Goals

G 1: SOCIAL RESPONSIBILITY AND RELATED COMPETENCIES
The goal of SOCIAL RESPONSIBILITY (and its related competencies and area of focus) will be addressed in the following ways:

1) With regard to the area of CIVIC KNOWLEDGE, students will watch films or sections of films which emphasize social and civic responsibility on the part of citizens. They will then be asked to reflect on the material that they watched and studied. In one key assignment (related to this area), students will be assigned to study and take notes on a [12:08] excerpt from MR SMITH GOES TOWASHINGTON [Frank Capra, 1939]. They are then asked critical thinking/analytically-based exam questions measuring what they have learned about the rules of a filibuster, and the danger of special-interest influences congress, the news media, and the democratic process.

2) The area of INTERCULTURAL COMPETENCY will be addressed in and through study of various foreign/non U.S. films within the course. In one exercise, students are assigned to study and take notes on a [5:52] excerpt from DAS BOOT [Wolfgang Petersen, 1981] with German dialog and English subtitles. This fictionalized account of World War II's U-96 is one of the most commercially successful and critically acclaimed German films of all time. Students are then asked exam questions measuring what they have learned about [1] the behavior of the German sailors relative to the behavior they would expect from American sailors under the same circumstances. Students are also asked to identify [2] the song the Germans sing in celebration. Finally, in order to measure what they can infer [CRITICAL THINKING] from the sailors' choice of that particular song, students are asked: [3] what is the significance of that song? The film forces the students to look beyond their own, native communities and to see other communities in a new light. This process of critical thinking and understanding with regard to diverse/non-native communities engages students in thinking about and analyzing diverse, regional, national, and global communities.

G 2: COMMUNICATION SKILLS
2) The CORE OBJECTIVE/GOAL OF COMMUNICATION SKILLS is embedded into the course in several areas. Written communication skills are emphasized in the critical thinking/analysis exercises found in the SOCIAL RESPONSIBILITY objectives. Written communication skills are also embedded into the critical thinking and analysis exercises in the content-specific/Film Appreciation-related sections of the course. Oral communication skills are embedded in the TEAMWORK OBJECTIVE/area of the course. Visual communication skills are embedded throughout the course—as the course focuses on the visual art of film. Visual communication skills are specifically emphasized in the critical thinking and analysis exercises in the content-specific/Film Appreciation-related sections of the course. In addition, written, oral, and visual communication skills are all simultaneously utilized in the Film appreciation Praxis measure, which is a critical part of the COMMUNICATION SKILLS objective.

G 3: CRITICAL THINKING OBJECTIVES/GOALS
Critical thinking skills are embedded in every COMM 1375 - FILM APPRECIATION objective and the assignments which arise from those objectives. See assignments in "Social Responsibility," "Communication," "Teamwork," and below: The assignments described in this section (Critical Thinking) are specifically connected to activities based in content areas related to the art and technique of film production.

Specific goals related to critical thinking and film analysis/appreciation:
1) The student will be able to identify analyze various image sizes, as well as tight and loose framing, and synthesize ideas about what they signify/communicate.
2) The student will be able to identify and analyze the effects of the three primary types of lights that the Director and the Director of Photography (Cinematographer) employ in the three-point lighting system.
3) The students will be able to analyze the effects of various types of lighting and identify lighting styles used in film.

G 4: Goal: TEAMWORK
The Communication Department supports the goal of TEAMWORK. The ability to consider divergent viewpoints and support a shared purpose or goal can be brought out in film and supported through teamwork-oriented activities in COMM 1375: Film Appreciation. The goal of TEAMWORK will be supported in COMM 1375: Film Appreciation in teamwork activities that demand critical thinking on the part of students.

Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

SLO 1: SOCIAL RESPONSIBILITY and RELATED COMPETENCIES
Social Responsibility: Students will demonstrate civic knowledge related to the dangers of special interest influences on government and the democratic process. In addition students demonstrate a knowledge of social regional and global community through an analysis of war films.
Relevant Associations:

Standard Associations

New Core Component Areas
4 Creative Arts (CA)

New Core Objectives
5 Social Responsibility (SR)

Related Measures

M 1: SOCIAL RESPONSIBILITY - ASSESSMENT

SOCIAL RESPONSIBILITY - CIVIC KNOWLEDGE: After studying MR SMITH GOES TO WASHINGTON [Frank Capra, 1939], students will be asked critical analysis exam questions measuring what they have learned about the [1] rules of a filibuster, and [2] the dangers of special-interest influences on the congress, the news media, and on the democratic process.

SOCIAL RESPONSIBILITY - INTERCULTURAL ENGAGEMENT IN REGIONAL, NATIONAL, AND GLOBAL COMMUNITIES: After studying DAS BOOT [Wolfgang Petersen, 1981] students are asked exam questions measuring what they have learned about [1] the behavior of the German sailors relative to the behavior they would expect from American sailors under the same circumstances. Students are also asked to identify [2] the song the Germans sing in celebration. Finally, to measure what they can infer [CRITICAL THINKING] from the sailors’ choice of that particular song, students are asked: [3] what is the significance of that song? The process engages the student in critical thinking as it relates to regional, national, and global communities.

Source of Evidence: Standardized test of subject matter knowledge

Target:
1] With regard to exam questions related to the area of SOCIAL RESPONSIBILITY/CIVIC KNOWLEDGE, 75% of Lamar University students should provide the correct answers in the sequence of interrelated test questions.

2] With regard to exam questions related to the area of SOCIAL RESPONSIBILITY/ENGAGEMENT IN REGIONAL, NATIONAL, AND GLOBAL COMMUNITIES, 75% of Lamar University students should provide the correct answers in the sequence of interrelated test questions.

SLO 2: COMMUNICATION SKILLS OUTCOMES/OBJECTIVE

COMM 1375 students will develop (and be given opportunities to develop) effective written, oral, and visual communication skills. Exercises designed to enhance and develop written, oral, and visual communication skills are embedded into assignments in the Teamwork, Social Responsibility, and Critical thinking areas of the course. The Film Praxis Exercise/Measurement tool is specific to the COMMUNICATION SKILLS OBJECTIVE/area of the course and is designed to help students develop written, oral, and visual communication skills.

Relevant Associations:

Standard Associations

New Core Component Areas
4 Creative Arts (CA)

New Core Objectives
2 Communication (COM)

Related Measures

M 2: COMMUNICATION SKILLS MEASUREMENT

Visual, Oral & Written Communication: Students will analyze a still frame from an image of a film and demonstrate through written communication the narrative and symbolic meaning imbedded visually in the shot they are viewing. Students will explain their answers orally as part of this exercise.

Description of the Praxis Exercise:

The Roth-Stanley-Katz book, 2d Edition [2011], contains many Praxis. A Praxis consists of three parts. First the professor lectures and the student takes handwritten notes targeting specific objectives to be learned. Q and A w/ students provides ORAL COMMUNICATION. Then the professor shows in a TV screen a DVD or VHS brief excerpt from a film scene or sequence, rewinds, and then freeze-frames an image from a pre-selected shot embedded in that segment. The student sketches that image, following the professor’s helpful hints, within the rectangle printed on the Praxis page [VISUAL COMMUNICATION]. Finally, referring to his handwritten notes from the beginning lecture, the student writes answers [WRITTEN COMMUNICATION] on blank lines printed after each of many questions on the Praxis pages. That part of the Praxis is administered like an exam, to assess individual performance. The accuracy of the sketch and the student answers (with proper analysis) measures the student’s learning.

Source of Evidence: Project, either individual or group

Target:
75% of COMM 1375 students will correctly explain the meaning of the still frame in the film using oral, visual and written communication skills.

SLO 3: CRITICAL THINKING OBJECTIVES/GOALS

Specific OBJECTIVES/GOALS related to critical thinking and film analysis/appreciation INCLUDE:
1] The student will be able to identify analyze various image sizes, as well as tight and loose framing, and synthesize
ideas about what they signify/communicate.

2] The student will be able to identify and analyze the effects of the three primary types of lights that the Director and the Director of Photography (Cinematographer) employ in the three-point lighting system.

3] The students will be able to analyze the effects of various types of lighting used in film and identify lighting styles used in film.

Relevant Associations:

Standard Associations

New Core Component Areas
4 Creative Arts (CA)

New Core Objectives
1 Critical Thinking (CT)

Related Measures

M 3: CRITICAL THINKING ASSESSMENT/MEASUREMENT
CRITICAL THINKING ASSESSMENT/MEASUREMENT - PART 1: FRAMING

1. What types of moods or emotions do wide-angle shots (or "loose" framing in film terms) often suggest in film?
   a. a sense of rigidity and constraint
   b. a sense of loneliness and isolation
   c. a sense of tension and stress
   d. a sense of anger and fear
   e. a sense of ruggedness and freedom

2. In contrast to the usual meaning that is created by "loose framing" in films, what type of feelings are created on the part of the viewer by "loose framing" in a John Ford western?
   a. a sense of rigidity and constraint
   b. a sense of loneliness and isolation
   c. a sense of tension and stress
   d. a sense of anger and fear
   e. a sense of ruggedness and freedom

3. An __________ space can indicate a sense of loss.
   a. scanned
   b. establishing
   c. empty
   d. split screen
   e. expressionistic

4. The term LONG SHOT is film-framing term which typically means that the director (when filming a subject) wants to shoot:
   a] an image in which the actor appears to be far from the camera. The person's entire body will be visible, but very small in the frame, and much of the additional environmental surroundings will also be visible.
   b] a shot of long duration. A long shot is a shot that will typically last for at least one minute before cutting to another shot.
   c] an image in which the actor is seen in his/her entirety—from the actor's feet to the head. Some additional surroundings are often visible.
   d] an image in which the actor is seen from the knees or the waist up.
   e] an image of an actor that reveals all of the head and perhaps some of the shoulders.

5. The term CLOSE-UP is film-framing term which typically means that the director (when filming a subject) wants to shoot:
   a] an image in which the actor appears to be far from the camera. The person's entire body will be visible, but very small in the frame, and much of the additional environmental surroundings will also be visible.
   b] a shot of long duration. A long shot is a shot that will typically last for at least one minute before cutting to another shot.
   c] an image in which the actor is seen in his/her entirety—from the actor's feet to the head. Some additional
surroundings are often visible.

d] an image in which the actor is seen from the knees or the waist up.

e] an image of an actor that reveals all of the head and perhaps some of the shoulders.

6. The term MEDIUM SHOT is film-framing term which typically means that the director (when filming a subject) wants to shoot:

a] an image in which the actor appears to be far from the camera. The person's entire body will be visible, but very small in the frame, and much of the additional environmental surroundings will also be visible.

b] a shot of long duration. A long shot is a shot that will typically last for at least one minute before cutting to another shot.

c] an image in which the actor is seen in his/her entirety—from the actor's feet to the head. Some additional surroundings are often visible.

d] an image in which the actor is seen from the knees or the waist up.

e] an image of an actor that reveals all of the head and perhaps some of the shoulders.

CRITICAL THINKING ASSESSMENT/MEASUREMENT - PART 2: FILM LIGHTING AND CRITICAL THINKING:

1. The three major lights (which create the three point lighting system) are the:

a. key, fill, and set lights

b. key, back, and set lights

c. key, fill, and back lights

d. key, directional, and soft lights

2. The KEY LIGHT is:

a] a soft light use to fill in unlit areas of the subject or to soften any shadows made by other brighter lights.

b] a lighting instrument that comes from behind the subject. This light is aimed at the crown of the subject's head and is used to separate the subject from the background.

c] The main light in a shot. It creates the primary and brightest source of light that falls on the subject.

d] The light in which the vertical and horizontal footcandle beams are in an oblique relationship to the footcandle beams put forth by the other lights. This type of lighting is often used to disorient the viewer.

e] None of the above.

3. The BACKLIGHT is:

a] a soft light use to fill in unlit areas of the subject or to soften any shadows made by other brighter lights.

b] a lighting instrument that comes from behind the subject. This light is aimed at the crown of the subject's head and is used to separate the subject from the background.

c] The main light in a shot. It creates the primary and brightest source of light that falls on the subject.

d] The light in which the vertical and horizontal footcandle beams are in an oblique relationship to the footcandle beams put forth by the other lights. This type of lighting is often used to disorient the viewer.

e] None of the above.

4. The FILL LIGHT is:

a] a soft light use to fill in unlit areas of the subject or to soften any shadows made by other brighter lights.

b] a lighting instrument that comes from behind the subject. This light is aimed at the crown of the subject's head and is used to separate the subject from the background.

c] The main light in a shot. It creates the primary and brightest source of light that falls on the subject.

d] The light in which the vertical and horizontal footcandle beams are in an oblique relationship to the footcandle beams put forth by the other lights. This type of lighting is often used to disorient the viewer.

e] None of the above.

5. The proper use of the three-point lighting system relates to important developments in the history of film as an art form. Among these historical developments are the fact(s) that:

A] The development of color film stocks eliminated the need for the use of the back light in the 3-point lighting system. Color automatically creates a perfect separation of the subject from the background. Because of this, filmmakers today no long use backlights.
B] The use of black and white film stocks (which were the predominant film stock in cinema from 1900 to the 1960's) created the need for the 3-point lighting system. The use of 3-point lighting created a sense of depth in black and white films.

C] The 3-point light system is critical for filmmakers to learn—whether they are shooting in black and white or in color.

D] A & B are true.

E] B & C are true.

CRITICAL THINKING AND LIGHTING STYLE ANALYSIS:

1. High-key lighting is defined as:
   a. none of the answers here
   b. the key light positioned higher than the actor—while all other lights positioned at the level of the actor's face
   c. strong key light, low fill light [or no fill]
   d. strong key light, strong fill [up to 50pct brightness of key]
   e. lighting the shot with ONLY the key light

2. Low-key lighting is defined as:
   a. lighting the shot without the key light
   b. none of the answers here
   c. weak key light [up to 50pct brightness of fill], strong fill light
   d. key light positioned at the level of actor's face—while all the other lights positioned above the actor
   e. strong key light, weak or no fill light

3. In the context of the classic Hollywood musical genre, high-key lighting TYPICALLY creates a film-universe that the audience feels is:
   a. shadowy
   b. cheerful
   c. two of the answers here
   d. realistic only on color film
   e. expressionistic

4. In the context of the film noir genre, low-key lighting TYPICALLY creates a film-universe that the audience feels is:
   a. shadowy and corrupt
   b. romantic
   c. mellow
   d. orderly and safe
   e. 'b' AND 'c'

5. Low-key lighting on the face of the film noir's protagonist signifies the idea that:
   a. even a tough guy is 'shadowed' or haunted by romantic loss
   b. like the protagonist, we can destroy our shadowy side, with sufficient moral effort
   c. two of the answers here
   d. he is, until the end of the film, 'in the dark' about true love
   e. even the good guy has a 'dark side' to his personality
SLO 4: TEAMWORK: OUTCOMES AND LEARNING ACTIVITIES
Students will successfully demonstrate teamwork related skills through completion of a critical thinking group exercise related to film analysis.

Relevant Associations:

Standard Associations
New Core Component Areas
4 Creative Arts (CA)

New Core Objectives
4 Teamwork (TW)

General Education/Core Curriculum Associations
2 Quantitative Thinking: Students will demonstrate mastery of quantitative reasoning and algorithms used to address applied problems
6 Ethical reasoning and action: includes the ability to connect choices and actions to ethical reasoning.

Strategic Plan Associations
Lamar University
13.1 Strategic plan reviewed but no clear match to the outcome exists

Related Measures
M 4: TEAMWORK: MEASURES AND FINDINGS
Students are graded on the coherence of their group's argument. Students also assign each group member points for teamwork, based on the quality of each member's contribution to the team. A composite score of 80% must be attained in order achieve successful completion of this goal.

The outcome of teamwork will be supported by the following activities:

Students watch a feature film, THE DAY THE EARTH STOOD STILL [Robert Wise, 1951]. This seminal movie ends with an extraterrestrial's parting ultimatum to all nations on Earth. On-line students can watch a brief [2:32] YouTube excerpt from the movie, 'Klaatu's Warning.' Klaatu offers the human race the choice to either [1] join with other planets, whose inhabitants have voluntarily submitted themselves to be policed by a race of robots whose power is irrevocable and absolute, in order to eliminate aggression; or [2] freely exercise our aggressive impulses as we always have. Klaatu warns us that if we choose choice number 2, the Earth will be reduced to a burnt-out cinder. The film ends with Klaatu's saucer ascending to the heavens.

One side of Klaatu's argument supports the idea that nuclear war is so horrific that nationalistic freedoms (including the "freedom" to exercise nuclear war) must be exchanged in return for universal peace. The films seems to support and "argue for" this way of thinking. The "other side" of the argument raises the question that Klaatu's offer of "choice" is truly more of a threat to our existence. Klaatu's promise of peace is undergirded by the threat of utter destruction. This seems to undermine the idea that Klaatu (and his organization) are truly peaceful and respecting of our free will. Klaatu's choice for Earth and the consequences of that choice (and what says about Klaatu's organization) represent ideas and arguments that have consequences that are not easily framed in "good/bad," "right/wrong," ways of thinking.

A second exercise would start with a class viewing of the film "Starship Troopers." [Paul Verhoven, 1997]. In the film, Earth is attacked by vicious bugs from another planet. In the film, extreme measures are taken by Earth's government in order to defeat the alien bugs. Indeed, the Earth government becomes increasingly fascist-oriented as the Earth strives to defeat the alien bugs. The film seems to saying that individuals will be willing to be trade in their precious freedoms when they feel that their lives are sufficiently threatened. The film begs to us to ponder the question, "Just what is the cost of freedom?" Is the ideal of democracy put at risk when the survival of a society is at stake?

Students are then divided into small groups. Each group is assigned to work together to prepare a pro or con argument to be submitted in writing. This assignment clearly requires students to consider different points of view and to work effectively with others to support a shared purpose. Each group must employ CRITICAL THINKING SKILLS = INQUIRY, ANALYSIS, SYNTHESIS, CREATIVE THINKING, and [pro or con?] EVALUATION.