

Eastern Illinois University
Revised Course Proposal
FILM 2759G, History of Cinema

Agenda Item #16-64
Effective Spring 2017

Banner/Catalog Information (Coversheet)

1. ☐ New Course or ☒ Revision of Existing Course
2. Course prefix and number: FILM 2759G (Currently FILM 3759G)
3. Short title: History of Cinema
4. Long title: History of Cinema
5. Hours per week: 3 Class 2 Lab 3 Credit
6. Terms: ☐ Fall ☐ Spring ☐ Summer ☒ On demand
7. Initial term: ☐ Fall ☒ Spring ☐ Summer Year: 2017
8. **Catalog course description:** The course offers a comprehensive yet selective overview of the history of cinema, integrating the basic tools for analyzing film as art. It will examine how the uses of camera, editing, lighting, sound, and acting contribute to the construction of meaning for audiences, as well as consider how meaning is filtered through various cultural and historical contexts. WI
9. **Course attributes:**

General education component: Fine Arts, Cultural Diversity, and Writing Intensive
X Cultural diversity ☐ Honors ☐ Writing centered X Writing intensive ☐ Writing active
10. **Instructional delivery**
Type of Course:

☐ Lecture ☐ Lab ☒ Lecture/lab combined ☐ Independent study/research
☐ Internship ☐ Performance ☐ Practicum/clinical ☐ Other, specify: _____

Mode(s) of Delivery:

X Face to Face X Online ☐ Study Abroad

☐ Hybrid, specify approximate amount of on-line and face-to-face instruction _____
11. Course(s) to be deleted from the catalog once this course is approved. NA _____

Film 3759G will be deleted. This course fills a gap in cinematic history in the Arts and Humanities component area of the General Education curriculum and the Film Studies Minor.
12. **Equivalent course(s):** Film 3759G, the course Film 2759G replaces

This course serves as an additional required course in the Film Studies Minor and as an elective in the Arts and Humanities component area of the General Education curriculum. Please note, if a student has taken Film 3759G, it serves as an equivalent course. Film 2759G replaces Film 3759G.

a. Are students allowed to take equivalent course(s) for credit? ☐ Yes ☐ No

13. Prerequisite(s): NA

a. Can prerequisite be taken concurrently? ☐ Yes ☐ No

b. Minimum grade required for the prerequisite course(s)? ☐

c. Use Banner coding to enforce prerequisite course(s)? ☐ Yes ☐ No

d. Who may waive prerequisite(s)? NA

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

14. Co-requisite(s): None

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: All

b. Degrees, colleges, majors, levels, classes which may not take the course: None

16. Repeat status: ☒ May not be repeated ☐ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: NA

18. Grading methods: ☒ Standard ☐ CR/NC ☐ Audit ☐ ABC/NC

19. Special grading provisions: NA

☐ Grade for course will not count in a student's grade point average.

☐ Grade for course will not count in hours toward graduation.

☒ Grade for course will be removed from GPA if student already has credit for or is registered in:
Film 3759G

☒ Credit hours for course will be removed from student's hours toward graduation if student
already has credit for or is registered in: Film 3759G

20. Additional costs to students: None.

Supplemental Materials or Software

Course Fee ☒ No ☐ Yes, Explain if yes

21. Community college transfer:

☐ A community college course may be judged equivalent.

☒ A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

1. ☐ Course is required for the major(s) of _____
☒ Course is required for the minor(s) of Film Studies Minor
☐ Course is required for the certificate program(s) of _____
☐ Course is used as an elective

2. Rationale for proposal:

By changing the course number from Film 3759G to 2759G, History of Cinema will align more effectively with the content expectations of the course. This course serves as groundwork for the two other required courses in the film studies minor: CMN 3530 (Film Communication) and ENG 4904 (Studies in Film). It also provides a sequence of increasingly more complex required courses for film studies minors. Work in Film 2759G scaffolds the higher order thinking required in CMN 3530 and ENG 4904.

3. Justifications for (answer N/A if not applicable)

Similarity to other courses: NA

Prerequisites: NA

Co-requisites: NA

Enrollment restrictions: NA

Writing active, intensive, centered: This course is writing-intensive. Several writing assignments and writing activities are required and include a film log, two formal papers, and written exams. These assignments and activities throughout the semester both strengthen writing skills and deepen understanding of course content. All writing assignments other than the exams and film log will require correction and revision. The final analytic film research paper will be revised by the student after it has been read and commented on by the instructor and will follow a writing process that includes a proposal and draft. Writing assignments constitute more than 35% of the final course grade.

4. General education assurances (answer N/A if not applicable)

General education component: This course fits the Fine Arts General Education component. It aligns well with other art history course, focusing on the history of film as an art form. Film 2759G also fulfills the cultural diversity component because the course examines the filmic artistic history of other countries and reinforces the importance of attending to a plurality of voices (including those from traditionally underrepresented groups) to better understand film history and culture.

Curriculum: This course is placed in the Fine Arts segment of the General Education curriculum. It also aligns well with other Fine Arts General Education courses providing art history. The 2000 level is appropriate because the work is general and foundational rather than focused. The course level also aligns with other Fine Arts General Education courses, such as Art 2012G, Asian Art History; Art 2601G, Art in the Pre-Modern Era, and Art 2602, Art in the Modern Era.

The course's curriculum addresses these four learning goals: Critical Thinking, Writing and Critical Reading, Speaking and Listening, Responsible Citizenship. These are met in conjunction with the Film 2759G course objectives as follows:

Instruction: Instruction is designed to meet the needs of students across disciplines and will include lecture, discussion, guided practice, and independent practice. Small and whole-group discussions will be conducted through a variety of activities, including fish bowls, carousels, jigsaw, and think-pair-share sessions. Throughout the class, students will engage in informal, formal, and multimodal writing activities, as well.

Assessment: Achievement of course objectives will be assessed through written papers, discussions, exams, group presentations, film logs, and wiki pages as follows:

1. Short Film Analysis Paper:	10%
2. Film Log:	10%
3. Midterm Exam:	15%
4. Final Exam:	20%
5. Group Presentation:	20%
6. Analytic Film Research Paper with Proposal:	25%

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: The electronic version of FILM 2759G is designed to utilize EIU's online course delivery system or equivalent.

Instruction: Each week will include goals aligned with student learning objectives for the course, brief lectures augmented by presentation software, reading assignments, film screenings through Kaltura, and discussion prompts to facilitate synchronous and asynchronous class engagement and response. Regular logs will assess reading and viewing comprehension. All instructors will be EIU Online Course Development trained or equivalent.

Integrity: The integrity of student work will be assured in multiple ways. First, the short film analysis paper and analytic film research paper with proposal will both require multiple drafts and revisions, so the writing process for each of these papers will be under the scrutiny of the instructor. These papers will also be responding to questions that require analysis of specific sources and integration of those sources into individual written responses. Evaluation of students in the online course will be open book but based on questions that require critical analysis and synthesis of primary and secondary sources.

Interaction: Provisions for and requirements of instructor-student and student-student interaction will include web-based discussions in EIU's online course delivery system. Discussion prompts will encourage students to read and respond. These responses, with input from the instructor, will also help students comprehend the material and create an effective learning community. Synchronous or live sessions will be offered twice to ensure student access and will allow students to discuss readings with instructor input. Students' knowledge will be documented by completing writing assignments in a learning environment modeled on the on-campus class session.

Model Syllabus (Part II)

Please include the following information:

1. Course number and title: Film 2759G, History of Cinema
2. Catalog description: The course offers a comprehensive yet selective overview of the history of cinema, integrating the basic tools for analyzing film as art. It will examine how the uses of camera, editing, lighting, sound, and acting contribute to the construction of meaning for audiences, as well as consider how meaning is filtered through various cultural contexts. WI
3. Learning objectives.
 - a. Identify and analyze the historical forces that helped shape the development of various national and world cinemas, including industrial, technological, and cultural influences. (CT-1, 2, and 3; WR-1, 5, 6, and 7)
 - b. Identify and analyze the emergence of prominent world film movements. (CR-1, 2, 3, and 4)
 - c. Evaluate the uses of camera, editing, lighting, sound, and acting, as well as their contributions to the construction of meaning for audiences. (CT-1, 2; CR-1, 2, 3, and 4)
 - d. Analyze how cinema reveals and responds to the social, economic, and cultural contexts of their production. (CT-1, 2; CR-1-4; WR-1, 5-7; SL-1, 2, and 7; RC-1, 2)
 - e. Examine how meaning in cinema is filtered through various cultural contexts. (CT-1, 2; WR-1, 5, 6, and 7; SL-1, 2; RC-1, 2)
 - f. Identify, critique and apply film theories in relation to global historical contexts. (CT-1, 2; WR-1-7, SL-1, 2, 3, 4, 5; RC-1, 2)
 - g. Write analytically and effectively about film in relation to its historical and cultural contexts. (CT-1-6; WR-1-6)
4. Course materials. Giannetti, Louis and Eyman, Scott. *Flashback: A Brief History of Film*, Sixth Edition. Boston: Allyn & Bacon, 2010.
5. Weekly outline of content.

The following outline provides an example of content delivered during this course. Online sections will be equivalent to the on-campus units, with the same material included within the same weekly framework. Online course material will be released the Tuesday evening before the week of instruction in a fifteen-week version of the course, so students will have ample opportunity to access readings, communicate as required, engage in activities, and complete all work for the week. This course will be in a lecture/lab format as a 3-2-3 course, 45 fifty-minute class periods over 15 weeks, plus 15 120-minute labs over 15 weeks.

In each case, screenings may be full-length or excerpts.

WEEK 1: DEVELOPMENT OF CINEMA. Early technologies. The Muybridge experiments. Principles of projection. Edison vs. the Lumière brothers. Méliès vs. Porter: the development of shot language.

Possible screenings: Edison and Lumière shorts, *A Trip to the Moon*, *Life of an American Fireman*, *The Great Train Robbery*, *The Dream of a Rarebit Fiend*.

WEEK 2: BIRTH OF HOLLYWOOD, FRENCH, AND ITALIAN INDUSTRIES. The Motion Picture Patents Company and the Star System. Multi-reel features and increasing sophistication of narrative. D.W. Griffith as pioneer. France: Pathé Frères and Gaumont. Italian super-spectacles. Short Film Analysis Paper assigned.

Possible screenings: *The Cheat*, *Birth of a Nation*, *Intolerance*, *Quo Vadis?*

WEEK 3: GERMAN EXPRESSIONISM AND SCANDINAVIAN INFLUENCES. Pre-war and WWI. Sjöström and Stiller. UFA (Universum Film-Aktien Gesellschaft) and the Development of Expressionism: Lang, Murnau, Lubitsch, Wiene. Draft of Short Film Analysis Paper due for peer review and mini-conferences.

Possible screenings: *The Wind*, *The Saga of Gösta Berling*, *The Cabinet of Dr. Caligari*, *Metropolis*, *Nosferatu*.

WEEK 4: SOVIET MONTAGE. Constructivism and Marxist dialectics. Vertov and the “Kino-Eye.” Kuleshov, montage, Eisenstein, Dovzhenko. Final Short Film Analysis Paper due.

Possible screenings: *Battleship Potemkin*, *Earth*, *October*.

WEEK 5: DEVELOPMENT OF THE CLASSICAL HOLLYWOOD MODEL. Consolidation of studios and the Hays Code integration. Ince, Sennett, Chaplin vs. Keaton. DeMille, Lubitsch, von Stroheim. Advent of sound and color. Analytical Film Research Paper with Proposal assigned.

Possible screenings: a Keystone Kops excerpt, *The Gold Rush*, *Sherlock Jr.*, *Greed*, *The Jazz Singer*, *The Wizard of Oz*, *Top Hat*, one of the *Gold Diggers* movies

WEEKS 6 AND 7: INFLUENTIAL AUTEURS OF STUDIO SYSTEM. Von Sternberg, Ford, Hawks, Hitchcock, Cukor, Wyler, Capra, Welles. Film Noir. Film Research Paper Proposal due.

Possible screenings: *Blonde Venus*, *Stagecoach*, *The Grapes of Wrath*, *The 39 Steps*, *Mr. Smith Goes to Washington*, *The Maltese Falcon*, *Citizen Kane*.

WEEK 8: AMERICAN AND EUROPEAN ALTERNATIVE TRENDS, 1930s-40s. MIDTERM EXAM. “Race films” in the USA. Survey of Britain, Germany, Italy, Soviet Union, France. Surrealism and Poetic Realism. Midterm. First half of Film log due. Midterm exam.

Possible screenings: *Scar of Shame*, *M*, *Triumph of the Will*, *Alexander Nevski*, *An Andalusian Dog*, *Grand Illusion*.

WEEK 9: ITALIAN NEO-REALISM. Zavattini and Barbaro as theoretical foundations. The styles of Rossellini, De Sica, Visconti.

Possible screenings: *Rome: Open City*, *Paisan*, *The Bicycle Thief*, *The Earth Trembles*, *Umberto D.*

WEEK 10: FRENCH NEW WAVE. Astruc, Bazin, *Cahiers du Cinéma* as theoretical foundations. Truffaut, Godard, Chabrol, Resnais, Malle.

Possible screenings: *The Four Hundred Blows*, *Jules and Jim*, *Breathless*, *Weekend*, *The Unfaithful Wife*, *Marienbad*, *The Fire Within*.

WEEK 11: 1950s-1960s “ART-CINEMA.” Kurosawa and the “Golden Age” of Japanese cinema. Bergman. Fellini. Draft of Analytic Film Research Paper due for peer review and conferences.

Possible screenings: *Rashomon*, *Seven Samurai*, *Wild Strawberries*, *Persona*, *The Sweet Life*, *8½*, *Satyricon*.

WEEK 12: “NEW HOLLYWOOD,” 1960s-70s. Lumet, Nichols, Penn, Peckinpah, Kubrick, Polanski, and Scorsese. Vietnam-Watergate influences. Blaxploitation films.

Possible screenings: *The Pawnbroker*, *The Graduate*, *Easy Rider*, *Bonnie and Clyde*, *The Wild Bunch*, *Butch Cassidy and the Sundance Kid*, *2001: A Space Odyssey*, *A Clockwork Orange*, *The Parallax View*, *Chinatown*, *All the President’s Men*, *Dirty Harry*, *Taxi Driver*, *Sweet Sweetback’s Baadasssss Song*, *Superfly*.

WEEK 13 and 14: PROMINENT INTERNATIONAL CINEMA, 1970s-present. Herzog, Bertolucci, Armstrong, Branagh, Jordan, Almodóvar, Uys, Itami, and Campion as examples. Final Analytic Film Research Paper due.

Possible screenings: *Aguirre: the Wrath of God*, *The Last Emperor*, *My Brilliant Career*, *Henry V*, *The Crying Game*, *Women on the Verge of a Nervous Breakdown*, *The Gods Must Be Crazy*, *Tampopo*, *The Piano*, *The Swamp*, *Maria Full of Grace*, *Kandahar*, *Osama*, *Moolaade*, *Taste of Cherries*, *Persepolis*, *Paradise Now*.

WEEK 15: INDEPENDENT VS. MAINSTREAM AMERICAN CINEMA, 1980s-present. The rise of “Indiewood.” Digital Cinema and its implications. Group Presentations

Possible screenings: *Do the Right Thing*, *JFK*, *Batman*, *A League of Their Own*, *Pulp Fiction*, *The Matrix*.

WEEK 16: Final Exam

6. Assignments and evaluation, including weights for final course grade.

1. Short Film Analysis Paper:	10%
2. Film Log:	10%
3. Midterm Exam:	15%
4. Final Exam:	20%
5. Group Presentation:	20%
6. Analytic Film Research Paper with Proposal:	25%

	100%

7. Grading scale. Standard Letter.

90-100%: A

80-89%: B

70-79%: C

60-69%: D

Below 60: F

8. Correlation of learning objectives to assignments and evaluation.

Learning Objectives	Short Paper (10%)	Film Log (10%)	Midterm (15%)	Final (20%)	Group Presentation (20%)	Paper and Proposal (25%)
a. (CT-1, 2, and 3; WR-1, 5, 6, and 7)	X	X				
b. (CR-1, 2, 3, and 4)	X	X	X	X		
c. (CT-1, 2; CR-1, 2, 3, and 4)	X	X	X	X		
d. (CT-1, 2; CR-1-4; WR-1, 5-7; SL-1, 2, and 7; RS-1, 2)	X		X	X	X	X
e. (CT-1, 2; WR-1, 5, 6, and 7; SL-1, 2; RS-1, 2)	X		X	X	X	X
f. (CT-1, 2; WR-1-7, SL-1, 2, 3, 4, 5; RC-1, 2)			X	X	X	X
g. (CT-1-6; WR-1-6)	X	X	X	X		X

Date approved by the department or school: February 5, 2016

Date approved by the college curriculum committee: April 20, 2016

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

Date approved by CAA: April 28, 2016 CGS: