CANADIAN CINEMA 3401.3  FALL 2019

Final Essay: 30% of final mark.

Due: November 19. Submit via Moodle.

Students with Accomodation, due date: November 26th.

Length: 8 pages maximum.

Format: Use Chicago style for citations. Include: a title page, standard margins, double spacing and 12 font type size.

**Detailed Instructions:**

Papers should only reference scholarly sources—ie. Web movie reviews are NOT scholarly sources. But the required and recommended essays posted on our Moodle site are. Your essay must include at least THREE additional academic sources that are not included in our recommended readings, as proof of the ‘research’ component of the assignment.

Keep your thesis narrow, focused and workable, and provide evidence to back up whatever claims you wish to make.

If you are writing about fiction features, you may include plot summary but keep this brief. A description of plot does not equal analysis. You need to link plot points with your thesis.

Include passages that **involve detailed film analysis of a particular sequence**, noting formal issues. Focus on how the sequence exemplifies your thesis.

Draw upon ideas in the assigned and recommended readings and **additional scholarly** research and situate your discussion within the context of some of the themes and issues we have explored in the course.

Your response requires close and careful engagement with **course texts** with **detailed explication of specific concepts**. Proper documentation is essential.

You may (and are encouraged to) write on a topic of your choice, as long as it is relevant to the course and its major themes. If you choose to generate your own topic please consult with me before undertaking to write the paper. I will require a very short proposal for your essay, a few sentences for self-generated topics.

Plagiarism is taken very seriously by the university. Please be sure you are scrupulous in your citations and in paraphrasing academic sources.

2.1.3 Plagiarism is the misappropriation of the work of another by representing another person’s ideas, writing or other intellectual property as one’s own. This includes the presentation of all or part of another person’s work as something one has written,
paraphrasing another’s writing without proper acknowledgement, or representing another’s artistic or technical work or creation as one’s own. Any use of the work of others, whether published, unpublished or posted electronically, attributed or anonymous, must include proper acknowledgement. This may also include:

- Submitting the work one has done for one class or project to a second class, or as a second project, without the prior informed consent of the relevant instructors.
- Submitting work prepared in collaboration with another or other member(s) of a class when collaborative work on a project has not been authorized by the instructor.
- Submitting work prepared in whole or in part by another person and representing that work as one’s own.

**SUGGESTED ESSAY TOPICS:**

1. Compare and contrast two Canadian Indigenous films, analyzing how each:
   a. embodies Indigenous storytelling and world views, renovating oral storytelling for a contemporary age and b. engages and subverts a traditional ethnographic gaze.

2. Choose a Canadian film agency (ie.: Telefilm, Toronto Film Office, OntarioCreates), or an organization (Winnipeg Film Co-op, Toronto Liaison of Independent Filmmakers, Canadian Filmmakers Distribution Centre) or a Film Festival (Reel Asian (November 8-16), imagineNative (October 22-27) or repertory film theatre and report on and analyze their history, mandate and role within the Canadian media landscape.

3. While John Grierson mandated that documentary should be a ‘hammer’ and propaganda vehicle to educate mass society, multiple innovations at the NFB, including Cinema Direct, Challenge for Change, Studio D (the Women’s Studio) along with contemporary films, demonstrate the diversity of work produced at NFB and its contribution to global documentary as art form and public discourse. Compare and contrast two strikingly different films produced at the NFB, highlighting the historic context, studio setting, formal innovation and embedded ideas around the social function of documentary. You might choose a Challenge for Change film and an early Griersonian war film or a Cinema Direct film from “L’équipe français” and a Studio B film.

4. Compare and contrast innovative strategies of two contemporary independent Canadian documentaries or interactive documentaries, noting how these diverge from the established conventions of the Griersonian documentary.

5. As Jim Leach has argued in his essay, “Are Genres American?,” Canadian films often have a complex relationship to genre appropriation that runs the gamut from bad imitation of Hollywood to subversive reworking of genre. Compare and contrast the
use of genre in two Canadian films as these appropriate one of the following genres:

**Melodrama:**


**Noir:**


**Horror:**


*Pontypool*, Bruce McDonald, (2009).


**Road Movie:**

*Goin’ Down the Road*, Donald Shebib, (1972).


*Reason Over Passion*, Joyce Wieland


5. Feminist and queer cinema in Canada disrupts homosocial imaginaries of the nation, introducing gender and sexuality as crucial and subversive components of differently articulated communal belonging and identity. Compare and contrast two feminist or two queer films produced in Quebec and Canada, noting historical context, formal innovations, focusing on the unique elaboration of gender and sexuality.

**Suggested Films:**


6. From innovative art films by Denys Arcand and Lea Pool, to revolutionary films of the 1970s, to contemporary work by superstars such as Denis Villeneuve and Jean-Marc Vallee, Quebec cinema represents a unique body of work distinguished, as Bill Marshall has argued, by social imaginaries shaped by the competing forces of globalization and identitarian logics. Compare and contrast two Quebec films from distinctive cinematic movements/moments, analyzing how the films navigate these competing forces.

Suggested Films:


Additional Bibliographic References

The Additional Bibliographic References listed below are in no way complete and students are encouraged to conduct further research. The Journal of Canadian Film Studies is online and is an excellent resource.

University of Toronto has an excellent online bibliography around Canadian cinema available here: https://guides.library.utoronto.ca/c.php?g=251913&p=1675784
TIFF Film Reference Library, Bell Lightbox

**Film Reference Library (TIFF)** The Library maintains the world's largest resource of English-language Canadian film and film-related materials as well as a wide range of local, national and international film resources.

- **Hours & location**

**Indigenous Cinema**


**Film festivals**


Film Agencies and Film Policy in Canada


Michael Dorland, So Close to the State/s: the Emergence of Canadian Feature Film Policy. (Toronto: University of Toronto Press, 1998).


Canadian Government Reports and Publications


National Film Board of Canada


National Film Board of Canada

Imagine, engage, transform: a vision, a plan, a manifesto 2013-2018. (NFB) ONLINE

Zoe Druick and Deane Williams, eds. The Grierson effect: tracing documentary’s international movement.

Zoë Druick, Projecting Canada: government policy and documentary film at the National Film Board of Canada. (Montreal: McGill-Queen’s University Press, c2007).

Malek Khouri, Filming Politics: Communism and the Portrayal of the Working Class at the National Film Board of Canada, 1939-46 EBOOK


Peter Morris, “Rethinking Grierson: The Ideology of John Grierson,” in T. O’Regan and B. Shoesmith, Eds. History on/and/in Film. Perth: History and Film Association of
https://www.mcc.murdoch.edu.au/ReadingRoom/hfilm/MORRIS.html

**Telefilm Canada**

**Gender in Canadian Film Industry**


Amanda Coles, *What’s Wrong With This Picture?/ Directors And Gender Inequality In The Canadian Screen-Based Production Industry*. Canadian Unions for Equality on Screen (CUES).


**Canadian Documentary**


*Candid Eyes: Essays on Canadian Documentary*, Jim Leach and Jeannette Sloniowski (Uni8versity of Toronto: 2003).

**Genre and Popular Cinema in Canada**


**Gender and Sexuality**


The Gendered Screen: Canadian Women Filmmakers, Brenda Austin-Smith, (Wilfrid Laurier: 2010).


