

Department of English & Writing Studies
Film Studies Program

Introduction to Film Studies
Film Studies 1022 (002)
Fall/Winter 2018-19

Instructor: Dr. Barbara S. Bruce
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Office Hours: Tuesdays 3:30-4:30 and
Wednesdays 2:00-3:00 pm

Teaching Assistant: Contact information
will be posted separately

Course Date/Time/Location: Tuesdays
6:30-9:30 pm (3M 3250) | Wednesdays
3:30-4:30 pm (Spencer Engineering
Building 2200)

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

Course Description

A year-long 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.

Objectives:

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.

Course Materials

Required Texts (note Required Reading short forms for each text):

1. Bordwell, David, and Kristin Thompson. *Film Art: An Introduction*. 11th ed. New York: McGraw-Hill, 2016. (BT)
The media supplement for this textbook, “Connect Film,” is recommended, not required. The 10th edition is also acceptable.
2. In addition to the textbook, academic articles are assigned as required reading in numerous weeks, particularly in the winter term. All articles will be posted along with the weekly lecture outlines under Course Content in Owl. If you cannot open a file for an article, I have posted the instructions for finding these articles on the Syllabus page.

Recommended Text:

1. Hayward, Susan. *Cinema Studies: The Key Concepts*. 4th ed. London: Routledge, 2013. (H)
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.
2. A writing handbook is essential for all university students. Options include *The Canadian Writer’s Handbook. Essentials Edition*, *The Bedford Handbook*, and *Checkmate*. Students planning to go on in Film Studies or English should also buy the *MLA Handbook*.

Methods of Evaluation

Fall Term (30%)	Assignment	Due Date	Length	Value
	Attendance and Participation	weekly		5%
	Test	Oct. 23	60 minutes	10%
	Mise-en-scène Analysis (2 parts):			
	Cognitive Map	Nov. 6		5%
	Analysis	Dec. 4	1000-1250 words	10%
Winter Term (40%)				
	Attendance and Participation	weekly		5%
	Midterm	Jan. 22	90 minutes	15%
	Sequence Analysis (2 parts):			
	Shot Breakdown	Mar. 5		5%
	Analysis	Mar. 12 or 26*	1500-1800 words	15%
Final Exam		tba	3 hours	30%

*See the explanation for the two due dates below.

Additional 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 Class Participation:

Senate regulations state: "Any student who, in the opinion of the instructor, is absent too frequently from class or laboratory periods in any course, will be reported to the Dean of the Faculty offering the course (after due warning has been given). On the recommendation of the department concerned, and with the permission of the Dean of that Faculty, the student will be debarred from taking the regular examination in the course".

In this course, students are expected to attend *all screenings*, including films you have already seen, and *all lectures* having completed the readings assigned for that week. If attendance at screenings drops significantly, we will take attendance at the end of each screening. This attendance will count towards your Attendance/Participation mark.

Tutorial attendance is also *mandatory*. Attendance will be taken and will comprise most of the Attendance/Participation mark (10% of your final grade). 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.

Study copies of the films will be available in University College (UC) Room 1126 (opening hours tba), 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. Please arrive on time.

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 screening(s) and 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 [Student Accessibility Services](#).

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

Assignments

We cannot emphasize enough the importance of good writing skills. Students should make good use of a 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.

Formatting and Citations:

The assignments are not to be researched; that is, you are not to research what others have written about the film on which you are writing. However, students may need background information—historical or cultural information—to advance their arguments. If such information is required, all sources must be cited in the body and at the end of the analysis using 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](#). Marks will be deducted for improperly cited sources.

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). 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 (due Week 8) and write a short analysis (1000 words—approx. 3-4-pages, double spaced, based on Times New Roman or Arial 12 font—due Week 12) of the mise-en-scène of a still from one of the films on the course. Detailed instructions will be posted in Owl.

Shot Breakdown and Sequence Analysis:

Working in groups, students will prepare a shot breakdown of a given sequence from one of the films from the course. Then, writing individually, each student will write a 1500-1800-word (approx. 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.

As noted in the Course Requirements and Grade Breakdown (above) and the Course Schedule (below), there are **two dates** for the Shot Breakdown and Sequence Analysis assignment. Here is the explanation:

1. Students will work in groups to create a shot breakdown of a sequence assigned by the professor. One member of the group will submit the shot breakdown, which is due in Week 21, Tues., Mar. 5.
2. Using your group's shot breakdown, each student will work independently to produce a written analysis of the sequence. The student has the choice to submit the written analysis in Week 22 *or* Week 24.
 - a. If you submit your assignment on or before the first due date (Tues., Mar. 12), you will receive full comments on your paper.
 - b. If you submit your paper on the second due date (Tues., Mar. 26), you will receive a grade only, no comments.

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

Assignment Length:

Ensure you are within the assigned word limit. If your analysis is short or long, 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.

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 until the assignment is submitted in Owl. 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 very day, and late penalties will apply. See "Keep a Copy!", below.

Planning Your Year:

I recommend strongly that you *map out the assignment due dates and test and exam dates for all your courses* at the beginning of the year or term and plan your research, writing, and study times accordingly. Saying that you have a busy week is not an acceptable reason for an extension since you will have had several weeks prior to get your work done.

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!

Always keep a paper copy of each of your papers and save electronic copies of each file on your computer *and* on an external hard drive, a USB key, or a cloud. Retain all assignments at least 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 rigorously marked according to Film Studies' Grading Rubric, which gives the criteria for each grade level. The Grading Rubric is posted in Owl, under Course Content/Additional Assignment Information.

Test and Exams:

Note! Students must bring a #2 HB pencil to write the multiple-choice section of the test and exams on Scantron sheets.

October Test:

The 60-minute test will cover all the material covered in Weeks 1 to 5. The test will comprise two parts: Part 1: 20 multiple-choice or true/false 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 all the material covered from Weeks 6 to 15 and comprise two parts: PART 1: 40 multiple choice or true/false questions: 40 marks; PART 2: three out of five paragraph questions: 60 marks. Total: 100 marks, worth 15% of the final grade.

Final Exam:

The 3-hour final exam will test your knowledge of all the material covered in the second term (Weeks 14 and 15 will overlap with the midterm) and comprise four parts: PART 1 – multiple choice or true/false questions: 20 marks; PART 2 – two out of at least five paragraph questions on the course readings assigned since the midterm: 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 30% 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 university. See the "[Undergraduate Student Academic Appeals](#)" document posted on the University Secretariat's "[Rights and Responsibilities](#)" webpage and 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 Studies department.

Gradebook in Owl:

Your marks will be recorded as percentages in Gradebook. At the end of term, before the final exam, your Term Work Mark will be posted. 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 us 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.

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 most students plagiarize—most do not—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 it their own, original work.

Further, the Senate notes that "Computer-marked multiple-choice tests and/or exams may be subject to submission for similarity review by software that will check for unusual coincidences in answer patterns that may indicate cheating."

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.

Talking to Your Professor and TAs

Office Hours:

Dr. Bruce has two and your TA has one scheduled office hour 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 does not appear for a scheduled appointment, 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, Justin Bieber concert, etc.—when we must cancel our regular office hours. (I'm kidding about the Justin Bieber concert—that one would never, ever happen!) We will try to let you know in advance, but if we can't, 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 Film 1022.

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, if there are extenuating circumstances, by telephone (see below).

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 Studies office (University College Rm. 2401), but email is still the quicker option.

Make Use of Us!

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. You have the option to forward your Owl messages to your uwo.ca or other email address. *Students are required, therefore, to check your UWO email account(s) daily.*

If you miss or do not see for quite some time an email from your professor, TA, academic counsellor, etc. because you are not regularly checking your uwo.ca account, you will be held responsible. For example, if an assignment is returned to you because it is too long, late marks will count from the day the email is sent 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 expect us to reduce the late penalties: full penalties will apply.

Film 1022-002 Course 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 posted on the University Secretariat's "[Rights and Responsibilities](#)" webpage and 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 Department of English Studies office (University College Rm. 2401). See the Senate Policy on Appeals.

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 [Health and Wellness](#). 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](#) page in the University Secretariat's website 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.

Timetable

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

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

Fall Term

Note! If you have *Film Art* 10th edition, see the “*Film Art* 10th Ed. Readings” document posted under “Syllabus” in Owl.

The Basics: Aesthetics, History, Meaning

Week 1 – September 11-13 – 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 18-20 – Film Form and Meaning

Screening:

Mad Max: Fury Road (Miller, Australia/USA, 2015, 120m, c)

Required Reading:

BT: 1-48 (Ch. 1) and 452-56 (Intro to Ch. 12)

Recommended Reading:

H: “Ideology”

Week 3 - September 25-27 – 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: 387-94

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 – October 2-4 – Classical Hollywood Narrative, Film Style

Screenings:

The Searchers (Ford, USA, 1956, 119m, c)

Required Reading:

BT: 72-99 (most of Ch. 3), 303-09 (first half of Ch. 8), 337-39, 460-63, and 474-77.

Recommended Reading:

H: “Classic Hollywood Cinema,” “Dominant/Mainstream Cinema,” “Hegemony,” “Studio System,” “Westerns.”

FALL BREAK (October 8-12) – yay!

Week 5 – October 16-18 – 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), 459-60

Recommended Reading:

H: "Mise-en-scène," "Lighting," "Setting"

Week 6 – October 23-25 – Test and Mise-en-scène Analysis

Screening: *The Grand Budapest Hotel* (Anderson, USA/Germany/UK, 2014, 99m, c)

Tuesday, October 24 – Test in class (1 hour), followed by the screening

Mise-en-Scène Analysis assigned

Week 7 – October 30-November 1 – Cinematography: The Shot

Screening:

Rear Window (Hitchcock, USA, 1954, 112m, c)

Required Reading:

BT: 159-94 (1st part of Ch. 5)

Recommended Reading:

H: "Deep Focus," "Framing," "Shot."

Week 8 – November 6-8 – 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: 194-215 (2nd part of Ch. 5)

Recommended Reading:

H: "Tracking Shot."

Cognitive Map for the Mise-en-scène Analysis due – you must submit before the start of Tuesday night's lecture

Week 9 – November 13-15 – Continuity Editing

Screening:

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

Required Reading:

BT: 216-52 (1st part of Ch. 6), 99-109, and 312-21.

Recommended Reading:

H: "Editing," "Continuity Editing," "Cross-Cutting," "Cut," "Eyeline Matching," "180-Degree Rule," "Shot/Reverse-Angle Shot," "30-Degree Rule."

Week 10 – November 20-22 – 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: 252-62 (2nd part of Ch. 6), 418-22, 470-73, and 479-88.

Recommended Reading:

H: “Film Noir,” “French New Wave,” “Gangster Films,” “Jump Cut”

Clips in *Connect*:

“Jump Cuts in *Breathless* (1960)”

Week 11 – November 27-29 – Sound

Screening:

King Kong (Cooper and Schoedsack, USA, 1933, 100m, b/w)

Required Reading:

BT: 263-302 (Ch. 7), review 27-28 and 45-46

Recommended Reading:

H: “Asynchronization,” “Sound.”

Week 12 – December 4-6 – Film Style: Realism and Formalism

Screenings:

Films by Auguste and Louis Lumière (France, 1895-1900, 1m ea., b/w, sil)

Ladri di biciclette [*Bicycle Thieves*] (De Sica, Italy, 1948, 93m, b/w)

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

Required Readings:

BT: 456-60, 463-66, and 477-79.

Recommended Reading:

H: “Italian Neo-Realism,” “Realism,” “German Expressionism.”

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

Note! No December exam is scheduled for this class. (You’re welcome!) Good luck on your exams for other courses.

Winter Term

Key Concepts in Film Theory and Criticism

Week 14 – January 8-10 – Psychoanalytic and Feminist Film Theory

Screening:

Vertigo (Hitchcock, USA, 1958, 128m, c)

Required Reading:

Mulvey, “Visual Pleasure and Narrative Cinema” (book chapter)

Modleski, “Hitchcock, Feminism, and the Patriarchal Unconscious” (pages 1-4) from *The Women Who Knew Too Much: Hitchcock and Feminism* (book excerpt)

Recommended Reading:

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

Week 15 – January 15-17 – Film Artists / Film Auteurs

Screening:

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

Required Reading:

Buscombe, "Ideas of Authorship" (journal article)

Kapsis, "Alfred Hitchcock: Auteur or Hack?" (journal article)

Recommended Reading:

H: "Auteur."

Week 16 – January 22-24 - Midterm and Introduction to Genre Studies

Tuesday 6:30-8:00 – Midterm Exam (90 min.)

Screening (8:05-9:30):

Invasion of the Body Snatchers (Siegel, 1956, 80m, b/w)

Recommended Reading:

H: "Horror"

Week 17 – January 29-31 – Genre, con't, and Stardom

Screening:

Singin' in the Rain (Donen and Kelly, USA, 1952, 103m, c)

Readings:

BT: 325-49, and review 474-77

Buscombe, "The Idea of Genre in the American Cinema" (book chapter)

Recommended Reading:

H: "Genre/Subgenre," "Iconography," and "Musical."

Modes of Filmmaking: Politics, Society, Ideology

Week 18 – February 5-7 – 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: 350-61

Renov, "The Truth about Non-Fiction" (book chapter)

Recommended Reading:

H: "Cinéma-vérité," "Documentary."

Sequence Analysis assigned - due at the beginning of Tuesday night's lecture in Week 22 or Week 24

Week 19 – February 12-14 – 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."

WINTER BREAK (February 18-24) – again, yay!

Week 20 — February 26-28 – The Historical Avant-Garde

Screenings:

Un Chien Andalou (Buñuel and Dalí, 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)

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, 394-98, and 466-70

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 — Mar. 5-7 – 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)

Staiger, "Independent of What? Sorting out Differences from Hollywood" (book chapter)

Recommended Reading:

H: "Independent Cinema"

Shot Breakdown due

Week 22 — March 12-14 – 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:

Gittings, “National Cinema” (book chapter)

Benamou, “Third Cinema” (book chapter)

Recommended Reading:

H: “Third Cinema,” “Third World Cinema.”

Sequence Analysis – Due Date #1 – you must post the assignment in Owl before the start of Tuesday night’s lecture to receive full comments on your essay

The Dream Factory: Hollywood, Ideology, and the Business of Filmmaking

Week 23 — March 19-21 – Hollywood, The Blockbuster, and Globalization

Screening:

Jurassic Park (Spielberg, 1993, 127m, c)

Required Reading:

Balio, “A Major Presence in All the World’s Markets’: The Globalization of Hollywood in the 1990s”

BT: 482-88

Recommended Reading:

H: “Action Movies” and “Blockbusters”

Week 24 — March 26-28 – Women in Hollywood

Screening:

Wonder Woman (Jenkins, USA/China/Hong Kong/UK/Italy/Canada/New Zealand, 2017, 141m, c)

Recommended Reading:

H: “Gender”

Sequence Analysis – Due Date #2 – you must post the assignment in Owl before the start of Tuesday night’s lecture – papers will receive a mark only, no comments

Week 25 — April 2-4 – Hollywood and Race

Screening:

Inside Man (Lee, USA, 2006, 129m, c)

Required Reading:

Dyer, “White” (journal article)

H: “Black Cinema/Blaxploitation–USA”

Week 26 — April 9 – Review

Screening:

students’ choice

Note! the Wednesday class and tutorials are cancelled this week

Enjoy the course, and good luck.