

A - New Course Proposal V. 7.2022 : Entry # 2923**DEAN Decision**

Approved

Date

09/12/2023

Is this course intracollegiate or intercollegiate?

Intracollegiate

DEAN Comments

DIS for Gen Ed approval

SCHOOL EPC Decision

Approved

GEC Decision

Approved

Date

09/22/2023

APIRC Decision

Approved

Date

10/20/2023

Begin Form**Today's Date**

09/11/2023

Your Name:

Bob Haas

Your Email:bhaas@highpoint.edu**Are you a Department Chair?**

No

Department Chair Name

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Bryan Vescio

Email address of your Department Chairbvescio@highpoint.edu**By checking below, I certify that my department chair has seen and approved the new course that I am proposing.**

Yes

Please select the appropriate school overseeing this proposal:

Humanities and Behavioral Sciences

Which semester is this course to be taught for the first time?

Fall 2024

Information for the Registrar**Choose the department designator from the list below.**

DIS

Proposed Course Number?

1000

Is this course cross listed?

No

Does this course replace a current course?

No

What is the title of the new course?

Film Noir ... Aggressively American

Write the catalog description of your proposed course:

Film noir is the signature American film movement of the 20th Century, and in this course we will examine its rise from its roots in pulp detective fiction, through its heyday in the 40s and 50s, and ending with its rebirth in neo-noir and the hard-boiled films of the 70s on into the early 2000s. We will view an assortment of examples that include seminal early films, as well as later examples that track the evolution of noir, from its beginnings when noir challenged the boundaries of American tastes and mores, to more recent examples that work to keep up with the expanding envelope of 21st Century culture.

How many credit hours will this course be?

4

How will the course be graded?

Letter grade

A - New Course Proposal V. 7.2022 : Entry # 2923**Please select the course repeat option for this course:**

Students may receive unlimited credit for repeating this course

What is the offering cycle for this course?

Every semester

Does your course have any prerequisites?

No

Gen Ed and Academic Programs**Is this course part of Gen Ed?**

- Yes

Does your course count in the general education core (one of the core classes that cannot be double-dipped in your major or minor)?

Intellectual Discovery

Does this course count towards a major or a minor?

No, it does not count toward any particular major or minor

Is this course part of an academic program?

- This course does not fulfill academic program requirements

Does this course include any community engagement?

No

Does this course participate in the GoGlobal Program?

No

Information for Curriculum Review**Rationale and evidence for new course's consistency with departmental mission:**

This course will guide students through the investigation of texts that originate in popular film culture, in this case the movies of film noir, with the aim of producing cogent and thoughtful analysis of the content. Students will learn to ask appropriate questions regarding the origins of film noir texts--the genre's historical and film industry contexts--by guided study of several prominent examples of the genre. This will include screenings of the films and appropriate readings to guide student progress.

List all student learning outcomes for this course.

Foster a constructive team climate through polite communication, a positive and confident attitude, and helpfulness.

Demonstrate emotional intelligence, a growth mindset, and resilience while addressing challenges and when facing new opportunities.

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Connect concepts, theories, and frameworks of fields of study to life experiences, drawn from a variety of contexts.

Adapt and apply skills, abilities, theories, or methodologies acquired in one situation or discipline to new situations or problems.

Identify and explain the specifics of film noir aesthetics.

Identify and explain the prevalent themes of film noir, as well as the context for its development in the American film industry.

List any units or content areas that will be required for all sections of this course.

The course will explore a rotating assortment of film noir content. The films will be chosen from but not limited to this list. One semester will not be able to cover all these films, but films selected from this collection will comprise the content for study:

The Maltese Falcon (1941)
 Double indemnity (1944)
 The Big Sleep (1946)
 Out of the Past (1947)
 The Third Man (1949)
 The Asphalt Jungle (1950)
 Pick up on South Street (1953)
 Kiss Me Deadly (1955)
 Harper (1966)
 The Long Goodbye (1973)
 Chinatown (1974)
 Night Moves (1975)
 Against All Odds (1984)
 L.A. Confidential (1997)
 Michael Clayton (2007)

M (1931)
 The Naked City (1948)
 In a Lonely Place (1950)
 Sunset Boulevard (1950)
 Gun Crazy (1950)
 Strangers on a Train (1951)
 The Big Heat (1953)
 The Night of the Hunter (1950)
 Touch of Evil (1958)
 Breathless (1960)
 Point Blank (1967)
 Pulp Fiction (1995)
 Memento (2000)
 4Hollywoodland (2006)
 The Departed (2006)
 Gone, Baby, Gone (2007)
 Inherent Vice (2014)

The first section is the propable selection for the first course offering. The second section is a collection of alternate content that might be addressed in succeeding semesters, as well as for additional study for discussion and projects.

List any assignments, tests, or other assessments that will be required for all sections of this course.

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The Big Whatsit—a creative, multimodal group project that addresses the history and evolution of film noir. Groups must demonstrate their expertise in either the aesthetics or history of noir, or both. Groups will have great deal of latitude in designing their projects, but they must develop a formal plan for the project, as well as a contract among members that specifies which members will be responsible for the various elements of the work.

Almost Private Files—groups chosen randomly by Blackboard each week will take part in discussion boards for each text. Group members are expected to post their own responses to cues provided and to also respond to their fellow group members in kind. When we have time, we will open such discussions up to F2F discussion in class. These group discussion will be found in each week's folder on Blackboard.

The Big Switch—a short essay that compares an apt hard-boiled novel with its film analog. These can be works that we don't address as a class; students will clear their topics and texts with me.

Formal Quizzes—four formal quizzes that will be staggered throughout the semester. These will not be pop quizzes, so no surprises. The quizzes will be constructed from questions that students compose in the Quiz Prep work.

Quiz Prep—students will compose three quiz-type questions (no essay questions) along with the appropriate answers before we begin our discussion of each text. The point is for students to already be invested in each text through such work. The assignments will be found in each week's folder on Blackboard.

Mid-term Exam

Final Exam

List any readings or other materials that will be required for all sections of this course.

Film Noir Reader—Alain Silver & James Ursini, (Limelight, 1996)
At least one hard-boiled or pulp detective novel (TBD by our class)
Any necessary additional essays will be distributed online through Blackboard

List any course policies that will be required for all sections of this course.

Attendance: Attendance will be taken daily for advising and record keeping purposes only. Our program data tells us that failure rates are highest among students who miss three (3) classes before midterm, and it can be difficult to recover from a low midterm grade. If you are absent, it's your responsibility to find out what you've missed.

*Any student who continues to accumulate excessive absences after a warning may be withdrawn.

Late work: Students will regularly complete homework and short writing assignments that will inform and shape the larger writing projects in this class. Quiz Prep work will be graded on a five-point scale; Discussion Boards on a 15-point scale. The papers and projects will be graded on a traditional 100-point scale. Do not fail to complete this work. The small assignments will help you to prepare for the larger assignments. If you fall behind on the small stuff, the large stuff will suffer.

Technology: Electronic devices, including but not limited to cell phones, laptops, tablets, and mp3 players may not be used in my classroom unless explicitly okayed. Upon entering our classroom, please mute your phone and keep it out of sight during class. This means you should place it in your pocket or in your bag—it must be off your desk. If you need to leave your phone on vibrate in case of emergency please do so, but if you need to answer or check it, leave the room discreetly before doing so.

Academic Honesty and Responsibility: In this class you will need to work with texts in informed and ethical ways. However, when a student's actions are meant to deceive the audience –when the actions constitute intentional plagiarism—then the student demonstrates a deep disregard for the academic processes that govern the construction and mediation of knowledge. Please review the University Honor Code in the Student Handbook. It remains your responsibility to engage in course work ethically and honestly.

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If you would like to specify how requirements for contact hours must be met for all sections of this course, please indicate below. (e.g., if any experiential learning activities will replace seat time)

Students will regularly meet during our class hours, and they will be expected to be active members during F2F class discussions but also in our online discussion groups, and as a member of their group project teams.

Is there anything else the reviewing parties should know about this new course proposal that hasn't been addressed?

That should cover things.

Sample Syllabus

- [DIS-1000-Film-Noir-Aggressively-American.docx](#)