



Colorado Mountain College

Intro to Film Art

Spring 08

I. Course and Instructor:

Format: TeleWeb

Course Information:

Course Title: **INTRODUCTION TO FILM ART**

Synonym Number: 29717

Course Code: HUM-103-DS21

Credits: 3

Semester: Spring 2008

Prerequisite: College Reading

Meeting Times and Days: NA

Class Location: NA

Start Date: 01/21

End Date: 05/02

Refund Date: 02/8

Withdraw Date: 04/8

Spring Break: March 17-21

Orientation Note: **I will be sending an orientation email during the first week of class, so you must be registered on Blackboard by then.**

An instructional video, "How to Take a Distance Learning Class at CMC" is available for checkout at all CMC locations. It is available in CD, DVD, and VHS formats. This video provides a general overview of distance learning.

Instructor Information:

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Office Hours: M-R, 12-1; T, 2:30-5

I will generally respond to emails or phone calls within 24 hours (Monday –Thursday). If you have general questions about Distance Learning at CMC, please contact the Distance Learning department at 800-621-8559, extension 8341 or e-mail distance@coloradomtn.edu.

II. Course Description:

Studies the relationships among film's stylistic systems, narrative systems and audience reception. Students view, discuss and critically analyze a variety of films which represent key historical and aesthetic periods as well as a variety of genres and themes. The course incorporates the vocabulary stylistic systems (for instance, cinematography, editing and art direction) and narrative systems (for instance, story structure and character motivation) as both relate to the kinds of meanings a film conveys.

III. Course Objectives:

Upon completion of this course, the student should demonstrate knowledge and/or skill in the following areas:

- A. Understand relationships among film's stylistic systems, narrative systems and audience reception.
- B. Apply the vocabulary of film's stylistic and narrative systems in writing assignments.
- C. Demonstrate analytical viewing skills of a variety of films which represent key historical and aesthetic periods and at least one non-U.S. national culture.
- D. Demonstrate analytical writing skills, using the perspectives of representation of explicit, implicit and symptomatic (or ideological) meanings.

Outline View:

- I. Stylistic systems, including mise en scene, cinematography, sound, editing, performance
- II. Narrative systems, including definitions, plot structures and paradigms, genre expectations, kinds of meanings, representations of cultural themes and social formations (such as youth, money, gender, race)
- III. Kinds of histories, including economic, technical, regulatory, and aesthetic
- IV. Genres and styles, such as comedies, westerns, noir, silent melodrama
- V. Characteristics of documentary and non-narrative
- VI. Critical Approaches

IV. General Education Transfer Degree Competencies:

As a result of taking the Colorado Guaranteed General Education courses and other courses comprising the AA and AS degrees, students are expected to demonstrate competency at an adequate level according to criteria for each outcome, and compile a portfolio of work in the following areas:

Reading. Students should be able to read critically and thoughtfully.

Communication (written and oral). Students should be able to write and speak clearly and concisely to send and respond effectively to communications for varied audiences and purposes.

Critical Thinking. Students should be able to critically examine issues and ideas and to identify good and bad reasoning in a variety of fields with differing assumptions, contents, and methods.

Technology (computer literacy). Students should be able to apply contemporary forms of technology to solve problems or compile information.

Social Sciences. Students should be able to demonstrate a broad foundation of social science knowledge and apply it to contemporary problems and issues including their historical frameworks.

Aesthetic responsiveness. Students should be able to articulate a personal response to the aesthetics in given contexts.

V. Evaluation Methods and Class Management:

Assignments: Your grade will be determined on the basis of ten weekly writing assignments, the Blackboard Assignment and you participation in the class’ discussion board. I will provide more information in the welcome email.

Submission of assignments: Please follow this method for submitting your assignments: submit them as **Microsoft Word** documents to the “Assignments” page on Blackboard.

Format for the Course: The attached schedule indicates the submission dates for completion of each unit's test assignment which are attached to this syllabus. The tape series is available in your CMC library/Media Center. It will be your responsibility to follow the schedule and to submit all tests in a timely manner.

Assignments must be double-spaced and typed (word processed), using 12-point font and one-inch margins. **Assignments received after the due date will lose one letter grade per day that they are late and will not receive feedback from instructor and I will accept no assignments after 4/25.**

Course reading and viewing strategy:

Read the chapter corresponding to the unit video tape in your textbook first, then read the unit in the study guide, and finally view the video tape before answering the selected test questions.

SCHEDULE

Reading	Viewing	Due Date:
		(All assignments are due at midnight)
Blackboard Assignment	(see instructions below)	2/1
<hr/>		
pp 1-65 (Text Chps 1,2,3)	Tape #1	2/15
pp 133-147 (Study Guide)	The Hollywood Style	
pp 1-18 (Study Guide)		
Complete Assignment #1 and send in on or before the due date.		
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pp 66-90 (Text Chp 4)	Tape #2	2/22

pp 19-29 (Study Guide) **The Studio System**

Complete Assignment #2 and send in on or before the due date.

pp 91-125 (Text Chp 5) **Tape #3** 2/29

pp 31-41 (Study Guide) **The Star**

Complete Assignment #3 and send in on or before the due date.

pp 248-276 (Text Chp 11) **Tape #4** 3/7

pp 43-53 (Study Guide) **The Western**

Complete Assignment #4 and send in on or before the due date.

pp 170-199 (Text Chp 8) **Tape #5** 3/14

pp 63-73 (Study Guide) **American Comedy**

Complete Assignment #5 and send in on or before the due date.

pp 200-224 (Text Chp 9) **Tape #6** 3/28

pp 75-86 (Study Guide) **The Combat Film**

Complete Assignment #6 and send in on or before the due date.

pp 225-247 (Text Chp 10) **Tape #7** 4/4

pp 87-98 (Study Guide) **Film Noir**

Complete Assignment #7 and send in on or before the due date.

pp 304-323 (Text Chp 13) **Tape #8** 4/11

pp 99-108 (Study Guide) **Film in the Television Age**

Complete Assignment #8 and send in on or before the due date.

pp 348-374 (Text Chp 15) **Tape #9** 4/18

pp 109-119 (Study Guide) **The Film School Generation**

Complete Assignment #9 and send in on or before the due date.

pp 375-412 (Text Chp 16)

Tape #10

4/25

pp 121-131 (Study Guide)

Into the 21st Century

Complete Assignment #10 and send in on or before the due date.

***Please note: I will accept late papers, but one full letter grade will be deducted for each day they are late and late papers will not receive comments from me. Also, I will not accept assignments after 4/25**

NOTICE: A student judged to have engaged in academic misconduct as defined in the “Academic Policies and Requirements” section of the Colorado Mountain College Student Handbook will, at a minimum, receive a “zero” for the work in question. The student may also be removed from the class, resulting in a failing grade. All student course material may be submitted to turnitin.com (or another anti-plagiarism program) at the instructor’s discretion. “Academic Expectations,” the “Student Code of Conduct and Judicial Process” and more information about academic misconduct can be found in the Student Handbook (online version at: http://www.coloradomtn.edu/services/support/student_handbook.pdf).

Students are responsible for course materials from assigned text(s) and reading, lectures, labs, and other assignments as required.

The instructor may alter any, or all, of this syllabus during the semester as the learning environment requires. Students will be notified in writing of changes.

Students with disabilities – As required by Section 504 of the Rehabilitation Act, appropriate accommodations will be made for all students with documented disabilities. Students must turn in a Notification of Accommodation to all of their instructors at the beginning of each semester. With these accommodations, students are required to meet the academic standards of the college.

Students wishing to withdraw from this course must INITIATE the course withdrawal/drop process at the site Registration Office.

This class could be cancelled one week prior to the census date if a sufficient number of students are not enrolled by that date.

Sample Assignment Question Answer

The normal requirements for answering test questions are in paragraph format including but not limited to the following:

1. A topic sentence that contains the general answer to the question being answered.
2. The inclusion of from three to five major details that appropriately support your topic sentence’s main idea. Minor details can be included, but only the major details that directly support your answer will count in the grade.

Note the sample answer below.

Sample Question:

1. Did Costner's *Dances With Wolves* represent a major change in the depiction of the western hero? Be sure to provide examples to support your answer.

Sample Answer

Kevin Costner's hero in *Dances With Wolves*, Lt. John Dunbar, **does not** represent a major change in the way the traditional western hero has been depicted. John Dunbar's character fits the mold of the traditional western hero. He is depicted as a "larger than life" archetypal hero. In the very beginning, he mounts his cavalry horse and, single-handedly taunts the enemy by making three passes in front of them while they fire at him. Indeed, he is shown during the third pass with his arms raised and outstretched, clearly an allusion to a Christ-like image, offering himself as sacrificial. Ironically, it is also an allusion to what Chief Crazy Horse used to do to taunt his enemies before fighting with them. In addition to this, Dunbar is a man of high moral character, committed to doing his duty. This is developed in minute detail by his taking over, again single-handedly, of the abandoned fort on the rolling plains. As an officer in the United States Army, Cavalry Division, Dunbar executes his duty by rebuilding the ruined fort and cleaning up the terrain, and hoisting the flag on the flagstaff. The high moral character is further displayed by his salvation of the grieving squaw, her return to the Sioux camp, and his ultimate friendship with the Sioux. Finally, he fulfills the traditional role of exemplifying good over evil by adopting the lifestyle and values of the Sioux. By doing so, Dunbar fights against the evil of racial hatred, and the greed inherent in the concept of manifest destiny, which ultimately banished the Native American to small parcels of land known as Reservations.

(The important ingredient in a good answer is providing enough sufficient and appropriate specific detail (evidence) from the text, unit video, and the film being discussed to support your answer). You should be able to answer a complete test (your choice of one of the questions listed) in no more than two paragraphs, word-processed and double-spaced.

Blackboard Assignment

Simply write your name, phone numbers, email and any other information you wish me to know on a **Microsoft Word** document and submit it to the "Blackboard Assignment" area on the "Assignments" page on Blackboard. **This class requires a minimum level of computer competency, but I will not be sympathetic if you cannot figure out how to submit a file.**

Assignment #1

The Hollywood Style

Select any one question

1. The term, mise-en-scene is defined in your text and study guide as, "all of the elements that produce expressive meaning in the image, including the setting, the lighting, the distance between the subject and the camera, and so on." Think about a film you have recently seen in entirety where mise-en-scene did produce expressive meaning. Identify the film you recently saw and state how the setting, the lighting, and the distance between the subject and the camera produced expressive meaning in the image in each instance. Be sure to define the expressive meaning produced.
2. The Classical Hollywood Style video presents a number of established film directors who have gone on to contribute much to the art of cinema. Select a director presented in the video and write about why their storytelling theme and style appeal to you. Incorporate some of the technical language used in the video to describe their style.

Assignment #2

The Studio System

Select any one question

1. The video, The Studio System, depicts the incredible power the studios exercised over the broad spectrum of people in the business. As materialistic as the studios were, what were some of the advantages of belonging to a studio? State at least three major advantages for producer-writer-director-star employees who were under contract? Be specific about these three major advantages by providing examples of how they were advantages.

2. The studio system began to crumble in the 1940s. Explain the causes of the decline in the power of the studios. Try and provide specific details about the effects of these causes.
3. The video on the Studio System makes the point that the films that proceeded after the eventual collapse of the studio system, mainly the films of the 60's, always presented something new to the audience. The point is made that the success of the films of the late 60's and early 70's came about because all rules of our society had been basically thrown away. Justify that claim by providing specific examples of successful 60's and early 70's films that mirrored this statement about presenting new material that broke the conventional rules of social behavior.
4. Did the studio system help or hinder American film art? (Note: there is no right or wrong answer here. The goal is to develop an argument and back it up with as many specific details as you can. You may find that the studio system both helped and hindered American film.)

Assignment #3

The Star

Select any one question

1. Select two stars that you admire; one star from the studio system era and one star from the post studio era. Describe the most notable persona each one has based on your interpretation of that persona from movies they have starred in.
2. The textbook discusses the idea of the anti-star to the extent that these are actors and actresses who resisted the traditional role of stars. Yet, some of those anti-stars have now become traditional stars. Why? Explain this paradox, selecting one anti-star who has since gone on to blend in as a traditional star. For definition, "traditional" means anything except "anti-star."
3. The idea of censorship on the part of the studios to "protect" the image of their stars is discussed on the video and in the textbook. What is your opinion about strict **publicity censorship** when it comes to "stars?" Explain why you are either for it or against it in contemporary cinema society. It would be wise to provide several examples of Hollywood stars when discussing this question to amplify your points.

Assignment #4

The Western

Select any one question

1. The video about The Western introduces the idea that the western is about landscapes: "a unique stage on which a great range of dramas from the American experience are played out." Write about the importance of the landscape in a western film you have seen. Be sure to explain how the shots of the landscape, how it was depicted, helped to establish ideas and emotions in the film. Ask yourself, why was the landscape so important in this film?
2. The video examines the "one dimensional" nature of the original western hero character. It states that this hero was a "simple, moral guy who lived violently by an uncomplicated code of right and wrong." Clearly, the western hero character has undergone changes since those early B grade western movies? What are those character changes? Provide specific examples of these changes.

3. When concluding about the great American form, the western, the narrator in the video makes a statement about the old and the new form of the western. He states, "...it's as if we're between myths; the old myth doesn't really exist anymore. What is the new one that's going to come down the road? That will be very interesting to see." What do you think the new myth will be? What will the new western hero character be like? What will the stories be based on? Provide reasoning for your answer. Will the great American landscape still be a part of this new western form?

4. In the program, film historian Thomas Schatz declares, "the Western is always about regret and it's always about loss." Do you agree? As yourself what sorts of things may have been lost, and whether you see those things as worthy of regret. Try to construct your essay in the form of an *argument*; take a specific point of view and prove it with concrete examples drawn from history, films, and/or your own experience.

Assignment #5

Romantic Comedy

Select any one question

1. One narrator in the video makes the comment about the screwball comedy, "...their irreverent behavior offered an unsentimental vision of love that was powerfully romantic and distinctly modern." Write a response that uses that statement as the topic sentence of your response. Then, provide at least 2 examples from 2 separate films in the screwball era that support the topic sentence. Explain how these examples amplify the topic sentence.

2. Are you an advocate for **sexual content censorship** in cinema? There is the notion in the text and the video that when censorship prevailed in the screwball era, directors and writers were able to work around it and make an effective sexy film through innuendo. However, with the new morality of the late 60's and 70's and now into the new millennium, nudity and explicit sexual scenes are a part of modern cinema. Write a paragraph either supporting **sexual content censorship** or not supporting it in cinema based on your opinion of the artistic impact it has on cinema. Be sure to use examples of recent cinema in your discussion.

3. There is obviously a major difference between the role of women in the screwball comedy era and those of women in the romantic comedy of modern cinema. Explain two major differences between the characterization of women in the screwball comedy era and women in the modern romantic comedy era. Be sure to provide examples from films that clarify these differences.

Assignment #6

The Combat Film

Select any one question

1. What impact did the Office of War Information have on the combat film of the World War II? State at least two major impacts that organization had on the making of war films depicting American troops in combat during World War II. Cite specific effects the OWI had on censoring content of these war movies.

2. The narrator in the video makes a comparative comment about the films of the Vietnam War and World War II. He states, "...interestingly, the films that come from the Vietnam War which one might expect to be quite different from the conventional films of the 2nd World War are really very little difference." What comparisons can you make between these two seemingly different types of films and what accounts for the similarities? Remember, you are discussing how they share similar ideas, similar portrayals and similar themes.

3. The comment is made, both in the text and the video that the combat films of the 2nd World War were successful with audiences because they reinforced a need within the audience to believe in them. What specific beliefs were reinforced by these films? Provide at least two beliefs that were reinforced by these films. Provide specific examples that depict the belief you refer to from representative films.
4. Why were newsreels important during World War II, and how did they influence the fictional combat film?

Assignment #7

Film Noir

Select any one question

1. There is a sense of moral anarchy in the themes of film noir movies. Select one film and discuss how the techniques utilized by the director were a formula for creating moral anarchy in the theme of the film. Discuss, in particular, the director's use of lighting to suggest a world where the human condition is one of depravity.
2. Paul Schrader makes the point in the video about a "black widow sensibility" concerning the American femme fatale immediately after the war. He states that she is one who has "changed her position". Thus, the point is made that the female in film noir is "a very dangerous sexual figure." Select one such female character from film noir (early or recent) and describe how the director made her appear as a "spider woman" of film noir genre.
3. In the program, the development of film noir is tied into the rise of the so-called McCarthy hearings, in which Congress investigated the influence of communism on the Hollywood film industry. How was the filmmaking industry affected by this inquiry?

Assignment #8

Film in the Television Age

Select any one question

1. If you were growing up during the age of television, when it began to boom as a medium, discuss your experience in terms of the transition from a movie -goer to a television-at-home-watcher. Pay particular attention to the reasons why you got hooked (if you did) on television instead of continuing your loyalty to the movie theaters.
2. After reading the chapter on film in the television age and viewing the video, why do you think television was able to "compete" on an artistic level with the movies during the 1950s? Provide at least two reasons and give examples to support those reasons.
3. There were a number of movies made immediately after television stopped being a "live" medium. The text and the video make the point that these particular films, made by television directors and actors, were the result of a protest against the loss of artistic freedom when the networks took over television. Select one of these films and discuss how that film demonstrates a protest against the idea that television represented too much power and manipulated reality.

4. Why might a director choose to film in widescreen? Describe some of the virtues and limitations of widescreen films, and make an argument for or against the use of widescreen.

Assignment #9

The Film School Generation

Select any one question

1. The film, *Easy Rider*, is one of the classic examples coming out of the film school generation era. Why was this film so successful with audiences? (Note the many references to it in your textbook) Write a paragraph that explains why you feel this film was a hit with the audience of the very early 1970s.
2. Another film, *Taxi Driver*, also did very well as a Martin Scorsese film. The point is made in the video that the studio, Columbia, took a big risk in financing Scorsese to make it, especially given the graphic violence at the end of the film. Why do you think this film was successful, despite the graphic violence? Write a paragraph that analyzes why you think this film was successful?
3. The textbook's discussion of the film school generation begins by citing the influence of the so-called French New Wave directors - Jean-Luc Godard, Francois Truffaut, and others. Although this is a course on American film history, feel free to expand your awareness of world cinema by researching and screening a film by one of these directors. (Many are available on videotape and laser disc.) Write a 5-7 page paper comparing it stylistically to the Hollywood films you have seen. In what ways does it resemble Hollywood films? How is it different.
4. What is postmodernism, and what does it have to do with the movie brats?

Assignment #10

The Edge of Hollywood

Select any one question

1. Now that you are reaching the end of this course, you should be able to begin reviewing films from an informed point of view. Write a brief review of "The Independents." Compare it to some of the other programs you have seen throughout the course, or to any other documentaries you have seen. Critique the program on the basis of both style and content. Have the filmmakers presented their ideas clearly? Do not hesitate to attack the program if you choose, but remember: support your criticisms with hard evidence in the form of concrete details and observations.
2. Explore the work of an individual independent filmmaker in detail by closely analyzing a sequence from his or her work. This exercise is especially appropriate in this unit, since a close analysis will enable you to judge the extent to which the filmmaker in question is *stylistically* independent. In what ways does the filmmaker use the techniques of classical Hollywood style? Does the filmmaker violate those principles in any way?

VI. Grading System:

Information about the CMC grading scale is available in the College Catalog. You will receive a grade report for current semester courses at the end of each term. This grade report is mailed to your permanent mailing address. Reports are mailed approximately two weeks after the end of the academic term. Additional information is available at:

<http://catalog.coloradomtn.edu/index.cfm?method=c.MainCatalog&cid=50&csid=240>.

Grading: Your grade for the semester will be developed as follows:

Blackboard Assignment	8.3% (for you math whizzes)
Assignment # 1	8.3%
Assignment # 2	8.3%
Assignment # 3	8.3%
Assignment # 4	8.3%
Assignment # 5	8.3%
Assignment # 6	8.3%
Assignment # 7	8.3%
Assignment # 8	8.3%
Assignment # 9	8.3%
Assignment # 10	8.3%
Discussion Board	8.3%
Total	100%

In other words, all eleven assignments (plus the discussion board) count equally toward your final grade.

Grading Scale

A.....100-93
A-.....92-90
B+....89-88
B.....87-83
B-....82-80
C+...79-78
C.....77-73
C-....72-70
D+...69-68
D.....67-63
D-...62-60
F.....59-1

Grading System:

You will receive one of the following symbols for each course enrollment (unless officially withdrawn prior to the course census date):

Grade	Interpretation	Quality Points
A	Excellent	4.0
A-		3.7
B+		3.3
B	Above Average	3.0
B-		2.7
C+		2.3
C	Average	2.0
C-		1.7
D+		1.3
D	Poor	1.0
D-		0.7
F	Fail	0.0
W	Withdrawal	
AW	Administrative Withdrawal	
AU	Audit	
P	Pass	
I	Incomplete	
NG	No Grade Assigned	

Grade Reports. You will receive a grade report for current semester courses at the end of each term. This grade report is mailed to your permanent mailing address. Reports are mailed approximately two weeks after the end of the academic term.

GRADING OPTIONS

You may register for most courses choosing any of the options listed below. You must notify the instructor of your grading option by the class census date. Your grade option selection cannot be changed after the class census date.

Pass/Fail Option. If you select the Pass/Fail Option, you will receive a "P" for the class if you earn the equivalent of a "C" or better for the course. Likewise, an "F" is assigned if you earn a "C-", "D+", "D", "D-", or "F". Although all courses are available through this option, only 20 percent of all courses used to meet degree/certificate requirements can be earned through the Pass/Fail Option. Courses awarded by standardized national exams, i.e., CLEP, AP, DANTES, or Regents College Exam, are given a "P" grade and are not included in the 20 percent calculation. Courses with the prefix of PAC or MAA and courses of .5 credit hours or less must be graded with the Pass/Fail Option.

Audit Option. When you select the Audit Option you will receive an "AU" as the final grade. This means only that you registered for the course. Audit students are not required to submit papers, take exams, or attend class. The only requirement of the audit student is that he/she not be disruptive to classroom activity. Students registered under this option earn no quality points or credit hours. Students cannot meet prerequisite requirements through this grade option. Students registered under the course audit option may, at a later date, re-take the course for credit.

Letter Grade Option. If you do not clearly express your desire to be evaluated under one of the grading options outlined above, you will be automatically evaluated using the letter grade option. These grades are listed (A-F) above under "Grading System."

VII. Required Course Materials

Required Text: American Cinema/American Culture, John Belton, McGraw Hill, Inc., ISBN: 0-07-288627-7

Study Guide for American Cinema, Sikov, McGraw Hill, Inc., ISBN: 0-07-310287-3

TeleWeb Tape Series: "AMERICAN CINEMA"

ORDERING BOOKS

Colorado Mountain College TeleWeb, IVS, and Web course books are purchased through MBS Direct: <http://bookstore.mbsdirect.net/coloradomtn.htm>. Students may place orders with MBS Direct by internet, phone, fax, or mail. Students should have their course code and synonym number ready when ordering.

To Order By Internet: Access the MBS Direct web page noted above and select "Buy Course Materials." Note: Students taking TeleWeb, IVS, or Web courses should next select **Distance Learning Programs** when prompted to "Select your Location."

To Order By Phone: Orders may be placed by calling 800-325-3252, (prompt #1) Monday through Thursday 7am – 9pm, Friday 7am – 6pm, Saturday 8am – 5pm, Sunday 12 – 4pm CDT/CST (hours are subject to change). Note: When speaking to a sales agent, you must indicate your location as **Distance Learning** for TeleWeb, IVS, or Web course textbooks.

To Order By Fax or Mail: Complete the MBS Direct Textbook Order Form (which can be obtained at

your local Colorado Mountain College site, the CMC bulletin, or by clicking “Mail-In Order Form” on the menu of the MBS Direct web page).

Financial aid students may have the option to use the “voucher” form provided at each CMC location. This form will need to be filled out and signed by the student and an authorized CMC employee.

The MBS Direct returns policy and other information can be accessed from the web link above and then clicking “Need Help?” at the bottom of the web page. For customer service questions call: 800-325-3252 (prompt #2 for help on orders).

VIII. Other Information:

Submission of assignments: Please follow this method for submitting your assignments: submit them as **Microsoft Word** documents to the “Assignments” page on Blackboard.

Blackboard

Blackboard is the online course management system (CMS) used by Colorado Mountain College. You access Blackboard via your web browser, i.e.: Mozilla, Internet Explorer, etc. Students, faculty and staff members use the CMC Blackboard site to access course announcements, documents, research links and library resources, to receive and deliver completed assignments, take tests, and to communicate with each other via email, discussion boards and chat.

For instructions on How to Access your Blackboard Account, Blackboard How To's, and who to contact for all your Blackboard questions and support needs, please visit:

<http://www.coloradomtn.edu/blackboard/>

Students with a broadband internet connection may be able to view the videos for this course via “Video on Demand” from Annenberg Media. There is no charge for this service, but registration on the Annenberg website is required.

For more information, visit http://www.learner.org/view_programs/view_programs.html.

Tape Information

TeleWeb course video tapes are available for checkout at all Colorado Mountain College sites. Students may obtain their own personal set of videos, for a fee, by contacting RMI Media at 800-745-5480. In addition, RMI Media offers a growing number of programs by Streaming Access via the Internet. For a list of these programs and more information about Streaming Media Access, visit the RMI Media website at <http://www.rmimedia.com/>.

Student Email

All CMC students enrolled in a credit-based class (0.5 hour credit class or more) will be assigned a CMC student email address through Google mail (Gmail). Please allow at least 48 hours after you register for this account to be activated. For more information on your CMC student email account, please visit: http://www.coloradomtn.edu/email/students/student_gmail.shtml.

A Few Words About Microsoft Word

Microsoft Word is the standard word processing program for the majority of CMC instructors. Students without Microsoft Word may use the free software from www.OpenOffice.org to create Word-compatible documents. The program also includes spreadsheet, presentation, drawing, and database applications. The program is available for Windows, Macintosh, or Linux operating systems. Microsoft Word is installed on computers available in computer labs at CMC locations.

Saving An Office 2007 File as an Office 2003 File

Some students have purchased new computers that have Microsoft Office 2007 applications such as Word, Excel and PowerPoint installed. By default, the new version of Office saves files with a .docx extension. This may create compatibility issues with someone using a previous version of Office. For this course, it is suggested that you save your Word files with a .doc extension. This is a simple process.

When saving a file created in Office 2007, use the “Save As” feature rather than the “Save” feature. Choose Word 97-2003 format. Your document is saved as a .doc file rather than a .docx file and can be opened and read by older versions of Microsoft Word. You may use the same process when saving an Excel spreadsheet or PowerPoint presentation to insure compatibility with those viewing your file. For more information, including how to make the Word 97-2003 format your default, see http://www.coloradomtn.edu/blackboard/training/office_2007/office_2007.shtml.

Virtual Library Information

You will find online articles, books and other library resources on the following web site: <http://www.coloradomtn.edu/library/databases.shtml>. Our entire collection of online materials is available to you from home. If you are enrolled in a course that uses the Blackboard course management system, you can link to the Virtual Library on the Blackboard menu for the course. If you link to the Virtual Library web site outside of Blackboard, you will be asked to login by entering your CMC Library Card number. To request a library card, fill out the “Library Card Request Form” at <http://faculty.coloradomtn.edu/library/cards/cards.html>. After clicking on the title of any of our databases, you will be directed to the login screen. Enter your **13 digit library card barcode number** and the following password: **cmcstudent**.

Virtual Library Help Desk

If you need help with the Virtual Library, email reference@coloradomtn.edu or call Yuliya Lef at 800-621-8559, extension 2804.

CMC Distance Learning

Information is available at: <http://www.coloradomtn.edu/distlearn/>.