

Course Outline

New York City College of Technology
Department of Humanities

Course Number: ARTH1112, Section _____

Course Title: Introduction to Film

Course Credits: 3; Class Hours: 3

Prerequisites: Eligibility for ENG 1101

Pathways: Creative Expression

Instructor: _____

E-mail: _____

Phone: 718-260-5018 ext. _____

Office: Library Building L630

Office Hours:

Sample Syllabus

NYCCT Catalogue Description

An introduction to the history of film from its beginnings in the late nineteenth century to the present. Through illustrated lectures, selected screenings, and discussion, students will develop a historical appreciation of film genres, including narrative, documentary, and experimental, and of the legacy of major filmmakers. Changing styles and techniques are outlined chronologically to examine the relationship between film and the visual arts.

Course Material

Multimedia access to City Tech's digital resources and online streaming services such as GooglePlay and Amazon is required to screen films. Course readings are accessed online. Excerpts from standard film history textbooks, including Kristen Thompson and David Bordwell, *Film History, An Introduction*, 3rd Edition, McGraw Hill, 2009.

Learning Outcomes:

- develop a historical appreciation of film genres, including narrative, documentary, and experimental, and of the legacy of important filmmakers,
- learn and use critical tools and vocabulary to analyze cinematic form and content, • acquire an understanding of different forms, traditions, and styles of filmmaking in different national and international contexts

General Education Learning Outcomes:

- demonstrate an ability to think critically, to distinguish between fact and opinion, in the analysis of different kinds of film,
- demonstrate the ability to evaluate critical and historical materials for the study of film in order to construct a coherent and substantiated argument, written in clear and correct prose,
- develop communication skills and demonstrate the ability to reflect critically on the learning process

Sample Sequence of Weekly Topics

WEEK 1

INTRODUCTION: THE BIRTH OF CINEMA (1880S-1904)

Prehistory of film; Eadweard Muybridge and sequential photography; Lumière Brothers; Thomas Edison; novelty of technical innovations; George Méliès and beginnings of film narrative; and development of early film genres.

WEEK 2

GERMAN EXPRESSIONISM

Cultural and historical background of German Expressionism and other early twentieth century modern art movements; disillusionment with industrialization and Weimar society; fantasy; and horror.

WEEK 3

SOVIET MONTAGE

Socio-historical context of Russian Revolution and Constructivist art; Eisenstadt's dialectical montage; cinema as a revolutionary tool; ideology; and film technique.

WEEK 4

FROM SILENT ERA TO TALKIES IN HOLLYWOOD

Transition to sound; vaudeville and minstrelsy; racism and ideology; beginnings of the studio system; film stars.

WEEK 5

THE HOLLYWOOD STUDIO SYSTEM PART I

Sound and the transition to talkies; narrative film; Hollywood studio system; and censorship.

WEEK 6

THE HOLLYWOOD STUDIO SYSTEM PART II Film genres; film noir; crime films; and formalism.

WEEK 7

ITALIAN NEOREALISM (1945-1959)

Italy after World War II; Neorealist form and style; and the decline of Neorealism.

WEEK 8

THE FRENCH NEW WAVE (1945-1959)

French New Wave aesthetic; auteur theory; art cinema; and new directions in cinematography.

MIDTERM EXAM

WEEK 9

AUTEURS AND ART CINEMA

Rise and spread of auteur theory; art cinema; Ingrid Bergman; Akira Kurosawa; and Federico Fellini.

WEEK 10

DOCUMENTARY AND EXPERIMENTAL FILMS I: CINÉMA VÉRITÉ TO POP CINEMA

Direct cinema; cinéma vérité; experimental film; and Pop cinema.

WEEK 11

DOCUMENTARY AND EXPERIMENTAL FILMS II: LEGACY OF DIRECT CINEMA

The legacy of direct cinema; new directions in documentary; non-narrative film; and avant-garde film.

WEEK 12

THE FALL AND RISE OF HOLLYWOOD

Changes to the Classical studio style; American art cinema; counterculture; and celebration of the anti-hero.

WEEK 13

RETURN OF THE HOLLYWOOD BLOCKBUSTER

Big budget filmmaking; myth and storytelling; Francis Ford Coppola; George Lucas; and Steven Spielberg.

WEEK 14

INDEPENDENT AMERICAN CINEMA

Film production beyond the major studios; trends in American independent film.

WEEK 15

SPECIAL TOPICS: ACTION AND EPIC IN CHINESE CINEMA (VARIES WITH INSTRUCTOR)

Revival of Chinese cinema; Fifth Generation; martial arts film and wuxia; Bruce Lee and kung fu film; Hong Kong new wave

REVIEW AND FINAL EXAM

Sample Scope of Assessments

1. In-class activities
2. Writing assignments for homework
3. 1-2 Response Papers
4. Midterm and possible additional quizzes and tests
5. Final Exam
6. Research projects
7. Participation

Grade Scale:

A 93-100

A- 90-92.9

- B+ 87-89.9
- B 83-86.9
- B- 80-82.9
- C+ 77-79.9
- C- 70-76.9
- D 60-69.9
- F 59 and below

COURSE INTENDED LEARNING OUTCOMES/ASSESSMENT METHODS

LEARNING OBJECTIVES	ASSESSMENT METHOD
<p>Develop a historical appreciation of film genres including narrative, documentary, and experimental, and of the legacy of important filmmakers</p>	<p>ACTIVITY: View and analyze film clips and full-length examples in classroom and at home. EVALUATION: Students submit critical analyses to excerpts and full-length films chosen by the instructor.</p> <p>ACTIVITY: Read from a variety of sources (academic and film industry articles) for discussion in class and on class discussion board. EVALUATION: Students write reflective responses to class activities and to discussion topics throughout the semester.</p> <p>ACTIVITY: Apply concepts and methods introduced in class in written assignments. EVALUATION: Students submit a response or research papers analyzing, and comparing and contrasting two articles on film theory.</p>
<p>Learn and use critical tools and vocabulary to analyze cinematic form and content</p>	<p>ACTIVITY: Acquire the language of film studies from basic formal elements including <i>mise en scène</i>, cinematography, editing, acting, sound to theoretical concepts of narrative, genre, and auteur theory through a combination of lecture, group viewing, and discussion. EVALUATION: Students participate in group exercises to evaluate historical texts and secondary sources in relation to a film. Each group of 5-6 students is</p>

	given several questions to answer and must formulate answers based on group discussion, analysis, and evaluation of the material.
Acquire an understanding of different forms, traditions, and styles of filmmaking in different national and international contexts	<p>ACTIVITY: View, read, and discuss the works of significant filmmakers in the history of film.</p> <p>EVALUATION: In seminar-like discussions, students are guided to help articulate their responses to examples by filmmakers illustrated and viewed in Class Lectures and outlined in textbook readings.</p> <p>ACTIVITY: Practice use of cinematic language in discussion and demonstrate knowledge of terms in discussion, class exercises, writing assignments, and written exams (comprised of short answers and essays).</p> <p>EVALUATION: Students will submit a response paper, film review, in-class group exercises, blog entries, and exams, which require well-written arguments that incorporate the visual evidence of films as well as the meanings and concepts associated with them. In the Midterm and Final exams, short answer questions, comparison essays, and definitions of processes and terms allow students to apply fundamental methods of film analysis and articulate the main concepts involved in the study of film.</p>

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**GENERAL EDUCATION INTENDED
LEARNING OUTCOMES/ASSESSMENT METHODS**

LEARNING OUTCOMES: CREATIVE EXPRESSION	ASSESSMENT METHODS
Demonstrate an ability think critically, to distinguish between fact and opinion, in the analysis of different kinds of film.	ACTIVITY: Use material from a variety of sources in the classroom and for writing assignments. Students are expected to distinguish between primary and secondary sources in discussion, group exercises, and writing assignments. They are expected to properly cite all material

	<p>used for written assignments.</p> <p>EVALUATION: In written assignments, exam essays, group exercises, and blog entries, students learn how to develop a visual vocabulary and theoretical methods to analyze relationships between formal elements (i.e., style, composition) and the ideological or thematic contexts of film. Students will be able to comprehend and recall the movements, styles, concepts, and important practitioners of cinema through the discussion and research of key works from the origins of film in the late 19th-century to the present.</p>
<p>Demonstrate the ability to evaluate critical and historical materials for the study of film in order to construct a coherent and substantiated argument, written in clear and correct prose.</p>	<p>ACTIVITY: Writing assignments demonstrate student research and bibliographic skills. Reflective writing (blogging), informal written assignments (classroom exercises), and formal written assignments give students multiple opportunities to develop persuasive writing skills.</p> <p>EVALUATION: In written assignments and group exercises, students demonstrate their understanding of how meaning has been conveyed through cinema as well as the ways in which viewers and critics have interpreted both the documentary and expressive ways the film medium has recorded human experience. Students are expected to conduct research to help their analyses.</p>
<p>Develop communication skills and demonstrate the ability to reflect critically on the learning process.</p>	<p>ACTIVITY: Classroom group work includes collaborative writing and visual analysis exercises to develop interpersonal skills.</p> <p>EVALUATION: In group exercises, students articulate their knowledge of the skills involved in the creative process and learn to better communicate in groups.</p>

POLICY STATEMENTS

NYCCT ACADEMIC INTEGRITY POLICY

“Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion.” (See pp. 73-76 in the Student Handbook.)

ACCESSIBILITY STATEMENT

City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state and city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility or would like to seek accommodation services or academic adjustments, you can leave a voicemail at 718 260 5143, send an email to Accessibility@citytech.cuny.edu or visit the Center’s website <http://www.citytech.cuny.edu/accessibility/> for more information.

N.B., Students who miss a scheduled presentation or exam due to illness or medically-related emergencies will be referred to the Center for Student Accessibility. The CSA will review any documentation requested and give the student a letter to share with the relevant instructor if accommodations need to be made.

HUMANITIES DEPARTMENT ATTENDANCE POLICY

It is the conviction of the Humanities department that a student who is not in a class for any reason is not receiving the benefit of the education being provided. Missed class time includes not just absences but also latenesses, early departures, and time outside the classroom taken by students during class meeting periods. Missed time impacts any portion of the final grade overtly allocated to participation and/or any grades awarded for activities that relate to presence in class.

SCHOOL OF ARTS & SCIENCES ATTENDANCE STATEMENT

When students miss class, they do not receive the full benefit of their education. Missing class includes absence, lateness, early departure and stepping out for prolonged periods during the session. Students must attend class consistently and on time: Failure to do so will negatively affect the final grade and could lead to an ‘F’ in the course.

HUMANITIES DEPARTMENT COMMITMENT TO STUDENT DIVERSITY

The Humanities Department complies with the college wide nondiscrimination policy and seeks to foster a safe and inclusive learning environment that celebrates diversity in its many forms and enhances our students’ ability to be informed, global citizens. Through our example, we demonstrate an appreciation of the rich diversity of world cultures and the unique forms of expression that make us human.

ARTH COURSE AI POLICY

This course permits the thoughtful and ethical use of artificial intelligence (AI) as a learning tool to complete writing assignments such as museum papers and essay exams. AI can be a valuable resource for learning, research, and gaining different perspectives. However, it is crucial to understand the boundaries of its appropriate use. Examples of licit use are brainstorming and idea generation, research assistance (i.e. finding images and recommendation of sources to explore certain topics) and writing support, especially for students in need of proofreading a text before final submission. Students can also use AI ethically to obtain a clear description of an image or explanation of a difficult topic or to auto quiz their own understanding of a topic. Conversely, unacceptable use of AI is the submission of AI-generated work presented as your own original creation, including essays and museum papers. Likewise, the use of AI to complete assessments, answer exam questions, complete quizzes, or solve any type of assignments without demonstrating your own understanding is considered cheating.

Failure to adhere to these guidelines will be considered a breach of academic integrity and will be addressed according to university policies. When in doubt about the appropriate use of AI, please consult with your instructor.

Select Bibliography

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