湖北工業大學
HUBEI UNIVERSITY OF TECHNOLOGY

Course Title	Introduction to Film
Course Code	FILM 1121
Semester	Spring 2027
Course Length	4 Weeks, 60 Contact Hours
Credits	4
Instructor	TBA
Office	TBA
Email	TBA
Prerequisite	N/A

Course Description:

This course will introduce the art, technology, language, and appreciation of film, exploring the varieties of film experience, the relation of film and the other arts, and how films produce meaning for viewers. Students will learn about basic cinematic techniques and structures, including form, narrative, adaptations, mise-en-scene, framing and cinematography, editing and the manipulation of cinematic time and space, and sound, as well as types and genres of film, such as documentaries, experimental films, international films, and classical as well as contemporary Hollywood and independent films. Consideration will also be given to analyzing the fundamentals of film production, directing, acting, and editing; how the production process elements are analyzed separately, then brought together to generate emotional impacts and allow intellectual analyses.

Course Goals:

Students who successfully complete this course will demonstrate competency in the following general education core goals:

- **Critical thinking skills** – Students will engage in creative and/or innovative thinking, and/or inquiry, analysis, evaluation, synthesis of information, organizing concepts, and constructing solutions.
- **Communication skills** – Students will demonstrate effective written, oral, and visual communication.
- **Teamwork** – Students will demonstrate the ability to work effectively with others to support a shared purpose or goal and consider different points of view.
- **Social responsibility** – Students will demonstrate intercultural competency and civic knowledge by engaging effectively in local, regional, national, and global communities.

Student Learning Outcomes:

Upon completion of this course, students will be able to:

- understand the defining characteristics that distinguish movies from other forms of art;
- understand how and why most of the formal mechanisms of a movie remain invisible to casual viewers;
- explain the difference between implicit and explicit meaning, and understand how the different levels of movie meaning contribute to interpretive analysis;
- understand the differences between formal analysis and the types of analysis that explore the relationship between culture and movies.

Textbooks/Supplies/Materials/Equipment/ Technology or Technical Requirements:
Barsam, Richard. *Looking at Movies: An Introduction to Film.* 7th Edition. New York and London: W.W. Norton & Company, 2021.

Course Requirements:

Attendance & Participation
Attendance at all classes is mandatory and students are responsible for all lecture material. Some of the material covered in lectures will not be in the books. Also, some of the films screened in class are unavailable or difficult to find online or in video stores. Be aware that you will receive a grade for Attendance and Participation.

Quizzes
4 Pop/Surprise quizzes. Multiple Choice &True False.

Paper
You will write a term paper (5-8 pages) for this class. You will need to turn in: 1) a brief paragraph describing your topic; 2) a description of your research plan; and, 3) a working thesis statement and a brief outline of your paper prior to the paper due dates, as outlined in the schedule. Papers must be typed and double-spaced, with standard one-inch margins and 12-point font. Sample paper topics will be discussed well in advance of the paper's due date.

Midterm and Final
There will be a midterm and a final during this semester-long course. These exams will cover information from the lectures, films, and readings. The majority of the information you will need to know for these exams is in the class textbook and will be covered during lectures. It is thus crucial for you to complete the assigned readings and attend all class sessions so as to be successful in the class. Each exam will consist of 20 multiple-choice questions.

Assessments: Activity	**Percent Contribution**
Attendance & Participation	10%
Pop Quizzes	10%
Midterm Exam	25%
Term Paper	20%
Final Exam	35%

Grading:

Final grades will be based on the sum of all possible course points as noted above.

Grade	Percentage of available points
A	94-100
A-	90-93
B+	87-89
B	84-86
B-	80-83
C+	77-79
C	74-76
C-	70-73
D	64-69
D-	60-63
F	0-59

Course Schedule:
The schedule of activities is subject to change at the reasonable discretion of the instructor. Minor changes will be announced in class, major ones provided in writing.

FILM 1121 Schedule

Lecture	Topic	Readings
L1	Course introductions Syllabus overview	---
L2	Introduction. Realism vs Formalism. Film Terms/History	---
L3	Realism/ Image as Placeholder of Authority Film Movements/ History	---
L4	Film Mechanics/ Materials/ Gauges/ 3 Phases of Production/ 3 Phases of Business	---
L5	Basics of Genre, Structure, Motifs, Themes.	Chapter 1 Looking at Movies
L6	Early Film History- Traditions/ German Expressionism /Russian Montage	Chapter 2 Principles of Film Form
L7	Narrative Structure/ Form/The 39 Steps. Suspense and privilege, 1st Person, 2nd Person, 3rd Person storytelling.	Chapter 3 Types of Movies
L8	Narrative Structure/ Form	Chapter 3 Types of Movies
L9	Genre/Noir/German Expressionism. Camera Mechanics, Lens Mechanics, Depth of Field, etc.	Chapter 4 Elements of Narrative
L10	On Stagecoach/ Western Genre	Chapter 4 Elements of Narrative
L11	Mise-en-scene On Casablance/ Studio System	Chapter 5 Mise-en-Scène
L12	Experimental Film, History and Importance American vs European	Chapter 5 Mise-en-Scène
L13	**Midterm Exam**	---

L14	Mise-en-Scene, Italian Neo-Realism and its influence on French New Wave. The Cinecittà film studios, production methods.	Chapter 5 Mise-en-Scène
L15	On Ford/On Auteurism	Chapter 5 Mise-en-Scène
L16	Discussion of the films influenced by story structure Discussion of the Anti-hero, Spaghetti Westerns	Chapter 6 Cinematography
L17	The interplay/history of/ between Samurai Films and Westerns. Ford vs Kurosawa. Compositional Space and Framing.	Chapter 6 Cinematography
L18	French New Wave, Camera-Stylo and Auterism	Chapter 7 Acting
L19	Sound in film, technical and aesthetics	Chapter 7 Acting
L20	American Independent Cinema/American New Wave. Film School Brats. Film Schools and Film Studies in academia.	Chapter 8 Editing
L21	Influence on Taxi Driver/Searchers/Notes from Underground/ Violence in American Cinema American New Wave	Chapter 8 Editing
L22	Blade Runner as Film Studies Playground Science Fiction as Genre. Early 80's Sci-fi revival.	Chapter 9 Sound
L23	History of Sound, Sound Technology, Sound as a story-telling device, the mechanics of sound: audio bridges, leitmotifs, etc.	Chapter 9 Sound
L24	Filmmaking Technologies and Production Systems **Term Paper submission**	Chapter 10 Film History
L25	**Final Exam**	---

Accommodation Statement:

Academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention. Students who may require assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow.

Academic Integrity Statement

Each student is expected to maintain the highest standards of honesty and integrity in academic and professional matters. The University reserves the right to take disciplinary action, up to and including dismissal, against any student who is found guilty of academic dishonesty or otherwise fails to meet the standards. Any student judged to have engaged in academic dishonesty in coursework may receive a reduced or failing grade for the work in question and/or for the course.

Academic dishonesty includes, but is not limited to, dishonesty in quizzes, tests, or assignments; claiming credit for work not done or done by others; hindering the academic work of other students; misrepresenting academic or professional qualifications within or without the University; and nondisclosure or misrepresentation in filling out applications or other University records.

Other Items:

Attendance and Expectations
All students are required to attend every class, except in cases of illness, serious family concerns, or other major problems. We expect that students will arrive on time, be prepared to listen and participate as appropriate, and stay for the duration of a meeting rather than drift in or out casually. In short, we anticipate that students will show professors and fellow students maximum consideration by minimizing the disturbances that cause interruptions in the learning process. This means that punctuality is a must, that cellular phones be turned off, and that courtesy is the guiding principle in all exchanges among students and faculty. You will be responsible for the materials and ideas presented in the lecture.

Assignment Due Dates
All written assignments must be turned in at the time specified. Late assignments will not be accepted unless prior information has been obtained from the instructor. If you believe you have extenuating circumstances, please contact the instructor as soon as possible.

Make-Up Work
The instructor will not provide students with class information or make-up assignments/quizzes/exams missed due to an unexcused absence. Absences will be excused and assignments/quizzes/exams may be made up only with written documentation of an authorized absence. Every effort should be made to avoid scheduling appointments during class. An excused student is responsible for requesting any missed information from the instructor and setting up any necessary appointments outside of class.

Access, Special Needs and Disabilities
Please notify the instructor at the start of the semester if you have any documented disabilities, a medical issue, or any special circumstances that require attention, and the school will be happy to assist.