COURSE DESCRIPTION
This course will build on skills and knowledge acquired in Film 1022 to engage students in the critical practices involved in reading various genres of writing in Film Studies. In addition to writing film reviews, students will learn research skills that prepare them for writing critical essays on cinema.

COURSE AIMS
This course has been designed to facilitate the development of writing and communication skills for Film Studies students. In addition to teaching students the fundamentals of grammar and style, it is intended to expand on Film 1022’s introduction to the different genres and critical methodologies of film writing, to considerations of audience and tone, and to the development of analytical and research skills.

LEARNING OUTCOMES
By the end of the course, successful students will have developed their ability to analyze texts critically and to formulate and produce essays which have effective theses with clear, well-articulated intents and logical arguments supported by adequate evidence from the texts under discussion. Students will have gained skills in researching, in engaging critically with scholarly literature, and in incorporating the results of this research into their essays and other assignments in which they can articulate their own positions within ongoing academic conversations. Students will also have developed further their written communication skills in the clear and organized presentation of an argument/hypothesis within the prescribed word limits of the research essays and other assignments.

REQUIREMENT FOR GRADUATION
Film Studies students who took Film 1022 as their introductory course must take Film 2230F/G as a requirement for graduation. The department strongly encourages students to take this course in the second year of study. Students who took the previous version of the introductory course, Film 1020E, are not required to take Film 2230F/G but are encouraged to do so to develop their writing skills.

UNIVERSITY POLICY ON PREREQUISITES
The prerequisites for this course are at least 60% in Film Studies 1020E or Film Studies 1022 or permission of the Department. From the academic calendar: “Unless you have either the requisite(s) for this course or written special permission from your Dean to enroll in it, you will be removed from this course and it will be deleted from your record. The decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.”

REQUIRED TEXTS


   Note: if you already have a good writing handbook, such as *The Bedford Handbook*, *Checkmate*, or *The Little Penguin Handbook*, then you do not need to buy the *CWH*, but you are responsible for finding and reading the relevant sections on each week’s writing topic in whichever book you have.

3. In addition to sections of the textbooks, film reviews and academic articles are assigned as required reading each week. These writings will be posted along with the weekly lecture outlines under Course Content in Owl.

Recommended Text: A good resource for terms and concepts in the study of film is Susan Hayward’s *Cinema Studies: The Key Concepts* (Routledge, 2006).

<table>
<thead>
<tr>
<th>STUDENT RESPONSIBILITIES AND GRADE STRUCTURE</th>
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<td>ASSIGNMENT</td>
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<td>Attendance/Participation</td>
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<td>Research Essay</td>
</tr>
</tbody>
</table>

**COURSE INFORMATION**

**COURSE CONTENT**

To find the lecture materials for the course, click on the “Course Content” icon found on the Home Page in Owl and then the “Lecture Outlines” folder. Click on the appropriate week to find the lecture outline, readings, and other materials pertaining to the week’s screening and lecture.

**ATTENDANCE AND PARTICIPATION**

Students are expected to attend *all screenings*, including films you have already seen, and *all lectures*, having completed the readings assigned for that week. Attendance is *mandatory*, and attendance will be taken. *Students who miss more than 6 classes (approx. 25% of the course) will fail the course.* Please arrive on time.

Study copies of the films will be available in International and Graduate Studies Building Room 1G19 (opening hours Mon.-Thurs. 10:00-3:00 and Fri. 10:00-2:00), but a screening on a small monitor, on a tablet or phone, or even a TV does not substitute for the experience of watching a film as it was intended, with full-screen projection and an audience. Assignments are based on films screened in class. Taking notes during lectures and screenings is highly recommended, unless of course you are that very rare student who has been gifted with perfect recall. If you miss class, it is your responsibility to get notes from a classmate. Your professor and TAs will never share their own notes with students.

Chatting, noise of any kind, surfing the web on your laptop, Facebooking, etc. will NOT be tolerated in lectures, screenings, or tutorials. Please turn off your cell phones when in class, and laptops must be turned off during screenings and may be banned if they are being used improperly. Rude and/or disruptive students will be asked to leave or, in extreme cases, barred from the course.
While we understand that not all students are comfortable talking in class, we encourage all students to engage in classroom and tutorial discussions and to ask questions. Participating actively enhances your experience in any class and facilitates greater learning.

If students are not participating—for example, not engaging in discussions, not completing the assigned readings—I reserve the right to give surprise quizzes, which are short (10 min.) quizzes designed to test students on their knowledge of the reading(s) assigned for that week. These tests may take different forms: short or paragraph answer, multiple choice, fill-in-the-blank questions, etc. No make-ups for the quizzes will be granted.

**Laptop/Tablet Policy**
You are welcome to use laptops/tablets to record notes during lecture. However, unless you have special permission to use a laptop/tablet, you must use pen and paper to take notes during screenings, as the light from electronic screens is distracting for other viewers. If laptops/tablets are used for random web surfing, social networking, game playing, or any other activity the instructor deems outside of acceptable usage, such devices will be banned from this class.

**Recording Lectures and Tutorials**
Those students who, because of a learning disability or physical impairment, want to record the lectures must get permission from the professors through Services for Students with Disabilities.

Students *may not record* the lectures or tutorials with the idea of posting them to YouTube, Facebook, or other such website. The lectures are not in the public domain, but are each professor's intellectual property. Furthermore, we do not want anyone to refrain from asking a question or from engaging in discussion because s/he is worried that s/he might end up the latest viral sensation.

**ASSIGNMENTS**
While this course is intended to help students develop good writing skills, students should also, if necessary, make use of the Writing Support Centre (WSC), which is part of the Student Development Centre (SDC), located in the UCC. The WSC offer drop-in and online services, as well as workshops and seminars. If you have difficulties with the English language or if you have a learning, reading, or writing disability, please speak to me immediately and contact the SDC.

**Topics**
The requirements for the assignments will be posted in the Assignments folder in Owl well ahead of the due date.

**Formal Features**
Assignments must be written according to the Modern Language Association (MLA) style as outlined in the MLA Handbook for Writers of Research Papers (8th ed.) and the Owl at Purdue website. Assignments that do not adhere to the MLA format will be returned to the student unmarked, and late penalties will apply until the student resubmits the assignment in the proper format. The assignment will then be marked with notations but no extended comments. *Do not* submit your assignments with title pages, which are not used in the MLA format, and do not submit paper copies.

**Formatting and Citations**
The MLA Format is a means of organizing your writing to ensure that you are writing to a professional standard and properly citing any sources you may happen to use (with permission, of course, since the assignments are not research papers). In other courses, you may be required to write papers in APA or Chicago style. It is your responsibility to know the differences between the writing styles.
All bibliographic notations must use the MLA method of parenthetical notation and include a Works Cited page.

**Close Analysis**
Each student will write a short analysis (600-700 words, which is approx. 2 pages, double spaced, based on Times New Roman or Arial 12 font) of a still or scene from one of the films on the course. Detailed instructions will be posted in Owl.

**Film Review**
Each student will write a short film review (900 to 1200 words) of one film of your own choosing. Detailed instructions will be posted in Owl.

**Critical Essay**
Adapting his/her close analysis or film review (only if the review was of a course film), each student will write a short (1200 to 1400 words) but well-considered critical writing on one specific aspect of a course film. Detailed instructions will be posted in Owl.

**Research Essay**
Adapting her/his critical essay, each student will write a short research essay (1500-1750 words) that compares (similarities and differences) two films (one already written on) and engage critically with no more than three well-chosen secondary sources (critical articles or theoretical material). Dictionaries and handbooks, while useful and often necessary to a top-quality paper, will not be considered as secondary sources. Detailed instructions will be posted in Owl.

**Peer-Review Sessions**
The week before an assignment is due, we will have a peer-review session during the Wednesday class. For this, you must have at least a first draft of your assignment prepared (not something you’ve thrown together a half an hour before class). Bring three paper copies of your draft and a red pen for the peer-review sessions.

Students who do not attend peer review sessions without accommodation from an academic counsellor will have 10% of the given grade deducted from the assignments. Students who participate in the peer review sessions without bringing a draft of the assignment will have 5% of the given grade deducted from the assignments.

**Assignment Length**
Ensure you are within the assigned word limit. The length in pages is an approximation and given just to give you a ballpark idea of the assignment length. If your paper runs short or long, expand or edit your work carefully until you are within 10% of the word limit. If an essay is short of or exceeds the word limit by more than 10%, we will deduct marks at our own discretion to a maximum of one full grade. If an essay exceeds the word limit by 50% or more, it will be returned unmarked to the student and late penalties will apply until an edited essay is returned; if an essay is short by 50% or more, it will not be marked and will automatically receive a failing grade.

**Due Dates**
Assignments are due at the beginning of the Tuesday class on the due date. Papers granted an extension beyond the due date will receive comments on the paper itself, but no extended comments; papers handed in late without prior permission will be returned with a grade only, no comments, and 3% per day late, including weekends (i.e., 6% for Saturday and Sunday), deducted from the grade assigned to your paper. Papers submitted after the assignment has been returned to the rest of the class and papers submitted after the last class will not normally be accepted.
Submitting Your Assignments
To submit an assignment, in Owl click on “Assignments” in the menu on the Home Page and then on
the appropriate assignment folder. Assignments are submitted to and marked in Turnitin. Follow the
instructions to upload your assignment, and make sure you receive confirmation that your submission
has been uploaded. I recommend you print or screen capture your confirmation.

Paper copies or assignments emailed without permission will not be accepted, and late penalties will
apply. In case of a lost assignment, the student is always responsible; in other words, if a student
claims an assignment has been lost, a replacement must be submitted that same day, and late
penalties will apply.

I recommend strongly that you map out all your assignment due dates and test and exam dates at the
beginning of the year or term and plan your research, writing, and study times accordingly.

Extensions
All requests for extensions must be made through Academic Counselling in your home faculty. The
student must ask for it well in advance of the due date (preferably at least a week in advance) and have
a good reason for the extension. Extensions do not apply to tests and exams.

If you miss an exam or an assignment due date, or if you require an extension at the last minute on
medical or compassionate grounds, you must notify your professor and your academic counsellor
immediately. Proper documentation (a doctor’s note, for example) will be required and must be given
to the academic counsellor (never to your professor) as soon as possible.

In all cases, if the academic counsellor believes the student has a valid need for an extension, the
academic counsellor will then contact your professor. Only once the professor has been contacted
by your academic counsellor will s/he grant the extension or schedule a make-up exam and inform your
TA.

Keep a copy!
Just to be on the safe side, always keep a hard copy of each of your papers and save an electronic
copy of each file. Retain all returned, marked assignments until you receive your official final grade for
the course from the Registrar’s Office. If you plan to go on to grad school, keep everything!

Grading
All papers are marked according to the Film Program’s Grading Rubric, which gives the criteria for each
grade level. The Grading Rubric is posted in Owl, under Course Content/Additional Assignment
Information.

ACADEMIC INTEGRITY
The University Senate’s Preamble to its “Scholastic Discipline for Undergraduate Students” document
reads as follows: “Members of the University Community accept a commitment to maintain and uphold
the purposes of the University and, in particular, its standards of scholarship. It follows, therefore, that
acts of a nature which prejudice the academic standards of the University are offences subject to
discipline. Any form of academic dishonesty that undermines the evaluation process, also undermines
the integrity of the University’s degrees. The University will take all appropriate measures to promote
academic integrity and deal appropriately with scholastic offences.”

The Senate adds, “Scholastic offences are taken seriously and students are directed to read the
appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at the following
Web site: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/appealsundergrad.pdf. "Plagiarism and other scholastic offences will be prosecuted to the fullest extent that university regulations allow. In its academic calendars, Western University defines plagiarism as “The act or an instance of copying or stealing another’s words or ideas and attributing them as one’s own” (emphasis added).

Western University subscribes to Turnitin, a plagiarism-prevention service, and the Senate states, “All required papers may be subject to submission for textual similarity review to the commercial plagiarism-detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com (http://www.turnitin.com).”

All assignments in this course will be submitted through Owl and checked by and marked it Turnitin. This service is not used on the assumption that the majority of students plagiarize, rather to deter a small minority of students who may be tempted to plagiarize and to protect all students from academic theft. As well, we do not rely solely on Turnitin: other measures are in place to ensure students hand in their own, original work.

If you are not sure what plagiarism is or what constitutes an academic offence, ask! The university assumes that all students have read “Scholastic Discipline for Undergraduate Students” in the Academic Calendar and are thus knowledgeable about academic integrity. Remember, ignorance is no excuse.

TESTS AND EXAMS
There are no tests or exams for this course. Yay!

RETURNING ASSIGNMENTS
We will do our very best to return assignments within three weeks of the due date. Assignments will be returned through Owl. If you wish to discuss the comments or grade you have received on an assignment or test with your marker, you must wait for at least three days after the assignment has been returned to you—no exceptions.

If you believe an assignment has been unfairly graded for whatever reason and you to launch an appeal, you must follow the procedures prescribed by the university. See the “Undergraduate Student Academic Appeals” document in the Academic Calendar.

In brief, though, you must first consult with the person who marked your paper. If a TA marked your paper and you are still not satisfied after s/he has reexamined the assignment, request through your TA a consultation with the professor. The professor will verify with the TA that the proper procedures have been followed, and if they have, the professor will then review the assignment and contact you with a decision. If you are still not satisfied after the professor reexamined the assignment, you must make a request for academic relief in writing to the chair of the English & Writing Studies department.

Gradebook in Owl
We will record your marks as percentages in Gradebook. Your final grade will not be posted in Owl (see Final Grades, below).

Students should always keep track of their marks during the term. If a grade posted in Gradebook does not match the grade on a test or assignment, let Dr. Bruce know immediately.
FINAL GRADES
All assignments worth more than 5% of your final grade must be completed: failure to do so will lead to an automatic F for the course. Your final grades are released by the Registrar’s Office, not your instructor.

TALKING TO YOUR PROFESSOR AND TAs
Office Hours
Dr. Bruce has two and your TA has one scheduled office hours on campus when we wait eagerly for students to drop in (or phone, in Dr. Bruce’s case). For students who are unable (NOT who can’t be bothered) to come to the scheduled office hours, we will book appointments at our convenience.

Please be aware that professors and TAs are extremely busy people, so please be considerate: if you schedule an appointment, show up! We will not book further appointments with any student who had previously booked an appointment and had not shown up, unless that student has a darn good reason (i.e. sudden onset of some tropical disease, natural disaster, etc.). Do not expect your instructors to be at your beck and call.

There may be times—because of illness, snowmageddon, zombie apocalypse, Idris Elba sighting, etc.—when we must cancel our regular office hours. We will try to let you know in advance, but if we can’t, then a note will be posted on the instructor’s office door. You are also welcome to drop by outside scheduled office hours, but you take your chances: we do have a busy lives and other responsibilities beyond this course.

Email
We are happy to communicate with students via e-mail, but there are two provisos:
1. We can’t always answer emails instantly; please allow 48 hours for a response, and remember that we might not check email after the end of workdays or on weekends (therefore, emails received Friday to Sunday will be answered by Tuesday).
2. We will respond only to short emails. Extended discussions or questions about lecture material, assignments or exam expectations or results, course readings, etc. must be in person or by telephone.

Telephone
You may contact me, Dr. Bruce, by telephone during my office hours. Outside office hours, please contact me by email. If you wish to speak to me at length, but are unable to meet with me in person (due to illness, full body cast, etc.), contact me by email to set up a phone appointment.

If you are on campus, written messages can also be left for your professor or TA in the Department of English & Writing Studies office (Arts & Humanities Building, Room 2G02), but email is still the quicker option.

We sincerely encourage you to make use of us, your professor and TAs. Do not hesitate to contact us to talk or ask questions about any topic or issue, including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues raised in class. Unfortunately, most students wait until the last minute or until all hell is breaking loose before consulting their instructors. Please see us well ahead of deadlines and the onset of nervous breakdowns.

Student Email Accounts
The university requires that students use their uwo.ca email accounts for university business. If we need to contact you, we will email you either at your uwo.ca email account or through Owl. Students
are required, therefore, to check both daily. You also have the option to forward your Owl messages to your uwo.ca or other email address.

If you miss or do not see for quite some time an email from your professor, TA, academic counsellor, etc., you will be held responsible. For example, if I return an assignment to you because it is too long, I will count late marks from the day I sent the email to the day the paper is resubmitted. Do not come to us three weeks after we’ve emailed you saying that you didn’t see the email and expecting us to reduce the late penalties. Full penalties will apply.

**FILM 2230F-001 WEBSITE**

Through the miracle of modern technology, we have a course website, where you will find not only this syllabus but also lecture outlines; stills; assignment, test, and exam information; tip sheets; notices; etc. To save expense and the environment, almost all course documents will be posted only on the website, and students will submit their assignments electronically. *Students are responsible for all website materials.*

**FURTHER INFORMATION FOR STUDENTS**

You may need special arrangements to meet your academic obligations during the term because of disability, medical issues, or religious obligations. Contact the appropriate person (myself, an academic counsellor, a staff member in Student Services, etc.) as soon as possible after the need for accommodation is known to exist.

Medical Illness: Please go to the website for information on the university [Policy on Accommodation for Medical Illness](#). *Academic accommodation cannot be granted by the instructor or department.*

If you require accommodation for religious observance, see the [Accommodation for Religious Holidays](#) page in the Academic Calendar.

Students with disabilities should contact the [Student Development Centre](#) to obtain assistance and/or letters of accommodation.

Learning Skills: go to [SDC’s Learning Skills Services](#), Rm 4100 WSS. From the SDC: “LS counsellors are ready to help you improve your learning skills. They offer presentations on strategies for improving time management, multiple-choice exam preparation/writing, textbook reading, and more. Individual support is offered throughout the Fall/Winter terms in the drop-in Learning Help Centre and year-round through individual counselling.”

Complaints: If students have a complaint concerning a course in which they are enrolled, they must first discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the English & Writing Studies office (Arts & Humanities Building, Room 2G02).

These regulations are in place because a failure to follow these procedures creates the potential for injustices of various kinds affecting either the instructor or the students themselves, or both parties. Concerns should not be allowed to fester but should be raised with the instructor in a timely manner, so that they can be addressed in time to make a difference to the course.

If you are having difficulties coping with the pressures of academic life or life in general, please seek assistance immediately from an academic counsellor in your home faculty and/or from someone in [Psychological Services](#) or [Student Health Services](#). Never hesitate to seek assistance for any problem you may be having. Consult the [Current Students](#) page on Western’s website to apprise yourself of all the assistance available to students.
For further information, including the regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please see the Academic Policies / Regulations and the Student Services pages in the Academic Calendar and the Western Student Guide, SAO Handbook, and other publications posted on the Academic Calendars webpage.

## COURSE SCHEDULE

Legend:  
m = minutes; c = colour; b/w = black & white  
(NB: The syllabus is subject to change.)

**Note!** All the required readings are available as PDFs posted in Owl.

<table>
<thead>
<tr>
<th>Week 1</th>
<th>September 12 / 13</th>
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</thead>
<tbody>
<tr>
<td>Lecture</td>
<td>Introduction to Writing for Film Studies</td>
</tr>
<tr>
<td>Screening</td>
<td><em>Spotlight</em> (McCarthy, USA, 2015, 128m, c)</td>
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<tr>
<td>Writing Topic</td>
<td>Grammar Review</td>
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| Readings | Reviews of *Spotlight*:  

Corrigan: Chapter (Ch.) 1
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<th><strong>September 19 / 20</strong></th>
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<tr>
<td><strong>Lecture</strong></td>
<td>The Writing Process</td>
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<tr>
<td><strong>Screening</strong></td>
<td><em>Adaptation</em> (Jonze, USA, 2002, 114m, c)</td>
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<tr>
<td><strong>Writing Topic</strong></td>
<td>The Comma</td>
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<tr>
<td><strong>Readings</strong></td>
<td>Reviews:</td>
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<tr>
<td><strong>Assignments</strong></td>
<td>Close Analysis assigned</td>
</tr>
<tr>
<td><strong>Readings</strong></td>
<td><em>CWH</em>: Ch. 1a-1g, Chs. 15 and 25</td>
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<th>Week 3</th>
<th><strong>September 26 / 27</strong></th>
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<tr>
<td><strong>Lecture</strong></td>
<td>Close Analysis</td>
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<tr>
<td><strong>Screening</strong></td>
<td><em>Barton Fink</em> (Cohen, USA/UK, 1991, 116m, c)</td>
</tr>
<tr>
<td><strong>Writing Topic</strong></td>
<td>Other Punctuation</td>
</tr>
<tr>
<td><strong>Readings</strong></td>
<td>Reviews:</td>
</tr>
</tbody>
</table>


Corrigan: Ch. 3
*CWH*: Chs. 16-19, 21-24, 32k-32n

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### Week 4  
**October 3 / 4**

**Lecture**  
The Film Review

**Screening**  
*The Bad and the Beautiful* (Minnelli, USA, 1952, 118m, b/w)

**Writing Topic**  
Sentence Fragments, Comma Splices, and Fused Sentences

**Readings**  
Reviews of *The Bad and the Beautiful*:


Other reviews and articles:


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| Assignments | Close Analysis due  
<table>
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<tbody>
<tr>
<td></td>
<td>Film Review assigned</td>
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</tbody>
</table>

**Fall Break**

**October 9-13**

**Week 5**

**October 17 / 18**

**Lecture**

Introduction to the Expository Essay: The Theoretical Essay

**Screening**

*Almost Famous* (Crowe, USA, 2000, 122m, c)

**Writing Topic**

Subject-Verb Agreement, Problems with Verbs and Pronouns

**Readings**


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| Assignments | draft of the Film Review due at the beginning of Wednesday’s class |

**Week 6**

**October 24 / 25**

**Lecture**

The Critical Essay: National Cinema and Film History

**Screening**

*Il Postino* (Radford, Italy/France/Belgium, 1994, 108m, c)

**Writing Topic**

Problems with Modifiers, Parallelism, and Mixed Constructions

**Readings**

Galt, Rosalind. “Italy’s Landscapes of Loss: Historical Mourning and the Dialectical Image in *Cinema Paradiso, Mediterraneo*, and *Il Postino*.” *Screen*, vol. 43, no. 2,

Corrigan: pages 86-91

*CWH*: Chs. 5d-5h, 10, and 11

### Assignments

**Film Review due**. Critical Essay assigned

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<table>
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<th>Week 7</th>
<th>October 31 / November 1</th>
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<tr>
<td>Lecture</td>
<td>The Critical Essay: Formalism and Ideology</td>
</tr>
<tr>
<td>Screening</td>
<td><em>Sunset Boulevard</em> (Wilder, 1950, USA, 110m, b/w)</td>
</tr>
<tr>
<td>Writing Topic</td>
<td>Passive/Active Voice; Wordiness</td>
</tr>
</tbody>
</table>
Corrigan: pages 94-111  
*CWH*: 14 |
| Workshop | **Revising Your Paper** – students must bring their marked close-analysis papers |

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<table>
<thead>
<tr>
<th>Week 8</th>
<th>November 7 / 8</th>
</tr>
</thead>
</table>
| Lecture | The Critical Essay: Genres and Auteurs  
Peer-Review Workshop |
<p>| Screening | <em>Ace in the Hole</em> (aka <em>The Big Carnival</em>) (Wilder, 1951, USA, 111 min., b/w) |
| Writing Topic | Quotations |</p>
<table>
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<tr>
<th>Week 9</th>
<th><strong>November 14 / 15</strong></th>
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<tr>
<td><strong>Lecture</strong></td>
<td>The Comparative Essay</td>
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<tr>
<td><strong>Screening</strong></td>
<td><em>Capote</em> (Miller, USA/Canada, 2005, 114m, c)</td>
</tr>
<tr>
<td><strong>Writing Topic</strong></td>
<td>Writing Effective Sentences, Paragraphs, and Titles</td>
</tr>
<tr>
<td><strong>Readings</strong></td>
<td>Frus, Phyllis. “The Figure in the Landscape: <em>Capote</em> and <em>Infamous.</em>” <em>Journal of Popular Film and Television</em>, vol. 36, no.2, Summer 2008, pp. 52-60. ProQuest, search.proquest.com.proxy1.lib.uwo.ca/docview/199392493/fulltextPDF/E78E07668A4C4733PQ/2?accountid=15115.</td>
</tr>
<tr>
<td></td>
<td>Corrigan: pages 112-23</td>
</tr>
<tr>
<td></td>
<td><em>CWH</em>: Ch. 2, 3, and 4</td>
</tr>
<tr>
<td><strong>Assignments</strong></td>
<td>draft of the Critical Essay due at the beginning of Wednesday's class</td>
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<thead>
<tr>
<th>Week 10</th>
<th><strong>November 21 / 22</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Lecture</strong></td>
<td>Introduction to the Research Essay</td>
</tr>
<tr>
<td><strong>Screening</strong></td>
<td><em>Alice Walker: Beauty in Truth</em> (Parmar, USA/UK, 2013, 84m, c)</td>
</tr>
<tr>
<td><strong>Writing Topic</strong></td>
<td>Academic Integrity</td>
</tr>
<tr>
<td><strong>Readings</strong></td>
<td>Corrigan: pages 131-151</td>
</tr>
<tr>
<td></td>
<td><em>CWH</em>: Ch. 33, review 36e and 36f</td>
</tr>
<tr>
<td><strong>Assignments</strong></td>
<td>Critical Essay due, Research Essay assigned</td>
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</tbody>
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<table>
<thead>
<tr>
<th>Week 11</th>
<th><strong>November 28 / 29</strong></th>
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</thead>
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<tr>
<td><strong>Lecture</strong></td>
<td>The Research Essay: Structure and Incorporating Research</td>
</tr>
<tr>
<td><strong>Screening</strong></td>
<td><em>Bullets over Broadway</em> (Allen, USA, 1994, 98m, c)</td>
</tr>
<tr>
<td><strong>Writing Topic</strong></td>
<td>Usage, Mechanics, and Spelling</td>
</tr>
</tbody>
</table>
Corrigan: pages 124-127, 151-60, 166-71, and 175-77; review 164-66  
*CWH*: Chs. 27, 28, 30, 31, 32a-j, 34, and 35; review 29b and 36 |

| **Assignments** | draft of the Research Essay due at the beginning of Wednesday's class |

| **Week 12** | December 5 / 6 |

| **Lecture** | Editing, Revising, and Finalizing Your Paper  
Peer-Review Workshop |

| **Screening** | no screening |

| **Writing Topic** | Formatting and Documentation Systems |

| **Readings** | Corrigan: pages 127-30, 161-63, 171-75, 179  
*CWH*: Ch. 1h, 1i, 26, 37, and page 272 |

| **Assignments** | draft of the Research Essay due at the beginning of Tuesday's and, if needed, Wednesday's classes  
Research Essay due by the end of the day on Wednesday |

**Note!** No December exam is scheduled for this course. Good luck on your other exams, and have a great break!