

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

**Film Studies FILM 201-L01**  
**INTRODUCTION TO FILM STUDIES**

**FALL 2016**

**Wed., Sept. 14 – Wed., Dec. 7**

**Lecture, Wed. 17:00 – 17:50**

**Lab (film screening), Wed. 18:00 – 20:45**

**Tutorial, Fri. (Check Registrar)**

**Instructor:** Ryan Pierson  
**Office:** SS 214  
**Office Phone:** 220-6720  
**E-Mail:** ryan.pierson@ucalgary.ca  
**Web Page:** D2L  
**Office Hours:** T/Th, 12:00 – 1:00 pm

**Teaching Assistants:**

XXXXX

XXXXX

The Teaching Assistant office is at SS 250.

**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.

**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.

**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 or tutorials*. Use of handheld electronic devices (cell phones, etc.) is not permitted at any time.

## Note on Attendance

If you miss a day of class, it is your responsibility to make up the material by getting notes from a classmate and, in the case of screenings, watching the film at the Taylor Library. Neither the instructor nor the TAs will provide you with lecture notes or Powerpoint slides.

## Communication

Please allow one full business day (M-F, 9:00-5:00) for response to emails. (E.g., if you send an email at 8 p.m. on a Saturday, do not expect a response at 8:45 that night; please anticipate possible issues accordingly.) In cases of confusion about material, assignments, attendance, disciplinary issues, etc., your TA is your first line of defense. If you have a specific issue with your TA, please notify the instructor directly.

## Textbooks and Readings

David Bordwell, Kristin Thompson, and Jeff Smith, *Film Art*, 11<sup>th</sup> ed., available at university bookstore.

Additional readings will be available on D2L.

## Assignments and Evaluation

### *Class Participation (ongoing)*

10%

In-class discussion is an essential component of the course. Students must come to class prepared to discuss the readings and screenings. Class participation grades will be evaluated each day in tutorials, on the following scale:

Substantial participation (multiple comments and/or thoughtful comments): 10/10

Minimal participation (1-2 yes/no or single-word type comments): 5/10

Null participation (no comments): 0/10

Note that, by this scale, *attendance does not count toward participation. If you want participation credit, you must participate.*

If you are absent during a tutorial, you may get full participation by submitting a 200-word response on how the week's film makes use of the topic for the week (mise-en-scene, narrative, etc.), within 7 calendar days of your absence.

### *Quiz #1 (Sept. 30, in tutorial)*

10%

Covers the first three weeks of course material (lectures, screenings, tutorials, readings). The format will include true/false, multiple choice, and short answer.

### *Quiz #2 (Oct. 28, in tutorial)*

15%

Covers classes four through seven of course material (lectures, screenings, tutorials, reading). The format will include true/false, short answer, and essay questions.

### *Essay (due November 25, in tutorial)*

30%

A short essay (4-5 pages) comparing how a particular aspect of film form is used in two films from the course (e.g., how *Citizen Kane* and *Chungking Express* use mise-en-scene to different effect). The essay should focus on an exemplary scene from each film

and discuss how the aspect reflects the broader goals of each film. More specific instructions will come later in the term.

*Final Exam (Scheduled by Registrar)*

35%

The final exam will cover lectures, readings, and screenings from the entire semester. The exam format will include a mix of true/false, multiple-choice, short answer, and essay questions.

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

**Registrar-scheduled Final Examination:** Yes

**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 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 (A- becomes B+, B+ becomes B, etc.) 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 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/](http://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) should contact their instructors. Whenever possible, students should advise their instructors in

advance if they will be missing quizzes, presentations, in-class assignments, or group meetings.

- 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 another assignment or test.
- For information on Deferrals of Final Exams and Term Work, see sections G.6 and G.7 of the *University Calendar* at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html> and <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>

### 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 as per MLA guidelines. If you need help with your writing, you are strongly encouraged to use the Writing Centre. Visit the website for more details:

<http://www.ucalgary.ca/ssc/writing-support>

### 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 raw percentage grades.

The following grade scale percentage equivalents are used in the Department:

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	D+	53 - 54.99%	54.0%

	subsequent courses in the same subject			
<b>1.00</b>		<b>D</b>	50 - 52.99%	51.5%
<b>0.00</b>	Fail – unsatisfactory performance or failure to meet course requirements.	<b>F</b>	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.

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> . If you have questions about how to document sources, please consult your instructor or the Writing Centre (3<sup>rd</sup> Floor TFDL, <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 (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 <http://arts.ucalgary.ca/research/resources/ethics>

### Important information, services, and contacts for students

For information about . . .	Visit or contact . . .
<b>ARTS PROGRAM ADVISING (ASC)</b>	SS 102 403-220-3580 <a href="mailto:artsads@ucalgary.ca">artsads@ucalgary.ca</a>
<b>CAMPUS SECURITY</b>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> 403-220-5333
• <b>Calgary Police Service</b>	403-266-1234 <b>Emergency: call 911</b>

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

## Schedule of Lectures and Readings

### Week 1, Sept. 7: The Language of Film

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

Screening: *Punch-Drunk Love* (Paul Thomas Anderson, 2002)

### Week 2, Sept. 14: Mise-en-scene

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

Screening: *A Woman, a Gun, and a Noodle Shop* (Zhang Yimou, 2009)

**Week 3, Sept. 21: Cinematography**

Reading: Chapter 5: "The Shot: Cinematography"

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

**Week 4, Sept. 28: Continuity Editing**

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

Screening: *Notorious* (Alfred Hitchcock, 1946)

\*\*\*Quiz 1 (10%) in tutorial\*\*\*

**Week 5, Oct. 5: Montage Editing**

Reading: Chapter 6: "Alternatives to Continuity Editing" pp. 252-262; Chapter 12: "Soviet Montage," pp. 470-474

Sergei Eisenstein, "The Cinematographic Principle and the Ideogram"

Sergei Eisenstein, "The Dramaturgy of Film Form"

Screening: *Battleship Potemkin* (Sergei Eisenstein, 1926)

**Week 6, Oct. 12: Intensified Continuity Editing**

David Bordwell, "Intensified Continuity"

Screening: *Mad Max: Fury Road* (George Miller, 2015)

**Week 7, Oct. 19: Sound**

Reading: Chapter 7: "Sound in the Cinema"

Screening: *It's Such a Beautiful Day* (Don Hertzfeldt, 2012)

**Week 8, Oct. 26: no lecture**

\*\*\*quiz 2 (15%) in tutorial, Oct. 28\*\*\*

**Week 9, Nov. 2: Narrative**

Reading: Chapter 3: "Narrative as a Formal System"; Chapter 8: "Style as a Formal System"

Screening: *Citizen Kane* (Orson Welles, 1941)

**Week 10, Nov. 9: Popular Film Genres**

Reading: Chapter 9: "Film Genres"

Richard Dyer, "Entertainment and Utopia"

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

**Week 11, Nov. 16: Documentary**

Reading: Bill Nichols, "Types of Documentary"

Screening: *Stories We Tell* (Sarah Polley, 2012)

**Week 12, Nov. 23: Experimental Cinema**

Reading: Chapter 10: section on "Experimental Film," pp. 369-86.  
Stan Brakhage, "The Camera Eye"  
Hollis Frampton, "A Lecture"

Screening: films by Stan Brakhage and Hollis Frampton  
\*\*\* *Essay due (30%) in tutorial*\*\*\*

**Week 13, Nov. 30: Animation**

Reading: Chapter 10: section on "the Animated Film" pp. 386-97  
Kristin Thompson, "Implications of the Cel Animation Technique"

Screening: *The Illusionist* (Sylvain Chomet, 2010)

**Week 14, Dec. 7: Alternative Film Industries: Hindi cinema**

Reading: Rosie Thomas, "Popular Hindi Cinema"

Screening: *Dilwale Dulhania Le Jayenge* (Aditya Chopra, 1995)

***Final Examination – Scheduled by Registrar (35%)***