

APC PROPOSAL

From THE DEPARTMENT OF LITERATURE, JOURNALISM, AND MODERN LANGUAGES

Section I: List of Proposed Changes:

Proposal I: To add LIT 209 (2) Great Works in a Literary Genre: Film.

Proposal II: To add LIT 371 (3) World Cinema to the upper-division requirements of the Literature major and Concentration in English Education major as an alternate-year course with LIT 361 (3) World Drama and Poetry.

Section II. Rationales

For Proposal I: To add LIT 209 (2) Great Works in a Literary Genre: Film

1. There is an intense interest in film courses within our PLNU student body. In the fall of 2009, Dr. Karl Martin taught a section of Lit 208 (2) The Short Story that included elements of film adaptation. The course used the text *Adaptations: From Short Story to Big Screen*, by Stephanie Harris. On the IDEA form for the course in which 43 students were enrolled, 28 responded to the on-line evaluations (this is a sixty-five [65] percent response rate that IDEA considers "reliable") scoring the course a 4.7 out of 5 in the Excellent Course category. Seventy (70) percent of the students rated a 4 or 5 in the category "Gaining a broader understanding and appreciation of intellectual/cultural activity."
2. CCCU schools Westmont and Biola include film courses housed within their English Departments. Westmont's course is entitled Film Studies, while Biola's course is entitled Literature and Film. In addition, film courses are standard in literature departments throughout the United States, including state universities such as the University of California, San Diego.
3. The proposal is not related to stipulations imposed by outside accrediting agencies.
4. The proposed change relates to the mission of the university as it will enable our students to be knowledgeable, sophisticated film viewers who might evaluate the form and content in light of our relationship with Jesus Christ. Robert K. Johnston, in his text *Reel Spirituality: Theology and Film in Dialogue*, makes two pertinent observations about the importance of educating Christians as critical film viewers: one, "Too few of us have developed the skills of movie watching, let alone of film criticism, so as to make authentic dialogue from a Christian perspective possible. Even fewer have reflected theologically on how God might be using film to reveal something of the divine to us" (14), and two, "Not only should Christian moviegoers be at times selective, but they must become knowledgeable film viewers as well" (15). Such a course as LIT 209, Great Works in a Literary Genre: Film, will consider films in light of our relationship and responsibility to Christ and those in our community.

5. The change accommodates the department learning outcomes for the major by strengthening the program's deliberate teaching of film and critical film viewing. Since our students at PLNU read fiction frequently both inside and outside of the academy and are increasingly visually literate, it is fitting that we offer a course on film and its relationship to literature. Such a course, housed within the LJML Department in which narratology, aesthetics, and analysis of cultural texts are central to our academic pursuits, will enable students to examine, consider, and comprehend the ways in which story and ideology are presented in literature and film.

6. The addition will not impact the size of the major.

7. The changes will be sustainable with current human and financial resources because the proposal does not require staffing changes within the LJML Department, nor does the proposal require course deletions or unit additions for students within the literature major.

8. Additional, appropriate rationale: A film course within the LJML Department will add the breadth of combining both literary analysis of texts, with a core understanding of narrative structure, plot, and character development, along with film art and film theory. Lit 209 (2) Great Works in a Literary Genre: Film will address the importance of this particular mode of storytelling and its production within particular material contexts. For example, students considering film adaptation will be challenged to consider (a) that film adaptations can be analyzed beyond the extent to which film matches the original text (for example, the transference of codes from the linear to the spatial),¹ (b) the reasons historically used to privilege high art (literature) over popular art (film),² and (c) that film does not simply "undermine" the intention of the original literary source when translated into a cinematic sign system.³

LIT 209 (2) Great Works in a Literary Genre: Film will be one of the components of the General Education Program at Point Loma Nazarene University, under the category of "Seeking Cultural Perspectives." By including this course in a common academic experience for undergraduates, the faculty would support the survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression – both artistic and literary, and in this case, cinematic.

For Proposal II: To add LIT 371 (3) World Cinema to the upper-division requirements of the literature major as an alternate-year course with World Drama and Poetry:

1. See Proposal 1, line item 1, above. In addition, Dr. Karl Martin taught an upper-division Lit 347 (3) American Literary Movements in the Fall of 2006 with a significant film adaptation element to it. The course had 21 enrolled and 14 respondents (sixty-seven [67] percent). That course scored a 4.7 on the "Excellent Course" question.

¹ McFarlane, Brian. "Introduction." *Novel to Film: An Introduction to the Theory of Adaptation*. Calarendon Press, Oxford: 1996.

² Naremore, James. "Introduction: Film and the Reign of Adaptation." In *Film Adaptation*. New Brunswick: Rutgers University Press, 2000.

³ Sinyard, Neil. *Filming Literature: The Art of Screen Adaptation*. New York: St. Martin's Press, 1986. See esp. 1-99.

2. See Proposal 1, line item 2, above.

3. See Proposal 1, line item 3, above.

4. See Proposal 1, line item 4, above.

5. The LIT 371 World Cinema course will help strengthen the LJML Department. Since upper-division students at PLNU are aware of global issues as a result of their liberal arts General Education courses in Literature, History, Philosophy, Psychology, Music, and Art, it is fitting that our students consider how issues and concerns addressed in such courses might be encompassed within the filmic narrative form, and more specifically, its five compositional tracks as outlined by film theorist Christian Metz's work: image, dialogue, music, noise, and sound. Furthermore, this course will focus on theoretical film analyses with attention to mise-en-scene and editing in order to enable aesthetic and structural analyses of style and content within narrative film representations. In this way, the course will both offer more of a presence for film studies on our campus, while at the same time it will be distinguished from other courses offered in PLNU departments.

Our students increasingly relate to the world around them by comparing their stories and experiences with narratives seen on the (theater/computer/TV) screen. This reminds us of historian Hayden White's notion that fictional works determine how we tell stories to one another; indeed, we communicate to each other by constructing narratives based on familiar fictional analogs. Students in LIT 371 (3) World Cinema will complement their understanding of film narrative with a formal study of film art and theory – subjects which are not the primary object of inquiry in other LJML courses at this time. With this in mind, it is important at this juncture to include a World Cinema course in the LJML Department so that our students might acquire the expertise necessary to critically examine the way fictional narratives and documentaries depict lives, issues, and conflicts from across the globe.

6. See Proposal 1, line item 6, above.

7. See Proposal 1, line item 7, above.

8. Additional, appropriate rationale: such a course as LIT 371: World Cinema will enable upper-division students to diligently reflect, discuss, and write in sophisticated ways on national filmmaking institutions, representations of psychological conditions, and responses to world films within the academic community. Thus, such a course will enable participants to become students of film form and film sense and will address pertinent issues that will prepare our students to increase their visual literacy skills, which is so crucial today.

Section III: Catalog Copy and Student Learning Outcomes for LIT 209 (2) Great Works in a Literary Genre: Film

LIT 209 (2) GREAT WORKS IN A LITERARY GENRE: FILM

An analysis and study of major representative examples of cinema and its relationship to literature. Offered on a Quad basis.

Prerequisite: Successful completion of the College Composition requirement (5 units).

Students will

1. demonstrate that they can watch films with multiple levels of awareness, including from a faith based perspective.
2. interpret and analyze the aesthetics of various texts (both literary and filmic) drawing on knowledge of diverse historical and cultural contexts.
3. demonstrate knowledge of the history and structure of film form.
4. develop greater literacy in reading filmic texts.
5. write and discuss clearly, coherently and analytically about films and literature.

Catalog Copy and Student Learning Outcomes for LIT 371 (3) World Cinema:

LIT 371 (3) WORLD CINEMA

An advanced study of representative works of world cinema. Class inquiry focuses on film narrative, art, and theory. Includes a variety of eras and genres, placing the works within their cultural contexts.

Recommended: Literature 250.

Students will

1. demonstrate effective research, writing, and oral communication.
2. demonstrate the interpretive, analytical and critical skills of close reading and analysis of literature and film.
3. examine diverse cultures and filmic texts, considering their relationship to faith and practice.
4. describe and explain aspects of the history and structure of film narrative and film techniques, including elements of image, noise, sound, dialogue, writing, editing, and mise-en-scene.
5. use literary and film theory to interpret film.

Section IV: Recorded Department Vote: Passed both proposals in LJML department meeting November 10, 2010.

Section V: Library Impact: Purchase of film theory texts and respective films will be minimal as we already have in our holdings numerous film adaptations of classic literary texts from British, American, Spanish, French, and World literary canons.

Section VI: Technological Impact: The course will require instruction in a classroom with an overhead projector, screen, and sound system, such as those already so equipped, including such classrooms as Starkey 100, and BAC 102, 103, and 104 in the Bond Academic Center.

Section VII: Final Summary:

Total course additions/deletions: +2/ -0

Total unit additions/deletions: +5/ -0

Staffing impact/increase or decrease: 0

IV. Seeking Cultural Perspectives

A survey of human endeavors from a historical, cultural, linguistic, and philosophical perspective, including developing critical appreciation of human expression—both artistic and literary.

D. Literature [2 courses; 5-6 units]

Two courses, at least one from the Masterpieces category.

Masterpieces:

Course Title	Units
LIT 201 Masterpieces of World Literature I	3
LIT 202 Masterpieces of World Literature II	3
LIT 203 Masterpieces of World Literature III	3

Great Works:

Course Title	Units
LIT 205 Great Works in a Literary Genre: The Novel	2
LIT 206 Great Works in a Literary Genre: Drama	2
LIT 207 Great Works in a Literary Genre: Poetry	2
LIT 208 Great Works in a Literary Genre: Short Story	2
+ LIT 209 Great Works in a Literary Genre: Film	2
LIT 325 Children's Literature	3
LIT 460 The Human Challenge	3

Literature Major

Concentration in Literature

LOWER-DIVISION REQUIREMENTS

COURSE	TITLE	UNITS
LIT 201	Masterpieces of World Literature I	3
LIT 202	Masterpieces of World Literature II	3
LIT 203	<i>OR</i> Masterpieces of World Literature III	(3)
LIT 250	Introduction to the Study of Literature	3
LIT 254	British Writers I	3
LIT 255	British Writers II	3
LIT 256	American Writers I	3
LIT 257	American Writers II	3
	TOTAL	21

UPPER-DIVISION REQUIREMENTS

COURSE	TITLE	UNITS
LIT 361	World Drama and Poetry <i>OR</i>	3
+ LIT 371	World Cinema (alternate years)	3
LIT 461	Shakespeare	3
LIT 495	Literary Theory and Scholarship	3

One course from the following:

LIN 312	Introduction to Linguistics	3
LIN 365	English Grammar and Usage	3
LIN 404	Seminar: Special Topics in Linguistics	3

Two courses from the following:

LIT 344	American Novel	3
LIT 345	African-American Literature	3
LIT 346	Major Authors in American Literature	3
LIT 347	American Literary	3

	Movements	
SPA 320	Mexican-American Literature and Culture	3

Two courses from the following:

LIT 436	Non-Western Literature	3
LIT 437	Women Writers	3
LIT 438	Continental Authors	3
LIT 439	Latin-American Authors	3

Three courses from the following:

LIT 444	Medieval Literature	3
LIT 445	17th Century English Literature	3
LIT 446	Romantic Literature	3
LIT 447	Victorian Literature	3
LIT 448	Post-Colonial Literature	3
LIT 449	English Novel	3

TOTAL 33

**TOTAL MAJOR
UNITS 54**

**RECOMMENDED ADDITIONAL
COURSES FOR GRADUATE SCHOOL
PREPARATION**

Second-year foreign language; the complete World Masterpiece sequence; supplementary upper-division courses in literature.

LOWER-DIVISION REQUIREMENTS

COURSE	TITLE	UNITS
LIT 201	Masterpieces of World Literature I	3
LIT 203	Masterpieces of World Literature III	3
LIT 250	Introduction to the Study of Literature	3
LIT 254	British Writers I	3
LIT 255	British Writers II	3
LIT 256	American Writers I	3
LIT 257	American Writers II	3
WRI 250	Introduction to Journalism	3
	TOTAL	24

One course from the following:

WRI 220	Creative Writing: Mixed Genre	3
WRI 321	Creative Writing: Poetry	3
WRI 322	Creative Writing: Fiction	3
WRI 323	Creative Writing: Creative Non-Fiction	3
	TOTAL	3

UPPER-DIVISION REQUIREMENTS

COURSE	TITLE	UNITS
LIN 312	Introduction to Linguistics	3
LIN 365	English Grammar and Usage	3
LIT 461	Shakespeare	3
LIT 495	Literary Theory and Scholarship	3
WRI 315	Advanced English Composition	3
WRI 370	Writing Theory and Pedagogy	2

One course from the following:

LIT 345	African-American Literature	3
LIT 436	Non-Western Literature	3

LIT 437	Women Writers	3
LIT 439	Latin-American Literature	3
SPA 320	Mexican American Literature and Culture	3

Two courses from the following:

LIT 344	American Novel	3
LIT 346	Major Authors in American Literature	3
LIT 347	American Literary Movements	3
LIT 361	World Drama and Poetry <i>OR</i>	3
+LIT 371	World Cinema (alternate years)	3
LIT 438	Continental Authors	3
LIT 444	Medieval Literature	3
LIT 445	17th Century English Literature	3
LIT 446	Romantic Literature	3
LIT 447	Victorian Literature	3
LIT 448	Post-Colonial Literature	3
LIT 449	English Novel	3

TOTAL 26-29

TOTAL MAJOR UNITS 53

TEACHER PREPARATION

To complete requirements for a preliminary Single Subject (Secondary) California teaching credential, students who pursue the concentration in English Education must pass the CSET Examination in English (including Composition and Rhetoric, Literature, and Linguistics) to demonstrate Subject Matter Competency and complete the Professional Preparation coursework and other requirements as required by the commission on Teacher Credentialing (CTC).