

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

**Film Studies FILM 305.23 L01**

**TOPIC IN GENRE (The Fantasy Film)**

**SUMMER 2018 (July 3—August 14)**

**Lecture and Lab: Tuesdays and Thursdays 12:00PM—4:45PM**

**Instructor:** Murray Leeder  
**Office:** SS220  
**Office Phone:** 220-3381  
**E-Mail:** [murray.leeder@ucalgary.ca](mailto:murray.leeder@ucalgary.ca)  
**Office Hours:** Tuesday and Thursdays, 11:00AM-12:00PM

**Course Description**

This course examines film genre through its focus on the popular but often ill-defined category of “fantasy film.” It will examine related terms and concepts like the numinous, the marvelous and the weird, as well as the significance of world-building, feminine magic and various cultural permutations of fantasy.

**Objectives of the Course**

The student will learn specific skills related to the study and genre, with fantasy as case study.

**Textbooks and Readings**

All readings will be available through Desire2Learn or online

**All readings are *required*.**

**Internet and electronic communication device information**

This course observes a strict laptop and cell phone policy. Laptops are for note taking only during lectures. Texting and cell phone use is not permitted during screenings: turn off all devices when you arrive at the classroom to avoid embarrassment and annoyance. All devices should be disabled during screenings.

**Assignments and Evaluation**

25% each (of two)     **In-Class Presentation/Hand-In Assignments**

For each of these assignments, students may opt either to do an in-class presentation on a given reading, of roughly 10-15 minutes length followed by a question period, or turn in a paper of 4-5 full pages. **At least one of these must be a paper (you may not present twice).** Either way, the assignment entails a response to a reading contained on our course list. This should be approximately 1/3 summary of the reading’s main claims or arguments followed by 1/3 of your own assessment of it to it, and 1/3 an application to a film we have seen.

In-class presentations will be assigned on a first come, first serve basis, so contact me early. Certain articles will not be valid choices; please ask. No two students may present on the same essay.

4-5 pages. Significantly under-length assignments may fail regardless of their quality. Consult the style guide provided on D2L and follow it fully. No essay that lacks proper citations (page numbers included) will pass.

Due: July 24 and August 14

30%                      **Final Exam** (scheduled by registrar)

10%                      **Participation**

Students are expected to both attend both lectures and labs and participate in classroom discussion. Marks will be assigned determined by the quality and volume of participation. A student who attends regularly but does not participate in classroom discussion can expect no more than 5/10.

10%                      **Discussion Board Posts**

After every one of our screenings, students will have until Sunday at midnight to post in the discussion board on that given film. To be valid, it must be thoughtful, considered and substantial (at least 150 words). More detailed instructions are available on D2L. **There will be a maximum of two posts allowed per film**, of which at least one must be a response to another student; students will need to post two replies more often than not to get the full marks. Each post will be pass/fail, and worth 0.5% to a maximum of 20 (10%).

**Registrar-scheduled Final Examination: YES**

Note: If your class is held in the evening, the Registrar's Office will attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

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

**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**

Assignments submitted after the deadline may be penalized with the loss of a 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 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. 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. Assignments, exams, and other work in this course will be graded using letter grades.

The following grade scale percentage equivalents are used in the Department. If letter grades are used for an assignment or other course component, the percentage equivalent in the final column will be used for calculating the final grade:

<b>Grade Point Value</b>	<b>Description</b>	<b>Grade</b>	<b>Department grade scale equivalents</b>	<b>Letter grade % equivalent for calculations</b>
<b>4.00</b>	Outstanding	<b>A+</b>	96 - 100%	98.0%
<b>4.00</b>	Excellent—superior performance, showing comprehensive understanding of subject matter.	<b>A</b>	90 - 95.99%	93.0%
<b>3.70</b>		<b>A -</b>	85 - 89.99%	87.5%
<b>3.30</b>		<b>B+</b>	80 - 84.99%	82.5%
<b>3.00</b>	Good--clearly above average performance with knowledge of subject matter generally complete.	<b>B</b>	75 - 79.99%	77.5%
<b>2.70</b>		<b>B-</b>	70 - 74.99%	72.5%
<b>2.30</b>		<b>C+</b>	65 - 69.99%	67.5%
<b>2.00</b>	Satisfactory—basic understanding of the subject matter.	<b>C</b>	60 - 64.99%	62.5%
<b>1.70</b>		<b>C-</b>	55 - 59.99%	57.5%
<b>1.30</b>	Minimal pass—marginal performance; generally insufficient preparation for subsequent courses in the same subject	<b>D+</b>	53 - 54.99%	54.0%
<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. It is the student's responsibility to educate him or herself on what is and is not plagiarism; ignorance of the rules will not be considered a defense for having violated them.

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, MLA, and others), visit <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> <ul style="list-style-type: none"> <li>• Calgary Police Service</li> <li>• Emergency Text Messaging</li> <li>• Emergency Evacuation &amp; Assembly</li> <li>• Safewalk Program</li> </ul>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> 403-220-5333 <b>403-266-1234      Emergency: call 911</b> <a href="http://www.ucalgary.ca/emergencyplan/textmessage">http://www.ucalgary.ca/emergencyplan/textmessage</a> <a href="http://www.ucalgary.ca/emergencyplan/assemblypoints">http://www.ucalgary.ca/emergencyplan/assemblypoints</a> 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>
<b>DESIRE2LEARN (D2L) Support</b> <ul style="list-style-type: none"> <li>• IT help line</li> </ul>	<a href="http://elearn.ucalgary.ca/desire2learn/home/students">http://elearn.ucalgary.ca/desire2learn/home/students</a> 403-220-5555 or <a href="mailto:itsupport@ucalgary.ca">itsupport@ucalgary.ca</a>
<b>STUDENT SUCCESS CENTRE</b> <ul style="list-style-type: none"> <li>• Writing Support Services</li> <li>• Student Services Mobile App</li> </ul>	<a href="http://ucalgary.ca/ssc">http://ucalgary.ca/ssc</a> <a href="http://www.ucalgary.ca/ssc/writing-support">http://www.ucalgary.ca/ssc/writing-support</a> <a href="http://ucalgary.ca/currentstudents">http://ucalgary.ca/currentstudents</a>
<b>STUDENTS' UNION CONTACTS</b> <ul style="list-style-type: none"> <li>• Faculty of Arts Reps</li> <li>• Student Ombudsman</li> </ul>	<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> <a href="http://www.ucalgary.ca/provost/students/ombuds">http://www.ucalgary.ca/provost/students/ombuds</a>

<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>
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### Schedule of Lectures and Readings

Class 1: July 3

Introducing Film Genre

*The Wizard of Oz* (1939)

Altman, Rick. "A Semantic/Syntactic Approach to Film Genre." *Cinema Journal* 23.3 (Spring 1984): 6-18.

Class 2: July 5

The Definitional Challenges of Fantasy Film

*Princess Mononoke* (1998)

Butler, David. "Introduction: The Problems of Fantasy." *Fantasy Cinema: Impossible Worlds on Screen*. London: Wallflower, 2004. 1-16.

Fowkes, Katherine A. "What's in a Name?: Defining the Elusive Fantasy Genre." *The Fantasy Film*. London: Wiley-Blackwell, 2010. 1-14.

Class 3: July 10

Myth, Magic and Modernity

*Excalibur* (1981)

Friedman, Ted. "Myth, the Numinous and Cultural Studies." *FlowTV* 10.5, Number 10 (August 2009): <http://flowtv.org/2009/08/myth-the-numinous-and-cultural-studies-ted-friedman-georgia-state-university-atlanta/>

Class 4: July 12

The Todorovian Approach

*Pan's Labyrinth* (*El laberinto del fauno*, 2006)

Todorov, Tzvetan. Chapters 2 and 3. *The Fantastic: A Structural Approach to a Literary Genre*. Cleveland: Press of Case Western Reserve University, 1973. 24-57.

Class 5: July 17

## World-Building, Subcreation and Secondary Worlds

*In the Mouth of Madness* (1994)

Conversation via Skype with author/editor James Lowder

Saler, Michael. "Living in the Imagination." *As If: Literary Modernism and the Literary Prehistory of Virtual Reality*. Oxford: Oxford University Press, 25-56.; Wolf, Mark J.P. "Chapter 1: Worlds Within the World." *Building Imaginary Worlds: The Theory and History of Subcreation*. London: Routledge, 2012. 16-64.

Class 6: July 19

Fantasy and Science Fiction

*Star Trek: The Next Generation* (Episode 6.23, "Rightful Heir," 1993)

*Yor, the Hunter from the Future (Il mondo di Yor, 1983)*

Brin, David. "Charge 6: *Star Wars* Pretends to Be Science Fiction, but Is Really Fantasy." *Star Wars on Trial*. Eds. David Brin and Matthew Woodring Stover. Dallas: Benbella Books, 2006. 245-299.

Suvin, Darko. "On the Poetics of the Science Fiction Genre." *College English* 34.3 (1972): 372-82.

Class 7: July 24

Witchcraft and Female Magic

*Bewitched* (Episode 1.2, "Be It Ever So Mortgaged")

*The Love Witch* (2016)

Edwards, Emily D. *Metaphysical Media: The Occult Experience in Popular Culture*.

Carbondale: Southern Illinois University Press, 2005. 79-138.

Fischer, Lucy. "The Lady Vanishes: Women, Magic, and the Movies." *Film Quarterly* 33 (Fall 1979): 30-40.

### Assignment 1 is due

Class 8: July 26

*Ghost* (1990)

Romance, Race and the Afterlife Fantasy

Merck, Mandy. "The Medium of Exchange." *Ghosts: Deconstruction, Psychoanalysis, History*. Eds. Peter Buse and Andrew Stott. New York: St. Martin's Press, Macmillan Press, 1999. 163-78.

Valenti, Peter L. "The Film Blanc: Suggestions for a Variety of Fantasy, 1940-45." *Journal of Popular Film*. 6.4 (1978): 294-304.

Class 9: July 31

Fantasy and Orientalism

*The 7<sup>th</sup> Voyager of Sinbad* (1958)

Bellin, Joshua. "Monsters from the Middle East: Ray Harryhausen's Sinbad Trilogy." *Framing Monsters: Fantasy Film and Social Alienation*. Carbondale: Southern Illinois University Press, 2005. 71-105.

Class 10: August 2

The *Wuxia* Film

*Crouching Tiger, Hidden Dragon* (臥虎藏龍, 2000)

Teo, Stephen. "Wuxia Between Nationalism and Transnationalism." *Chinese Martial Arts Cinema: The Wuxia Tradition*. Edinburgh: Edinburgh University Press, 2009. 172-95.

Class 11: August 7

Tolkien, High Fantasy and the Fantasy Blockbuster

*The Lord of the Rings: The Fellowship of the Ring* (2001)

Hyttenrauch, David. "Peter Jackson and the Deforestation of Middle-Earth." *The Influence of Imagination: Essays on Science Fiction and Fantasy as Agents of Social Change*. Eds. Lee Easton and Randy Schroeder. Jefferson, NC: McFarland, 2008. 32-43.

Class 12: August 9

Magic Realism

*Like Water for Chocolate* (*Como Agua Para Chocolate*, 1992)

Bowers, Ann. "Chapter 1: The Origins of Magic(al) Realism." *Magic(al) Realism*. London: Routledge, 2004. 7-17.

Class 13: August 14

Fantasy and the Art Film

*Beauty and the Beast* (*La Belle et la Bête*, 1946)

Galef, David. "A Sense of Magic: Reality and Illusion in Cocteau's *Beauty and the Beast*." *Literature/Film Quarterly* 12.2 (1984): 96-106.

**Second Assignment is Due**

**Subsequently there will be a Final Exam scheduled by the registrar**