New Undergraduate Course Approval Cover Form
Montana State University

This four-page form collects basic information about the proposed new course, provides information on the approval process, and includes all required approvals. Additional information (see INFO sheet) is also required as part of the New Course Packet.

Proposed New Course Information

Rubric, Course Number, Core Designation (if needed):

Course Title:
Abbreviated Course Title (≤ 30 chars):
First Semester to be Offered:
Submitted by:
Submitter's Contact Info:
Instructor:
Department:
College:

New Course Review Process

Instructor completes the New Course Packet, with Core Information if a Core Designation is requested.
Instructor checks for "equivalent" course in the MUS system and recommends a common or unique course number.
Department Head's signature indicates that course has been approved by the process used within the Department.
The Chair of the College Curriculum Committee signs to indicate College academic approval.
The College Dean signs to indicate that adequate resources are available to offer the course. Supporting Information (Dean's Statement) is typically required.
The New Course Packet (as PDF) is uploaded to the Provost's Office server for distribution to other committees.
Course requests are sent to Curriculum and Program Committee (CPC). Core reviews are sent to appropriate Core subcommittee. Committees work in parallel when possible to speed approval process. Special topics courses (251,491) skip the CPC review (limited to two years.)
Provost's Office reviews the new course request. New courses are submitted to MUS for Common Course Number (CCN) review. Dean and Department informed upon approval.
Approved new course sent to Registrar for inclusion in the Catalog and Schedule of Classes

Note: This diagram illustrates the typical flow path, but at any review step there can be a request for additional information or modifications. Careful review in early steps is the best way to speed the overall process. * Special topics courses (x91) require fewer signatures, but cannot be offered more than two times without committee review.

FILM 101 IH
Understanding Film and Media
Film and Media
FALL 2014
CINDY STILLWELL
x6521 Email: cindy5@montana.edu
DR. ANDREW NELSON
SCHOOL OF FILM AND PHOTOGRAPHY
CAA

APPROVALS

Drugstillwell 1.23.14
Department Head 1.27.14
Chair, College Curriculum Comm. 1/24/19
Dean 1.24.19
Chair, Core Subcommittee (if app.)
Chair, CPC
Assoc. Provost 1.24.19
INFORMATION NEEDED FOR COMMON COURSE NUMBERING

The process for identifying a common course number for a new course is as follows:

1. Course learning outcomes are prepared for the new course.
2. The person submitting the new course request looks at the CCN website to see if a course with similar outcomes already exists in the MUS system.
   
   www.mus.edu/Qt/tools/CCN/ccndefault.asp
   
   * If a course exists with at least 80% of the same outcomes, the course is considered "equivalent" to the proposed new course, and the new course should use the existing rubric and course number.
   * If no "equivalent" course is found, the person submitting the new course request should identify a unique course number that has not been used by any other course in the MUS system.
3. The requested rubric and course number are submitted as part of the new course packet.
4. The Provost's Office submits the learning outcomes and the requested rubric and course number to the MUS to have a course number assigned to the course. (This will typically be the requested course number, but it could be changed.)
5. The assigned common course number is reported back to the person submitting the new course request.

Requested Rubric, Course Number, Core Designation (If needed):

FILM 101 IH
Understanding Film and Media

Film and Media
3
SCHOOL OF FILM AND PHOTOGRAPHY
ARTS AND ARCHITECTURE

Is this course "equivalent" to a course in the MUS System?: ☐ Yes ☒ No

Learning Outcomes for the Course:

By the completion of the course, students will be able to:

- List and define basic film studies terminology
- List and explain at least three of the dominant concepts, methods and debates informing the analysis of moving images
- Demonstrate fundamental skills in the close formal, thematic, generic, and authorial analysis of different kinds of films
- Articulate how films organize discrete formal elements into meaningful relationships
- Write a coherent, substantiated argument in clear and correct prose
INFORMATION REQUIRED BY THE REGISTRAR

The data needed to enter the new course into the MSU Catalog and Schedule of Classes is collected on this page. Once the new course has been approved, this page is automatically forwarded to the Registrar for data entry.

Assigned Rubric, Course Number, Core Designation (if needed): FILM 101 IH
Course Title (for Catalog): Understanding Film and Media
Course Title (for Schedule of Classes, 30 characters, max.): Film and Media
First Semester to be Offered: FALL 2014
Restricted Entry/Consent of Instructor Required: [ ] Yes [ ] No
Instructor’s GID (last 4 digits only): 2579
Department Offering Course: School of Film and Photography
College: CAA

Is the requested course number available? (x4155 to check): [ ] Yes [ ] No
Frequency of course offering: [ ] Annually [ ] Alternate Years, starting
Semester(s) offered (check all that apply): [ ] Summer [ ] Fall [ ] Spring
Summer Options (check all that apply): [ ] First 6 weeks [ ] Second 6 weeks [ ] 12 weeks

Credits by mode of instruction: Lecture: 1
Seminar: ________
Independent Study: ________
Lab/Studio: 2
Recitation/Discussion: ________
TOTAL CREDITS: 3

Primary Mode(s) of Delivery: [ ] Face-to-face [ ] Web-Enhanced (small on-line comp.)
[ ] On-Line Only [ ] Blended (significant on-line portion)

Time and Location — Call the Registrar’s Office at x4155 to find a time and location for the course.

Assigned Day(s): [ ] M [ ] Tu [ ] W [ ] Th [ ] F [ ] Sa [ ] Su
Assigned Time(s): 13:00 - 17:00
Assigned Building: CLH
Assigned Room: 125
Capacity (room capacity, or enrollment “cap”): 260

Co- and Pre-Requisites — Courses numbered 200 and above are normally expected to have prerequisites. When listing multiple prerequisites, please separate courses with “and” if both are required, or “or” if only one is required.

Prerequisite(s): NONE
CoRequisite(s): NONE

Course Description — Provide a course description of 40 words or less for the MSU Catalog.

This course provides students with the tools of film and media analysis as a foundation for future cinema study and practice. Close analysis of films from different countries and time periods will be used to recognize the formal elements of film production, principally style and narrative.
DEAN'S STATEMENT

The reviewing committees are being asked to take a closer look at the resources required for each proposed new course. In many cases new courses will replace existing courses and the new course request is effectively resource neutral, however that is not always the case. For example, a new elective course that would result in distributing an existing student population across a larger number of courses would represent a significant increase in expenditures for the new course, and no increase in total student credit hours. A funding mechanism for such a course would need to be identified. The Dean's Statement is the place to document how the costs of the proposed new course will be covered.

Film 101H is a direct replacement of an existing course so it is resource neutral. No new funds or faculty are needed to teach the course.
FILM 101 IH: Understanding Film and Media

SAMPLE SYLLABUS for PROPOSED COURSE

Calendar description
An introduction to core approaches in the study and analysis of motion pictures.

Course information and objectives
This course is designed to provide students with a grasp of the fundamentals of film analysis as an essential foundation for future cinema study and practice. Students will approach cinema through a range of critical lenses and be introduced to key concepts in the study of moving images as well as a wide and engaging selection of narrative and non-narrative films from different countries and different periods in cinema's history.

*Understanding Film and Media* will begin with an extended examination of the elements of film form, principally style (staging, cinematographic properties including special effects, editing, sound) and narrative (structure and narration). This portion of the course will provide students with the necessary terminology to analyze moving images and will also fortify their analytical skills. After students have an initial grounding in the principles of film form, the course proceeds to two, shorter units that examine how different types of film operate formally. First, the course investigates analytical approaches to Hollywood cinema: authorship, performance and genre. Then, the course proceeds to analytical approaches to alternative modes of film practice: animation, documentary film, avant-garde and experimental cinema, and the art film. The last week of the course considers the state of cinema today in light of developments in new media and digital technology.

Learning outcomes
By the completion of the course, students will be able to:

- List and define basic film studies terminology
- List and explain at least three of the dominant concepts, methods and debates informing the analysis of moving images
- Demonstrate fundamental skills in the close formal, thematic, generic, and authorial analysis of different kinds of films
- Articulate how films organize discrete formal elements into meaningful relationships
- Write a coherent, substantiated argument in clear and correct prose

Textbooks and readings

Additional readings will be available on Desire2Learn [D2L].

Assignments and evaluation
15%  Shot-by-shot analysis assignment, due week 6
20%  One-hour mid-term test comprised of clip identification, multiple-choice and short-answer questions, held in class week 8
30% 1000-word analytical essay, due week 15
35% Two-hour final exam comprised of clip identification, multiple-choice and short-answer questions and an essay, held during the examination period.

Provisional schedule of readings and screenings

<table>
<thead>
<tr>
<th>Week 1</th>
<th>Introduction</th>
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<tbody>
<tr>
<td>Screening</td>
<td>Singin' in the Rain (Stanley Donen and Gene Kelly, 1952; 103 min)</td>
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<td></td>
<td>8½ (Federico Fellini, 1963; 138 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 2-47</td>
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</tbody>
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<tr>
<th>Week 2</th>
<th>Mise-en-Scène</th>
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<tbody>
<tr>
<td>Screening</td>
<td>The Rules of the Game (Jean Renoir, 1939; 106 min)</td>
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<td></td>
<td>The Searchers (John Ford, 1956; 110 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 112-159</td>
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</tbody>
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<tr>
<th>Week 3</th>
<th>Cinematography</th>
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<tbody>
<tr>
<td>Screening</td>
<td>M (Fritz Lang, 1931; 99 min)</td>
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<td></td>
<td>Tokyo Story (Yasujiro Ozu, 1953; 136 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 160-217</td>
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<tr>
<th>Week 4</th>
<th>Editing</th>
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<tbody>
<tr>
<td>Screening</td>
<td>His Girl Friday (Howard Hawks, 1940; 92 min)</td>
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<td></td>
<td>Run Lola Run (Tom Tykwer, 1998; 80 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 218-265</td>
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<tr>
<th>Week 5</th>
<th>Sound</th>
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<tbody>
<tr>
<td>Screening</td>
<td>A Man Escaped (Robert Bresson, 1956; 99 min)</td>
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<td></td>
<td>Playtime (Jacques Tati, 1967; 124 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 266-307</td>
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<tr>
<th>Week 6</th>
<th>Narrative I: Film Form</th>
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<tbody>
<tr>
<td>Screening</td>
<td>Stagecoach (John Ford, 1939; 98 min)</td>
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<td></td>
<td>The Wizard of Oz (Victor Fleming, 1939, 101 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 50-71</td>
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<tr>
<th>Week 7</th>
<th>Narrative II: Narration and Style</th>
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<tbody>
<tr>
<td>Screening</td>
<td>Citizen Kane (Orson Welles, 1940; 100 min)</td>
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<td></td>
<td>Memento (Christopher Nolan, 2000; 113 min)</td>
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<tr>
<td>Reading</td>
<td>Bordwell and Thompson, Film Art, 72-111, 308-326</td>
</tr>
</tbody>
</table>

UNIT TWO: ANALYTICAL APPROACHES TO HOLLYWOOD CINEMA
Week 8
Authorship
Screening
*North by Northwest* (Alfred Hitchcock, 1958; 136 min)
*Strangers on a Train* (Alfred Hitchcock, 1951, 101 min)
Reading

Week 9
Performance
Screening
*The Passion of Joan of Arc* (Carl Th. Dreyer, 1927; 114 min)
*My Left Foot* (Jim Sheridan, 1989; 103 min)
Reading

Week 10
Genre
Screening
*Seven Men From Now* (Budd Boetticher, 1956; 78 min)
*Bride of Frankenstein* (James Whale, 1935; 80 min)
Reading
Bordwell and Thompson, *Film Art*, 328-349

UNIT THREE: ANALYTICAL APPROACHES TO OTHER CINEMAS

Week 11
Animation
Screening
*Snow White and the Seven Dwarfs* (David Hand et al., 1937, 83 min)
*Duck Amuck* (Chuck Jones, 1953, 7 min)
*Fuji* (Robert Breer, 1974, 8 min)
*Dimensions of Dialogue* (Jan Švankmajer, 1982; 14 min)
*A Grand Day Out* (Nick Park, 1989, 24 min)
*Toy Story* (John Lasseter, 1995, 81 min)
Reading
Bordwell and Thompson, *Film Art*, 386-398

Week 12
Documentary Film
Screening
*Nanook of the North* (Robert J. Flaherty, 1922; 79 min)
*Night and Fog* (Alain Resnais, 1955; 32 min)
*The Thin Blue Line* (Errol Morris, 1988; 103 min)
Reading
Bordwell and Thompson, *Film Art*, 350-369.
Bill Nichols, “How Can We Define Documentary Film?”, *Documentary Film* 2nd ed. (2010), 1-41.

Week 13
Avant-Garde and Experimental Cinema
Screening
*Ballet Mécanique* (Fernand Léger, 1924; 19 min)
*Un Chien Andalou* (Luis Buñuel and Salvador Dali, 1929; 16 min)
*Meshes of the Afternoon* (Maya Deren and Alexander Hammid, 1943; 14 min)
*A MOVIE* (Bruce Connor, 1958; 12 min)
Dog Star Man: Part I (Stan Brakage, 1962; 30 min)
Scorpio Rising (Kenneth Anger, 1964; 28 min)
Wavelength (Michael Snow, 1967; 44 min)

Reading
Bordwell and Thompson, Film Art, 369-386
Michael O'Pray, "The Avant-Garde Film: Definitions," Avant-Garde Film: Forms, Themes, Passions (2003), 1-7 [D2L]

Week 14  The Art Film
Screening
Persona (Ingmar Bergman, 1966; 83 min)
Two or Three Things I Know About Her (Jean-Luc Godard, 1967; 87 min)

Reading

Week 15  New Media and Digital Technology
Screening
The Matrix (The Wachowski Brothers, 1999; 136 min)
Caché (Michael Haneke, 2005; 117 min)

Reading
Proposal Cover Sheet: CORE 2.0

Department: School of Film & Photography
College: Arts & Architecture
Rubric: FILM
Course Number: (if known) 101
First Semester to be offered: FALL 2014

Course Title: Understanding Film and Media

Core Category (Please check one):
- Contemporary Issues in Science
- Inquiry-Arts  |  XX_Inquiry-Humanities
- Research-Arts  |  Research-Humanities
- Diversity  |  Inquiry-Natural Sciences
- Research  |  Inquiry-Social Sciences
- Research-Natural Sciences  |  Research-Social Sciences

Does the course have any prerequisites: NO

Frequency offered:  □ XX Annual  □ Alternate Years  □ If alternate, starting year ___

Semester(s) offered:  □ Summer  □ XX Fall  □ Spring

Credits by mode of instruction:  Lecture: ___  Seminar: ___  Recitation/Discussion: ___  Lab/Studio: ___

Total credits: ___3___

Number of sections/year: ___2___  Section capacity: ___100___

Name of person submitting this proposal: ______ Cindy Stillwell

Phone: ______ x6521  E-mail: ______ cindys@montana.edu

Required signatures
You need to obtain only those that are marked with an asterisk(*)

*Department Head  ___1/31/14___  Date  ___1/31/14___  Date

*Chair, Departmental Curriculum Committee  ___1/28/14___  Date

*Chair, College Curriculum Committee  ___1/31/14___  Date

*College Dean or Assistant Dean  ___1/31/14___  Date

Vice Provost for Undergraduate Education  ___1/31/14___  Date

Revised: 8/27/2003
New CORE Course Narrative  
Montana State University  
Reviewed August 23, 2012

Please provide the following information in narrative format. Substantive responses to all criteria are required. A draft syllabus must be attached to the New Course Packet. For CORE courses, the syllabus must include:

- The CORE designation after the course rubric and number (e.g., PHL 361 RH)
- The CORE learning outcomes appropriate to the CORE designation.

You may (and are strongly encouraged to) include course learning outcomes in addition to the CORE learning outcomes, but they should be kept in separate lists.

CORE learning outcomes are listed at: http://www.montana.edu/newcore/criteria.html.

General CORE Course Information
1. Requested Rubric, Course Number, and Core Designation  
   [CORE Designations: CS, D, IA, IH, IN, IS, Q, R, RA, RH, RN, RS, US, W]

IH

2. Course Title
FILM 101 IH: Understanding Film and Media

Information on CORE Criteria: http://www.montana.edu/newcore/criteria.html  
(called “Guidelines” for R courses)
3. For CS, D, I, or R designations, how will the proposed course meet the Criteria (or Guidelines) for the requested CORE designation? [Skip this question for Q, US, or W designations.]

FILM 101 IH proceeds from the premise that cinema was the most influential artistic and cultural form of the 20th century, a form whose influence continues to be felt in the age of new media and transnationalism. A comprehensive introduction to film analysis – understanding and articulating how films organize discrete formal elements into meaningful relationships – is a necessary foundation to understanding the medium's complex relationship with cultural and art as they evolved both in the United States and internationally.

Information on CORE Learning Outcomes: http://www.montana.edu/newcore/criteria.html
4. How will the proposed course prepare students to meet the Learning Outcomes for the requested CORE designation?  
   [Options: CS, D, I, Q, R, US, W]

Note: For R designations please recognize that committee members do not have experience in all disciplines; therefore it is helpful if you will describe how the proposed experience is related to the research/creative norms in your discipline.
The course will emphasize the range of critical lenses through which cinema can be interpreted as well as the role and responsibility of the analyst in their selection of a given critical approach. Students will also be introduced to a diversity of narrative and non-narrative films from different countries and different periods in cinema’s history, broadening their perspective on both the medium of film and the discipline of film studies. The evaluative tasks for the course will emphasize the application of relevant concepts and skills covered in the readings and the lectures, and in particular the students’ abilities to independently employ those concepts and skills in the analysis of moving images.

Additional Information for R courses: www.montana.edu/newcore/areadescriptions.html
5. For R designations, describe how the courses meet the criteria for the Arts, Humanities, Natural Sciences, or Social Sciences.

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