

**University of Calgary
Department of Communication, Media and Film**

**Film Studies (FILM) 201
Introduction to Film Studies**

Winter 2020

Jan. 15, 2020 - April 15, 2020

(excluding Feb. 19 and 21)

Tutorial 1: Friday 11:00 – 11:50, EDC 284

Tutorial 2: Friday 12:00 – 12:50, EDC 284

Tutorial 3: Friday 1:00 – 1:50, EDC 284

Tutorial 4: Friday 2:00 – 2:50, EDC 284

Instructor: Dr. Matthew Croombs
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Web Page: D2L
Office Hours: Via email

Course Amendments

Due to the COVID-19 pandemic, our class will move online starting March 18th. Both the films and lectures will be uploaded to D2L under the “content” tab, and can be found under each week’s heading, along with the required and recommended readings. The films and lectures will be uploaded by Wednesday at 5:00 pm each week. Your TAs will be holding meetings on Zoom every Friday to answer your questions about the films, readings, and lectures. As a result of the complications caused by the pandemic, your final essay (formerly worth 30%) has been cancelled and an additional 10% has been added equally to your quiz, shot-by-shot analysis, and final take home exam. The final take home exam will be posted on D2L on April 15th and submitted via a dropbox on D2L by 11:59 pm on April 21st. An additional bonus assignment will be created for those students who missed the first two *Cinema Politica* screenings. Please email your instructor or TA should you have any questions or concerns.

Course Description

This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception.

Additional Information

Attendance at lectures, screenings and tutorials, and informed participation are essential components of this course and will help determine your final grade. Students must come to class prepared to discuss the required reading.

Objectives of the Course

This course provides foundational tools and concepts required for film analysis. Students will develop different ways of considering – and writing about – the formal, aesthetic, institutional, and cultural dimensions of the cinema. The course is intended to prepare students for further work in film studies.

Textbooks and Readings

David Bordwell, Kristin Thompson and Jeff Smith. *Film Art: An Introduction*, 12th edition. New York: McGraw-Hill Ryerson, 2018.

Additional required readings will be available on D2L. See the schedule for details.

Internet and electronic communication device information

This course observes a strict laptop and cell phone policy. During lectures, laptops may be used for note-taking only; no laptops may be out during screenings and tutorials. In general, though, students are encouraged to come to class prepared to take notes with pen and paper; studies have found that this is the most effective way of processing and retaining information in courses. Texting and cell phone use is not permitted during class time: turn off these devices when you arrive at the classroom to avoid embarrassment and annoyance.

Assignments and Evaluation

Lectures, readings, screenings, and discussions are essential components of the course. You must see all of the films and should see as many as possible more than once. For make-up screenings and close analyses, the films are available at the TFDL for on-site viewing.

Assignments and Evaluation

10%	Tutorial Participation Tutorial discussion is an essential component of the course. Students must come to tutorial prepared to discuss the readings and screenings. Class participation grades will be evaluated based on the quality of your contributions to in-class discussions and the completion of short in-class assignments.	weekly
20%	Quiz Closed book, approximately 25 minutes. The quiz will cover lectures, readings and screenings; their format will include a mix of multiple-choice, fill in the blanks, short answers and definitions.	Feb. 5

30%	Shot-by-shot Analysis In-class analysis of film clip	March 6, in tutorial
40%	Final Exam The final exam will cover lectures, readings, and screenings from the entire semester. The exam format will be essay questions.	Assigned April 15 th and due April 21 st
5% bonus	Cinema Politica Screening Attendance	Throughout the term

Registrar-scheduled Final Examination: Yes

Note: If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

*Note: Each written assignment will be accompanied by a rubric and instruction sheet on D2L

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: Please hand in your essays directly to your tutor or instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. A night drop box is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Please include your name, ID number, and the instructor's name on all assignments, and be prepared to provide picture ID to pick up assignments or look at marked final exams in SS 320. Personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. For more information, see <http://www.ucalgary.ca/legalservices/foip/foip-hia>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Student Accommodations:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at

<http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>.

- Students seeking accommodation for transient illnesses (e.g., the flu) should contact their instructors. Whenever possible, students should advise their instructors in advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.
- When accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. In this course, letter grades will be used for all assignments. The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* *
4.00	Outstanding performance	A+	96 - 100%	98.0%
4.00	Excellent performance	A	90 - 95.99%	93.0%
3.70	Approaching excellent performance	A -	85 - 89.99%	87.5%
3.30	Exceeding good performance	B+	80 - 84.99%	82.5%
3.00	Good performance	B	75 - 79.99%	77.5%
2.70	Approaching good performance	B-	70 - 74.99%	72.5%
2.30	Exceeding satisfactory performance	C+	65 - 69.99%	67.5%
2.00	Satisfactory performance	C	60 - 64.99%	62.5%
1.70	Approaching satisfactory performance	C-	55 - 59.99%	57.5%
1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00	Minimal pass. Insufficient preparation for subsequent courses in the same subject	D	50 - 52.99%	51.5%
0.00	Failure. Did not meet course requirements.	F	0 - 49.99%	0%

* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

** These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Sources used in research papers must be properly documented. If you need help with your writing, you may use the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. In-text citations must be provided, and readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. Wording taken directly from a source must be enclosed within quotation marks (or, for long quotations, presented in the format prescribed by the documentation style you are using). Paraphrased information must not follow the original wording and sentence structure with only slight word substitutions here and there.

For information on citation and documentation styles (MLA, APA, Chicago, IEEE, etc.), visit the Student Success Centre resource links at <https://ucalgary.ca/student-services/student-success/writing-support> or the Purdue Online Writing Lab (OWL) Research and Citation Resources at https://owl.purdue.edu/owl/research_and_citation/resources.html

If you need help with your writing or have questions about citing sources, please consult your instructor or visit the Student Success Centre, 3rd floor, Taylor Family Digital Library. To book an appointment, go to https://ucalgary.ca/student-services/student-success?utm_source=ssc&utm_medium=redirect&utm_campaign=redirect

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the same course section

and term may be allowed under fair dealing. Check with the instructor if you have any questions about sharing materials with classmates.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.

Academic Misconduct

For information on academic misconduct and its consequences, please see the *University of Calgary Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/k.html>

Research Ethics

Whenever you perform research with human participants, including surveys, interviews, or observations as part of your university studies, you are responsible for obtaining research ethics approval and for following university research ethics guidelines. In some cases, your instructors may apply for course-based research ethics approval for certain assignments, and in those cases, they must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, please see <https://arts.ucalgary.ca/research/arts-researchers/resources-researchers-and-instructors/ethics>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <https://www.ucalgary.ca/registrar/registration/course-outlines> for information about student support services and resources, including Wellness and Mental Health Resources, Student Success programs and services, the Student Ombuds Office, the Student Union, and Safewalk.

For resources on D2L, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

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Schedule of Lecture Topics and Readings

January 15	Introduction
Screening:	<i>Parasite</i> (South Korea, Bong, 2019)
Reading:	Chapter 2: “The Significance of Film Form”
January 22	Mise-en-scène
Screening:	<i>Do the Right Thing</i> (USA, Lee, 1989)
Reading:	Chapter 4: “The Shot: Mise-en-Scene”
January 29	Cinematography
Screening:	<i>City of God</i> (Brazil, Meirelles and Lund, 2002)
Reading:	Chapter 5: “The Shot: Cinematography”
February 5	IN CLASS QUIZ
	Classical Continuity Editing
Screening:	<i>Vertigo</i> (USA, Hitchcock, 1958)
Reading:	Chapter 6: “The Relation of Shot to Shot: Editing”
February 12	Montage
Screening:	<i>The Man with a Movie Camera</i> (Soviet Union, Vertov, 1929)
Reading:	Reading: Chapter 6: “Alternatives to Continuity Editing”
February 19	READING WEEK - NO CLASSES HELD
February 26	Film Sound
Screening:	<i>Lemonade</i> (USA, Beyoncé/Joseph, 2016) <i>Black Mirror: Be Right Back</i> (UK, Harris, 2013)
Reading:	Chapter 7: “Sound in the Cinema”

March 4 **SHOT-BY-SHOT DUE IN MARCH 6 TUTORIAL**

Narrative

Screening: *Vagabond* (France, Varda, 1985)

Reading: Chapter 3: “Narrative as a Formal System”

March 11 **Avant-Garde Cinema**

Screening: *Rhythmus* (Germany, Richter, 1921)
Un Chien Andalou (France, Buñuel, 1929)
Meshes of the Afternoon (USA, Deren, 1943)
Scorpio Rising (USA, Anger, 1963)
T,O,U,C,H,I,N,G (USA, Sharits, 1968)

Reading: Chapter 10: “Documentary, Experimental, and Animated Films”

March 18 **Documentary Origins**

Screening: *Gimme Shelter* (USA, Maysles, 1970)

Reading: Bill Nichols, “How did documentary filmmaking get started,” in
Introduction to Documentary, Third Edition, 89-103.

Recommended: Bill Nichols, “How Can We Differentiate among Documentary
Models and Modes? What Are the Poetic, Expository, and
Reflexive Modes?” in Introduction to Documentary, Third Edition,
104-131.

March 25 **Documentary Today**

Screening: *The Act of Killing* (UK/Denmark/Norway, Oppenheimer, 2012)

Reading: Linda Williams, “Mirrors without Memories,” in Documenting the
Documentary, pp. 379-96.

April 1 **SHORT ESSAY DUE IN APRIL 3 TUTORIAL**

Film, Gender, Ideology

Screening: *Blue Velvet* (USA, Lynch, 1986)

Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Film Theory and Criticism* 7th Ed., pp. 711-722

April 8 Colonialism, Race, and Representation

Screening: *The Battle of Algiers* (Italy/Algeria, Pontecorvo, 1966)

Reading: Robert Stam and Louise Spence, "Colonialism, racism and representation," *Screen*, 24.2 (1983): pp. 2-20.

April 15 The Golden Age of Television

Screening: *TBD*