

**University of Calgary**  
**Department of Communication, Media and Film**  
**Film Studies (FILM) 351 – Lecture 01**  
**Canadian Film**  
**Winter 2019**

**January 14 – April 10**

**(excluding Feb. 18<sup>th</sup> and Feb. 20)**

**Monday 10:00AM-12:45PM**  
**Wednesday 10:00AM-11:50AM**

**Instructor:** Dr. Mohsen Nasrin

**Office:** SS 220

**Office Phone:** N/A

**E-Mail:** mohsen.nasrin@ucalgary.ca

**Office Hours:** Tuesday 12:30-1:30 or 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. Explores the central themes and issues facing Canadian filmmakers and audiences.

### **Objectives**

The main objective of this course is to offer students a comprehensive overview of Canadian and Québec cinema to familiarize them with the main movements, styles and figures that have marked the evolution of film in this country. Peter Harcourt once identified “suspended judgment” as a quintessential feature of Canadian cinema. This is to say that, Canadian cinema has tended to develop representational practices that emphasize their distinctiveness from the classical Hollywood model through the use of realist or even naturalist techniques that resist straightforward narrative unfolding. This course is designed to improve the students’ understanding of the evolution of cinema in Canada together with a focus on feminist and queer cinema, rise of the National Film Board (NFB) and its impact on experimental films, and Indigenous Cinema.

## **Textbooks and Readings**

Readings will be posted on D2L weekly.

## **Internet and electronic communication device information**

During class, students must turn off all cell phones, pagers, etc. Laptops may only be used for notetaking.

## **Assignments and Evaluation**

**Discussion Board Post (20%)**

**Film Introduction (20%)**

**First Essay: Film Analysis (30%)**

**Second Essay: Auteur Study (30%)**

**Discussion Board Post:** Students are expected to be active in class. As well they are expected to participate in the virtual campus discussion. Every four weeks you will be required to create one substantive original post regarding to screenings, readings or class discussions and every two weeks you are required to respond to another student's post. The original post will be due every Saturday by 11:59 PM and the responses are due by Monday at 11:59 PM. Each post should be at least a paragraph in length and respond thoughtfully to the prompts by incorporating concepts from the reading and examples from screenings. The discussion board posts are also where you can accumulate extra credit. To get the extra credit, you must go above and beyond the discussion board requirements and contribute significantly to the discourse. Engaging with course concepts at an advanced level (specifically by referring to the key points of the readings) is a good way to get extra points. As always, please be civil in your discussions. In sum there should be at least **3 original posts** and **6 responses**.

### **Film Introduction:**

For this project, you will collaborate with your group (4-5 people) and on each Wednesday there will be a group presentation on a film related to the topic of the week. Each group has 20-30 minutes to introduce a movie that can be analyzed in relation to the reading and the topic of the week. Following this, each group has to create a single document – a production folder – that will be submitted collectively. The production folder should be submitted on the same day of the presentation. This document will analyze a single film from different angles, and will evaluate the film as an aesthetic and cultural artifact. Each member of the group will select a different approach (such as national, historical, auteurs, ideological and formal).

Grading will consist of two parts:

- Each individual presenter's contribution to the project, including depth of analysis, integration of appropriate scholarly sources, and structure of a presentation. (10%)
- An overall grade for collaboration, focusing on the ability of each section to build upon one another; introductory and concluding elements; and the ability of your group to work together and equitably divide labor. (10%)

Keep in mind that this assignment is **collaborative**. It is as important that you individually construct a well-argued, detailed, and relevant presentation as it is that your partners do so as well. (The details of the assignment will be discussed further in class)

**First Essay (Feb 27):** Select a Canadian film that is not shown in class and analyze it in relation to one of the readings plus two other readings besides internet sources. Length: 4-5 pages, double-spaced. (Further instruction on the format of the essay will be provided)

**Second Essay (April 10):** Select a Canadian Filmmaker (e.g., Patricia Rozema, John Greyson, Atom Egoyan, or David Cronenberg) and discuss their career, themes and style in relation to Canadian identity, culture and politics. Length: 4-5 pages, double-spaced. (Further instruction on the format of the essay will be provided)

**Participation (Bonus):** You can get extra credits (up to 5%) based on your active contribution to the discussions in class.

**Some tips on how to write a film essay:** Your paper should not be merely a “review” of the films. Comments like “the acting is great!” or “the cinematography is splendid!” are not quite appropriate. You must **analyze** the works. When analyzing films, ask yourself questions such as: “What effects do the cinematography, sound and editing have on the audience?”; “Do the characters symbolize something beyond their individual personality?”; “Is the filmmaker trying to convey a political or ideological message through her/his film?”; “How is the story structured (straightforward, linear structure with clear narrative progression or circular, elliptical story with complex relationships among characters), and how does this structure affect the spectator’s response?”. It is usually a good idea to read a few articles on the films you are analyzing so as to get a sense of the issues at stake in the works. The best place to start if you want to find articles on films and filmmakers is the FILM LITERATURE INDEX, which gives bibliographical information on film-related publications from 1973 to the present.

### **Registrar-scheduled Final Examination: No**

You do not need to complete all assignments and exams in order to receive a passing grade in the course.

**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 photo ID to pick up assignments or look at marked final exams in SS 320. 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/legalservices/foip/foip-hia>

**Note:** It is the student's responsibility to keep a copy of each submitted assignment and to ensure that the proper version is submitted (particularly in courses requiring electronic submission). Including a version date in your file name may be useful.

### **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 and Deferrals:**

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) or for another legitimate reason should contact their instructors. Whenever possible, students should provide supporting documentation to support their request; however, instructors may not require that a medical note be presented. For the policy on supporting documentation the use of a statutory declaration, please see the following:

- Section N.1 of the *University Calendar*: <https://www.ucalgary.ca/pubs/calendar/current/n-1.html>
- FAQs for Students at <https://www.ucalgary.ca/registrar/registration/appeals/student-faq>

Note that 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 that of another assignment or test.

For information on deferrals, see the following sections in the *University Calendar*:

- Section G.7 Deferral of Term Work at <http://www.ucalgary.ca/pubs/calendar/current/g-7.html>
- Section G.6 Deferral of Final Exam at <http://www.ucalgary.ca/pubs/calendar/current/g-6.html>

### **Grading & Department of Communication, Media and Film Grade Scale**

Final grades are reported as letter grades. In this course, letter grades will be used for written assignments, while percentage grades will be used for exams and quizzes. The following chart outlines the grade scale percentage equivalents used in the Department of Communication, Media and Film. In calculating final grades in this course, letter grades will be converted to the midpoint of the percentage range, as shown in the final column of the table below.

Grade Point Value	Description	Grade	Dept of CMF grade scale equivalents*	Letter grade % equivalent for calculations* **
<b>4.00</b>	Outstanding performance	<b>A+</b>	96 - 100%	98.0%
<b>4.00</b>	Excellent performance	<b>A</b>	90 - 95.99%	93.0%
<b>3.70</b>	Approaching excellent performance	<b>A -</b>	85 - 89.99%	87.5%
<b>3.30</b>	Exceeding good performance	<b>B+</b>	80 - 84.99%	82.5%
<b>3.00</b>	Good performance	<b>B</b>	75 - 79.99%	77.5%
<b>2.70</b>	Approaching good performance	<b>B-</b>	70 - 74.99%	72.5%
<b>2.30</b>	Exceeding satisfactory performance	<b>C+</b>	65 - 69.99%	67.5%
<b>2.00</b>	Satisfactory performance	<b>C</b>	60 - 64.99%	62.5%
<b>1.70</b>	Approaching satisfactory performance	<b>C-</b>	55 - 59.99%	57.5%
<b>1.30</b>	Marginal pass. Insufficient preparation for subsequent courses in the same subject	<b>D+</b>	53 - 54.99%	54.0%
<b>1.00</b>	Minimal pass. Insufficient preparation for subsequent courses in the same subject	<b>D</b>	50 - 52.99%	51.5%
<b>0.00</b>	Failure. Did not meet course requirements.	<b>F</b>	0 - 49.99%	0%

\* If percentages are used to calculate final grades, then grades falling within these ranges will be translated to the corresponding letter grades.

\*\* These percentage equivalents will be used for calculating final grades unless an alternative method of final grade calculation is outlined above.

### 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. If you need help with your writing, you may use the writing support services in the Student Success Centre (3<sup>rd</sup> floor, Taylor Family Digital Library). Visit the website for more details: <http://www.ucalgary.ca/ssc/writing-support>

### 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 at <https://ucalgary.ca/ssc/resources/writing-support/436>. Research and citation resources are also available on the Purdue Online Writing Lab (OWL) website at <https://owl.english.purdue.edu/owl/section/2/> If you have questions about citing sources, please consult your instructor or visit the writing support services in the Student Success Centre (3<sup>rd</sup> floor, Taylor Family Digital Library, at <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>

### 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="https://arts.ucalgary.ca/advising">https://arts.ucalgary.ca/advising</a>
<b>CAMPUS SECURITY &amp; Safewalk Program</b> <ul style="list-style-type: none"> <li>• Calgary Police Service</li> <li>• Emergency Text Messaging</li> <li>• Emergency Evacuation &amp; Assembly</li> </ul>	<a href="http://www.ucalgary.ca/security/">http://www.ucalgary.ca/security/</a> <b>403-220-5333</b> 403-266-1234 <b>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>
<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>• Events &amp; Info for Students</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>

<p><b>STUDENTS' UNION CONTACTS</b></p> <ul style="list-style-type: none"> <li>• Faculty of Arts Reps</li> <li>• Student Ombuds</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>• Health Services</li> <li>• Mental Health Services</li> <li>• Distress entre 24/7 CRISIS LINE</li> <li>• Online resources and tips</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/health">http://ucalgary.ca/wellnesscentre/health</a></p> <p><a href="http://ucalgary.ca/wellnesscentre/counselling">http://ucalgary.ca/wellnesscentre/counselling</a></p> <p><b>403-266-HELP</b> (4357)</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 Lecture Topics and Readings

### Jan 14-16/ Silent Era

Reading: Armatage, Kay. "Women Director of Silent Era: The Spectatorship" in *The Girl from God's Country: Nell Shipman and the Silent Cinema*. 2003.

Screening: *Back to God's Country* (David Hartford and Nell Shipman, 1919)

### Jan 21-23/ Quebec Art Cinema

Reading: Leach, Jim. *Claude Jutra: The Fimmaker* 121-143. 1999.

Screening: *Mon oncle Antoine* (Claude Jutra, 1971)

### Jan 28-30/ Canadian Women Directors

Reading: Lehman, Peter. "They look so uncomplicated once they're dissected: the act of seeing the dead penis with one's own eyes" in *The Trouble with Men: Masculinities in European and Hollywood Cinema*. 2004.

Screening: *Kissed* (Lynn Stopkewich, 1996)

### **Feb 4-6/ CinePhilia Canadian Style**

Reading: Pike, David. L. "Film-Making at the Heart of the World: Guy Maddin" in *Canadian cinema Since the 1980s*. 2012

Screening: *Archangle* (Guy Maddin 1990)

### **Feb 11-13/ Canadian Horror and Science Fiction**

Freitag, Gina & André Loiselle. "Tales of Terror in Québec Popular Cinema: The Rise of the French Language." in *American Review of Canadian Studies*. 43:2 (2014): 190-203.

Screening: *Sur le seuil* (Eric Tessier, 2003)

### **Feb 18-20/ Study Break**

### **Feb 25-27 / Canadian Irony**

Loiselle, Andre. "The Radically Moderate Canadian: Don McKellar's Cinematic Persona" in *North of Everything: English-Canadian Cinema Since 1980*. 2002.

Screening: *Last Night* (Don McKellar, 1999)

### **March 4-6/ Social Problem Films**

Reading: Longfellow, Brenda. "The Practice of Memory and the Politics of Memorialization: Denis Villeneuve's *Polytechnique*" in *Canadian Journal of Film Studies* Volume 22 Issue 1, March 2013, pp. 86-106.

Screening: *Polytechnique* (Denis Villeneuve, 2009)

### **March 11-13/ Psychological Realism**

Reading : Knegt, Peter. "Xavier Dolan Gets Respect" in *FILM QUART*, Vol. 68 No. 2, Winter 2014; (pp. 31 36) DOI: 10.1525/fq.2014.68.2.31

Screening: *Juste la fin du monde* (Xavier Dolan, 2016)



### **March 18-20/ Aboriginal Cinema**

MacRae, Ian J. "The Sense of a Better Ending: Legal Pluralism and Performative Jurisprudence in Atanarjuat the Fast Runner" in *Canadian Journal of Film Studies*. Volume 51 Issue 3, Fall 2017, pp. 547-570.

Screening: *Searchers/ Maliglutit* (Zacharias Kunuk, 2016)

### **March 25-27/ Comedy**

Reading: Loiselle, André. "Subtly Subversive or Simply Stupid: Notes on Popular Quebec Cinema," *Post Script* 18.2 (Winter/Spring 1999): 75-84.

Screening: *Le Déclin de l'empire américain* (Denis Arcand, 1986)

### **April 1-3/ Queer Cinema**

Reading: Ramsay, Christine. "Greyson, Grierson, Godard, God: Reflections on the Cinema of John Greyson" in *Perils of Pedagogy*. 2013.

Screening: *Lilies* (John Greyson, 1996)

### **April 8-10/ Authorship**

Reading: Mathijs, Ernst. "Revolution and Rage: Shivers and Rabid" in *The Cinema of David Cronenberg: From Baron of Blood to Cultural Hero*. 2008.

Screening: *Rabid* (David Cronenberg, 1977)