English 1118 FA: Introduction to Film Studies
Course Location: ATAC 1007
Class Times: Tuesday and Thursday 4:00 – 5:30 p.m. 2019

To our Student: Should you require information or documents from our office in another format, please let us know. We are happy to help you. Contact your instructor or our Department of English Administrative Assistant.

Contents
Instructor Information ........................................................................................................................................... 1
Course Description/Overview .............................................................................................................................. 2
Course Objectives and/or Learner Outcomes ................................................................................................. 2
Course Resources ............................................................................................................................................. 2
  Required Reading ........................................................................................................................................ 2
  Website ......................................................................................................................................................... 2
  Assignments and Evaluation .......................................................................................................................... 3
  Details of Assignments ................................................................................................................................. 3
  Lateness Policy ............................................................................................................................................ 3
  Assignment Policies .................................................................................................................................... 4
  Reading Schedule ...................................................................................................................................... 5
Marking Standards .......................................................................................................................................... 8
Plagiarism Rules ............................................................................................................................................. 8
Course Policies ............................................................................................................................................... 8
University Policies ......................................................................................................................................... 9

Instructor Information
- Taina Maki Chahal
- Office: UC0036B
- Email: tchahal@lakeheadu.ca
- Telephone: 343-8082
- Office Hours: Mon. 3:00 p.m. – 4:00 p.m. and by appointment

Teaching Assistant Information
- Matt Beaucage
- Office: RB 3032; office hours TBA
- Email: mbeaucag@lakeheadu.ca
- Telephone: 343-8855
Course Description

This course is designed as an introduction to reading films from a variety of genres, periods, and directors. We will look at cinematic form and narrative as well as film theory and social, cultural, historical, and political contexts. We will build a critical vocabulary with which to think and write about film as text. Further, we will discuss film, both its production and viewing, as a cultural site of identity formation, individual and collective, where ideologies and hierarchies of gender, class, ethnicity, and sexuality are both produced and disrupted.

Course Objectives and/or Learner Outcomes

- read films critically and assess their ideological and aesthetic strategies as well as their historical, political, social, and cultural contexts and effects.
- identify and assess the creative choices of filmmakers and the narrative and cinematic strategies they use to construct effects for particular reasons.
- write about films using cinematic language, theoretical concepts and grammatically clear prose to effectively communicate critically informed interpretations about film.
- examine film as a product and practice of meaning making and identity formation, where normative hierarchies are both produced and challenged.
- explore critical self-reflexivity as subjects embedded in visual culture and as viewers producing interpretations of film texts and the social world.
- use library resources to research a topic and to develop critical readings of cinema.

Course Resources

Required Course Texts

3. online articles, clips, and websites (links on the D2L)
4. films accessed online through Paterson Library media streaming databases: Kanopy and Criterion Collection; DVDs on reserve at the library; the web.

Course Website

- Desire2Learn; links to online content are posted on the D2L
# Assignments and Evaluation

<table>
<thead>
<tr>
<th>Assignment</th>
<th>Due date</th>
<th>Value</th>
<th>Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>listicle (posted on D2L)</td>
<td>Sept. 24, 11:59 p.m. post on the D2L</td>
<td>10%</td>
<td>50 words + 3 images + 1 link + 3 paragraphs + 50 words</td>
</tr>
<tr>
<td>Sound analysis</td>
<td>Oct. 10, in class</td>
<td>10%</td>
<td>600 words</td>
</tr>
<tr>
<td>Horror film analysis</td>
<td>Nov. 5, in class</td>
<td>15%</td>
<td>800 words</td>
</tr>
<tr>
<td>In-class pop quizzes &amp; writing</td>
<td>random; in class</td>
<td>total 15%</td>
<td>about 10 m. each</td>
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<tr>
<td>Research Essay or short film with an explanatory paper</td>
<td>Dec. 2</td>
<td>25%</td>
<td>1500-1750 words (6-7 pp.) or 5 m. film + explanatory paper</td>
</tr>
<tr>
<td>Final Exam</td>
<td>TBA</td>
<td>25%</td>
<td>3 hours</td>
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## Details of Assignments

- See the D2L

## Lateness Policy

- Unless you ask for (and receive) an extension, the listicle, sound analysis, and horror film analysis will be penalized 2% per day up to five days (to a maximum of 10%). Penalties accrue from the due time.
- The Research Essay (or Short Film + paper) has a late policy of one day with 10% penalty: Tues., Dec. 3 at 11:59 p.m.
- If not submitted in class, late papers can be dropped off at my office UC0036B or if before 4:30 p.m. to the English Admin Assistant, English Department office RB3029. Should the English office be closed (it’s closed daily between 12:30-1:30) or after 4:30 p.m., have your paper date stamped by the Security Office then place it on the metal office cabinet by my office door, UC0036B.
Assignment Policies

- Watch the assigned films and read the assigned readings before coming to class on the day/s they will be discussed.
- If you require accommodations to complete assignments, see me early in the term. Please read Accommodations on the last page of this syllabus.
- Those suffering undiagnosed mental health disabilities may request interim accommodations but must then provide official documentation from Student Accessibility Services, Student Health and Wellness, or a doctor or other health practitioner to show that they are proactive in getting help.
- No email submissions of any assignment.
- The Sound Analysis and Horror Film Analysis are due at the start of class on the due date. The Listicle is posted on the D2L on Discussions. The Research Essay is dropped off at my office UC0036B or the English office by its due date.
- If you opt to make a short film, you must confer with me about your option by Oct. 24. The film must be submitted in an easy-to-access digital form.
- If you require an extension, ask for one BEFORE the due date. See me in person; do not email your request.
- The final exam must be written on the date scheduled, so do not make travel plans during the exam period until the exam schedule is posted.
- Only upon special circumstances and consulting with me will I accept in-class writing assignments outside of the class in which they were assigned.
- Exceptions to the policies above are allowed only with a doctor's note, other official documentation, or through in-person consultation with me.
- Late submissions do not receive comments, only a grade.
- Read the technical and digital writing requirements posted on the D2L as you must use digital writing standards for writing posted on the D2L.
- All writing must be MLA style and format. Failure to use MLA style and format will result in a diminished mark.
- Use Grammarly to edit out typos, spelling mistakes, and grammar errors to avoid a diminished mark.
- Read and follow the guidelines on the Writing Standards page on the D2L.
- The maximum words that you can go over in word count is 50 words (e.g., if an assignment asks for 600 words, the maximum you can write is 650 words). If you are under the word count by more than 25 words, you will be penalized for not having met the assignment requirements.

Course Schedule

The schedule below is a guide. The syllabus and schedule of readings may change due to class progress, interests, technical problems, or unforeseen reasons. Changes to the reading schedule, assignments, due dates, or course outline will be announced in class. Online readings are accessed on the D2L. Writing instruction sprinkled throughout the term. Some content is posted on the D2L. It is required reading or viewing.
**Content warning:** Some films include profanities and visual representations of violence, killing, death, sexual assault, suicide, and other disturbing content which some students may find offensive, traumatizing, or emotionally challenging.

<table>
<thead>
<tr>
<th>DATE</th>
<th>READING &amp; WATCHING</th>
<th>ASSIGNMENT</th>
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</thead>
<tbody>
<tr>
<td>Sept. 3 &amp; 5</td>
<td><strong>INTRODUCTION TO FILM ANALYSIS</strong></td>
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<tr>
<td></td>
<td>Read:</td>
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<tr>
<td></td>
<td>- Ch. 1 “Looking at Movies.” 1-29</td>
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<td></td>
<td>- “What about Animation?” 105-109</td>
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<td></td>
<td>Watch:</td>
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<tr>
<td></td>
<td>- <em>Four Faces of the Moon</em>, Amanda Strong. 2016. 13 m. web</td>
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<td></td>
<td>- <em>Kitbull</em>, Rosana Sullivan. 2019. 9 m. web</td>
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<tr>
<td>Sept. 10 &amp; 12</td>
<td><strong>FORM &amp; GENRE</strong></td>
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<td></td>
<td>Read:</td>
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<td></td>
<td>- Ch. 2 “The Significance of Film Form.” 31-61</td>
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<td></td>
<td>- Ch. 3 “Types of Movies.” 63-114 (omit Documentary, Experimental and Horror sections)</td>
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<td></td>
<td>- Tim Corrigan. “Writing about film” web</td>
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<td></td>
<td>Watch:</td>
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<td></td>
<td>- <em>Pariah</em>, Dee Rees. 2011. 86 m. Criterion Collection</td>
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<td>Sept. 17 &amp; 19</td>
<td><strong>NARRATIVE</strong></td>
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<td>Read:</td>
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<td>- Ch. 4 “Elements of Narrative”</td>
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<td>- Ch. 7 “Acting.” 235-279</td>
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<td>Watch:</td>
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<td></td>
<td>- <em>The Great Gatsby</em>, Baz Luhrmann. 2013. 143 m. Criterion Collection</td>
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<tr>
<td>Sept. 24 &amp; 26</td>
<td><strong>MISE-EN-SCÈNE</strong></td>
<td>Listicle due Sept. 24, 11:59 p.m. Post on the D2L on Discussions.</td>
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<tr>
<td></td>
<td>Read:</td>
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<tr>
<td></td>
<td>- Ch. 5 “Mise-en-Scène”</td>
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<td></td>
<td>Watch:</td>
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<tr>
<td></td>
<td>- <em>Near Dark</em>, Kathryn Bigelow. 1987. 99 m. DVD on reserve at Paterson Library</td>
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</tbody>
</table>
| Oct. 1 & 3 | **SOUND**  
Read:  
- Ch. 9 “Sound”  
- pages on *Citizen Kane*:  
  - 134-135 “Order”  
  - 137-138 paragraphs on CK  
  - 141-top of 142 on repetition in CK  
  - 167 “soft versus hard lighting”  
  - 208 depth & deep-focus cinematography  
  - 214 “A tilt shot…”  
  - 267-269 “Framing, Composition…”  
  - 295 “Citizen Cane montage scene”  
  - bottom 378-top 380  
  - 404-405 “Looking at Citizen Kane…”  
Watch:  
- *Citizen Kane*, Orson Welles. 1941. 119 m. Criterion Collection |

| Oct. 8 & 10 | **CINEMATOGRAPHY**  
Read:  
- Ch. 6 “Cinematography”  
Watch:  
- *Badlands*, Terrence Malick. 1973. 94 m. DVD on reserve at Paterson Library |

| **FALL BREAK** Oct. 14 - 18 |

| Oct. 22 & 24 | **EDITING**  
Read:  
- Ch.8 “Editing”  
- *Cinema Studies*: gaze/look; horror/gothic/ ... vampire movies et al; psychoanalysis and film theory; scopophilia; voyeurism/fetishism  
Watch:  
- *Psycho*, Alfred Hitchcock. 1960. 109 m. DVD on reserve at Paterson Library |

| Oct. 29 & 30 | **HORROR**  
Read:  
- Ch. 3 section on “Horror” 95-97  
Watch:  
- *Nosferatu* 1922 F. W. Murnau and *Cabinet of Dr. Caligari* 1920 Robert Wiene. Kanopy  
- *Halloween*, John Carpenter. 1978. 91 m. DVD on reserve at Paterson Library |

| | Oct. 30: Matt Beaucage will lecture on *Halloween* |
### Nov. 5 & 7  
**DOCUMENTARY & EXPERIMENTAL**

**Read:**
- Ch. 2 section “Documentary, Movies” and “Experimental Movies” 69-81; and Ch. 10 section “1924-1930: The Soviet Montage Movement” 373-top of 376.

**Watch:**
- *Man with a Movie Camera*. Dziga Vertov. 1929. 68 m. Kanopy
- *Meshes of the Afternoon*. Maya Deren and Alexander Hammid. 1943. 14 m. Kanopy
- *88.88*. Isiah Medina. 2015. 65 m. web

**Horror Film Analysis** 800 words; due hard copy in class Nov. 5

Friday, Nov. 8: Last day to drop without academic penalty

### Nov. 12 & 14  
**INDIGENOUS FILM**

**Read:**

**Watch:**
- *Rhymes for Young Ghouls*. Jeff Barnaby. 2014. 86 m. Criterion Collection

### Nov. 19 & 21  
**FILM HISTORY**

**Read:**
- Ch. 10 “Film History.” 357-407

**Watch:**
- *Pan’s Labyrinth*. Guillermo del Toro. 2007. 112 m. Criterion Collection

### Nov. 26 & 28  
**SHORT FILM**

**Read:** TBA

**Watch:** TBA
- Exam Review

### Dec. 2  
**Research Essay** or **film + paper** due 11:59 p.m.
Marking Standards
See the specific assignment instructions for marking evaluation. Further, all assignments will be marked in accordance with the English Department Marking Standards.¹

Plagiarism Rules
Plagiarism is an offence. Papers with plagiarized content are not marked; your name, plagiarized work, or other forms of academic dishonesty will be reported to Dr. Anna Guttman, Chair of the English Department, and to the Dean, who is responsible for judging academic misconduct and imposing penalties. The minimum penalty for academic misconduct is a 0 on the assignment in question. It might also be subject to more severe academic penalties. Please read the Code of Student Behaviour.²

Plagiarism is the unacknowledged use of someone else's words, ideas, and/or photos. Not acknowledging your debt to the ideas of a secondary source, failing to use quotation marks when you are quoting directly, buying essays, using another student's work, taking content from the internet (words, photos, charts) and passing it off as your own, or getting someone to write your assignment all constitute plagiarism. Resubmitting material you've submitted to another course is also academic dishonesty.

Course Policies
- No handheld digital technologies (mobile phones, cell phones, etc.) allowed on the desk, in your hands, or in your lap during class. Exceptions because of accommodations must be discussed with me early in the term. Handheld digital technologies must be turned off and put away inside your packsack, pocket, purse, etc. Any occasional exceptions (e.g., you are expecting a call from work or a babysitter) must be discussed with me before class begins; in this case, when your phone vibrates, please leave the room to answer it.
- Class schedule may change; changes will be noted in class.
- Detail on schedule, assignments, and evaluation will be discussed in class.
- Attendance is mandatory; I record attendance. If you will be late or absent from class or have to leave early, contact me beforehand with a brief explanation.
- Laptops, tablets, or other digital technologies can be used only for note keeping. If you take notes with a laptop or other digital device, please sit at the back of the class behind other students or at the edges of the classroom to avoid distracting nearby students. Close your laptop when we are watching clips from movies. I reserve the right to ask you to close your laptop.
- Do not do homework or study for tests for other classes during our class time.
- Once class starts, chatting outside of assigned group work is not permitted otherwise be prepared to share what you are talking about with the whole class.
- If you miss class, it is your responsibility to find out what you have missed. Ask

¹ https://www.lakeheadu.ca/academics/departments/english/marking-standards
² https://www.lakeheadu.ca/academics/academic-support/skills-for-success/responsibilities
your colleagues for missed lessons and check the D2L; I do not provide lecture notes for missed classes, nor supply missed content via email.

- Students are expected to come to class having watched the assigned films and having read the assigned readings and prepared to answer questions and engage in class discussions.
- For questions outside of class time, speak to me after class, visit me during my office hours, or arrange an appointment to see me.
- Usually, emails and text messages are answered within 48 hours. I do not read emails or messages on Friday night, Saturday or Sunday. Emails or messages sent on the weekend will be read on Monday.

University Policies

- Students in this course are expected to conform to the Code of Student Behaviour.
- **Accommodations:** Lakehead University is committed to achieving full accessibility for persons with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. If you think you may need accommodations, you are strongly encouraged to contact Student Accessibility Services (SAS)\(^3\) and register as early as possible.
- Accommodations are in accordance with the terms of the Ontario Human Rights Code\(^4\). This occurs through a collaborative process that acknowledges a collective obligation to develop an accessible learning environment that both meets the needs of students and preserves the essential academic requirements of the course.
- This course outline is available online through the English Department homepage\(^5\) and/or the Desire2Learn or My Courselink\(^6\) site for the course.

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\(^3\) https://www.lakeheadu.ca/current-students/student-services/accessibility
\(^4\) http://www.ohrc.on.ca/en/ontario-human-rights-code
\(^5\) https://www.lakeheadu.ca/academics/departments/english
\(^6\) https://mycourselink.lakeheadu.ca/d2l/home