

RECEIVED

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OFFICE OF THE
SENATE COUNCIL**1. General Information**

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 1/21/2014

1b. Department/Division: Philosophy

1c. Contact Person

Name: Anita Superson

Email: superson@uky.edu

Phone: 7-2186

Responsible Faculty ID (if different from Contact)

Name:

Email:

Phone:

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? No

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: PHI 393

2c. Full Title: Philosophy of Film

2d. Transcript Title: Phil of Film

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: An examination of the aesthetics of film from the early 20th Century to the present, with a focus on how the experience of film as a medium changes our relation to the world of objects as well as our relation to other people, and how changes in the medium of film itself have altered aesthetic theories.

2k. Prerequisites, if any: None.

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Spring,

Will the course be offered every year?: No

If No, explain: Will be offered when faculty are available to teach it, likely every other year at least.

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 32

7. Anticipated Student Demand:

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: Many students are interested in film, and this would give them philosophical perspectives on issues relating to film.

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from **10.a** above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1. How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?
2. How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.
3. How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.
4. Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?
If yes, which percentage, and which program(s)?
5. How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?
6. How do course requirements ensure that students make appropriate use of learning resources?
7. Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.
8. How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?
9. Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO
If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.
10. Does the syllabus contain all the required components? NO
11. I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

SIGNATURE|LOOK|Brandon C Look|PHI 393 NEW Dept Review|20131121

SIGNATURE|RHANSON|Roxanna D Hanson|PHI 393 NEW College Review|20140415

SIGNATURE|JMETT2|Joanie Ett-Mims|PHI 393 NEW Undergrad Council Review|20141002

Courses	Request Tracking
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New Course Form

https://myuk.uky.edu/sap/bo/soap/rfc?services=

[Open in full window to print or save](#)

Attachments:

Browse... No file selected.

ID	Attachment
Delete 3749	PHI 393 syllabus Revised.doc

First 1 Last

Select saved project to retrieve...

(*denotes required fields)

1. General Information

- a. * Submitted by the College of: ARTS & SCIENCES Submission Date: 1/21/2014
- b. * Department/Division: Philosophy
- c.
- * Contact Person Name: Anita Superson Email: superson@uky.edu Phone: 7-2186
- * Responsible Faculty ID (if different from Contact) Email: Phone:
- d. * Requested Effective Date: * Semester following approval OR * Specific Term/Year ¹
- e.
- Should this course be a UK Core Course? * Yes * No
- If YES, check the areas that apply:
- Inquiry - Arts & Creativity Composition & Communications - II
- Inquiry - Humanities Quantitative Foundations
- Inquiry - Nat/Math/Phys Sci Statistical Inferential Reasoning
- Inquiry - Social Sciences U.S. Citizenship, Community, Diversity
- Composition & Communications - I Global Dynamics

2. Designation and Description of Proposed Course.

- a. * Will this course also be offered through Distance Learning? * Yes ⁴ * No
- b. * Prefix and Number: PHI 393
- c. * Full Title: Philosophy of Film
- d. Transcript Title (if full title is more than 40 characters): Phil of Film
- e. To be Cross-Listed ² with (Prefix and Number):
- f. * Courses must be described by at least one of the meeting patterns below. Include number of actual contact hours³ for each meeting pattern type.
- | | | | |
|--------------|---------------------------|------------|------------|
| 3 Lecture | Laboratory ¹ | Recitation | Discussion |
| Indep. Study | Clinical | Colloquium | Practicum |
| Research | Residency | Seminar | Studio |
| Other | If Other, Please explain: | | |
- g. * Identify a grading system:
- * Letter (A, B, C, etc.)
- * Pass/Fail
- * Medicine Numeric Grade (Non-medical students will receive a letter grade)
- * Graduate School Grade Scale
- h. * Number of credits: 3
- i. * Is this course repeatable for additional credit? * Yes * No
- If YES: Maximum number of credit hours:
- If YES: Will this course allow multiple registrations during the same semester? * Yes * No
- j. * Course Description for Bulletin:

An examination of the aesthetics of film from the early 20th Century to the present, with a focus on how the experience of film as a medium changes our relation to the world of objects as well as our relation to other people, and how changes in the medium of film itself have altered aesthetic theories.

k. Prerequisites, if any:
None.

l. Supplementary teaching component, if any: Community-Based Experience Service Learning Both

3. * Will this course be taught off campus? Yes No

If YES, enter the off campus address:

4. Frequency of Course Offering.

a. * Course will be offered (check all that apply): Fall Spring Summer Winter

b. * Will the course be offered every year? Yes No

If No, explain: Will be offered when faculty are available to teach it, likely every other year at least.

5. * Are facilities and personnel necessary for the proposed new course available? Yes No

If No, explain:

6. * What enrollment (per section per semester) may reasonably be expected? 32

7. Anticipated Student Demand.

a. * Will this course serve students primarily within the degree program? Yes No

b. * Will it be of interest to a significant number of students outside the degree pgm? Yes No

If YES, explain:

Many students are interested in film, and this would give them philosophical perspectives on issues relating to film.

8. * Check the category most applicable to this course:

- Traditional – Offered in Corresponding Departments at Universities Elsewhere
 Relatively New – Now Being Widely Established
 Not Yet Found in Many (or Any) Other Universities

9. Course Relationship to Program(s).

a. * Is this course part of a proposed new program? Yes No

If YES, name the proposed new program:

b. * Will this course be a new requirement⁵ for ANY program? Yes No

If YES⁵, list affected programs::

10. Information to be Placed on Syllabus.

a. * Is the course 400G or 500? Yes No

If YES, the *differentiation for undergraduate and graduate students must be included* in the information required in 10.b. You must include: (i) identification of additional assignments by the graduate students; and/or (ii) establishment of different grading criteria in the course for graduate students. (See SR 3.1.4.)

b. * The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached.

¹¹ Courses are typically made effective for the semester following approval. No course will be made effective until all approvals are received.

¹² The chair of the cross-listing department must sign off on the Signature Routing Log.

¹³ In general, undergraduate courses are developed on the principle that one semester hour of credit represents one hour of classroom meeting per week for a semester, exclusive of any laboratory meeting. Laboratory meeting, generally, represents at least two hours per week for a semester for one credit hour. (from SR 5.2.1)

¹⁴ You must also submit the Distance Learning Form in order for the proposed course to be considered for DL delivery.

¹⁵ In order to change a program, a program change form must also be submitted.

Phi 393 Philosophy of Film

Instructor: Prof. Stefan Bird-Pollan
Office Address: 1421 POT
Email: stefanbirdpollan@uky.edu
Office Phone: 257-6238

Office Hours: Tuesday and Thursday
11:15-12:15 am

Course Description:

This course will examine the aesthetics of film from the early 20th Century to the present. Instead of using films to discuss philosophical issues, we will discuss the philosophical issues that film as an aesthetic medium raises. That is, we will examine how the experience of film as a medium changes our relation to the world of objects as well as our relation to other people. We will also examine how changes in the medium of film itself have altered aesthetic theories.

Prerequisites:
none

Student Learning Outcomes:

After completing this course, the student will be able to:

1. Discuss the structural aspects of a film: shot, montage, mis-en-scène.
2. Give an aesthetic analysis of the film .
3. Assess a film's critical potential for fomenting social change.
4. Discuss the difference between 'high art' and popular film.

Course goals or objectives: The central focus of the course is coming to understand that aesthetic appreciation is intrinsically independent of externally measurable (scientific) standards. Students will learn that the authority to judge film lies in their own appreciation and interest in the work of art at hand. From this perspective, the difference between high art and entertainment disappears and students will come to learn that there is no such thing as an intrinsically 'good' or 'bad' film. They will also learn that the 'art' or aesthetic content depends on how the film captures their interest in a way that is devoid of their particular material, social or cultural condition.

Required Materials:

Braudy and Cohen's *Film Theory and Criticism*, Oxford University Press, (7th edition) (FTC)
A Netflix account to view the assigned films.
I will also distribute PDFs of various readings which are not in the reader.

Course Assignments

Participation 15%
Film Quizzes 15%
Paper 1: 20%
Paper 2: 20%
Paper 3: 30%

Summary Description of Course Assignments

Quizzes will consist of three short answer questions and are designed to ensure that students watch the assigned films. Participation consists in asking questions, answering questions and commenting on class discussion. Papers demonstrate the ability to analyze the philosophical texts under consideration. Further instructions for the paper will be given in class.

Course Grading

Grading scale for undergraduates:

90 - 100% = A
80 - 89% = B
70 - 79% = C
60 - 69% = D
0 - 59% = E

Final Exam Information

There is no final exam

Mid-term Grade (for 100-400 level courses, and for undergraduates in 500 level courses)

Mid-term grades will be posted in myUK by the deadline established in the Academic Calendar (<http://www.uky.edu/Registrar/AcademicCalendar.htm>)

Course Policies:

Submission of Assignments:

Papers are due in class at the beginning of class in hard copy. I do not accept papers without a staple/paper clip, a title, page numbers and a bibliography. If you have an excused absence *only*, you may submit your paper by email.

Quizzes can be made up only if you have an excused absence. They will take place at the beginning of class on Tuesdays. They will last 5 minutes.

Attendance Policy:

Students are expected to attend every class period. If they miss more than 10% of the course due to unexcused absences, a one grade deduction will go into effect, i.e. you will drop from an A to a B. Per faculty senate rules, a student who misses more than 20% of the

course will be asked to drop the course. While the former number of absences can be mitigated by excused absences, the latter cannot.

Excused Absences:

Students need to notify the professor of absences prior to class when possible. S.R. 5.2.4.2 defines the following as acceptable reasons for excused absences: (a) serious illness, (b) illness or death of family member, (c) University-related trips, (d) major religious holidays, and (e) other circumstances found to fit "reasonable cause for nonattendance" by the professor.

Students anticipating an absence for a major religious holiday are responsible for notifying the instructor in writing of anticipated absences due to their observance of such holidays no later than the last day in the semester to add a class. Information regarding dates of major religious holidays may be obtained through the religious liaison, Mr. Jake Karnes (859-257-2754).

Students are expected to withdraw from the class if more than 20% of the classes scheduled for the semester are missed (excused or unexcused) per university policy.

Make-ups for quizzes missed due to excused absence must be arranged with the instructor as soon as possible. Failure to do so may result in loss of the opportunity to make up the exam.

Verification of Absences:

Students may be asked to verify their absences in order for them to be considered excused. Senate Rule 5.2.4.2 states that faculty have the right to request "appropriate verification" when students claim an excused absence because of illness or death in the family. Appropriate notification of absences due to university-related trips is required prior to the absence.

Academic Integrity:

Per university policy, students shall not plagiarize, cheat, or falsify or misuse academic records. Students are expected to adhere to University policy on cheating and plagiarism in all courses. The minimum penalty for a first offense is a zero on the assignment on which the offense occurred. If the offense is considered severe or the student has other academic offenses on their record, more serious penalties, up to suspension from the university may be imposed.

Plagiarism and cheating are serious breaches of academic conduct. Each student is advised to become familiar with the various forms of academic dishonesty as explained in the Code of Student Rights and Responsibilities. Complete information can be found at the following website: <http://www.uky.edu/Ombud>. A plea of ignorance is not acceptable as a defense against the charge of academic dishonesty. It is important that you review this information as all ideas borrowed from others need to be properly credited.

Part II of *Student Rights and Responsibilities* (available online <http://www.uky.edu/StudentAffairs/Code/part2.html>) states that all academic work, written or otherwise, submitted by students to their instructors or other academic supervisors, is expected to be the result of their own thought, research, or self-expression. In cases where students feel unsure about the question of plagiarism involving their own work, they are obliged to consult their instructors on the matter before submission.

When students submit work purporting to be their own, but which in any way borrows ideas, organization, wording or anything else from another source without appropriate acknowledgement of the fact, the students are guilty of plagiarism. Plagiarism includes reproducing someone else's work, whether it be a published article, chapter of a book, a paper from a friend or some file, or something similar to this. Plagiarism also includes the practice of employing or allowing another person to alter or revise the work which a student submits as his/her own, whoever that other person may be.

Students may discuss assignments among themselves or with an instructor or tutor, but when the actual work is done, it must be done by the student, and the student alone. When a student's assignment involves research in outside sources of information, the student must carefully acknowledge exactly what, where and how he/she employed them. If the words of someone else are used, the student must put quotation marks around the passage in question and add an appropriate indication of its origin. Making simple changes while leaving the organization, content and phraseology intact is plagiaristic. However, nothing in these Rules shall apply to those ideas which are so generally and freely circulated as to be a part of the public domain (Section 6.3.1).

Please note: Any assignment you turn in may be submitted to an electronic database to check for plagiarism.

Accommodations due to disability:

If you have a documented disability that requires academic accommodations, please see me as soon as possible during scheduled office hours. In order to receive accommodations in this course, you must provide me with a Letter of Accommodation from the Disability Resource Center (Room 2, Alumni Gym, 257-2754, email address: jkarnes@email.uky.edu) for coordination of campus disability services available to students with disabilities.

Classroom Behavior

- **No electronic devices**, including lap tops & cell phones. Your mind should be focused on the lecture & class discussion. If there are special circumstances requiring you to take notes on a laptop, please see me.
- I strongly encourage you to **take notes as you read in the margin of the text**. This is the best way to keep track of the author's argument as well as to note questions & objections that occur to you as you are reading. You will also find that notes in this form are extremely helpful in reviewing for the exams.
- Coming late and leaving early are disruptive. If on a rare occasion you *must* do this, please sit near the door and be as unobtrusive as possible. If either of these becomes a

repeated pattern you will be given fair warning, after which your grade may be penalized by being marked absent for that class session.

Tentative Course Schedule

Week 0: 8/29: Introduction

Part I: Formative Film Theory

Week 1: Formalist Film Theory I

Kant Aesthetic Theory

Munsterberg, (PDF)

Film: Ford, *The Man Who Shot Liberty Valance* (1962) (available on Netflix streaming.)

Week 2: Formalist Film Theory II

Arnheim, "The Complete Film", "Film and Reality", "The Making of a Film" (FTC)

Balazs, "The Close-Up", "The Face of Man" (FTC)

Film: Wiene, *The Cabinet of Dr Caligari* (1920)

Week 3: Editing I: Eisenstein

"Beyond the Shot: [The Cinematographic Principle and the Ideogram]", "The Dramaturgy of Film Form: [A Dialectical Approach to Film form]". "Statement on Sound" (FTC)

Film: Eisenstein, *Battleship Potemkin* (1925)

Optional Film: Eisenstein, *Strike* (1925)

Week 4: Editing II: Benjamin

"The Age of Art in the Age of Mechanical Reproducibility" (PDF)

Film: Riefenstahl, *Triumph of the Will* (1935)

*** Paper 1 due in class***

Part II: Realist Film Theory

Week 5: Early Kracauer: Weimar Film

Kracauer, "The Cabinet of Dr Caligari" and "Procession of Tyrants" in *From Caligari to Hitler*. (PDF)

Film: Lang, *M*. (1931)

Week 6: Late Kracauer

"Basic Concept" and "The Establishment of Physical Existence" (FTC)

Renoir, *The Rules of the Game* (1939)

Week 7: Bazin I: Film Ontology

"The Ontology of the Photographic Image", "The Myth of Total Cinema" and "The Evolution of the Language of Cinema". (FTC)

Film: Antonioni, *L'avventura* (1961)

Week 8: Bazin II: Film and Reality

"An Aesthetic of Reality: Cinematic Realism and the Italian School of Liberation", "La Terra Trema", "Bicycle Thief", "De Sica: Metteur en Scene" (PDF)

Film: De Sica, *Bicycle Thief* (1948) and *La Terra Trema* (1948)

Week 9: Cahiers du Cinama:

Andrew Sarris: "Notes on the Auteur Theory in 1962" (FTC)

Film: Goddard, *Breathless* (1960) and Truffaut, *Jules et Jim* (1962)

Paper 2 due in class

Part III: Post-Auteur Theory

Week 10: Apparatus

Jean-Louis Braudy, "Ideological Effects of the Cinematic Apparatus" (PDF)

Film, Hitchcock, *TBD*

Week 11: Semiotics

Wollen, "The Semiotics of Cinema" (PDF)

Film: Wells, *A Touch of Evil* (1958)

Week 12: The Gaze

Mulvey "Visual Pleasures and the Narrative Cinema", Silverman, "Suture". (FTC)

Film: Powell, *Peeping Tom* (1960)

Week 13: Film Ontology I

Cavell, "Stella's Taste, a Reading of Stella Dallas". (PDF)

Film: King Vidor, *Stella Dallas* (1937)

Week 14: Film Ontology II

Cavell, *The World Viewed*

Film, Truffaut, *Jules et Jim* (1962)

****Paper 3 due in class****