

University of Calgary
Department of Communication, Media and Film

Film Studies FILM 201-L01
INTRODUCTION TO FILM STUDIES

FALL 2019

Mon., Sept. 9 – Fri., Dec. 06 (excluding October 14th and November 11th – 15th)
Mon. 3:00 – 6:45 (lecture + screening/discussion)
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: 11:00 – 12:00, T + Th

Teaching Assistants:

Crystal Chokshi, crystal.chokshi1@ucalgary.ca, XXXX
Jacob Yopak, jacob.yopak@ucalgary.ca, XXXX
Anastasiia Gushchina, anastasiaguschchina@ucalgary.ca, W 14:30 – 15:30
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 and screenings, laptops may be used for note-taking only. Use of handheld electronic devices (cell phones, etc.) is not permitted at any time.

Note on Attendance & Tardiness

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.

In addition, tardiness to tutorials is disruptive to class discussion, and repeated incidents of arriving after the roster is taken will not be tolerated. After three incidents of either checking your phone or showing up tardy to a class, you will be referred to the instructor for a one-on-one meeting.

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*, 12th ed., available at university bookstore.

Additional readings will be available on D2L.

Assignments and Evaluation

Quizzes (Oct 11, Nov 01, Nov 22, Dec 6)

12.5% each

At certain points of the course, you will be quizzed on the previous weeks' material. Quizzes will take place in tutorial. They will cover aspects of the lecture, film, and textbook. Quizzes will be noncumulative.

Screening notes (Oct 4, Nov 8, Dec 6)

20%

Analyzing and describing films can be difficult, and we will be cultivating a specialized vocabulary throughout the semester to discuss films. To help with this (as well as to prepare you for the final essay), you take notes during each film describing important points about what you saw, with a special eye toward the week's vocabulary. (For example: during cinematography week, you should be looking for interesting uses of cinematography.)

You are expected to take notes on every film screened. Take thirty separate notes for each feature film, 1-2 lines of text apiece. (This works out to about one note every three minutes for a 90-minute film.) If you miss any class time, it is your responsibility to watch the films and take notes on your own.

At three points during the semester, your screening notes will be submitted and graded for that period. At the end of the term, these three grades will be averaged for your overall screening notes grade.

Essay (due Dec 10)

30%

The Tuesday after the last day of class, you will submit a short essay (4-6 pages) comparing how a particular aspect of film form is used in two films from the course (e.g., how *Citizen Kane* and *Moonlight* 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.

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

Registrar-scheduled Final Examination: No

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. After one calendar week, the grade will be an automatic zero (unless accompanied by a medical excuse or family emergency with documentation).

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/.

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>

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 & Grade Scale of the Department of Communication, Media and Film

Final grades are reported as letter grades. Quizzes and screening notes will be graded using raw percentage grades. Essays will be graded using letter grades.

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

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%

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>).

Instructor Intellectual Property & Copyright Legislation

Course materials created by the instructor (including 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.

All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (<https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html>) to ensure they are aware of the consequences of unauthorized sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright 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 (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>

Deferrals of Course Work and Requests for Reappraisal

For university regulations and procedures related to deferrals of exams and course work, requests for reappraisals, and other matters, please see the relevant sections in the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/academic-regs.html>

Student Support Services and Resources

Please visit <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, visit <http://elearn.ucalgary.ca/desire2learn/home/students>. IT support is available at itsupport@ucalgary.ca or by calling 403-220.5555.

Schedule of Lectures and Readings

I. The Feature-Length Narrative Film

Week 1, Sept 9: The Language of Film

Reading:

FA Chapter 2, "The Significance of Film Form"

Screening:

Moonlight (Barry Jenkins, 2016)

Week 2, Sept 16: Mise-en-scene

Reading:

FA Chapter 4, "The Shot: Mise-en-Scene"

Screening:

The Bad Batch (Ana Lily Amirpour, 2017)

Week 3, Sept 23: Cinematography

Reading:

FA Chapter 5, "The Shot: Cinematography"

Screening:

Wendy and Lucy (Kelly Reichardt, 2008)

Week 4, Sept 30: Editing

Reading:

FA Chapter 6, "The Relation of Shot to Shot: Editing"

Screening:

Mad Max: Fury Road (George Miller, 2015)

***QUIZ 1 (WEEKS 2-3) IN TUTORIAL

***SCREENING NOTES (WEEKS 1-3) DUE IN TUTORIAL

Week 5, Oct 7: Sound

Reading:

FA Chapter 7, "Sound in the Cinema"

Screening:

Under the Skin (Jonathan Glazer, 2014)

Week 6, Oct 14: Thanksgiving holiday – no class

Week 7, Oct 21: Narrative

Reading:

FA Chapter 3: "Narrative as a Formal System"

Screening:

Citizen Kane (Orson Welles, 1941)

***QUIZ 2 (WEEKS 4-5) IN TUTORIAL

II. Alternative filmmaking forms

Week 8, Oct 28: Animation

Reading:

Frank Thomas and Ollie Johnston, "The Principles of Animation"

Screening:

The Illusionist (Sylvain Chomet, 2010)

Week 9, Nov 4: Documentary

Reading:

Bill Nichols, "Types of Documentary"

Screening:

Lessons of Darkness (Werner Herzog, 1992), *Tongues Untied* (Marlon Riggs, 1991)

***SCREENING NOTES (WEEKS 4-8) DUE IN TUTORIAL

Week 10, Nov 11: Reading week – no class

III. Film Industries and Film Cultures

Week 11, Nov 18: Studies in popular genre – the musical

Reading:

FA Chapter 9: "Film Genres"

Richard Dyer, "Entertainment and Utopia"

Screening:

Magic Mike XXL (Gregory Jacobs, 2014)

***QUIZ 3 IN (WEEKS 7-9) IN TUTORIAL

Week 12, Nov 25: 1920s USSR – the Montage movement

Reading:

FA Chapter 6, "Alternatives to Continuity Editing" pp. 252-262; Chapter 12: "Soviet Montage," pp. 472-475

Sergei Eisenstein, "The Cinematographic Principle and the Ideogram"

Screening:

Battleship Potemkin (Sergei Eisenstein, 1926)

Week 13, Dec 2: 1990s India – the rise of Bollywood

Reading:

Rosie Thomas, "Popular Hindi Cinema"

Screening:

Dilwale Dulhania Le Jayenge (Aditya Chopra, 1995)

***QUIZ 4 (WEEKS 11-13 IN TUTORIAL)

***SCREENING NOTES (WEEKS 9-13) DUE IN TUTORIAL

Essay due December 10