

University of Calgary

Department of Communication, Media and Film

Film Studies (FILM) 201 L01
Introduction to Film Studies

Winter 2021

January 11, 2021 – April 15, 2021
(excluding February 14-20 and April 05)

Lectures: Asynchronous
Screenings: Asynchronous

Lectures and Screenings will be asynchronous and posted on D2L each week by Monday at 1:00pm.
Students should watch the lecture before watching the film.

Tutorial 1: Wednesday 9:00-9:50am Zoom
Tutorial 2: Wednesday 10:00-10:50am Zoom
Tutorial 3: Wednesday 11:00-11:50am Zoom
Tutorial 4: Wednesday 12:00-12:50am Zoom
Tutorial 5: Wednesday 1:00-1:50pm Zoom
Tutorial 6: Wednesday 2:00-2:50pm Zoom

Tutorials will be synchronous Zoom sessions on Wednesday.

IMPORTANT NOTE ON COURSE DELIVERY FOR WINTER 2021:

This Winter 2021 course will be offered entirely online as part of the University's plan to ensure everyone's safety during the Covid-19 pandemic. Please read the outline carefully to see which course components will be offered synchronously (where you are expected to participate at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous course sessions will be hosted on Zoom, a video-conferencing program. To access scheduled Zoom course sessions, go to D2L, click on the COMMUNICATION tab, and select Zoom 5 or 10 minutes before class is scheduled to begin.

If you will not be able to participate in scheduled synchronous class sessions owing to time differences, then you should arrange to take this course when it is offered in person in the future.

Note that the time indicated on course outlines for all timed quizzes and exams in CMCL, COMS, and FILM courses includes 50% extra time to allow for technical difficulties.

Instructor: Dr. Leah Vonderheide
Email: leah.vonderheide@ucalgary.ca
Webpage: D2L (access via MyUofC portal)
Office Hours: Thursday 2:00-4:00pm

Course Description

This course provides students with an introduction to the vocabulary and practices of the visual style, sound design, and narrative form of motion pictures. Early lectures focus on the separate components of filmmaking, such as cinematography, mise-en-scène, editing, and sound, as well as the terminology of analysis. Using these building blocks, we will then look at the larger units of scene, narrative, and the rhetorical dimension of film form. The course will also provide a broad overview of selected topics such as experimental, documentary, and genre film while engaging key issues related to the representation of gender and race on screen. The course aims to enhance the experience of viewing films, shed light on the creative processes that generate them, and prepare students for further work in film studies.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline and on D2L. Students are responsible for reading and following all course and university policies discussed in this outline.

Attendance at your weekly tutorial session is mandatory, and will be noted at every tutorial session. Students must come prepared to discuss the week's pre-recorded lecture, screening, and assigned reading.

Objectives of the Course

- Students develop the analytic, expressive, and imaginative abilities needed to understand works of film and media.
- Students recognize constituent parts of a film and the processes of cinematic production.
- Students relate works of film or media to the broader human context (e.g. historical, social, ethnic, economic, geographic) in which they are created, including, for example, how a film is linked to the filmmaker's culture and identity.
- Students learn to think, speak, and write critically and clearly regarding film and media analysis.

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.

Learning Technologies and Requirements & Policy on the Use of Electronic Communication Devices

This is an online course. In order to complete online (or blended) courses, University of Calgary students are required to have reliable access to the following technology:

- A computer with a supported operating system, as well as the latest security and malware updates, with current antivirus software enabled;
- Broadband internet connection, and a current and updated web browser;
- A webcam (built-in or external);
- A microphone and speaker (built-in or external), or headset with microphone.

Most current laptops will have a built-in webcam, speaker and microphone. If you need access to other software programs to complete assignments, your instructor will provide relevant information and links.

If you have technical difficulties, contact the university's IT department. For more information, see: <https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Instructors may arrange to record synchronous zoom class sessions for lesson capture; however, students are not to share recordings with others. Please carefully review the section on Instructor Copyright at the end of this outline.

Assignments and Evaluation

Weight	Assessed Components	Due
10%	Tutorial Participation This includes not only a student's presence in weekly virtual tutorial sessions, but also the demonstration of the ability to contribute to discussion in a thoughtful and meaningful manner.	Weekly
15%	Timed Online Quiz 40 minutes (but students will be allowed 60 minutes in case of technical difficulties). The quiz will be available for 24 hours, beginning at 9:00am on Feb. 1 until 9:00am on Feb. 2. The quiz will cover lectures, readings and screenings; the format will include a mix of multiple-choice, fill in the blanks, short answers and definitions.	February 1
20%	Scene Analysis Students will be asked to write a 2-3-page analysis of a scene (prompt will be provided by February 22).	March 3
25%	Essay Students will be asked to write a 5-page essay on a film of their choosing, with approval of instructor (prompt will be provided by March 8).	March 31
30%	Final Exam 2 hours (but students will be allowed 3 hours in case of technical difficulties). The final exam will be available exactly 24 hours before the scheduled <u>end</u> time of the exam as set by the Registrar. The final exam will cover lectures, readings, and screenings from the entire semester. The exam format will include a mix of multiple-choice, short answer, and essay questions.	April: Registrar Scheduled

Registrar-scheduled Final Examination: Yes

In Winter 2021, all scheduled final examinations will be online. 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: You do not have to complete all the assignments and exams in order to receive a passing grade in this course. If you miss a required course component, please contact your instructor as soon as possible.

Submission of Assignments

Please submit all assignments electronically by uploading them to the designated D2L dropbox (unless instructed otherwise in the assignment guidelines). Include your name and ID number on all assignments. It is your responsibility to keep a copy of each submitted assignment and to ensure that you submit the proper version (particularly in courses requiring electronic submission).

Private information related to individual students is treated with the utmost regard by University of Calgary faculty. Student assignments will be accessible only by the authorized course faculty, and personal information is collected in accordance with the *Freedom of Information and Protection of Privacy (FOIP) Act*. Please note that instructors may use audio or video recorded for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline will be penalized by a partial letter 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); SAS will process the request and issue letters of accommodation to instructors. For information on support services and accommodations for students with disabilities, visit: <https://ucalgary.ca/student-services/access>

Students who require an accommodation 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: <https://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf>

Students seeking accommodation for transient illnesses (e.g., the flu) or another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, see Section M.1 of the *University Calendar*.

<https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

Also see FAQs for Students: <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Expectations for Writing

Department policy directs that all written assignments and, to a lesser extent, written exam responses 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 and proper documentation of research sources. For further information, please refer to the *University of Calgary Calendar* section on writing across the curriculum:

<https://www.ucalgary.ca/pubs/calendar/current/e-2.html>

Grading & Department of Communication, Media and Film Grade Scale

The following table outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. Final grades are reported as letter grades. For components graded using percentages or numerical scores, those values will be used directly in calculating the final course grade, while for components graded using letter grades, the letter grades will be converted to the midpoint values listed in the final column of the table below in calculating the final course grade.

In this course, letter grades will be used for written assignments, while percentage grades will be used for exams and quizzes.

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%

* Column 4: If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

**Column 5: These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

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://success.ucalgary.ca/home.htm>

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 (<https://www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright-policy.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

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, please visit <https://www.ucalgary.ca/registrar/registration/course-outlines>

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

Schedule of Lecture Topics and Readings

January 11

Reading: Chapter 2: “The Significance of Film Form”
Screening: *Thor: Ragnarok* (Taika Waititi, 2017, 130 min)

January 18

Reading: Chapter 5: “The Shot: Cinematography”
Screening: *Citizen Kane* (Orson Welles, 1941, 119 min)

January 25

Reading: Chapter 4: “The Shot: Mise-en-Scene”
Screening: *Far from Heaven* (Todd Haynes, 2002, 108 min)

February 1

TIMED ONLINE QUIZ

Classical Continuity Editing

(Please read/watch the following to prepare for your tutorial on Feb. 3)

Reading: Chapter 6: “The Relation of Shot to Shot: Editing”
Screening: *Vertigo* (Alfred Hitchcock, 1958, 129 min)

February 8

Alternatives to Hollywood

Reading: Chapter 6: “Alternatives to Continuity Editing”
Screening: *Do the Right Thing* (Spike Lee, 1989, 125 min)

February 14-20

Reading Days

February 22

Sound

Reading: Chapter 7: “Sound in the Cinema”
Screening: *Homecoming* (Eli Horowitz and Micah Bloomberg, Podcast, Ep. One, “Mandatory,” 2016, 20 min)
Homecoming (Horowitz, Bloomberg, Sam Esmail, TV Series, Ep. One, “Mandatory,” 2018, 27 min)

March 1

Narrative

Reading: Chapter 3: “Narrative as a Formal System”
Screening: *The Headless Woman* (Lucrecia Martel, 2008, 87 min)

March 3

SCENE ANALYSIS DUE VIA DROPBOX

- March 8**
 Reading: Rick Altman, "Film's Rhetorical Dimension" (1996)
 Screening: *Parasite* (Bong Joon-ho, 2019, 132 min)
- March 15**
 Reading: Chapter 10: "Documentary, Experimental, and Animated Films"
 Screening: *Rhythmus 21* (Viktor Egging and Hans Richter, 1923, 3 min)
The Seahorse (Jean Painlevé, 1934, 15 min)
Mesbes in the Afternoon (Maya Deren, 1943, 14 min)
La Jetée (Chris Marker, 1962, 29 min)
Mothlight (Stan Brakhage, 1963, 3 min)
Passage a l'acte (Martin Arnold, 1993, 10 min)
Urine Man (Greta Snyder, 2000, 5 min)
- March 22**
 Reading: (Approaches to) Documentary
 Nichols, Bill, "How Did Documentary Filmmaking Get Started?"
 (3rd Edition, 2017)
 Screening: *Inflation* (Hans Richter, 1927, 3min)
Listen to Britain (Humphrey Jennings, 1941, 21 min)
Les Racquetteurs (Gilles Groulx and Michel Brault, 1958, 15 min)
Salut les Cubains (Agnès Varda, 1964, 30 min)
Okay Bye Bye (Rebecca Baron, 1998, 40 min)
I Met the Walrus (Josh Raskin, 2007, 5 min)
- March 29**
 Reading: (In Consideration of) Documentary
 Rascaroli, Laura, "The Essay Film: Problems, Definitions, Textual
 Commitments" (2008)
 Screening: *Las Hurdes* (Luis Buñuel, 1933, 27 min)
Cameraperson (Kristen Johnson, 2016, 103 min)
- March 31**
ESSAY DUE VIA DROPBOX
- Women/Theory/Film**
 (Please read/watch the following to prepare for your tutorial on Apr. 7)
- Reading: Mulvey, Laura, "Visual Pleasure and Narrative Cinema" (1975)
 Cassella, Donna, "What Women Want: The Complex World of Dorothy
 Arzner and Her Cinematic Women (2009)
- Screening: *Dance, Girl, Dance* (Dorothy Arzner, 1940, 90 min)
Fleabag (Phoebe Waller-Bridge, Season 1, Ep. 1, 2016, 26 min)
- April 12**
 Reading: Race/Representation/Genre
 hooks, bell, "The Oppositional Gaze" (1992)
 Williams, Linda, "Film Bodies: Gender, Genre, and Excess" (1991)
 Screening: *Lip* (Tracey Moffatt, 1999, 10 min)
Us (Jordan Peele, 2019, 121 min)