

# SCHOOL FOR STUDIES IN ART & CULTURE FILM STUDIES PROGRAM

## FILM 1000B – INTRODUCTION TO FILM STUDIES 2016-2017

<b>DATES:</b>	September 13, 2016 – April 4, 2017
<b>LECTURE</b>	Tuesday 8:35-11:25pm
<b>DISCUSSION:</b>	See Schedule below and/or consult Carleton Centrale for time and locations.
<b>LOCATION:</b>	RB2200
<b>INSTRUCTOR:</b>	André Loiselle
<b>OFFICE:</b>	SP407
<b>EMAIL:</b>	andre_loiselle@carleton.ca
<b>OFFICE HOURS:</b>	Tuesday 1:00-2:30 or by appointment

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FILM1000B IS MANAGED WITH CARLETON'S CULEARN COURSE MANAGEMENT SOFTWARE (<https://carleton.ca/culearn>).

### COURSE DESCRIPTION.

**FILM1000 “Introduction to Film Studies”** provides students with different ways to understand and interpret films. The course pays particular attention to questions of form, style and critical methods. The broad objectives of the course are to familiarize students with the vocabulary and concerns of cinema studies and to survey three overlapping areas of inquiry: film as art, the aesthetics of film form and film as a social practice. While there is a historical dimension to the course, we do not follow a strictly historical chronology in the presentation of films or issues. The course is divided into four units. Unit 1, “Styles and Techniques,” introduces students to the basic elements of cinema as an artistic and communicative form. During Unit 2, “Film Genres,” we look at generic categories as a way of classifying films and examine particular conventions and practices. This year the genres studied are the Romantic Comedy and the Horror Film. In Unit 3, “The Filmmaker,” we will look at the problems and advantages of analyzing films in terms of the creative personality of the director as *Auteur* by examining two different filmmakers. Finally, Unit 4, “A Period in Film History,” focuses on specific movements within the history of a national cinema. This year we will look at Contemporary Québec Cinema.

**CAVEAT:** The University is a place where students are expected to leave their comfort zones and develop the critical skills necessary to deal with challenging material. But it is also a safe space where students can feel secure in the knowledge that their personal circumstances and individual perspectives will be respected. Films screened in this course might contain disturbing images and sounds, possibly including depictions of domestic violence, sexual aggression, bullying, racism and religious desecration. In order to conduct valid film analyses, students should be able to adopt a critical distance vis-à-vis audiovisual material that might be unsettling or shocking. Students who anticipate that some material might trigger more than reasonably expected discomfort should let the instructor know early in the term so accommodations can be discussed.

## LEARNING OUTCOMES

By the end of this course, Students should be able to...

- Demonstrate familiarity with multiple film conventions and styles;
- Explain how cinematic techniques are used to create meaning and emotion;
- Identify and discuss the constitutive elements of specific genres in terms of form and content;
- Recognize and interpret recurrent techniques and themes characteristic of individual directors;
- Ascertain and evaluate the practices associated with a period in the history of a national cinema.

## LECTURES, SCREENINGS AND DISCUSSIONS

The three-hour class on Tuesdays—from 8:35am-11:25am—consists of a lecture and a film screening. **You must attend class in order to see the films listed on the course outline. It is NOT POSSIBLE to re-screen the films outside of class should you miss the screening.** As well, I will often present a variety of secondary film and clips to illustrate points made in the lectures. These cannot be rescreened either if you miss class.

In addition to the lecture and screening on Tuesdays, this course includes a discussion group. You must attend the group in which you have registered. **YOU MUST REGISTER in the SAME DISCUSSION GROUP for BOTH Fall and Winter TERMS. NO EXCEPTIONS will be allowed under any circumstances.** Record of attendance will be taken at these discussion groups. Your attendance will be part of the final mark in the course.

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## REQUIRED TEXT

*Understanding Movies with Custom Intro to Film Studies.*

Please note this package contains the following components:

- 1) Giannetti, Louis & Jim Leach. *Understanding Movies. 5<sup>th</sup> Canadian Edition.* Toronto: Pearson Education Canada, 2011.
- 2) Sanchez, José, ed. *Introduction to Film Studies Readings. 3<sup>rd</sup> Custom Edition.* Pearson Custom Editing. A custom-made book containing readings selected from a variety of sources.

**Both books are sold together as a package. The package is available at the Carleton Bookstore.**

**You are required to do the readings in preparation for each class.** The readings are clearly indicated in the course schedule below. You should also use these readings when preparing your essays. **The readings listed in the “Schedule of Screenings and Readings” contained in this syllabus are the only readings you will be responsible for in the In-Class Tests and the Final Exam.**

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## METHOD OF EVALUATION

Each section of the course will be examined separately. The breakdown is as follows:

In-Class Test #1 “Unit 1”	10%
In-Class Test #2 “Unit 2”	15%
Glossary Quiz	10%
Essay #1 “Film Analysis”	10%
Essay #2 “The Film Maker”	20%
Final Exam	25%
Attendance (tutorial groups)	10%

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**REGISTRATION:**

You are encouraged to confirm your registration to ensure the accuracy of class lists. **You must remember to register for BOTH Fall and Winter Terms. NO EXCEPTIONS will be allowed under any circumstances.**

**CuLearn**

**Any information posted by the professor in CuLearn is considered official!**

You must check CuLearn often for lecture materials, important updates and any other information relevant to the course.

Any updates in the Course Calendar, posting of additional course materials, and all e-mail contact between students and the professor will be conducted within the CuLearn framework. Student grades and a chat/forum group will also be available there.

For those students who do not already have their CuLearn account set up, please go to  
<http://www5.carleton.ca/culearnsupport/about-culearn>

**It is mandatory for all students to log into CuLearn as all e-mail correspondence and messages from the professor will be posted there.**

**Remember that any information posted by the professor in CuLearn is considered official!!!**

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**CLASSROOM BEHAVIOUR**

Please read the sections on “Instructional Offences” and “Offences of Conduct” in the *Undergraduate Calendar*.

Please, observe the following rules of conduct to make our classes as comfortable for everyone as possible:

- 1- Classes will begin promptly at 8:35am and end at 11:25am. Whenever is possible, there will be a short break between the discussion and/or the introductory lecture and/or the screening. Come back in time so you don't miss important information and disrupt your classmates.
- 2- Although laptops, notebooks and other **ELECTRONIC INSTRUMENTS are allowed in the classroom** they must be used **FOR ACADEMIC PURPOSES ONLY**: taking notes during the lectures, discussions and screenings. **Any student using their electronic instruments for non-academic purposes during the full duration of the class will be asked to leave the classroom** as to not disturb their classmates.
- 3- **PLEASE, TURN OFF AND DO NOT USE YOUR PHONES**, pagers and any other non-academic **electronic instruments** during the full duration of the class.
- 4- No noisy, smelly, messy, dangerous or vindictive foods or beverages.
- 5- Do not bring guests to classes or screenings.
- 6- **Don't talk during lectures and screenings**. If, for any reason, you must leave while the class is in session, please leave and return by the nearest door. **Close the door quietly**.
- 7- **Do not stand up, and begin leaving the classroom, until the end credits of the film have finished and the lights are turned on**. This is disruptive to students who wish to view the full credits of the film. Besides, credits contain useful information about the film that can occasionally be asked in an exam.

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## **COMPULSORY COURSE REQUIREMENTS**

### **A – TWO (2) IN-CLASS TESTS**

**In-Class Test #1 (22 November, 2016)** will cover critical and technical terminology introduced during **Unit 1** of the course. **In-Class Test #2 (7 February, 2017)** will cover critical and theoretical material introduced during **Unit 2** of the course. **In-Class Test #1** is worth **10%** and **In-Class Test #2** is worth **15%** of the final grade of the course.

Both tests will be held at the beginning of the class. They will take 60 minutes to complete, from 8:35am to 9:35am. Both tests will start and end sharp on time.

#### **NOTE:**

There are **NO MAKE-UP TESTS** and **NO ALTERNATIVE DATES** when students can write the tests.

#### **Doctor's Certificate:**

A doctor's certificate may be used as an acceptable **reason to miss ONE in-class test**. Should you miss *one* in-class for a documented medical reason, your grade will be prorated accordingly. **It is your responsibility to provide the instructor with appropriate documentation in a timely fashion.**

Should you miss both in-class tests for **any reason including medical** you will receive a grade of **0% for the second test you missed**.

If you suffer from ***a chronic condition that might cause you to miss multiple assignments***, you must register with Paul Menton Center to arrange for special accommodations (see below).

### **B – GLOZZARY QUIZ**

There will be **quiz** during Unit 1 of the course covering the **glossary terms** introduced during **Unit 1**. **The quizz** is worth **10%** of the final grade of the course.

The quiz will be held at the beginning of the class and will take 15 minutes to complete, from 8:35 to 8:50. It will start and end sharp on time.

**The quiz might take place during any class between September 20<sup>th</sup> and November 15<sup>th</sup>, 2016.**

#### **NOTE:**

There will be **NO MAKE-UP QUIZ** and **NO ALTERNATIVE DATES** when students can write the quiz.

#### **Doctor's Certificate:**

A doctor's certificate may be used as an acceptable reason to miss the quiz. **It is your responsibility to provide the instructor with appropriate documentation in a timely fashion.** Should you miss the quiz for a documented medical reason, your grade will be prorated accordingly.

### **C – TWO (2) ESSAYS**

Two (2) essays are required for this course.

The first, "Film Analysis," is due on **Tuesday, November 8, 2016**. A hardcopy of the essay must be handed in to your TA at the beginning of class (8:35am) on the due date. The first essay is worth 10% of the final grade of the course.

The second essay, “The Film Maker,” is due on Tuesday, March 14, 2017. A hardcopy of the essay must be handed in to your TA at the beginning of class (8:35am) on the due date. The second essay is worth 20% of the final grade of the course.

**There is a NO LATE ESSAY policy in FILM1000.  
No extensions and rewrites are possible except for officially documented reasons.**

**The essays are due at the beginning of the lecture class on Tuesdays and must be given to your TA**

**Late essays will automatically receive an “F”**

The list of topics, basic guidelines for the preparation of the essay and formatting instructions will be available in CuLearn.

The **essays should be typed** and doubled-spaced, with proper margins, and appropriate pagination. Essays must be well written and should be proofread before submission. You are strongly advised to **keep copies** of your essay.

The essays should be given to your TA directly at **the beginning of the class on the due date**. For your own security, **DO NOT** leave essays under the door of my office. **Neither extensions nor rewrites will be possible.**

**Important:** Please be aware that **plagiarism is a very serious offence** with severe consequences, which is dealt through the office of the Associate Dean. This assignment is to be done **individually** (not in groups). **If two or more essays are identical (or near identical) allegations of plagiarism will be lodged.**

**Late Essays Policy:**

**LATE ASSIGNMENTS ARE NOT ACCEPTED IN FILM1000  
EXCEPT FOR OFFICIALLY DOCUMENTED REASONS.**

For medical reasons, students must produce a Doctor's Certificate. A doctor's certificate does not allow for an unlimited extension. The extension is limited to the length of the period of illness specified in the doctor's certificate. In case of death of a close relative, students must produce an obituary on which their name appears to confirm their relationship to the deceased. For legal reasons such as jury duty, court appearance, imprisonment or deportation, students must produce official documentation from legal authorities. **It is your responsibility to provide the instructor with appropriate documentation in a timely fashion.**

**Plagiarism:**

Work written by someone other than oneself and submitted as one's own work is a form of fraud and will be viewed as plagiarism. To use the ideas of others without acknowledgment is plagiarism – and the penalty is heavy. Plagiarism, most simply defined, is submitting the work of others as one's own written work. Plagiarism is, therefore, a form of fraud, whether the work represented as one's own has been published, as in a textbook, or unpublished as in a university essay. Plagiarism is a serious instructional offense, and may result in failing a course, a reprimand, and mandatory withdrawal from the university.

Plagiarism occurs when a student:

- (a) Directly copies written work without acknowledgment;
- (b) Closely paraphrases the equivalent of a short paragraph or more without acknowledgment;

(c) Borrows, without acknowledgment, any ideas in a clear and recognizable form in such a way as to present them as the student's own thought, where such ideas, if they were the student's own, would contribute to the merit of his or her own work.

Furthermore, in the age of the Internet, it is tempting to "grab" lengthy passages or even entire essays from a web site and use them as your own. But this clearly constitutes plagiarism. And make no mistake: instructors will realize that the material is not yours and will take appropriate action.

**Students are encouraged to speak to the instructor if they are not absolutely sure of how to make correct use of the material(s) of other writer(s) used in an assignment.** You might also want to visit the Writing Tutorial Service’s page on plagiarism.

**GRADING RUBRIC FOR THE ESSAYS**

GPA	%	Grade	
12	90-100	A+	<b>Excellent.</b> The essay presents a clear, engaging thesis and follows through with a well-developed and well-supported argument. It shows very good understanding of the text(s) and is perceptive and even original in its treatment, presenting more than just a restatement of the lecture/tutorial discussion. The structure is logical and easy to follow, using effective transitions. Paragraphs are internally coherent; examples are well-integrated, relevant, and thoughtfully analyzed. The essay is grammatically correct and free of mechanical errors; sentences are balanced and varied in interesting and appropriate ways; the language is lucid, precise, and lively. The essay is formatted properly and all sources are accurately cited.
11	85-89	A	
10	80-84	A-	
9	77-79	B+	<b>Good.</b> The essay presents a clear thesis and follows through with a generally well-developed argument, though some parts of the argument need further clarification or support. It shows good understanding of the text(s) but is not especially insightful or original. The structure is logical but not always perfectly controlled (for instance, some transitions are weak or missing). Paragraphs are mostly coherent; most examples are well-chosen but discussion of them is not always sufficiently detailed. The essay is grammatically correct and mostly free of mechanical errors, but the prose is not particularly elegant or engaging. The essay is formatted properly and all sources are accurately cited.
8	73-76	B	
7	70-72	B-	
6	67-69	C+	<b>Adequate.</b> The essay presents a thesis, but not a clear or suitable one; it does not follow through with a consistent, well-supported argument. It shows basic understanding of the text(s) but misses, distorts, or misunderstands some aspects. The structure is loose in places, lacking transitions or wandering off topic. Paragraphs sometimes lack unity, and examples are not always relevant or simply inserted without adequate discussion. The essay has a number of grammatical and/or mechanical problems, and the writing style is uncertain and obscure in places. The essay is not formatted properly and/or sources are not correctly cited.
5	63-66	C	
4	60-62	C-	
3	57-59	D+	<b>Poor.</b> The essay does not present or argue consistently for a suitable thesis. It shows some substantial misunderstandings of the text(s); it paraphrases or summarizes instead of analyzing; its examples are simply inserted without proper connection to an argument and without discussion. The essay lacks structure and moves from idea to idea without any apparent logic. Paragraphs are not unified. The essay has many grammatical and mechanical errors and the style is generally faulty: phrases or sentences are frequently unintelligible. The essay is not formatted properly and/or sources are not correctly cited.
2	53-56	D	
1	50-52	D-	
0	0-49	F	<b>Failure.</b> The essay is completely off topic or has no thesis and no argument; it simply paraphrases the text(s), or misunderstands them; it uses no appropriate evidence or fails to discuss its examples; it is incoherent, unintelligible, or has no discernible structure. It is stylistically and mechanically a disaster. It is not formatted correctly and/or sources are not properly cited. It does not meet the minimum requirements for the assignment.

**D – DISCUSSION GROUPS**

The best way to test your knowledge is by talking about ideas with others and in your own words. Participation is a key part of FILM1000B. During the discussion you have a chance to discuss the film, review points from the day’s lecture and reading and learn to present your ideas and arguments to other students. To do well during the discussion you must be prepared by having done the session’s reading and by taking notes during the lecture and the screening. Remember, **it is not enough to be there; you must participate!** The University is a place where academic debate is encouraged. But it is also a safe space where students can feel secure in the knowledge that their personal circumstances and individual perspectives will be respected. While we do want to hear your opinion on films and cinematic concepts, ***dismissive comments and gestures, offensive language and impertinent behaviour will not be tolerated.*** The discussion groups are led by Teaching Assistants whose job is to direct discussion based on suggestions from the course professor. They do share in the marking of all your assignments. Ultimate responsibility for the grade you receive rests with your professor, André Loiselle. Questions or complaints you might have about the grade or comments made about your work should be addressed to the professor.

**Attendance: 10%**

**Attendance** to class is compulsory. The TA will circulate a **sign-in sheet** during each session and **it is your responsibility to sign it; this is the only proof of your attendance.** There are twenty-one (21) tutorial sessions from September to April. If you attend at least 19 meetings, you will receive 10% (10/10); your grade will be reduced accordingly if you attend fewer sessions. For instance, if you attend 18 discussion groups, you will receive 9% (9/10); if you attend 13 discussion group meetings, you will receive 6.5% (6.5/10). **However, an attendance record of 10 or less meetings is considered unsatisfactory and will be graded at 0% (0/10).**

**Schedule of Discussion Groups.**

		Section	Day	Start	End	Building	Room
FILM	1000	B01	W	1435	1525	SA	506
FILM	1000	B02	W	1435	1525	SP	400
FILM	1000	B03	R	1335	1425	CB	3400
FILM	1000	B04	R	1335	1425	SP	412
FILM	1000	B05	R	2005	2055	SP	412
FILM	1000	B08	R	1805	1855	SP	415
FILM	1000	B09	M	1235	1325	TB	219
FILM	1000	B10	R	1805	1855	SP	400
FILM	1000	B11	W	1335	1425	SP	303
FILM	1000	B12	M	1435	1525	SP	400

**E- FINAL EXAM**

The Final Exam is worth **25% of the final grade** of the course and it will be held during the period assigned for final examinations (**April 10-25, 2017**) The date and place of the exam is decided by the University’s Examination Services and will be posted in cuLearn once is advertised. You will have **two hours** to write this exam. The Final Exam will consist of **short questions**. Some questions will focus on a **review of critical and technical terms** from **Unit 1** as well as of the material covered in **Units 2 and 3** and the **films viewed** during the course. **The majority of the questions** will examine your ability to summarize some of the main aesthetic and critical issues presented in **Unit 4, “A Period in Film History.”**

SCHEDULE OF SCREENINGS AND READINGS

FALL 2016

<b>UNIT 1: STYLES AND TECHNIQUES</b>
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**Week 1. Sept. 13, 2016 - Introduction**

**Main Screening:** *Forgotten Silver* (1995, Costa Botes and Peter Jackson), New Zealand, 70 min

**Readings:**

Smith, Greg M. "It's just a movie." *Introduction to Film Studies Readings*. 1-8

Giannetti, Louis & Jim Leach. "Writing About Movies." *Understanding Movies*. 386-407.

Giannetti, Louis & Jim Leach. "Glossary." *Understanding Movies*. 409-419.

**This reading contains the definitions for most of the technical terminology that will be introduced during Unit 1 and that will be covered in the In-Class Test #1, as well as in the two quizzes.**

**Tutorial groups start on 14-15 September – No tutorial groups on 7-8 September.**

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**Week 2. Sept. 20, 2016 - Classical Narrative Cinema (I): Story and Plot.**

**Main Screening:** *Citizen Kane* (Orson Welles, 1941) USA, 119 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Story." *Understanding Movies*. 35-64.

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**Week 3. Sept. 27, 2016 - Classical Narrative Cinema (II): Continuity Editing.**

**Main Screening:** *To Be or Not To Be* (Ernst Lubistch, 1942) USA, 99 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Editing." (excerpt) *Understanding Movies*. 176-190.

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**Week 4. Oct. 4, 2016 - Classical Narrative Cinema (III): Cinematography.**

**Main Screening:** *Hero* (Zangh Yimou, 2002) China, 99 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Photography." *Understanding Movies*. 66-92.

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**Week 5. Oct 11, 2016 - Classical Narrative Cinema (IV): Mise-en-scène.**

**Main Screening:** *Pan's Labyrinth* (Guillermo del Toro, 2006) Spain, 120 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Mise-en-scène." *Understanding Movies*. 94-138.

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**Week 6. Oct. 18, 2016 - Classical Narrative Cinema (IV): Long Take.  
(I am away, Professor José Sanchez will replace me)**

**Main Screening:** *[REC]* (Jaume Balagueró & Paco Plaza, 2007) Spain, 85 min.

**Readings:**

Giannetti, Louis & Jim Leach. "Editing: André Bazin and the Tradition of Realism." (excerpt) *Understanding Movies*. 195-206.

Giannetti, Louis & Jim Leach. "Theory: Theories of Realism." (excerpt). *Understanding Movies*. 350-358.

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**Oct 24-28, 2016 – Fall Break**

**NO CLASSES**

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**Week 7. Nov 1, 2016 - Alternatives to Classical Narrative Cinema (I): Narrative Construction.**

**Main Screening:** *Rashomon* (Akira Kurosawa, 1950) Japan, 88 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Medium." *Understanding Movies*. 1-33.

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**Week 8. Nov. 8, 2016 - Alternatives to Classical Narrative Cinema (II): Intellectual Montage and Discontinuity Editing.**

**Main Screening:** *Vivre sa vie* (Jean Luc Godard, 1962) France, 80 min.

Essay #1  
"Film Analysis"

**Readings:**

Giannetti, Louis & Jim Leach. "Editing: Soviet and the Formalist Tradition." (excerpt). *Understanding Movies*, 190-195.

Giannetti, Louis & Jim Leach. "Theory: Formalist Film Theories." (excerpt). *Understanding Movies*. 355-358.

Giannetti, Louis & Jim Leach. "Theory: Ideology and Culture." (excerpt). *Understanding Movies*. 364-376.

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**Week 9. Nov. 15, 2016 - Alternatives to Classical Narrative Cinema (III): Post-classical Narrative.**

**Main Screening:** *Y Tu Mama Tambien* (Alfonso Cuarón, 2001) Mexico, 105 min.

**Readings:**

Prince, Stephen. "Cinematic Self-Reflexivity." *Introduction to Film Studies Readings*. 9-15.

Giannetti, Louis & Jim Leach. "Theory: Post Theory." (excerpt). *Understanding Movies*. 376-384.

Giannetti, Louis & Jim Leach. "Movement." *Understanding Movies*. 140-174

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**Week 10. Nov. 22, 2016 – IN-CLASS TEST #1**

Test only -- No lecture and no discussion groups this week.

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**UNIT 2: FILM GENRES**

**Week 11. Nov 29, 2016 –Romantic Comedy (I): The Classical Period.**

**Main Screening:** *Adam's Rib* (George Cuckor, 1949) USA, 101 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Story: Genre" *Understanding Movies*. 52-64.

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**Week 12. Dec 6, 2016 - Romantic Comedy (II): The Nervous Romance.**

**Main Screening:** *Annie Hall* (Woody Allen, 1977) USA, 94 min.

**Reading:**

Brunowska Karnick, Kristine. 1995. "Commitment and Reaffirmation in Hollywood Romantic Comedy." *Introduction to Film Studies Readings*.17-36.

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WINTER 2017

**Week 13. Jan. 10, 2017 - Romantic Comedy (III): The New Romance.**

**Main Screening:** *Moonstruck* (Norman Jewison, 1987) USA, 102 min.

**Reading:**

Evans, Peter Willian & Celestino Deleyto. “Surviving Love.” *Introduction to Film Studies Readings*. 37-46.

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**Week 14. Jan. 17, 2017 - Horror (I): The Return of the Repressed.**

**Main Screening:** *Shivers* (David Cronenberg, 1975) Canada, 87 min

**Reading:**

Wood, Robin. 1979. “An Introduction to the American Horror Film.” *Introduction to Film Studies Readings*. 47-70.

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**Week 15. Jan. 24, 2017 - Horror (II): Gendered Horror.**

**Main Screening:** *You're Next* (Adam Wingard, 2011) USA, 96 min.

**Reading:**

Pinedo, Isabel Cristina. “And Then She Killed Him: Women and Violence in the Slasher Film.” *Introduction to Film Studies Readings*. 71-88.

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**Week 16. Jan 31 , 2017 - Horror (III): Transgeneric Horror**

**Main Screening:** *The Cabin in the Woods* (Drew Goddard, 2012) USA, 95 min.

**Readings:** Review Wood’s and Pinedo’s readings.

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**Week 17. Feb. 7, 2017 – IN-CLASS TEST #2**

No discussion groups this week.

<b>UNIT 3: THE FILMMAKER</b>
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**Week 18 Feb. 14, 2017 - The Director as *Auteur* (I)**

**Main Screening:** *Psycho* (Alfred Hitchcock, 1960) USA, 109 min.

**Readings:**

Truffaut, François. "A Certain Tendency of the French Cinema." *Introduction to Film Studies Readings*. 89-101.  
Sarris, Andrew. "Notes on the Auteur Theory in 1962." *Introduction to Film Studies Readings*. 103-106.

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**Feb. 20-24, 2017 – Winter Break**

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**Week 19. Feb 28, 2016 - The Director as *Auteur* (II)**

**Main Screening:** *Psycho* (Gus Van Sant, 1998) USA, 105 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Theory: The Auteur Theory & Structuralism and Semiology" (excerpt)  
*Understanding Movies*. 358-364.

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**UNIT 4: A PERIOD IN FILM HISTORY**

**Week 20. March 7, 2017 - Contemporary Quebec Cinema (I): National Cinema(s).**

**Main Screening:** *Bon Cop, Bad Cop* (Erik Canuel, 2006) Canada, 116 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Canadian Cinema." *Understanding Movies*. 310-347.

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**Week 21. March 14, 2017 - Contemporary Quebec Cinema (II): The Director as *Auteur* (I)**

**Main Screening:** *Polytechnique* (Denis Villeneuve, 2009) Canada, 77 min.

**Essay #2  
"The Film Maker"**

**Reading:**

Loiselle, André. "The Decline...and the Rise of English Canada's Quebec Cinema." *Introduction to Film Studies Readings*. 107-127.

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**Week 22. March 21, 2017 - Contemporary Quebec Cinema (III): The Director as *Auteur* (II)**

**Main Screening:** *Monsieur Lazhar* (Philippe Falardeau, 2011) Canada, 94 min.

**Reading:**

Giannetti, Louis & Jim Leach. "Canadian Cinema." *Understanding Movies*. 310-347.

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**Week 23 March 28, 2017 - Contemporary Quebec Cinema (IV): Horror**

**Main Screening:** *Sur le seuil* (Eric Tessier, 2003) Canada, 97 min.

**Reading:**

Freitag, Gina & André Loiselle. "Tales of Terror in Québec Popular Cinema: The Rise of the French Language Horror Film Since 2000". *Introduction to Film Studies Readings*. 149-164.

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**Week 24. April 4, 2017 - Contemporary Quebec Cinema (V): Romantic Comedy**

**Main Screening:** *Starbuck* (Ken Scott, 2011) Canada – 103 min.

**Reading:**

Véronneau, Pierre. "Genres and Variations: The Audiences of Québec Cinema." *Introduction to Film Studies Readings*. 129-147.

## **RULES AND REGULATIONS FOR UNDERGRADUATE FILM STUDIES COURSES**

Undergraduate Calendar link: <http://calendar.carleton.ca/undergrad/>

### **UNIVERSITY SENATE DEADLINES:**

Assignments are due **no later** than the deadlines set by the University Senate for each semester. The professor **will not** grant extensions beyond these dates. Students who cannot meet these deadlines **should request a deferral from the Registrar's Office**. The Senate deadline for Fall/Winter courses is **April 7<sup>th</sup>, 2017**.

### **INSTRUCTIONAL OFFENCES, especially Plagiarism:**

Students are to read and abide by the policies stated in the calendar under "Student Conduct." The following definition of plagiarism can be found under "Academic Integrity Standards." <http://calendar.carleton.ca/undergrad/regulations/academicregulationsoftheuniversity/acadregsuni v14/> **Plagiarism** is presenting, whether intentional or not, the ideas, expression of ideas or work of others as one's own. Plagiarism includes reproducing or paraphrasing portions of someone else's published or unpublished material, regardless of the source, and presenting these as one's own without proper citation or reference to the original source. Examples of sources from which the ideas, expressions of ideas or works of others may be drawn from include but are not limited to: books, articles, papers, literary compositions and phrases, performance compositions, chemical compounds, art works, laboratory reports, research results, calculations and the results of calculations, diagrams, constructions, computer reports, computer code/software, and material on the Internet.

Additional examples of plagiarism include, but are not limited to:

- submitting a take home examination, essay, laboratory report or other assignment written, in whole or in part, by someone else;
- using ideas or direct, verbatim quotations, paraphrased material, without appropriate acknowledgment in any academic assignment;
- using another's data or research findings;
- failing to acknowledge sources through the use of proper citations when using another's works and/or failing to use quotation marks.

### **Academic Accommodations for Students with Disabilities**

The Paul Menton Centre for Students with Disabilities (PMC) provides services to students with Learning Disabilities (LD), psychiatric/mental health disabilities, Attention Deficit Hyperactivity Disorder (ADHD), Autism Spectrum Disorders (ASD), chronic medical conditions, and impairments in mobility, hearing, and vision. If you have a disability requiring academic accommodations in this course, please contact PMC at 613-520-6608 or [pmc@carleton.ca](mailto:pmc@carleton.ca) for a formal evaluation. If you are already registered with the PMC, contact your PMC coordinator to send me your Letter of Accommodation at the beginning of the term, and no later than two weeks before the first in-class scheduled test or exam requiring accommodation (if applicable). After requesting accommodation from PMC, meet with me to ensure accommodation arrangements are

made. Please consult the PMC website <http://www.carleton.ca/pmc/> for the deadline to request accommodations for the formally-scheduled exam (if applicable).

**FOR RELIGIOUS OBSERVANCE:**

Students requesting academic accommodation on the basis of religious observance should make a formal, written request to their instructors for alternate dates and/or means of satisfying academic requirements. Such requests should be made during the first two weeks of class, or as soon as possible after the need for accommodation is known to exist, but no later than two weeks before the compulsory academic event. Accommodation is to be worked out directly and on an individual basis between the student and the instructor(s) involved. Instructors will make accommodations in a way that avoids academic disadvantage to the student. Students or instructors who have questions or want to confirm accommodation eligibility of a religious event or practice may refer to the Equity Services website for a list of holy days and Carleton's Academic Accommodation policies, or may contact an Equity Services Advisor in the Equity Services Department for assistance. <http://www.carleton.ca/equity/>

**FOR PREGNANCY:**

Pregnant students requiring academic accommodations are encouraged to contact an Equity Advisor in Equity Services to complete a *letter of accommodation*. The student must then make an appointment to discuss her or his needs with the instructor at least two weeks prior to the first academic event in which it is anticipated the accommodation will be required. <http://www.carleton.ca/equity/>