湖北工業大學
HUBEI UNIVERSITY OF TECHNOLOGY

Course Title	Film Genre Studies
Course Code	FILM 3033
Semester	Spring 2027
Course Length	8 Weeks, 60 Contact Hours
Credits	4
Instructor	TBA
Office	TBA
Email	TBA
Prerequisite(s)	FILM 2531 Introduction to Film Theory
Antirerequisite	FILM 3031 Film Genre Studies (4 Weeks)

Course Description:

This course examines film genre as a dynamic system through which cinematic works are classified, produced, marketed, circulated, and interpreted. Students will study the development of genre categories and the conventions through which films establish recognizable patterns of narrative, character, setting, style, and iconography. Attention is given to the historical development of selected genres, the relationship between generic conventions and audience expectations, and the ways filmmakers adapt, combine, revise, or challenge established forms. The course also considers the relationships among genre, film industries, ideology, gender, social change, and cultural context. Through close analysis of selected films and engagement with major approaches to genre theory, students will develop methods for interpreting both individual films and broader patterns of generic development.

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 analytical thinking, demonstrating the ability to critically evaluate, synthesize, and apply knowledge to complex problems, and construct well-reasoned solutions and arguments.
- **Independent Research and Inquiry** – Students will conduct independent research, utilizing academic resources to explore relevant topics, formulating research questions, analyzing data, and presenting findings in a coherent, scholarly manner.
- **Problem-Solving and Application** – Students will apply theoretical concepts and methodologies learned in the course to real-world problems, demonstrating the ability to develop practical solutions informed by academic inquiry.
- **Global and Cultural Awareness** – Students will gain awareness of the global and cultural contexts relevant to the course, appreciating diverse perspectives

and considering the implications of their studies in a broader, international context.

Student Learning Outcomes:

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

- Explain major concepts and approaches used in the academic study of film genre;
- Identify and analyze recurring generic conventions, narrative structures, visual patterns, and iconographic elements;
- Examine how genres develop in relation to historical, cultural, technological, and industrial conditions;
- Analyze the relationship among genre, filmmakers, audiences, and commercial film production;
- Evaluate how films reproduce, modify, combine, or challenge established generic expectations;
- Apply film theory and close-reading methods to the interpretation of cinematic texts;
- Develop comparative and research-based arguments concerning genre across films, periods, or cultural contexts.

Textbooks/Supplies/Materials/Equipment/ Technology or Technical Requirements:

Primary Text: Barry Keith Grant, ed. *Film Genre Reader IV.* University of Texas Press.

Secondary Text: Rick Altman. *Film/Genre.* Bloomsbury.

Course Requirements:

Participation and Workshop Activities (10%)

Students are expected to participate in screening discussions, analytical workshops, and small-group activities. Assessment is based on preparation, constructive contribution, and the ability to apply course concepts to specific film examples.

Genre Analytical Responses (15%)

Students will complete three short analytical responses during the first half of the course, applying genre concepts to selected films or sequences. The exercises will progress from identifying conventions and formal patterns to interpreting genre in relation to ideology, audience, historical context, or generic transformation. The completed portfolio will demonstrate students' ability to apply theoretical concepts to specific cinematic evidence.

Film Analysis Presentation (15%)

Students will give a presentation individually or in pairs analyzing a selected film sequence or a focused aspect of a film's generic construction. Presentations should establish a clear analytical question, use appropriate film terminology, and connect formal evidence to relevant genre concepts. Students should incorporate at least two scholarly sources where appropriate.

Suggested duration: 10-15 minutes.

Comparative Genre Essay (25%)
Students will write a comparative analytical essay examining two films, two versions of a genre, or a genre across different historical periods or cultural contexts. The essay should develop a focused argument concerning similarities, differences, transformations, tensions, or cultural significance, and support that argument through close analysis and engagement with relevant scholarship.

Required length: 2500-3000 words.

Final Genre Research Project (35%)
Students will conduct an independent research project investigating a significant question concerning a film genre, generic cycle, group of films, or genre-related phenomenon. Possible approaches include historical development, genre hybridity, audience expectations, industrial practices, ideology, gender, national or transnational adaptation, or changes in generic conventions. The project must establish a clear research question, engage scholarly literature, and provide sufficient analysis of appropriate cinematic evidence.

Required length: 3500-4000 words, excluding bibliography and references.

Assessments: Activity	**Percent Contribution**
Participation and Workshop Activities	10%
Genre Analytical Responses (3)	15%
Film Analysis Presentation	15%
Comparative Genre Essay	25%
Final Genre Research Project	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 3033 Schedule			
Lecture	Topic	Readings	Activity

L1	Understanding Film Genre: Categories, Conventions, and Critical Questions	*Grant*, Introduction; Ch. 1; *Altman*, Ch. 2	Genre identification exercise
L2	Theories of Genre: From Literary Models to Cinema	*Altman*, Ch. 1-2; *Grant*, Ch. 2	-
L3	Genre as System: Semantics, Syntax, and Pragmatics	*Grant*, Ch. 3; *Altman*, Ch. 10; Conclusion	Analytical workshop
L4	Genre Formation, Cycles, and Industrial Change	*Grant*, Ch. 4; *Altman*, Ch. 3, 11	Genre Analysis Response 1 due
L5	Convention, Audience, and the Experience of Genre	*Grant*, Ch. 10-12; *Altman*, Ch. 7, 9	Screening discussion
L6	Genre, Ideology, and Social Meaning	*Grant*, Ch. 5-8; *Altman*, Ch. 6-7	Close-reading exercise
L7	The Eastern and Western: Genre, Space, and Cultural Myth	*Grant*, Ch. 17, 21; Supplemental	Screening workshop
L8	Gangster and Crime Cinema	*Grant*, Ch. 18, 33	Genre Analysis Response 2 due
L9	War and Combat Films: Nation, Memory, and Conflict	*Grant*, Ch. 30	Comparative Screening
L10	Film Noir and the Problem of Generic Boundaries	*Grant*, Ch. 19-20	-
L11	Melodrama, Family, and Emotional Excess The Formation of Popular Genres	*Grant*, Ch. 27, 31	Screening discussion
L12	Comedy, Romance, and Social Convention	*Grant*, Ch. 28	-
L13	The Musical: Performance and Self-Reflexivity	*Grant*, Ch. 32	Comparative Genre Essay proposal due
L14	Horror: Fear, Bodies, and Cultural Anxiety	*Grant*, Ch. 13, 25	Screening workshop
L15	Science Fiction, Technology, and the Alien Other	*Grant*, Ch. 24, 26	Genre Analysis Response 3 due
L16	Disaster, Spectacle, and Collective Threat	*Grant*, Ch. 22	Film sequence analysis
L17	The Historical Epic, Heritage, and Cultural Memory	*Grant*, Ch. 23, 35	Film Analysis Presentation Part I
L18	Genre, Gender, Social Identity and the Politics of Representation	*Grant*, Ch. 13, 29-30	Film Analysis Presentation Part II
L19	Action Cinema and the Contemporary Blockbuster	Supplemental	Comparative workshop
L20	Genre and Authorship: Creativity Within Convention	*Grant*, Ch. 7, 9; *Altman*, Ch. 6	-
L21	Genre, Industry, and the Commercial Film	*Grant*, Ch. 5, 10-11; *Altman*, Ch. 7, 9-10	Research workshop
L22	Genre Hybridity and Generic Transformation; Transnational Cinema	*Grant*, Ch. 15-16; *Altman*, Ch. 4-5, 8	Comparative Genre Essay due
L23	Genre, Nostalgia, and Historical Reinterpretation	*Grant*, Ch. 20, 35; *Altman*, Ch. 11	Research-project workshop

L24	Changing Genre Boundaries: Parody, Reflexivity, and Reconfiguration	*Grant*, Ch. 14-16; *Altman*, Conclusion	Project consultation
L25	Changing Genres: Contemporary Cinema and Genre Futures	*Grant*, selected Part One readings; *Altman*, Conclusion	Final Genre Research Project due

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.