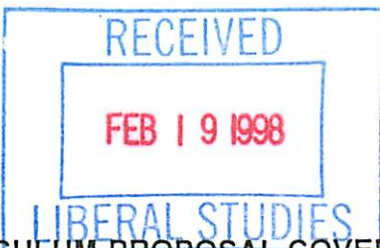


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UWUCC USE Only
Number: 97-52aa
Submission Date: _____
Action-Date: _____

CURRICUEUM PROPOSAL COVER SHEET
University-Wide Undergraduate Curriculum Committee

I. CONTACT

Contact Person Mary Beth Leidman (MBLEID) Phone x5763
Department Communications Media

II. PROPOSAL TYPE (Check All Appropriate Lines)

COURSE App & Tech/Motion Pict
Suggested 20 character title
 New Course* _____
Course Number and Full Title
 Course Revision CM 445 Applications and Techniques of Motion Pictures
Course Number and Full Title
 Liberal Studies Approval+ _____
for new or existing course Course Number and Full Title
 Course Deletion _____
Course Number and Full Title
 Number and/or Title Change _____
Old Number and/or Full Old Title
_____ New Number and/or Full New Title

Course or Catalog Description Change _____
Course Number and Full Title
PROGRAM: Major Minor Track
 New Program* _____
Program Name
 Program Revision* _____
Program Name
 Program Deletion* _____
Program Name
 Title Change _____
Old Program Name
_____ New Program Name

III. Approvals (signatures and date)

<u>B. Gudwison</u> 12/15/97 Department Curriculum Committee	<u>Paul R. Lentz</u> 12/15/97 Department Chair
<u>[Signature]</u> 2/18/98 College Curriculum Committee	<u>[Signature]</u> 2/18/98 College Dean
_____ + Director of Liberal Studies (where applicable)	_____ *Provost (where applicable)

Course Revision

Part II. Description of Curriculum Change

1. **New Syllabus of Record** (attached)
2. **Summary of Proposed Revisions**

This revision includes a prerequisite change.

1. Old course number and catalog description

CM 445 Applications and Techniques of Motion Pictures 3c-0l-3sh

Prerequisites: CM 444, permission

A survey of the role that motion picture film production plays in society. Major emphasis will be placed on the variety of applications with special consideration given to motion pictures as a tool to support research.

2. New course number and catalog description

CM 445 Applications and Techniques of Motion Pictures 3c-0l-3sh

Prerequisite: CM 150, permission of instructor

A survey of the role that motion picture film production plays in society. Major emphasis will be placed on the variety of applications with special consideration given to motion pictures as a tool to support research.

3. Justification/rationale for the changes

The prerequisite for this course is being changed because CM 444 - Motion Picture Production is no longer an active course. Records from the Registrar's Office show that the course has not been offered since 1991. CM 101 and 150 will provide students sufficient background to complete this course.

4. Old Syllabus of Record (attached)

Part III. Letters of support (attached to end of documents)

Part II. Description of Curriculum Change

1. New Syllabus of Record

I. CATALOG DESCRIPTION

CM 445-Applications and Techniques of Motion Pictures 3 credits
 3 lec.hours
 0 lab hours
 (3c-01-3sh)

Prerequisites: CM 150, permission of instructor

A survey of the role that motion picture production plays in society. Major emphasis will be placed on the variety of applications with special consideration given to motion pictures as a tool to support research.

II. COURSE OBJECTIVES:

Upon completion the student will be able to:

1. Understand, define and recognize film styles and functions.
2. List and define the various historical characteristics of the realist and formalist traditions.
3. List/define various elements and applications of film production.
4. List/define various aspects of the post production techniques.
5. Understand the emergence and characteristics of documentary film.
6. List/define emergence and characteristics of the major film genre.
7. Understand television techniques which are based in film.
8. Apply major schools of thought utilized in modern film criticism.
9. Understand interrelationships between American Motion Pictures and foreign films.
10. Utilize films as a illustrative tools in the examination of media research.
11. Effectively work in cooperative education settings.

III. COURSE OUTLINE:

Week #1 (3 class Hours)

Course Introduction and Requirements
Introductory Cooperative Learning Activity
Topic: Overview - Film within an Historical Perspective

Week #2 (3 class hours)

--Topic: Analysis of the Photographic Elements of Film
 --The Continuum of Realism to Formalism
 --Photographic Shots, Angles and Colors
 --Light versus Dark
 --Color

Quiz: Historical Development of Film

- Week #3 (3 class hours)
--Topic: Mise en Scene
 --The Frame
 --Composition and Design
 --Territorial Space
 --Proximity
--Quiz: Photography
- Week #4 (3 class hours)
--Topic: Movement
 --Kinetics
 --The Moving Camera
 --Distortions
Quiz: Mise en Scene
- Week #5 (3 class hours)
--Topic: Editing
 --The Principles of Continuity
 --Classical Editing
 --Examination of Hitchcock Editing Style
--Special Activity: Introduction to "Director Presentation" Project
Quiz: Movement
- Week #6 (3 class hours)
--Topic: Sound
 --Development of Sound
 --Physical Attributes of Sound
 --Music
 --Spoken Language
Quiz: Editing
- Week #7 (3 class hours)
--Topic: Acting
 --Analysis of Actors and Roles
 --Acting Styles
 --Casting
Quiz: Sound
- Week #8 (3 class hours)
--Topic: Drama
 --Space and Language
Quiz: Acting
- Week #9 (3 Class hours)
--Topic: Story
 --Time, Space and Language
 --The Director
 --Setting and Decor
Quiz: Drama

Week #10 (3 class hours)
--Topic: Genre
--Documentary
--Avant-garde
--Film-noir
--Comedy
--Science Fiction

Quiz: Story

Week #11 (3 class hours)
--Topic: Writing Films
--The Role of the Writer
--The Script
--Point of View
--Adaptations

Quiz: Genre

Week #12 (3 class hours)
--Topic: Theory
--Theories of Realism
--Theories of Formalism
--Auteur
--Semiology

Quiz: Writing Films

Week #13 (3 class hours)
Individual Presentations Analyzing the Directing Styles

Week #14 (3 class hours)
--Topic: Synthesis of Elements in Film
--Special Activity: Viewing and Analyzing "Citizen Kane"

Final Exam as scheduled..

IV. Evaluation Methods

Quizzes and Assignments:

		<u>Points</u>	
Quizzes:	10X100 points each	= 1000	(58% of total)
Homeworks	10X 15 points each	= 150	(9% of total)
Comprehensive Final Exam		= 250	(15% of total)
Individual Presentation: Analyzing a Director's Style		= 100	(6% of total)
Written Discussion: Analyzing a Director's Style		= 200	(12% of total)
Total Points Possible		= 1700	

Grading Scale: Grades are calculated by totaling the points received on all assignments and dividing that number by the total points possible. The resulting percentage determines the letter grade, based on the scale below:

90-100% = A
80-89% = B
70-79% = C
60-69% = D
below 60% = F

V. Required Textbooks, supplemental books and readings

Required Textbook: Giannetti, L. (1996) Understanding Movies Seventh Ed.

Required supplemental book: TV Guide (current throughout the semester)
Class packet available from local copy center

VI. Special resource requirements

not applicable

VII. Bibliography

Mamer, Bruce. (1996) Film Production Technique: Creating the Accomplished Image. Wadsworth Publishing Company, Belmont, California.

Prince, Stephen. (1997) Movies and Meaning: An Introduction to Film. Allyn & Bacon, Needham Heights, Massachusetts.

Boggs, Joseph M. (1996) The Art of Watching Films. Mayfield Publishing Company, Mountain View, California.

Bordwell, David and Thompson, Kristin. (1997) Film Art: An Introduction. McGraw-Hill Inc., New York, New York.

Giannetti, Louis. (1996) Understanding Movies. Prentice-Hall inc., Englewood Cliffs, New Jersey.

Gomery, Douglas. (1991) Movie History: A Survey. Wadsworth Publishing Company, Belmont, California.

Giannetti, Louis, Eyman, Scott. (1991) Flashback: A Brief History of Film. Prentice-Hall Inc., Englewood Cliffs, New Jersey.

Monaco, James. (1977) How To Read A Film. Oxford University Press, New York, New York.

ATTACHMENT 2
Syllabus
 Applications and Techniques of Motion Pictures
 CM 445

Purpose of the Course

To acquaint students with the various applications and techniques of film; the role that film plays in the culture of society; and the value of film as a medium, especially as a tool for research. The course will also acquaint the student with the impact of new technology, such as high resolution video recording on film.

<u>Session</u>	<u>Reading</u>	<u>Topic</u>
1		Introduction
2	1	Diversity in the Application of Film
3	2	Role of Film in Society
4	3	The Role of Film in Culture
5	4	The Visual and Aural Image
6	5	Role of Film in the Socialization Process
7	6	The Unconscious Movie - A Psychoanalytical View of Film
8		TEST NUMBER I
9	7	Film Interpretation
10	8	Censorship
11	9	Film Criticism
12	10	The Genres of Film
13	11	Exploitation in Film
14	12	The Documentary
15		The Documentary
16	13	Motion Picture Producers and Distributors Association of America
17	14	International Cinema
18		TEST NUMBER II
19	15	Film in Research
20		Film in Research
21	16	The Industrial Film Industry
22	17	The Interrelation of Film, Television, and Radio
23		Student Presentations
24		The Impact of New Technology on the Future of Film
25		The Changing Role of Film in Society

Assignments: Readings as assigned by the instructor.
 Oral Presentations

Examinations: Two tests per class schedule
 Final Examination
 Random Quizzes

Evaluation: Test Grades = 30%
 Quizzes = 10%
 Class Participation = 10%
 Oral Presentation = 20%
 Final Examination = 30%

Bibliography: See Attached Sheet

BIBLIOGRAPHY

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- Fell, John L. Film An Introduction. New York, New York: Praeger Publishers. 1975
- Bobker, Lee R. Elements of Film New York, New York: Harcourt Brace Jovanovich, Inc. 1974
- Greenberg, Harvey, M.D: The Movies on Your Mind. New York, New York: E. P. Dutton and Company, Inc. 1975.
- Halliwell, Leslie. The Film Goer's Companion from Nickelodeon to New Wave. New York, New York: Hill and Wang. 1967.
- Higman, Charles and Greenberg, Joel. The Celluloid Muse. Chicago, Illinois: Henry Regenery Company. 1969.
- Eyles, Allen. The Western. New York, New York: A. S. Barnes and Company. 1975
- Edited by Alain Solver and Elizabeth Ward. Film Noir New York, New York: The Overlook Press. 1979.
- Jacobs, Louis. Documentary Tradition: From Nanook to Woodstock. New York, New York: Hopkinson and Blake. 1971
- Marcorelles. Living Cinema. New York, New York: Praeger Publishers. 1973.
- Robinson, David. The History of World Cinema. New York, New York: Stein and Day. 1973.
- Sarris, Andrew. The American Cinema. New York, New York: E. p. Dutton and Company, Inc. 1968.
- Wollen, Peter. Signs and Meaning in the Cinema. Bloomington, Indiana: University of Indiana Press. 1969.