

Eastern Illinois University
NEW/REVISED COURSE PROPOSAL FORMAT
(Approved by CAA on 4/13/06 and CGS on 4/18/06)

This format is to be used for all courses submitted to the Council on Academic Affairs and/or the Council on Graduate Studies. (See <http://www.eiu.edu/~eiucaa/Directions.pdf> for directions on completing this form.)

Please check one: ☒ New course ☐ Revised course

PART I: CATALOG DESCRIPTION

1. **Course prefix and number, such as ART 1000:** ENG 4904
2. **Title (may not exceed 30 characters, including spaces):** Studies in Film
3. **Long title, if any (may not exceed 100 characters, including spaces):**
4. **Class hours per week, lab hours per week, and credit [e.g., (3-0-3)]:** 3-2-3
5. **Term(s) to be offered:** ☐ Fall ☒ Spring ☐ Summer ☐ On demand
6. **Initial term of offering:** ☐ Fall ☒ Spring ☐ Summer **Year:** 2011
7. **Course description (not to exceed four lines):**

In-depth study of major periods, genres, history, criticism, and/or theory of film. Topics to be announced. May be taken twice with permission of Department Chairperson.
Prerequisite: ENG 1002G.

8. Registration restrictions:

a. Identify any equivalent courses (e.g., cross-listed course, non-honors version of an honors course).

N/A

b. Prerequisite(s), including required test scores, courses, grades in courses, and technical skills. Indicate whether any prerequisite course(s) MAY be taken concurrently with the proposed/revised course.

ENG 1002G

c. Who can waive the prerequisite(s)?

☐ No one ☒ Chair ☐ Instructor ☐ Advisor ☐ Other (Please specify)

d. Co-requisites (course(s) which MUST be taken concurrently with this one):

None

e. Repeat status: Course may not be repeated.

X-- Course may be repeated to a maximum of 6 hours or 1 time.

f. Degree, college, major(s), level, or class to which registration in the course is restricted, if any:

N/A

g. Degree, college, major(s), level, or class to be excluded from the course, if any:

N/A

- 9. Special course attributes** [cultural diversity, general education (indicate component), honors, remedial, writing centered or writing intensive]

Writing Intensive, some graduate enrollment

- 10. Grading methods** (check all that apply): ☒ Standard letter ☐ C/NC ☐ Audit ☐ ABC/NC (“Standard letter”—i.e., ABCDF—is assumed to be the default grading method unless the course description indicates otherwise.)

- 11. Instructional delivery method:** ☐ lecture ☐ lab ☒ lecture/lab combined ☐ independent study/research
☐ internship ☐ performance ☐ practicum or clinical ☐ study abroad ☐ other

PART II: ASSURANCE OF STUDENT LEARNING

1. List the student learning objectives of this course:

Students will:

1. Evaluate film as an art form and a cultural artifact
2. Analyze and synthesize theories of film form and visual style
3. Identify film as a discursive narrative mode
4. Identify, critique and apply film theories and historical contexts
5. Write analytically and effectively about film and related concepts

a. N/A

- b. If this is a graduate-level course, indicate which objectives are designed to help students achieve established goals for learning at the graduate level:**

- **Depth of content knowledge**

Objectives #1-5 will contribute to depth of content knowledge

- **Effective critical thinking and problem solving**

Objectives #1-5 will contribute to critical thinking and problem solving

- **Effective oral and written communication**

Objective #5 will contribute to oral and written communication

- **Advanced scholarship through research or creative activity**

Objectives #2-5 will contribute to advanced research and scholarship

- c. Identify the assignments/activities the instructor will use to determine how well students attained the learning objectives:**

Learning Objectives	Research/Analytical Essays, short and long	Essay and Short-Answer Exams (Midterm & Final)	In-class discussion	Oral Presentations, Individual or Group
Evaluate film as an art form and a cultural artifact	X	X	X	X
Analyze and synthesize theories of film form and visual style	X	X	X	X
Identify film as a discursive narrative mode	X	X	X	X
Identify, critique and apply film theories and historical contexts	X	X	X	X
Write analytically and effectively about film and related concepts	X	X		

- d. Explain how the instructor will determine students' grades for the course:**

One possible example:

Essay I (4-6 pages):	20%
Essay II (6-8 pages):	25%
Midterm:	10%
Final Exam:	10%
Participation and In-Class Work:	10%
Weekly Responses	10%
Group Presentation:	15%

- e. For technology-delivered and other nontraditional-delivered courses/sections, address the following:**

N/A

- f. For courses numbered 4750-4999, specify additional or more stringent requirements for students enrolling for graduate credit. These include:**

- a. course objectives;**
- b. projects that require application and analysis of the course content; and**
- c. separate methods of evaluation for undergraduate and graduate students.**

- a. Additional: Demonstrate the ability to write a journal length article
- b. Additional: Essay I and II must both be substantially longer. Graduate students must complete a conference length (8-10 pages) paper for essay I. Graduate students must submit a proposal for paper II and complete a journal-length essay (15-20 pages). Individual instructors may in addition require graduate students to give oral presentations of their research work.
- c. Percentages remain the same.

- g. **If applicable, indicate whether this course is writing-active, writing-intensive, or writing-centered, and describe how the course satisfies the criteria for the type of writing course identified. (See Appendix *.)**

This course is writing intensive

PART III: OUTLINE OF THE COURSE

Provide a week-by-week outline of the course's content. Specify units of time (e.g., for a 3-0-3 course, 45 fifty-minute class periods over 15 weeks) for each major topic in the outline. Provide clear and sufficient details about content and procedures so that possible questions of overlap with other courses can be addressed. For technology-delivered or other nontraditional-delivered courses/sections, explain how the course content "units" are sufficiently equivalent to the traditional on-campus semester hour units of time described above.

Outline of a Sample Course: "World Cinema from the Forties to the Eighties"

Class will meet for fifteen weeks, with either three 50-minute class sessions per week (MWF), or two 75-minute class sessions (TR), or one 150-minute session in the evening. The class will also include a weekly two-hour lab for screenings. (3-2-3).

Please note: As a "Studies in" course, the specific focus for the course will vary from semester to semester. The following outlines one sample course, "World Cinema from the Forties to the Eighties." The primary objects of study, the films, will be supplemented by readings, possibly taken from the texts listed in Part V.

World Cinema from the Forties to the Eighties

Week 1

Introduction : Frame, mirror, window –

A brief review of the origins of cinema: technology, the rise of the star system, priority of (fictional) narrative; what do movies *mean*?

Read: A Short History of the Movies, Chs. 1–3; Write a Response

Watch clips from: *The Lumière Brothers Films* (1895)

The Man with a Movie Camera (Dziga Vertov, 1928)

Lab Screening of *Singin' in the Rain* (Stanley Donen, Gene Kelly, 1952)

Week 2

Realism(s) – Old and New

Response Due. (The truths behind the fictions) --

Read: ASH, Ch. 10; Ch 13 (258–275); André Bazin "The Ontology of Film"; Geoffrey Nowell-Smith, "How Films Mean, or from Aesthetics to Semiotics"

Watch clips from: *Pais* (Roberto Rossellini, 1946)

The House Under the Sea (Henri Calef, 1946)

Los Olvidados (Luis Buñuel, 1950)

Lab Screening of *The Best Years of Our Lives*, (William Wyler, 1946)

Week 3 **The Haunted Screen** – Phantoms of the Cold War

Response Due.

Read: ASH, Ch. 12, Additional readings from list below.

Watch clips from: *Carrie* (William Wyler, 1951)

The Joke (Jaromil Jires, 1968)

Lab Screening of *Pick Up on South Street* (Samuel Fuller, 1949)

Week 4 **Against Television** – Bigger Screens, Brighter Colors

Response Due.

Read: ASH, Ch. 14, Additional readings from list below

Watch clips from: *The Gate of Hell* (Teinosuke Kinugasa, 1953)

Barrabas (Richard Fleischer, 1961)

Lab Screening of *Ivan the Terrible* (Sergei Eisenstein, 1945-6, rel. 1968)

Week 5 **Old Masters / New Waves** – Western Europe.

Response Due.

Read: ASH, Ch 13 (276–290), Ch. 14 (296-313.), Ch. 13 (276-290)

Watch clips from: *Last Year in Marienbad* (Alain Resnais, 1961)

Persona (Ingmar Bergman, 1966)

Lab Screening of *If...* (Lindsay Anderson, 1968)

Week 6 **The Rise and Fall of Socialist Realism** – Eastern Europe

Response Due.

Read: ASH, Ch 14 (313-318), Additional readings from list below

Watch clips from: *Viy* (Alexander Pushko, 1967)

Mother Jones of the Angels (Jerzy Kawalerowicz, 1961)

Glissando (Mircea Daneluic, 1982)

Lab Screening of *The Cranes Are Flying* (Mikhail Kalatozov, 1957)

Week 7 **Old Hollywood, New Hollywood?**

Paper I due.

Read: ASH, Ch. 12, Additional readings from list below

Watch clips from: *Naked Kiss* (Samuel Fuller, 1965)

The Boston Strangler (Richard Fleischer, 1969)

Dressed to Kill (Brian de Palma, 1980)

Midterm overview

Lab Screening of *Days of Heaven* (Terence Malick, 1978)

Week 8

Midterm Exam

Tradition versus Innovation (i) – Asia

Read: ASH, Ch. 14 (“Cinemas East”), Additional readings from list below

Watch clips from: *Tokyo Story* (Yasujiro Ozu, 1953)
Dersu Uzala (Akira Kurosawa, 1975)
Red Sorghum (Zhang Yimou, 1988)
A Better Tomorrow/Hard Boiled (John Woo, 1986)
The World of Apu (Satyajit Ray, 1959)

Lab Screening of *Water* (Deepa Mehti, 2004)

Week 9

Tradition versus Innovation (ii) – Latin America

Response due.

Read: ASH, Ch. 16 (“Third World Cinemas”), Additional readings from list below

Watch clips from: *Soy Cuba* (Mikhail Kalatozov, 1964)
La Ultima Cena (Tomás Gutiérrez Alea, 1977)
Antonio das Mortes (Glauber Rocha, 1969)
Que gostoso era o meu francês (Nelson Pereira dos Santos, 1972)

Lab Screening of *Los Olvidados* (Luis Bunuel, 1950)

Week 10

Other Cinemas, Other Worlds (i) – Africa

Response Due

Review ASH, Ch 16, Additional readings from list below

Watch clips from: *Borom Sarret* (Ousmane Sembene, 1963)
La Noire de... (Ousmane Sembene, 1966)
The Gods Must Be Crazy (Jamie Uys, 1981)

Lab Screening of *Yeelen* (Souleymane Cissé, 1987)

Week 11

Other Cinemas, Other Worlds (ii) – the Middle East

Group Presentation I

Watch clips from: *Yol* (Serif Gören, Yilmaz Guney, 1982)
Wedding in Galilee (Michel Kleifi, 1987)
The Cyclist (Mohsen Makhmalbaf, 1989)

Lab Screening of *Cairo Station* (Youssef Chahine, 1958)

Week 12

Other Cinemas, Other Worlds (iii) – Australia, New Zealand

Group Presentation II

Watch clips from: *Sunday Too Far Away* (Ken Hannen, 1975)
My Brilliant Career (Gillian Armstrong, 1979)
Utu (Geoff Murphy, 1982)

Lab Screening of *The Last Wave* (Peter Weir, 1977)

Week 13

The New Experimentalists: Artists or Fakers?

Group Presentation III

Watch clips from: *Particles in Space* (Len Lye, 1966)
 Jabberwocky (Jan Svankmajer, 1970)
 Pink Flamingoes (John Waters, 1972)
 Santa Sangre (Alejandro Jodorowsky, 1989)

Lab Screening of *Bottoms* (Yoko Ono, 1966)

Week 14 **The End ... of Acting? Art and Animation**
 Group Presentation IV

Watch clips from: *The King and the Gnome* (Ludomir Benes, 1980)
 Broken down Film (Osamu Tesuka, 1985)

Lab Screening of *Tale of Tales* (Yuri Norstein, 1979)

Week 15 Review and individual consultations on final essays. **Final Essays due.**
Lab Screening of film of students' choice

Final Exam.

PART IV: PURPOSE AND NEED

1. Explain the department's rationale for developing and proposing the course.

The purpose of this course is to provide undergraduate and graduate students with in-depth study in film. Topics will vary and may include a focus on the major periods, genres, history, criticism and/or theory of film through extensive reading, discussion, writing, and research. The English Department currently offers only one film course, ENG 3504 "Film and Literature," which serves as an introductory survey course that focuses on film in the context of literary studies. In contrast, ENG 4904 assumes film to be a discrete object of study in and of itself; it will address topics endemic to the field of film studies, but will also focus on the relationships between film and different modes of literary analysis.

The course will serve as a significant addition to the Film Studies Minor offered by the College of Arts and Humanities.

2. Justify the level of the course and any course prerequisites, co-requisites, or registration restrictions.

The English Department currently offers neither a 4000-level course in film studies, nor a graduate course devoted to film. ENG 4904 will allow both undergraduate and graduate students to study film art in greater depth, along with the attendant theory, scholarship and history. The demand among students for film studies courses has increased, especially since the addition of the Film Studies Minor and the completion of the Doudna Fine Arts Center.

Just as the textual skills taught in literature classes enhance the study of film, the analytical strategies and theories specific to film offer tools useful in the study of literature. This course will focus on the study of film in a way analogous to the study of literature, but also with its own analytical modes and vocabulary, much the way studies of drama are undertaken in English departments in a way distinct

from those of Theatre departments. ENG 4904 will be particularly relevant to undergraduate English majors concentrating on literature, and graduate students working toward a concentration in Literary Studies, as this course will focus on the discursive analysis of film using formal, theoretical, and interpretive arguments.

The additional work required of graduate students (II.f) entails the use of the scholarly tools of film studies (Film Literature Index, Film Studies Research Guide, etc.) and thus broadens their graduate-level research skills. The course also provides graduate students a grounding in film studies that will facilitate the incorporation of film into their masters theses or exams and prepare them for Ph.D. programs. Furthermore, given that film plays an increasingly important role in secondary-school and college-level English courses, ENG 4904 will provide necessary background and training for graduate students planning to teach.

ENG 1002G is a prerequisite for all undergraduate English courses.

3. If the course is similar to an existing course or courses, justify its development and offering.

The English Department currently offers one film course, ENG 3504 “Film and Literature,” which provides an introduction to film studies, with emphasis on one aspect of film scholarship—the relationship of film to literature. The Department of Communication Studies offers a film course, CMN 3530 “Film Communication,” also introductory in nature and focusing on film as the expression of the performers, producers, directors, writers, and technicians. ENG 4904 “Studies in Film” will offer students a full semester of advanced scholarly work in the broader discipline of the film arts, among them film history, theory, and/or cultural contexts.

EIU offers three other Film Studies courses at the 4000-level: EIU 4104G (World Film: Language and Culture in Film), EIU 4170G (History on Film) and EIU 4192G (Film & Society; Honors Senior Seminar). EIU 4192G is open only to students in the Honors program.

4. Impact on Program(s):

- a. For undergraduate programs, specify whether this course will be required for a major or minor or used as an approved elective.**

This course will be an approved elective.

- b. For graduate programs, specify whether this course will be a core requirement for all candidates in a degree or certificate program or an approved elective.**

It will be an approved elective for graduate students.

If the proposed course changes a major, minor, or certificate program in or outside of the department, you must submit a separate proposal requesting that change along with the course proposal. Provide a copy of the existing program in the current catalog with the requested changes noted.

PART V: IMPLEMENTATION

1. Faculty member(s) to whom the course may be assigned:

Ann Boswell, Robin Murray, Marjorie Worthington

2. Additional costs to students:

None

3. Text and supplementary materials to be used (Include publication dates):

Possible texts might include:

Leo Braudy and Marshall Cohen, eds., Film Theory and Criticism. (Oxford, 2009)

James Chapman, Cinemas of the World: Film and Society from 1895 to the Present. (Reaktion, 2003)

Jack C. Ellis and Virginia Wright Wexman, A History of Film (Allyn and Bacon, 5th edition, 2002)

Gerald Mast, Bruce F. Kawin, A Short History of the Movies. (Longman, 2007) (used in this course sample)

Robert Sklar, A World History of Film. (Prentice Hall, 2003)

Kristin Thompson and David Bordwell, Film History. An Introduction. (McGraw Hill, 2002)

PART VI: COMMUNITY COLLEGE TRANSFER

If the proposed course is a 1000- or 2000-level course, state either, "A community college course may be judged equivalent to this course" OR "A community college course will not be judged equivalent to this course." A community college course will not be judged equivalent to a 3000- or 4000-level course but may be accepted as a substitute; however, upper-division credit will not be awarded.

PART VII: APPROVALS

Date approved by the department or school: November 11, 2009

Date approved by the college curriculum committee: December 2, 2009

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: February 18, 2010 CGS:

*In **writing-active courses**, frequent, brief writing activities and assignments are required. Such activities -- some of which are to be graded -- might include five-minute in-class writing assignments, journal keeping, lab reports, essay examinations, short papers, longer papers, or a variety of other writing-to-learn activities of the instructor's invention. Writing assignments and activities in writing-active courses are designed primarily to assist students in mastering course content, secondarily to strengthen students' writing skills. In **writing-intensive courses**, several writing assignments and writing activities are required. These assignments and activities, which are to be spread over the course of the semester, serve the dual purpose of strengthening writing skills and deepening understanding of course content. At least one writing assignment is to be revised by the student after it has been read and commented on by the instructor. In writing-intensive courses, students' writing should constitute no less than 35% of the final course grade. In **writing-centered courses** (English 1001G, English 1002G, and their honors equivalents), students learn the principles and the process of writing in all of its stages, from inception to completion. The quality of students' writing is the principal determinant of the course grade. The minimum writing requirement is 20 pages (5,000 words).

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