

PHIL 115: PHILOSOPHY OF LITERATURE AND FILM

In Workflow

1. PHIL Committee Chair (grandolphmayes@csus.edu)
2. PHIL Chair (rdisilv@csus.edu)
3. ALS College Committee Chair (irwin@csus.edu)
4. ALS Dean (mwilson@csus.edu)
5. Academic Services (curriculum@csus.edu)
6. Senate Curriculum Subcommittee Chair (curriculum@csus.edu)
7. GE Crs Rev Subcommittee Chair (perry@csus.edu)
8. Dean of Undergraduate (gardner@csus.edu)
9. Dean of Graduate (cnewsome@skymail.csus.edu)
10. Catalog Editor (catalog@csus.edu)
11. Registrar's Office (k.mcfarland@csus.edu)
12. PeopleSoft (PeopleSoft@csus.edu)

Approval Path

1. Mon, 10 Apr 2023 18:54:30 GMT
G. Mayes (grandolphmayes): Rollback to Initiator
2. Mon, 17 Apr 2023 20:12:44 GMT
G. Mayes (grandolphmayes): Approved for PHIL Committee Chair
3. Mon, 17 Apr 2023 23:55:01 GMT
Russell DiSilvestro (rdisilv): Approved for PHIL Chair
4. Wed, 19 Apr 2023 19:27:58 GMT
Jacqueline Irwin (irwin): Rollback to Initiator
5. Thu, 20 Apr 2023 02:02:52 GMT
G. Mayes (grandolphmayes): Approved for PHIL Committee Chair
6. Thu, 20 Apr 2023 17:32:25 GMT
Russell DiSilvestro (rdisilv): Approved for PHIL Chair
7. Thu, 20 Apr 2023 18:38:09 GMT
Jacqueline Irwin (irwin): Approved for ALS College Committee Chair
8. Thu, 27 Apr 2023 16:11:29 GMT
Melinda Wilson Ramey (mwilson): Approved for ALS Dean

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Viewing: PHIL 115 : Philosophy of Literature and Film

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Changes proposed by: Mathias Warnes (218680216)

Contact(s):

Name (First Last)	Email	Phone 999-999-9999
Mathias Warnes	mathias.warnes@csus.edu	5305379379

Catalog Title:

Philosophy of Literature and Film

Class Schedule Title:

Phil 115

Academic Group: (College)

ALS - Arts & Letters

Academic Organization: (Department)

Philosophy

Will this course be offered through the College of Continuing Education (CCE)?

No

Catalog Year Effective:

Fall 2023 (2023/2024 Catalog)

Subject Area: (prefix)

PHIL - Philosophy

Catalog Number: (course number)

115

Course ID: (For administrative use only.)

157586

Units:

3

Is the only purpose of this change to update the term typically offered or the enforcement of existing prerequisites at registration?

No

In what term(s) will this course typically be offered?

Fall, Spring

Does this course require a room for its final exam?

Yes, final exam requires a room

This course complies with the credit hour policy:

Yes

Justification for course proposal:

This proposed change of title and content to Philosophy 115—from Philosophy in Literature, to Philosophy of Literature and Film—is made in recognition of the fact that both books and cinema explore philosophical issues in fictional contexts. A course that examines both is likely to be more interesting to a broader range of students. This course currently fulfills GE Area C2 and WI requirements, and the Philosophy Department has decided that the proposed changes constitute an improvement to the existing version of Phil 115 that enriches our offerings for majors and non-majors alike.

Course Description: (Not to exceed 80 words and language should conform to catalog copy.)

Study of selected works of literature and film, which raise or depict philosophical questions, e.g., moral dilemmas, the role of the emotions, the search for meaning, happiness, alienation, nihilism, the existence of God, and the lines between philosophy, literature, religion, and cinema.

Are one or more field trips required with this course?

No

Fee Course?

No

Is this course designated as Service Learning?

No

Is this course designated as Curricular Community Engaged Learning?

No

Does this course require safety training?

No

Does this course require personal protective equipment (PPE)?

No

Does this course have prerequisites?

Yes

Prerequisite:

GWAR certification before Fa09; or WPJ score of 80+; or 3-unit placement in ENGL 109M or ENGL 109W; or 4-unit placement in ENGL 109M or ENGL 109W and co-enrollment in ENGL 109X; or WPJ score 70 or 71 and co-enrollment in ENGL 109X.

Prerequisites Enforced at Registration?

Yes

Does this course have corequisites?

No

Graded:

Letter

Approval required for enrollment?

No Approval Required

Course Component(s) and Classification(s):

Lecture

Lecture Classification

CS#03 - Lecture Composition/Counseling/Case Study (K-factor=1 WTU per unit)

Lecture Units

3

Is this a paired course?

No

Is this course crosslisted?

No

Can this course be repeated for credit?

No

Can the course be taken for credit more than once during the same term?

No

Description of the Expected Learning Outcomes and Assessment Strategies:

List the Expected Learning Outcomes and their accompanying Assessment Strategies (e.g., portfolios, examinations, performances, pre-and post-tests, conferences with students, student papers). Click the plus sign to add a new row.

	Expected Learning Outcome	Assessment Strategies
1	Identify and understand different genres and key concepts of literature, film, and aesthetics.	-Reading Responses -Film Responses
2	Apply critical thinking skills to recognize and explore philosophical questions raised or depicted in literary and cinematic works.	-Reading Responses -Film Responses
3	Distinguish between what is explicitly and implicitly represented in literary and cinematic works through philosophical and literary analysis.	-Final Exam -Seminar Leads
4	Compose well-organized, cogent, and well-argued argumentative papers on the philosophical content of literary and cinematic works.	-Final Essay
5	Analyze literary, cinematic, and philosophical concepts and methods within and across established disciplinary boundaries.	-Presentations -Discussion Forums

Attach a list of the required/recommended course readings and activities:

Warnes-115-ScheduleProposal.pdf
Warnes-115-SyllabusProposal.pdf

Is this course required in a degree program (major, minor, graduate degree, certificate?)

No

Does the proposed change or addition cause a significant increase in the use of College or University resources (lab room, computer)?

No

Will there be any departments affected by this proposed course?

No

I/we as the author(s) of this course proposal agree to provide a new or updated accessibility checklist to the Dean's office prior to the semester when this course is taught utilizing the changes proposed here.

I/we agree

University Learning Goals

Undergraduate Learning Goals:

Competence in the disciplines
Knowledge of human cultures and the physical and natural world
Intellectual and practical skills

Is this course required as part of a teaching credential program, a single subject, or multiple subject waiver program (e.g., Liberal Studies, Biology) or other school personnel preparation program (e.g., School of Nursing)?

No

GE Course and GE Goal(s)

Is this a General Education (GE) course or is it being considered for GE?

Yes

In which GE area(s) does this apply?

C2. Humanities
Writing Intensive

Which GE objective(s) does this course satisfy?

Develop an acquaintance and understanding of cultures and major dynamic social institutions which affect one's life.
Read, write, and understand relatively complex and sophisticated English prose.
Find and use common information resources, engage in specialized library research, use computers and seek out appropriate expert opinion and advice.
Construct a non-fallacious verbal argument, recognize fallacious arguments, and follow the verbal arguments of others.

Attach Course Syllabus with Detailed Outline of Weekly Topics:

Warnes-115-ScheduleProposal.pdf
Warnes-115-SyllabusProposal.pdf

Syllabi must include: GE area outcomes listed verbatim; catalog description of the course; prerequisites, if any; student learning objectives; assignments; texts; reading lists; materials; grading system; exams and other methods of evaluation.

Will more than one section of this course be offered?

No

General Education Details - Area C2: Humanities

Section 1.

Indicate in written statements how the course meets the following criteria for Area C2. Relate the statements to the course syllabus and outline. Be as succinct as possible.

Is broad in scope or survey in nature.

Works examined will vary with instructor, but in all iterations the scope of the course will be broad in scope and a survey in nature, involving the study of philosophical questions as depicted in literature and film, and in diverse approaches in the philosophy of literature and film.

Develops an understanding of and appreciation for the diversity of the human community.

Literary works studied will be global in scope, and may involve ancient, medieval, modern, or contemporary literary works, or some combination of all four periods. Films studied will also be global in scope, involving differing periods, national, ethnic, and cultural identities, and philosophical perspectives. Generally, films studied will be paired, thematically, and in terms of learning outcomes, with selected literary works. This includes but is not limited to direct and indirect adaptations of literary works and philosophical ideas in film. Instructors will be expected to include significant coverage of non-Western film, literature, and philosophy. Philosophical approaches used to study works of film and literature will examine personal, racial, and cultural diversity. Student assessments will be geared towards satisfying this LO, and instructors will be evaluated on how well their teaching satisfies this LO during peer visitations.

Develops a comprehensive understanding and appreciation of the heritage being studied and transmits a knowledge of the Western and Non-Western cultural heritage in the humanities. Students should be able to:

Demonstrate knowledge of the conventions and methods of the study of the humanities.

Students will be expected to learn the conventions and methods developed by philosophers for the study of literary and cinematic works. The types of philosophical questions explored in literary and film representation will include, but are not limited to, those mentioned in the catalog description. Interdisciplinary boundaries that unite and differentiate the cultural genres of philosophy, literature, and cinema will be explored and re-defined. Several student assessments will be geared towards satisfying this LO, and instructors will be evaluated on how well their teaching satisfies this LO during peer visitations.

Investigate, describe, and analyze the roles and effects of human culture and understanding in the development of human societies.

Each iteration of this course will focus on differing historical and contemporary works of literature and film, and will draw on various philosophical approaches. However, all iterations will involve immersion, through the overlapping lenses of literature, film, and philosophy, into diverse cultures and societies. For example, in the sample schedule, students begin the course by learning about the Greek cultural origins of literature and philosophy through the art-form of ancient theater. By the end of the course, students will be immersed in Afrofuturist literature, film, and philosophy. Along the way, they will come to understand canonical as well as marginalized literary works as depicted in film. For example, students will study decolonial adaptations of Shakespeare's *The Tempest*, and Miyazaki's fusions of Japanese Shinto traditions with European Romanticism (both as a critique of modern technology). Given the breadth of the history of philosophy, literature, and the history of cinema, what gets focused on will vary based on instructor expertise, but all iterations of 115 will fulfill this LO.

Compare and analyze various conceptions of humankind.

A course in Philosophy of Literature and Film is an ideal opportunity to explore, compare, and analyze differing conceptions of humankind, and the question, "What does it mean to be human?" The history of Western and non-Western humanisms, and alternative accounts of what does and does not constitute the human, the inhuman, the superhuman, and how the human has been defined in relation to its 'other', will all be explored. The study of philosophy/literature/film raises questions about the historical representation of gender, race, class, ethnicity, and religious identity. In the proposed schedule, comparison and analysis of the human and its other(s), will take place in each unit. For example, the study of Greek tragedy provides an opportunity to explore Ancient Greek conceptions of the human alongside Judeo-Christian and modern articulations of humanism as embedded, for example, in Shakespeare's *The Tempest* with its depictions of Caliban and Ariel as colonized or magical others. Throughout the course, Euro-Christian humanistic frameworks will be analyzed and critiqued in light of alternative accounts of what it means to be human. Several student assessments will be geared towards satisfying this LO, and instructors will be evaluated on how well their teaching satisfies this LO in their peer visitations.

Demonstrate knowledge and understanding of the historical development of cultures and civilizations, including their animating ideas and values.

Which historical cultures and civilizations, and which animating ideas and values, are focused on will vary, but all study of literary, cinematic, and philosophical works in 115 will be rationally coordinated and implemented with a view to imparting knowledge and understanding of diverse cultures, civilizations, animating ideas, and values. For example, beyond the topics included in the catalog description, additional themes may include the social imaginary, philosophies of creativity and artistic media, and the ontological status of fictional worlds and motion picture. Another question to be addressed is: How do the activities of doing philosophy, reading or interpreting a literary work, and reflecting on a film overlap, or how do they diverge within one's own culture and cross-culturally? Since literature, philosophy, and film are the major vehicles for the transmission of culture, animating ideas, and value, alongside religion and art in general, this LO is intrinsic to course content. Student assessments will be geared towards satisfying this LO, and instructors will be evaluated on how well their teaching satisfies this LO in their peer visitations.

In presenting the contribution and perspectives of people, the coursework addresses at least two of the following:

- **Women**
- **Ethnicity**
- **Socio-economic status**
- **Religious affiliation**
- **Disabilities**
- **Gays & lesbians**

Most iterations of 115 will address all of these, and instructors will be expected to explore at least two or more in a sustained manner. In the proposed schedule, marginalized perspectives will be addressed in detail: 1. During the week on feminist re-readings of Sophocles's *Antigone*; 2. During the week on anti-racist interpretations of Shakespeare's *The Tempest*; 3. During the week on religious affiliation and religious meaning in Goethe's *Faust*; 4. During the weeks on philosophical representations of queerness, socio-economic status, women, ethnicity, and religious identity in Afrofuturist philosophy, fantasy culture, and related films.

Includes a writing component described on course syllabus

I) If course is lower division, formal and/or informal writing assignments encouraging students to think through course concepts using at least one of the following: periodic lab reports, exams which include essay questions, periodic formal writing assignments, periodic journals, reading logs, other. Writing in lower division courses need not be graded, but must, at a minimum, be evaluated for clarity and proper handling of terms, phrases, and concepts related to the course.

2) If course is upper division, a minimum of 1500 words of formal, graded writing. [Preferably there should be more than one formal writing assignment and each writing assignment (e.g. periodic lab reports, exams which include essay questions, a research/term paper etc.) should be due in stages throughout the semester to allow the writer to revise after receiving feedback from the instructor. Include an indication of how writing is to be evaluated and entered into course grade determination.]

Phil 115 is an upper-division GE C2 and Writing Intensive course. For the WI component, students are expected to write not less than 5000 words of logical, insightful, and well researched prose. The Philosophy department further requires that all formal essays conform to the department's standardized "How to Analyze a Philosophy Essay" document. The WI writing requirements meet and exceed the GE C2 writing requirements. In addition to a minimum of 2 formal research essays (see below), students will be responsible for 4 Reading Responses and 4 Film Responses (2-3 page mini-essays), discussion posts, a presentation, and a Final Exam. Each assignment will have detailed rubrics and instructions designed with the GE C2 writing requirement in mind.

Section 2.

If you would like, you may provide further information that might help the G.E. Course Review Committee understand how this course meets these criteria and/or the G.E. Program Objectives found in the CSUS Policy Manual, General Education Program, Section I.B.

N/A

General Education Details - Writing Intensive

Section 1.

Indicate how the course meets the following criteria for Writing Intensive. Relate the statement to the course syllabus and outline. Be as succinct as possible. Courses must comply with the general criteria for Writing Intensive courses:

The course must build on the basic skills and knowledge acquired by students in their foundation courses in General Education or the major.

The formal writing requirements for 115 will build on writing skills acquired by students in their GE and major classes by working closely with students to make sure their formal writing skills develop and satisfy advanced standards for undergraduate essay composition in philosophy.

Rubric categories, building on formal writing assignments in foundation and other GE classes, will vary with instructor, but may include the following criteria: 1. The Introduction contains a clearly stated thesis statement including the purpose of the essay. It correctly identifies all primary and secondary sources used and which points will be addressed. It outlines what will be accomplished, and previews the essay; 2. The Summary is lucid in outlining the content of primary and secondary sources relevant to the interpretation and critique. It is charitable, thorough, fair, and accurate with respect to sources utilized. It is well-organized, and non-critically presents relevant questions for clarification; 3. The Interpretation/Critique section presents a clear and cogent interpretation of all issues raised. It makes its case logically yet charitably, and is measured and stylistically sound. It attempts to strengthen alternative positions, and adequately formulates any unresolved questions and problems; 4. The Conclusion adequately summarizes the main points of the essay. It does not introduce new information or make new unsubstantiated claims. It is brief yet relevant; 5. Information included throughout is correct and interesting, and based upon a relevant array and integration of primary and secondary sources, and the author's own views. Information is presented in a way that is well-reasoned, balanced, clear, concise, and well-organized. It satisfies the Research Requirements with respect to the use of both primary and secondary sources; 6. Formatting/Length/Citation: The essay includes a title page. It meets length requirements. It is consistently formatted, and cites appropriately, using any one widely accepted formatting and citation style, such as MLA or Chicago.; 7. Style/Grammar: The essay is written clearly and carefully, and is free of grammar and spelling mistakes, and reflects university-level writing practices throughout; 8. Argumentation: Arguments and interpretations are well laid out, and assumptions, counter-positions, and implications are carefully stated and explored. The core ideas and arguments of the essay flow meaningfully across sentences and paragraphs; 9. Creativity & Insight: The essay demonstrates sufficient creative thinking and critical insight. Major or minor arguments and ideas are innovative, or even original. Insight into the material addressed is perspicacious and/or profound. If experimental in genre and format, the essay is self-aware regarding its aims, accomplishments, and limitations; 10. Overall Quality: The essay demonstrates sufficient work ethic, and accomplishes its aims in a manner that reflects college-level writing, and critical and creative thinking. The essay contributes something of significant value to knowledge of the subject matter.

The course must expand students' knowledge by examining complex issues.

Complex knowledge acquisition and analysis in formal written composition will be built into the WI-specific writing requirements for 115, and will conform to the Philosophy department's standardized writing guidelines: https://www.csus.edu/college/arts-letters/philosophy/_internal/g5-how-to-analyze-a-philosophical-essay.pdf

Two to four formal research essays will require students to acquire mastery of research methods and composition techniques within Philosophy of Literature and Philosophy of Film, including how to construct and coordinate argumentative interpretations of complex issues through critical engagement with primary sources (i.e. literary or cinematic works, and philosophical texts), conjointly with diverse secondary sources (i.e. scholarly analyses).

The course must expand students' abilities to reason logically and to write clearly in prose.

Alongside ongoing instructor feedback and revision opportunities during the writing process, a "How to Write an Essay for This Class" document will be provided, in addition to a comprehensive grading rubric that will establish methods and benchmarks designed to ensure that students significantly enhance their abilities to reason logically and write clearly in prose.

Students must be required to write not less than 5,000 words of clear and logical prose (not to include simple narrative or diary writing).

The word requirement may be met differently by instructors based on overall writing assessment strategy. Some instructors may choose to assign three to four formal essays (of 1500-2000 words each), while others may assign two formal essays, alongside other formal writing assignments. In the proposed version of 115, the word requirement will be met by two formal research essays (of 1500-1800 words each), and 8 shorter essays (usually, 500 words each)—4 Reading Responses and 4 Film Responses—which have detailed associated rubrics.

Instructors must work actively with students to sharpen analytical abilities and to improve their writing styles.

All formal writing assignments for Phil 115 will involve instructors working closely with students during office hours and over email on each of the stages of topic and source development and approval, research methods, prospectus, draft revisions, and final revisions. Instructors will be expected to give detailed feedback on formal essays geared towards improving student writing.

Writing assignments must be spread over the entire semester (with at least 3,000 of the 5,000 words due before the last two weeks of instruction).

In the proposed structure for 115, due dates for 2 Reading Responses and 2 Film Responses (i.e. 4 mini-essays of 500 words each) will be staggered across the first half of the semester, and will culminate in the first formal research essay (of 1500-1800 words) due by mid-semester. Due dates for 4 more mini-essays will be staggered across the semester's second half, culminating in the second formal research essay, usually due during the last two weeks of instruction.

Instructors must provide timely responses and evaluation of each writing assignment, and evaluations and comments must not only be about the subject matter content but also about writing skills.

Instructors for 115 will be expected to work closely with students on fulfilling the GE C2 and WI writing requirements for this course. Instructor responsibilities includes but are not limited to: 1. Mandatory meetings for students to confirm topic, source, and prospectus approval; 2. Timely response to student communication and evaluation of student writing in person, in hard copy, or in the comments area of speed grader. Instructors will compose careful and detailed critical commentaries on student essays which address not only subject matter content, but also how to improve their writing skills. Instructors will not merely apply a rubric, but are expected to provide detailed critical feedback, as well as opportunities for revision and improvement.

Section 2.

If you would like, you may provide further information that might help the G.E. Course Review Committee understand how this course meets these criteria and/or the G.E. Program Objectives found on pp. 2-3 of the "Statement of Policies Pertaining to the G.E. Program" of August, 1991.

N/A

WRITING INTENSIVE

Recognizing the value of writing in all disciplines, as a tool in learning as well as conveying knowledge, the Academic Senate mandated that the teaching of writing be an all university responsibility. To that end, the Senate recommended that three units of Writing Intensive be a graduation requirement.

The chief aim of Writing Intensive is to promote students' ability to write logically and clearly, using standard written English, in their major discipline or in a discipline outside their major.

Course Requirement

The Writing Intensive requirement can be satisfied in one of three ways: a) Departments/programs may specify that the Writing Intensive requirement must be met in the major; b) In cases where the requirement is not specified as required in the major, the requirement must be satisfied by taking an Writing Intensive course in the General Education program, or c) student's choice.

Departments/programs wishing to have courses approved as Writing Intensive must submit the course syllabus to the General Education Review Committee which shall review and approve the course for listing as Writing Intensive. (General Education courses must also be approved for G.E. listing in the normal way.)

Criteria

Courses designated as Writing Intensive build on the basic skills and knowledge acquired by students in their foundation courses in General Education or the major. These courses are to expand students' knowledge by examining complex issues and they are to advance students' abilities to reason logically and to write clearly in prose.

The English Composition and Critical Thinking courses and the Writing Proficiency Examination are prerequisites to all Writing Intensive courses. Some Writing Intensive courses listed in the General Education program may explore more specialized topics and may thus require prerequisites, but most are to be courses of a broader nature and generally require no formal preparation in the discipline offering the course. Writing Intensive courses not in the General Education Program may also have prerequisites, but they should focus on the broad and general rather than the more technical areas of a discipline.

Students are required to write not less than 5,000 words (20 typed, double-spaced pages) of clear and logical prose in Writing Intensive classes. (Once a course is approved for Writing Intensive, all students enrolled in the class, whether they are taking it to fulfill their Writing Intensive requirement or not, must write no less than 5,000 words in order to receive a passing grade.)

An important aspect of the task of instructors is working actively with students to sharpen their analytical abilities and to improve their writing styles. Simple narrative and diary-type writing will not fulfill the requirement.

Writing assignments must be analytical in nature, discipline specific and spread out over the entire semester. (At least a total of 3,000 words of writing assignments must be due before the last two weeks of instruction.) Instructors must provide timely responses and evaluations of each writing assignment. Evaluations and comments must only be about the subject matter content but also address the writing skills. Additionally, evaluations and comments must be given to the students early enough to be reviewed before their next formal writing assignment is due.

Recommendations for Implementation

Although Writing Intensive courses have a 5,000 word requirement, this word requirement can be met by both formal and informal writing assignments. Instructors might require 10 pages each of formal and informal assignments (journals, responses to reading, for example). Yet all should require analysis in order to promote learning as well as improved writing skills.

Although the number of writing assignments depends upon the discipline and nature of the course, a study conducted by the Writing Intensive Committee in Spring 1988 discovered that those students who had been assigned a number of shorter assignments (usually four 5 page ones) reported that their writing had improved as a result, in part, of more frequent feedback. Those with only two long assignments reported that they did not feel the assignments had helped them improve their writing.

Reviewer Comments:

G. Mayes (grandolphmayes) (Mon, 10 Apr 2023 18:54:30 GMT): Rollback: Approve my small edits.

Michelle Felten (mfelten) (Wed, 19 Apr 2023 18:21:24 GMT): Hello Professor Warnes, The Curriculum Committee has voted to approve your proposal for PHIL 115 pending the removal/update of the COVID 19 information on the syllabus. Thank you, Michelle

Jacqueline Irwin (irwin) (Wed, 19 Apr 2023 19:27:58 GMT): Rollback: Dear Mathias, Please see suggestions for revision from Michelle. Once your proposal has been revised as per their recommendations, please resubmit and send me an email so I know that your proposal is ready to move forward. Thank you, Jacqueline, ALS Curriculum Chair

Key: 3833