



FILM 2165: Introduction to Film

2022 Spring Session	
Total Class Sessions: 25 Class Sessions Per Week: 5 Total Weeks: 5 Class Session Length (Minutes): 145 Credit Hours: 4	Instructor: Staff Classroom: TBA Office Hours: TBA Language: English

Course Description:

This course is an introduction to the aesthetics of film. It will examine the elements that make up a film including: documentary, avant-garde, genres, authorship, ideology, and representation. We will discuss how these elements interact with one another to constitute a whole system that generates meanings and other effects. Students will be introduced to the key aesthetic aspects of film by exploring a range of styles and genres in film, including narrative and non-fiction forms, and dominant and alternative styles.

Course Materials:

1. **In-class Handouts:**

There is no required text for this course; most readings and viewing assignments are in-class handouts.

2. **Optional Texts:**

Film Art: An Introduction, David Bordwell and Kristin Thompson, 12th edition.

Course Format and Requirements:

This course will be in the format of lecture, with film screening, in-class discussions and presentations.

Course Outcomes:

- Deploy the basic language of film aesthetics.
- Recognize seminal events and people in film history.
- Recognize concepts in film theories.
- Understand how film works as an artistic, industrial, and cultural form.
- Communicate ideas about film culture through spoken and written analysis

Attendance:

Regularity in classroom attendance and punctuality is vital to academic success. After the 6th absence, the student's final grade will be reduced 5% for each successive absence.

Course Assignments:

**5 Quizzes:**

Throughout the semester, students will have seven in-class quizzes. The formats include group work, mini-papers, multiple choices and True/False. Two lowest in-class writing grades of the semester will be dropped. In-class writing assignments cannot be made up.

2 Analysis Essays:

Each student must select two movies from all the film screening assignments listed in the class schedule. For each movie selected, you must watch the whole movie and write a 2-3 page paper on it. Papers must be double spaced and in 12 point standard font with one inch margins. You will submit papers electronically. Analysis essays make a specific argument about a scene, image, shot, cut, or other component of a film, a particular concept or technique from the reading, or a combination thereof. Essays should also communicate in the technical vocabulary of film production and analysis established in the reading assignments and lecture.

Exams:**Midterm Exam**

The midterm may contain identification, multiple choices, true or false, matching, and short answer. You will be tested on screenings, readings, and key concepts discussed in class. The midterm may include film stills and short clips. We will discuss the midterm in class the preceding week.

Final Exam

The final will be cumulative to allow you to demonstrate the breadth of knowledge you've acquired throughout the semester. In addition to the variety of questions listed as possible for the midterm, the final will likely include a larger analysis component. We will review for the final on the last day of class.

Course Assessment:

Top 5 Quizzes	15%
Analysis Essays 1	15%
Analysis Essays 2	15%
Midterm Exam	20%
Final Exam	35%
Total	100%

Grading Scale (percentage):

A+	A	A-	B+	B	B-	C+	C	C-	D+	D	D-	F
98-100	93-97	90-92	88-89	83-87	80-82	78-79	73-77	70-72	68-69	63-67	60-62	<60

Academic Integrity:

Students are encouraged to study together, and to discuss lecture topics with one another, but all other work should be completed independently.



Students are expected to adhere to the standards of academic honesty and integrity that are described in the Chengdu University of Technology's *Academic Conduct Code*. Any work suspected of violating the standards of the *Academic Conduct Code* will be reported to the Dean's Office. Penalties for violating the *Academic Conduct Code* may include dismissal from the program. All students have an individual responsibility to know and understand the provisions of the *Academic Conduct Code*.

Special Needs or Assistance:

Please contact the Administrative Office immediately if you have a learning disability, a medical issue, or any other type of problem that prevents professors from seeing you have learned the course material. Our goal is to help you learn, not to penalize you for issues which mask your learning.

Course Schedule:

Class 1:

Go through syllabus;

Course Overview;

Introduction; Classical Hollywood Cinema;

Class 2:

The Development of the Classical Hollywood Cinema

Film Screening: *The Maltese Falcon* (John Huston, 1941);

Film Screening: *Sherlock Jr.* (Keaton, 1924)

Film Form;

Class 3:

The Classical Hollywood Cinema After the Coming of Sound;

Film Screening: *The Maltese Falcon* (Del Ruth, 1931)

Film Screening: *Satan Met a Lady* (Dieterle, 1936)

Film Screening: *The Cabinet of Dr. Caligari* (Robert Wiene, 1920)

Class 4:

Quiz 1

Realism/Formalism Discussion

Film History Discussion

Film Screening: *Ballet Mécanique* (Fernand Léger and Dudley Murphy, 1924)

Film Screening: *Un Chien Andalou* (Luis Buñuel and Salvador Dalí, 1929)

Class 5:

Experimental Silent Film;



German Expressionism;

Class 6:

French Impressionism and Surrealism;

Film Screening: Meshes of the Afternoon (Deren, 1943)

Class 7:

Quiz 2

Film Screening: Citizen Kane (Wells, 1941)

Narrative and Genre;

Film Screening: Touch of Evil (Orson Welles, 1958)

Class 8:

Race in Classical Hollywood Cinema;

Film Screening: Casablanca (Curtiz, 1942)

Film Screening: The Conqueror (Powell, 1956)

Class 9:

Mise-en-Scene;

Film Screening: Suspiria (Dario Argento, 1977)

Genre Film/Horror;

Class 10:

Quiz 3

Hitchcock;

Visual Pleasure and Narrative Cinema;

Film Screening: Peeping Tom (Powell, 1960)

Film Screening: Halloween (Carpenter, 1978)

Class 11:

Genre Film/Horror;

Film Screening: Psycho (Hitchcock, 1960)

Analysis Paper 1 Due

Class 12:

Midterm Exam

Class 13:

Film Screening: Mission: Impossible (De Palma, 1996) [Series]



Class 14:

Editing and Sound;

Film Screening: Alphaville (Jean-Luc Godard, 1965)

Film Screening: Memento (Nolan, 2000)

Class 15:

Quiz 4

Camera Effects discussion, illustration;

Discussion of Scene Analysis;

Film Screening: Unbreakable (Shyamalan, 2000)

Class 16:

Film Theory/Ideology Discussion;

Acting Discussion;

Film Screening: Side By Side (Kenneally, 2012)

Class 17:

Mise-en-Scene;

Gender in Hollywood Cinema

Film Screening: Screen Blue Steel (Kathryn Bigelow, 1990)

Cinematography

Class 18:

Quiz 5

Japanese Cinema

Segments “The Black Hair” and “Hoichi the Earless”

Film Screening: Screen Kwaidan (Masaki Kobayashi, 1964)

Film Screening: Akira (Otomo, 1988)

Class 19:

The Long Take;

Film Screening: The Passenger (Antonioni, 1975)

Film Screening: Goodfellas (Scorsese, 1990)

Film Screening: The Protector (Pinkaw, 2005)

Class 20:

Quiz 6

The French New Wave;

Film Screening: The Battleship Potemkin (Eisenstein, 1925)

Film Screening: At Land (Deren, 1944)



Film Screening: A MOVIE (Conner, 1958)
Film Screening: Breathless (Godard, 1959)
Film Screening: Pierrot le fou (Godard, 1965)

Class 21:
Realism;
Film Screening: Killer of Sheep (Charles Burnett, 1979)
American Independent Film;
New Hollywood and Independent Filmmaking;
Film Screening: Bicycle Thieves (De Sica, 1948)

Class 22:
Film Screening: Super Fly (Parks Jr., 1972)
Documentary;
Film Screening: La Soufrière (Werner Herzog, 1977)

Class 23:
Quiz 7
The New German Cinema;
Film Screening: Lessons of Darkness (Herzog, 1992)
Contemporary World Cinema;
Film Screening: Screen Drug War (Johnnie To, 2012)

Class 24:
Hong Kong and Mainland China;
Film Screening: The Killer (Woo, 1989)
Film Screening: The Mission (To, 1999)
Film Screening: Breaking News (To, 2004)

Class 25:
Wrap-up
Review for final
Analysis Paper 2 Due

Final Exam (Cumulative): TBA