

**FILM 305.09 – Lecture 01**  
**Filmed Lives**  
**Fall 2013**

**Lecture: R 16:00-17:50; Lab: W 16:00-18:45**

**Instructor:** Dr. A. Mary Murphy  
**Office**  
**Location:** SS307  
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**Office Hours:** M 14:00-15:00; or, by appointment

**Course Description**

This course will examine the style, form, and evolution of filmed lives. We will discuss the ways in which movies construct lives and will consider, among other things, theory, time constraints, entertainment demands, and cultural context.

**Additional Information**

As long as movies have been made, real, historical people have been the subjects of filmed lives. Because the subject was/is a living person, viewers are often looking for the “truth” of a character and a life. It will be important to resist that tendency and instead, to maintain a critical distance. Hitchcock said, “Casting is characterization,” and it is a particularly important consideration in the analysis of filmed lives. This is a FILM course, and an awareness of the ways in which the film arts (acting, directing, editing, cinematography, mise-en-scène, writing, sound), contribute to the effect, to the construction of meaning, will enrich class discussions. This course does not have a prerequisite, but it is assumed that students do have a familiarity with the medium.

**Objectives of the Course**

Through screenings, readings, discussions, and assignments, students will develop the critical skills to analyze how biographical subjects are constructed.

**Internet and electronic communication device information**

Laptops are welcome in class for the purpose of note taking and on-the-spot research during discussions, and not for any other purpose. Other devices are not required and therefore should be turned off. Please be respectful of others and of the venue.

**Textbooks and Readings:**

There is no single required text for this course. Instead, students will collect and read reputable critical resources for the purposes of class discussions and of the final assignment, an annotated source list. Reputable sources include peer reviewed print and electronic publications and do not include Wikipedia. They include *Rolling Stone* and Roger Ebert, but they do not include relatives and roommates, although these might be interesting contributions to class discussions.

## Assignments and Evaluation

- October 3: 15%; 1000-word essay discussing aspects of *I Want To Live!* (1958) and *Monster* (2003); use 2 reputable secondary sources
- October 24: 20%; 500-750 word in-class essay discussing aspects of *Night and Day* (1946) and *Behind the Candelabra* (2013)
- November 14: 25%; 1000-word essay discussing three titles whose subjects are connected by some central aspect of the life or the movie (music, politics, painting, sexuality, class, structure, form, for example); titles not included on the course screening list are welcome and encouraged—clear these choices with your instructor; use 3 reputable secondary sources
- Ongoing: 10%; participation; completion of a provided template; **due in class 5 Dec**
- December 12: 30%; annotated citation list; 10 reputable articles and reviews; 1250 words; reviews should account for no more than half the list

**Participation:** We will develop our participation policy during the first class, but in general, participation requires attendance in class and contribution to discussions in useful ways, such as thoughtful and respectful questions and observations. Reading articles and reviews relevant to the week's screening, and to filmed lives in general, and bringing their comments and analysis to discussions will be particularly fruitful, but individual viewing response and experience also are worthwhile considerations.

You do not need to complete all assignments to receive a passing grade in the course.

It is the student's responsibility to keep a copy of each submitted assignment.

Note: 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.

### **Registrar-scheduled Final Examination: No**

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

### **Policy for Late Assignments**

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

## Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As one consequence, **students should identify themselves on all written work by placing their name on the front page and their ID number. Also you will be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS320 after classes have ended.**

For more information see also <http://www.ucalgary.ca/secretariat/privacy>.

## Writing Skills Statement

Department policy directs that all written assignments (including, although to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see <http://comcul.ucalgary.ca/needtoknow>. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc) but also general clarity and organization. Research papers must be properly documented.

If you need help with your writing, you may use the Writing Centre. Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

## Grading System

The following grading system is used in the Department of Communication and Culture:

	Grading Scale
A+	96-100
A	90-95.99
A -	85-89.99
B+	80-84.99
B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

Where a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

## **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.

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. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor Taylor Family Digital Library, <http://www.ucalgary.ca/ssc/writing-support>) if you have any questions regarding how to document sources.

## **Academic Misconduct**

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

## **Students with Disabilities**

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

## **Students' Union**

For details about the current Students' Union contacts for the Faculty of Arts see <http://www.su.ucalgary.ca/governance/elections/home.html>

## **Student Ombudsman**

For details on the Student Ombudsman's Office see <http://www.ucalgary.ca/provost/students/ombuds>

## **Emergency Evacuation and Assembly points**

For information on the emergency evacuation procedures and the assembly points see <http://www.ucalgary.ca/emergencyplan/assemblypoints>

## "SAFEWALK" Program -- 220-5333

Campus Security will escort individuals day or night -- call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

### Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see

The Department of Communication and Culture Research Ethics site:

<http://www.comcul.ucalgary.ca/ethics>

or the University of Calgary Research Ethics site:

<http://www.ucalgary.ca/research/ethics/cfreb>

### Schedule of Lectures and Readings

Date	W: Lab SB144	R: Lecture SB142
11/12 Sep	No screening	Course intro
18/19 Sep	<i>Monster</i> (2003)	film arts; context
25/26 Sep	<i>I Want To Live!</i> (1958)	film arts; context
2/3 Oct	<i>American Splendor</i> (2003)	film arts; context #1 due
9/10 Oct	<i>Night and Day</i> (1946)	film arts; context
16/17 Oct	<i>Behind the Candelabra</i> (2013)	arts; context
23/24 Oct	No screening	#2 in-class essay
30/31 Oct	<i>Malcolm X</i> (1992)	film arts; context
6/7 Nov	<i>Lawrence of Arabia</i> (1962)	film arts; context
13/14 Nov	<i>Queen Christina</i> (1934)	film arts; context #3 due
20/21 Nov	<i>Coal Miner's Daughter</i> (1980)	film arts; context
27/28 Nov	<i>Thirty-Two Short Films About Glenn Gould</i> (1994)	film arts; context
4/5 Dec	<i>Carrington</i> (1995)	conclusion #4 due in class
12 Dec	Final assignment: Digital Dropbox	#5 due in Blackboard