

University of Calgary
Department of Communication, Media and Film
FILM 351 (L01): Canadian Film
WINTER 2023: January 9 to April 12 (excluding February 19 to 25 and April 07)
Lecture: Fridays 9:00 – 10:50 (online synchronous)
Lab: Wednesdays 9:00 - 11:45 (online asynchronous)

IMPORTANT NOTE FOR ONLINE 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.

Timed Online Quizzes/Tests: 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.

Timed Online Final Exams: You will be allowed a minimum window of 24 hours to access online final exams, but there may be a time limit for completing the final exam once you open it. Read the description carefully. Timed final exams allow for an additional 50% extra time.

Instructor: Dr. Stephen Broomer

E-Mail: @ucalgary.ca

Office Hours: Fridays 11:00-12:00 (zoom) and by appointment

Course Description

An introduction to key historical and theoretical aspects of Canadian film. Topics will include the study of Canadian film auteurs, documentary and social change, feature film genres, and the role of government regulations. Students will explore the central themes and issues facing Canadian filmmakers and audiences.

Additional Information

The weekly schedule of topics and readings can be found at the end of this outline or on D2L. Attendance at both lectures and screenings are essential components of this course. Students must come to class prepared to discuss the films and required reading. Students are responsible for reading and following all course and university policies discussed in this outline.

Objectives of the Course

The objectives of this course are to:

- a) provide an overview of Canadian Cinema;
- b) identify and analyze key films, filmmakers, and critical contexts of Canadian Cinema;
- c) develop written skills in the stylistic, cultural, and critical analysis of films.

Textbooks and Readings:

There is no textbook for this course. Readings will be available via D2L.

Learning Technologies and Requirements

In order to complete 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 (for online synchronous courses only).

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>

Assignments and Evaluation

Viewing journal

30%

Students are asked to demonstrate consistent engagement with the course materials by keeping a journal in which they write a weekly response (300 words) to a Canadian movie. Students will be offered a list of additional viewing materials with hyperlinks to select from, and will be responsible for a total of 10 journal entries. Each entry will be graded for demonstration of course knowledge, suitability of object, and quality of reflection. Journals will be submitted twice, once mid-term (February 17) and once at the end of the course (April 14).

Reading Response (Due Mar. 1)

20%

Students will prepare an 800-word response to a reading from the first six weeks of the course. This is not a summary: you are asked to engage with the ideas presented by the author and to show comprehension of the topic of Canadian cinema.

Essay Proposal/Annotated Bibliography (Due March 17)**20%**

3-4 pages, total, which includes a brief (300 words) description of your topic and argument, which outlines the shape your essay will take; AND a 2-3 page annotated bibliography that lists the primary and scholarly sources that you will use and provides a brief (2-3 sentence paragraph) explanation of the relevance of each.

Research Essay (Due April 14)**30%**

6-8 pages (not including notes/bibliography). A research essay that examines a particular film (or films) in relation to a specific concept(s) or issue(s) from the course readings/lectures, with support from primary sources and/or scholarly literature. A list of possible topics/questions, along with more detailed instructions will be provided in Week 7. *A creative option in the form of a video essay (10 minutes maximum) will be offered as an alternative.*

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

Registrar-scheduled Final Examination: No

Submission of Assignments

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.

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 System

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, components will be graded using percentages or numerical scores. Those values will be used directly in calculating the final course grade.

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>

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/resources-for-students/>. (Find the topic menu under the icon to the left of the ELEARN banner.)

Schedule of Lecture Topics and Readings

NOTE: Readings and screenings are subject to changes announced in class.

Week 1 (Jan 11/13): Course Introduction – Exotic Canada: Canadian Cinema Before the NFB

Screening (Jan 11):

- *The Viking* (George Melford/Varick Frissell, 1931)

No Class on Jan 13.

Week 2 (Jan 18/20): The National Film Board of Canada During and After Wartime

Readings:

- John Grierson, “A Film Policy for Canada.” In *Documents in Canadian Film*, edited by Douglas Fetherling, 51–67. Toronto: Broadview Press, 1988.
- Brenda Longfellow, “The Things I Cannot Change: A Revisionist Reading.” In *Challenge for Change: Activist Documentary at the National Film Board*, Eds. Michael Brendan Baker, Thomas Waugh, and Ezra Winton, 149-168. Montreal: McGill-Queens University Press, 2010.

Screening (Jan 18)

- *Begone Dull Care* (Norman McLaren and Evelyn Lambart, 1949)
- *Neighbours* (Norman McLaren, 1952)
- *Paul Tomkowicz: Street-railway Switchman* (Roman Kroitor, 1953)
- *City of Gold* (Colin Low and Wolf Koenig, 1957)
- *Very Nice, Very Nice* (Arthur Lipsett, 1961)
- *The Things I Cannot Change* (Tanya Ballantyne, 1967)

Week 3 (Jan. 25/27): New Waves and Undergrounds

Readings:

- Dave Douglas, "Exile on Hastings & Main Street: The Vancouver Films of Larry Kent." *Canadian Journal of Film Studies*, 5:2 (1996), 85–99.
- Peter Harcourt, "The Beginning of a Beginning: 1964." In *Self-Portrait: essays on the Canadian and Quebec Cinemas*, Eds. Piers Handling and Pierre Véronneau, . Ottawa: Canadian Film Institute, 1980.
- Robert Fothergill, "The Distribution Centre: A Founding Memoir." *Canadian Journal of Film Studies*, 3:2 (1994): 81–85.
- Stephen Broomer, "The Looking Cure: John Hofsess's The Palace of Pleasure." *Art & Trash* 1:11 (2021). Link provided.

Screening (Jan 25)

- *The Bitter Ash* (Larry Kent, 1963)
- *Le Chat dans le sac* (Gilles Groulx, 1964)
- *Palace of Pleasure* (John Hofsess, 1967)

Week 4 (Feb 1/Feb. 3): Auteurs: Jutra and Shebib

Readings:

- Robert Fothergill, "Coward Bully or Clown: The Dream-Life of a Younger Brother";
- Peter Morris, "In Our Own Eyes: The Canonizing of Canadian Film," *Canadian Journal of Film Studies* 3, no. 1 (Spring 1994): http://www.filmstudies.ca/journal/pdf/cj-film-studies31_Morris_canonizing.pdf

Screening (Feb 1):

- *Mon Oncle Antoine* (Claude Jutra, 1971)
- *Goin' Down the Road* (Don Shebib, 1970)

Week 5 (Feb. 8/10): Cinema Vérité, Challenge for Change and the Indian Film Unit

Readings:

- Seth Feldman, "Paradise and its Discontents: An Introduction to Allan King." In *Allan King: Filmmaker*. Waterloo: Wilfred Laurier Press, 2002.
- George Melnyk, "Budge Crawley and the Other Documentary Tradition." In *One Hundred Years of Canadian Cinema*, 91-100. Toronto: University of Toronto Press, 2004.

- Kass Banning, “Nation Time at Kwacha House: The Transitional Modalities of Encounter at Kwacha House.” In *Challenge for Change: Activist Documentary at the National Film Board of Canada*. Eds. Thomas Waugh, Michael Baker, and Ezra Winton, 190-200. Montreal: McGill-Queens University Press, 2010. 190-200.

Screening (Feb 8):

- *Satan’s Choice* (Don Shebib, 1966)
- *The Children of Fogo Island* (Colin Low, 1967)
- *Encounter at Kwacha House – Halifax* (Rex Tasker, 1967)
- *The Ballad of Crowfoot* (Willie Dunn, 1968)
- *You Are On Indian Land* (Mike Kanentakeron Mitchell, 1969)
- *Everything Everywhere Again Alive* (Keith Lock, 1975)

Week 6 (Feb. 15/17): The Canadian Commercial Film of the 1970s and 1980s

Readings:

- “Origins of the Canadian Film Development Corporation.” In *Documents in Canadian Film*, edited by Douglas Fetherling, 127–134. Toronto: Broadview Press, 1988.
- Jennifer Vanderburgh. “Ghostbusted! Popular Perceptions of English-Canadian Cinema.” *Canadian Journal of Film Studies* 12:2 (2004): 81-98.

Screening (Feb 15):

- *The Brood* (David Cronenberg, 1979)
- *Taking Shelter* (JC Culp, 2014)

Feb. 19/25 – reading week, no classes

Mar. 1 – reading response due

Week 7 (March 1/March 3): The New Narrative and the New Canadian Art Film

Readings:

- R. Bruce Elder, “The Cinema We Need.” *Canadian Forum* (February 1985): 32-35. Reading will be supplemented with essays in response to Elder’s polemic, by Peter Harcourt, Bart Testa, Geoff Pevere, and others.
- Susan Lord, “The Scene of the Crime: Genealogies of Absence in the Films of Patricia Gruben.” In *Gendering the Nation: Canadian Women’s Cinema*, edited by Kay Armatage, Kass Banning, Brenda Longfellow, and Janine Marchessault, 153-156. Toronto: University of Toronto Press, 1999.

Screening:

- *Low Visibility* (Patricia Gruben, 1984)
- *Lamentations* (R. Bruce Elder, 1985)
- *Crime Wave* (John Paizs, 1985)
- *The Making of Monsters* (John Greyson, 1991)

Week 8. March 8/10: Indigenous Filmmaking within and without the NFB

Readings:

- Maria de Rosa, "Studio One: Of Storytellers and Stories." In *North of Everything: English-Canadian Cinema Since 1980*, Eds. William Beard and Jerry White, 328-340. Edmonton: University of Alberta Press, 2002.
- Jason Silverman, "Uncommon Visions: The Films of Loretta Todd," In *North of Everything: English-Canadian Cinema Since 1980*, Eds. William Beard and Jerry White, 376-390. Edmonton: University of Alberta Press, 2002.

Screening:

- *Foster Child* (Gil Cardinal, 1987)
- *It Starts with a Whisper* (Shelley Niro and Anna Gronau, 1993)
- *Forgotten Warriors* (Loretta Todd, 1997)

Week 9: March 15/17: The 1990s and the Decline of Canadian Nationalism

Reading:

James Dunn, "Some Notes on an Essay About the Death of Canadian Cinema." In *Documents in Canadian Film*, Ed. Douglas Fetherling, 337-343. Toronto: Broadview Press, 1988.

Screening:

- *Highway 61* (Bruce McDonald, 1991)
- *Calendar* (Atom Egoyan, 1993)

March 17: Essay Proposal/Annotated Bibliography Due

Week 10: March 22/24: Canadian Experimental Cinema Since 2000

Reading:

In lieu of readings for this week, students will watch video essays about a number of Canadian experimental filmmakers (links will be provided). "Richard Kerr: Field Trips"; "Louise Bourque: Scene of the Crime"; "Josephine Massarella: One Woman Walking"; "Christina Battle: Acts of Resistance."

Screening: various, TBA.

Week 11: March 29/31: Canadian Animation Since 2000

Reading:

Chris Robinson, "English-Canadian Animation, 1975-2000." In *North of Everything: English-Canadian Cinema Since 1980*, Eds. William Beard and Jerry White, 60-72. Edmonton: University of Alberta Press, 2002.

Screening: various, TBA.

Week 12 April 5: Hollywood North: Canada in Disguise

Screening: various, TBA.

Week 13: April 12: Contemporary Canadian Cinema (post-2010)

Screening:

Rhymes for Young Ghouls (Jeff Barnaby, 2013)

The Twentieth Century (Matthew Rankin, 2019)

Final Research Essay, due April 12

Journal Entries, due April 14