INTRODUCTION TO FILM STUDIES

Mondays 6:00-9:00 Somerville 3345
Tuesdays 3:30-4:30 UC 224

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You are responsible for all the following information. Please read it completely and carefully:

COURSE DESCRIPTION
A yearlong introduction to film studies, this course will explore the concepts of film form, film aesthetics, and film style, while remaining attentive to the various ways in which cinema always also involves an interaction with both specific audiences and larger social structures. Throughout the course, we will closely examine the construction of a variety of film forms and styles—including the classical Hollywood style, New Wave cinemas, experimental films, and contemporary independent and global cinemas. We will pay particular attention to the construction of film images, systems of film editing, film sound, and the varied modes of organizing these core elements (narrative, non-narrative, etc.). The second term of the course will focus on key perspectives in the history of film theory, including theories of realism, montage, spectatorship, stardom and genre. Overall, the goal of the course is to help you develop a set of skills that will enable you both to experience and analyze all forms of cinema in newly exciting (and critical) ways.

COURSE AIMS
This course has been designed to provide students with a broad introduction to the study of film. In addition to teaching students the basic vocabulary of film studies, it is intended to provide an overview of the variety of films that have been and are being made, the different approaches to film (e.g., film as art, film as industry, film as communication practice), and specific ways of grouping films in critical practice (e.g., historically, by genre, nation, style, or by authorship). The course will also introduce students to critical methodologies for close analysis of filmic texts and to ways of writing about film.

LEARNING OUTCOMES
By the end of the course, you will have a solid grounding in the study of cinema: you will have learned the basic vocabulary of the discipline and the elements of film form and style; you will have been introduced to key figures, films, movements, and theories of the Classic Hollywood and other cinemas, and you will have begun to learn to write critical film analyses.

REQUIRED TEXTS (note Required Reading short forms for each text):
   If you purchase a copy of a previous edition, know that some information will be left out or out of date and that you will not have the same page numbering as I give in class. Also, I recommend
students make use of the media supplement for this textbook, “Connect Film,” which is likely inaccessible with an older edition.

2. In addition to the textbook, academic articles are assigned as required reading in numerous weeks, particularly in the winter term. All of the articles will be posted along with the weekly lecture outlines under Course Content in Owl. In the event that you cannot open a file for an article, I have posted the instructions for finding these articles on the Syllabus page.

3. The *MLA Handbook for Writers of Research Papers* (7th ed.) or other writing handbook

A writing handbook is essential for all university students. Students planning to go on in Film Studies or English should buy the *MLA Handbook*. Other options include *The Canadian Writer’s Handbook. Essentials Edition*, *The Bedford Handbook*, and *Checkmate*. Ensure that whichever handbook you buy has a section on the MLA format.

**Recommended Text:**


This book and its previous editions are available as ebooks through the Western Libraries catalogue, so it is not necessary to purchase the book. Students who plan to major and minor in film, however, should consider adding this book to their libraries. Whether reading online or buying, the fourth edition is recommended, but not essential. Click [here](#) for the catalogue entry: Item 5 is the fourth edition.

**COURSE REQUIREMENTS AND GRADE BREAKDOWN**

- **Fall Term (30%)**
  - Class Attendance and Tutorial Participation: 5%
  - Test (50 minutes, Week 6) 10%
  - Mise-en-scène Analysis (cognitive map) 5% + 1000-word analysis (10%), due Week 8 15%

- **Winter Term (40%)**
  - Class Attendance and Tutorial Participation: 5%
  - Midterm Test (1.5 hours, Week 15) 15%
  - Sequence Analysis (shot breakdown + 1500-1800 word analysis, due Week 22 or Week 24*) 20%
  - Final Exam (30%)** – date TBA – check UWO exam schedule 30%

*See the explanation for the two due dates below.

**To pass this course, students must receive a passing grade for both term work and the final examination.**

**COURSE INFORMATION**

**COURSE CONTENT:** to find the lecture outlines 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 and other materials pertaining to the week’s screening and lecture.

**ATTENDANCE AND CLASS 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. Tutorial attendance is *mandatory*, and attendance will be taken. Students who miss more than 4 tutorials per term (1/3 of the course) will be barred from the final exam and will fail the course. Please arrive on time.

Study copies of the films will be available in International and Graduate Studies Building Room 1G 19, 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 I understand that not all students are comfortable talking in class, I 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.

**Recording Lectures and Tutorials:** those students who, because of a learning disability or physical impairment, want to record the lectures must get permission from Dr. Bruce.

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 my intellectual property. Furthermore, we do not want anyone to refrain from asking a question or engaging in discussion because s/he is worried that s/he might end up in a video that goes viral.

**ASSIGNMENTS**

I cannot emphasize enough the importance of good writing skills. Students should make good use of the *MLA Handbook* or other writing handbook and, if necessary, 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* (7th 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 of the written analyses.

**Citations:** All bibliographic notations must use the MLA method of parenthetical notation and include a Works Cited page.

**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.

**Mise-en-scène Analysis:** students will create a cognitive map (to be submitted three weeks before the written analysis is due) and write a short analysis (1000 words or 3-4 pages, double spaced, based on Times New Roman or Arial 12 font) of the mise-en-scene of a still from one of the films on the course. Detailed instructions will be posted in Owl.

**Shot Breakdown and Sequence Analysis:** students will prepare a shot breakdown of a given sequence from one of the films from the course, then write a 1500-1800 word (5-6 pages double spaced, based on Times New Roman or Arial 12 font) analysis of the given sequence. Detailed instructions will be posted in Owl.

For more information on these assignments, go in Owl to Course Content and click on Additional Assignment Information and then Close Analysis Assignments.

**Assignment Length:** Ensure you are within the assigned word limit. If your analysis is short or over, expand or edit your work carefully until you are within 10% of the word limit. If an analysis is short of or exceeds the word limit by more than 10%, we will deduct marks at our discretion to a maximum of one full grade. In some cases, if an assignment exceeds the word limit by 50% or more, it will be returned unmarked to the student and late.
penalties will apply until an edited analysis is returned; if an analysis is short by 50% or more, it will receive a failing grade.

**Due dates:** assignments are due at the beginning of class before the screening 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 will not normally be accepted.

**Final assignment due dates:** as noted in the course schedule (below), there are two dates for the final assignment. If you submit your assignment on or before the first due date (Mon., Mar. 9), you will receive full comments on your paper. If, however, you hand your paper in on the second due date (Mon., Mar. 23), you will receive only a grade, no comments.

**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 provided 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:** Whether or not an extension will be granted is determined on a case-by-case basis. If an extension is given, the student must ask for it well in advance of the due date (preferably at least a week in advance) and offer a good reason for the extension. **An extension will normally not be given to any student on the day the assignment is due.** Extensions do not apply to the exam.

If you come to ask for an extension (we will not discuss extensions over email or the phone, except in the case of extreme illness or hardship), you must print the Assignment Extension Agreement from the Assignments folder in Owl, fill out the relevant information, and bring it with you for Dr. Bruce or your TA to sign. When you submit your assignment, either scan the **signed** form and upload it with your assignment or submit it separately to your TA at the beginning of class. Assignments submitted without a form will be subject to late penalties.

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. 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!

**SCHOLASTIC OFFENCES, INCLUDING PLAGIARISM:** Plagiarism is a serious breach of academic integrity and **really pisses me off**. Plagiarists will be prosecuted to the fullest extent that university regulations allow. 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,” and the University Senate requires the following statements, and Website references, to appear on course outlines:
“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/handbook/appeals/scholoff.pdf.

Students must write their essays and assignments in their own words. Whenever students take an idea, or a passage of text from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence (see Scholastic Offence Policy as above).

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).”

Turnitin is not used on the assumption that the majority of students plagiarize, but rather to deter a small minority of students who may be tempted to plagiarize and to protect 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, ask! You will also find information on academic integrity in “Scholastic Discipline for Undergraduate Students” in the Academic Calendar. Remember, ignorance is no excuse.

TEST AND EXAMS

October Test: the 50-minute test will cover all the material covered in Weeks 1 to 5. The test will comprise two parts: Part 1: 20 multiple-choice, true/false, or fill-in-the-blank questions: 20 marks; Part 2: two out of four paragraph questions: 40 marks. Total: 60 marks, worth 10% of the final grade.

Midterm Test: the 90-minute midterm will test your knowledge of the material covered up to Week 15 and comprise two parts: PART 1: 40 multiple choice or true/false questions, which students will answer using Scantron sheets: 40 marks; PART 2: three out of five paragraph questions: 60 marks. Total: 100 marks, worth 15% of the final grade. Students must bring a #2 HB pencil to write the test.

Final Exam: the three-hour final exam will comprise four parts: PART 1 – multiple choice, true/false, and/or fill-in-the-blank questions: 20 marks; PART 2 – two out of at least five paragraph questions on the course readings assigned in the winter term: 20 marks; PART 3 – three out of at least five paragraph questions on course material since the midterm: 30 marks; PART 4 - one out of at least three essay topics discussing three films from the course: 30 marks. Students may not write on any film or issue/topic more than once in Parts 2, 3, and 4. Total: 100 marks, worth 35% of the final grade. Final exams are not returned to the students.

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 department. To consult the Grade Appeals document, go to the Student Forms & Information page on the Department of Film Studies website. 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, you must then consult with the professor. The professor will consult with the TA, to ensure 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 Film Studies department.
Gradebook in Owl: we will record your marks as percentages in Gradebook. At the end of term, before the final exam, I will post your Term Work Mark. The marks for the final exam and your final grade will not be posted in Owl.

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 me know immediately.

FINAL GRADES
All assignments worth more than 5% of your final grade, including the final exam, 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: we have two scheduled office hours when we wait eagerly for students to drop in or phone. For students who are unable (NOT who can’t be bothered) to come to the scheduled office hours, the TAs and I will book appointments with students at our convenience.

Please be aware that your professor and TAs are extremely busy, so please be considerate: if you schedule an appointment, show up! We will not book appointments with students who have previously booked one and not shown up. Do not expect us to be at your beck and call. When regular office hours have to be cancelled, we will try to let you know in advance, but if we can’t, then notes will be posted on our office doors. You are also welcome to drop by outside scheduled office hours, but you take your chances: we do have lives and other responsibilities beyond Film 1020-001. To ensure a meeting, it’s best to come during scheduled office hours or to make an appointment.

Email: we are happy to communicate with students via e-mail, but there are some 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 me in the Department of Film Studies office (UC79), 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: if we need to contact you, we will email either at your uwo.ca email account or through Owl. Students are required, therefore, to check both their uwo accounts and Owl on a daily basis.

FILM 1022-001 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.

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 Film Studies Office, International and Graduate Affairs Building ON64.

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 Information for Film Students document on the Department of Film Studies’ website. See also the Student Services page in the Academic Calendar and the Western Student Guide, SAO Handbook, and other publications posted on the Academic Calendars webpage.

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**COURSE SCHEDULE**

NB: the screening and reading list is subject to change.

Legend for film technical specifications: \( m \) = minutes; \( c \) = colour; \( b/w \) = black & white; \( \text{sil} \) = silent

**Fall Term**

*The Basics: Aesthetics, History, Meaning*

**Week 1** – September 8-10 – Introduction and Film Form

Screening:
- *The Wizard of Oz* (Fleming, USA, 1939, 101m, \( b/w \) & \( c \))

Required Reading:
- BT: 49-71 (Ch. 2)
- Smith, Greg M. “‘It’s Just a Movie’: A Teaching Essay for Introductory Media Classes” (journal article)

Recommended Reading:
- H: “Diegesis,” “Form/Content,” “Narrative,” “Space and Time”

**Week 2** – September 15-17 – Film Form and Meaning
Screening:
*Collateral* (Mann, USA, 2004, 120m, c)

**Required Reading:**
BT: 2-48 (Ch. 1) and 458-62 (Intro to Ch. 12)

**Recommended Reading:**
H: “Ideology”

**Week 3 - September 22-24 – Film Form and Meaning II: Semiology and Introduction to the Classic Hollywood Cinema**

**Screening:**
*Duck Amuck* (Jones, USA, 1953, 7m, c)
*Lola Rennt (Run Lola Run)* (Tykwer, Germany, 1998, 81m, c)

**Required Reading:**
BT: 386-94
Kosta, “Tom Tykwer’s *Run Lola Run* and the Usual Suspects: The Avant-Garde, Popular Culture, and History”

**Recommended Reading**
H: “Semiology,” “Structuralism/Post-structuralism,”

**Week 4 – September 29-October 1 – Classical Hollywood Narrative, Film Style**

**Screening:**
The *Searchers* (Ford, USA, 1956, 119m, c)

**Required Reading:**
BT: 72-99 (most of Ch. 3), 308-14 (first half of Ch. 8), 339-41, 466-69, 480-83.

**Recommended Reading:**

**Week 5 – October 6-8 – Mise-en-scène**

**Screening:**
*Le voyage dans la lune [A Trip to the Moon]* (Méliès, France, 1902, 14m, b/w, sil)
*Tampopo* (Itami, Japan, 1985, 117m, c)

**Required Reading:**
BT: 112-59 (Ch. 4)

**Recommended Reading:**
H: “Mise-en-scène,” “Lighting,” “Setting”

**Clips in Connect** (see pages iv-v in your textbook):

**Mise-en-scene Analysis assigned – Due Week 8**

**Week 6 – October 14-15 – Test and Workshop on Writing a University-Level Assignment**

**Monday, October 13: Happy Thanksgiving!**

**Tuesday, October 14 – Test in class**

**Required Reading:**
BT: 450-56

**Note:** Tutorials will be held as usual.

**Week 7 – October 20-22 – Cinematography: The Shot**

**Screening:**
*Rear Window* (Hitchcock, USA, 1954, 112m, c)

**Required Reading:**
BT: 160-95 (1st part of Ch. 5)
Recommended Reading:
H: “Deep Focus,” “Framing,” “Shot.”

Week 8 – October 27-29 – Cinematography: Mobile Framing and the Long Take
Screening: The Shining (Kubrick, USA/UK, 1980, 144m, c)
Clips: Touch of Evil (Welles, USA, 1958, 95m, b/w)
The Player (Altman, USA, 1992, 124m, c)
Required Reading:
BT: 195-217 (2nd part of Ch. 5)
Recommended Reading: H: “Tracking Shot.”
Clips in Connect:

Week 9 – November 3-5 – Continuity Editing
Screening: The Maltese Falcon (Huston, USA, 1941, 101m, b/w)
Required Reading:
BT: 218-55 (1st part of Ch. 6)
Clips in Connect:

Cognitive Map for the Mise-en-scene Analysis due – you must submit to your TA before the start of Monday night’s lecture

Week 10 – November 10-12 – Discontinuity Editing
Screening: The Limey (Soderbergh, USA, 1999, 89m, c)
Clips: “Odessa Steps” sequence from Bronenosets Potemkin [Battleship Potemkin] (Eisenstein, USSR, 1925)
The Untouchables (De Palma, USA, 1987, 119m, c)
Required Reading:
BT: 255-65 (2nd part of Ch. 6), 415-20, 476-79, and 485-88.
Recommended Reading: H: “Film Noir,” “French New Wave,” “Gangster Films,” “Jump Cut”
Clips in Connect:
“Jump Cuts in Breathless (1960)”

Week 11 – November 17-19 – Sound
Screening: Singin’ in the Rain (Donen and Kelly, USA, 1952, 103m, c)
Required Reading:
BT: 266-307 (Ch. 7), 344-49, and review 480-83.
Recommended Reading: H: “Asynchronization,” “Musical,” “Sound.”
Film Style

Week 12 – November 24-26 – Film Style: Realism

Screenings:
- Films by Auguste and Louis Lumière (France, 1895-1900, 1m ea., b/w, sil)
- District 9 (Blomkamp, USA/New Zealand/Canada/South Africa, 112m, c)

Clip:
- Ladri di biciclette [Bicycle Thieves] (De Sica, Italy, 1948, 93m, b/w)
- Saving Private Ryan (Spielberg, USA, 1998, 170m, c)

Required Readings:

Recommended Reading:
- H: “Italian Neo-Realism” and “Realism.”

Mise-en-scene Analysis due – you must post the assignment in Owl before the start of Monday night’s lecture.

Week 13 – December 1-3 – Film Style: Formalism / Fall Term Review

Screening:
- Citizen Kane (Welles, USA, 1941, 120m, b/w)

Required Reading:
- BT: 99-109, 316-26, and 469-72.

Clip:
- Das kabinett des Doktor Caligari [The Cabinet of Dr. Caligari] (Wiene, Germany, 1919, 64m, b/w, sil)

Recommended Reading:
- H: “German Expressionism.”

*No Dec. exam is scheduled for this class. Good luck on your exams for other courses.*

Winter Term

Key Concepts in Film Theory and Criticism

Week 14 – January 5-7 – Psychoanalytic and Feminist Film Theory

Screening:
- Vertigo (Hitchcock, USA, 1958, 128m, c)

Required Reading:
- Mulvey, “Visual Pleasure and Narrative Cinema” (book chapter)

Recommended Reading:
- H: “Feminist Film Theory,” “Psychoanalysis,” “Spectator,” and “Suture”

Week 15 – January 12-14 – Film Artists / Film Auteurs

Screening:
- Psycho (Hitchcock, USA, 1960, 109m, b/w)

Required Reading:
- BT: review 33-34
- Buscombe, “Ideas of Authorship” (journal article)
- Kapsis, “Alfred Hitchcock: Auteur or Hack?” (journal article)

Recommended Reading:
- H: “Auteur.”

Week 16 – January 19-21 - Midterm and Introduction to Genre Studies

Monday 6:00-7:30 – Midterm Exam (90m)
Screening (7:40-9:00):
   *Invasion of the Body Snatchers* (Siegel, 1956, 80m, b/w)
Required Reading:
   BT: 341-44
Recommended Reading:
   H: “Horror”

**Week 17** – January 26-28 – Genre, con’t, and Stardom
Screening:
   *The Man Who Shot Liberty Valance* (Ford, USA, 1962, 123m, b/w)
Readings:
   BT: 328-41
   Buscombe, “The Idea of Genre in the American Cinema” (book chapter)
Recommended Reading:
   H: “Genre/Subgenre,” “Iconography,” and “Westerns”

**Modes of Filmmaking: Politics, Society, Ideology**

**Week 18** – February 2-4 – Documentary / Observational Cinema
Screening:
   *Creature Comforts* (Park, 1990, UK, 5m, c)
   *Don’t Look Back* (Pennebaker, USA, 1967, 96m, b/w)
   *Lonely Boy* (Kroiter and Koenig, Canada, 1962, 27m, b/w)
Clips:
   *Touching the Void* (Macdonald, UK, 2003, 106m, c)
Required Reading:
   BT: 350-62
   Renov, “The Truth about Non-Fiction” (book chapter)
Recommended Reading:
*Sequence Analysis assigned - Due at the beginning of Monday night’s lecture in Week 22 or Week 24*

**Week 19** – February 9-11 – The Rhetorical Documentary
Screening:
   *Kanehsatake: 270 Years of Resistance* (Obomsawin, Canada, 1993, 119m, c)
Clips:
   *Prelude to War* (Capra and Litvak, US Signal Corps, 1943, 53m, b/w)
   *Triumph des Willens* [*Triumph of the Will*] (Riefenstahl, Germany, 1935, 114m, b/w)
Required Reading:
   BT: 362-69.
   White, Jerry. “Alanis Obomsawin, Documentary Form and the Canadian Nation(s)” (journal article)
Recommended Reading:
   H: “Postcolonial Theory.”

**READING WEEK** (February 16-20)

**Week 20** — February 23-25 – The Historical Avant-Garde
Screenings:
   *Un chien andalou* (Buñuel and Dali, France, 1924, 35 mm, 11m, b/w, sil)
   *Very Nice Very Nice* (Lipsett, Canada, 1961, found footage, 7m, b/w)
   *Mothlight* (Brakhage, USA, 1963, 16 mm manipulated, 3 min, c, sil)
   *Moznosti dialogu* [*Dimensions of Dialogue*] (Švankmajer, 1983, stop-motion animation, 12m, c)
   *Altair* (Klahr, 1994, 10m)
   *Immer Zu* (Geiser, 1997, 7m)
Sincerely, Joe P. Bear (McCormick, 1999, 4m)
The Subconscious Art of Graffiti Removal (McCormick, 2000, 17m)

Clips:
- Ballet mécanique (Léger, Murphy, and Antheil, France, 1924, 19m, b/w, sil)
- Meshes of the Afternoon (Deren and Hammid, USA, 1943, 16 mm, 14m, b/w, sil)
- It Wasn't Love (Benning, USA, 1992, Fisher Price Pixelvision, 20m, b/w)
- Alone: Life Wastes Andy Hardy (Arnold, Austria, 1998, found footage manipulated digitally, 15m, b/w)

Required Reading:
- BT: 369-86, 395-98, and 472-76.
- O’Pray, “The Avant-Garde Film: Definitions” (pages 1-7) from The Avante-Garde Film: Forms, Themes, and Passions (book excerpt)

Recommended Reading:
- H: “Avant-Garde.”

(Trans)National Cinemas

Week 21 – March 2-4 – National Cinema: Canada / Independent Cinema
Screening:
- Last Night (McKellar, Canada, 1998, 95m, c)
- The Cat Came Back (Barker, Canada, 1988, 7 min., c)

Required Reading:
- Monk, Introduction (3-6) and “Death and Acceptance” (230-33) in Weird Sex & Snowshoes, and Other Canadian Film Phenomena (book excerpts)

Recommended Reading:
- H: “Independent Cinema”

Week 22 — March 9-11 – Third Cinema / Transnational Cinema
Screening:
- Diarios de motocicleta [The Motorcycle Diaries] (Salles, USA/Germany/UK/Argentina/Chile/Peru/France, 2004, 128m, c)
- Ilha das Flores [Isle of Flowers] (Furtado, Brazil, 1989, 13m, c)

Required Reading:
- tba

Recommended Reading:

Sequence Analysis – Due Date #1 – you must post the assignment in Owl before the start of Monday night’s lecture


Week 23 — March 16-18 – Hollywood, The Blockbuster, and Globalization
Screening: Jurassic Park (Spielberg, 1993, 127m, c)

Required Reading:
- BT: 488-94.

Recommended Reading:
- H: “Action Movies” and “Blockbusters”

Week 24 — March 23-25 – Hollywood, Race, and Gender
Screening:
- Inside Man (Lee, USA, 2006, 129m, c)

Required Reading:
- Dyer, “White” (journal article)
Recommended Reading:
H: “Black Cinema/Blaxploitation–USA” and “Gender”

Sequence Analysis – Due Date #2 – you must post the assignment in Owl before the start of Monday night’s lecture

Week 25 — March 30-April 1 – Hollywood and the Art of Film
Screening:
Adaptation (Jonze, USA, 2002, 114m, c)
Required Reading:
Rizzo, “(In)fidelity Criticism and the Sexual Politics of Adaptation” (journal article)
Recommended Reading:
H: “Adaptation” and “Art Cinema.”

Week 26 — April 6-8 – Review
Screening: students’ choice (the film will be chosen by ballot early in the second term)

Enjoy the course, and good luck.