

College of San Mateo
Official Course Outline

1. **COURSE ID:** FILM 215 **TITLE:** Film and New Digital Media
Units: 4.0 units **Hours/Semester:** 64.0-72.0 Lecture hours; and 128.0-144.0 Homework hours
Method of Grading: Grade Option (Letter Grade or P/NP)
Recommended Preparation:
 Eligibility for ENGL 838 or ENGL 848
 FILM 100, FILM 110 FILM 120 or FILM 121

2. **COURSE DESIGNATION:**
Degree Credit
Transfer credit: CSU; UC
AA/AS Degree Requirements:
 CSM - GENERAL EDUCATION REQUIREMENTS: E5c. Humanities
CSU GE:
 CSU GE Area C: ARTS AND HUMANITIES: C1 - Arts (Arts, Cinema, Dance, Music, Theater)
IGETC:
 IGETC Area 3: ARTS AND HUMANITIES: A: Arts

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, discussions, quizzes and writing of critical papers.

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:
 None.
TBA Hours Content:
 None

7. **REPRESENTATIVE METHODS OF INSTRUCTION:**
 Typical methods of instruction may include:
 - A. Lecture
 - B. Critique
 - C. Discussion

D. 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:

- short commentaries on film screenings
- midterm exam essay questions
- term paper

Reading Assignments:

- assigned chapters from textbooks

9. REPRESENTATIVE METHODS OF EVALUATION

Representative methods of evaluation may include:

- A. Class Participation
- B. Class Performance
- C. Class Work
- D. Exams/Tests
- E. Group Projects
- F. Papers
- G. Quizzes
- H. The final grade for the course is based on approximately two midterms and a final paper, and participation. Midterms include short in-class essays, based on a short screening, as well as vocabulary questions. Group presentations are also sometimes incorporated, as are short creative digital filmmaking projects. Papers use readings presented in class; bring in relevant materials from outside class, as required; and ask students to engage digital film and media analysis on a sophisticated level of inquiry.

10. REPRESENTATIVE TEXT(S):

Possible textbooks include:

- A. Whissel, Kristen. *Spectacular Digital Effects: CGI and Contemporary Cinema*, ed. Duke University Press, 2014
- B. Shilo T. McClean. *Digital Storytelling*, ed. MIT Press, 2007
- C. Tryon, Chuck. *Reinventing Cinema*, ed. Rutgers University Press, 2009
- D. Holly Willis. *New Digital Cinema*, ed. Wallflower Press, 2006
- E. Vernalis, Carol. *Unruly Media: YouTube, Music Video, and the New Digital Cinema*, ed. Oxford University Press, 2013

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Course Originator: David Laderman