

COURSE SYLLABUS

Course Code	96642083	Course Title	Film Appreciation				
Total Credits	3 (3-0-6)	Semester / Year of Study	2/2026	Section	101	Date-Time	Wed 16.30-19.30
Course Description (Thai)							
Course Description (English)	Learn and practice the process of mental development through films with an emphasis on positive attitudes or feelings of appreciation on things, and learn to understand the messages behind a variety of creative stories in films especially in dimensions of arts, culture, society, politics and ways of life.						
Course Coordinator	Dr. Minjade Paklapas (Ph.D.)						
Course Instructors	Dr. Minjade Paklapas (Ph.D.), A. Cherlyn Vasuherandhanin						
Teaching Assistant (if any)	A. Cherlyn Vasuherandhanin						
Counselling Schedule	LINE Group, Weekday, 2 hours					Teaching Language	☐ Thai ☒ English ☐ Others, please specify.....
Website or Online Teaching Method (if any)							

Learning Outcomes

Course Learning Outcome

1. To become an active viewer of cinema, developing one's own informed perspective through personal engagement with films using analytical tools and techniques.
2. Identify and use key concepts, models and tools in film criticism.
3. Understand the way that content, form, and contexts work together to create meaning in film.
4. Be able to critically explore how film is a dynamic, multi-faceted medium, and how a work is created and received from a cultural, ideological and theoretical perspective.

General Education Learning Outcome: GE-LO

GE-LO

Value

☒ GE-LO-1 Analytical and Critical Thinking

5

☐ GE-LO-2 Complex Problem Solving

☒ GE-LO-3 Creativity

3

☒ GE-LO-4 Interpersonal Skills

3

☐ GE-LO-5 Integrity and Perseverance

☐ GE-LO-6 Active Learning and Learning Strategies

☐ GE-LO-7 Resilience, Stress Tolerance and Flexibility

☐ GE-LO-8 Leadership and Social Influence

☒ GE-LO-9 Communication

2

☐ GE-LO-10 Entrepreneurship and Startup

☒ GE-LO-11 Digital Quotient Literacy and Digital Media Production

2

Total Value

15

Classroom Management

☒ Lecture/practice ☐ Active Learning ☐ Problem-Based Learning ☒ Project-Based Learning ☒ Online/Blended Learning

Teaching Plan and Evaluation Plan

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
1	Week 1: Introduction to Film Why Film Matters	Watch (Netflix): If Anything Happens I Love You (2020, ~12 min) — Oscar, Best Animated Short 2021 In-class analysis & critique: First reactions — what worked, what didn't, and why How to watch a film actively — the 10-step appreciation system Key elements that make up a film: story, character, image, sound Subject can be changed	180					
2	Week 2: Plot, Structure & Narrative How Stories Are Told in Film	Watch (Netflix): Two Distant Strangers (2020, ~29 min) — Oscar, Best Live Action Short 2021 In-class analysis & critique: Three-act structure, non-linear narrative, and the time-loop as a structural device How plot differs from story — causality and repetition In-class exercise: mapping the narrative structure of the film Subject can be changed	180					
3	Week 3: Film Genre & Style Film Style vs Film Genre	Watch (Netflix): Hunger (Sitisiri Mongkolsiri, 2023, ~134 min) — Thai, Netflix Original In-class analysis & critique: What are genres and how do they shape audience expectations? How the film's tone shifts from grounded drama to psychological thriller as the protagonist changes worlds Discussion: how genre affects how we read a film Subject can be changed	180					

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
4	Week 4: Cinematography — Camera, Angle & Visual Movement Cinematic Design and Kinetic Motion	Watch (Netflix): “Zima Blue” — Love, Death & Robots, Vol. 1 (~10 min) Guest Lecturer: TBD In-class analysis & critique: The language of the camera: shot types, angles, and distances Camera movement and visual composition Breaking down a scene shot by shot Subject can be changed	180					
5	Week 5: Editing — Transitions, Cuts & Effects The Art of the Edit	Watch (Netflix): Zion (2018, ~11 min) In-class analysis & critique: Cut types: jump-cut, match-cut, cross-cut, L-cut, J-cut Continuity editing vs montage — two philosophies of time How editing controls pacing and emotional experience Subject can be changed	180					
6	Week 6: Sound Design & the Film Score Diegetic vs Non-Diegetic Sound	Watch (Netflix): The Elephant Whisperers (2022, ~41 min) — Oscar, Best Documentary Short 2023 In-class analysis & critique: Diegetic and non-diegetic sound — and why the distinction matters How sound design creates space, tension, and emotion Silence as a cinematic tool Subject can be changed	180					

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
7	Week 7: Mise-en-scène & Colour Visual Presentation and the Psychology of Colour	Watch (Netflix): Poison (Wes Anderson, 2023, ~17 min) In-class analysis & critique: Setting, lighting, costume design, and blocking Psychology of colour: how filmmakers use colour to set mood Comparing visual styles across cultures Assignment: Visual Element Analysis in Film (due this week) Subject can be changed	180					
8	Week 8: Midterm Presentations Presenting Your Midterm Project	Student Presentations: Each student presents their Midterm Project — cliché analysis of a film not previously seen Peer discussion and instructor feedback No new film assigned this week	180					
MIDTERM								
9	Week 9: Movie Tropes & Clichés Reading Film Critically	Watch (Netflix): “Beautiful” — School Tales The Series, Thai horror anthology (~40 min) In-class analysis & critique: What are film tropes and clichés and why do they exist? Common tropes across genres: romance, horror, action, thriller — and specifically Thai horror conventions When clichés work, when they fail, and how great films subvert them Subject can be changed	180					

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
10	Week 10: Production Design Building the World of a Film	Watch (Netflix): “Sonnie’s Edge” — Love, Death & Robots, Vol. 1 (~17 min) In-class analysis & critique: What production/world design does and how it collaborates with story Creating visual mood, atmosphere, and a sense of place Case study: production design as storytelling Subject can be changed	180					
11	Week 11: The Film Score & Soundtrack Music as Cinematic Language	Watch (Netflix): The Only Girl in the Orchestra (2023, ~35 min) — Oscar, Best Documentary Short 2024 In-class analysis & critique: The role of the composer, conductor, and orchestra in shaping a film's musical identity How music shapes psychology and narrative tension Original score vs licensed soundtrack — different storytelling approaches Subject can be changed	180					
12	Week 12: Visual Semiotics in Film Reading Images as Signs	Watch (Netflix): “Jibaro” — Love, Death & Robots, Vol. 3 (~17 min) In-class analysis & critique: What is semiotics and how does it apply to film? Denotation and connotation: what an image shows vs what it means In-class exercise: semiotic analysis of a single scene Subject can be changed	180					

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
13	Week 13: Adapting Literature to Film From Page to Screen	Watch (Netflix): The Swan (Wes Anderson, 2023, ~17 min) — adapted from Roald Dahl's short story In-class analysis & critique: The challenges and opportunities of literary adaptation Fidelity vs interpretation — two approaches to source material Discussion: what does film offer that literature cannot, and vice versa? Subject can be changed	180					
14	Week 14: Pre-Final — Group Film Analysis Applying the Full Toolkit	Watch (Netflix): Period. End of Sentence. (2018, ~26 min) — Oscar, Best Documentary Short 2019 In-class analysis & critique: Students work in groups to analyse the film using all techniques from the course Each group addresses: narrative, cinematography, editing, sound, mise-en-scène, and themes Final Project briefing: choose a film you have not seen before for your final analysis Subject can be changed	180					
15	Week 15: Final Presentations	Student Presentations: Students present individual final film analyses to the class Each presentation: 10–15 minutes + Q&A Peer evaluation and instructor assessment No new film assigned this week Subject can be changed	180					

Week	Topic/Sub-topic	Activities	Durations (minutes)				Instructor	Notes
			In class	Video Clip	Online activities			
FINAL								

Assessment Plan

Assessment Activities	Value	Score	Week of Evaluation	GE-LO	Notes
1. Attendance and Participation	1	4	End of Semester	GE-LO-4	
2. Assignments	4	16	Week 7	GE-LO-1, GE-LO-9	Assignment 1: Colour in Film Assignment 2: In-class exercise: semiotic analysis of a single scene
3. Midterm Project	5	20	Week 8	GE-LO-1, GE-LO-3	Midterm Assignment: Cliche Analysis in Film
4. Final Project	5	20	Week 14-15	GE-LO-3, GE-LO-11	Final Assignment: Analysis and Film Criticism
Total	15	60			

Evaluation criteria

☐ Group-based								
☒ Standard-based								
Grade	A	B+	B	C+	C	D+	D	F

Score	57-60	49-56.9	41-48.9	34-40.9	27-33.9	21-26.9	15.-20.9	0-14.9
☐ Satisfactory/Unsatisfactory (S/U)								
Grade	S				U			
Score								

Main Textbook and Course Materials	Bordwell, D., Thompson, K., & Smith, J. (2026). <i>Film Art: An Introduction</i> (13th ed.). McGraw-Hill.
Important Documents and Information	
Suggested Learning Resources for students	Piper, J. (2014). <i>The Film Appreciation Book: The Film Course You Always Wanted to Take</i>. Allworth. Gillespie, M. P. (2019). <i>Film Appreciation through Genres</i> (Illustrated). McFarland. Studio Binder. (n.d.). <i>How to Use Color in Film</i>. https://www.craftfilmschool.com/. https://www.craftfilmschool.com/userfiles/files/How%20to%20Use%20Color%20in%20Film%20-%2050%20Examples%20of%20Movie%20Color%20Palettes.pdf Matt. (2022, December 6). Wes Anderson Symmetry & Symmetrical Editing: Modern Master At Work • Filmmaking Lifestyle. https://filmlifestyle.com/wes-anderson-symmetry-symmetrical-editing/#:~:text=In%20films%20it%20means%20that,movies%20in%20many%20different%20ways. Short of the Week. (n.d.). Curated short films and critical write-ups. https://www.shortoftheweek.com/ Netflix. (n.d.). The Roald Dahl Wes Anderson short film collection (Henry Sugar, The Swan, The Rat Catcher, Poison). https://www.netflix.com/

	Netflix Tudum. (n.d.). Love, Death & Robots — behind the anthology's genre-hopping, director-driven format. https://www.netflix.com/tudum/		
Modified by		date	

Scoring criteria according to Assessment Plan

Skills	Learning Outcomes	Value	Levels			
			4 Excellent	3 Good	2 Fair	1 Poor
1. Attendance and Participation	GE-LO-4	1	More than 10 times punctuality	9 – 10 times punctuality	7 – 8 times punctuality	Less than 7 times punctuality
2. Assignments	GE-LO-1	2	Can elaborate on assumptions and discuss implications based on the findings	Assumptions are defined and discussed to some extent	Assumptions are defined, but not explained	Fail to develop assumption to support the rationale for the assignment
	GE-LO-9	2	Clearly understand how online success comes from consistent active learning and can develop learning strategies on their own	Recognise the importance of active learning, and how to do it effectively according to the given instructions	Recognise the importance of active learning, but still struggle on their own	Do not undertake active learning strategy, nor understand its significance
3. Midterm Project:	GE-LO-1	3	Can elaborate on assumptions and discuss implications based on the findings	Assumptions are defined and discussed to some extent	Assumptions are defined, but not explained	Fail to develop assumption to support the rationale for the assignment

Skills	Learning Outcomes	Value	Levels			
			4 Excellent	3 Good	2 Fair	1 Poor
	GE-LO-3	1	Successfully practice creativity to maximise success opportunity	Demonstrate acceptable amount of creativity	Demonstrate creativity, but to a very limited extent. The work is still considered flat/repetitious.	The work is developed purely according to how-to, fail to demonstrate any creative practice
	GE-LO-4	1	Work well in group, can deliver the outcome without any personal problem	Team conflict occurs, but able to overcome, with no effect on the outcome	Team conflict occurs, affect the outcome, but able to overcome eventually	Fail to submit the work due to team conflict
4. Final Project:	GE-LO-3	2	Successfully practice creativity to maximize success opportunity	Demonstrate acceptable amount of creativity	Demonstrate creativity, but to a very limited extent	The work is developed purely according to how-to, fail to show any creative practice
	GE-LO-4	1	Work well in group, can deliver the outcome without any personal problem	Team conflict occurs, but able to overcome, with no effect on the outcome	Team conflict occurs, affect the outcome, but able to overcome eventually	Fail to submit the work due to team conflict
	GE-LO-11	2	Exploration Films in an impressive manner, using a clear understanding about digital universe and on-going trends	Able to explore content, demonstrating enough understanding about Films	Demonstrate some misunderstanding about the concept or fail to apply the knowledge into practice	Fail to understand the nature of film and digital environment