

**Film Studies (FILM) 331-01**  
***Film Theory to 1950***  
**Fall 2010**  
**Screenings (Labs): Mondays 14:00 - 16:50**  
**Lectures: Wednesdays 14:00 - 15:50**  
**Science B 148**

**Instructor:** Dr. Lee Carruthers  
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**Location:** SS 232  
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**Web Page:** on Blackboard  
**Office Hours:** TBA

**Additional Information**

As a course with a prerequisite, (FILM 201), this class assumes and requires your familiarity with **basic film terms**. For your reference, a 6-page *Glossary of Formal Terms* is provided on Blackboard, under 'Course Documents.' You are expected to use this vocabulary correctly in class discussion and in your written assignments. The terms will also be **tested** as part of the **Quiz** (details below).

**Course Description**

An introduction to theoretical perspectives on film before the mid twentieth century. Connects film with broader debates on aesthetics, medium specificity, genre, and realism. Includes theories developed in the first half of the 20th century related to Silent Film, Formalism, Montage, Critical Theory, and Auteur theories.

This course surveys the first broad phase of theoretical writings on cinema, sometimes referred to as 'classical film theory.' As such, we will examine an extensive range of critical commentary, engaging with fundamental questions about the film medium: what is the proper material, or 'essence' of cinema? What are its key methods and techniques? Is it an art equal to the other arts? What forms can cinema take, and what are the medium's possibilities? What can be considered the purpose or value of cinema? How do films affect individual viewers and culture at large? By taking this course, students will become familiar with the significant concepts and debates that constitute early film theory, while fulfilling the course objectives outlined below.

**Objectives of the Course**

This course asks you to pursue four overlapping aims:

1. To become familiar with the *core issues* of classical film theory.

2. To become a sophisticated *reader*, engaging closely and critically with film-theoretical texts.
3. To discern relationships between the course readings and the weekly *film screenings*: what does each text reveal about the other?
4. To *write* clearly and authoritatively about films and film-theoretical issues, and thus to share in ongoing debates about the medium.

### **Internet and electronic communication device information**

This course observes a **strict laptop and cell phone policy**. Laptops are for note-taking only. Anyone found using their laptop for email, unauthorized browsing, etc. will not be permitted to bring a laptop to subsequent lectures and will jeopardize their participation grade. Likewise, texting and cell phone use is not permitted during class time: turn off these devices when you arrive at the classroom to avoid embarrassment, annoyance, and irreversible grade penalties.

### Viewing Requirements

Students are required to attend *all* the screenings. If you miss one due to illness, it is your responsibility to view the film(s) at the Media Library as soon as you are able. Certain titles (though not all) may be available at local video stores, as well. These resources are *not* a substitute for the scheduled screenings, but may prove helpful for completing assignments.

### Reading Requirements

The reading materials of this course are challenging and cannot be mastered quickly or superficially. You will need to set aside sufficient time to complete the readings every week and to reflect upon their content. If you find the texts difficult (and you will—theoretical writings are by nature ‘tricky’), *highlight the specific words and/or passages in question and raise these issues in class*. Other students will have similar questions, and will benefit from hearing yours. If you put in consistent time and effort, completing the readings every week and engaging in discussion about them, the material will definitely open up for you. If your schedule doesn’t permit this kind of focused commitment, however, FILM 331 *is not for you*.

### Participation Requirements

Attendance and informed participation are **essential** components of this course and will determine your final grade. To succeed in the course, you must complete the assigned reading before class every week, so as to make informed contributions to discussion.

There is also a simple task to be completed on a weekly basis, as follows:

After the Monday screening, but *before* the Wednesday lecture (cut-off time is Tuesday at 10PM), go to the Blackboard site to submit a **brief response to the film + weekly reading**. There will be a general question or prompt there for you to work with: in order to receive marks, your post must answer the question substantially and specifically. About a paragraph or so in length, your response should focus on a detail or raise a specific issue that you’d be willing to say more

about in class. Blackboard responses are mandatory: they will serve as a cue for Wednesday's discussion.

### **Textbooks and Readings**

There are two sources for the course readings:

- The course textbook, available for purchase at the University Bookstore
- On the Blackboard course webpage, under 'Course Documents.'

The main course textbook is *Film Theory and Criticism* (Seventh Edition), edited by Leo Braudy and Marshall Cohen (New York: Oxford U.P., 2008). This text is available for purchase at the campus bookstore; readings from this text are designated as 'FTC' on the weekly schedule below. **Additional readings** —also *required*— are posted on Blackboard under 'Course Documents'. These readings are listed on the schedule as 'B' (for Blackboard).

### **Assignments and Evaluation**

Grades will be determined as follows:

|                                     |         |                                           |     |
|-------------------------------------|---------|-------------------------------------------|-----|
| Quiz: on readings<br>+ select terms | week 4  | Oct. 6 <sup>th</sup> (no alternate dates) | 10% |
| Montage Assignment                  | week 8  | November 1 <sup>st</sup>                  | 20% |
| Close Reading Assignment            | week 12 | December 1 <sup>st</sup>                  | 25% |
| Final Exam                          | -----   | scheduled by registrar                    | 35% |
| Participation                       |         | weekly                                    | 10% |

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 at SS110.

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: YES**

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 may 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 [www.comcul.ucalgary.ca/info](http://www.comcul.ucalgary.ca/info). 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:

[www.efwr.ucalgary.ca](http://www.efwr.ucalgary.ca)

## Grading System

The following grading system is used in the Department of Communication and Culture: (Revised, effective September 2008)

|     | 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 (MacEwan Student Centre 4<sup>th</sup> floor, [efwr.ucalgary.ca](http://efwr.ucalgary.ca)) 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 Disability Resource Centre (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.su.ucalgary.ca/services/student-services/student-rights.html>

### **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/compliance/ethics/info/undergrad/>

**A COMPLETE LIST OF LECTURES, SCREENINGS AND READINGS  
WITH BE AVAILABLE ON BLACKBOARD WHEN CLASSES BEGIN.**