About Genre: Ideologies and Incompatible Discourses." Cultural Studies 3.1 (Jan. 1989): 101-127.

Turner, Graeme. Film As Social Practice. London: Routledge, 1988.

## **MELODRAMA**

Byars, Jackie. All that Hollywood Allows: Re-Reading Gender in 1950s Melodrama. Chapel Hill: U of North Carolina P, 1991.

Cavell, Stanley. Contesting Tears: The Hollywood Melodrama of the Unknown Woman. Chicago: U of Chicago P, 1996.

Doane, Mary Ann. The Desire to Desire: The Woman's Film of the 1940s. Bloomington, IN: Indiana U P, 1987.

Fischer, Lucy. Cinematernity: Film, Motherhood, Genre. Princeton, N.J.: Princeton U P, 1996.

Landy, Marcia, ed. Imitations of Life: A Reader on Film & Television Melodrama. Detroit: Wayne State U P, 1991.

Kaplan, E. Ann. Motherhood and Representation: The Mother in Popular Culture and Melodrama. New York: Routledge, 1992.

Kaplan, E. Ann. "Classical Hollywood Film and Melodrama." The Oxford Guide to Film Studies. Eds. John Hill and Pamela Church Gibson. New York: Oxford U P, 1998. 272-82

Kuhn, Annette. "Women's Genres: Melodrama, Soap Opera and Theory." Feminist Film Theory: A Reader. Ed. Sue Thornham. New York: New York U P, 1999. 146-56.

Kuhn, Annette. Women's Pictures: Feminism and Cinema. New York: Verso, 1994.

McHugh, Kathleen Anne. American Domesticity: From How-To Manual to Hollywood Melodrama. New York: Oxford U P, 1999.

Mercer, John. Melodrama: Genre, Style, Sensibility. New York: Wallflower, 2004.

Mulvey, Laura. "'It Will Be a Magnificent Obsession': The Melodrama's Role in the Development of Contemporary Film Theory." Melodrama: Stage, Picture, Screen. Jacky Bratton, Jim Cook, Christine Gledhill, eds. London: British Film Institute, 1994. 121-33.

Nowell-Smith, G. "Genre Criticism. Minnelli and Melodrama." Movies and Methods: An Anthology. Ed. Bill Nichols. Berkeley: U of California P, 1976

Singer, Ben. Melodrama and Modernity: Early Sensational Cinema and Its Contexts. New York: Columbia U P, 2001.

Tasker, Yvonne. "Female Friendship: Melodrama, Romance, Feminism." Working Girls: Gender and Sexuality in Popular Cinema. New York: Routledge, 1998.

Tims, Hilton. Emotion Pictures: 'The Women's Picture', 1930-55. London: Columbus, 1987.

Walsh, Andrea S. Women's Film and Female Experience, 1940-1950. New York: Praeger, 1984.

## **NOIR**

Ballinger, Alexander. The Rough Guide to Film Noir. New York: Rough Guides, 2007.

Biesen, Sheri Chinen. Blackout: World War II and the Origins of Film Noir. Baltimore: Johns Hopkins U P, 2005.

Cameron, Ian, ed. The Book of Film Noir. New York; Continuum, 1993.

Bould, Mark. Film Noir: From Berlin to Sin City. New York: Wallflower, 2005.

Broe, Dennis. Film Noir, American Workers, and Postwar Hollywood. U P of Florida, 2009.

Chopra-Gant, Mike. Hollywood Genres and Postwar America: Masculinity, Family and Nation in Popular Movies and Film Noir. New York: Palgrave Macmillan, 2006.

Christopher, Nicholas. Somewhere in the Night: Film Noir and the American City. New York: Free P, 1997.

Crowther, Bruce. Film Noir: Reflections in a Dark Mirror. New York: Continuum, 2005.

Dickos, Andrew. Street with No Name: A History of the Classic American Film Noir. Lexington: U P of Kentucky, 2002.

Dimendberg, Edward. Film Noir and the Spaces of Modernity. Cambridge, Mass.: Harvard U P, 2004.

Dixon, Wheeler Winston. Film Noir and the Cinema of Paranoia. New Brunswick, N.J.: Rutgers U P, 2009.

Gifford, Barry. Out of the Past: Adventures in Film Noir. Jackson, Miss.: U P of Mississippi, 2001.

Hannsberry, Karen Burroughs. Femme Noir: Bad Girls of Film. Jefferson, N.C.: McFarland, 1998.

- Hanson, Helen. Hollywood Heroines: Women in Film Noir and the Female Gothic Film. New York: Palgrave Macmillan, 2007.
- Hare, William. Early Film Noir: Greed, Lust and Murder Hollywood Style. Jefferson, N.C.: McFarland, 2003.
- Hirsch, Foster. The Dark Side of the Screen: Film Noir. New York: Da Capo, 1983.
- Keaney, Michael F. Film Noir Guide: 745 Films of the Classic Era, 1940-1959. Jefferson, N.C.: McFarland, 2003.
- Krutnik, Frank. In a Lonely Street: Film Noir, Genre, Masculinity. New York: Routledge, 1991.
- Martin, Richard. Mean Streets and Raging Bulls: The Legacy of Film Noir in Contemporary American Cinema. Lanham, Md.: Scarecrow, 1997.
- Maxfield, James F. The Fatal Woman: Sources of Male Anxiety in American Film Noir, 1941-1991. Madison: Fairleigh Dickinson U P, 1996.
- Naremore, James. More than Night: Film Noir in its Contexts. Berkeley: U of California P, 2008.
- Palmer, R. Barton. Hollywood's Dark Cinema: the American Film Noir. New York: Twayne, 1994.
- Rabinowitz, Paula. Black & White & Noir: America's Pulp Modernism. New York: Columbia U P, 2002.
- Richardson, Carl. Autopsy: An Element of Realism in Film Noir / by Carl Richardson. Metuchen, N.J.: Scarecrow, 1992.
- Rosow, Eugene. Born to Lose: The Gangster Film in America. New York: Oxford U P, 1978.
- Silver, Alain. The Noir Style. Woodstock, N.Y.: Overlook, 1999.
- Stephens, Michael L. Film Noir: A Comprehensive, Illustrated Reference to Movies, Terms, and Persons. Jefferson, N.C.: McFarland, 1995.
- Telotte, J. P. Voices in the Dark: The Narrative Patterns of Film Noir. Urbana: U of Illinois P, 1989.
- Tuska, John. Dark Cinema: American Film Noir in Cultural Perspective. Westport, Conn.: Greenwood, 1984.

## **B. Rationale**

### **1. Statement of the major focus and objectives of the course.**

This course will study the history of two film genres, melodrama and film noir, as well as their contextualization in U.S. cultural and social history. In both genres, the topics of gender, sexuality, class, race, work, and family will be recurring themes for collective discussion and analysis.

Melodrama—sometimes called, and sometimes pejoratively so, “the woman’s film”—emphasizes exaggerated emotions, interpersonal conflicts, and plots that rely on contrivance and stereotype to project a moral universe demarcated clearly into forces for good and evil. Melodrama can also be examined as a cinematic style of excess, evident in its *mise-en-scène*, music, star iconography, and performance techniques—ones that have become essential to film and other popular forms (for instance, star biographies). Given that the original sense of the term has its origins in theater (“drama with music”), melodrama can be seen as a narrative mode intrinsic to the film medium from the silent era to the present day. From this perspective, the melodramatic dimension of film challenges dominant aesthetic assumptions about the medium’s realism. It has been and continues to be essential to the way that film speaks to and connects with popular culture.

Film noir refers to a group of films—typically, ones in gritty, urban settings where dark, violent passions lead to bleak consequences for troubled protagonists—made during and in the decade after World War II. Film noir is at once an historical moment, a visual style (denoted by its use of low-key, black-and-white, chiaroscuro lighting and cinematography), and, for some, a film genre. From the latter perspective, noir films normally address, primarily within the narrative terms of the thriller, some of the cultural problems facing postwar American society, in particular questions about gender, sexuality, alienation, paranoia, and identity. The noir film may feature any range of potential plots (a protagonist may be a private eye, plainclothes policeman, insurance agent, hapless grifter or gigolo, law-abiding everyman, or simple victim of circumstance); yet at the same time, noir films frequently evidence a commonality not just of visual style but narrative motifs. Today the tropes of the noir film remain not only immediately recognizable but even iconic, a testimony to the lasting importance of the genre to U.S. film and cultural history.

**2. Specify how this new course contributes to the departmental curriculum.**

Currently, WSU students have few opportunities to study film narrative at levels higher than those offered by our approved introductory course, Humanities 140, Approaches to Film. Humanities 240, Film Genres, offers students the opportunity to study similar disciplinary content at a higher level and in a more concentrated, focused delivery. Many students who complete Humanities 140 express the desire to continue their studies of film narrative, and a One-Time Course offering in Film Genres (offered as The War Film, in conjunction with the minor in War, Peace, and Terrorism) taught in Spring 2010 enrolled more than its maximum without the benefit of any advertising or even USP approval. (USP approval was granted the OTCO later in Spring of 2010.) The high enrollment for the OTCO suggests student interest is keen, and various sections of Humanities 240 may be offered as an elective towards other minors (e.g. WAGS).

**3. Indicate any course(s) which may be dropped if this course is approved.**

No course will be dropped. Currently, the department offers up to three sections of Humanities 140, Approaches to Film, a USP: Humanities course, each year. The department will offer one fewer section of 140 for each section of 240.

**C. Impact of this Course on other Departments, Programs, Majors, or Minors**

**1. Does this course increase or decrease the total credits required by a major or minor of any other department? If so, which department(s)?**

N/A.

**2. Attach letter(s) of understanding from impacted department(s).**

N/A.

Definitions:

Attach a *Financial and Staffing Data Sheet*.

Attach an *Approval Form* with appropriate signatures.

Department Contact Person for this Proposal:

\_\_\_\_\_  
Name (please print)

\_\_\_\_\_  
Phone

\_\_\_\_\_  
e-mail address





**WINONA STATE UNIVERSITY**  
**NEW AND REVISED COURSE AND PROGRAM APPROVAL FORM**

Routing form for new and revised courses and programs.

Course or Program Humanities 240, Film Genres

|   |              |   |
|---|--------------|---|
| <b>Department Recommendation</b>  |              |   |
| _____   | _____        | _____   |
| Department Chair  | Date         | e-mail address  |
| <b>Dean's Recommendation</b> _____ Approved                      _____ Disapproved                              |              |   |
| _____   | _____        |   |
| Dean of College   | Date         |   |
| <b>A2C2 Recommendation</b> _____ Approved                      _____ Disapproved                                |              |   |
| _____   | _____        |   |
| Chair of A2C2   | Date         |   |
| <b>Graduate Council Recommendation</b> _____ Approved                      _____ Disapproved<br>(if applicable) |              |   |
| _____   | _____        |   |
| Chair of Graduate Council   | Date         |   |
| _____   | _____        |   |
| Director of Graduate Studies  | Date         |   |
| <b>Faculty Senate Recommendation</b> _____ Approved                      _____ Disapproved                      |              |   |
| _____   | _____        |   |
| President of Faculty Senate   | Date         |   |
| <b>Academic Vice President Recommendation</b> _____ Approved                      _____ Disapproved             |              |   |
| _____   | _____        |   |
| Academic Vice President   | Date         |   |
| <b>Decision of President</b> _____ Approved                      _____ Disapproved                              |              |   |
| _____   | _____        |   |
| President   | Date         |   |
| Please forward to Registrar.  |              |   |
| Registrar   | _____        | Please notify department chair via e-mail that curricular change has been recorded. |
|   | Date entered |   |

**WINONA STATE UNIVERSITY**  
**REQUIRED CHECKLIST FOR ALL CURRICULAR PROPOSALS**

Course or Program \_\_\_\_\_ Humanities 240, Film Genres \_\_\_\_\_

This checklist enables A2C2 representatives to endorse that their departments have accurately followed the Process for Accomplishing Curricular Change. For each course or program proposal submitted to A2C2, this checklist must be completed, signed by the submitting department's A2C2 representative, and included with the proposal when forwarded for approval. Peer review of proposals is also strongly advised, e.g., departments should discuss and vote on the proposals *as submitted to A2C2*, rather than on just the ideas proposed or drafts of proposals.

If a proposal fails to follow or complete any aspect of the process, the Course and Program Proposal Subcommittee will postpone consideration of the proposal and return it to the department's A2C2 representative for completion and resubmission. Resubmitted proposals have the same status as newly submitted proposals.

Note: This form need not be completed for notifications.

1. The appropriate forms and the "Approval Form" have been completed in full for this proposal. All necessary or relevant descriptions, rationales, and notifications have been provided.  
 Completed
  
- 2a. The "Financial and Staffing Data Sheet" has been completed and is enclosed in this proposal, if applicable.  
 Completed      \_\_\_\_\_ NA
  
- 2b. For departments that have claimed that "existing staff" would be teaching the course proposed, an explanation has been enclosed in this proposal as to how existing staff will do this, e.g., what enrollment limits can be accommodated by existing staff. If no such explanation is enclosed, the department's representative is prepared to address A2C2's questions on this matter.  
 Completed      \_\_\_\_\_ NA
  
3. Arrangements have been made so that a department representative knowledgeable of this proposal will be attending both the Course and Program Proposal Subcommittee meeting and the full A2C2 meeting at which this proposal is considered.  
 Completed  
Name and office phone number of proposal's representative: J Paul Johnson, x5453
  
4. Reasonable attempts have been made to notify and reach agreements with all university units affected by this proposal. Units still opposing a proposal must submit their objections in writing before or during the Course and Program Proposal Subcommittee meeting at which this proposal is considered.  
\_\_\_\_\_ Completed       NA
  
5. The course name and number is listed for each prerequisite involved in this proposal.  
\_\_\_\_\_ Completed       NA
  
6. In this proposal for a new or revised program (major, minor, concentration, etc.), the list of prerequisites provided includes all the prerequisites of any proposed prerequisites. All such prerequisites of prerequisites are included in the total credit hour calculations. \_\_\_\_\_ Completed       NA
  
7. In this proposal for a new or revised program, the following information for each required or elective course is provided:
  - a. The course name and number.
  - b. A brief course description.
  - c. A brief statement explaining why the program should include the course.\_\_\_\_\_ Completed       NA
  
8. This course or program revision proposal:
  - a. Clearly identifies each proposed change.
  - b. Displays the current requirements next to the proposed new requirements, for clear, easy comparison.\_\_\_\_\_ Completed       NA
  
9. This course proposal provides publication dates for all works listed as course textbooks or references using a standard form of citation. Accessibility of the cited publications for use in this proposed course has been confirmed.  
 Completed      \_\_\_\_\_ NA

\_\_\_\_\_  
Department's A2C2 Representative or Alternate

\_\_\_\_\_  
Date

[Revised 9-05]

This proposal writing course teaches participants how to plan and write proposals that win more business. It explains the most efficient process to plan and organize a proposal. It also explains how to hone language and tone to make your product or solution compelling to the client. This proposal writing course teaches participants how to plan and write proposals that win more business. It will teach you the most efficient process to plan and organize a proposal. It also explains how to hone language and tone to make your service, product, or solution more compelling to the client. This is a practicum course. During the course, you will plan and write an actual work proposal with instructor review and guidance of incremental steps. New services: new courses. Other Sport Centres offer the service of Personal Trainers. But this service is very expensive and difficult to implement. 2. Opening of new personalised/small group courses. These innovations will certainly, attract more people and bring financial benefit. At the same time, they will promote satisfaction among our members.