

**University of Calgary
Department of Communication, Media and Film**

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

Winter 2019

Jan. 16, 2019 - April 10, 2019

(excluding Feb. 20 and 22)

Lectures: Wednesday 5:00 – 5:50

Screenings (Labs): Wednesday 6:00 – 8:45

Tutorial 1: Friday 11:00 – 11:50

Tutorial 2: Friday 12:00 – 12:50

Tutorial 3: Friday 1:00 – 1:50

Tutorial 4: Friday 2:00 – 2:50

Instructor: Dr. Matthew Croombs
Office: SS 216
Office Phone: 220-7097
E-Mail: Matthew.croombs@ucalgary.ca
Web Page: D2L
Office Hours: Thursdays 5:30 – 6:30

Course Description

This course introduces basic concepts of film analysis, which are discussed through examples from different national cinemas, genres, and directorial oeuvres. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception.

Additional Information

Attendance at lectures, screenings and tutorials, and informed participation are essential components of this course and will help determine your final grade. Students must come to class prepared to discuss the required reading.

Objectives of the Course

This course provides foundational tools and concepts required for film analysis. Students will develop different ways of considering – and writing about – the formal, aesthetic, institutional, and cultural dimensions of the cinema. The course is intended to prepare students for further work in film studies.

Textbooks and Readings

David Bordwell, Kristin Thompson and Jeff Smith. *Film Art: An Introduction*, 11th edition. New York: McGraw-Hill Ryerson, 2016.

Additional required readings will be available on D2L. See the schedule for details.

Internet and electronic communication device information

This course observes a strict laptop and cell phone policy. During lectures, laptops may be used for note-taking only; no laptops may be out during screenings and tutorials. In general, though, students are encouraged to come to class prepared to take notes with pen and paper; studies have found that this is the most effective way of processing and retaining information in courses. Texting and cell phone use is not permitted during class time: turn off these devices when you arrive at the classroom to avoid embarrassment and annoyance.

Assignments and Evaluation

Lectures, readings, screenings, and discussions are essential components of the course. You must see all of the films and should see as many as possible more than once. For make-up screenings and close analyses, the films are available at the TFDL for on-site viewing.

Assignments and Evaluation

10%	Tutorial Participation Tutorial discussion is an essential component of the course. Students must come to tutorial prepared to discuss the readings and screenings. Class participation grades will be evaluated based on the quality of your contributions to in-class discussions and the completion of short in-class assignments.	weekly
10%	Quiz Closed book, approximately 25 minutes. The quiz will cover lectures, readings and screenings; their format will include a mix of multiple-choice, fill in the blanks, short answers and definitions.	Feb. 6
20%	Shot-by-shot Analysis In-class analysis of film clip	March 6
30%	Essay A short (4-page) essay about how a particular concept or detail (an aspect of film form, a stylistic element, a visual/sonic motif, an aspect of narration, mise-en-scene, cinematography, sound, editing, etc.) functions within a specific film (or pair of films) from the course. Additional instructions will be provided in Week 8 of the course.	March 29, in tutorial
30%	Final Exam 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

Note: 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.

All assignments and exams must be completed or a course grade of F may be assigned at the discretion of the instructor.

Submission of Assignments: 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 marked final exams in SS 320. 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/legalservices/foip/foip-hia>

Note: It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

Policy for Late Assignments

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

Student Accommodations and Deferrals:

Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/.

Students who require an accommodation in relation to their coursework 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 for 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, please see the following:

- Section N.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/n-1.html>
- FAQs for Students at <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Note that when accommodations are granted, they may take forms other than make-up tests or assignments. For example, the weight of a missed grade may be added to that of another assignment or test.

For information on deferrals, see the following sections in the *University Calendar*:

- Section G.7 Deferral of Term Work at <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
- Section G.6 Deferral of Final Exam at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html>

Grading & Department of Communication, Media and Film Grade Scale

Final grades are reported as letter grades. In this course, letter grades will be used for all assignments.

The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

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

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

Writing Skills Statement

Department policy directs that all written assignments (including, to a lesser extent, written exam responses) will 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. Sources used in research papers must be properly documented. If you need help with your writing, you may use the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

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. 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. These requirements apply to all assignments and sources, including those in non-traditional formats such as Web pages or visual media.

For information on citation and documentation styles (including APA, Chicago, IEEE, MLA, and others), visit the links provided at <https://ucalgary.ca/ssc/resources/writing-support/436>. Research and citation resources are also available on the website of the Purdue Online Writing Lab (OWL) at <https://owl.english.purdue.edu/owl/section/2/>. If you have questions about how to document sources, please consult your instructor or visit the writing support services in the Student Success Centre (3rd floor, Taylor Family Digital Library, at <http://www.ucalgary.ca/ssc/writing-support>).

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 (e.g., surveys, interviews, or observations) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve your research plans and supervise your research. For more information about your research ethics responsibilities, see <http://arts.ucalgary.ca/research/resources/ethics>

Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
ARTS PROGRAM ADVISING (ASC)	SS 102 403-220-3580 artsads@ucalgary.ca
CAMPUS SECURITY <ul style="list-style-type: none"> • Calgary Police Service • Emergency Text Messaging • Emergency Evacuation & Assembly • Safewalk Program 	http://www.ucalgary.ca/security/ 403-220-5333 403-266-1234 Emergency: call 911 http://www.ucalgary.ca/emergencyplan/textmessage http://www.ucalgary.ca/emergencyplan/assemblypoints <p>If you feel uncomfortable walking alone at any time, call Campus Security for an escort (220-5333). For more information, see http://www.ucalgary.ca/security/</p>
DESIRE2LEARN (D2L) Support <ul style="list-style-type: none"> • IT help line 	http://elearn.ucalgary.ca/desire2learn/home/students 403-220-5555 or itsupport@ucalgary.ca
STUDENT SUCCESS CENTRE <ul style="list-style-type: none"> • Writing Support Services • Student Services Mobile App 	http://ucalgary.ca/ssc http://www.ucalgary.ca/ssc/writing-support http://ucalgary.ca/currentstudents
STUDENTS' UNION CONTACTS <ul style="list-style-type: none"> • Faculty of Arts Reps • Student Ombudsman 	https://www.su.ucalgary.ca/about/who-we-are/elected-officials/ http://www.ucalgary.ca/provost/students/ombuds
SU WELLNESS CENTRE <ul style="list-style-type: none"> • Counselling Services • Health Services • Distress centre 24/7 CRISIS LINE • Online resources and tips 	403-210-9355 (MSC 370), M-F, 9:00–4:30 pm http://ucalgary.ca/wellnesscentre/counselling http://ucalgary.ca/wellnesscentre/health 403-266-HELP (4357) http://ucalgary.ca/wellnesscentre/healthycampus

	If you're concerned about a friend or your own well-being, it is important to seek help early. Call or visit the SU Wellness Centre or the 24-hour crisis line.
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Schedule of Lecture Topics and Readings

January 16 Introduction

Screening: *Do the Right Thing* (USA, Lee, 1989)

Reading: Chapter 2: "The Significance of Film Form"

January 23 Mise-en-scène

Screening: *Cléo de 5 à 7* (France, Varda, 1962)

Reading: Chapter 4: "The Shot: Mise-en-Scene"

January 30 Cinematography

Screening: *Chungking Express* (Hong Kong, Kar-Wai, 1994)

Reading: Chapter 5: "The Shot: Cinematography"

February 6 Classical Continuity Editing

Screening: *Rear Window* (USA, Hitchcock, 1954)

Reading: Chapter 6: "The Relation of Shot to Shot: Editing" pp. 216-252.

February 13 Montage

Screening: *La jetée* (France, Marker, 1962)
The Man with a Movie Camera (Soviet Union, Vertov, 1929)

Reading: Reading: Chapter 6: "Alternatives to Continuity Editing" pp. 252-262; 470-473.

- February 20** **READING WEEK - NO CLASSES HELD**
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- February 27** **Film Sound**
- Screening: *The Conversation* (USA, Coppola, 1974)
- Reading: Chapter 7: “Sound in the Cinema”
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- March 6** **Narrative**
- Screening: *Citizen Kane* (USA, Welles, 1941)
- Reading: Chapter 3: “Narrative as a Formal System”
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- March 13** **Avant-Garde Cinema**
- Screening: *Un Chien Andalou* (France, Buñuel, 1929)
Meshes of the Afternoon (USA, Deren, 1943)
Scorpio Rising (USA, Anger, 1963)
- Reading: Chapter 10: “Documentary, Experimental, and Animated Films,”
pp. 369-398.
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- March 20** **Documentary Origins**
- Screening: *Nanook of the North* (Canada/USA/France, Flaherty, 1922)
- Reading: Chapter 10: “Documentary, Experimental, and Animated Films,”
pp. 350-369.
- Recommended: William Rothman, “The Filmmaker as Hunter: Robert Flaherty’s
Nanook of the North,” in *Documenting the Documentary: Close
Readings of Documentary Film and Video*, pp. 1-18.
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- March 27** **Documentary Today**
- Screening: *The Act of Killing* (UK/Denmark/Norway, Oppenheimer, 2012)

Reading: Linda Williams, "Mirrors without Memories," in *Documenting the Documentary*, pp. 379-96.

April 3 **Film, Gender, Ideology**

Screening: *Blue Velvet* (USA, Lynch, 1986)

Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema," in *Film Theory and Criticism* 7th Ed., pp. 711-722

April 10 **Film Genre**

Screening: *Magic Mike XXL* (USA, Jacobs, 2015)

Reading: Chapter 9: "Film Genres"