

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 403.22 L01
**TOPIC IN THE DIRECTOR'S CINEMA:
CHARLES CHAPLIN**
WINTER 2020

WEEK 10 REVISION: REMOTE EDITION
***revised sections on pp. 2-3, highlighted**

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Course Description

While Charles Chaplin has been almost universally regarded as a superlative artist of cinema, celebrations and studies of Chaplin's work are usually limited to his performance style, or to the mythical appeal of his Tramp character. So what, exactly, is *cinematic* about his films?

This course will attempt to provide some tentative answers to this question. In addition, we will examine how Chaplin's style was forged in context with other major aesthetic developments of his time—namely, D.W. Griffith's cinematic melodramas and Keystone's slapstick comedies—as well as the ways that his style adapted to feature-length films and to the coming of sound.

Objectives of the Course

By the end of this course, students should have a firm grasp of the particularities of Chaplin's filmmaking style, as well as an understanding of the varied cultural meanings that circulated around his work. In addition, this course will help students develop necessary skills for academic writing.

Textbooks and Readings

Our primary text for the course will be *Charlie Chaplin, Director*, by Donna Kornhaber (Evanston, IL: Northwestern University Press, 2014), noted in the schedule as **CCD**. It is available at the campus bookstore. Supplementary readings will be available on D2L.

Communication

I will still be available by email, and will respond to all emails by the end of the next business day. I will also be available for appointments by Skype for conversations. Email me and I will offer my Skype handle.

Summary of new course content delivery

For the rest of the term, we will focus entirely on writing essays, and the new course content will reflect this. You are no longer required to continue reading the textbook or supplementary readings; nor are you required to watch the films.

Instead, I will periodically post writing-related resources on the D2L content page. These resources may include style guides, exemplary student essays from previous terms, or exemplary student essay proposals. These resources are mandatory.

Assignments and Evaluation (changes in bold headers)

Discussion board posts (weekly): 15%

Each week, everyone will post responses to the new writing-related content I have posted to D2L for that week. Specific instructions for responses will be given for each week. These may include: reflecting on the ideas in another student's proposal and relating it to your own proposal; reading and reflecting on a student essay; posting your own writing-in-progress and giving feedback on another student's writing.

*Note: **EVERYONE** is now expected to make a discussion board post **EVERY WEEK**, by Thursday at 10 am. (The week of March 16 will be a freebie, to let students adjust to the new schedule.)

Discussion aides (weekly): 15%

Presentation groups will make extensive (~ 650-1000 words) initial posts to the weekly discussion boards. Each group will pick an issue in essay-writing that they feel is relevant or worth discussing. For example: how do you find sources for an essay, and how do you decide what sources are necessary for your argument? How do you structure a paragraph? How do you manage your time, especially when having to write essays for multiple courses at once? How do you know what makes a good thesis, and how do you get ideas for a good thesis? How do you think about your reader or audience when crafting an essay?

Craft a blog-style post on this issue. Why is it an issue? What seem to be the difficulties around it? What resources, in print or online, may be out there for help or guidance with it? (And just as importantly: what resources do NOT seem to be helpful? Not everything on the internet is useful.) These do not need to have definite questions at the end, or even definite answers for the difficulties being raised. Just put some interesting thoughts up for discussion.

These will be due at normal class discussion time, Thursday at 12:30 pm.

Participation (weekly): 10%

Once the above posts are up, everyone needs to post a reply to the week's thread. You can reply to the initial long post, or to another student's response. You may respond to a

general issue in the discussion, you may share an experience of your own, you may ask a follow-up question—anything that you think will take the topic further.

Comparative source study (due Feb. 13)

15%

For Week 5, you will be asked to find and analyze two primary sources on Chaplin, each from a different period (as broken down in the syllabus). Compare the approaches that these sources take to their subject. How is Chaplin represented consistently, or inconsistently, across these periods? What is considered important about him? What is assumed, what is spelled out? How does this fit or not fit with the historical studies covered so far in the course?

Studies should be two pages long. Sources can be found on Lantern: <http://lantern.mediahist.org/>. Further details will be given later in the semester.

Paper proposal (due Mar. 12)

15%

A short document proposing a topic and approach for your final research paper. The proposal should include a brief description of your major research questions or arguments, and roughly how you plan on executing them. It should also have a formatted bibliography.

Final Research Paper (due Apr. 21):

30%

An 8-10 page research essay on an approved topic of the student's choice and related to the course themes and materials. Further details will be given later in the semester.

Registrar-scheduled Final Examination: NO

Submission of Assignments: All weekly assignments will be submitted via D2L. Final essays will be emailed to the instructor. 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 and ID number on all assignments, and be prepared to provide picture ID to pick up assignments or look at final exams in SS 320 after classes have ended. 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/secretariat/privacy>

Note: It is the student's responsibility to keep a copy of each submitted assignment. For courses in which assignments are submitted electronically, it is the student's responsibility to ensure that the correct copy of the assignment is submitted. (Including the version date or version number in your file name may help you avoid submitting the wrong version of your written assignments.)

Policy for Late Assignments

For late assignments, one-third of a letter grade will be subtracted from the assignment for each 24-hour period.

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

Grading & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. However, assignments, exams, and other work in this course will be graded using letter grades.

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

Grade Point Value	Description	Grade	Department grade scale equivalents	Letter grade % equivalent for calculations
4.00	Outstanding	A+	96 - 100%	98.0%
4.00	Excellent—superior performance, showing comprehensive understanding of subject matter.	A	90 - 95.99%	93.0%
3.70		A -	85 - 89.99%	87.5%
3.30		B+	80 - 84.99%	82.5%
3.00	Good—clearly above average performance with knowledge of subject matter generally complete.	B	75 - 79.99%	77.5%

2.70		B-	70 - 74.99%	72.5%
2.30		C+	65 - 69.99%	67.5%
2.00	Satisfactory—basic understanding of the subject matter.	C	60 - 64.99%	62.5%
1.70		C-	55 - 59.99%	57.5%
1.30	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail - unsatisfactory performance or failure to meet course requirements.	F	00 - 49.99%	0%

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 (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 <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.

SCHEDULE OF LECTURES AND READINGS

(all films dir. Charles Chaplin unless otherwise noted)

Week 1 (Jan. 14 & 16): **Chaplin Style versus Classical Style**

-Read:

CCD, Introduction

-Screen:

A Woman of Paris (1923)
Way Down East (D.W. Griffith, 1920)

PART ONE: SHORT SUBJECTS (1914-1923)

Week 2 (Jan. 21 & 23): **Attractions and the Keystone style**

~Read:

CCD, Chapter 1
Donald Crafton, "Pie and Chase"

~Screen:

Those Awful Hats (Griffith, 1909)
A Corner in Wheat (Griffith, 1909)
The Sealed Room (Griffith, 1909)
Twenty Minutes of Love (1914)
Dough and Dynamite (1914)

Week 3 (Jan. 28 & 30): **Chaplin's Performance: the Slapsticked Body**

~Read:

CCD, Chapter 2
Rob King, "Charles Chaplin and the Comedy of Class"

~Screen:

The Lonely Villa (Griffith, 1909)
Bangville Police (Mack Sennett, 191e)
Mabel's Busy Day (Mabel Normand, 1914)
Recreation (1914)
The Floorwalker (1916)
The Pawnshop (1916)

Week 4 (Feb. 4 & 6): **Chaplin's Pathos: the Innocent Subject**

~Read:

Charles Maland, "Early Films and Rise to Stardom" (excerpts)
Peter Brooks, "The Melodramatic Imagination"
Jean Epstein, "Amour de Charlot"

~Screen:

The Tramp (1915)
The Kid (1921)

Week 5 (Feb. 11 & 13): **Chaplin's Popularity: The Myth of the Tramp**

Read:

Viktor Shklovsky, "Chaplin"
Rudolf Arnheim, "Motion"
Sergei Eisenstein, "Charlie the Kid"

Andre Bazin, "Charlie Chaplin"
Screen:
Easy Street (1917)
Shoulder Arms (1918)
The Pilgrim (1923)
Ballet Mecanique (Fernand Leger, 1924)
COMPARATIVE SOURCE STUDY DUE FEB. 13

Week 6 (Feb. 18 & 20): TERM BREAK, NO CLASSES

PART TWO: FEATURES, SILENT (1923-1931)

Week 7 (Feb. 25 & 27): **Slapstick-classical: Lloyd and Keaton**

Read:
CCD, Chapter 3
Screen:
Safety Last! (Hal Roach, 1923)
Cops (Edward F. Cline & Buster Keaton, 1922)
Sherlock, Jr. (Buster Keaton & William Goodrich, 1924)

Week 8 (Mar. 3 & 5): **Chaplin's spaces**

Read:
CCD, Chapter 4
Andre Bazin, "The Evolution of the Language of Cinema"
Screen:
The Vagabond (1916)
The Gold Rush (1925)

Week 9 (Mar. 10 & 12): **Chaplin's ambiguity**

Read:
CCD, Chapter 5
Screen:
The Immigrant (1917)
The Circus (1928)

PAPER PROPOSALS DUE MARCH 12

Week 10 (Mar. 17 & 19): **Writing week**

Nothing due: everyone get settled

PART THREE: FEATURES, SOUND (1936-1967)

Week 11 (Mar. 24 & 26): Writing week

Writing-journal discussion boards due Thursday, March 26 at 10 a.m.

Presentations due to D2L Thursday, March 26 at 12:30 p.m.

Participation responses due to D2L Tuesday, March 31 at 12:30 p.m.

Week 12 (Mar. 31 & Apr. 2): Writing week

Writing-journal discussion boards due Thursday, April 2 at 10 a.m.

Presentations due to D2L Thursday, April 2 at 12:30 p.m.

Participation responses due to D2L Tuesday, April 7 at 12:30 p.m.

Week 12 (Apr. 7 & 9): Writing week

Writing-journal discussion boards due Thursday, April 9 at 10 a.m.

Presentations due to D2L Thursday, April 9 at 12:30 p.m.

Participation responses due to D2L Tuesday, April 14 at 12:30 p.m.

Week 13 (Apr. 14): Writing week

FINAL PAPER DUE APR. 21