

**College of San Mateo**  
**Official Course Outline**

1. **COURSE ID:** FILM 815    **TITLE:** Film and New Digital Media    **C-ID:**  
**Semester Units/Hours:** 3.0 units; a minimum of 48.0 lecture hours/semester; a minimum of 16.0 lab hours/semester  
**Method of Grading:** Grade Option (Letter Grade or P/NP)
2. **COURSE DESIGNATION:**  
**Non-Degree Credit**  
**Transfer credit:** none
3. **COURSE DESCRIPTIONS:**  
**Catalog Description:**  
Explores the new role of digital media in the art of film. Historical survey of digital special effects and digital independent film practice since the 1990s; critical overview of the interface between film and other digital media, such as computer animation, video games, and the Internet. Lectures, screenings, readings, discussions, and optional critical essays.
4. **STUDENT LEARNING OUTCOME(S) (SLO'S):**  
Upon successful completion of this course, a student will meet the following outcomes:
  1. define and explain critical concepts in the study of film form and digital media aesthetics.
  2. articulate verbally and in writing the relationship between film form and new digital media.
  3. identify major works of digital film processing, effects and independent filmmaking.
5. **SPECIFIC INSTRUCTIONAL OBJECTIVES:**  
Upon successful completion of this course, a student will be able to:
  1. define and explain critical concepts in the study of film form and digital media aesthetics.
  2. articulate verbally and in writing the relationship between film form and new digital media
  3. identify major works of digital film processing, effects and independent filmmaking.
6. **COURSE CONTENT:**  
**Lecture Content:**  
Besides reviewing fundamental film techniques, this course focuses on the impact of digital technology on film art, developing a basic historical sense of the emergence of digital technology in film. The course surveys many of the ways digital technology has influenced film style, subject matter and exhibition, including special effects, computer games, the Internet, and various independent, international and experimental approaches to filmmaking. Though the course addresses some of the technical intricacies of digital film production, it emphasizes interpretation and analysis: how has digital technology influenced the way films tell stories, or document reality, or communicate various perspectives on issues? How has digital technology transformed film form, character development and genres?  
  
**Lab Content:**  
screenings and discussion
7. **REPRESENTATIVE METHODS OF INSTRUCTION:**  
Typical methods of instruction may include:
  1. Lecture
  2. Discussion
  3. Other (Specify): Instruction includes lecture, screening, discussion and in-class exercises. Film clips via video projection are used to illustrate concepts and elicit discussion. Students are asked to verbally apply relevant digital media concepts to film sequences. Students are asked to write brief commentaries on readings, form groups for critical discussion, and respond in writing to various worksheets, as preparation for midterms, papers and the final exam.
8. **REPRESENTATIVE ASSIGNMENTS**  
Representative assignments in this course may include, but are not limited to the following:  
**Writing Assignments:**  
Students are asked to write brief commentaries on readings, form groups for critical discussion, and

respond in writing to various worksheets, as preparation for midterms, papers and the final exam.

**Reading Assignments:**

Assigned readings from textbooks

**9. REPRESENTATIVE METHODS OF EVALUATION**

Representative methods of evaluation may include:

1. Class Participation
2. Papers
3. The final grade for the course is based on attendance, journals and/or completion of selected writing assignments (i.e., midterm, final, or final paper).

**10. REPRESENTATIVE TEXT(S):**

Possible textbooks include:

1. McClean, Shilo T.. *Digital Storytelling*, ed. MIT Press, 2007
2. Willis,Holly. *New Digital Cinema*, ed. Wallflower Press, 2006
3. Tryon, Chuck. *Reinventing Cinema*, ed. Rutgers University Press, 2009

**Origination Date:** August 2010

**Curriculum Committee Approval Date:** November 2012

**Effective Term:** Fall 2013

**Course Originator:** David Laderman

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