

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 201 L01
INTRODUCTION TO FILM STUDIES
FALL 2015

Wed., Sept. 9 – Wed., Dec. 2 (exc. Nov. 11)
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: Tues. and Thurs. 12:00 – 13:00

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.

Internet and electronic communication device information

This course observes a strict laptop and cell phone policy. During lectures and tutorials, laptops may be used for note-taking only; *no laptops may be out during screenings*. Use of handheld electronic devices (cell phones, etc.) is not permitted at any time.

Textbooks and Readings

David Bordwell and Kristin Thompson, *Film Art*, 10th 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 based on the quality of your contributions to in-class discussions.

Quiz #1 (Sept. 30) 10%

Covers the first three weeks of course material (lectures, screenings, reading). The format will include true/false, short answer, and essay questions.

Quiz #2 (Oct. 28) 15%

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

Essay (due November 25) 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 *Alien* and *In the Mood for Love* use mise-en-scene to different effects). The essay should focus on an exemplary scene from each film and discuss how the aspect reflects the broader goals of each film.

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 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.

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. 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

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 will be subtracted from the assignment for each 24-hour period.

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, <http://www.ucalgary.ca/access/>) and discuss your needs with your instructor no later than 14 days after the start of the course.

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. For details see <http://comcul.ucalgary.ca/needtoknow>. 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 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 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 subsequent courses in the same subject	D+	53 - 54.99%	54.0%
1.00		D	50 - 52.99%	51.5%
0.00	Fail – unsatisfactory performance or failure to meet course requirements.	F	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 (3rd 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 . . .
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 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/
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.

Schedule of Lectures and Readings

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Week 1 (Sept. 9): The Language of Film

Reading: Chapter 2: “The Significance of Film Form”

Screening: *Under the Skin* (Jonathan Glazer, USA/UK, 2014)

Week 2 (Sept. 16): Mise-en-scene

Reading: Chapter 4: “The Shot: Mise-en-Scene”

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

Week 3 (Sept. 23): Cinematography

Reading: Chapter 5: “The Shot: Cinematography”

Screening: *In the Mood for Love* (Wong Kar-Wai, Hong Kong, 2001)

Week 4 (Sept. 30): Continuity Editing

Reading: Chapter 6: “The Relation of Shot to Shot: Editing” pp. 218-255

Screening: *Fury* (Fritz Lang, USA, 1937)

Quiz 1 (10%)

Week 5 (Oct. 7): Montage Editing

Reading: Chapter 6: “Alternatives to Continuity Editing” pp. 255-265; 476-479

Sergei Eisenstein, “The Cinematographic Principle and the Ideogram”

Sergei Eisenstein, “The Dramaturgy of Film Form”

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

Week 6 (Oct. 14): Sound

Reading: Chapter 7: “Sound in the Cinema”; Chapter 8: “Style as a Formal System” pp. 308-316.

Screening: *Alien* (Ridley Scott, USA, 1979)

Week 7 (Oct. 21): Narrative

Reading: Chapter 3: “Narrative as a Formal System”; Chapter 8 pp. 316-326.

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

Week 8 (Oct. 28): Popular Film Genres

Reading: Chapter 9: “Film Genres”

Screening: *All That Heaven Allows* (Douglas Sirk, USA, 1956)

Quiz 2 (15%)

Week 9 (Nov. 4): The Genre of Art Cinema

Reading: “Art Cinema as a Mode of Practice” (Courseweb)

Screening: *Certified Copy* (Abbas Kiarostami, France, 2010)

Nov. 11: Remembrance Day—no class

Week 10 (Nov. 18): Documentary

Reading: Bill Nichols, “Types of Documentary” (Courseweb)

Screening: *My Winnipeg* (Guy Maddin, Canada, 2006), *The House Is Black* (Forugh Farrokhzad, Iran, 1963)

Week 11 (Nov. 25): Experimental Cinema

Reading: Chapter 10: Section on “Experimental Film,” pp. 369-86.

Stan Brakhage, “The Camera Eye” (Courseweb)

Scott MacDonald, “Zorns Lemma” (Courseweb)

Screening: films by Stan Brakhage and Hollis Frampton

Essay due (30%)

Week 12 (Dec. 2): Animation

Reading: Chapter 10: “The Animated Film” pp. 386-97

Kristin Thompson, “Implications of the Cel Animation Technique” (Courseweb)

Screening: *The Thief and the Cobbler* (Richard Williams, 1993)

Essay due (30%)

Final Examination – Scheduled by Registrar (35%)