



## Basic Course Information

Semester:	<b>Fall 2025</b>	Instructor Name:	<b>Ryan Brothers</b>
Course Title & #:	<b>Introduction to Film, FILM 130</b>	Email:	<b>ryan.brothers@imperial.edu</b>
CRN #:	<b>10251</b>	Webpage (optional):	<b>n/a</b>
Classroom:	<b>Room 301 Tuesdays; RT ONLINE Thursdays</b>	Office #:	<b>Online</b>
Class Dates:	<b>08/11-10/04</b>	Office Hours:	<b>Online by appointment</b>
Class Days:	<b>Tuesdays and Thursdays</b>	Office Phone #:	<b>619-987-7835</b>
Class Times:	<b>6:00-9:10 pm</b>	Emergency Contact:	<b>Carol Hegarty (760) 355-6198</b>
Units:	<b>3</b>	Class Format/Modality:	<b>In Person Tuesdays, RT ONLINE Thursdays</b>

## Course Description

This course will introduce the art, technology, language, and appreciation of film. Students will examine form and content, aesthetics and meaning, and history and culture. Students also will learn about basic cinematic techniques and structures as well as the roles of producer, director, actor, and cinematography. (CSU/UC)

## Course Prerequisite(s) and/or Corequisite(s)

None

## Student Learning Outcomes

Upon course completion, the successful student will have acquired new skills, knowledge, and or attitudes as demonstrated by being able to:

1. Identify iconographic elements pertaining to western film, horror film, and musical film genres.
2. Write short essays offering a reasoned critique of selected films.
3. Recognize and analyze contribution(s) of key members of the film production company.

## Course Objectives

Upon satisfactory completion of the course, students will be able to:

1. Critically analyze film as a technology, business, cultural production/artifact, entertainment medium, and art form.
2. Demonstrate the ability to critically analyze, interpret, and write about film using film-specific language.
3. Demonstrate visual literacy through the application of analytical tools of categories, theories, and ideologies of cinematic arts.
4. Recognize and analyze formal elements of cinematic arts (i.e., cinematography, editing, mise-en-scene, sound, lighting, etc.).
5. Write analytical essays regarding technical aspects of filmmaking.

## Textbooks & Other Resources or Links

**Bordwell, David, Kristin Thompson, and Jeff Smith.** Film Art: An Introduction. 13th ed., New York: McGraw Hill LLC, 2024. Includes bibliographical references and index. ISBN 978-1264296095 (hardcover), also available in e-book and loose-leaf formats.

Other readings will be available on Canvas, our collective annotation platform.

Our main “texts” for the semester will be our films. Most films will be made available digitally either through course reserves, which you can access via the left-hand menu on our Canvas course page, or through YouTube.

## Course Requirements and Instructional Methods

### 1. Screenings & Viewings

- **Assigned viewings:** I will assign a film for you to watch on your own time for each lecture.
- **Clips for analysis:** Short clips tied to topics like mise-en-scène or editing will be screened in class to better illustrate the lecture.

### 2. Creative Projects

- **Creative assignments:** These projects will provide you with hands on experience in a particular field, e.g. editing, cinematography, etc.

### 3. Participation

- **Participation grading:** Based on class discussion, in-class writing, group work, sometimes short reading/viewing quizzes.

### 4. Additional Components

- **Extra credit assignments:** In class assignments for easy extra credit, rewarding those who attend class.

## Course Grading Based on Course Objectives (subject to change)

Component	Approx. %
Participation	10%
Assignments	50%
Midterm	15%
Final Project	25%
Optional Extra Credit	up to 5%

## Academic Honesty (Artificial Intelligence -AI)

IVC values critical thinking and communication skills and considers academic integrity essential to learning. Using AI tools as a replacement for your own thinking, writing, or quantitative reasoning goes against both our mission and



academic honesty policy and will be considered academic dishonesty, or plagiarism unless you have been instructed to do so by your instructor. In case of any uncertainty regarding the ethical use of AI tools, students are encouraged to reach out to their instructors for clarification.

## Accessibility Statement

Imperial Valley College is committed to providing an accessible learning experience for all students, regardless of course modality. Every effort has been made to ensure that this course complies with all state and federal accessibility regulations, including Section 508 of the Rehabilitation Act, the Americans with Disabilities Act (ADA), and Title 5 of the California Code of Regulations. However, if you encounter any content that is not accessible, please contact your instructor or the area dean for assistance. If you have specific accommodations through **DSPS**, contact them for additional assistance.

We are here to support you and ensure that you have equal access to all course materials.

## Course Policies

**Screenings** Viewing: entire films, as well as film clips, will be screened in class. Students are expected to attend these screenings. Outside screenings of these films/clips are encouraged only as supplements to class showings—not as substitutes!

**'R' Rating:** several films selected for this course contain 'adult' themes, including what may be considered objectionable violence, language, and/or sexual content. Some of these texts also carry an 'R' rating.

**Online etiquette:** I expect cameras to be on during remote lecture. Please mute your microphone until speaking. Please raise your digital or physical hand if you have a comment. If your hand is up and I haven't noticed, please feel free to unmute your mic and interject.

**Attendance:** You are allowed two absences during the term for whatever reason, though it is strongly recommended that you strive for perfect attendance. Three absences without a documented excuse (such as a doctor's note) can be grounds for failure. Students in this situation may want to consider withdrawing from the course and taking it again under better circumstances.

**Promptness:** Since coming in late for class often disrupts discussion, it should be avoided at all cost. You are allowed no more than two instances of tardiness during the semester. If you come in late on more than two occasions, your grade will suffer accordingly.

**Class Participation and Etiquette:** You will be expected to arrive in class ready to take part in the conversation about the materials under study. Failure to participate in a vigorous manner will compromise your final grade. While in class you are not allowed to use laptops or cell phones. You are expected to be respectful of your peers and instructor and not partake in any activity unrelated to discussion while the class is in session.

**Submission:** All assignments (projects, essays, quizzes) must be completed in order to pass this course. The assignments should also be submitted on time. Late submissions will have a negative effect on your grade, and may be grounds for failure.

## Other Course Information

*As an introduction to film studies, this course teaches students how to analyze rather than merely summarize a film, engaging style and poetics. It is not a "film appreciation" course. Thus, you will be provided a working knowledge of film*



*form and film vocabulary. FILM 130 introduces and develops these analytic tools in the context of film criticism and analysis, with a bit of film history and film theory. Upon completing this course, a student should have a sense of film form and some critical/theoretical perspectives for analyzing film. This course also teaches the basics of academic writing about film with a focus on analytical, argumentative composition.*

### **Financial Aid**

Your Grades Matter! In order to continue to receive financial aid, you must meet the Satisfactory Academic Progress (SAP) requirement. Making SAP means that you are maintaining a 2.0 GPA, you have successfully completed 67% of your coursework, and you will graduate on time. If you do not maintain SAP, you may lose your financial aid. If you have questions, please contact financial aid at [finaid@imperial.edu](mailto:finaid@imperial.edu).

### **IVC Student Resources**

IVC wants you to be successful in all aspects of your education. For help, resources, services, and an explanation of policies, visit <http://www.imperial.edu/studentresources> or click the heart icon in Canvas.

## Anticipated Class Schedule/Calendar

Date	Modality	Activity, Assignment, and/or Topic	Readings/Screenings/Assignments
10/7	Room 301	<b>Introduction: What is Film? Why Study It?</b>  <b>Screen:</b> <a href="#">Death of a Fantastic Machine</a> (2025)	Review syllabus at home.
10/9	Virtual	<b>A Brief History of the Origins of Film &amp; Cinema</b>  <b>Clips:</b> Early actualities and silent era films.	<b>Reading:</b> "Arrival of a Train at La Ciotat" by Karin Littau pg. 43-62  <i>Film Art</i> , Introduction, pg. 1-10  <b>Watch:</b> <a href="#">Arrival of a Train at La Ciotat Station</a> , Lumière Brothers (1896)
10/14	Room 301	<b>Film Form &amp; Narrative Form</b>  <b>Clips:</b> <i>Grand Prix</i> (1966) <i>The Conversation</i> (1974) <i>Silence of the Lambs</i> (1991) <i>Jurassic Park</i> (1993) <i>Harry Potter and the Sorcerer's Stone</i> (2001) <i>The Matrix</i> (1999) <i>Mulholland Drive</i> (2001) <i>Casino Royale</i> (2006) <i>Quantum of Solace</i> (2008) <i>Pulp Fiction</i> (1995) <i>Lost</i> (2004-2010) <i>Groundhog Day</i> (1993) <i>High Noon</i> (1952) <i>Watchmen</i> (2009) <i>The Hangover</i> (2009) <i>The Big Lebowski</i> (1998) <i>Thin Red Line</i> (1998) <i>Koyaanisqatsi</i> (1982)	<b>Reading:</b> <i>Film Art</i> , "Film Form" pg. 49-112  <b>Watch:</b> <a href="#">Rashomon</a> , Akira Kurosawa (1950)  <b>Assignment: Scene Breakdown</b> Find two films and compare the form of each one. Explain how their forms are similar and different.
10/16	Virtual	<b>Mise-en-scène</b>  <b>Clips:</b> <i>Minority Report</i> (2002) <i>Children of Men</i> (2006) <i>Baahubali</i> (2015) <i>Triumph of the Will</i> (1935) <i>Germany Year Zero</i> (1948)	<b>Reading:</b> <i>Film Art</i> , "Mise-en-Scene" pg. 112-158  <b>Watch:</b> <a href="#">High and Low</a> , Akira Kurosawa (1963)

Date	Modality	Activity, Assignment, and/or Topic	Readings/Screenings/Assignments
		<i>Sicario</i> (2015) <i>Sinners</i> (2025) <i>Iron Man</i> (2008) <i>The Graduate</i> (1967) <i>High and Low</i> (1963) <i>The Godfather</i> (1972) <i>Skyfall</i> (2012) <i>Wings</i> (1927)	<b>Assignment: Shot Replication</b> Describe and analyze the elements of mise-en-scène in a provided clip.
10/21	Room 301	<b>Cinematography</b>  <b>Clips:</b> <i>12 Angry Men</i> (1957) <i>Enter the Void</i> (2009) <i>Zodiac</i> (2006) <i>John Wick 4</i> (2023) <i>Whiplash</i> (2014) <i>Taxi Driver</i> (1976) <i>Spectre</i> (2015) <i>The Dark Knight</i> (2008)	<b>Reading:</b> <i>Film Art</i> , "Cinematography" pg. 159-215  <b>Watch:</b> <a href="#">Ran</a> , Akira Kuroaswa (1985)  <b>Assignment: Shot Replication</b> Recreate a short scene (30 to 90 seconds) from a movie of your choosing using what tools you have available.
10/23	Virtual	<b>Editing</b>  <b>Clips:</b> <i>Russian Ark</i> (2002) <i>Noah</i> (2014) <i>2001: A Space Odyssey</i> (1968) <i>The Good, the Bad and the Ugly</i> (1966) <i>Lord of the Rings: Return of the King</i> (2003) <i>Titanic</i> (1997) <i>Aliens</i> (1986) <i>The Girl Next Door</i> (2004) <i>Metropolis</i> (1927) <i>Lord of the Rings: The Two Towers</i> (2002) <i>Sh! The Octopus</i> (1937) <i>A Christmas Story</i> (1983) <i>Star Wars: A New Hope</i> (1977) <i>Lawrence of Arabia</i> (1962) <i>Pirates of the Caribbean</i> (2003) <i>2001: A Space Odyssey</i> (1968) <i>Everything Everywhere All at Once</i> (2022) <i>13 Reasons Why</i> (2017 – 2020) <i>Confessions of a Dangerous Mind</i> (2002) <i>Breathless</i> (1960)	<b>Reading:</b> <i>Film Art</i> , "Editing" pg. 217-262  <b>Watch:</b> <a href="#">Mad Max: Fury Road</a> , George Miller (2015)  <b>Assignment:</b> Create a 30 second video, TikTok style, with at least 5 distinct shots and 3 different styles of cuts (jump cut, smash cut, fade, dissolve, etc).

Date	Modality	Activity, Assignment, and/or Topic	Readings/Screenings/Assignments
		<i>Snatch</i> (2000) <i>Little Shop of Horrors</i> (1986) <i>Bullet Train</i> (2022) <i>Saving Private Ryan</i> (1998) <i>No Country for Old Men</i> (2007) <i>Cabin in the Woods</i> (2012) <i>300</i> (2007) <i>Pulp Fiction</i> (1995) <i>Mad Max: Fury Road</i> (2015) <i>Quantum of Solace</i> (2008) <i>Inception</i> (2010) <i>The Last Jedi</i> (2017) <i>Interstellar</i> (2014) <i>The Matrix Resurrections</i> (2021) <i>Lion King</i> (1994) <i>Up</i> (2009) <i>Oppenheimer</i> (2023) <i>Monkey Man</i> (2024) <i>Amadeus</i> (1984) <i>House of Gucci</i> (2021) <i>Hot Fuzz</i> (2007) <i>Memoria</i> (2021) <i>The Fall</i> (2006) <i>Texas Chainsaw Massacre</i> (2003) <i>Challengers</i> (2023) <i>Harakiri</i> (1962)	
10/28	Room 301	<b>Sound</b>  <b>Clips:</b> <i>Casablanca</i> <i>Good Will Hunting</i> <i>Thelma &amp; Louise</i> <i>Dune Part Two</i> <i>Les Miserables</i> <i>They Shall Not Grow Old</i> <i>The Social Network</i> <i>Interstellar</i> <i>The Godfather</i> <i>Spider-Man</i> <i>Atomic Blonde</i> <i>Kill Bill Vol. 1</i> <i>Stranger than Fiction</i> <i>Star Wars: The Empire Strikes Back</i> <i>Harry Potter Franchise</i>	<b>Reading:</b> <i>Film Art</i> , "Sound" pg. 263-302  <b>Watch (use headphones):</b> <a href="#">Sound of Metal</a> , Darius Marder (2020)  OR <a href="#">No Country for Old Men</a> , Coen Brothers (2007)  OR <a href="#">Gravity</a> , Alfonso Cuaron (2013)  <b>Assignment: Foley Artist</b> Take a 30 second scene and redo the sound for it using materials

Date	Modality	Activity, Assignment, and/or Topic	Readings/Screenings/Assignments
			around your house to create sound effects.
10/30	Virtual	<b>Genre &amp; Conventions</b>	<p><b>Reading:</b> <i>Film Art</i>, "Sound" pg. 263-302</p> <p><b>Watch:</b> <a href="#">Parasite</a>, Bong Joon Ho (2019)</p> <p><b>Assignment: Genre Film</b> Make a one-minute video that uses conventions and elements of a specific genre.</p>
11/4	Room 301	<p><b>Documentary</b></p> <p><b>Clips:</b>  <i>Primary</i> (1960)  <i>The Social Dilemma</i> (2020)  <i>Ancient Empires</i> (2023)  <i>Apollo 11</i> (2019)  <i>Selma</i> (2014)  <i>Regen</i> (1929)  <i>Koyaanisqatsi</i> (1982)  <i>March of the Penguins</i> (2005)  <i>Nanook of the North</i> (1922)  <i>Titicut Follies</i> (1967)  <i>Bowling for Columbine</i> (2002)  <i>Room 237</i> (2012)  <i>The Act of Killing</i> (2012)</p>	<p><b>Reading:</b> <i>Film Art</i>, "Sound" pg. 263-302</p> <p><b>Watch:</b>  <a href="#">Baraka</a>, Ron Fricke (1992)</p> <p>OR  <a href="#">Hoop Dreams</a>, Steve James (1994)</p> <p>OR  <a href="#">Sans Soleil</a>, Chris Marker (1983)</p> <p>OR  <a href="#">The Thin Blue Line</a>, Errol Morris (1988)</p> <p><b>Assignment: Micro-Doc</b> Create a 2-minute documentary in one of the six modes discussed in class, about a real person/place/object that matters to you.</p>
11/6	Virtual	<p><b>Experimental Film &amp; Animation</b></p> <p><b>Clips:</b>  <i>Sexy Beast</i> (2000)  <i>Voyage dans la Lune</i> (1902)  <i>Surface Tension</i> (1968)  <i>Ballet Mécanique</i> (1924)  <i>Gladiator</i> (2000)  <i>Boy and the Heron</i> (2023)  <i>Snow White and the Seven Dwarfs</i> (1937)  <i>Southpark</i> (1997 - )  <i>La Casa Lobo</i> (2018)</p>	<p><b>Reading:</b> <i>Film Art</i>, "Sound" pg. 263-302</p> <p><b>Watch:</b> <a href="#">Akira</a>, Katsuhiro Otomo (1988)</p> <p><b>Assignment: Micro-Doc</b> Create a 2-minute documentary in one of the six modes discussed in class, about a real person/place/object that matters to you.</p>



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		<p><i>Hoppers</i> (2026)</p> <p><i>A Scanner Darkly</i> (2006)</p> <p><i>Pinocchio</i> (1940)</p>	
11/11	Room 301	Race and Ethnicity	<p><b>Reading:</b></p> <p>Shohat, Ella and Robert Stam. "Tropes of Empire." <i>Unthinking Eurocentrism: Multiculturalism and the Media</i>. London/New York: Routledge, 1994. 137-177.</p> <p>Stam, Robert and Louise Spence (1983). "Colonialism, Racism, and Representation: An Introduction." <i>Film Theory and Criticism (Sixth Edition)</i>. Eds. Marshall Cohen and Leo Braudy. New York/Oxford: Oxford University Press, 2004. 877-891.</p>
11/13	Virtual	Gender and Sexuality	<p><b>Reading:</b></p> <p>Leung, William. "So Queer Yet So Straight: Ang Lee's <i>The Wedding Banquet</i> and <i>Brokeback Mountain</i>." <i>Journal of Film and Video</i> 60.1 (Spring 2008): 23-42</p> <p>Halberstam, Judith. "Not So Lonesome Cowboys: The Queer Western." <i>The Brokeback Book: From Story to Cultural Phenomenon</i>. Ed. William R. Handley. Lincoln/London: University of Nebraska Press, 2011. 190-201</p>
11/18	Room 301	Stages of Filmmaking (pt. 1)	<p><b>Reading:</b></p> <p><i>Film Art</i>, "Making the Movie: Film Production" pg. 17-48</p> <p><b>Watch:</b></p> <p><a href="#"><i>Hearts of Darkness: A Filmmaker's Apocalypse</i> (1991)</a></p> <p><b>Assignment: Greenlight a Film</b></p> <p>Greenlight a film, original or an adaptation of an existing piece</p>

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			work (novel, TV show, anime, film, etc.) and identify who you would want to make and star in your film.
<b>11/20</b>	Virtual	<b>5 Stages of Filmmaking (pt. 2)</b>	<b>Watch:</b> <a href="#"><i>Empire of Dreams: The Story of the Star Wars Trilogy</i></a> (2004)  <b>Assignment: Re-Market a Classic Film</b> Remarket a film from before the year 2000 using modern marketing techniques.
<b>11/25</b>	No Class	Thanksgiving Break	
<b>11/27</b>	No Class	Thanksgiving Break	
<b>12/2</b>	Room 301	<b>Scriptwriting</b>	<b>Assignment: Screenplay</b> Write screenplay of a 3 – 5 page short film that you will produce for your final.
<b>12/4</b>	Virtual	<b>Q&amp;A Class</b>	<b>FINAL DUE: Short Film Project (2–4 min)</b> Create a short film, alone or with classmates, in the style of an auteur filmmaker or recognizable genre.  Final video + 1-page director's statement.

\*\*\*Subject to change without prior notice\*\*\*