

Course Proposal: University Senior Seminar**EIU 4192G: Film and Contemporary Society, Honors****1. Catalog description**

- a. 4192G
- b. Film and Contemporary Society
- c. 4-0-4
- d. F, S
- e. Film & Society
- f. A study of the theory, aesthetics, history, and cultural contexts of film, concentrating on the relationships among film, literature, popular culture, music, and the plastic arts. Students will explore the ways in which we read film and culture from around the world, and the ways in which we write about film.
- g. English majors are excluded.
- h. Writing intensive

2. Student learning objectives

- a. In accordance with the goals of general education, students will
 - exercise their abilities to summarize and synthesize information from scholarly sources of various disciplines and from interdisciplinary materials (writing, critical thinking)
 - have opportunities to make oral presentations of these summaries and syntheses (speaking)
 - learn to conduct interdisciplinary film research using both primary and secondary sources (critical thinking)
 - learn how to communicate these research findings in oral and written form (writing and speaking)
 - learn to research, study, analyze and compare films from their own culture and those of other cultures (critical thinking)
 - learn the importance of film studies in understanding cross-cultural interactions (citizenship)
 - learn the importance of film studies as a basis for social action (citizenship)
- b. As they become familiar with film studies, students will also
 - learn the significance of film as an integrated art form
 - learn the significance of contemporary film to a study of contemporary culture and society

3. Course Outline

This course meets once a week, for three hours and fifty minutes. During the first eleven weeks of the semester, students will view films—the primary texts of this course—in their entirety. And each week, students will view appropriate supplemental film clips, discuss specific reading assignments from secondary texts, and complete written assignments pertaining to each film. The twelfth week will be devoted to assessment, specifically the TASKS test. The final three classes will be devoted to student projects, the presentations of which will include their own use of film clips and discussion. Throughout the course, students will be expected to draw relevant connections between film studies and their major disciplines.

Week 1: Introduction to Film Studies

Films: Edwin S. Porter, *The Great Train Robbery*, 1903 (USA)
 Georges Melies, *A Trip to the Moon*, 1905 (France)
 Sergei Eisenstein, *Battleship Potemkin*, 1922 (Russia)

Week 2: American Comedies of the Twenties

Films: Charles Chaplin, *The Gold Rush*, 1925
 Buster Keaton, *The General*, 1926
 Readings: selected essays from Jacobs, *Introduction to the Art of the Movies*
 selected essays from Bordwell, *Film Art*

Week 3: German Expressionism

Film: Fritz Lang, *Metropolis*, 1927
 Readings: selected essays from Bordwell, Jacobs

Week 4: The Rules of the Game: French Cinema

Films: Jean Renoir, *The Rules of the Game*, 1939
 Luis Bunuel, *An Andalusian Dog*, 1928
 Readings: selected essays from Bordwell, Jacobs

Week 5: Auteur Cinema

Film: Orson Welles, *Citizen Kane*, 1941 (USA)
 Readings: selected essays from Jacobs, Bordwell, and Quart & Auster,
American Film and Society.

Week 6: Auteur Cinema

Film: Ingmar Bergman, *The Seventh Seal*, 1956 (Sweden)

Readings: selected essays from Jacobs, Bordwell

Week 7: The Post-WW II Japanese Film

Films: Akira Kurosawa, *Rashoman*, 1951

Terry Morse, *Gojira* [*Godzilla*], 1954

Readings: selected essays from Bordwell and Phillips, *Film: An Introduction*

Week 8: The Post-WWII European Film

Film: Max Ophuls, *Lola Montes*, 1955 (France)

Readings: selected essays from Bordwell, Phillips, Jacobs

Week 9: Fellini and the Italians

Film: Federico Fellini, *Juliet of the Spirits*, 1965

Readings: selected essays from Jacobs, Bordwell

Week 10: India

Film: Satyajit Ray, *The World of Apu*, 1959

Readings: selected essays from Bordwell, Phillips

Week 11: American Gothic

Film: Peter Bogdonovich, *The Last Picture Show*, 1971

Readings: selected essays from Bordwell, Quart & Auster

Week 12: Assessment Activities

Weeks 13-15: Student Project Presentations

4. Evaluation of student learning

- a. Writing skills will be evaluated through a number of means. Students will keep response journals on the weekly films and discussions. In addition, each student will write two five-page essays, due in weeks 5 and 8, which will serve as the prospectus for the twenty-page research paper and project due during the final weeks of the semester. Speaking skills will be evaluated throughout the course, based on weekly class discussions and on the oral presentation of student projects. Critical thinking and understanding of film studies will be evaluated throughout the course in the grading of the content and quality of written and oral work.

- b. The two five-page essays will be returned to the student after preliminary evaluation for further revision and expansion into the research paper. In addition, students will be advised to consult with the instructor often during the writing process. 70% of the course grade will be based on written assignments:

Journals:	20%
Discussion:	10%
2 5-page essays:	20% (10% each)
Final paper:	25%
Final presentation:	25%

5. Rationale

- a. Senior seminar, Honors
- b. Prerequisite: 75 hours completed
- c. This course does not duplicate any current offerings. Although there are other undergraduate courses on film, **this is the only Senior Seminar in the Honors Program devoted entirely to film studies and film scholarship.**
- d. This course will not be required in any majors or programs other than the general education senior seminar.

6. Implementation

- a. Initial instructor: Parley Ann Boswell
- b. Primary texts: Primary texts will include all films, either shown as clips or as whole works. Secondary texts will include the following:

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Sixth ed. NY: McGraw-Hill, 2001.

Corrigan, Timothy. *A Short Guide to Writing About Film*. Third ed. NY: Longman, 1999.

Jacobs, Lewis, ed. *Introduction to the Art of the Movies*. NY: Noonday Press, 1990.

Phillips, William H. *Film: An Introduction*. NY: Bedford, 2001.

Quart, Leonard and Albert Auster. *American Film and Society Since 1945*. Second ed. Boston: Praeger, 1991.

- c. Additional costs: none
- d. Term first offered: Spring 2002

7. Community College Transfer

Not applicable.

8. Date Approved by Honors Council: 30 April, 2001

9. Date Approved by Senior Seminar Advisory Committee: 24 July, 2001

10: Date Approved by CAA: 6 September, 2001

Departmental Contact Person: Parley Ann Boswell

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