New Course Request

Indiana University

South Bend Campus

Check Appropriate Boxes: Undergraduate credit ☑ Graduate credit ☐ Professional credit ☐

1. School/Division Liberal Arts & Sciences
2. Academic Subject Code CMLT
3. Course Number C 294 (must be cleared with University Enrollment Services)
4. Instructor Elaine Roth
5. Course Title History of the Motion Picture II

Recommended Abbreviation (Optional) (Limited to 32 Characters including spaces)

6. First time this course is to be offered (Semester/Year): Spring 2009
7. Credit Hours: Fixed at 3 or Variable from to
8. Is this course to be graded S-F (only)? Yes ☐ No X
9. Is variable title approval being requested? Yes ☐ No X
10. Course description (not to exceed 50 words) for Bulletin publication: This course studies major national cinemas and film movements from post-World War II to the present. Credit not given for both CMLT-C 294 and CMLT-C 394.

11. Lecture Contact Hours: Fixed at 3 or Variable from to
12. Non-Lecture Contact Hours: Fixed at or Variable from to
13. Estimated enrollment: 30 of which 0 percent are expected to be graduate students.
14. Frequency of scheduling: every few years Will this course be required for majors? X
15. Justification for new course: We need a 200-level two-part film survey class to cover U.S. and international films.
16. Are the necessary reading materials currently available in the appropriate library? Yes
17. Please append a complete outline of the proposed course, and indicate instructor (if known), textbooks, and other materials.
18. If this course overlaps with existing courses, please explain with which courses it overlaps and whether this overlap is necessary, desirable, or unimportant.
19. A copy of every new course proposal must be submitted to departments, schools, or divisions in which there may be overlap of the new course with existing courses or areas of strong concern, with instructions that they send comments directly to the originating Curriculum Committee. Please append a list of departments, schools, or divisions thus consulted.

Submitted by: X Margret Sommern
Department Chairman/Division Director

Date 5/22/07

Approved by: [Signature]
Dean

Date 10/29/07

Dean of Graduate School (when required)

Date

Chancellor/Vice-President

Date

University Enrollment Services

Date

After School/Division approval, forward the last copy (without attachments) to University Enrollment Services for initial processing, and the remaining four copies and attachments to the Campus Chancellor or Vice-President.

UPS 724

University Enrollment Services Final—White; Chancellor/Vice-President—Blue; School/Division—Yellow; Department/Division—Pink; University Enrollment Services Advance—White
18. IUSB needs more Film Studies courses at the 200 level. As things stand currently, we regularly teach a 100-level class (CMLT - C190 An Introduction to Film) and several 300-level classes (such as CMLT - C310 Film and Literature). However, we have very few options at the 200-level (with the exception of ENG W260 Film Criticism). Film Studies needs a sequence of courses, whereby students progress from the 100-level Intro course to a number of options at the 200-level and then on to more sophisticated courses at the 300-level. A two-part survey of film history at the 200-level would be ideal. Such a survey exists, but only at the 300 level (CMCL - C393 History of European and American Films I and CMCL - C394 History of European and American Films II).

We have selected CMLT - C293 for History of the Motion Picture I and CMLT - C294 for History of the Motion Picture II as a way to indicate that these classes will be a 200-level version of the 300-level sequence. A two-part survey sequence at the 200-level does exist, but it focuses exclusively on Hollywood (CMCL - C290 Hollywood I and CMCL - C292 Hollywood II). Instead, History of the Motion Picture will have an international coverage, including Asian and African cinema, in addition to American and European films. This is a fairly standard course in film studies curriculums at many universities.

Finally, we have selected CMLT instead of CMCL because IUSB Film Studies classes have historically all been taught under CMLT.
CMLT C294 History of the Motion Picture II: World War II to the present

Tues. / Thurs. 11:30-2:00
NS 125
Spring 2009
Email: elaroth@iusb.edu

Professor Elaine Roth
Office: DW 3133
Office Phone: 520-4224
Office Hours: Mon.12-1 & 3:30-5:30
Tucs. 4-5

Course Description
This survey of film history moves from the origins of cinema in the late nineteenth century to the middle of the twentieth century. In this course, students will develop interpretive skills relevant to the study of film by examining the history of major film developments. Lectures, readings, and writing assignments will address critical positions on cinema and strategies for understanding and interpreting film form.

Required Texts
* Film: An International History of the Medium, 2nd edition, Robert Sklar
* Films. We will view the films for this class together in class. Even if you have seen them previously, you are required to view the films for class. Since the purpose of the in-class screenings is pedagogic, we will have brief discussions during the viewings.

Course Requirements
* Class participation: Come to class prepared to discuss the readings. Your active participation is crucial to your final grade.
* Each student will give a class presentation. These presentations should be brief (2-5 minutes) yet informative and should perform three functions: 1) select a term or a theory from the reading 2) provide a description and example of that term or theory 3) suggest 1-2 questions that open up the reading for class discussion. A sign-up sheet will be distributed during the first week of class. You will be responsible for remembering and preparing your presentation. (Class participation, including class presentation: 10% of final grade)

* Reading and viewing responses due throughout the semester. They should be typed, one page (no longer than 1 ½ pages), double spaced. (20%)

* Final paper, 8-10 pages, typed, doubled-spaced, based on the readings and films, written in response to the assigned topics. Each paper should have a clear thesis and use specific examples to support its position. Late papers will not be accepted. (25%)

* Quizzes: Regular quizzes will cover the readings, films, terminology, and class discussions. They will not be tricky. Completing the reading, learning the terms, and attending class should guarantee passing the quizzes. The quizzes will include short answers and identifications. (15%)
* **Midterm and Final Exam:** There will be a midterm (worth 10% of your final grade) and a cumulative two-hour final (20%). These exams will cover the readings, terminology, class discussion, and films. Exam format will include identifications, short answers, and essay questions.

You must complete all the assignments to pass this course.

**Course Policies**

**Attendance Policy**
The Department of English requires students to attend class. The department recognizes that occasional absences from class may be unavoidable. However, academic success depends on the awareness of the sequence and deadlines of class assignments, preparation for class, and participation in class, whether as an attentive listener and note-taker or as an active discussant of the content and methodology of the course. More than three absences is excessive. The department expects each student to know the attendance policy, to accept its provisions, and to be responsible for all work assigned and for material covered during any absence.

In this class, your grade fails by 1/3 of a letter grade for every absence over three (for example, a 3.0 becomes a 2.7) and six absences result in failure of the course. I do not distinguish between excused and unexcused absences. Consistent tardiness will also affect your grade. If there are mitigating factors, please let me know in advance.

**Plagiarism**
Plagiarism occurs when one person uses someone else’s words or ideas without citing that source. Do not submit work that has been copied in any way from another person or from a printed or Internet source without naming that person or source. Any violation of these principles could result in failure for the course and could jeopardize your standing in the university. All work submitted for this class must be your own work generated by you exclusively for this class. The use of sources (ideas, quotations, paraphrases) must be properly documented. See me if you have any questions about the proper documentation of sources.

**Disabilities**
If you have a disability that may require assistance or accommodations, or if you have questions related to any accommodations for testing, note takers, readers, etc., please speak with me as soon as possible. Students may also call Disabled Student Services (520-4479) for additional information about services available at IUSB.

**Schedule of Assignments**
(Subject to Change)

**Week 1:** Hollywood in the 1950s

**Tues.:** Introductions

*Vertigo* (U.S., Dir. Hitchcock, 1958, 128 min.)

**Thurs.:** Read: Sklar, ch. 14, “Hollywood’s Struggles”

**Due:** viewing response
Week 2: **Post-War Avant Garde**
Tues.: Martin Luther King holiday
Thurs.: **A Movie** (U.S., Dir. Conner, 1958, 12 min.);
       **La Jetée** (France, Marker, 1962, 30 min.)
       Read: Sklar, ch. 23, “The Cinematic Avant Garde”
       **Quiz**

Week 3: **Italian Neorealism**
Tues.: **The Bicycle Thief** (Italy, Dir. De Sica, 90 min.)
Thurs.: Read: Sklar, ch. 13, “Italian Neorealism”
       **Due:** reading response

Week 4: **New Realisms**
Tues.: **Los Olvidados** (Mexico, Dir. Bunuel, 1950, 88 min.)
Thurs.: Read: Sklar

Week 5: **French New Wave**
Tues.: **The 400 Blows** (France, Truffaut, 1959, 99 min.)
Thurs.: Read: Sklar, ch. 17, “The French New Wave”
       **Quiz**

Week 6: **Japanese Post-War Cinema**
Tues.: **Rashomon** (Japan, Dir. Kurosawa, 1950, 83 min.)
Thurs.: Read: Sklar, ch. 15, “Art Cinema of Europe and Asia,” pp. 292-312

Week 7: **Post-Colonial African Cinema**
Tues.: **Black Girl** (Senegal, Dir. Sembene, 1966, 80 min.)

Week 8: **The Hollywood Blockbuster**
Tues.: **Jaws** (U.S., Dir. Speilberg, 1975, 125 min.)
       Read: Sklar, ch. 20, “American Film: Turmoil and Transformation”
Thur: Read: Sklar, ch. 22, “Hollywood Recovery”
       **Due:** reading response

Week 9: **Third Cinema**
Tues.: **Quilombo** (Brazil, Dir. Diegues, 1984, 114 min.)
Thurs.: Read: Sklar, ch. 18, “Cinema of Liberation” (have already read pp. 360-362)
       Midterm review

Week 10: **Women Directors**
Tues.: **The Piano** (New Zealand, Dir. Campion, 1993, 121 min.); **It Wasn’t Love** (U.S.
       Dir. Benning, 1992, 15 min.)
       497-501; Sklar, in ch. 23, “Gay and Lesbian Cinema,” pp. 463-466
Week 11: Chinese Fifth Cinema
Tues.: Red Sorghum (China, Dir. Yimou, 1989, 91 min.)
Read: Sklar, ch. 24, “The Global Advance of Cinema”
Thurs.: Midterm

Week 12: Hong Kong Cinema
Tues.: Hard Boiled (Hong Kong, Dir. Woo, 1992, 126 min.);
The Hand (Hong Kong, Dir. Wong, 2004, 30 min.)
Thurs.: Read: Sklar, in ch. 27, “Chinese Film,” pp. 523-530
Due: viewing response

Week 13: Contemporary European Cinema
Tues.: Run, Lola, Run (Germany, Dir. Tykwer, 1998, 80 min.)
Thurs.: Read: Sklar, ch. 26, “New European Film”
Quiz

Week 14: The Rise of the Documentary
Tues.: The Fog of War (U.S., Dir. Morris, 2003, 95 min.)
Due: Intro. to final paper
Thurs.: Read: Sklar, “Alternative Nonfiction,” pp. 462

Week 15: Independent Cinema
Tues.: Bubble (U.S., Dir. Soderbergh, 2006, 73 min.)
Due: final paper
Review for final

Exam Week
Tues.: Final Exam