

COURSE OUTLINE		
TERM: Fall 2018	COURSE NO: MOPA 312	
INSTRUCTOR:	COURSE TITLE: Canadian Cinema	
OFFICE: LOCAL: E-MAIL: @capilanou.ca	SECTION NO(S):	CREDITS: 3
OFFICE HOURS:		
COURSE WEBSITE:		

Capilano University acknowledges with respect the Lil'wat, Musqueam, Squamish, Sechelt, and Tsleil-Waututh people on whose territories our campuses are located.

COURSE PREREQUISITES

45 credits of 100-level or higher coursework.

COURSE FORMAT

Three hours of class time, plus an additional hour delivered through on-line or other activities for a 15-week semester, which includes two weeks for final exams.

CALENDAR DESCRIPTION

This course is designed to explore the historical significance of the Canadian film industry and its relevance to contemporary film production and the global film community.

COURSE NOTE

MOPA 312 is an approved Culture and Creative Expression Course for Cap Core requirements.

REQUIRED TEXTS AND/OR RESOURCES

George Melnyk. *One Hundred Years of Canadian Cinema*. University of Toronto Press. 2004.

RECOMMENDED READING

Film in Canada. Jim Leach. Second Edition. Oxford University Press. 2011.

The Cinema of Canada. Jerry White (editor). Wallflower Press. New York. 2006.

Great Canadian Film Directors. George Melnyk (editor). University of Alberta Press. Edmonton, AB. 2007.

The Gendered Screen: Canadian Women Filmmakers. Brenda Austin-Smith and George Melnyk (editors). Wilfrid Laurier University Press. Waterloo, ON. 2010.

Weird Sex & Snowshoes and Other Canadian Film Phenomena. Katherine Monk. Raincoast Books. Vancouver. 2001.

Film and the City: The Urban Imaginary in Canadian Cinema. George Melnyk. Au Press. Edmonton. 2014.

Who's who in Canadian Film and Television 2000: Qui Est Qui Au Cinema Et a la Television Au Canada Edition 2000. Canada: CDG Books Canada, 1999.

- Gendering the Nation: Canadian Women's Cinema*. Kay Armatage. Toronto: University of Toronto Press, 1999.
- The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age*. 4th ed. Steven Ascher and Edward Pincus. New York: Plume, 2007. Print.
- Telling It: Writing for Film and Television in Canada*. Anne Frank. Toronto: Doubleday Canada, 1996.
- Canadian National Cinema*. Christopher E. Gittings. London: Routledge, 2001.
- The Shape of Rage: The Films of David Cronenberg*. Piers Handling. Toronto, Canada: General Publishing Co., 1983. Print.
- Canadian Cinema since the 1980s: At the heart of the world*. David L. Pike. University of Toronto Press. 2012.
- Working on screen: Representations of the working class in Canadian Cinema*. Edited by Malek Khouri and Darrell Varga. University of Toronto Press. 2006.
- North of Everything: English-Canadian Cinema since 1980*. Edited by William Beard and Jerry White. University of Alberta Press. 2002.
- World Cinema: Critical Approaches*. Edited by John Hill and Pamela Church Gibson. Consultant editors Richard Dyer, E. Ann Kaplan, Paul Willemsen. Oxford University Press. 2000.
- The Romance of Transgression in Canada: Queering sexualities, nations, cinemas*. Thomas Waugh. Forward by Bruce LaBruce. McGill-Queen's University Press. 2006.

COURSE STUDENT LEARNING OUTCOMES

This course is designed to explore the historical significance of the Canadian film industry and its relevance to contemporary film production and the global film community.

On successful completion of this course, students will be able to do the following:

- * Describe the evolutionary process of Canadian film production from the silent era to the present day;
- * Define the current position of Canadian cinema within an historical context;
- * Differentiate among a variety of Canadian filmmakers and their individual production methodologies and styles;
- * Determine how Canadian cinema fits into the global film community.

CAP CORE STUDENT LEARNING OUTCOMES

Students who complete this Culture & Expression Cap Core course will be able to do the following:

1. Engage in creative processes including conception, investigation, execution, and ongoing critical analysis;
2. Identify, analyze, and critique the elements of a form of expression using its specific vocabulary;
3. Explain the significance of diverse forms of human creative expression, specifically including Indigenous forms;
4. Explain or demonstrate the connection between various events, ideas, traditions, and belief systems and the modes in which they are artistically or culturally expressed;
5. Interpret diverse forms of creative expression from different perspectives (e.g. artistic, historical, Indigenous, literary, scientific, philosophical)

COURSE CONTENT

WEEKS 1-15

WEEK 1:

- * Introduction
- * Historical review
- * A bicultural cinema: English-speaking Protestant and French-speaking Catholic

WEEK 2:

- * A problem of distribution
- * The Canadian Government Motion Picture Bureau (1918)
- * Political and labour unrest: The Winnipeg General Strike (1919)
- * The 'Northwoods Melodrama' and Nell Shipman

WEEK 3:

- * The National-Realist tradition
- * The narrative documentary: *Nanook of the North* (Robert Flaherty 1922)
- * 1927: Synchronized sound and Quebec tragedy
- * The British quota films: a missed opportunity
- * Realism and the national identity

WEEK 4:

- * The National Film Board (1939): John Grierson
- * The documentary tradition
- * The NFB animation department (1942): Norman McLaren
- * Grierson's legacy: secondary forms?

WEEK 5:

- * Quebec cinema: the early years
- * A distinct identity and 'conservation'
- * The 1940s: a cinema renaissance
- * The NFB: a move to Montreal
- * *Cinema direct/cinema verité*

WEEK 6:

- * The Canadian Co-Operation Project (1948)
- * The Canadian Film Awards
- * The NFB and Studio B
- * The NFB makes features: *Drylanders* (Don Haldane 1963) and *Nobody Waved Goodbye* (Don Owen 1964)
- * The 1970s: The Tax Shelter years

WEEK 7:

- * Midterm examination

WEEK 8:

- * The Quebec auteur: A return to 'conservation'?
- * A cinema of contestation
- * 1974: International Women's Year
- * Studio D and Kathleen Shannon

WEEK 9:

- * The First Nations experience
- * Alanis Obomsawin: Revolutionary Verité
- * Performative documentary
- * Cultural rebirth and the creative non-victim

WEEK 10:

- * Outsiders on the inside: Experimental films
- * 'The Cinema We Need' debate
- * A regional perspective: 'Small is beautiful?'
- * The fantastic and the gothic

WEEK 11:

- * A new cultural discourse: plurality of perspective
- * A regional perspective

WEEK 12:

- * The West Coast cinema: the early years
- * The postmodern narrative documentary
- * The service industry and the independents
- * A multicultural perspective

WEEK 13:

- * The politics of identity
- * The 'Vancouver School': Jeff Wall and Stan Douglas
- * History lessons: Atom Egoyan and Denys Arcand
- * New World/Old stories: Diasporic filmmakers

WEEK 14/15

- *Final examination

Fourth hour: may include screenings and online contact.

EVALUATION PROFILE	
Reports (2 @ 20%)	40%
Mid term examination	20%
Final examination	30%
Participation/Attendance	10%
Total	100%

REPORTS

Students will be required to provide a written report on the historical significance of films, which should be viewed independently of class time.

Report #1	20%
Report #2	20%

Participation/Attendance: The grade for class participation is based on both the frequency and the quality of students' comments, questions and observations, with the emphasis on quality. The quality is determined by, among other things, the relevance, insight and clarity of remarks.

GRADING PROFILE

A+ = 90-100	B+ = 77-79	C+ = 67-69	D = 50-59
A = 85-89	B = 73-76	C = 63-66	F = 0-49
A- = 80-84	B- = 70-72	C- = 60-62	

Incomplete Grades

Grades of Incomplete "I" will be granted only if there is a valid reason for extending the evaluation deadline and if students have a reasonable chance of improving their grade to pass the course.

Late Assignments

All assignments are due at the start of class. If you anticipate handing in an assignment late, please consult with your instructor beforehand. Late assignments will be deducted 10% of the total per day.

Missed Exams/Quizzes/Labs etc.

Make-up exams, quizzes and/or tests are given at the discretion of the instructor. They are generally given only in medical emergencies or severe personal crises. Please consult with your instructor.

Attendance

Attendance will be taken for each class and will form part of the final grade (See Evaluation Profile). This is a professional program. Accordingly, students are expected to be on time and to attend every class. Arriving more than 20 minutes after the commencement of class, or leaving early, will be considered an absence. Students with three unexcused absences will fail the course. When students are absent from class, they are still responsible for the material covered during their absence, including announcements, assigned readings and hand-outs.

English Usage

All written work submitted must use good academic English and follow the guidelines provided in the Capilano University Guide to Writing Assignments (available on the University website). It is the responsibility of students to proof-read all their writing for any grammatical, spelling and stylistic errors.

Electronic Devices

You are expected to abide by the Statement of Appropriate Use of Information Technology Facilities and Services in any use of computers at the University. This statement can be obtained from your department, the Library, Computer Services or on the University website.

On-line Communication

Outside of the classroom, instructors will (if necessary) communicate with students using either their official Capilano University email or Moodle; please check both regularly. Official communication between Capilano University and students is delivered to students' Capilano University email addresses only.

UNIVERSITY OPERATIONAL DETAILS**Tools for Success**

Many services are available to support student success for Capilano University students. A central navigation point for all services can be found at: <http://www.capilanou.ca/services/>

Capilano University Security: download the [CapU Mobile Safety App](#)

Policy Statement (S2009-06)

Capilano University has policies on Academic Appeals (including appeal of final grade), Student Conduct, Academic Integrity, Academic Probation and other educational issues. These and other policies are available on the University website.

Academic Integrity (S2017-05)

Any instance of academic dishonesty or breach of the standards of academic integrity is serious and students will be held accountable for their actions, whether acting alone or in a group. See policy S2017-05 for more information: <http://www.capilanou.ca/about/governance/policies/Policies/>

Violations of academic integrity, including dishonesty in assignments, examinations, or other academic performances, are prohibited and will be handled in accordance with the Student Academic Integrity Procedures.

Academic dishonesty is any act that breaches one or more of the principles of academic integrity. Acts of academic dishonesty may include but are not limited to the following types:

Cheating: Using or providing unauthorized aids, assistance or materials while preparing or completing assessments, or when completing practical work (in clinical, practicum, or lab settings), including but not limited to the following:

- Copying or attempting to copy the work of another during an assessment;
- Communicating work to another student during an examination;
- Using unauthorized aids, notes, or electronic devices or means during an examination;
- Unauthorized possession of an assessment or answer key; and/or,
- Submitting of a substantially similar assessment by two or more students, except in the case where such submission is specifically authorized by the instructor.

Fraud: Creation or use of falsified documents.

Misuse or misrepresentation of sources: Presenting source material in such a way as to distort its original purpose or implication(s); misattributing words, ideas, etc. to someone other than the original source; misrepresenting or manipulating research findings or data; and/or suppressing aspects of findings or data in order to present conclusions in a light other than the research, taken as a whole, would support.

Plagiarism: Presenting or submitting, as one's own work, the research, words, ideas, artistic imagery, arguments, calculations, illustrations, or diagrams of another person or persons without explicit or accurate citation or credit.

Self-Plagiarism: Submitting one's own work for credit in more than one course without the permission of the instructors, or re-submitting work, in whole or in part, for which credit has already been granted without permission of the instructors.

Prohibited Conduct: The following are examples of other conduct specifically prohibited:

- Taking unauthorized possession of the work of another student (for example, intercepting and removing such work from a photocopier or printer, or collecting the graded work of another student from a stack of papers);
- Falsifying one's own and/or other students' attendance in a course;
- Impersonating or allowing the impersonation of an individual;
- Modifying a graded assessment then submitting it for re-grading; or,
- Assisting or attempting to assist another person to commit any breach of academic integrity.

Sexual Violence and Misconduct

All Members of the University Community have the right to work, teach and study in an environment that is free from all forms of sexual violence and misconduct. Policy B401 defines sexual assault as follows:

Sexual assault is any form of sexual contact that occurs without ongoing and freely given consent, including the threat of sexual contact without consent. Sexual assault can be committed by a stranger, someone known to the survivor or an intimate partner.

Safety and security at the University are a priority and any form of sexual violence and misconduct will not be tolerated or condoned. The University expects all Students and Members of the University Community to abide by all laws and University policies, including [B.401 Sexual Violence and Misconduct Policy](#) and [B.401.1 Sexual Violence and Misconduct Procedure](#).

Emergencies: Students are expected to familiarise themselves with the emergency policies where appropriate and the emergency procedures posted on the wall of the classroom.