STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK

MASTER SYLLABUS

COURSE NUMBER – COURSE NAME
GMMD 211 – Introduction to Film

Created by: Christopher S. Sweeney
Updated by: Christopher S. Sweeney

Canino School of Engineering Technology
Department: Decision and Graphic Media Systems
Semester/Year: Fall 2018
A. **TITLE:** Introduction to Film

B. **COURSE NUMBER:** GMMD 211

C. **CREDIT HOURS:** (Hours of Lecture, Laboratory, Recitation, Tutorial, Activity)
   - # Credit Hours: 3
   - # Lecture Hours: 3 per week
   - # Lab Hours: per week
   - Other: per week

   **Course Length:** 15 Weeks

D. **WRITING INTENSIVE COURSE:** Yes ☐ No ☑

E. **GER CATEGORY:** None: ☐ Yes: GER
   - *If course satisfies more than one:* GER 8 The Arts

F. **SEMESTER(S) OFFERED:** Fall ☐ Spring ☐ Fall & Spring ☑

G. **COURSE DESCRIPTION:**

   As an introduction to the art of film, this course will present the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema also involves an interaction with audiences and larger social structures. Throughout the course, we will closely examine the construction of a variety of film forms and styles—including the classical Hollywood style, new wave cinemas, experimental films, and contemporary independent and global cinemas. We will pay particular attention to the construction of film images, systems of film editing, film sound, and the various ways in which film systems can be organized (narrative, non-narrative, genres, etc.) There is a required weekly film screening.

H. **PRE-REQUISITES:** None ☐ Yes ☑ *If yes, list below:

   ENGL 101 Composition and the Spoken Word

   **CO-REQUISITES:** None ☑ Yes ☐ *If yes, list below:
I. **STUDENT LEARNING OUTCOMES:** *(see key below)*

By the end of this course, the student will be able to:

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<tr>
<th>Course Student Learning Outcome [SLO]</th>
<th>Program Student Learning Outcome [PSLO]</th>
<th>GER [If Applicable]</th>
<th>ISLO &amp; SUBSETS</th>
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<td>Recognize various components of film and how they work to create meaning</td>
<td>Content Knowledge</td>
<td>8</td>
<td>5-Ind, Prof, Disc, Know Skills ISLO ISLO</td>
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<td>Describe and analyze in writing several styles of film</td>
<td>Content Knowledge</td>
<td>8</td>
<td>1-Comm Skills ISLO ISLO</td>
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<td>Compare films produced in different styles</td>
<td>Interpretation</td>
<td>8</td>
<td>2-Crit Think ISLO ISLO</td>
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<td>Develop rhetorical strategies for incorporating production history and film scholarship into their analysis of films</td>
<td>Interpretation</td>
<td>8</td>
<td>1-Comm Skills ISLO ISLO</td>
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<td>Produce a film pitch using one of the styles discussed in the course</td>
<td>Interpretation</td>
<td>8</td>
<td>1-Comm Skills ISLO ISLO</td>
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<td>ISLO #</td>
<td>Institutional Student Learning Outcomes [ISLO 1 – 5]</td>
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<td>Communication Skills</td>
<td>Oral [O], Written [W]</td>
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<td>Critical Thinking</td>
<td>Critical Analysis [CA], Inquiry &amp; Analysis [IA], Problem Solving [PS]</td>
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<td>Foundational Skills</td>
<td>Information Management [IM], Quantitative Lit./Reasoning [QTR]</td>
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<td>Social Responsibility</td>
<td>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</td>
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<td>5</td>
<td>Industry, Professional, Discipline Specific Knowledge and Skills</td>
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*Include program objectives if applicable. Please consult with Program Coordinator*
J. **APPLIED LEARNING COMPONENT:** Yes ☐ No ☒

If YES, select one or more of the following categories:

- Classroom/Lab
- Internship
- Clinical Placement
- Practicum
- Service Learning
- Community Service
- Civic Engagement
- Creative Works/Senior Project
- Research
- Entrepreneurship

K. **TEXTS:**


L. **REFERENCES:**

None

M. **EQUIPMENT:** None ☐ Needed: Video Streaming Service

N. **GRADING METHOD:** A-F

O. **SUGGESTED MEASUREMENT CRITERIA/METHODS:**

1. Screening quizzes
2. A film journal
3. Short written assignments—reviews, scene analysis
4. A formal, critical paper
5. A self-produced film pitch

P. **DETAILED COURSE OUTLINE:**

I. Introduction; Screening: American Cinema Series

II. An Approach to Film Analysis; Screening: The Other Hollywood
   A. Understanding Audience Expectations
   B. The Orchestration of Detail
   C. Creating Meaning Through the World Beyond Film
   D. The Goal of Film Analysis
   E. The Importance of Developing Interpretive Claims

III. Narrative Process; Screening: Memento
   A. Defining Narrative
   B. Narrative Structure
   C. Variations on Narrative Conventions
   D. Perspective and Meaning
IV. Mise en Scene; Screening: Freaks
   A. Setting
   B. The Human Figure
   C. Lighting
   D. Composition

V. Cinematography; Screening: A Clockwork Orange
   A. Film and Video
   B. Camerawork
   C. Lenses and Filters
   D. Film Stock
   E. Special Visual Effects
   F. Digital Cinema
   G. Digital Cinematography and Film Style

VI. Editing; Screening: Alexander Nevsky
   A. The Attributes of Editing
   B. Story-Centered Editing
   C. Beyond Narrative

VII. Sound; Screening: Dancer in the Dark
   A. Film Sound History
   B. Freeing Sound from Image
   C. The Relationship Between Sound and Image
   D. Three Components of Film Sound

VIII. Alternatives to Narrative Film; Screening: Bowling for Columbine
   A. Three Modes of Filmmaking
   B. Documentary Film
   C. Documentary Form
   D. Ethics and Ethnography
   E. Avant-garde Film

IX. Writing About Film; Screening; The Seventh Seal
   A. The Scene Analysis
   B. The Film Analysis
   C. The Research Paper
   D. The Popular Review

X. Social Context and Film Style; Screening: The 400 Blows
   A. Hollywood's Industrial Context
   B. International Art Cinema
   C. Italian Neorealism
   D. Third Cinema

XI. Film and Ideology; Screening: The Color Purple
   A. Ideologies of Racial Difference
   B. Ideologies of Gender
   C. Ideologies of Sexuality
   D. Ideologies of Class
   E. Ideologies of National Identity
XII. Film Stardom; Screening: Wag the Dog
   A. Stars and the Movie Industry
   B. The Dynamics of Performance
   C. The Star Persona
   D. Stardom and Ideology
   E. Stars and Subcultures

XIII. Genre; Screening: 1984
   A. What Makes a Genre?
   B. Major American Genres
   C. Genre, Film Production, and Audiences

XIV. Film Authorship; Screening: The Front
   A. The Idea of the Auteur
   B. Auteur as Marketing Strategy
   C. Using the Auteur Approach to Interpret and Evaluate Films

XV. Cinema as Industry; Screening: Storytelling
   A. The Changing Structure of the Film Industry
   B. Films as Products
   C. Film and the New Technology

Q. LABORATORY OUTLINE: None ☒  Yes ☐