

University of Calgary

Department of Communication, Media and Film

**Film Studies (FILM) 201 L01
Introduction to Film Studies**

Fall 2021

**September 7 to December 9
(excluding November 7-13)**

Lectures: Asynchronous
Screenings: Asynchronous

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

Tutorial 1: Remotely, Zoom, Friday, 9:00-9:50am
Tutorial 2: Remotely, Zoom, Friday, 10:00-10:50am
Tutorial 3: In-person, Friday, 11:00-11:50am
Tutorial 4: In-person, Friday, 12:00-12:50am
Tutorial 5: In-person, Friday, 1:00-1:50pm
Tutorial 6: In-person, Friday, 2:00-2:50pm

Tutorials 1 & 2 will be synchronous Zoom sessions; Tutorials 3-6 will meet in-person.

IMPORTANT NOTE ON COURSE DELIVERY

Asynchronous & Synchronous Course Components: Please read this outline carefully to see which course components will be offered synchronously (where you are expected to participate in person or online at the usual scheduled course time) and which components will be offered asynchronously (to be completed on your own time). Synchronous sessions hosted on Zoom can be accessed on D2L by clicking on the Communications tab and selecting Zoom.

Note: If you will not be able to participate in synchronous in-class or online class sessions owing to time differences or geographical location, then consult with the instructor to see if accommodation is possible or arrange to take this course in a future term.

Online Quizzes and Exams: You will be allowed a minimum window of 24 hours to access online quizzes and exams, but there may be a time limit for completing a quiz once you open it. Read the description carefully. The time specified for any timed online assessments includes 50% extra time.

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

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, screenings, 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. In accordance with university policy and to continue to protect the most vulnerable members of our community, students attending in-person tutorials are required to wear masks.

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 that is both intellectually rigorous and respectful while being 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 equity, diversity, and inclusion in this course and in all areas of campus life.

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

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), and a microphone and speaker (built-in or external) or headset with 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 IT support services. See

<https://www.ucalgary.ca/pubs/calendar/current/student-campus-services-information-technologies-it.html>

Policy on the Use of Electronic Communication Devices

Please be respectful of your peers and TA during synchronous tutorial meetings. For tutorials that meet via Zoom, you are expected to have your camera on for the duration of the meeting. For in-person tutorials, phones must be turned off and put away, and laptop/tablet use will only be allowed for notetaking.

Please familiarize yourself with the University’s policy on the recording of lectures, which is outlined at <https://www.ucalgary.ca/pubs/calendar/current/e-6.html>, and 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 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,	September 28

	beginning at 9:00am on Sept. 28 until 9:00am on Sept. 29. The quiz will cover lectures, readings, and screenings; the format will include a mix of multiple-choice and true-false questions.	
20%	Shot-by-shot Description and Analysis Students will be asked to write a shot-by-shot description and analysis of a scene (prompt will be provided by October 5).	October 19
25%	Essay Students will be asked to write a 5-page film essay (prompt will be provided by October 26).	November 16
30%	Online 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, true-false, short answer, and essay questions.	December: Registrar Scheduled

Registrar-scheduled Final Examination: Yes

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

Note: You must complete all assignments, or a course grade of F may be assigned at the discretion of the instructor.

Please submit all assignments by uploading them to the designated D2L dropbox. Include your name and ID number on all assignments. Be sure to keep a copy of each submitted assignment and to submit the proper version.

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 recording for lesson capture, assessment of student learning, and self-assessment of teaching practices.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of 5% or 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 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. For the full policy on Student Accommodations, see <https://www.ucalgary.ca/legal-services/university-policies-procedures/student-accommodation-policy>

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 a medical note. For information on the use of a statutory declaration, see the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/m-1.html>

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 & 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, percentage grades or numerical scores will be used for all assessments.

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, consult your instructor or visit the Student Success Centre, Taylor Family Digital Library. To book an appointment, go to <https://ucalgary.ca/student-services/student-success/writing-support>

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including lectures, 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.

To ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes & electronic versions of textbooks), all students are required to read the *University of Calgary Policy on Acceptable Use of Material Protected by Copyright* at <https://www.ucalgary.ca/legal-services/university-policies-procedures/acceptable-use-material-protected-copyright-policy> and the requirements of the *Copyright Act* (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>). Students who use material protected by copy-right 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 deferral of term work, see <https://www.ucalgary.ca/pubs/calendar/current/g-7.html>

For information about deferrals of final examinations, see <https://www.ucalgary.ca/pubs/calendar/current/g-6.html>

For information about requesting a reappraisal of course work or of a final grade, see <https://www.ucalgary.ca/pubs/calendar/current/i.html>

Student Support Services and Resources

Please see <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, Zoom, Yuja, etc., see <https://elearn.ucalgary.ca/desire2learn/home/students>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

Readings followed by (FA) can be found in the course textbook, *Film Art: An Introduction*. All other readings can be found on D2L.

September 7	Introduction
Reading:	Chapter 2: The Significance of Film Form (FA)
Screening:	<i>Thor: Ragnarok</i> (Taika Waititi, 2017, 130min)
September 14	Cinematography
Reading:	Chapter 5: The Shot: Cinematography (FA)
Screening:	<i>Grand Illusion</i> (Jean Renoir, 1937, 113min)
September 21	Mise-en-scène
Reading:	Chapter 4: The Shot: Mise-en-Scene (FA)
Screening:	<i>Citizen Kane</i> (Orson Welles, 1941, 119min)
September 28	TIMED ONLINE QUIZ (No tutorial on October 1)
October 5	Classical Continuity Editing
Reading:	Chapter 6: Dimensions of Film Editing & Continuity Editing (FA)
Screening:	<i>Vertigo</i> (Alfred Hitchcock, 1958, 129min)
October 12	Alternatives to Hollywood
Reading:	Chapter 6: Alternatives to Continuity Editing (FA)
Screening:	<i>Do the Right Thing</i> (Spike Lee, 1989, 121min)
October 19	Sound
Reading:	Chapter 7: Sound in the Cinema (FA)
Screening:	<i>The Hurt Locker</i> (Kathryn Bigelow, 2008, 131min)
October 26	Narrative
Reading:	Chapter 3: Narrative as a Formal System (FA) Rick Altman, "Film's Rhetorical Dimension" (1996)
Screening:	<i>Parasite</i> (Bong Joon-ho, 2019, 132min)
November 2	Avant-garde
Reading:	Chapter 10: Documentary, Experimental, and Animated Films (FA)
Screening:	<i>Rhythmus 21</i> (Hans Richter, 1921, 3min) <i>Meshes of the Afternoon</i> (Maya Deren, 1943, 14min) <i>La Jetée</i> (Chris Marker, 1962, 29min) <i>Mothlight</i> (Stan Brakhage, 1963, 3min) <i>Passage à l'acte</i> (Martin Arnold, 1993, 10min) <i>Urine Man</i> (Greta Snider, 2000, 5min)

Reading Days: Sunday-Saturday, November 7-13

November 16	Documentary
Reading:	Bill Nichols, "How Did Documentary Filmmaking Get Started?" (3 rd Edition, 2017)

Screening: *Inflation* (Hans Richter, 1927, 3min)
Las Hurdes (Luis Buñuel, 1933, 27min)
Listen to Britain (Humphrey Jennings, 1941, 21min)
Les Raquetteurs (Gilles Groulx and Michel Brault, 1958, 15min)
Okay Bye Bye (Rebecca Baron, 1998, 40min)
I Met the Walrus (Josh Raskin, 2007, 5min)

November 23

Women/Theory/Film

Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975)

Screening: *A Question of Silence* (Marleen Gorris, 1982, 92min)
Fleabag (Phoebe Waller-Bridge, Season 1, Ep. 1, 2016, 26min)

November 30

Race/Representation/Genre

Reading: bell hooks, "The Oppositional Gaze" (1992)

Williams, Linda, "Film Bodies: Gender, Genre, and Excess" (1991)

Screening: *Lip* (Tracey Moffatt, 1999, 10min)
Get Out (Jordan Peele, 2017, 117min)