

University of Calgary

Department of Communication, Media and Film

Film Studies (FILM) 305 L01/B01  
The International Film Musical

Winter 2021

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

**Lectures:** Synchronous, Thursday 10:30am-12:20pm Zoom  
**Screenings:** Asynchronous

Students should watch the week's film(s) before attending the lecture (and discussion) on Thursday.

**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

**The International Film Musical**

Not only is the musical one of Hollywood's best-known forms, it is also one of cinema's genuinely international genres. Beginning with influential works featuring Fred Astaire, Gene Kelly, and Judy Garland, this course will also engage a wide range of film musicals from around the globe. Exploring the creative and ideological tension between promoting and abandoning traditional cultural forms and styles, students will be asked to consider how the international film musical negotiates between local and global elements – acknowledging the dominant Hollywood model while also claiming cultural specificity.

### **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 the weekly lecture is mandatory, and will be noted at every class meeting. Students must come prepared to discuss the week's screening and assigned reading. Please make every effort to attend our class meetings with your video on. Being able to see one another helps to create community in our virtual classroom. Furthermore, it is expected that students will be respectful of our class time together. Do not conduct other work or participate in other activities on your computer during our Zoom class meetings. Also, please be mindful of your presence and interactions in Zoom class meetings. For example, turn your microphone off unless you are speaking and use the hand-raising icon to ask questions. In general, I ask that you treat the Zoom space as you would treat a classroom: arriving on time and ready to engage with the entire 110-minute class period.

Also, because the class will represent a diversity of individual beliefs, backgrounds, and experiences, every member of this class must show respect for every other member of this class. Our course materials and classroom discussions will often focus on mature, difficult, and potentially challenging topics. Some of us will have emotional responses to these topics; some of us will have emotional responses to our peers' understanding of these topics; all of us should feel responsible for creating a space – even, and perhaps especially, in the virtual classroom – that is both intellectually rigorous and respectful. Please keep in mind that many of us are still adapting to online course instruction, so I also ask for your patience – for myself and your peers – as we navigate some of the challenges related to this new mode of instruction. Above all, please be respectful, and be mindful of the ways that our identities position us in the classroom. As your instructor, I value your voice and perspective and am firmly committed to diversity, inclusivity, and equity in this course and in all areas of campus life.

### **Objectives of the Course**

- Students recognize genre as an enduring categorization system used by producers, distributors, consumers, critics, and scholars to examine and classify works of film.
- Students develop the analytic, expressive, and imaginative abilities needed to understand the historical as well as formal and stylistic elements of the musical film genre.
- Students integrate their critiques and evaluations beyond the context of the film genre and apply their ideas to greater national, international, and global socio-cultural and political issues.
- Students learn to think, speak, and write critically and clearly regarding film analysis while engaging both genre and global film theory through original research.

### **Textbooks and Readings**

Linda Y. Mokdad and Corey K. Creekmur, eds. *The International Film Musical*. Edinburgh: Edinburgh University Press, 2012.

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%	<b>Participation</b> This includes not only a student's presence in weekly lecture on zoom, but also the demonstration of the ability to contribute to discussion in a thoughtful and meaningful manner.	Weekly
15%	<b>Short Essay</b> Students will be asked to write a 3-page analysis of the Hollywood film musical (prompt will be provided January 28).	February 11
20%	<b>Podcast Assignment</b> In groups of 2 (or 3) students will create a 20-30-minute video/podcast discussing an assigned set of films from the syllabus (prompt will be provided by February 11).	March 11
25%	<b>Discussion Board Posts</b> Students will be asked to respond to a discussion board prompt engaging the week's screening and reading ahead of each lecture.	Weekly
30%	<b>Research Paper</b> Students will be asked to write an 8-10-page research paper on a topic of their choosing related to the international film musical (prompt to be provided by March 18).	April 15

**Registrar-scheduled Final Examination:** No

**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](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 <http://elearn.ucalgary.ca/desire2learn/home/students>  
IT support is available at [itsupport@ucalgary.ca](mailto:itsupport@ucalgary.ca) or by calling 403-220.5555.

## Schedule of Lecture Topics and Readings

### January 14 Hollywood

Screening: *Top Hat* (Mark Sandrich, 1935, US, 101 min)

Reading: Rick Altman, “An Introduction to the Theory of Genre Analysis” from *The American Film Musical* (1987)

### January 21 Hollywood

Screening: *Meet Me in St. Louis* (Vincente Minnelli, 1944, US, 113 min)

Reading: Rick Altman, “The American Film Musical as Dual-Focus Narrative” and “The Structure of the American Film Musical” from *The American Film Musical* (1987)

Scott Higgins, “Color at the Center: Minnelli’s Technicolor Style in ‘Meet Me in St. Louis’” (1998)

### January 28 Hollywood

Screening: *Singin’ in the Rain* (Gene Kelly, Stanley Donen, 1952, US, 103 min)

Reading: Rick Altman, “The Style of the American Film Musical” from *The American Film Musical* (1987)

Marylin M. Ewing, “Gotta Dance! Structure, Corruption, and Syphilis in *Singin’ in the Rain*” (2006)

### February 4 Russia

Screening: *Circus* (Grigori Aleksandrov, 1936, Soviet Union, 94 min)

*Hipsters* (Valery Todorovsky, 2008, Russia, 120 min)

Reading: Corey K. Creekmur and Linda Y. Mokdad, Introduction from *The International Film Musical* (2012)

Richard Taylor, “Soviet Union” from *The International Film Musical* (2012)

### February 11 SHORT ESSAY DUE VIA DROPBOX

#### Mexico & Egypt

Screening: *Victimas del Pecado (Victims of the Sin)* (Emilio Fernández, 1951, Mexico, 90 min)

*Days and Nights* (Henry Barakat, 1955, Egypt, 103 min)

Reading: Ana M. López, “Mexico” from *The International Film Musical* (2012)

Linda Y. Mokdad, “Egypt” from *The International Film Musical* (2012)

### February 14-20 Reading Days

**February 25 France**

- Screening: *Under the Roofs of Paris* (René Clair, 1930, France, 96 min)  
*The Umbrellas of Cherbourg* (Jacques Demy, 1964, France, 91 min)
- Reading: Kelley Conway, "France" from *The International Film Musical* (2012)  
Rodney Hill, "The New Wave Meets the Tradition of Quality: Jacques Demy's *The Umbrellas of Cherbourg*" (2008)

**March 4 Britain**

- Screening: *A Hard Day's Night* (Richard Lester, 1964, UK, 87 min)
- Reading: John Mundy, "Britain" from *The International Film Musical* (2012)  
Richard W. Wallace, "Acting Naturally: Performing The Beatles" from *Mockumentary Comedy* (2018)

**March 11 China**

- Screening: *Hong Kong Nocturne* (Umetsugu Inoue, 1967, 128 min)
- Reading: Emilie Yueh-yu Yeh, "China" from *The International Film Musical* (2012)

**March 18 PODCAST ASSIGNMENT DUE VIA DROPBOX**

**Argentina**

- Screening: *Tangos, the Exile of Gardel* (Fernando Solanas, 1980, Argentina, 119 min)
- Reading: Fernando Solanas and Octavio Getino, "Toward a Third Cinema" (1969)  
Fernando Solanas and Coco Fusco, "The Tango of Esthetics & Politics: An Interview with Fernando Solanas" (1987-88)

**March 25 Spain & Australia**

- Screening: *Blood Wedding* (Carlos Saura, 1981, Spain, 72 min)  
*Strictly Ballroom* (Baz Luhrmann, 1992, Australia, 94 min)
- Reading: Inmaculada Sánchez Alarcón, "Spain" from *The International Film Musical* (2012)  
Ruth Hessey, "Stepping Out: Behind the Scenes of *Strictly Ballroom*" (1992) from *Baz Luhrmann: Interviews* (2014)  
Peter Brunette, "More than Romance Colors *Strictly Ballroom*" (1993) from *Baz Luhrmann: Interviews* (2014)

**April 1 India**

- Screening: *Dil Se* (Dani Ratnam, 1998, India, 164 min)
- Reading: Michael Lawrence, "India" from *The International Film Musical* (2012)

**April 8 Guinea-Bissau/Cape Verde/Portugal/France/Luxembourg**

- Screening: *My Voice* (Flora Gomes, 2002, Guinea-Bissau, 112 min)
- Reading: Akin Adesokan, "Flora Gomez: Filmmaker in Search of a Nation" (2011)

**April 15 RESEARCH PAPER DUE VIA DROPBOX**

**Israel & Japan**

- Screening: *Cupcakes* (Eytan Fox, 2013, Israel, 92 min)  
*Tokyo Tribe* (Sion Sono, 2014, Japan 116 min)