

**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:

<u>Course Student Learning Outcome</u> <u>[SLO]</u>	<u>Program Student Learning Outcome</u> <u>[PSLO]</u>	<u>GER</u> <i>[If Applicable]</i>	<u>ISLO & SUBSETS</u>	
Recognize various components of film and how they work to create meaning	Content Knowledge	8	5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Describe and analyze in writing several styles of film	Content Knowledge	8	1-Comm Skills ISLO ISLO	W Subsets Subsets Subsets
Compare films produced in different styles	Interpretation	8	2-Crit Think ISLO ISLO	CA Subsets Subsets Subsets
Develop rhetorical strategies for incorporating production history and film scholarship into their analysis of films	Interpretation	8	1-Comm Skills ISLO ISLO	W Subsets Subsets Subsets
Produce a film pitch using one of the styles discussed in the course	Interpretation	8	1-Comm Skills ISLO ISLO	W Subsets Subsets Subsets
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KEY	<u>Institutional Student Learning Outcomes [ISLO 1 – 5]</u>
ISLO #	ISLO & Subsets
1	Communication Skills Oral [O], Written [W]
2	Critical Thinking <i>Critical Analysis [CA], Inquiry & Analysis [IA], Problem Solving [PS]</i>
3	Foundational Skills <i>Information Management [IM], Quantitative Lit./Reasoning [QTR]</i>
4	Social Responsibility <i>Ethical Reasoning [ER], Global Learning [GL], Intercultural Knowledge [IK], Teamwork [T]</i>
5	Industry, Professional, Discipline Specific Knowledge and Skills

*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:

- | | |
|---|--|
| <input type="checkbox"/> Classroom/Lab | <input type="checkbox"/> Civic Engagement |
| <input type="checkbox"/> Internship | <input type="checkbox"/> Creative Works/Senior Project |
| <input type="checkbox"/> Clinical Placement | <input type="checkbox"/> Research |
| <input type="checkbox"/> Practicum | <input type="checkbox"/> Entrepreneurship |
| <input type="checkbox"/> Service Learning | (program, class, project) |
| <input type="checkbox"/> Community Service | |

K. **TEXTS:**

Pramaggiore, Maria and Tom Wallis. Film: An Introduction. New York: Pearson Longman, 2006.

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