

## JOHN JAY COLLEGE OF CRIMINAL JUSTICE

The City University of New York

Undergraduate Curriculum and Academic Standards Committee

**Course Revision Form**

**This form should be used for revisions to course titles, prefixes/numbers, course descriptions, and/or prerequisites. For small course content changes please also submit a syllabus.**

(Please note: for significant content changes you may be asked to complete a New Course Proposal Form).

**Please complete every item and submit this form to the Office of Undergraduate Studies via email to [kkilloran@jjay.cuny.edu](mailto:kkilloran@jjay.cuny.edu).**

Date Submitted: March 22, 2012

1. Name of Department or Program: Communication and Theatre Arts

2. Contact information of proposer(s):

Prof. Lyell Davies  
ldavies@jjay.cuny.edu

3. Current number, title, and abbreviated title of course:

DRA 106 Film Appreciation: Introduction to Film  
Abbreviated: Intro to film

4. Current course description:

An introduction to the popular art, the movie. An introduction to basic concepts leading to a greater appreciation of film forms, an elaboration and elucidation of selected films.

a. Number of credits and hours: 3 credits; 3 hours

b. Number of class hours (please specify if the course has lab hours): 3 hours

c. Current prerequisites: None

5. Describe the nature of the revision:

1) Simplification of the course's title to reflect the current state of cinema scholarship.

2) Revision of the learning outcomes so that they dovetail fully the requirements of the Pathways “Creative Expression” category within the Flexible Core.

3) Minor modifications have also been made to dovetail the course’s learning outcomes more fully with the present learning outcomes of the Film Studies Minor—for which the course serves as the “gateway” course.

6. Rationale for the proposed change(s):

Add course to Pathways in “Creative Expression” category with the Flexible Core.

7. Text of proposed revisions (use NA, not applicable, where appropriate):

a. Revised course description:

In this course we will study the art of film from its invention in the 1890s to the present day, and examine how the cinema has impacted American and world cultures. Students will use film studies, communication, and cultural studies methods to examine film clips and key films, and explore the significance of these works of art in the cultures that created them. Students will develop the necessary analytical and evaluative abilities to understand and articulate how the language of film conveys messages and meaning to audiences.

b. Revised course title: DRA106 Introduction to Film

c. Revised number of credits and hours: N/A

d. Revised number of hours: N/A

e. Revised prerequisites: N/A

8. Enrollment in past semesters: maximum: 36 per section, 3-5 sections offered each semester

9. Does this change affect any other departments?

No

Yes

What consultation has taken place?

10. Date of Department or Program Curriculum Committee approval:

March 19, 2012

11. Signature(s) of Department Chair(s) or Program Coordinator(s) proposing this revision:

Approved by UCASC, September 7, prepared for October 18, 2012 College Council

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## CUNY Common Core Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	John Jay College of Criminal Justice
Course Number	DRA106
Course Title	Introduction to Film
Department(s)	Communication and Theater Arts
Discipline	Film and Media Studies
Subject Area	Enter one Subject Area from the attached list. Film
Credits	3-credits
Contact Hours	3-hours
Pre-requisites	none
Mode of Instruction	Select only one:  X In-person <input type="checkbox"/> Hybrid <input type="checkbox"/> Fully on-line
Course Attribute	Select from the following:  <input type="checkbox"/> Freshman Seminar <input type="checkbox"/> Honors College <input type="checkbox"/> Quantitative Reasoning <input type="checkbox"/> Writing Intensive <input type="checkbox"/> Other (specify): _____
Catalogue Description	In this course we will study the art of film from its invention in the 1890s to the present day, and examine how the cinema has impacted American and world cultures. Students will use film studies, communication, and cultural studies methods to examine film clips and key films, and explore the significance of these works of art in the cultures that created them. Students will develop the necessary analytical and evaluative abilities to understand and articulate how the language of film conveys messages and meaning to audiences.
Syllabus	<b>DRA106 INTRODUCTION TO FILM</b>  <b>Professor:</b> Lyell Davies <b>Semester:</b> Spring 2012 <b>Credit hours:</b> 3.0  <b>Course Code:</b> 2562 <b>Course Section:</b> 106.01 <b>Class time:</b> Monday/Wednesday, 9:25am-10:40am <b>Room:</b> T232  <b>Office:</b> T-336-4

**Contact Hours:** Monday/Wednesday, 10:50am-12:00am or by appointment.

**E-mail:** [ldavies@jjay.cuny.edu](mailto:ldavies@jjay.cuny.edu)

### **Course description**

In this course we will study the art of film from its invention in the 1890s to the present day, and examine how the cinema has impacted American and world cultures. Students will use film studies, communication, and cultural studies methods to examine film clips and key films, and explore the significance of these works of art in the cultures that created them. Students will develop the necessary analytical and evaluative abilities to understand and articulate how the language of film conveys messages and meaning to audiences.

### **Learning Objectives**

Upon completion of this course students will:

- Have knowledge of the history of filmmaking and film exhibition, the role of the cinema as the leading form of mass entertainment, and an understanding of the way that the cinema has shaped our society.<sup>1</sup>
- Students will have acquired a range of analytical and film theory approaches they can employ to study film (textual analysis, genre theories, auteur theories, study of artifacts and material culture, etc.)<sup>2</sup>
- Students will have deepened their media literacy and critical thinking skills through the examination of different styles of film, an examination of the visual and audio elements of film language, and through the exploration of the messages films communicate to viewers.<sup>3</sup>
- Students will have an understanding of filmmaking in different regions of the world (Hollywood past and present, recent Hindi/Bollywood, Hong Kong, and Sub Saharan African cinema) and be able to describe the significance of key films in the societies that created them.<sup>4</sup>
- Students will be able to write about the art of the cinema using correct terminology, making appropriate use of evidence, analysis, and description.<sup>5</sup>

### **Required Text**

On a week-by-week basis, students will be reading from *Engaging Cinema: An Introduction to Film Studies* by Bill Nichols (2010), published by Norton & Company. This book is available in the college bookstore, purchase price under \$20.00. Additional readings will be available on E-RESERVE in John Jay College's Sealy Library. To access E-RESERVE readings go to the library website and select "Electronic Reserve". Search for "DRA 106". The password to access materials is "davies".

### **Additional readings (available as E-Reserve in the JJ library)**

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Mast, Gerald, & Kavin, Bruce F. (2003). *A Short History of the Movies*. New York: Longman. "Sound." (p.196-208)

<sup>1</sup> Creative Expression learning outcome *and* Film Studies Minor learning outcome.

<sup>2</sup> Flexible Core learning outcome *and* Film Studies Minor learning outcome.

<sup>3</sup> Creative Expression learning outcome *and* Film Studies Minor learning outcome.

<sup>4</sup> Creative Expression learning outcome *and* Film Studies Minor learning outcome.

<sup>5</sup> Flexible Core learning outcome *and* Film Studies Minor learning outcome.

- Sembene, Ousmane. (1962). "The Promised Land" in *Tribal Scars*. Portsmouth New Hampshire & London, England: Heinemann Educational Books. Translated from the French by Len Ortzen.
- Singer, Beverly. (2001). *Wiping the War Paint off the Lens*. Minnesota: University of Minnesota Press. (pages 14-22)
- Skerry, Philip J. (2009). *Psycho In the Shower: The History of Cinema's Most Famous Scene*. New York & London: Continuum. (p.219-260).
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### Classroom policies

**Attendance:** students should arrive punctually at class—and should not leave early except in an emergency and not without talking to the instructor beforehand. Three late arrivals are equal to one full absence; anyone more than 20-minutes late is considered absent. Four absences from class will result in a 5% grade reduction. Six absences will result in a 10% grade reduction. Students with more than six absences face addition grade reduction and typically earn a failing grade.

**Etiquette:** students must conduct themselves in a way that is respectful of their peers, the instructor, and the learning environment. Private conversations, cell phone use, or texting during class are not permitted—they are a distraction for the student involved *and for those around you*.

**Laptop computers may be used in class:** however, because laptops are often misused in class, students who want to use laptops must discuss with the professor at the beginning of the semester how they propose to use their laptop in class *and* they must sit in the front row of the classroom. Student use of laptop computers can be terminated by the instructor at any point over the semester.

**Participation:** class participation is a key feature of college life. Through group discussion students have the opportunity to refine their ideas while developing the analytical and speaking skills needed for every aspect of professional life. Students will be awarded up to 10% towards their final grade, based on their in class participation.

**Accessibility Accommodations:** Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the Office of Accessibility Services (OAS). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student's eligibility from the OAS. For more information: *Reasonable Accommodations: A Faculty Guide to Teaching College Students with Disabilities*, 4<sup>th</sup> ed., City University of New York, p.3.  
([http://www.jjay.cuny.edu/studentlife/Reasonable\\_Accommodations.pdf](http://www.jjay.cuny.edu/studentlife/Reasonable_Accommodations.pdf))

**PLEASE NOTE:** In this class we will be watching a number of feature length films: film screenings are no different to any other class time; they are not a time for texting or leaving the room for phone calls. Texting in class will be treated as a 'late' arrival in class, three 'lates' are equal on absence, and so on.

### Student assignments

1) **Weekly reading assignments:** students must complete readings before class and be prepared to discuss the issues raised during in-class group discussions.

2) **Class questionnaires/quizzes (6)(30%):** over the semester you will complete six short questionnaire/quiz writing assignments. In these you will be asked to answer questions about lectures and the classes' readings. Each questionnaire/quiz will be available on BLACKBOARD and emailed to students one week before it is due.

3) **Film Criticism (2)(30%):** In your film criticism assignments you will provide a written response to two of the films screened in class, including evidence that you have an understanding of the reading materials that accompany your film. Criticism must be between 600-1000 words in length and must be submitted both electronically and as hard copy. Late submissions will be reduced by one percentage point for every day they are late.

4) **Final Exam (25%):** the final exam will be on material from the entire semester. The final exam will be composed of multiple choice and short answer questions.

5) **In-Class Participation (10%):** Students who make a "sustained high quality contribution" to class discussions will automatically be awarded a bonus 10% towards their final grade. A "sustained high quality contribution" indicates a student has contributed to all or most classroom discussions, has introduced into classroom discussion themes from the assigned readings, and has presented their ideas and asked questions in a way which enriched the learning environment for all. Students who intermittently/occasionally participate in classroom on a weekly basis will be awarded 5% towards their final grade.

6) **Student Choice Assignment (5%):** there are different options for this assignment. They can be completed at any time over the semester.

- Visit the Museum of the Moving Image in Astoria, Queens, and write a 500 word report detailing how the exhibits you see relate to the content of the course. <http://www.movingimage.us/> (Student admission to the museum is \$9).
- Attend an on-campus film/media screening/event/talk and write a 500 word report on what you see or experience.
- Attend an off-campus film festival and write a 500 word report on what you see or experience.

7) **Extra Credit assignment:** Organize John Jay student media festival of work made by John Jay students (10%): To organize this student film festival students will work as a group to choose the work to exhibit, prepare written descriptions, publicize the event, and facilitate the actual event—this extra credit activity will involve meeting outside class time.

#### **Assessment and grading**

Class questionnaires/quizzes (6)	30%
Film criticism (2)	30%
Final exam	25%
In-class participation	10%
Student choice assignment	5%
<u>Extra credit assignments (student video festival)</u>	<u>10%</u>
Maximum possible class grade	110%

**Grade definitions: defined by The City University of New York.**

A, A-, B+	EXCELLENT (87-100%)
B, B-, C+	VERY GOOD (71-86%)
C, C-, D+	SATISFACTORY (57-70%)
D, D-	POOR (PASSING, BUT TOO MANY “Ds” CAN LEAD TO DISMISSAL)(40-56%)
F	FAILURE (NOT ERASED WHEN COURSE IS RETAKEN AND PASSED)(BELOW 40%)
WU	Withdrew Unofficially
IN	Incomplete

**John Jay College Faculty Senate’s philosophy on grading:**

While all students should strive for the highest grades possible, the grades students are awarded must reflect the quality of the work in which they engage. It is the position of the Faculty Senate that giving grades to students who have not demonstrated commensurate achievement and competence in their courses harms students in at least four ways:

- We send the wrong message to students that they need not work harder, nor improve further, in order to achieve actual success both within the College and beyond.
- We devalue the work of other students receiving the same grade who in fact produce superior work and achieve greater competency.
- We give students false expectations of success in advanced courses and in courses in which grades are given commensurate with performance and competence; in obtaining admission to and being successful in graduate school, law school, or other professional schools; and in their professional lives.
- If we reward with high grades something less than superior college level performance, then in time we can expect graduate schools, law schools and employers to devalue our grades and degrees, and the grades and degrees of our truly high performing students, accordingly.

**Academic integrity and honesty**

**Statement of the College Policy on Plagiarism**

Plagiarism is the presentation of someone else’s ideas, words, or artistic, scientific, or technical work as one’s own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student’s responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (*John Jay College of Criminal Justice Undergraduate Bulletin*, <http://www.jjay.cuny.edu/academics/654.php> , see Chapter IV Academic Standards)

**Turnitin.com**

Student work for this course will be submitted by the instructor to the plagiarism detection site Turnitin.com.

	<p><b>Final Exam</b>                  The final exam for this course is closed book: the use of notes or other written materials, electronic devices, or other unauthorized information sources during the exam is forbidden. Any student who attempts to cheat on the final exam will automatically be awarded 0% for the exam and under some circumstances can fail the course. All cases of academic dishonesty will be reported to academic affairs: this can lead to severe disciplinary action at the college level.</p>
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Indicate the status of this course being nominated:

current course   
  revision of current course   
  a new course being proposed

**CUNY COMMON CORE Location**

Please check below the area of the Common Core for which the course is being submitted. (Select only one.)

<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues      <input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> US Experience in its Diversity      <input type="checkbox"/> Scientific World</p> <p><input checked="" type="checkbox"/> Creative Expression</p>
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**Learning Outcomes**

In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.

**I. Required Core (12 credits)**

**A. English Composition: Six credits**

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> <li>• Read and listen critically and analytically, including identifying an argument's major assumptions and assertions and evaluating its supporting evidence.</li> </ul>
	<ul style="list-style-type: none"> <li>• Write clearly and coherently in varied, academic formats (such as formal essays, research papers, and reports) using standard English and appropriate technology to critique and improve one's own and others' texts.</li> </ul>
	<ul style="list-style-type: none"> <li>• Demonstrate research skills using appropriate technology, including gathering, evaluating, and synthesizing primary and secondary sources.</li> </ul>
	<ul style="list-style-type: none"> <li>• Support a thesis with well-reasoned arguments, and communicate persuasively across a variety of contexts, purposes, audiences, and media.</li> </ul>
	<ul style="list-style-type: none"> <li>• Formulate original ideas and relate them to the ideas of others by employing the conventions of ethical attribution and citation.</li> </ul>

**B. Mathematical and Quantitative Reasoning: Three credits**

A course in this area must meet all the learning outcomes in the right column. A student will:

	<ul style="list-style-type: none"> <li>• Interpret and draw appropriate inferences from quantitative representations, such as formulas, graphs, or tables.</li> </ul>
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	<ul style="list-style-type: none"> <li>Use algebraic, numerical, graphical, or statistical methods to draw accurate conclusions and solve mathematical problems.</li> </ul>
	<ul style="list-style-type: none"> <li>Represent quantitative problems expressed in natural language in a suitable mathematical format.</li> </ul>
	<ul style="list-style-type: none"> <li>Effectively communicate quantitative analysis or solutions to mathematical problems in written or oral form.</li> </ul>
	<ul style="list-style-type: none"> <li>Evaluate solutions to problems for reasonableness using a variety of means, including informed estimation.</li> </ul>
	<ul style="list-style-type: none"> <li>Apply mathematical methods to problems in other fields of study.</li> </ul>

<b>C. Life and Physical Sciences: Three credits</b> A course in this area <u>must meet all the learning outcomes</u> in the right column. A student will:	
	<ul style="list-style-type: none"> <li>Identify and apply the fundamental concepts and methods of a life or physical science.</li> </ul>
	<ul style="list-style-type: none"> <li>Apply the scientific method to explore natural phenomena, including hypothesis development, observation, experimentation, measurement, data analysis, and data presentation.</li> </ul>
	<ul style="list-style-type: none"> <li>Use the tools of a scientific discipline to carry out collaborative laboratory investigations.</li> </ul>
	<ul style="list-style-type: none"> <li>Gather, analyze, and interpret data and present it in an effective written laboratory or fieldwork report.</li> </ul>
	<ul style="list-style-type: none"> <li>Identify and apply research ethics and unbiased assessment in gathering and reporting scientific data.</li> </ul>
<b>II. Flexible Core (18 credits)</b> Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.	

<b>C. Creative Expression</b>	
A Flexible Core course <u>must meet the three learning outcomes</u> in the right column.	
On the completion of this course, students will have deepened their media literacy and critical thinking abilities through: a comparison of different styles, genres, and periods of film; an examination of the visual, auditory and kinetic elements of film language; and through an exploration of the kinds of messages various kinds of film convey to viewers. Students will generate 6 written quiz/questionnaire responses on the major themes addressed in the course readings and class discussions (low stakes writing, 500-1000 words each).	<ul style="list-style-type: none"> <li>Gather, interpret, and assess information from a variety of sources and points of view.</li> </ul>
Working with assigned reading materials, students will critically and analytically evaluate key film theories and film criticism (such as, genre theories and the study of	<ul style="list-style-type: none"> <li>Evaluate evidence and arguments critically or analytically.</li> </ul>

<p>action and horror movies, world cinema, theories of film and the representation of race/gender/ethnicity, film and rhetoric, etc.) and evaluate the evidence and arguments presented by film scholars to support these theories. In written assignments and oral presentations, students will demonstrate and ability to understand and articulate these theories and an ability to critique weakness within them.</p>	
<p>Students will be able to write and speak about the art of the cinema using correct terminology, and making appropriate use of evidence, analysis, and description. Using assigned readings to support their arguments, students will generate two written film criticism assignments (high stakes writing, 600-1000 words each) in which they provide a close reading of key films, supporting their arguments with the accurate use of relevant film theory concepts.</p>	<ul style="list-style-type: none"> <li>• Produce well-reasoned written or oral arguments using evidence to support conclusions.</li> </ul>
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>Have acquired and employed in oral and written assignments the analytical approaches and methods used within the discipline of film studies (textual analysis, genre theories, auteur theories, reception studies, study of cinema artifacts and material culture, etc.). 6 low-states and 2 high-stakes writing assignments (in total, 4,200+ words over the semester).</p>	<ul style="list-style-type: none"> <li>• Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</li> </ul>
<p>Have knowledge of filmmaking in different regions of the world (such as, depending on an instructor's area of expertise, Hollywood past and present, Hindi/Bollywood, East Asia, Europe, Latin America, North and Sub Saharan Africa, Iranian, indigenous cinema, etc.) and be able to describe the significance of key films from these regions for the societies that created them. In written film criticism and quiz-questionnaire assignments, students will demonstrate that they have knowledge of the social contexts within which the cinema operates worldwide.</p>	<ul style="list-style-type: none"> <li>• Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</li> </ul>
<p>Have knowledge of how the art of the film creates and employs film language to convey meaning, ideas, and emotion to viewers. Through close readings of key films and film clips, students will understand how the cinema orchestrates an array of visual, auditory, kinetic, and technical elements to create meaning and</p>	<ul style="list-style-type: none"> <li>• Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</li> </ul>

to shape the viewer's experience.	
	<ul style="list-style-type: none"><li>• Demonstrate knowledge of the skills involved in the creative process.</li></ul>
	<ul style="list-style-type: none"><li>• Use appropriate technologies to conduct research and to communicate.</li></ul>

## JOHN JAY COLLEGE OF CRIMINAL JUSTICE

The City University of New York

### DRA106 INTRODUCTION TO FILM

**Professor:** Lyell Davies

**Semester:** Spring 2012

**Credit hours:** 3.0

**Course Code:** 2562

**Course Section:** 106.01

**Class time:** Monday/Wednesday, 9:25am-10:40am

**Room:** T232

**Office:** T-336-4

**Contact Hours:** Monday/Wednesday, 10:50am-12:00am or by appointment.

**E-mail:** [ldavies@jjay.cuny.edu](mailto:ldavies@jjay.cuny.edu)

#### Course description

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#### Learning Objectives

Upon completion of this course students will:

- Have knowledge of the history of filmmaking and film exhibition, the role of the cinema as the leading form of mass entertainment, and an understanding of the way that the cinema has reflects and shapes our society.<sup>6</sup>
- Students will have acquired a range of analytical approaches they can employ to study film (textual analysis, genre theories, auteur theories, study of artifacts and material culture, etc.)<sup>7</sup>
- Students will have deepened their media literacy and critical thinking abilities through the examination of different styles of film, an examination of the visual and auditory elements of film language, and through the exploration of the kinds of messages films convey to viewers.<sup>8</sup>
- Students will have an understanding of filmmaking in different regions of the world (in this course section, these will be: Hollywood past and present, recent Hindi/Bollywood, Hong Kong, and Sub Saharan African cinema) and be able to describe the significance of key films in the societies that created them.<sup>9</sup>
- Students will be able to write and speak about the art of the cinema using correct terminology, making appropriate use of evidence, analysis, and description.<sup>10</sup>

<sup>6</sup> Creative Expression learning outcome *and* Film Studies Minor learning outcome.

<sup>7</sup> Flexible Core learning outcome *and* Film Studies Minor learning outcome.

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1) **Weekly reading assignments:** students must complete readings before class and be prepared to discuss the issues raised during in-class group discussions.

2) **Class questionnaires/quizzes (6)(30%):** over the semester you will complete six short questionnaire/quiz writing assignments. In these you will be asked to answer questions about lectures and the classes' readings. Each questionnaire/quiz will be available on BLACKBOARD and emailed to students one week before it is due.

3) **Film Criticism (2)(30%):** In your film criticism assignments you will provide a written response to two of the films screened in class, including evidence that you have an understanding of the reading materials that accompany your film. Criticism must be between 600-1000 words in length and must be submitted both electronically and as hard copy. Late submissions will be reduced by one percentage point for every day they are late.

4) **Final Exam (25%):** the final exam will be on material from the entire semester. The final exam will be composed of multiple choice and short answer questions.

5) **In-Class Participation (10%):** Students who make a "sustained high quality contribution" to class discussions will automatically be awarded a bonus 10% towards their final grade. A "sustained high quality contribution" indicates a student has contributed to all or most classroom discussions, has introduced into classroom discussion themes from the assigned readings, and has presented their ideas and asked questions in a way which enriched the learning environment for all. Students who intermittently/occasionally participate in classroom on a weekly basis will be awarded 5% towards their final grade.

6) **Student Choice Assignment (5%):** there are different options for this assignment. They can be completed at any time over the semester.

- Visit the Museum of the Moving Image in Astoria, Queens, and write a 500 word report detailing how the exhibits you see relate to the content of the course. <http://www.movingimage.us/> (Student admission to the museum is \$9).
- Attend an on-campus film/media screening/event/talk and write a 500 word report on what you see or experience.
- Attend an off-campus film festival and write a 500 word report on what you see or experience.

7) **Extra Credit assignment:** Organize John Jay student media festival of work made by John Jay students (10%): To organize this student film festival students will work as a group to choose the work to exhibit, prepare written

descriptions, publicize the event, and facilitate the actual event—this extra credit activity will involve meeting outside class time.

## Assessment and grading

Class questionnaires/quizzes (6)	30%
Film criticism (2)	30%
Final exam	25%
In-class participation	10%
Student choice assignment	5%
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Extra credit assignments (organize student video festival)	10%
Maximum possible class grade	110%

### Grade definitions: defined by The City University of New York.

A, A-, B+	EXCELLENT (87-100%)
B, B-, C+	VERY GOOD (71-86%)
C, C-, D+	SATISFACTORY (57-70%)
D, D-	POOR (PASSING, BUT TOO MANY “DS” CAN LEAD TO DISMISSAL)(40-56%)
F	FAILURE (NOT ERASED WHEN COURSE IS RETAKEN AND PASSED)(BELOW 40%)
WU	Withdrew Unofficially
IN	Incomplete

### John Jay College Faculty Senate’s philosophy on grading:

While all students should strive for the highest grades possible, the grades students are awarded must reflect the quality of the work in which they engage. It is the position of the Faculty Senate that giving grades to students who have not demonstrated commensurate achievement and competence in their courses harms students in at least four ways:

- We send the wrong message to students that they need not work harder, nor improve further, in order to achieve actual success both within the College and beyond.
- We devalue the work of other students receiving the same grade who in fact produce superior work and achieve greater competency.
- We give students false expectations of success in advanced courses and in courses in which grades are given commensurate with performance and competence; in obtaining admission to and being successful in graduate school, law school, or other professional schools; and in their professional lives.
- If we reward with high grades something less than superior college level performance, then in time we can expect graduate schools, law schools and employers to devalue our grades and degrees, and the grades and degrees of our truly high performing students, accordingly.

## Academic integrity and honesty

## Statement of the College Policy on Plagiarism

Plagiarism is the presentation of someone else's ideas, words, or artistic, scientific, or technical work as one's own creation. Using the ideas or work of another is permissible only when the original author is identified. Paraphrasing and summarizing, as well as direct quotations require citations to the original source. Plagiarism may be intentional or unintentional. Lack of dishonest intent does not necessarily absolve a student of responsibility for plagiarism.

It is the student's responsibility to recognize the difference between statements that are common knowledge (which do not require documentation) and restatements of the ideas of others. Paraphrase, summary, and direct quotation are acceptable forms of restatement, as long as the source is cited.

Students who are unsure how and when to provide documentation are advised to consult with their instructors. The Library has free guides designed to help students with problems of documentation. (*John Jay College of Criminal Justice Undergraduate Bulletin*, <http://www.jjay.cuny.edu/academics/654.php>, see Chapter IV Academic Standards)

## Turnitin.com

Student work for this course will be submitted by the instructor to the plagiarism detection site Turnitin.com.

## Final Exam

The final exam for this course is closed book: the use of notes or other written materials, electronic devices, or other unauthorized information sources during the exam is forbidden. Any student who attempts to cheat on the final exam will automatically be awarded 0% for the exam and under some circumstances can fail the course. All cases of academic dishonesty will be reported to academic affairs: this can lead to severe disciplinary action at the college level.

## COURSE OUTLINE

### **Monday, January 30**

#### **Introduction**

Course outline. What do we study when we study cinema?

Screening: *Scream* (clip)

### PART 1: EARLY CINEMA/FILM AS LANGUAGE

### **Wednesday, February 1**

#### **Invention of the cinema**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Introduction" pages 3-10)

Screening: early Edison and Lumière films.

### **Monday, February 6**

#### **Silent Film: Early film pioneers**

Reading: Cook, David A. (1981) *A History of Narrative Film*. New York & London: W.W. Norton and Company. "Origins" (pages 1-29) E-RESERVE.

Screening: *A Trip to the Moon* (George Méliès, 1902, 8mins), *The Great Train Robbery* (Edwin Porter, 1903, 12mins)

Approved by UCASC, September 7, prepared for October 18, 2012 College Council



**Wednesday, February 8****Film as language**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Film as Language" pages 29-44)

Screening: *The Lonedale Operator* (D.W. Griffith, 1911, 17mins), *Birth of a Nation* (D.W. Griffith, 1915)(clip)

**Monday, February 13**

**College closed: Lincoln's Birthday**

**Wednesday, February 15****Silent film**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Film as Language" pages 45-60)

Screening: *The General* (Buster Keaton, 1926, 75mins).

**Monday, February 20**

**College closed: Washington's Birthday**

**Tuesday, February 21—Classes follow Monday schedule!!****The introduction of sound**

Reading: Mast, Gerald, & Kavin, Bruce F. (2003). *A Short History of the Movies*. New York: Longman. "Sound." (p.196-208) E-RESERVE

Screening: *The Jazz Singer* (1927)(clip), *Raging Bull* (Martin Scorsese, 1980)(clip)

NOTE: Questionnaire/quiz #1 due

## PART II: FILM AND REPRESENTATION

**Wednesday, February 22****Race and representation**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Race and Ethnicity in Film," pages 325-345)

Screening: *Hollywood Shuffle* (Robert Townsend, 1987, 87mins)(part 1)

**Monday, February 27****Race and representation**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Race and Ethnicity in Film," pages 346-358)

Screening: *Hollywood Shuffle* (Robert Townsend, 1987, 87mins)(part 2)

**Wednesday, February 29****Writing your film criticism**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Writing and Speaking about Film," pages 435-454)

Screen: *Hollywood Shuffle* (clips)

**Monday, March 5****Gender and masculinity: the action adventure film**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Gender and Masculinity," pages 359-371)

**Wednesday, March 7****Representing Gender**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Gender and Masculinity," pages 371-383)

Screening: *Blue Steel* (Kathryn Bigelow, 1989)(part 1)

**Monday, March 12****Representing Gender**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Gender and Masculinity," pages 383-394)

Screening: *Blue Steel* (Kathryn Bigelow, 1989)(part 2)

NOTE: Questionnaire/quiz #2 due

**Wednesday, March 14****Generating a detailed study of *Blue Steel***

Reading: none

## PART III: FILM AND GENRE

**Monday, March 19****Horror Movies**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Genre Films", pages 248-257)

**Wednesday, March 21****Horror Movies, *Psycho***

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Genre Films", pages 258-267)

Screening: *Psycho* (Alfred Hitchcock, 1960, 109mins)(part 1)

**Monday, March 26**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Genre Films", pages 267-286)

Screening: *Psycho* (Alfred Hitchcock, 1960, 109mins)(part 2)

NOTE: Questionnaire/quiz #3 due

**Wednesday, March 28****Mise-en-scene**

Screening: Hitchcock, etc. (clips)

Reading: Skerry, Philip J. (2009). *Psycho In the Shower: The History of Cinema's Most Famous Scene*. New York & London: Continuum. (p.219-260).

**Friday, March 30**

NOTE: Final deadline for first film criticism!

## PART IV: FILM AND IDEOLOGY

**Monday, April 2**

**Westerns: Genre and ideology**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Ideology and the Cinema," pages 287-297)

Screening: *Stagecoach* (John Ford, 1939)(part 1)

**Wednesday, April 4****Westerns**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Ideology and the Cinema," pages 297-310)

Screening: *Stagecoach* (John Ford, 1939)(part 2)

**April 6-April 15**

**College Closed: Spring Break,**

**Monday, April 16****Westerns: class discussion**

Reading: Nichols, Bill (2010). *Engaging Cinema*. New York & London: Norton. ("Ideology and the Cinema," pages 310-324)

NOTE: Questionnaire/quiz #4 due

**Wednesday, April 18**

Reading: Singer, Beverly. (2001). *Wiping the War Paint off the Lens*. Minnesota: University of Minnesota Press. (pages 5-14) E-RESERVE

Screening: *Smoke Signals* (Chris Eyre, 1998, 89-mins)(part 1)

**Thursday, April 19**

**Last day to withdraw without academic penalty.**

**Monday, April 23**

Reading: Singer, Beverly. (2001). *Wiping the War Paint off the Lens*. Minnesota: University of Minnesota Press. (pages 14-22) E-RESERVE

Screening: *Smoke Signals* (Chris Eyre, 1998, 89-mins)(part 2)

**Wednesday, April 25**

Critical comparison of *Stagecoach* and *Smoke Signals*

Reading: Vick, Tom. (2007). *Asian Cinema: From Iran to Thailand, Indian and Japan*. "Indian: All That and Then Some." (p.87-105) E-RESERVE

## PART V: WORLD CINEMA

**Monday, April 30****Hindi Film/Bollywood**

Reading: Vick, Tom. (2007). *Asian Cinema: From Iran to Thailand, Indian and Japan*. "Indian: All That and Then Some." (p.105-124) E-RESERVE

Screening: Bollywood selections

**Wednesday, May 2****African Cinema**

Reading: Sembene, Ousmane. (1962). "The Promised Land" in *Tribal Scars*. (Short story) E-RESERVE

Screening: *Black Girl* (Ousmane Sembene, 1966, 54mins)(part 1)

NOTE: Questionnaire/quiz #5 due

**Monday, May 7****African Cinema**

Reading: Sembene, Ousmane. (1962). "The Promised Land" in *Tribal Scars*. (Short story) E-RESERVE

Screening: *Black Girl* (Ousmane Sembene, 1966, 54mins)(part 2)

**Wednesday, May 9****Contemporary mixings: Transnational cinema, Hong Kong and the world.**

Reading assignment: Vick, Tom. (2007). *Asian Cinema: From Iran to Thailand, Indian and Japan*. "Hong Kong: The Fine Art of Popular Cinema." (p.114-124) E-RESERVE

Screening: *Kung Fu Hustle* (Stephen Chow, 2004, 95mins)(part 1)

**Monday, May 14****Contemporary mixings: Transnational cinema, Hong Kong and the world.**

Reading: Vick, Tom. (2007). *Asian Cinema: From Iran to Thailand, Indian and Japan*. "Hong Kong: The Fine Art of Popular Cinema." (p.124-131) E-RESERVE

Screening: *Kung Fu Hustle* (Stephen Chow, 2004, 95mins)(part 2)

**Friday, May 18**

NOTE: Final deadline for second film criticism!

**May 17-24****FINAL EXAM**

Location and time TBA.

NOTE: Questionnaire/quiz #6 due

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