



Communication and Creative & Performing Arts Division
1400 Tanyard Road, Sewell, NJ 08080
856-468-5000

COM 317: The Movie Industry

Syllabus

Lecture Hours/Credits: 3/3

Catalog Description

Prerequisite: COM 210; COM 212; COM 217; COM 219

This course introduces students to the language of the technical elements of the motion picture and to a method for analyzing the artwork created and the messages communicated by the motion picture. Students analyze the components of motion pictures including color, lighting, editing, scripting, directing and acting.

Textbook and Course Materials

[Hollywood Cinema](#) Wiley-Blackwell; 2 edition (March 21, 2003)

It is the responsibility of the student to confirm with the bookstore and/or their instructor the textbook, handbook and other materials required for their specific course and section.

Click here to see current textbook prices at rcgc.bncollege.com.

Evaluation Assessment

Online Proctoring

All courses offered at RCSJ, whether they are web-enhanced, hybrid, or fully online, may include assessments that make use of Online Proctoring. To find out more about Online Proctoring, and to learn about the minimum technical requirements, visit rcsj.edu/elearning/online-proctoring.

Grading Scale Example

The grading scale for each course and section will be determined by the instructor and distributed the first day of class.

Rowan College South Jersey Core Competencies

(Based on the NJCC General Education Foundation - August 15, 2007; Revised 2011)

This comprehensive list reflects the core competencies that are essential for all RCSJ graduates; however, each program varies regarding competencies required for a specific degree. Critical thinking is embedded in all courses, while teamwork and personal skills are embedded in many courses.

1. **Written and Oral Communication:** Students will communicate effectively in both speech and writing.
2. **Quantitative Knowledge and Skills:** Students will use appropriate mathematical and statistical concepts and operations to interpret data and to solve problems
3. **Scientific Knowledge and Reasoning:** Students will use the scientific method of inquiry, through the acquisition of scientific knowledge.
4. **Technological Competency:** Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals
5. **Society and Human Behavior:** Students will use social science theories and concepts to analyze human behavior and social and political institutions and to act as responsible citizens.
6. **Humanistic Perspective:** Students will analyze works in the fields of art, history, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language
7. **Historical Perspective:** Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.
8. **Global and Cultural Awareness:** Students will understand the importance of a global perspective and culturally diverse peoples.
9. **Ethical Reasoning and Action:** Students will understand ethical issues and situations.
10. **Information Literacy:** Students will address an information need by locating, evaluating, and effectively using information.

COM 317 Core Competencies

This course focuses on three of RCSJ's Core Competencies:

- Written and Oral Communication
- Humanistic Perspective
- Historical Perspective

Student Learning Outcomes: The Movie Industry

Successful Completion of COM 317 will help students:	RCSJ Core Competencies	Evaluation / Assessment (Additional means of evaluation may be included by individual instructors)
To distinguish the dynamics of artistic selection from those of industrial collaboration	Written and Oral Communication Humanistic Perspective Historical Perspective	In-class Quizzes Blog Participation & Assignments Final Exam
To assess the role of the “Commercial Aesthetic” in Hollywood movie making from the end of the paramount Decision to the Present	Written and Oral Communication Humanistic Perspective Historical Perspective	In-class Quizzes Blog Participation & Assignments Final Exam
To recognize the roles of Criticism in Cinema	Written and Oral Communication Humanistic Perspective Historical Perspective	In-class Quizzes Blog Participation & Assignments Final Exam
.To recognize the roles of Technology in Cinema	Written and Oral Communication Humanistic Perspective Historical Perspective	In-class Quizzes Blog Participation & Assignments Final Exam

Topical Outline

Week	In Class Learning Objective	Assignment
1	THE HOLLYWOOD DREAM FACTORY / SCREENING Sunset Blvd. (Billy Wilder)	READING ASSIGNMENT "Crewing Up: Get A Grip"/ "Film Crew Production"
2	THE EUROPEAN ART FILM / SCREENING Blow Up (Michelangelo Antonioni)	READING ASSIGNMENT The Consuming Landscape: Architecture in the films of Michelangelo Antonioni
3	FROM CATWALKS TO SIDEWALKS / SCREENING Midnight Movie: From Margin to Mainstream (Documentary) QUIZ 1	READING ASSIGNMENT Maltby "Genre"/Appendices – "The Code and Rating System, 1968"
4	HOLLYWOOD & MAINSTREAM / SCREENING Eraserhead (David Lynch) Selected Episodes Film School Generation (Documentary)	Three Trailer Review Due next class meeting
5	INDEPENDENT FILMMAKING / SCREENING Living in Oblivion (Tom De Cillo)	READING ASSIGNMENT TBA
6	QUIZ 2 / SCREENING TBA	READING ASSIGNMENT: "The End of Empire" Bret Easton Ellis
7	NEXT GENERATION FILMS / SCREENING TBA	READING ASSIGNMENT TBA
8	DOGME 95 It aimed to create a new style of avant-garde film, and showed a tendency toward being anti-Hollywood and anti-genre, which were against the highly popular Hollywood trend of movies based on large-scale investment. SCREENING Festen (Thomas Vinterberg)	READING ASSIGNMENT: "Danish for Digital Film: Dogme" Brad King
9	FILM AND DIGITAL / SCREENING Side by Side (Christopher Kenneally) QUIZ 3	READING ASSIGNMENT: Film vs. Digital
10	EPISODIC STORYTELLING / SCREENING The Trip (Michael Winterbottom)	READING ASSIGNMENT: Why We Tell Stories.
11	SEQUELS & FRANCHISES SCREENING / The Trip to Italy (Michael Winterbottom)	READING ASSIGNMENT TBA
12	GLOBAL FILMMAKING / SCREENING TBA	READING ASSIGNMENT TBA
13	QUIZ 4 / SCREENING TBA	READING ASSIGNMENT TBA
14	DIGITAL & ART / SCREENING Hugo (Martin Scorsese)	BLOGS DUE NEXT CLASS MEETING
15	REVIEW FOR FINAL EXAM / INCLASS SURVEY	STUDY
16	FINAL EXAM	

Description of Work

In-class Quizzes

There will be quizzes throughout the course of the semester; the quizzes are designed to test your knowledge of concepts and terminology based on the required texts and class notes and discussion. They will consist of a mixture of multiple choice, true/false and short answer questions. If you miss a quiz, you will receive a grade of zero.

Blog

Film Blog (must be a new account): Respond to your choices made from films screened in class to post 5 individual entries to your original blog. Five entries must be 500 words each (minimum) citing (annotating) an interview with a crew member.

You may use any of the following crew/departments: Production, Direction, Writing, Cinematography, Editing, Costume Design, Set Design, Sound Design, Musical Scoring, Marketing, or Publicity. You may only use each department for one blog entry. Use the quotation from this selected film crew member to generate a discussion and analysis of the selected film's aesthetics in the context of this crew member's contribution.

You are strongly encouraged to make your blog visual and interactive, that is, include film stills and video to support your arguments.

Participation & Assignments

Student participation and discussion are essential to a beneficial course experience. You will be graded for your participation in production-related projects, your preparation for the class (i.e. reading chapters of text prior to the class discussed, completion of required assignments, etc.) and your attendance (frequent absences or classroom disruptions will greatly affect your participation grade).

Movie Trailer Project (DATE to be announced): Link 3 Movie Trailers to your electronic essay identifying how these three trailers illustrate a specific convention or change in a specific genre or a specific change in Hollywood industry practices.

Final Exam

Will be taken online with our Blackboard eLearning system and will be available during the final week of class.

Giving and Receiving Project Criticism:

One of the most difficult aspects of the course for many students is the critical nature of project evaluation. The real-world media production environment—including RTF, journalism, and advertising—requires a thick skin and keen evaluative skills to sustain success. My goal as an instructor is to emulate that climate in a safe environment (i.e. an environment where you won't be fired for your mistake) and encourage development of the critical skills needed in practically any field. Use the points below for a starting place on developing those skills.

Receiving Criticism:

Double (and triple) check your work. After you've finished, and before you submit it as a polished project, make sure that you've watched it multiple times with a critical eye – and corrected anything that you and your teammates can find. If you haven't watched it until you're sick of it, you haven't watched it enough times. Going over everything beforehand can help you

avoid careless mistakes that needlessly lower your grade, and allow the feedback to focus on real learning.

Accept that you are not perfect. No project that you submit will be flawless, and I don't expect perfection from your projects (although it may seem to you like I do at times). The most important thing is that you recognize you will make mistakes, give a lot of effort to try to avoid them, and then learn from them so you don't make them again in the future.

Don't take it personally. If your instructor or fellow students have feedback for you, remind yourself that it is your work being criticized, not you. Remember that they aren't criticizing your work out of spite, but in order to ensure you do the best work possible.

Listen carefully. If you ignore criticism, you're likely to repeat the same mistakes. Be sure to take notes on your feedback, and think of how to correct the problems specified. Ask for suggestions on how you can improve that aspect of your project. Admittedly, this is a difficult task as it requires you to take responsibility for your own errors. Don't interrupt or digress; this is an opportunity to learn about your progress.

Don't be defensive. Try not to be defensive about what you are hearing, or to justify your actions or reject the information. You don't have to agree with what you hear, but it is important to hear it.

Don't hold a grudge. Staying angry/upset about criticism can affect your future work. Put the mistakes out of your mind and focus on doing the best job possible on the next task.

Clear the air. If you are upset or believe the criticism is unfair, come see me to discuss it outside of class. We can clear up any lingering bad feelings and discuss ways to improve your work in subsequent projects. If you're not sure about certain points, ask for clarification. Don't get discouraged; constructive criticism is a key part of any job.

Giving Criticism:

Participate fully. Nothing is more troubling than a lack of participation, or superficial participation. Remember that the learning you can get from this class is directly tied to your participation. The more you watch other projects with a critical eye, the better your own projects will be.

Pay objective attention. Try to look at each project for its merits/flaws. Don't compare it to your own project. Pay attention to all aspects of the project, including technical, aesthetic, and thematic.

Be specific rather than general. Providing specific examples helps the recipient understand exactly what the issue is. Take notes as you view each project to refer back to.

Describe, don't accuse. Use active listening to defuse the emotion in the situation. Make sure you are communicating a specific point rather than assigning blame.

Don't just offer opinions, offer solutions. Point out flaws in the project when coupled with a possible solution. Merely pointing out audio problems (for example) in a project is of limited utility; sharing techniques for correcting/avoiding those audio problems in the future will be of much greater benefit to the entire class.

Affirmative Action Statement

The Board of Trustees is committed to providing a work and academic environment that maintains and promotes affirmative action and equal opportunity for all employees and students without discrimination on the basis of certain enumerated and protected categories. These categories are race, creed (religion), color, national origin, nationality, ancestry, age, sex (including pregnancy and sexual harassment), marital status, domestic partnership or civil union status, affectional or sexual orientation, gender identity or expression, atypical hereditary cellular or blood trait, genetic information, liability for military service, or mental or physical disability, including AIDS and HIV related illnesses.

For questions concerning discrimination, contact Almarie J. Jones, Special Assistant to the President, Diversity and Equity/Title IX and Compliance, 856-415-2154 or ajones@rcsj.edu or (Cumberland) Nathaniel Alridge, Jr., JD, Director, Diversity and Equity/Title IX and Judicial Affairs, 856-691-8600, ext. 1414 or nalridge@rcsj.edu. For disability issues or any barriers in the learning or physical environment related to a document condition/disability please contact: Gloucester campus – Dennis M. Cook, Director, Department of Special Services, ADA/504 Officer at 856-415-2265 or dcook@rcsj.edu; or Cumberland Campus – Meredith Vicente, Senior Director, Physical & Learning Disabilities, Center for Academic & Student Success (CASS) at 856-691-6900 ext. 1282 or mvicent1@rcsj.edu

Department of Special Services

The Department of Special Services is located in the Instructional Center, room 425A. The Special Services Department is committed to providing support services and ensuring equal access to eligible students with documented disabilities as outlined by the Americans with Disabilities Act (ADA) and the Americans with Disabilities Act with Amendments. If you are an eligible student with a documented disability please visit our website at RCSJ.edu/SpecialServices or call the office at 856-415-2265 or 856-415-2247 to speak to the Assistant Director Carol Weinhardt, cweinhar@rcsj.edu.

Reporting Allegations of Sexual Assault and Resource Referrals (8/2020) Gloucester Campus

There are multiple safe places for students to report allegations of sexual assault, both on and off campus. Reports of sexual assault can be made to any of the following offices listed in the chart below.

All students are encouraged to report alleged crimes on campus. Crimes that pose a threat to the campus community must be reported to 9-1-1, Security, the Sheriff's Office or the Deptford Township Police Department. All employees, including Security staff, must report incidents of discrimination, harassment or sexual misconduct to the Title IX Officer.

Service	Resource	Phone Number/Location/Website
Non-Confidential Reporting Local Law Enforcement	Gloucester County Sheriff's Office Deptford Township Police Dept. Gloucester Co. Prosecutor's Office Sexual Assault Response Team	856-681-2200 856-845-2220 856-384-5500 856-384-5555
Non-Confidential Reporting 9-1-1 and Campus Security	9-1-1 Gloucester County Emergency Management Dispatch Campus Security Blue Light Emergency Phones OR ext. 4444 from any campus desk phone	9-1-1 or push RED button on Campus Blue Light Emergency Phones 856-681-6287
Non-Confidential On-Campus Reporting Support Services	Almarie J. Jones Special Assistant to the President Diversity and Equity/Title IX and Compliance John F. Ryder Director Student and Veteran Affairs	856-415-2154 College Center, Room 116 ajones@rcsj.edu 856-468-5000, ext. 6456 College Center, room 202 jryder@rcsj.edu
Confidential On-Campus Counseling and Support Services	Lois Y. Lawson-Bridgell, Ph.D. MSW, LSW, Director Counseling & Wellness Services Center William Leonard, Ph.D. Intervention Teams Consultant Crystal Noboa, LSW, MSW Director, The Center for People in Transition (PIT) Diane Mussoline, EdS, LMFT Director of Behavioral Services	856-464-5236 llawsonb@rcsj.edu College Center, Room 206 856-415-2119 wleonard@rcsj.edu College Center, STEM Office C-168 856-415-2264 cnoboa@rcsj.edu Workforce Development Bldg., room 809 856-494-5665 dmussoli@rcsj.edu College Center, Room 200A
Confidential Off-Campus Full-Service Support	Center for Family Services/ Services Empowering Rights of Victims (SERV)	1-866-295-7378 Camden and Gloucester counties centerffs.org/serv
Hospitals with Sexual Assault Nurse Examiners	Inspira Medical Center Jefferson Washington Township Hospital	700 Mullica Hill Rd. Mullica Hill, NJ · 856-508-1000 435 Hurffville-Crosskeys Rd., Turnersville, NJ · 856-582-2500

