



SENATE COMMITTEE ON CURRICULAR AFFAIRS
COURSE SUBMISSION AND CONSULTATION FORM

Principal Faculty Member(s) Proposing Course

Name	User ID	College	Department
MATTHEW FRANK JORDAN	mj3	Communications (CM)	Not Available
ROBERT TRUMPBOUR	RCT4	Altoona College (AL)	Not Available

Academic Home: Communications (CM)

Type of Proposal: Add Change Drop

Current Bulletin Listing

Abbreviation: **COMM**

Number: **150**

I am requesting recertification of this course for the new Gen Ed and/or University Requirements Guidelines

This proposal is for prerequisite enforcement.

Message for Reviewers:

Course Designation

(COMM 150N) The Art of the Cinema

Course Information

Cross-Listed Courses:

Prerequisites:

Corequisites:

Concurrents:

Recommended Preparations:

Abbreviated Title: Cinema Art

Discipline: General Education

Course Listing: Inter-Domain

Special categories for Undergraduate (001-499) courses

Foundations

Writing/Speaking (GWS)

Quantification (GQ)

Knowledge Domains

Health & Wellness (GHW)

Natural Sciences (GN)

Arts (GA)

Humanities (GH)

Social and Behavioral Sciences (GS)

Additional Designations

Bachelor of Arts

International Cultures (IL)

- United States Cultures (US)
- Honors Course
- Common course number - x94, x95, x96, x97, x99
- Writing Across the Curriculum

First-Year Engagement Program

- First-Year Seminar

Miscellaneous

- Common Course

GE Learning Objectives

- GenEd Learning Objective: Effective Communication
- GenEd Learning Objective: Creative Thinking
- GenEd Learning Objective: Crit & Analytical Think
- GenEd Learning Objective: Global Learning
- GenEd Learning Objective: Integrative Thinking
- GenEd Learning Objective: Key Literacies
- GenEd Learning Objective: Soc Resp & Ethic Reason

Bulletin Listing

Minimum Credits:	3
Maximum Credits:	3
Repeatable:	NO
Department with Curricular Responsibility:	Communications (UPCM_COMM)
Effective Semester:	After approval, the Faculty Senate will notify proposers of the effective date for this course change. Please be aware that the course change may not be effective until between 12 to 18 months following approval.
Travel Component:	NO

Course Outline

A brief outline or overview of the course content:

Movies, from early silent films to contemporary blockbusters, are examined in COMM 150 as formal constructs, market commodities, and cultural artifacts that aim to represent a world for the viewer. Topics include the emergence of the cinema as a communications technology, business industry and cultural institution; the global dominance of classical Hollywood cinema; American film industry organization (production, distribution, exhibition, vertical integration, the studio system, the star system); analysis of film styles (national cinemas, historical movements); analysis of film genres (e.g., silent film melodrama, film noir, comedy, the war film, the western); consideration of film audiences (reception, spectatorship, criticism); introduction to film aesthetics (film art and appreciation); and alternative cinemas (independent, documentary and experimental cinemas). COMM 150 emphasizes media literacy and seeks to help students develop critical thinking, reading and viewing skills while providing them with a historical context for the media that they consume on a regular basis. All sections integrate lectures and readings with viewing feature films during the weekly practicum period. Many sections also incorporate slides and film or video clips during the lecture periods to allow students to exercise their critical viewing skills regarding certain teaching points. Students prepare for film screenings by reading, listening to lectures, and analyzing examples of relevant works. Introductory lectures seek to provide a critical and historical context for each week's screening; follow-up lectures offer critical analysis and examinations reward close viewing.

A listing of the major topics to be covered with an approximate length of time allotted for their discussion:

Topics include:

- the emergence of the cinema as a communications technology, business industry and a cultural institution. 10%
- the development of the studio system and the global dominance of Hollywood cinema. 10%
- the American film industry's overall organization (production, distribution, exhibition, vertical integration, the studio system, the star system). 10%
- analysis of film styles (national cinemas, historical movements). 10%
- analysis of film genres (e.g., silent film melodrama, film noir, comedy, the war film, the western); consideration of film audiences (reception, spectatorship, criticism). 10%
- introduction to film aesthetics (film art and appreciation). 10%
- alternative cinemas (independent, documentary and experimental cinemas). 10%
- media literacy (skills development). 10%
- development of critical thinking, reading and viewing skills. 10%
- providing a historical context for the media consumed by students on a regular basis. 10%

Course Description:

COMM 150 (The Art of Cinema): Communications 150 is an introduction to cinema studies which aims to provide students with media literacy for a world in which communication is increasingly visual and cinematic in its form. The course assumes that films tell stories and make arguments as communicative forms by drawing on a visual language that can be learned. As such, films can be interpreted and analyzed to reveal something about the cultural conditions that produced them. The course seeks to familiarize students with examples of films that speak to both the forms that they follow and the cultural context in which they were produced. Movies, from early silent films to contemporary blockbusters, are examined as formal constructs, market commodities, and cultural artifacts that aim to represent a world for the viewer. Topics include the emergence of the cinema as a communications technology, business industry and cultural institution; the global dominance of classical Hollywood cinema; American film industry organization (production, distribution, exhibition, vertical integration, the studio system, the star system); analysis of film styles (national cinemas, historical movements); analysis of film genres (e.g., silent film melodrama, film noir, comedy, the war film, the western); consideration of film audiences (reception, spectatorship, criticism); introduction to film aesthetics (film art and appreciation); and alternative cinemas (independent, documentary and experimental cinemas). COMM 150 emphasizes media literacy and seeks to help students develop critical thinking, reading and viewing skills while providing them with a historical context for the media that they consume on a regular basis. All sections integrate lectures and readings with viewing feature films during the weekly practicum period. Many sections also incorporate slides and film or video clips during the lecture periods to allow students to exercise their critical viewing skills regarding certain teaching points. Students prepare for film screenings by reading, listening to lectures, and analyzing examples of relevant works. Introductory lectures seek to provide a critical and historical context for each week's screening; follow-up lectures offer critical analysis and examinations reward close viewing. The core purpose of the course, therefore, is to make film viewing a conscious, critical and analytic activity.

The name(s) of the faculty member(s) responsible for the development of the course:

| Name: MATTHEW FRANK JORDAN (mfj3)

Title:

Phone:

Address:

Campus: UP

City:

Fax:

| Name: ROBERT TRUMPBOUR (RCT4)

Title:

Phone:

Address:

Campus: AL

City:

Fax:

Course Justification

Instructional, Educational, and Course Objectives:**This section should define what the student is expected to learn and what skills the student will develop.**

Communications 150 is an introduction to cinema studies which aims to provide students with media literacy for a world in which communication is increasingly visual and cinematic in its form. The course assumes that films tell stories and make arguments as communicative forms by drawing on a visual language that can be learned. As such, films can be interpreted and analyzed to reveal something about the cultural conditions that produced them. The core purpose of the course is to make film viewing a conscious, critical and analytic activity. Learning objectives are as follows:

Effective Communication: Students will be challenged with specific assignments aimed stimulate analysis of film and to convey the core of that analysis. These assignments will include online written responses to clips and prompt questions about their meaning, and/or short papers that let students explore issues that the films raise in relation to their own lives.

Critical and Analytic Thinking: By learning a variety of ways interpret and unpack cinematic storytelling and narrative form, students will learn analytic thinking. As this critical thinking becomes a part of their world view, they will develop media literacy skills.

Integrative Thinking: Film is by definition an integrated communicative form. By learning about the integrated system of production from which movies emerge, students will learn to think across a number of disciplinary boundaries, such as history of art, industrial business practices, rhetoric, economics, cultural politics, identity, memory and mass media practices and technologies.

Social Responsibility and Ethical Reasoning: Films create a world with moral orders in which characters act in accordance to or in violation with those worlds. As such they teach ethics through good or bad examples of characters acting in relation to the social world that they represent. Comm 150 chooses films that speak directly to important social questions that will engage students with ethical dilemmas to work through and discuss. Students will learn both the history of film as a form of cultural production (its formal rules as a multi-modal art form and how to decode its codes) in accordance to the parameters of a GA course, and learn the cultural context (historical, sociological, political, ethical) that the films are speaking to, thereby meeting the requirements of a GH course.

Evaluation Methods:

Include a statement that explains how the achievement of the educational objective identified above will be assessed. The procedures for determining students' grades should be specifically identified.

Students will be evaluated via tests, quizzes, and written assignments. Because COMM 150 is taught in a broad variety of settings

at multiple Penn State locations, specific evaluation strategies and methods will be determined by the instructor of record. The availability of course proposals, syllabi and other COMM 150 course content is intended to ensure continuity and ongoing academic rigor. In addition, COMM programs throughout the Commonwealth are invited to participate in a statewide COMM summit each year, where issues related to course content and academic rigor are discussed by program heads to ensure continuity to the greatest degree possible.

Relationship/Linkage of Course to Other Courses:

This statement should relate the course to existing or proposed new courses. It should provide a rationale for the level of instruction, for any prerequisites that may be specified, or for the course's role as a prerequisite for other courses.

COMM 150 has no prerequisite and assumes no prior exposure to film studies, and so is directed primarily to students outside the field. A variety of courses teach film content as elements in their course delivery. Examples include COMM 100 (Mass Media and Society) and MUSC 004 (Film Music), but COMM 150 is a broad-based introduction to film as a topic and a site of scholarly analysis. Unlike COMM 100, a course that focuses on multiple media forms, the analysis of film is more in-depth. Unlike MUSC 004, the focus is less specialized and includes the exploration of issues outside the realm of music.

Relationship of Course to Major, Option, Minor, or General Education:

This statement should explain how the course will contribute to the major, option, or minor and indicate how it may function as a service course for other departments.

COMM 150 serves as a prerequisite for most upper-level film studies courses. It is required for Media Studies majors who have chosen the Film/Television option, and is among three courses (along with COMM 100 and COMM 180) from which all Media Studies majors are required to choose. COMM 150 is an option that students can take in order to fulfill the requirements for the COMAL minor as well. It is a required lower-level course for the COMAL minor. It currently is approved as a GA course for Penn State University's General Education requirements. This application is seeking approval for its inclusion as an interdisciplinary course that satisfies both the GA and GH requirements. In careful and thorough evaluation of course content for COMM 150 under multiple delivery options, this course meets the Bachelor of Arts degree requirements as an integrated General Education course, fully satisfying the necessary requirements for both the GA and GH areas.

A description of any special facilities:

Requires a room with sufficient technology to display a wide variety of film content, film-based examples, and general presentations that may include, but are not limited to, Powerpoint and emerging media platforms. The course will aim to stay current as media technology evolves and changes. The course has been taught in a variety of settings, with large theatre-style presentation venues most common at University Park and smaller, technology-enabled classrooms elsewhere.

Frequency of Offering and Enrollment:

COMM 150 is offered every semester at multiple Penn State locations. Its enrollment has varied from as many as 700 students to as few as 12, depending on the delivery location and resource allocation. The course objectives can be fulfilled in a broad range of enrollment settings.

Justification for Changing The Proposal:

Include a justification for each change to the course. Particular attention should be paid to the effects of the course change within the discipline and in other disciplines where the course may be required within a major or used as a service course. When a unit submits several course changes, with or without new course proposals, a general statement covering the programmatic effects of the changes should be submitted.

The proposed changes have been made to more effectively address the recently established institutional goals for the General Education program at Penn State University. The rationale for the change is to allow COMM 150 to address the requirements of both GA and GH General Educational requirements, instead of only confronting GA requirements, as was the case with COMM 150 in previous years. In addressing both "Arts" and "Humanities" as part of the Penn State General Education requirements, the revised course better conforms with the goal of achieving greater flexibility within the baccalaureate degree's general education requirements. The adjustments also allow for increased opportunities for integrative learning, another desired goal of the revised General Education requirements.

Alignment with General Education Objectives

EFFECTIVE COMMUNICATION – the ability to exchange information and ideas in oral, written, and visual form in ways that allow for informed and persuasive discourse that builds trust and respect among those engaged in that exchange, and helps create environments where creative ideas and problem-solving flourish.

KEY LITERACIES – the ability to identify, interpret, create, communicate and compute using materials in a variety of media and contexts. Literacy acquired in multiple areas, such as textual, quantitative, information/technology, health, intercultural, historical, aesthetic, linguistic (world languages), and scientific, enables individuals to achieve their goals, to develop their knowledge and potential, to lead healthy and productive lives, and to participate fully in their community and wider society.

CRITICAL AND ANALYTICAL THINKING – the habit of mind characterized by comprehensive exploration of issues, ideas, artifacts, and events before accepting or formulating a conclusion. It is the intellectually disciplined process of conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action.

INTEGRATIVE THINKING – the ability to synthesize knowledge across multiple domains, modes of inquiry, historical periods, and perspectives, as well as the ability to identify linkages between existing knowledge and new information. Individuals who engage in integrative thinking are able to transfer knowledge within and beyond their current contexts.

CREATIVE THINKING – the capacity to synthesize existing ideas, images, or expertise in original ways and the experience of performing, making, thinking, or acting in an imaginative way that may be characterized by innovation, divergent thinking, and intellectual risk taking.

GLOBAL LEARNING – the intellectually disciplined abilities to analyze similarities and differences among cultures; evaluate natural, physical, social, cultural, historical, and economic legacies and hierarchies; and engage as community members and leaders who will continue to deal with the intricacies of an ever-changing world. Individuals should acquire the ability to analyze power; identify and critique interdependent global, regional, and local cultures and systems; and evaluate the implications for people’s lives.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING – the ability to assess one’s own values within the social context of problems, recognize ethical issues in a variety of settings, describe how different perspectives might be applied to ethical dilemmas, and consider the ramifications of alternative actions. Individuals should acquire the self– knowledge and leadership skills needed to play a role in creating and maintaining healthy, civil, safe, and thriving communities.

What component(s) of the course will help students achieve the General Education Learning Objectives covered in the course? Provide evidence that students in the course have adequate opportunities to achieve the identified learning objectives.

EFFECTIVE COMMUNICATION: Students are challenged to understand visual and oral communication in multiple film products, with examinations and quizzes as opportunities to assess student achievement in these areas. Additionally, students are challenged to understand screen writing in film, enhancing their understanding of written communication. A commitment to the assessment of written communication is further enhanced by written assignments that can vary from journal entries, participation in online discussion forums, and/or assigned film research assignments.

CRITICAL AND ANALYTICAL THINKING: By learning a variety of ways interpret and unpack cinematic storytelling and narrative form, students will learn and improve their analytic thinking. As this critical thinking becomes a part of their world view, they will develop and enhance their media literacy skills. Evaluation of progress in this key objective will take place when assessing assigned written materials prepared by COMM 150 students.

INTEGRATIVE THINKING: Film is by definition an integrated communicative form. By learning about the integrated system of production from which movies emerge, students will learn to think across a number of disciplinary boundaries, such as history of art, industrial business practices, rhetoric, economics, cultural politics, identity, memory and mass media practices and technologies. Exams, quizzes, and written materials will provide a foundation for assessment of individual progress in this area.

SOCIAL RESPONSIBILITY AND ETHICAL REASONING: Throughout these elements will be refracted through the lens of ethics, emphasizing the inter-relationship between the behavior of characters on screen as ethical agents and their impact on the social worlds represented in the films.

NOTE: to see precise and tangible ways that the above (and several other) General Education learning objectives will be met and assessed, please see the two sample syllabi that have been included in the attached materials for this application.

How will students be assessed to determine their attainment of the Learning Objective(s) of General Education covered in this course? This assessment must be included as a portion of the student’s overall performance in this course.

Students will be assessed via exams, quizzes, and written assignments, with rubrics for written assignments prepared as is prudent. Two sample syllabi are provided to offer greater clarity on assessment strategies determined to be most appropriate for two very different teaching environments. The first is a large enrollment teaching environment with the expectation of more than 200 students, while the latter is for a much smaller teaching setting with an enrollment total not to exceed 40 students. Because of the vastly differing learning environments in which this course is taught at Penn State University, creativity was required to establish a strategy that could properly access each of the selected learning objectives. As such, all teaching formats require a writing component and a testing component. The writing component will be used to assess effective communication as well as critical and analytical thinking, while the testing component will more thoroughly assess key literacies and integrative thinking. The potential exists for assessment that more broadly evaluates more than the assigned categories for each learning objective, whether in the written or testing settings. Overall, we are confident that each of the learning objectives can and will be properly and fully addressed, regardless of the course setting chosen for COMM 150.

General Education Domain Criteria

General Education Designation: Inter-Domain

GA Criteria

Explain the methods of inquiry in arts fields and describe how the contributions of these fields complement inquiry in other areas

Demonstrate an expanded knowledge and comprehension of the role that the arts play in various aspects of human endeavor

Demonstrate competence in the creation of works of art and design

Demonstrate competence in analysis, critical thinking and interpretive reasoning through the exploration of creative works

Identify and explain the aesthetic, historic, social, and cultural significance of important works of art and critically assess creative works, their own or others', through evaluative processes of analysis and interpretation

What components of the course will help students achieve the domain criteria selected above?

The focus of COMM 150 on the history and progression of film will ensure that students understand the terminologies, techniques, and skills employed by the leaders who shape this unique art form and its evolution. When observing, evaluating, and writing about film, students will be challenged to more thoroughly understand the role that various film genres play in establishing cultural norms and values in society and how such film products influence and shape the broader culture of which they are a part. Students will be challenged to see how directing, editing, and screen writing choices made during the pre-production, production, and post-production processes contribute to a wide variety of expressions. They will also explore how film portrays multiple experiences that reflect an artistic interpretation of our culture and the culture of others. As students evaluate numerous films and evaluate them as art forms in writing assignments that are embedded in the COMM 150 experience, they will refine their interpretative competencies and better understand an extensive range of art forms. Written assignments, which are part of each COMM 150 experience, will ensure that students are challenged to better understand the complexities of this unique art form, while effectively demonstrating that better understanding of film products can lead to competence in critical thinking and interpretive reasoning. Examinations and quizzes will

ensure that students demonstrate their understanding of artistry that is a central component of film production, further contributing to COMM 150's value as a course that satisfies the GA requirements for Penn State University.

GH Criteria

- Explain the methods of inquiry in humanities fields and describe how the contributions of these fields complement inquiry in other areas
- Demonstrate competence in critical thinking about topics and texts in the humanities through clear and well-reasoned responses
- Critically evaluate texts in the humanities— whether verbal, visual, or digital— and identify and explain moral or ethical dimensions within the disciplines of the humanities
- Demonstrate knowledge of major cultural currents, issues, and developments through time, including evidence of exposure to unfamiliar material that challenges their curiosity and stretches their intellectual range
- Become familiar with groups, individuals, ideas, or events that have influenced the experiences and values of different communities

What components of the course will help students achieve the domain criteria selected above?

In COMM 150 students will be challenged to examine film as an art form, as a business endeavor, and as a cultural product. They will be expected to understand how film crosses numerous disciplinary areas, all focused on human endeavors, as an artistic product that shapes our understanding of humanities in modern and post-modern society. In one example among many, students will be required to better understand how the early development of the film industry was embedded in the industrial revolution, with new technologies and practices shaping how the larger society functioned. In this instance, manufacturing (production of film-based equipment), consumerism (with the rise of “nickelodeons”), and business practices (with the rise of the studio system and vertical integration) were embedded in the dramatic social changes that were unfolding as the film industry struggled to mature. Students will also be challenged to demonstrate their understanding of film as cultural texts that reflect the larger culture of which they are a part. They will require critical thinking skills to put film-based texts in proper context. Their written responses will be evaluated to ensure that students develop competence in critical thinking and understand the nature of films as texts that reveal insights about the humanities, while their exam and quiz results will offer evidence as to whether students fully understand the verbal, visual, digital, and ethical dimensions that are embedded in film-based products. As one example of the tensions involved in such critical analysis, students will be challenged to understand why filmmaker D.W. Griffiths was credited with being a pioneer in film editing and production techniques, while fully recognizing that his film products were simultaneously castigated for their overtly racist content. Exposure to significant and compelling film-based content such as major historical and cultural shifts (of which the D.W. Griffiths case study is but one among many) ensures that students will be sufficiently challenged to broaden their intellectual range, while inspiring a commitment to lifelong learning and ongoing critical analysis of media products that extend beyond just film.

Integrative Studies

Explain how the intellectual frameworks And methodologies of the two Knowledge Domains will be explicitly addressed in the course and practiced by the students.

COMM 150 satisfies the GA and GH General Education requirements because both arts and humanities are embedded in the study of film. It is impossible to have a full and comprehensive understanding of film without knowledge that it is both an artistic endeavor and a cultural product that is embedded in the larger society of which it is a part. The analysis undertaken by the students in COMM 150 will require that they understand that film is an art form that requires a unique blend of artistry to produce, while further understanding that film is a cultural product that is embedded in the complex milieu of which it is a part. In terms of methodology, students will be challenged to employ textual analysis, historic analysis, sociology, and artistic interpretation as they explore and examine and extraordinarily wide range of film products. The use of texts, quizzes, and writing assignments will permit those teaching COMM 150 to evaluate each student in a manner that ensures an understanding of the interdisciplinary nature of film is achieved.

Demonstrate that each Of the two domains will receive approximately equal attention, providing evidence from course topics, assignments, or other course components, and that students will integrate material from both domains.

GA and GH will receive approximately equal attention because film interconnects both arts and humanities in a unique manner that is virtually impossible to separate entirely from one another. While it is philosophically impossible to fully demonstrate that each domain will receive equal attention, the clear interrelationship between film's role as an art form and a cultural product ensures that both art and humanities will be sufficiently represented in content and in the assessment of that content. The historic focus on film which is at the core of each COMM 150 lesson plan, for example, will tease out film as an evolving art form while offering an in-depth analysis of film's role as part of a complex set of social practices. Further, the focus on individual films as cultural “texts” to be analyzed will connect film with both art and the humanities in clear and compelling ways.

Briefly explain the staffing plan. Given that each Inter-Domain course is approved for two Knowledge Domains, it will be taught by an instructor (or instructional team) with appropriate expertise in both domains.

COMM 150 is currently taught on multiple campuses, with each unit carefully evaluating the qualifications and suitability of each instructor. The availability of COMM 150 course proposals and syllabi in numerous locations provides each location choosing to teach COMM 150 with the resources to ensure that the course is taught as intended.

Describe the assessments that will be used to determine students' ability to apply integrative thinking.

Each COMM 150 instructor will be responsible for determining the assessment tools that best achieve the explicitly stated goals for the course. Among the tools for use are rubrics, exams, and quizzes.

General Education Designation Requirements

Bachelor Of Arts Requirements:

- BA: Natural Sciences

- BA: Other Cultures
- BA: Foreign/World Lang (12th Unit)
- BA: Humanities
- BA: Social and BA: Behavioral Sciences
- BA: Arts
- BA: Quantification
- BA: Foreign/World Lang (All)

COMM 150N meets both the Arts and Humanities components of the Bachelor of Arts Requirements.

Campuses That Have Offered (COMM 150) Over The Past 4 Years

semester	AB	AL	BK	BR	BW	CR	DS	ER	FE	GA	GV	HB	HN	HY	LV	MA	NK	PC	SH	SL	UP	WB	WC	WS	XC	XP	XS	YK
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UPLOADED DOCUMENTS FOLLOW:

The Pennsylvania State University
College of Communications
Application for Recertification of Communications 150 as an Integrated General Education
Course in Arts (GA) and Humanities (GH)

Abbreviation:	Comm
Number:	150
Credits:	3
Prerequisites:	None
Course Attributes:	Integrated GenEd (GA & GH)

General Education Learning Objectives: Effective Communication, Key Literacies, Critical and Analytic Thinking, Integrative Thinking, Social Responsibility and Ethical Reasoning

Course Description:

This course meets the Bachelor of Arts degree requirements as an integrated GenEd (GA & GH) course. Communications 150 is an introduction to cinema studies which aims to provide students with media literacy for a world in which communication is increasingly visual and cinematic in its form. The course assumes that films tell stories and make arguments as communicative forms by drawing on a visual language that can be learned. As such, films can be interpreted and analyzed to reveal something about the cultural conditions that produced them. The course seeks both to familiarize students with examples of films that speak to both the forms that they follow and the cultural context in which they were produced. Movies, from early silent films to contemporary blockbusters, are examined as formal constructs, market commodities, and cultural artifacts that aim to represent a world for the viewer. Topics include the emergence of the cinema as a communications technology, business industry and cultural institution; the global dominance of classical Hollywood cinema; American film industry organization (production, distribution, exhibition, vertical integration, the studio system, the star system); analysis of film styles (national cinemas, historical movements); analysis of film genres (e.g., silent film melodrama, film noir, comedy, the war film, the western); consideration of film audiences (reception, spectatorship, criticism); introduction to film aesthetics (film art and appreciation); and alternative cinemas (independent, documentary and experimental cinemas). COMM 150 emphasizes media literacy and seeks to help students develop critical thinking, reading and viewing skills while providing them with a historical context for the media that they consume on a regular basis. All sections integrate lectures and readings with viewing feature films during the weekly practicum period. Many sections also incorporate slides and film or video clips during the lecture periods to allow students to exercise their critical viewing skills regarding certain teaching points. Students prepare for film screenings by reading, listening to lectures, and analyzing examples of relevant works. Introductory lectures seek to provide a critical and historical context for each week's screening; follow-up lectures offer critical analysis and examinations reward close viewing. The core purpose of the course, therefore, is to make film viewing a conscious, critical and analytic activity. COMM 150 serves as a prerequisite for most upper-level film studies courses. It is required for Media Studies majors who have chosen the Film/Television option, and is among three courses (along with

COMM 100 and COMM 180) from which all Media Studies majors are required to choose. It has no prerequisite and assumes no prior exposure to film studies, and so is directed primarily to students outside the field.

Course Learning Objectives:

Effective Communication: Students will be challenged with specific written assignments designed to stimulate analysis of both key elements of film as a form of communication and their implication for society. The aim of this written work will be to help students effectively communicate meaningful insight about the world.

Critical and Analytic Thinking: By learning a variety of ways interpret and unpack cinematic storytelling and narrative form, students will learn analytic thinking. As this critical thinking becomes a part of their world view, they will develop media literacy skills.

Integrative Thinking: Film is by definition an integrated communicative form. By learning about the integrated system of production from which movies emerge, students will learn to think across a number of disciplinary boundaries, such as history of art, industrial business practices, rhetoric, economics, cultural politics, identity, memory and mass media practices and technologies.

Social Responsibility and Ethical Reasoning: Films create a world with moral orders in which characters act in accordance to or in violation with those worlds. As such they teach ethics through good or bad examples of characters acting in relation to the social world that they represent. Comm 150 chooses films that speak directly to important social questions that will engage students with ethical dilemmas to work through and discuss.

SAMPLE SYLLABUS #1:

Communications 150 002: The Art of Cinema
State Theater T: 11:15-2:15 ; TR: 12:05-1:20
Instructor: Dr. Matthew Jordan
Office Hours, M 2-3, Wed 1-2 or by appt.
Office: Carnegie 103
Email: mj3@psu.edu

Description: Communications 150: The Art of Cinema is designed to introduce students to a critical and analytic mode of viewing film. The course will focus on major trends and landmarks in the history of cinema that will be intertwined with important concepts and frames for viewing film as a cultural form. From early silent films to classic Hollywood, and from post WWII studio system to so-called post-modern films, we will examine significant exemplars of cinematic movements and styles. We will examine different narrative forms, such as Comedy, Tragedy and Melodrama, and relate these forms to their use in different genres, such as the Western, populist cinema and war films. In each case, students will be encouraged to think critically about how films construct meaning, convey emotion and create patterns of audience

identification with their message. Students who engage with the films will gain a working knowledge of how to make sense of aesthetics, the relationship between art and culture, and a general literacy of visual media.

Requirements: Communications 150 will combine film viewings with readings surrounding the films. Students will be required to view the films, keep up with the readings and take part in weekly online assignments. The films will be shown in class on Tuesday and will be discussed in relation to the readings for the week on Thursday. All readings will be posted as PDF files on the course ANGEL page.

Each student's grade for the semester will be based on the following components.

Exams will be taken by students at the Schreyer Testing Center during the window of time indicated in the syllabus.

The First Exam will be worth 20%.

The Second Exam will be worth 20% of the final grade.

The Third Exam will be worth 20% of the final grade.

There will be **bi-weekly online assignments that must be submitted in the designated drop box on the Angel page.** Every other week, I will post a clip and a question from the movie of the week. Students should think about the question in relation to the clip and, in about 250 words, submit a response in the designated "drop box." These responses will be graded based on a scale of 100%, 85%, 70% and 50%. These scores will be listed on the Angel page grade book. At the end of the semester, the low score will be dropped before generating the average, so students will effectively have one free drop. The drop box will be open between classes on Tuesday after class and close Thursday at 12:05 PM. Assignments should be done before class on Thursday and all submissions after this time will be marked late by the Canvas parameters and will be penalized one step in the grading hierarchy. **The response average will be worth 20% of your final grade.**

There will be six **(6) online quizzes**, roughly one every two weeks alternating with the drop box assignments. Students will be required to complete these 90-minute quizzes **between the Thursday class and the following Tuesday class.** The low quiz will also be dropped from the final average. **The total quiz average will comprise 20% of the final grade.**

The Grading Rubric for the Course will be 0-59 =F, 60-69.5 = D, 69.6 – 76.9 = C, 77-79.5 = C+, 79.6-82.9 = B-, 83-86.9=B, 87-89.5 = B+, 89.6-92.9 = A-, 93-100 = A.

Cyber Etiquette: The course activity will involve both traditional face-to-face instruction and online activity and you should be respectful in both spaces. The instructors and graders are not anonymous customer service employees and should not be treated as such. Rude emails will not be answered. This is not an intimate instant message between friends, it should be thought of a query to a employer; so you should avoid email shorthand, use normal letter writing conventions and display a rudimentary knowledge of the English language. Demanding

emails or emails that show that you have not taken the time to figure things out on your own will be ignored. To help alleviate impulsive emailing, you must wait 24 hours after a quiz, drop box or test before making a request.

Academic Integrity: Academic integrity is the pursuit of scholarly and creative activity in an open, honest and responsible manner, free from fraud and deception, and is an educational objective of the College of Communications and the university. Cheating, including plagiarism, falsification of research data, using the same assignment for more than one class, turning in someone else's work, or passively allowing others to copy your work, will result in academic penalties at the discretion of the instructor, and may result in the grade "XF" (failed for academic dishonesty) being put on your permanent transcript. In serious cases it could also result in suspension or dismissal from the university. **This includes online assignments and online content.** You should understand and avoid plagiarism (presenting the work of others as your own). A discussion of plagiarism, with examples, can be found at:

www.tlt.its.psu/suggestions/cyberplag/cyberplagstudent.html (Links to an external site.)[Links to an external site.](#)

The rules and policies regarding academic integrity should be reviewed by every student, and can be found at: www.psu.edu/ufs/policies/47-00.html#49-20 (Links to an external site.)[Links to an external site.](#)

The can also be found in the College of Communications document, "Academic Integrity Policy and Procedures." Any student with a question about academic integrity or plagiarism is strongly encouraged to discuss it with me in or out of class.

ANY INSTANCE OF ACADEMIC DISHONESTY WILL RESULT IN THE STUDENT HAVING TO SIGN A FORM THAT WILL RED FLAG YOU AS A SERIAL OFFENDER IN THE PSU SYSTEM.

Note to Students with Disabilities: Penn State welcomes students with disabilities into the University's educational programs. If you have a disability-related need for reasonable academic adjustments in this course, contact the Office for Disability Services, ODS located in room 116 Boucke Building at 814-863-1807. For further information regarding ODS, please visit their web site at www.equity.psu.edu/ods/ (Links to an external site.)[Links to an external site.](#)

If adjustments are needed, it behooves the student to contact in the semester as possible regarding the need for reasonable academic adjustments.

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via the [Report Bias webpage. \(Links to an external site.\)](#)[Links to an external site.](#)

Course Schedule: The readings for each week, which are in a module for each film on the Canvas page, should be done **before** the Thursday class following the movie as they will serve as the focal point of our discussions. We will frame the issues for the film during the first

part of the Tuesday class each week, then watch the film. **Responses should be done between Tuesday and Thursday, and quizzes will be open from Thursday until Tuesday.**

SCHEDULE

Week 1: 8/22 Introduction: History of Cinema and Early Cinema

Films: *The Great Train Robbery/ Voyage Dans la Lune*

Thursday: 8/24 DW Griffith and the Invention of Cinematic Language

Week 2: 8/29 Lecture on Sound and Chaplin

Film: Charlie Chaplin, *Modern Times* (1936)

****First Drop Box Open until 1 PM Thursday****

Thursday: 8/31 Lecture on *Modern Times*

Week 3: 9/5 Lecture: Frank Capra and Populist Cinema

Film: Frank Capra, *Mr. Smith Goes to Washington* (1939)

9/7 Lecture on *Mr. Smith Goes to Washington*

*****Quiz 1 open (closes @ 11:15 AM Before Class on 9/12)*****

Week 4: 9/12 Lecture on John Ford and Classic Hollywood Cinema

Film: John Ford, *The Grapes of Wrath* (1940)

****Drop Box for *Grapes of Wrath*****

9/14 Lecture on *The Grapes of Wrath*

Week 5 9/19 Lecture on Romantic Comedy and Cinema as a Tool for Teaching Ethics

Film: George Cukor, *The Philadelphia Story* (1940)

9/21: Lecture on *The Philadelphia Story*

****Quiz 2 open (closes before class on 9/26)**

Week 6: 9/26 Lecture on Elia Kazan and Cold War America

Film: Elia Kazan, *On the Waterfront* (1954)

****Drop Box for *On the Waterfront***

9/28 Lecture on *On the Waterfront*

FIRST EXAM: @ TESTING CENTER 2/28 & 29

Week 7: 10/3 Lecture on Hitchcock and Cinematic Looking

Film: Alfred Hitchcock, *Rear Window* (1954)

10/5 Lecture on *Rear Window*

*******QUIZ 3 Opens*******

Week 8: 10/10 Lecture on Mike Nichols and the Hollywood Renaissance

Film: Mike Nichols, *The Graduate* (1967)

**** Drop Box for *The Graduate*

10/12 Lecture on *The Graduate*

Week 9: 10/17: Lecture on Stanley Kubrick, Science Fiction and Experimental Film

Film: Stanley Kubrick, *2001: A Space Odyssey* (1968)

10/19 Lecture on 2001

*****Quiz 4 Opens

Week 10: 10/24 Sidney Lumet and the Political Economy of Entertainment

Film: Sidney Lumet, *Network* (1976)

*****Drop Box for *Network*

10/26 Lecture on *Network*

SECOND EXAM IN TESTING CENTER 10/28 & 10/29

Week 11: 10/31 Clint Eastwood and the Western

Film: Clint Eastwood, *Unforgiven* (1992)

*****Drop Box for *Unforgiven*

11/5 Lecture on *Unforgiven*

Week 12: 11/10 Documentary and Social Meaning

Film: Raoul Peck, *I Am Not Your Negro*, (2017)

11/12: Lecture and discussion of class assignment

*****Quiz 5 Opens

Week 13: 11/17

Lecture on the Unreliable narrator and Consumer Culture

Film: *Fight Club* (2000)

*****Drop Box for *Fight Club*

11/19 Lecture on *Fight Club*

THANKSGIVING BREAK

[SRTEs available online]

Week 14 : 12/1: Spielberg and American History

Film: Steven Spielberg, *Lincoln* (2012)

*****Drop box for *Lincoln*

12/3 Lecture: *Lincoln* and Dreamworks History

Quiz 6 Open

****Third Exam in Testing Center 12/5****

Week 15: 12/6: Film: *Starving the Beast* (2016)

Discussion after class

Extra Credit Assignment on *Starving the Beast* Due 12/8

No Class 12/8

SAMPLE SYLLABUS #2

COMM 150: Art of the Cinema: An Introduction to Film

Tuesday/Thursday - 6:00pm-7:15pm - Hawthorn, Room 142

Instructor: Dr. Bob Trumpbour

Email: rct4@psu.edu - Phone: 949-5769 - Office: 102 Cypress

Office hours: Tues., Wed., Thurs.- 9:15am to 11:30am, and by appointment

Please read this syllabus carefully and ask questions if you do not understand any items.

Textbooks and Readings

There is one required text for this course:

Corrigan, Timothy and Patricia White. *The Film Experience: An Introduction (Fourth Edition)*. New York: Bedford/St. Martin's, 2015 (Third Edition is OK, too).

In addition, students should browse the *Altoona Mirror*, the *New York Times*, and *USA Today* for articles. These are available to all students on weekdays. Look for up-to-date content that might be relevant to our understanding of the film industry. The Penn State Altoona Common Read ought to be considered for personal adoption, but it is not required. It is as follows: Junger, Sebastian. *Tribe: On Homecoming and Belonging*. New York: Hachette, 2016. We may briefly discuss this text in class. If you need a copy of "Tribe," please let me know. Other materials may be assigned during the semester.

Course Description and Goals

COMM 150 is an introduction to and overview of the development and influence of film in American and global culture. We will examine the history and development of the film industry, while exploring film as a medium, an art form, and as a product created by a major industry that serves as a powerful cultural force on numerous levels. To better understand the role that this important medium has played in our society, we will explore the history, current developments, and the projected future of film, while working to develop our critical thinking skills. This is NOT a class that will be focused on ranking films based on subjective

entertainment value. Rather, students should develop an understanding of film history, film genres, how films are produced, production values, and the important business and economic issues that serve to influence the content that emerges from the major industry players. The text, in-class films, and other assigned readings are intended to assist students in achieving these goals.

Evaluation process

The syllabus should be used as a guide for the material covered during the semester. This course should not be difficult if you come to class, take good notes (particularly during film screenings), hand in all assignments as required, and keep up with any assigned readings.

Each student is expected to read the relevant assignments and carefully watch each assigned film. This will help you to understand the material as it is covered. Lectures will at times parallel the readings, but at other times class content may go in different directions or include additional or different information. You should study as we go along if you expect to do well on exams. Depending on your study style, this course may require going over the notes periodically. Plan now to spend several hours a week on reading, watching film, and assignments outside of the classroom. It will make your experience much less stressful if you stay focused on class content instead of procrastinating. Please work to avoid situations where an assignment or exam preparation is rushed to meet a deadline and do your best to steer clear of a strategy that requires extensive last minute reading and/or all-night studying.

If you have any questions about the material, please contact the instructor either after class or during office hours, so that we can work together to find a solution. Please don't wait until the hour before an exam or the end of the semester to confront an issue or several issues that you might recognize as a problem. My goal as your instructor is not just to grade, evaluate and test. I would like to avoid "checklist-style" educational strategies. A more important objective is to assist individuals in the acquisition of knowledge and meaningful skills that will aid in furthering each student's personal development. I hope that students are able to integrate what has been learned here into other venues outside of the classroom.

Examinations

There will be three examinations in this course, including a final exam. Content of these exams will be drawn from class lectures and discussions, readings, and audio-visual material. Content will be cumulative, with somewhat greater emphasis on content presented in more recent classes. The exams will involve multiple choice and short answer questions. In fairness to all students, you are expected to be in attendance at the scheduled examination period and, barring a dire unforeseen emergency, excuses for missing an exam must be approved in advance. The final exam schedule for each student can be found in LionPath. Students should check their final exam schedule early in the semester (for this and all other classes) in order to determine whether it is necessary to file a request to change this date/time through official PSU channels. Every effort will be made to accommodate students who follow proper procedure.

Written Assignment:

This class requires completion of one written assignment. The written assignment is intended to challenge students to develop critical thinking skills that can be expanded to assist in other environments. The assignment for COMM 150 is a film research effort that should connect in-class concepts to careful analysis of a film's overall production quality and value. Papers should be a minimum of 2 full pages and a maximum of 5 total pages, double-spaced. A cover page, a bibliography, and/or a citation page should be added without affecting the total page count.

Assignment: FILM RESEARCH: Using the terms and ideas covered in class and in the text, produce a thoughtful critique of one of the assigned films from this class. As you offer your insights, provide some insight as to how others have weighed in regarding this film by directly citing a minimum of one scholarly and two other sources. Please attach a hard copy of at least one of the three or more cited sources and provide a citation page as well using APA format. Students must hand in a hard copy of the assignment on or before the deadline. Late papers or electronic submissions will face a minimum five point (per day or occurrence) penalty on a 100-point scale. Font size and margins should be reasonably close to the default sizes on a typical word processor. Unusually small or large fonts and/or margins will receive a minimum of a five-point deduction. Though content will be the primary issue graded, because the goal is to ensure that each student develops a sense of confident professionalism, spelling and grammar will be considered as one element of the overall grade. Please be sure to proof your work as though you are using it as a submission for a job opportunity.

Academic Integrity: All instances of academic dishonesty will be punished to the fullest extent permitted by university policy. Academic dishonesty includes, but is not limited to, copying, plagiarism, cribbing, allowing others to copy documents in an unauthorized or unethical way and/or arranging to take a test or complete an assignment for someone else. Enforcement options include expulsion and/or suspension. Guidelines pertaining academic dishonesty are outlined in the Undergraduate Studies Bulletin and on the PSU web site. Plagiarism information, with examples, can be found at: <http://tlt.psu.edu/plagiarism/student-tutorial/>.

Grade breakdown

Exam #1	20%
Exam #2	20%
Exam #3 (final exam)	25%
Written Assignment	25%
Attendance and participation	10%

Civility/Performance Expectations/Technology/Special Accommodations: Students are expected to treat others as they would wish to be treated regardless of the pressure of class-related deadlines. Students are expected to respond with consistent professionalism when working to complete tests, individual assignments, and in-class group work. The instructor expects all students to offer proper respect to their colleagues, particularly in

instances when deadlines and semester pressures may challenge an individual's patience. Given how much discussion we will be doing in this class, civility toward others is imperative. Rude, sarcastic, obscene, or disrespectful speech and/or disruptive behavior have a negative impact on everyone's learning experience. Anyone behaving in this way will be removed from class and may risk failing this course.

Civility also means not engaging in activities that could distract other students. For that reason, the use of personal electronic devices are not permitted in class unless the device in question is being used to specifically to record notes and to perform that sole function via a keyboard in a manner that is not distracting to others. As such, the vast majority of electronic devices will be prohibited during class time. This includes cell phones, iPods, MP3 players, portable video games, electronic tablets, laptops, and any other similar machines. Repeat offenders risk the lowering of their class participation scores for the course and may be asked to leave the classroom since clear distractions can imperil the learning environment of all students. A student who is asked to leave class will be charged with a full absence for that particular day. To ensure the proper educational environment, instructor's consent must be sought before any form of electronic technology can be used in the classroom.

Penn State Altoona is committed to respect of diversity in all its forms and the instructor is committed to fostering a fair and welcoming environment for *all* students. Should a student have a documented disability that requires special accommodation, please provide the instructor with appropriate paperwork from Disability Services early in the semester so that proper accommodations can be made to foster student success. As is helpful, students are encouraged to visit and work with the Sheetz Health and Wellness Center and/or Mandi Ronan, Director of Disability Services.

Penn State takes great pride to foster a diverse and inclusive environment for students, faculty, and staff. Acts of intolerance, discrimination, or harassment due to age, ancestry, color, disability, gender, gender identity, national origin, race, religious belief, sexual orientation, or veteran status are not tolerated and can be reported through Educational Equity via: <http://equity.psu.edu/reportbias/>

Attendance and participation: Doing well in any course requires coming to class. As an incentive to do so, attendance will be taken at every class meeting. An attendance sheet will be left at the front desk and **MUST** be signed before class as a record of your attendance. Please be sure to sign the sheet each day. Failure to sign the sheet will be treated as an absence. Two late arrivals will be treated as the equivalent of a missed class, so please be careful to arrive on time for each class. Students are expected to attend classes and are personally responsible for all materials covered during regular class sessions whether present or not.

A certain amount of points are set aside for class participation; a number of factors will be considered for their allotment. In terms of individual participation, talking in class is

encouraged (except of course when other folks, including the instructor, are talking). You don't need to offer the most profound comments to be a valuable contributor— feel free to say whatever is on your mind as it relates to class content so that we can better explore the issues at hand. We will also periodically be doing group discussions and exercises in class; civil and engaged participation in those will also be important. Additionally, asking questions is encouraged whenever something is unclear or something is presented that might provoke thought; if you're wondering about something, chances are your neighbor is, too. Basically, ongoing participation and civility in these interactions are most important factors here.

Although it is advisable to attend all classes, students will be permitted four absences without penalty. However, missing more than four classes will affect your grade unless proper steps are taken to turn the fifth and any subsequent absence into an "excused" one. Students with five absences will lose five percent per absence on the overall participation score from that missed class onward. Missing more than eight classes will result in a ZERO participation grade. Make-up lectures will not be given for an absence, regardless of cause. Students are responsible for meeting all syllabus obligations whether present or absent on the day of a test or a deadline.

Students who wish to convert an unexcused absence into an "excused" absence are responsible for getting the notes and providing the instructor with a hand-written summary of the missed class content in order to gain credit for an "excused" absence. In instances where a film might be screened, a two to three page summary of the film content, using specific class-based language, can be offered as a form of note substitution. Students are free to wait until after the fourth absence to begin producing a class summary or can produce one as soon as is desired, even after the first absence if that is preferred. Failure to offer a complete and thorough "class summary" within ten days after an individual's return to the classroom shall constitute categorization of a given absence as "unexcused." Incomplete class summaries will be treated as a "half" absence unless the insufficiencies are so overtly weak as to warrant a full disqualification. Unless proper documentation of absences from a university-approved source is produced, students will be limited to the production of five class summaries. After all, missing more than four full weeks of classes would prevent even the most capable and intelligent student from successful completion of class requirements.

Office Hours: Office hours are posted for the benefit of all students. If you have any questions or problems, please feel free to contact the instructor after class or during posted hours. Additional hours may be available for students by appointment if necessary. E-mail is also available to students at any time. Please do NOT send requests through ANGEL or CANVAS. To ensure that all students are best served, please make a clear effort to be prepared and professional when taking advantage of office hours and/or when making e-mail requests.

Amendments to the syllabus: it is possible that unforeseen circumstances may necessitate changes in this syllabus. Should changes be made during the semester, they will be announced in class. You are responsible for obtaining this information if you miss a class.

Students must follow through on required written documentation should an excused absence be desired.

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Course Schedule

Week 1 – August 22-24 - Introduction to the course overview and primer- the evolution of film, basic history, production values & some key film terms: Screening of various early films (Muybridge, Edison, Miles, Porter, Griffiths) Try to Read by August 29: Chapters 1 & 3

Week 2 – August 29-31 - Film- Argo. Narrative Structure, World Creation, and Production. Keep on reading: add Chapters 6 & 7.

Week 3 – September 5-7 - Editing and montage. The Cutting Edge: The Magic of Movie Editing. Read Chapter 4

Week 4 – September 12-14 - Characters, theme, and world creation -Film: Shawshank Redemption

Week 5 – September 19-21 - Concept and narrative structure, Film history - (discuss Shawshank Redemption and other films)

Week 6 – September 26-28 - Film and sound. Film: American Graffiti, test review

**Week 7 – October 3-5 - Film theory and application – Chapter 11, films: TBA
Exam #1 – October 3

Week 8 – October 10-12- The business of Hollywood. Film: Swimming with Sharks – Chapter 10

Week 9 – October 17-19- Week 10 – Documentary – History of documentary with various in-class examples. Modern documentary: discussion and samples. Budgeting in film- Hollywood versus independent productions. Film: Super Size Me.

Week 10 – October 24-26 - Scene, sequence, drama, and post-modernism. Film: Scream

**Week 11 – Oct. 31- Nov. 2 - Exam review (October 31). Various clips as needed.
Exam #2: November 2

Week 12 – November 7-9 – November 7 - Out-of-class research day. November 9 – Research questions- work to wrap up research paper. Begin Hitchcock's Vertigo

**Week 13 – November 14-16 – Vertigo (cont.), discussion of Vertigo and special effects.
Research paper due BEFORE break!**

Week 14 – November 21-23 – Thanksgiving break. (assignment: watch a media product of your choice. Be ready for a discussion after the break)

**Week 15 – November 28-30 – Connecting film with real-world events and citizenship-
Film: The Candidate**

Week 16 – December 5-7 - Film, democracy, and the global landscape – lecture, discussion, and film samples

The final exam is set for Tuesday, December 12 at 8pm in 142 Hawthorn. If you are unable to be present at this time, please let me know BEFORE December 1 so that an alternative date and time can be arranged if needed.