

Communicate effectively

Definition: To communicate effectively, students must be able to interact with diverse individuals and groups, and in many contexts of communication, from face-to-face to digital. Elements of effective communication vary by speaker, audience, purpose, language, culture, topic, and context. Effective communicators value and practice honesty and respect for others, exerting the effort required to listen and interact productively. Students who communicate effectively:

Dimension Assessed*	COURSE	OUTCOMES	ASSIGNMENTS/ASSESSMENTS
<ul style="list-style-type: none"> Select an effective and appropriate medium (such as face-to-face, written, broadcast, or digital) for conveying the message 		<p>The medium is decided for students, as is the genre.</p>	<p>PERIODIC QUIZZES ONLINE</p> <p>E.g.</p> <ul style="list-style-type: none"> Drawing on the online reading about <i>noir</i> from Roger Westcombe, discuss Jeff Bailey as a <i>noir</i> hero. How does he conform (or not) to the elements of <i>noir</i> that Westcombe discusses? In order to do well on this answer, you need to do the following: <ol style="list-style-type: none"> Introduce Westcombe's article, summarizing the main points <i>in your own words</i>. Then, discuss <i>Out of the Past</i> in the context of these points, drawing on details from the film to support/explain your answer. Here's an example of how to introduce a source: <i>In (title of source) (date), author's name & credentials + appropriate verb that (summary of main ideas).</i> So, it looks like this: <i>In "The Woman's Film" (2002), film theorist X observes that films were marketed to women aggressively during the 1930s and 1940s, and the films tended to feature stories about female self</i>
<ul style="list-style-type: none"> Create and express messages with clear language and nonverbal forms appropriate to the audience and cultural context 	ENG 195: Intro to Film Studies	<ul style="list-style-type: none"> Use a historical and cultural framework and formal vocabulary for thinking, writing and talking about films Understand and be able to write meaningfully about the formal and ideological issues of the films studied during the quarter 	
<ul style="list-style-type: none"> Organize the message to adapt to cultural norms, audience, purpose, and medium 	ENG 195: Intro to Film Studies	<ul style="list-style-type: none"> Use a historical and cultural framework and formal vocabulary for thinking, writing and talking about films Understand and be able to 	

		write meaningfully about the formal and ideological issues of the films studied during the quarter	<p><i>sacrifice.</i></p> <p>Shoot for no more than 300 words. Good luck!</p> <p>MIDTERM ESSAY, IN-CLASS. You will have to construct an essay, organized around a central, assertive thesis and supported by textual evidence. You may prepare a note card to assist you in writing your essay, but you cannot have the entire essay pre-written. You will turn the note card in with your essay before you pick up the objective section of the exam</p> <ul style="list-style-type: none"> In <i>Out of the Past</i>, Jeff cannot resist Kathy-she is a classic <i>femme fatale</i> and far too seductive for our male hero. How does <i>Lebowski</i> revise the figure of the <i>femme fatale</i>? What aspects of this stock character are critiqued/parodied/undone and why? <p>FINAL, TAKE-HOME ESSAY, DUE AT THE FINAL EXAM (OBJECTIVE SECTION):</p> <p>Construct an essay organized around a central thesis in response to one of the following questions. Make sure that you read through the sample paper, the instructions on formatting & paper structure, and the conventions for giving credit to a source. A first draft of this essay is due in class week ten. Examples of prompts:</p> <ul style="list-style-type: none"> In why way(s) does <i>Hud</i> challenge the
<ul style="list-style-type: none"> Support assertions with contextually appropriate and accurate examples, graphics, and quantitative information 	ENG 195: Intro to Film Studies	<ul style="list-style-type: none"> Use a historical and cultural framework and formal vocabulary for thinking, writing and talking about films Understand and be able to write meaningfully about the formal and ideological issues of the films studied during the quarter 	
<ul style="list-style-type: none"> Attend to messages, check for shared meaning, identify sources of misunderstanding, and signal comprehension or non-comprehension 		Conventions/formatting/criteria are given to students, so they don't have to make decisions about checking for shared meaning as much as adopt and master the conventions for writing about cinema	
<ul style="list-style-type: none"> Demonstrate honesty, openness to alternative views, and respect for others' freedom to dissent 		The assignment requires that students follow academic conventions for writing about film, which means taking a measured, analytic tone, but this does not require that they demonstrate an engagement with alternate views, so much as recognize that they are taking a debatable position on	

		the analysis/interpretation of a film	<p>conventions of the Western described in the Wikipedia information about the genre (you can also refer to the notes on Warshow included in the "information on <i>Hud</i>").</p> <ul style="list-style-type: none"> • How does <i>Dog Fight</i>, <i>Tomboy</i>, <i>Little Miss Sunshine</i>, or <i>The Fall</i> conform (or not) to the four tendencies in the representation of gender and sexuality described by Lehman and Luhr?
--	--	---------------------------------------	--

ENG 195: Course Description:

ENG 195 is the first course of a year-long sequence focusing on the history, art, and social contexts of film as an art form. A primary objective of the course is to enhance students' enjoyment and appreciation of film by developing their cinematic literacy. Students are introduced to the basic elements of film language, including cinematography, *mise-en-scène*, editing, and sound. While American films are emphasized, the sequence also focuses at times on international cinema, looking at all films in the context of time, culture, and ideological effects. Weekly campus screenings are provided for students' convenience, and clips of films are used in class for close analysis. A variety of assignments and activities develop and test students "ways of seeing."

Fall quarter, we will focus on the **formal** elements of the shot: cinematography, *mise en scène*, blocking, and movement and begin to explore editing and sound in preparation for Eng 196. Students will be asked to learn a cinematic vocabulary and develop analytic skills so they can look at films critically. We will examine how films both reflect and construct culture to look at issues of gender, class, race, and sexuality. Students are encouraged to reflect on their personal response to films but for the purposes of exams and papers, must focus on the social/political meaning of these films through a discussion of their formal elements.

Outcomes:

- Use a historical and cultural framework and formal vocabulary for thinking, writing and talking about films
- Develop & apply an understanding of film language and style to the analysis of film
- Recognize the narrative and stylistic conventions of film genres (specifically, the western & noir this quarter)
- Understand & be able to explain the larger socio-historical context from which the films (from this course) emerge and which shape them
- Be able to analyze and describe the ideological implications of these films in terms of race, class, gender, sexuality, nation, and religion
- Understand and be able to write meaningfully about the formal and ideological issues of the films studied during the quarter