

WESTERN UNIVERSITY, DEPARTMENT OF FILM STUDIES
SPECIAL TOPICS IN FILM GENRE
CINEMAS OF DISASTER - FILM 2194B-650

Dr. Barbara S. Bruce
Email: bbruce2@uwo.ca
Office: University College 68
Phone: (519) 661-2111 ext. 80099
Office Hours: Tuesdays 12:30-2:30 p.m.

Please read the following information completely and carefully:

WELCOME to Special Topics in Genre: Cinemas of Disaster Online. This course was developed for Western's Owl and Distance Studies by Dr. Barbara Bruce and will be taught by Dr. Bruce this winter. The course provides an introduction to the study of genre, a survey of disaster films, and analyses of films from a number of different perspectives. The lectures are supplemented by secondary articles, all of which are available online or as PDFs in Owl. Instructions on how to find the articles are given at the end of this syllabus. You are further encouraged to discuss course material with your classmates through the Forum in Owl Sakai and with your professor. As a result, you are in the advantageous position of studying a cross-section of a genre and a wide range of interpretations. You should come away from this course with an enriched understanding of how this popular genre developed, of the variety of disaster films, and of the variety of critical responses to them.

Please do not hesitate to ask me questions or to let me know if you encounter any problems or see any errors in the course. We try to keep the course as up-to-date as possible, but sometimes a web link will no longer function if the URL has changed, an image in a lecture will disappear (often for some inexplicable reason), etc.

This syllabus contains important information about the course requirements, expectations for the course, how to contact the professor, assignments and grade distributions, grading criteria, submission of assignments, plagiarism, Western's "Information for Students," and the reading and assignments schedule. You are responsible for all information documented in this syllabus.

IMPORTANT INFORMATION ABOUT THIS ONLINE COURSE

This course demands as much time and effort from you as a conventional lecture-based university course in literature. You are required to participate in the course regularly, as you would in a classroom setting, which means watching the assigned films, reading the lectures and the assigned articles, and engaging with the material, the professor, and your classmates. As in any university course, then, you will have to devote several hours a week to the work in order to keep up with the reading and complete the assignments. I recommend you schedule a specific time for this course each week, just as if you were attending a regular class.

This course is designed for Owl, which operates as an "online classroom." Whether from home, from the computers provided by the university, or from the public library, but you must ensure that you have access to the internet on a regular and consistent basis.

(This means that, in the event of a service interruption to your internet connection at home, you are expected to find another way to access the course materials: for instance, by working at a computer lab on campus or in a public library.)

COURSE DESCRIPTION

Beginning with the stipulation that “disaster movies” are films in which a disaster—whether natural, manmade, or a blending of the two—is diegetically central, this course will examine how disaster is conceptualized and narrativized in Hollywood and international cinemas in an attempt to address the following questions: How do we define “disaster”? Why do filmmakers make disaster films when they do? Why is this a Hollywood-dominated genre? How is disaster figured in relation to such issues as gender, sexuality, the Other, the family, ideology, the hegemony, technology, religion, corporatization, and the environment? Drawing on cultural/historical and psychoanalytic theories, among others, this course will offer an overview of cinemas of disaster from the early days of filmmaking to the most recent additions to the genre. In particular, this course will focus on the Hollywood disaster cycles, but will also consider non-Hollywood approaches or responses to the genre, theories of spectacle, and the cinematic technologies that have defined and influenced the development of the genre.

COURSE OBJECTIVES

Successful students who complete the course will be able to:

- offer an understanding of the importance of historical/national perspectives and how social norms and customs and the construction and consumption of films are products of time, events, and context;
- explain how the dominant concerns/thematics in an historical period may be used to signify social status, subjectivity, cultural identity, gender and sexuality, race and ethnicity, political power, and state nationalism;
- develop further their ability to analyze films critically and formulate and produce written assignments that have a clear, well-articulated intent and a logical argument supported by adequate evidence from the film(s) under discussion;
- explain various theoretical and rhetorical approaches to cinema, with specific attention both to their concepts, their historical, cultural and intellectual contexts, and to their application to different films;
- develop research skills which will not only augment their knowledge of the field of study, but will also be able to incorporate the results of this research into their assignments;
 - o among the basic research skills are the ability to collect relevant bibliographic material on a prescribed topic (online and in the library), to engage critically with the scholarly literature with an assessment of the relative merits of an argument in the assignments, and to articulate their own positions within a particular scholarly discussion;
- develop further their written/oral communication skills in the clear and organized presentation of an argument/hypothesis within the prescribed word limits of the assignments.

UNIVERSITY POLICY ON PREREQUISITES

Unless you have either the requisites 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.

REQUIRED READINGS

All readings are available online or as PDFs in Owl. The required readings are given in the class schedule, below, and instructions for finding the readings are included at the bottom of this syllabus.

Recommended Texts

For the history, and an introduction to the study, of the disaster film, Stephen Keane's *Disaster Movies: The Cinema of Catastrophe*, 2nd ed. (Wallflower, 2006) is a good source. Geoff King's *Spectacular Narratives: Hollywood in the Age of the Blockbuster* (Tauris, 2000) is a good source on theories of spectacle. For terms and concepts in the study of film in general, consult Susan Hayward's *Cinema Studies: The Key Concepts* (Routledge, 2006), which is available as an ebook through Western's library catalogue.

STUDENT RESPONSIBILITIES AND GRADE STRUCTURE

ASSIGNMENT	DUE DATE	LENGTH	VALUE
Participation	weekly		10%
Close Reading 1	Sun., Jan. 26	300-350 words	10%
Close Reading 2	Sun., Feb. 16	600-700 words	10%
Reader Response	Sun., Mar. 16	600-700 words	15%
Close Reading 3	Sun., Apr. 6*	900-1050 words	20%
Final Exam	tba	3 hours	35%

*see the note on this assignment in the "Due Dates" section below

COURSE INFORMATION

COURSE CONTENT

To find the lectures for the course, click on the "Course Content" icon found on the course's Home Page in Owl and then the "Units" folder. You'll see Unit 0, which welcomes you and presents an introduction to the course, and then Units 1 to 12, each of which corresponds to one week of the course. Click on the appropriate unit to find the lecture, the required readings, and discussion topics. Use the menu at the left of the page to navigate through the unit.

PARTICIPATION

As in a classroom setting, students are required to engage in discussions of the films and of the assigned readings with your classmates via posts in the Forums page in Owl. This component of the course is worth 10% of the final grade. Achieving a high mark for this component is quite easy and can have a significant impact on your grade.

Requirements: To receive full marks, you must post in the Forums page at least 20 scholarly discussions covering at least 10 of the twelve weeks of the course. That is,

you must engage in discussions of at least 10 films on the course. A student will typically post two discussions for each of 10 films on the course. The two discussions should address different topics. You may certainly post more than two discussions in a week, but in any given week, you cannot receive credit for more than 2 discussions and thus no more than 1 point (see the notes on grading, below).

Ideally, you should check the discussions for each unit daily and follow the threads even if you have already submitted two posts. You should, of course, read the discussions that may result from your posts, and you may want to post additional comments or questions. As well, the professor or other students may have posted clarifications, explanations, etc. of which you should be aware.

Discussions must be posted no later than 11:59 p.m. Sunday each week. For the first three units of the course, however, students will have two weeks to post discussions, to allow for the time needed initially to acquire the films. For Units 4 to 12, students must post their discussions by the end of each week.

Discussion topics or specific questions are included with each lecture and can also be found by clicking on "View Full Description" under the unit number in Forums. Each post will consist of your response to one of the given discussion topics/questions or to a discussion a classmate has already posted. Alternatively, you may raise a different issue or pose and respond to a question of your own, providing it addresses a scholarly issue. Each posting should be several sentences in length: in other words, it should be short- to medium-length paragraph.

How to post a discussion: click on "Forums" in the left-hand menu on the course's home page and then on the unit for which you want to post a discussion. Alternatively, in Course Content, choose the unit for which you want to post a discussion and then "Unit x Discussion." Click on "Start a New Conversation" or click "Reply" to an already-existing post. Type or paste your discussion in the Message box that has opened, and when you have finished, click on "Post."

Grading: Since the discussions in Forums replace in-class discussions, they should be seriously considered and analytical. Each posting will be graded according to the rubric I have posted at the top of the Forums home page. Under "Film 2194B 650 W14 Forum," click on "View Full Description" to see the rubric.

In brief, appropriately academic postings will receive full credit (again, read the grading rubric). Trite, irrelevant, or offensive postings will be discounted. Avoid stating merely whether you liked or disliked a film. Whether you like a film or not is irrelevant: your job is to be analytical.

At the stroke of midnight, the minute after the deadline for the unit's posts, Owl will lock the unit's forum and hide it from view. As soon as I can in the week after the deadline, I will review all the posts, assign marks accordingly, and post the marks in Gradebook in Owl. I will then restore the forum for viewing only.

Discussions will be graded using a point system. Each post is worth a maximum of .5 of a point, and so for two posts, a student will receive a maximum of 1 point per week. For full marks, a student will post two discussions per week for ten weeks or post a total of twenty discussions spread out over the twelve lecture units. At the end of the course, I will post your total as a percentage.

For the most part, the Forum page is where you engage with your fellow students. I will interject, however, if a student has posted a problematic reading or an error, if I want to emphasize a particular point or issue that has been raised, or if a student seem to need or asks for some help to push his/her ideas further.

ASSIGNMENTS

To find the topics for the writing assignments, click on the “Assignments” folder on the course home page in Owl. You will also submit your written assignment through the same folder.

Close Analysis Assignments: The Close Analysis assignments are designed to develop the student’s ability to analyze the specific details of a film and to show the relationship between form and content—that is, between the cinematic technique used by the filmmaker(s) and the ideas or themes conveyed by the film.

For Close Analysis 1, you will be assigned a specific element or motif in a film from the course to analyze. For Close Analysis 2, you will be assigned a specific scene or sequence from a film from the course to analyze. For Close Analysis 3, you will choose a disaster film not included on the course from a list to be determined by the professor and then choose a motif, scene, or sequence from the film to analyze. The topics and choice of films for each reading will be posted well before the due dates.

This type of assignment differs somewhat from a conventional essay in that you do not have to develop a thesis in the way you would for a critical or theoretical essay. However, your analysis must still have a beginning, middle, and end. Begin with an introduction that includes a statement that focuses and summarizes the argument you will be presenting, an argument about the significance or meaning of the element, motif, sequence, or scene. The rest of the analysis should also be organized into paragraphs, each one focusing on a specific point and beginning with a topic sentence that highlights the main point of that paragraph. End your analysis with a succinct conclusion.

In your paper, you must analyze the *specific* details of the film. Vague and/or generalized discussions of the films, and especially mere plot summaries, will receive low grades. In developing your analysis, you should consider narrative details—setting, plot, characters, and symbols—as well as such cinematic details as sets, props, costume/make-up, lighting, and performance or figure behaviour, camera angles and distance, sound.

In the Assignment Information subpage under Course Content in Owl, I have provided a document with information that will help you to write these assignments. It includes a list of questions to help you develop your analysis.

Grading will also be dependent on organization and the quality of the writing. I cannot emphasize enough the importance of good writing skills. Students should make good use of a writing handbook, such as *Checkmate* or *The Little Brown Handbook*, and if necessary, the [Writing Support Centre](#). They offer drop-in and on-line services. 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 Student Development Centre in UCC.

Critical Article Analysis: For this assignment, students will produce an analysis of one of two or three critical articles assigned by the professor and offer a reading of the article in relation to one film on the course (one you have not written on previously). The analysis will include a summary of the writer's argument in a paragraph or two that includes the quotations from the article that you believe most effectively convey the essence of the article's argument. You will then read the article in relation to a film on the course, arguing whether the film is in keeping with the article's key points or not, giving specific details about how the film adheres to or differs from the argument and specific illustrations from the film to support your argument.

Formal features: The assignments must be written according to the standard **Modern Language Association (MLA)** essay style in typed, double-space, 12-point font, on white 8.5" paper with 1" margins. Note that in the MLA style, your name, the course number, your professor's name, and the date must appear double-spaced in the upper-left corner of the first page. The title should appear centred, one double-space below this information. Please consult *MLA Handbook* for the proper format. Please *do not* submit your assignments with title pages, which are not used in the MLA format.

Citations: All bibliographic notation must use the MLA method of parenthetical notation and include a Works Cited page. For more information, consult the *MLA Handbook*, 7th ed. (some information on the MLA method can be found in the [Purdue Online Writing Lab](#)).

Due Dates: The assignments must be posted no later than 11:59 p. m. Sunday of the week each is due. Assignments 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.

I have given you to the very end of term to submit the final assignment, Close Reading 3, but this means that I have very little time to mark and return the assignment. For this last assignment, then, I will only read it and assign it a mark. If you want full comments on this assignment, you must submit it one week earlier: by the end of the day on Sunday, March 30.

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

Extensions: Whether or not I will grant an extension 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. *No extension will be given to any student on the day the assignment is due.* Extensions do not apply to the exam.

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 me *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 instructor) as soon as possible. The academic counsellor will then contact me. Only once I am contacted by your academic counsellor will I grant the extension or schedule a make-up exam.

Submitting your assignments: to submit your assignment in Owl, click on the “Assignments” folder 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 it has been uploaded. I recommend you print or screen capture your confirmation.

Keep a copy! 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, I do not rely solely on turnitin.com: other measures are in place to ensure students hand it their own, original work.

If you are still not sure what plagiarism is or are unsure about something when writing your assignments, ask! You will also find information on academic integrity in "[Scholastic Discipline for Undergraduate Students](#)" in the Academic Calendar. Remember, ignorance is no excuse.

Returning Assignments: I will do my very best to return assignments as soon as possible after the due date but certainly within three weeks. If you wish to discuss the comments or grade you have received with me, ***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.

Final Exam: The exam will be three hours long and comprise three parts: PART A - six out of ten short answers: 30%; PART B - three out of five paragraph answers: 30%; PART C - one essay discussing two films from the course: 40%. Students may not write on any film or issue/topic more than once in Parts B and C.

Final Grades: All assignments worth over 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 professor.

TALKING TO YOUR PROFESSOR

Office Hours: I have two scheduled office hours on campus, when I 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, I will book appointments at my convenience.

Please be aware that professors are extremely busy people, so please be considerate: if you schedule an appointment, show up! I will not book appointments with any student who had previously booked an appointment and 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 professor to be at your beck and call.

There may be times—because of illness, snowmageddon, planet-killing meteor, etc.—when I must cancel my regular office hours. I will try to let you know in advance, but if I can't, then a note will be posted on my office door. You are also welcome to drop by outside scheduled office hours, but you take your chances: I do have a busy life and other responsibilities beyond Film 2194B.

Email: I am happy to communicate with students via e-mail, but I can't always answer emails instantly; please allow 48 hours for a response, and remember that I may not check my email accounts after the end of workdays or on weekends (therefore, emails received Friday to Sunday will be answered by Tuesday).

Telephone: If you live away from London or are otherwise unable to attend my on-campus office hours, but want to engage with me in an extended conversation about the course work—discussions or questions about the films, lecture materials, assigned readings, assignments, or the final exam, etc.—you can call me during my office hours. If you are not available during office hours, then you should contact me first by email to arrange a phone appointment. We will establish a time convenient for both of us, you will provide me with your phone number, and I will call you at the agreed-upon time.

I sincerely encourage you to make use of me, your professor. Do not hesitate to contact me to talk or to 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 or talk to me well ahead of deadlines and the onset of nervous breakdowns.

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 you should have a complaint concerning a Film Studies course in which you are enrolled, you must first discuss the matter with the course professor. If you still not satisfied after meeting with the professor, you may then take the complaint to the Film Studies Office, University College, Room 80.

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.

COURSE SCHEDULE

Legend: m = minutes; c = colour; b/w = black & white; sil = silent

Note: all the required readings are available as chapters in ebooks or as PDFs posted in Owl. The type of each article is identified after the title under "Required Reading." To find the ebook chapters, follow the instructions at the end of this syllabus. I've posted a bibliography listing all the readings on the Syllabus page in Owl.

Unit: Dates Topics, Films, Readings, Assignments,

Unit 1 – January 6-10 – Introduction and The Classic Hollywood Disaster Film

Required Film: *The Hurricane* (Ford, USA, 1937, 110m, b/w, 1.37:1)

Required Reading: Yacowar, Maurice. "The Bug in the Rug: Notes on the Disaster Genre" (ebook chapter) and Fitzsimmons, Lorna. "Contra Colonialism: Turning the Edge in Ford's *The Hurricane*" (online article, PDF in Owl)

Unit 2 – January 13-17 – Disaster and *Film Noir*

Required Film: *Panic in the Streets* (Kazan, USA, 1950, 96m, b/w, 1.37:1)

Required Reading: Schrader, Paul. "Notes on *Film Noir*" (online article, PDF in Owl) and Telotte, J. P. "The Evolving Truth of the Documentary *Noir*" (photocopied book chapter, PDF in Owl)

Unit 3 – January 20-24 – The Creature Feature

Required Film: *Gojira* (Honda, Japan, 1954, 98m, b/w, 1.37:1)

Required Reading: Sontag, Susan. "The Imagination of Disaster"; and, Noriega, Chon. "Godzilla and the Japanese Nightmare: When *Them!* is U.S." (online articles, PDFs in Owl)

Close Reading 1 due Sunday, Jan. 26 by 11:59 p.m.

Unit 4 – January 27-31 – The Historical Disaster Film

Required Film: *A Night to Remember* (Baker, UK, 1958, 123m, b/w, 1.66:1)
 Required Reading: Howells, Richard. "Atlantic Crossings: Nation, Class and Identity in *Titanic* (1953) and *A Night to Remember* (1958)" (online article, PDF in Owl)

Unit 5 – February 3-7 – The Sci-Fi Disaster Film in the Cold War Era

Required Film: *The Day the Earth Caught Fire* (Guest, UK, 1961, 98m, b/w, 2.35:1)

Required Reading: Hunter, I. Q. "The Day the Earth Caught Fire" (ebook chapter)
 (Note: Spoiler Alert! Because this article discusses the ending of the film, I recommend you read it *after* you've watched the film.)

Unit 6 – February 10-14 – The Cold War Disaster Drama

Required Film: *Fail-Safe* (Lumet, USA, 1964, 112m, b/w, 1.85:1)

Required Reading: Hendershot, Cyndy. "The Bear and the Dragon: Representations of Communism in Early Sixties American Culture" (online article, PDF in Owl). (Note: Spoiler Alert! Because this article discusses the ending of the film, I recommend you read it *after* you've watched the film.)

Close Reading 2 due Sunday, Feb. 16 by 11:59 p.m.

Reading Week: February 17-21

Unit 7 – February 24-28 – The Disaster Movie in the 1970s

Required Film: *The Poseidon Adventure* (Neame, USA, 1972, 117m, c, 2.20:1)

Required Reading: Roddick, Nick. "Only the Stars Survive: Disaster Movies in the Seventies" (photocopied book chapter, PDF in Owl).

Unit 8 – March 3-7 – The Disaster Film Parody

Required Film: *Zero Hour!* (Bartlett, USA, 1957, 81m, b/w, 1.85:1) and *Airplane!* (Abrahams and Zucker, USA, 1980, 88m, 1.85:1)

Required Reading: Matthews, Nicole. "Is Parody Political?" (photocopied book chapter, PDF in Owl).

Unit 9 – March 10-14 – The '80s Teen Disaster/Horror Flick

Required Film: *Night of the Comet* (Eberhardt, USA, 1984, 95m, c, 1.85:1)

Critical Article Analysis due Sunday, Mar. 16 by 11:59 p.m.

Unit 10 – March 17-21 – The Disaster Cycle in the 1990s

Required Film: *Volcano* (Jackson, USA, 1997, 104m, c, 1.85:1)

Required Reading: Kakoudaki, Despina. "Spectacles of History: Race Relations, Melodrama, and the Science Fiction/Disaster Film." (online article, PDF in Owl).

Unit 11 – March 24-28 – The Un-Disaster Film

Required Film: *Last Night* (McKellar, Canada, 1998, 95m, c,)

Unit 12 – March 31-April 4 – Global Warning

Required Film: *The Day After Tomorrow* (Emmerich, USA, 2004, 124m, c, 2.35:1)

Close Reading 3 due Sunday, Apr. 6 by 11:59 p.m.

* assignments handed in on this due date will receive only a mark. Students who prefer to have comments on this assignment must submit it one week earlier, by 11:59 p.m. on Sunday, Mar. 30

Unit 13 – April 7 and 8 – Catch-Up and Review

Required Readings

Ebook Articles:

If you are **off-campus**, follow all the steps I have outlined. If you are **on-campus**, skip step 2.

1. Go to the Western Libraries homepage (<http://www.lib.uwo.ca>).
2. In the "Logins" window, enter your regular library username and password. Click "Login."
3. From the library homepage, click on "Catalogue," then set "Search by" to "Title," if this is not automatically done.

for **Yacowar, Maurice. "The Bug in the Rug: Notes on the Disaster Genre."**

4. Type in "Film Genre Reader IV," and hit Enter, or click [here](#) to follow the link. Click on "Film genre reader IV – EBSCOhost e-books" for access to the e-book.
5. Under "Table of Contents," click on the "+" icon beside "Part Two: Selected Genre Criticism," then click on the article, which is Chapter 22.
6. Read the chapter online or download or print it.

for **Hunter, I. Q. "The Day the Earth Caught Fire"**

4. Type "British Science Fiction Cinema," and hit Enter, then click on "British Science Fiction Cinema [electronic resource]," or click [here](#) to follow the link.
5. Click on "British science fiction cinema – MyiLibrary Taylor & Francis e-books."
6. In the Table of Contents, click on "7 The Day the Earth Caught Fire." Read online, print, or download. To print the article, click on the printer icon, then choose "Page" and enter 99 to 112.

Online Journal Articles:

In case you cannot open the PDF of an article in Owl, here are the instructions for finding the articles online:

for **Fitzsimmons, Lorna. "Contra Colonialism: Turning the Edge in Ford's *The Hurricane*"**

4. Type in "Literature/Film Quarterly," or click [here](#) to follow the link, then click on "Literature film quarterly – FIAF International Index to Film Periodicals Plus."
5. Scroll down, and click the "+" icon beside "XXXI:1 (2003)."
6. The article is item 7. Click on "PDF" to read online, to download, and/or to print the article.

for **Schrader, Paul. "Notes on *Film Noir*"**

4. Type in "Film Comment," and hit Enter. Choose Item 1, "Film Comment," and then Item 1, "Film Comment. Location: Online, Weldon." Alternatively, click [here](#) to follow the link.
5. Click on "Film comment -- FIAF International Index to Film Periodicals Plus 1971 Jan. 01-," then scroll down and click on the "+" icon beside "VIII:1 (Spring 1972)."
6. Scroll down to the article, which is item 18. Click on the "PDF" icon to read the article online, print it, or download it.

for **Sontag, Susan. "The Imagination of Disaster"**

This article is available online. Click [here](#) to follow the link.

for **Noriega, Chon. "Godzilla and the Japanese Nightmare: When *Them!* is U.S. "**

4. Type in "Cinema Journal," and hit Enter, or click [here](#) to follow the link.
5. Click on "Cinema Journal – FIAF International Index to Film Periodicals Plus 1961 Jan. 01 – 1982 Mar. 31," then scroll down and click on the "+" icon beside "XXVII:1 (Fall 1987)."
6. The article is item 2. Click on "PDF" to read online, to download, and/or to print the article.

for **Howells, Richard. "Atlantic Crossings: Nation, Class and Identity in *Titanic* (1953) and *A Night to Remember* (1958)"**

4. Type in "Historical Journal of Film, Radio and Television," and hit Enter, or click [here](#) to follow the link. Choose "Historical Journal of Film, Radio and Television— FIAF International Index to Film Periodicals Plus 1997 Jan. 01 – 2000 Dec. 31."
5. Scroll down and click on the "+" icon beside "XIX: 4 (Oct. 1999)."
6. The article is item 8. Click on the "PDF" icon to read the article online or to print or to download the article.

for **Hendershot, Cyndy. "The Bear and the Dragon: Representations of Communism in Early Sixties American Culture"**

4. Type in "Journal of American & Comparative Cultures," and hit Enter, or click [here](#) to follow the link. Choose the "ProQuest" link.
5. Click on the "+" icon beside "2000-2009," then on the "+" icon beside "2000," and then on "Winter 2000; Vol. 23 (4)."
6. The article is item 8. Click on "Full Text - PDF" to read online, to download, or to print the article.

for **Kakoudaki, Despina. "Spectacles of History: Race Relations, Melodrama, and the Science Fiction/Disaster Film"**

4. Type in "Camera Obscura," and hit Enter. Choose Item 1, then Item 5: "Camera Obscura. Location: Online, Weldon," or click [here](#) to follow the link.
5. Click on "Camera Obscura – Project Muse," then click on "50 (Volume 17, Issue 2), 2002."
6. The article is the fourth item. Click on "Access Article in PDF" to read it, print it, or download it.