

Semester/Year: Fall 2018
STATE UNIVERSITY OF NEW YORK
COLLEGE OF TECHNOLOGY
CANTON, NEW YORK



MASTER SYLLABUS

COURSE NUMBER – COURSE NAME

GMMD 313 – Studies in Genre Film

- a. Documentary Film**
- b. Horror in Film**
- c. The Film Western**
- d. History of American Comic Film**
- e. Science Fiction in Film**
- f. History of Animated Film**

Created by: Christopher Sweeney

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Canino School of Engineering Technology

Department: Decision and Graphic Media Systems

Semester/Year: Fall 2018

- A. **TITLE:** Studies in Genre Film
- B. **COURSE NUMBER:** GMMD 313
- 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 8 The Arts
If course satisfies more than one: GER

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

- G. **COURSE DESCRIPTION:**

This course will provide an opportunity to study one film genre in depth. Emphasis will be on thematic cultural analysis of the genre's role in contemporary society. Different topics will be offered on a cycle, including the following:

GMMD 313a: Documentary Film

Nonfiction cinema has been defined as factual description of events and people in the historical world, but every aspect of this definition has also been contested or subjected to multiple interpretations. This course aims at sifting through documentary films as they relate to issues of exposition and position—the reflection of a true image and the reflection of a viewpoint.

GMMD 313b: Horror in Film

Monsters, vampires and other horrors portray anxieties, whether personal or cultural. They have been a central point of film production from the earliest days of cinema in Germany and beyond. Beginning with the 1922 German classic *Nosferatu*, the course will survey the horror story in film and literature. The course will introduce students to the techniques of film studies and cultural studies while seeking to analyze the particular anxieties embodied in each film.

GMMD 313c: The Film Western

This course will examine the wide cultural journeys of the Western genre in its various forms: as Wild West ideology, as spaghetti Western, as nostalgia, as an exploration of genre, and as a critique of American values.

GMMD 313d: History of the American Comic Film

This course examines the narrative and formal style of various American film directors and comedians. The course will examine comic theory as well as investigating perennial themes in American comedies.

GMMD 313e: Science Fiction in Film

This course will examine the cultural preoccupations of the science fiction film. We will screen and discuss films demonstrating the history of the form, from the silent era to the present. We

will concentrate especially on the ways filmmakers use these films to visualize fears about current scientific and technological issues.

GMMD 313f: History of Animated Film

This course will examine classics of film animation from the early use of animated shorts through full-length animated features, the uses of animation for special effects, and into contemporary 3D animation and CGI.

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

GMMD 211 Film Analysis or a literature course. Students may take one genre for Gen Ed. credit. Students may take multiple genres for elective credit.

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>	
Identify dominant features of genre	Content Knowledge	8	5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Categorize sub-genres of the dominant genre film studied	Content Knowledge	8	5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Design a mise-en-scene for a genre-specific story through verbal description and/or storyboarding	Interpretation	8	5-Ind, Prof, Disc, Know Skills ISLO ISLO	Subsets Subsets Subsets Subsets
Compare, through writing, filmic treatments of a particular theme in different historical moments	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 checked="" 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:

(These texts are representative. Actual titles may vary due to instructor choice.)

Barnouw, Erik. *Documentary: A History of the Nonfiction Film*. Oxford: Oxford University Press, 1993.

Phillips, Kendall. *Projected Fears: Horror Films and American Culture*. New York: Praegar Publishers, 2005.

Lenihan, John. *Showdown: Confronting Modern America in the Western Film*. Chicago: University of Illinois Press, 1985.

King, Geoff. *Film Comedy*. New York: Wallflower Press, 2002.

Redmond, Sean. *Liquid Metal: The Science Fiction Film Reader*. New York: Columbia University Press, 2004.

L. REFERENCES:

Nichols, Bill. *Introducing Documentary*.

Grant, Barry Keith. *Documenting The Documentary*.

Curran Bernard, Sheila. *Documentary Storytelling for Video and Film Makers*.

Wells, Paul. *The Horror Genre: From Beelzebub to Blair Witch*. New York: Wallflower Press, 2001.

Silver, Alain. *The Horror Film Reader*. New York: Limelight Press, 2001.

Simmons, Scott. *The Invention of the Western Film: A Cultural History of the Genre's*

First

Half Century. Cambridge University Press.

Kainich, Kristine Brunovska. *Classical Hollywood Comedy*.

Horton, Andrew. *Comedy/Cinema/Theory*.

Most, Gerald. *The Comic Mind*.

Rickman, Gregg. *The Film Comedy Reader*.

Kuhn, Annette. *Alien Zone: Cultural Theory and Contemporary Science Fiction Cinema*. New York: Verso, 1990.

Kuhn, Annette. *Alien Zone II: The Spaces of Science Fiction Cinema*. New York: Verso, 2000.

Rickman, Gregg. *The Science Fiction Film Reader*. New York: Limelight, 2004.

Sobchak, Vivian. *Screening Space*. New Jersey: Rutgers University Press, 1997.

Geiger, Jeffrey and R. L. Rutsky, eds. *Film Analysis: A Norton Reader*. New York: W.W. Norton, 2005

York:

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

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

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

Unit Exams

Two formal papers

A short screenplay

Discussion

P. **DETAILED COURSE OUTLINE:**

313a. Documentary Film

I. Glimpse of Wonders

A. Nanook of the North

II. Images at Work

A. The Man with a Movie Camera

B. Night and Fog

III. Sound and Fury

A. This is Spinal Tap

B. Don't Look Back

IV. Clouded Lens

A. Triumph of the Will

V. Sharp Focus

A. Roger and Me

B. Bowling for Columbine

C. Fahrenheit 9/11

VI. Movement

A. March of the Penguins

313b. Horror in Film

I. The Vampiric Reflection

A. Nosferatu

B. Dracula (Browning)

C. Dracula (Coppola)

D. In The Shadow of the Vampire

II. The Zombie

A. White Zombie

B. Night of the Living Dead

C. Dawn of the Dead

D. Day of the Dead

E. Land of the Dead

F. 28 Days Later

III. The Ghost

A. Ghost Story

B. The Sixth Sense

C. Poltergeist

IV. The Slasher

A. Friday the Thirteenth

- B. Halloween
- C. Texas Chainsaw Massacre
- D. Suspiria
- E. Trauma
- F. Scream
- V. The House
 - A. The Haunting
 - B. The Amityville Horror
 - C. Psycho
 - D. The Shining
- VI. The Serial Killer
 - A. Silence of the Lambs
 - B. American Psycho
- VII. The Exotic
 - A. The Exorcist
 - B. Ringu
 - C. Ju-on

313c. The Film Western

- I. Introduction:
 - A. How the West was Won
 - B. Stagecoach
- II. The Western Formula
 - A. Gunfight at the OK Corral
 - B. Butch Cassidy and the Sundance Kid
 - C. High Noon
- III. Cold War-Path
 - A. The Cowboys
 - B. Dances with Wolves
- IV. Racial Attitudes
 - A. Hang'Em High
 - B. Blazing Saddles
- V. Postwar Alienation from the Good Society
 - A. Shane
 - B. True Grit
- VI. Society in the 1950s: Complacent or Plaintive?
 - A. Calamity Jane
 - B. Oklahoma
 - C. Paint Your Wagon
- VII. Against the Establishment
 - A. The Magnificent Seven
 - B. A Fistful of Dollars
 - C. A Few More Dollars
 - D. The Good the Bad and the Ugly
- VIII. New West or True West?
 - A. Unforgiven
 - B. Brokeback Mountain

313d. History of American Comic Film

- I. The Silent Era
 - A. The Gold Rush
 - B. The Navigator

II. Gender

- A. Some Like It Hot**
- B. Tootsie**
- C. Annie Hall**
- D. Mrs. Doubtfire**
- E. Private Benjamin**

III. The Slapstick

- A. Duck Soup**
- B. Airplane!**
- C. A Fish Called Wanda**
- D. Bananas**
- E. The Producers**

IV. The Romantic Comedy

- A. The Graduate**
- B. There's Something About Mary**
- C. Moonstruck**
- D. Pillow Talk**

V. Youth

- A. Fast Times At Ridgemont High**
- B. Animal House**
- C. American Pie**

VI. Work

- A. 9 to 5**
- B. Office Space**

VII. The Paranormal

- A. Ghostbusters**
- B. Sleeper**

VIII. The Misfit

- A. The Jerk**
- B. The Nutty Professor**

IX. Group Psychology

- A. Diner**
- B. It's A Mad, Mad, Mad, Mad World**

X. The Dark Comedy

- A. Fargo**
- B. The Royal Tennenbaums**

313e. Science Fiction in Film

I. Post Death or Post Human

- A. Frankenstein (Whale)**
- B. Frankenstein (Branagh)**
- C. Gattaca**
- D. Vanilla Sky**
- E. Cocoon**

II. Cloning

- A. Anna to the Infinite Power**

III. The Man-Machine

- A. Metropolis**
- B. The Stepford Wives**
- C. Blade Runner**
- D. A. I.**

IV. Humans in Space

- A. 2001
- B. Solaris
- C. The Astronaut's Wife
- D. Contact

V. Humans in Time

- A. The Time Machine
- B. Back to the Future

VI. Encounters

- A. Close Encounters of the Third Kind
- B. E. T.
- C. Alien
- D. Aliens

VII. The Military Industrial Complex

- A. Dr. Strangelove
- B. The War of the Worlds
- C. Star Wars
- D. Star Trek

VIII. The End of the World

- A. The Day the Earth Stood Still
- B. Godzilla

IX. The Comic Book

- A. Flash Gordon
- B. Nausicaa of the Valley of the Winds

X. The Parody

- A. Plan 9 From Outer Space
- B. The Rocky Horror Picture Show

313f: History of Animated Film

- I. Early animated effects
- II. The animated short/Steamboat Willie/Silly Symphonies
- III. Early Full-length features
- IV. Types of Animation
- V. The Great Animators
- VI. The Voice Actors
- VII. Combining Live Action and Animation
- VIII. Animation Abroad
- IX. 3D/CGI

Q. LABORATORY OUTLINE: None Yes