

Syllabus for  
**TVF 317—Media Analysis**  
3 Credit Hours  
Spring 2015

I. COURSE DESCRIPTION

Provides students with essential skills to critically evaluate the content of media in popular society, primarily television and film. Students evaluate multiple works and develop written critiques of various genres. **(This is a writing intensive course.)**

Prerequisite: Sophomore or junior standing.

Course Fee: \$40.

II. COURSE GOALS

The purpose of this course is to enable the student to do the following:

- A. Evaluate television and films and explain their role as historian and social commentator on popular culture.
- B. Discuss television and film content issues, including story line, technical experience, technical advances, dramatic structures, and directorial contributions.
- C. Explain how television and films project a worldview through various dramatic Structures and examine them in light of a Christian perspective.

III. STUDENT LEARNING OUTCOMES FOR THIS COURSE

Upon successful completion of this course, the student will be able to do the following:

- A. Terminal Objectives
  - 1. Submit in writing a set of guidelines by which to create media,
  - 2. Submit in writing a set of criteria to evaluate popular media.
- B. Chapter Objectives
  - 1. Chapter 1
    - a. Describe what the analytical approach allows one to see and understand to film analysis. (7)
    - b. List the four benefits of film analysis. (8)
    - c. Identify three differences between viewing films in a theater as opposed to on TV. (10-13)
  - 2. Chapter 2
    - a. Define theme. (18)
    - b. Describe the four major elements of theme. (18)
    - c. \*Describe the seven categories of ideas. *Need examples for four.*(22-27)
    - c. Describe the characteristics of a classic film. (29)
  - 3. Chapter 3
    - a. \*List the three types of truth used to decide if a film is believable. (35-36)

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- b. Describe the use of suspense and action as tools of good storytelling. (38-39)
- c. Explain why a good story needs to be both simple and complex. (40)
- d. \*Describe the four parts of the linear/chronological structure. *Apply to a film you've seen.*(44)
- e. Explain the technique of *in media res* and tell what role flashbacks play. (44)
- f. \*Describe the two major types of conflict. (47-48)
- g. Describe the eight types of characterization. *Need examples for three.* (49-55)
- h. Describe stock characters. (55)
- i. \*Differentiate between developing characters and static characters. (56-57)
- j. \*Define flat characters and round characters. (57-58)
- 4. Chapter 4
  - a. Discuss the benefits of color vs. black & white. (75)
  - b. Describe the four popular screen widths. (76-77)
  - c. \*Describe the four factors setting contributes to the story. *Need examples for three.* (83-84)
- 5. Chapter 5
  - a. \*Contrast objective and subjective point-of-view. (106-108)
  - b. \*Define indirect/subjective point-of-view and director's interpretive point-of-view. (108-110)
  - c. Explain the three cinematic goals of composition. (112-127)
  - d. \*List the seven techniques for drawing attention to the most significant object. *Need examples for four.* (112-115)
  - e. \*Briefly describe the nine techniques for creating an illusion of depth. *Need examples for three.* (120-127)
  - f. Describe the impact of low angle and high angle shots. (128-129)
  - g. Describe the impact of using color filters and soft focus. (129-130)
  - h. Describe the optical consequence of using wide angle and telephoto lenses. (131)
- 6. Chapter 6
  - a. Define shot, scene, and sequence. (156-157)
  - b. Explain the three goals of editing: coherence, continuity, and rhythm. (160 plus 170-171)
  - c. \*Define inside/out and outside/in editing. (167)
  - d. \*Define flash cut, jump cut and parallel cuts. *Need examples for two.* (171-172)
  - e. Briefly describe the six intentions for using slow motion. (172-181)
- 7. Chapter 7
  - a. \*Define local color and atmospheric color. (192)
  - b. Describe the four effects of color on the viewer. (196-199)
  - c. \*Give examples of use of color to enhance mood—**not from text.**
- 8. Chapter 8
  - a. \*Define visible sounds and invisible sounds. (224-226)
  - b. Related to sound, define objective point-of-view and subjective point-of-view. (226-228)
  - c. List the special uses of sound/dialogue. (228-231)
  - d. Explain importance of ambient sound. (233)

- e. Explain the use of sound links. (235-236)
- 9. Chapter 9
  - a. List the two most general and basic functions of the musical score. (251-252)
  - b. Define "Mickey-Mousing" and generalized score. (252-253)
  - c. \*Describe the fourteen functions of the musical score. *Need examples for eight.* (253-264)
- 10. Chapter 10
  - a. \*Describe the ultimate goal of any actor. (274-275)
  - b. Describe the differences between film acting and stage acting. Include body language, actor's face, and use of voice. (276-284)
  - c. \*Define the three types of actors. (284-285)
  - d. \*Describe the importance casting has upon a film. (287-291)
  - e. Discuss the benefits and challenges of having actors as creative contributors. (299-302)
- 11. Chapter 11
  - a. Define auteur. (310)
  - b. \*Comment on subject matter as an element of directorial style. (313-316)
  - c. Define the role of the cinematographer. Explain how cinematography is an element of directorial style. (316-318)
  - d. \*Describe how editing is an important stylistic element of film. (318-319)
  - e. Define point-of-view character. (321)
- 12. Chapter 12
  - a. List the four elements used to objectively evaluate a film. (347-351)
  - b. \*List Dwight McDonald's five questions/guidelines in evaluating film. (363-364)
- 13. Chapter 14
  - a. Define "genre" film. (404)
  - b. Describe the conventions of the Western genre. (407)
  - c. Describe the conventions of Film Noir. (411-413)
  - d. Describe the conventions of the war film. (413-414)
  - e. Describe the conventions of science fiction/fantasy. (415-418)
  - f. List the reasons a film might be remade. (422-424)
- 14. Chapter 15
  - a. Identify five things that make it hard for Americans to watch foreign films. (pgs 438-440)
  - b. Identify the three primary areas subject to censorship by the Motion Picture Production Code. (pgs 443-446)
  - c. Identify two approaches a documentary film maker might take to a social problem. (pg 462)

\*Signifies answers must be supported by **specific** examples a student has viewed outside of class.

#### IV. TEXTBOOKS AND OTHER LEARNING RESOURCES

##### Required Textbooks

Boggs, J.M., and Petrie, D.W. (2008). *The Art of Watching Films*. 8<sup>th</sup> ed. Mountain View: Mayfield Publishing. ISBN: 0-07-353507-9; ISBN13: 978-0-07-353507-4

## V. POLICIES AND PROCEDURES

### A. University Policies and Procedures

1. Attendance at each class or laboratory is mandatory at Oral Roberts University. Excessive absences can reduce a student's grade or deny credit for the course.
2. Students taking a late exam because of an unauthorized absence are charged a late exam fee.
3. Students and faculty at Oral Roberts University must adhere to all laws addressing the ethical use of others' materials, whether it is in the form of print, electronic, video, multimedia, or computer software. Plagiarism and other forms of cheating involve both lying and stealing and are violations of ORU's Honor Code: "I will not cheat or plagiarize; I will do my own academic work and will not inappropriately collaborate with other students on assignments." Plagiarism is usually defined as copying someone else's ideas, words, or sentence structure and submitting them as one's own. Other forms of academic dishonesty include (but are not limited to) the following:
  - a. Submitting another's work as one's own or colluding with someone else and submitting that work as though it were his or hers;
  - b. Failing to meet group assignment or project requirements while claiming to have done so;
  - c. Failing to cite sources used in a paper;
  - d. Creating results for experiments, observations, interviews, or projects that were not done;
  - e. Receiving or giving unauthorized help on assignments.By submitting an assignment in any form, the student gives permission for the assignment to be checked for plagiarism, either by submitting the work for electronic verification or by other means. Penalties for any of the above infractions may result in disciplinary action including failing the assignment or failing the course or expulsion from the University, as determined by department and University guidelines.
4. Final exams cannot be given before their scheduled times. Students need to check the final exam schedule before planning return flights or other events at the end of the semester.
5. Students are to be in compliance with University, school, and departmental policies regarding Whole Person Assessment requirements. Students should consult the WPA handbooks for requirements regarding general education and the students' majors.
  - a. The penalty for not submitting electronically or for incorrectly submitting an artifact is a zero for that assignment.
  - b. By submitting an assignment, the student gives permission for the assignment to be assessed electronically.

### B. Department Policies and Procedures

1. **Attendance**—At Oral Roberts University, students are expected to attend all classes. Understanding that there are sometimes unavoidable circumstances that prevent perfect attendance, **each student is allowed to miss class the number of times per week a class meets**. This allowance is for illness, personal business, and personal emergency. Students may consider these personal days or

sick leave. If a student has absences in excess of this number, the earned grade for the course will be reduced one letter grade for each hour's absence above those allowed. A student missing class due to illness must take an unexcused absence. Extended illnesses are handled on an individual basis and require a doctor's excuse.

2. **Administratively Excused Absences**—Students who must miss class for University sponsored activities must follow these procedures:
  - a. Inform the professor before the event.
  - b. Arrange to complete missed work within one week.
  - c. Not commit to class performances (oral reports, speeches, television tapings, group presentations, etc.) on a date the student will be gone. Makeup work is not permitted if the student voluntarily commits to a performance on the date of an administratively excused absence.
  - d. Present an excuse, signed by the Dean of Arts and Cultural Studies, the day the student returns.
3. **Tardies**—Tardies are an inconvenience to the other class members and the professor, and they prevent the late student from obtaining maximum value from the class. Therefore, tardies are calculated in the attendance provision for this course. Three tardies equal one absence and are included in the absences when determining the course grade. It is to the student's advantage to make sure that the professor is informed immediately following the close of the class that the student was tardy and not absent. It is not the professor's responsibility to convey that information following that class. Students should not expect to be credible the following class session concerning a late arrival on a previous day.
4. **Late Work**—The student is responsible for obtaining class assignments and material covered during an absence. **All work must be completed as scheduled.** An absence is not an excuse for turning in late work or for being unprepared with assignments for the class following the absence. **If** late work is accepted, a substantial penalty will be assessed.
5. **Literacy**—The Communication, Arts, and Media Department **does not accept** for credit any written assignment that contains **more than an average of three grammatical and/or typographical errors per page.**
6. **Whole Person Assessment**—Refer to the Communication, Arts, and Media WPA handbook for policies at (<http://oru.edu>), click on **Academics**, then **WPA**, then **Department Resources**, then **Communication, Arts, and Media Handbook HTML**.

C. Course Policies and Procedures

1. Evaluation Procedures
  - a. The student's grade is made up of evaluations of homework (objectives and critiques) and class discussion. The professor reserves the right to add or delete assignments. The total number of points will reflect those changes, if any.
 

|     |                        |                                       |            |
|-----|------------------------|---------------------------------------|------------|
| (1) | Online chapter quizzes | (11 @ 10 points ea.<br>1 @ 20 points) | 120 points |
| (2) | Movie papers           | (6 @ 10 points ea.)                   | 60 points  |
| (3) | Small groups           | (1 @ 10 points<br>2 @ 20 points ea.)  | 50 points  |
| (4) | D2L movie posts        | (5 @ 10 points ea.)                   | 50 points  |

|     |                                       |                  |
|-----|---------------------------------------|------------------|
| (5) | Independent Viewing (2@ 5 points ea,) | 10 points        |
| (6) | Final Exam                            | <u>10 points</u> |
|     | Total                                 | 300 points       |

- b. **All papers must be typed and submitted to the D2L dropbox.**
- c. **All work is evaluated on its quality and depth. When answering a question, be specific and concrete. Give examples to support your position.**
- d. **No work is accepted after the date it is due. Weekly class attendance is essential since discussion and homework evolves from the full-length movies seen in class.**

2. Whole Person Assessment Requirements: None

3. Other Policies and/or Procedures

- a. Cheating and plagiarism is not tolerated. Any student caught cheating receives a zero for that exam and/or risks receiving an F for the course. Plagiarism is defined as the use without proper acknowledgment of the ideas, phrases, sentences or larger units of discourse taken from the work of another writer or speaker. The *American Heritage Dictionary* defines plagiarism as "to steal and use the ideas of writings of another as one's own." In standard academic practice, this means if students copy any more than three consecutive words written or spoken by another, they must acknowledge the source of these words by using footnotes, and by either enclosing the words in quotation marks, or if it is a longer quotation, uniformly indenting and single-spacing the material. Correct citation methods include MLA, APA, and Chicago style.
- b. Any examination not taken at the scheduled time due to an excused absence must be made up at a time arranged with or by the instructor. Generally, tests missed for an unexcused absence cannot be made up. The University's late-test fee must be paid in advance.

## VI. COURSE CALENDAR

| Class Date | Text/Topic  | Objectives to Study for Next Quiz   | Assignments Due Friday Noon After Film Is Viewed |
|------------|---|---|--|
| Jan. 6     | Orientation:<br>Ch. 1, Film & Society<br>(pgs 437-440),<br>Genre Films<br>(pgs 404-419) | Objectives Ch. 1 & 14<br>(Done in 1 <sup>st</sup> class)<br>Prepare for Monday's<br>Ch. 2 Online Quiz | Orientation Paper                                |
| Jan. 13    | Ch. 2<br>Thematic Elements  | Prepare for Monday's<br>Ch. 3 Online Quiz   | "Rear Window" Paper                              |
| Jan. 20    | Ch. 3<br>Fictional & Dramatic<br>Elements I   | *No quiz on Upcoming<br>Monday  | "Some Like It Hot" Online Posts                  |
| Jan. 27    | Ch. 3<br>Fictional & Dramatic<br>Elements II  | *Color Small Group<br>Preparation for Tuesday's<br>Class  | "Bella" Paper                                    |

| <b>Class Date</b> | <b>Text/Topic</b>  | <b>Objectives to Study for Next Quiz</b>                               | <b>Assignments Due Friday Noon After Film Is Viewed</b> |
|-------------------|--|--|---|
| Feb. 3            | Ch. 7<br>Color   | Prepare for Monday's<br>Ch. 4 Online Quiz                              | "The Fall" Paper  |
| Feb. 10           | Ch. 4 Visual Design  | Prepare for Monday's<br>Ch. 5 Online Quiz                              | "Hudsucker Proxy" Online Posts                          |
| Feb 17            | Ch. 5 Cinematography   | Prepare for Monday's<br>Ch. 6 Online Quiz                              | "Legend of Bagger Vance" Paper                          |
| Feb. 24           | Ch. 6 Editing  | Prepare for Monday's<br>Ch. 8 & 9 Online Quiz<br>**Double Value Quiz** | "Sherlock" Online Posts                                 |
| Mar. 3            | Ch. 8 & 9  | "The Mission" Small<br>Groups to Present Next<br>Tuesday               | **No paper or posts this week**                         |
| Mar. 10           | "The Mission"<br>Small Group<br>Presentations                            | **No quiz during break!  | **No paper or posts this week**                         |
| Mar. 17           | <b>!!Spring Break!!</b>  | Prepare for Monday<br>Ch. 10 Online Quiz                               | Independent Viewing Document<br>(Due in class 3-24-14)  |
| Mar. 24           | Ch. 10 Acting  | Prepare for Monday<br>Ch. 11 Online Quiz                               | "The King's Speech" Online Posts                        |
| Mar. 31           | Ch. 11<br>Director's Style Small<br>Group<br>Presentations               | Prepare for Monday<br>Ch. 12 Online Quiz                               | Independent Viewing Document                            |
| Apr. 7            | Ch. 12<br>Analysis<br>Motion Picture<br>Production Code<br>(pgs 442-454) | Prepare for Monday<br>Ch. 15 Online Quiz                               | "On the Waterfront" Paper                               |
| Apr. 14           | Ch 15<br>The Documentary   | Prepare for Monday<br>Ch. 14 Online Quiz                               | "Partners of the Heart" Online Posts                    |
| Apr. 21           | Ch. 14 Adaptations   | ** Prepare for Final Exam**  |   |

*\*All in-class movies are subject to change*

## Course Inventory for ORU's Student Learning Outcomes

### TVF 317—Media Analysis Spring 2015

**This course contributes to the ORU student learning outcomes as indicated below:**

Significant Contribution – **Addresses the outcome directly and includes targeted assessment.**

Moderate Contribution – **Addresses the outcome directly or indirectly and includes some assessment.**

Minimal Contribution – **Addresses the outcome indirectly and includes little or no assessment.**

No Contribution – **Does not address the outcome.**

The Student Learning Glossary at <http://ir.oru.edu/doc/glossary.pdf> defines each outcome and each of the proficiencies/capacities.

| OUTCOMES & Proficiencies/Capacities |   | Significant Contribution | Moderate Contribution | Minimal Contribution | No Contribution |
|-------------------------------------|---|--------------------------|-----------------------|----------------------|-----------------|
| 1                                   | Outcome #1 – Spiritually Alive<br>Proficiencies/Capacities      |                          |                       |                      |                 |
| 1A                                  | Biblical knowledge  |                          |                       | X                    |                 |
| 1B                                  | Sensitivity to the Holy Spirit                                  |                          |                       | X                    |                 |
| 1C                                  | Evangelistic capability   |                          |                       | X                    |                 |
| 1D                                  | Ethical behavior  | X                        |                       |                      |                 |
| 2                                   | Outcome #2 – Intellectually Alert<br>Proficiencies/Capacities   |                          |                       |                      |                 |
| 2A                                  | Critical thinking   | X                        |                       |                      |                 |
| 2B                                  | Information literacy  |                          |                       | X                    |                 |
| 2C                                  | Global & historical perspectives                                |                          |                       | X                    |                 |
| 2D                                  | Aesthetic appreciation  |                          | X                     |                      |                 |
| 2E                                  | Intellectual creativity   |                          | X                     |                      |                 |
| 3                                   | Outcome #3 – Physically Disciplined<br>Proficiencies/Capacities |                          |                       |                      |                 |
| 3A                                  | Healthy lifestyle   |                          |                       |                      | X               |
| 3B                                  | Physically disciplined lifestyle                                |                          |                       |                      | X               |
| 4                                   | Outcome #4 – Socially Adept<br>Proficiencies/Capacities         |                          |                       |                      |                 |
| 4A                                  | Communication skills  |                          | X                     |                      |                 |
| 4B                                  | Interpersonal skills  | X                        |                       |                      |                 |
| 4C                                  | Appreciation of cultural & linguistic differences               |                          |                       | X                    |                 |
| 4D                                  | Responsible citizenship   |                          | X                     |                      |                 |
| 4E                                  | Leadership capacity   |                          | X                     |                      |                 |