

**Eastern Illinois University**  
**Course Proposal**  
**EIU 4104G, Language & Culture in Film**

**1. Catalog Description**

- a. EIU 4104G
- b. World Film: Language & Culture in Film
- c. 3-0-3
- d. F,S,Su
- e. World Film
- f. This course will examine foreign film as a unique art form that strongly reflects the culture of its country of origin. Equal attention will be paid to film's cross-cultural and interdisciplinary nature. The influence of foreign film on and by Hollywood will be compared.
- g. Foreign Language majors are excluded.
- h. Writing-intensive.

**2. Student Learning Objectives**

- a. To achieve the objectives of general education, students will
  - 1. Study and compare the past, present and future roles of foreign film in world media. (Critical Thinking)
  - 2. Analyze film in terms of linguistic and cultural environments. (Critical Thinking, Citizenship)
  - 3. Compare foreign film genres and themes and relate to a country's historical & societal concerns. (Critical Thinking, Citizenship)
  - 4. Research the cross-cultural, transnational influence film has had in the 20th century. (Critical Thinking, Citizenship)
  - 5. Contrast foreign films based on similar or identical stories. (Critical Thinking, Citizenship)
  - 6. Examine the difficulties of producing and distributing a film for a world-wide audience. (Critical Thinking, Citizenship)
  - 7. Write about a cross-cultural, interdisciplinary aspect of film in a final research paper. (Writing)
- b. To further the above goals in more personal terms, students will also:
  - 1. Discuss foreign films in terms of comparable English-language films in small groups. (Speaking)
  - 2. Relate the *art*, *technology*, and/or *business* of foreign film to their major disciplines and future professions in papers and discussions. (Speaking, Writing)
  - 3. Present individual film research to class by leading class discussion. (Speaking)
  - 4. Write short critiques of all foreign films seen in and outside of class. (Writing)
  - 5. Participate in on-line activities with classmates and foreign students or faculty. (Writing)

**3. Course outline**

This course will meet each week for 15 weeks for 150-minute class periods. The twelfth week will be devoted to assessment, specifically the TASKS test. The last two weeks and the finals period will be reserved for oral presentations of foreign film research papers.

#### Week 1

Emergence of film: cinema, society and science. Decline of foreign language films in the United States market today. Film as one of the most interdisciplinary & most cross-cultural of the arts, and thus most difficult to research and analyze. Examples of pre-cinema, multiple-image screen entertainment. German popular culture *peep-shows*, the Phenakistoscope, Zoetrope etc. Invention of film. Subtitles, intertitles and other compensations for lack of sound track.

#### Week 2

History of film begins abroad and in the U.S. almost simultaneously at end of 19th century. Two basic types of film represented in early French directors Méliès and Lumière: realism of documentary versus fiction enhanced by film's magic. The silent era. Kinetograph camera, Eadweard Mybridge and the horse's gait. Lumière brothers and *le cinématographe*.

#### Week 3

Effect of World War I on international film production and distribution. Sound changes film in late 1920s. The national cinemas of Europe versus Hollywood in the 1920s. Hollywood can't satisfy foreign markets until sound dubbing of mid-1930s. Examples of *national* film and *international* communications. Possible selections from Méliès, Lumière frères, Pathé frères, Gaumont etc.

#### Week 4

Sergei Eisenstein's Russian films: *The Strike*, *Potemkin*, *October*. German film as conduit of ideology intensifies in Leni Riefenstahl's *Triumph of the Will* and *Olympia* (1938). Compare to Ichikawa's *Tokyo Olympiad* (1965). The documentary, propaganda & politics.

#### Week 5

Film & World War II. Nazi, fascist, & occupation films. European reaction to that period in films of the 70s, 80s and 90s. Ophüls's *The Sorrow and the Pity* (1969) and Verhoeven's *The Nasty Girl* (1990).

#### Week 6

World War II again interrupts film creation but gives rise to first important Italian films in century: Roberto Rossellini's neorealism in *Rome, Open City* and *Bicycle Thief*. Post-war transformation. English dubbing, subtitles and marketing of foreign films.

#### Week 7

Art cinema of Europe and Asia. Possible selections from: Kurosawa, Ozu, Visconti, Fellini, Bergman, Ray, Tati, Bresson.

#### Week 8

Revival of cinema with the *New Wave* of the 1960s and 1970s. Possible selections from: Godard, Truffaut, Resnais, Rohmer, Varda.

#### Week 9

Cinema of liberation. Chinese, Japanese, African and Latin American films. Possible selections from: Pontecorvo, Hua, Jin, Rocha, dos Santos, Sembene, Hondo, Faye, Oshima, Shinoda.

#### Week 10

Cinéma Verité & Ethnographic Film - The New Documentary. Possible selections from: Ivens, Rouch, Marker, Ophuls, Ichikawa.

#### Week 11

Avant-Garde and European Alternative Cinema. Foreign filmmakers feel like foreigners in their own countries because of eighty percent market saturation by Hollywood in most countries. Possible selections from: Maya Deren, Staub, Huillet, Akerman, Huillet, Akerman, Ruiz.

#### Week 12

Assessment activities

#### Week 13

The Global Advance of Cinema. Digital video via the Internet may democratize and internationalize film as never before. English is predicted to lose its dominance in filmmaking and in Internet usage.

#### Weeks 14-15

Oral reports on final research paper.

### 4. Evaluation of student learning

- a. Achievement of student learning will be evaluated, based on the following:

Oral discussion (with written copy handed in) of foreign film(s).....	10%
Critiques of all films seen in and outside of class .....	30%
Group, on-line and class participation .....	15%
Oral presentation of research paper .....	10%
Research paper .....	35%
- b. This course satisfies the criteria for a writing-intensive course in two major writing activities: regular critiques of all films and final research paper. Two additional writing experiences, the discussion and on-line activities, will stress more informal writing. The discussion and final research paper will be returned with comments for a final revision. Students will be required to post preliminary reactions and final critiques of all class films to the class web site. All class members will participate in on-line discussions at prescribed times throughout the course. Students will also be required to correspond with foreign students and/or faculty on-line via a listserv and/or WebCT course site for a selected number of films. Seventy-five percent of course grade will be based on written assignments.

### 5. Rationale

- a. Senior seminar
- b. Prerequisite: 75 hours completed.

- c. This course does not duplicate any current offerings.
- d. Course will not be required in any majors or programs other than general education senior seminar.

**6. Implementation**

- a. Initial instructor: Don Sundheim .
- b. Primary Texts:

Nowell-Smith, Geoffrey, ed. *The Oxford History of World Cinema*. Oxford: Oxford University Press, 1996.

Paris, James Reid. *Classic Foreign Films from 1960 to Today*. New York: Citadel Press, 1993.

Sklar, Robert. *Film: An International History of the Medium*. New York:: Harry N. Abrams, Inc. Publishers, 1993.

- c. Additional Costs: none
- d. Term first offered: Fall 2001.

**7. Community College Transfer**

Not applicable.

**8. Date approved by the college curriculum committee** April 19, 2000

**9. Date Approved by Senior Seminar Advisory Committee** April 27, 2000

**10. Date approved by CAA** October 19, 2000

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