

Department of English & Writing Studies  
Film Studies Program

**Critical Reading and Writing in Film Studies**  
**Film 2230F (001)**  
Fall 2018

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

**Course Date/Time/Location:** Tuesdays  
12:30-3:30 UC 1401 | Wednesdays 10:30-  
12:30 UC 1405

**Prerequisites:** At least 60% in Film Studies 1020E or Film Studies 1022 or permission of the Department.

Unless you have either the requisites for this course or written special permission from your Dean to enroll in it, you may be removed from this course and it will be deleted from your record. This decision may not be appealed. You will receive no adjustment to your fees in the event that you are dropped from a course for failing to have the necessary prerequisites.

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

Course Description

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

**Objectives:**

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

**Learning Outcomes:**

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

**Requirement for Graduation:**

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

Course Materials

**Required Texts:**

1. Corrigan, Timothy. *A Short Guide to Writing about Film*. 9th ed. Boston: Pearson, 2015. (Corrigan)
2. Messenger, William E., et al. *The Canadian Writer's Handbook, Essentials Edition*. Don Mills, ON: Oxford UP, 2012. (CWH)  
**Note:** if you already have a good writing handbook, such as *The Bedford Handbook*, *Checkmate*, or *The Little Penguin Handbook*, then you do not need to buy the CWH, but you are responsible for finding and reading the relevant sections on each week's writing topic in whichever book you have.
3. In addition to sections of the textbooks, film reviews and academic articles are assigned as required reading each week. These writings will be posted along with the weekly lecture outlines under Course Content in Owl.

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

Methods of Evaluation

ASSIGNMENT	DUE DATE	LENGTH	VALUE
Attendance/Participation	weekly		10%
Close Analysis	Week 4	600-700 words (approx. 2 pages)	10%
Film Review	Week 6	900-1200 words (approx. 3 pages)	20%
Critical Essay	Week 9	1200-1400 words (approx. 4 pages)	25%
Research Essay	Week 12	1500-1750 words (approx. 5 pages)	35%

Course Information

**Course Content:**

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

**Attendance and Participation:**

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

Study copies of the films will be available in 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 will never share her 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.

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

**Laptop/Tablet Policy:**

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

**Recording Lectures and Tutorials:**

Those students who, because of a learning disability or physical impairment, want to record the lectures must get permission from the professors through [Student Accessibility Services](#).

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

Assignments

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

**Topics:**

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

**Formal Features:**

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

**Formatting and Citations:**

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

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

**Close Analysis:**

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

**Film Review:**

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

**Critical Essay:**

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

**Research Essay:**

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

**Peer-Review Sessions:**

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

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

**Assignment Length:**

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

**Due Dates:**

Assignments are due at the beginning of the Tuesday class on the due date. Papers granted an extension beyond the due date will receive comments on the paper itself, but no extended comments; papers handed in late without prior permission will be returned with a grade only, no comments, and 3% per day late, including weekends (i.e., 6% for Saturday and Sunday), deducted from the grade assigned to your paper. Papers submitted after the assignment has been returned to the rest of the class and papers submitted after the last class will not normally be accepted.

**Submitting Your Assignments:**

To submit an assignment, in Owl click on "Assignments" in the menu on the Home Page and then on the appropriate assignment folder. Assignments are submitted to and marked in Turnitin. Follow the instructions to upload your assignment, and make sure you receive confirmation that your submission has been uploaded. I recommend you print or screen capture your confirmation.

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

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

**Extensions:**

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

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

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

**Keep a copy!**

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

**Grading:**

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

**Tests and Exams:**

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

**Returning assignments:**

I will do my 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. Your final grade will *not* be posted in Owl (see Final Grades, below).

Students should always keep track of their marks during the term. If a grade posted in Gradebook does not match the grade on a test or assignment, let Dr. Bruce know immediately.

**Final grades:**

All assignments worth more than 5% of your final grade *must* be completed: failure to do so will lead to an automatic F for the course. Your final grades are released by the Registrar's Office, not your instructor.

### 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: [https://www.uwo.ca/univsec/pdf/academic\\_policies/appeals/appealsundergrad.pdf](https://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, I do not rely solely on Turnitin: other measures are in place to ensure students hand it their own, original work.

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

### Talking to Your Professor

#### **Office Hours:**

Dr. Bruce has 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 further appointments with any student who had previously booked an appointment and had not shown up, unless that student has a darn good reason (i.e. sudden onset of some tropical disease, natural disaster, etc.). Do not expect your instructors to be at your beck and call.

There may be times—because of illness, snowmageddon, zombie apocalypse, Idris Elba sighting, etc.—when 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 this course.

**Email:**

I am happy to communicate with students via e-mail, but there are two provisos:

1. I can't always answer emails instantly; please allow 48 hours for a response and remember that I might not check email after the end of workdays or on weekends (therefore, emails received Friday to Sunday will be answered by Tuesday).
2. I 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 (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 in the Department of English Studies office (University College Rm. 2401), but email is still the quicker option.

I sincerely encourage you to make use of me, your professor. Do not hesitate to contact me 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 I need to contact you, I 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, 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 me three weeks after I've emailed you saying that you didn't see the email and expect me to reduce the late penalties: full penalties will apply.

**Film 2230F-001 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).

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

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

Week 1	<b>September 11 / 12</b>
Lecture	Introduction to Writing for Film Studies
Screening	<i>Spotlight</i> (McCarthy, USA, 2015, 128m, c)
Writing Topic	Grammar Review
Readings	<p>Reviews of <i>Spotlight</i>:</p> <p>Braun, Liz. “<i>Spotlight</i> review: Stunning Film Reveals How <i>Boston Globe</i> Uncovered Church Sex Scandal.” Review of <i>Spotlight</i>, directed by Tom McCarthy, <i>Toronto Sun</i>, 12 Nov. 2015, <a href="http://www.torontosun.com/2015/11/12/spotlight-review-stunning-film-reveals-how-boston-globe-uncovered-church-sex-scandal">www.torontosun.com/2015/11/12/spotlight-review-stunning-film-reveals-how-boston-globe-uncovered-church-sex-scandal</a>. Accessed 25 Aug. 2017.</p> <p>Hornaday, Ann. “<i>Spotlight</i> Joins <i>All the President’s Men</i> in the Pantheon of Great Journalism Movies.” Review of <i>Spotlight</i>, directed by Tom McCarthy, <i>Washington Post</i>, 12 Nov. 2015, <a href="http://www.washingtonpost.com/.../70581fa99bd3">www.washingtonpost.com/.../70581fa99bd3</a>. Accessed 25 Aug. 2017.</p> <p>McCarthy, Todd. Review of <i>Spotlight</i>, directed by Tom McCarthy, <i>Hollywood Reporter</i>, 3 Sept. 2015, <a href="http://www.hollywoodreporter.com/review/spotlight-venice-review-819871">www.hollywoodreporter.com/review/spotlight-venice-review-819871</a>. Accessed 25 Aug. 2017.</p> <p>Roeper, Richard. “<i>Spotlight</i>: Fine Actors Play Fine Journalists, and It All Checks Out.” Review of <i>Spotlight</i>, directed by Tom McCarthy, <i>Chicago Sun Times</i>, 12 Nov. 2015, <a href="http://chicago.suntimes.com/entertainment/spotlight-fine-actors-play-fine-journalists-and-it-all-checks-out/">chicago.suntimes.com/entertainment/spotlight-fine-actors-play-fine-journalists-and-it-all-checks-out/</a>. Accessed 25 Aug. 2017.</p> <p>White, Armond. “Nihilism vs. Faith and Hope.” Review of <i>Spotlight</i>, directed by Tom McCarthy, <i>National Review</i>, 6 Nov. 2015, <a href="http://www.nationalreview.com/article/426663/nihilism-vs-faith-and-hope-armond-white">www.nationalreview.com/article/426663/nihilism-vs-faith-and-hope-armond-white</a>. Accessed 25 Aug. 2017.</p> <p>Corrigan: Chapter (Ch.) 1  <i>The Canadian Writers’ Handbook (CWH)</i>: Chs. 6-8, 12, and 13</p>
Week 2	<b>September 18 / 19</b>
Lecture	The Writing Process
Screening	<i>Adaptation</i> (Jonze, USA, 2002, 114m, c)

Writing Topic	The Comma
Readings	<p>Reviews:</p> <p>McCarthy, Todd. Review of <i>Adaptation</i>, directed by Spike Jonze, <i>Variety</i>, 10 Nov. 2002, <a href="http://variety.com/2002/film/awards/adaptation-2-1200544890/">variety.com/2002/film/awards/adaptation-2-1200544890/</a>. Accessed 5 Sept. 2016.</p> <p>Reed, Rex. "A for Audacity, Z for Zzzzz." Review of <i>Adaptation</i>, directed by Spike Jonze, <i>Observer</i>, 2 Dec. 2002, <a href="http://observer.com/2002/12/mooning-clooney-cant-save-solaris/">observer.com/2002/12/mooning-clooney-cant-save-solaris/</a>. Accessed 5 Sept. 2016. (scroll down past the review of <i>Solaris</i> for Reed's review of <i>Adaptation</i>)</p> <p>Taylor, Ella. "Inside 'Charlie Kaufman.'" Review of <i>Adaptation</i>, directed by Spike Jonze, <i>LA Weekly</i>, 4 Dec. 2002, <a href="http://www.laweekly.com/film/inside-charlie-kaufman-2135681">www.laweekly.com/film/inside-charlie-kaufman-2135681</a>. Accessed 5 Sept. 2016.</p> <p>Baron, Cynthia. "Performances in <i>Adaptation</i>: Analyzing Human Movement in Motion Pictures." <i>Cineaste</i>, vol. 31, no.4, Fall 2006: 48-55. <i>ProQuest</i>, <a href="http://search.proquest.com.proxy1.lib.uwo.ca/docview/204857169/abstract/AEF49D6C089246D4PQ/12?accountid=15115">search.proquest.com.proxy1.lib.uwo.ca/docview/204857169/abstract/AEF49D6C089246D4PQ/12?accountid=15115</a>.</p> <p>Corrigan: Ch. 2  <i>CWH</i>: Ch. 1a-1g, Chs. 15 and 25</p>
Assignments	Close Analysis assigned
Week 3	<b>September 25 / 26</b>
Lecture	Close Analysis
Screening	<i>Barton Fink</i> (Cohen, USA/UK, 1991, 116m, c)
Writing Topic	Other Punctuation
Readings	<p>Reviews:</p> <p>Review of <i>Barton Fink</i>, directed by Joel Cohen, <i>Entertainment Weekly</i>, 23 Aug. 1991. <a href="http://www.ew.com/article/1991/08/23/barton-fink">www.ew.com/article/1991/08/23/barton-fink</a>. Accessed 6 Sept. 2016.</p> <p>Canby, Vincent. "<i>Barton Fink</i>, a Dark Comedy from Joel and Ethan Cohen." Review of <i>Barton Fink</i>, directed by Joel Cohen, <i>New York Times</i>, 12 Aug. 1991. <a href="http://www.nytimes.com/1991/08/21/movies/review-film-barton-fink-a-dark-comedy-from-joel-and-ethan-coen.html">www.nytimes.com/1991/08/21/movies/review-film-barton-fink-a-dark-comedy-from-joel-and-ethan-coen.html</a>. Accessed 6 Sept. 2016.</p> <p>Ebert, Roger. Review of <i>Barton Fink</i>, directed by Joel Cohen, <i>Roger Ebert.com</i>, 23 Aug. 1991, <a href="http://www.rogerebert.com/reviews/barton-fink-1991">www.rogerebert.com/reviews/barton-fink-1991</a>. Accessed 6 Sept. 2016.</p> <p>Rosenbaum, Jonathan. Review of <i>Barton Fink</i>, directed by Joel Cohen, <i>Chicago Reader</i>, Sun-Times Media, 2015. <a href="http://www.chicagoreader.com/chicago/barton-fink/Film?oid=1060668">www.chicagoreader.com/chicago/barton-fink/Film?oid=1060668</a>. Accessed 6 Sept. 2016.</p>

	<p>Murch, Walter. "How Do You Like Your Room?": Thoughts on the Use of Sound in <i>Barton Fink</i>." <i>The Soundtrack</i>, vol. 1, no. 3, Nov. 2008, pp. 211-15.  <a href="http://vr2pk9sx9w.search.serialssolutions.com...=en-UK">vr2pk9sx9w.search.serialssolutions.com...=en-UK</a>.</p> <p>Corrigan: Ch. 3  <i>CWH</i>: Chs. 16-19, 21-24, 32k-32n</p>
Week 4	<b>October 2 / 3</b>
Lecture	The Film Review
Screening	<i>The Bad and the Beautiful</i> (Minnelli, USA, 1952, 118m, b/w)
Writing Topic	Sentence Fragments, Comma Splices, and Fused Sentences
Readings	<p>Reviews of <i>The Bad and the Beautiful</i>:</p> <p>Crowther, Bosley. Review of <i>The Bad and the Beautiful</i>, directed by Vincent Minnelli, <i>New York Times</i>, 16 Jan. 1953,  <a href="http://www.nytimes.com/movie/review?res=9A01E0D91F3CE23BBC4E52DFB7668388649EDE&amp;partner=Rotten%2520Tomatoes">www.nytimes.com/movie/review?res=9A01E0D91F3CE23BBC4E52DFB7668388649EDE&amp;partner=Rotten%2520Tomatoes</a>. Accessed 6 Sept. 2016.</p> <p>Simmonds, Emma. "Revisiting: <i>The Bad and the Beautiful</i>." Review of <i>The Bad and the Beautiful</i>, directed by Vincente Minnelli, <i>The List</i>, 23 Apr. 2012, <a href="http://film.list.co.uk/article/41793-revisiting-the-bad-and-the-beautiful/">film.list.co.uk/article/41793-revisiting-the-bad-and-the-beautiful/</a>. Accessed 6 Sept. 2016.</p> <p>Other reviews and articles:</p> <p>Corliss, Richard. "All Thumbs, or, Is There a Future for Film Criticism?" <i>Film Comment</i>, Mar./Apr. 1990. <i>Awake in the Dark: The Best of Roger Ebert</i>, U of Chicago P, 2006, pp. 394-402.</p> <p>Crowther, Bosley. Review of <i>Bonnie and Clyde</i>, directed by Arthur Penn, <i>New York Times</i>, 14 Apr. 1967, <a href="http://search-proquest-com.proxy1.lib.uwo.ca/hnpnewyorktimes/docview/117648895/fulltextPDF/2CCA2E67EB06403BPQ/3?accountid=15115">search-proquest-com.proxy1.lib.uwo.ca/hnpnewyorktimes/docview/117648895/fulltextPDF/2CCA2E67EB06403BPQ/3?accountid=15115</a>. Accessed 18 Aug. 2018.</p> <p>Ebert, Roger. "A Memo to Myself and Certain Other Film Critics." <i>Awake in the Dark: The Best of Roger Ebert</i>, U Chicago P, 2006, pp. 430-32.</p> <p>---. "Night of the Living Dead." <i>Roger Ebert.com</i>, 5 Jan. 1969, <a href="http://www.rogerebert.com/reviews/the-night-of-the-living-dead-1968">www.rogerebert.com/reviews/the-night-of-the-living-dead-1968</a>. Accessed 6 Sept. 2016.</p> <p>---. "Roger Ebert's Journal: Not in Defense of Armond White." <i>Roger Ebert.com</i>, 14 Aug. 2009, <a href="http://www.rogerebert.com/rogers-journal/not-in-defense-of-armond-white">www.rogerebert.com/rogers-journal/not-in-defense-of-armond-white</a>. Accessed 6 Sept. 2016. (please read the White article first)</p> <p>Kael, Pauline. Review of <i>Bonnie and Clyde</i>, directed by Arthur Penn, <i>New Yorker</i>, 21 Oct. 1967. <i>Arthur Penn's Bonnie and Clyde</i>, edited by Lester D. Friedman, Cambridge UP, 2000, pp. 178-98.</p>

	<p>White, Armond. "From Mothership to Bullship." Review of <i>District 9</i>, directed by Neill Blomkamp, <i>Strausmedia</i>. 13 Aug. 2009, updated 2 Mar. 2015, <a href="http://www.nypress.com/from-mothership-to-bullship/">www.nypress.com/from-mothership-to-bullship/</a>. Accessed 6 Sept. 2016.</p> <p>Corrigan: review pages 10-11 CWH: Ch. 5a, 5b, 5c</p>
Assignments	<p><b>Close Analysis due</b></p> <p>Film Review assigned</p>
<b>Fall Break!</b>	<b>October 8-12</b>
Week 5	<b>October 16 / 17</b>
Lecture	Introduction to the Expository Essay: The Theoretical Essay
Screening	<i>Almost Famous</i> (Crowe, USA, 2000, 122m, c)
Writing Topic	Subject-Verb Agreement, Problems with Verbs and Pronouns
Readings	<p>Mulvey, Laura. "Visual Pleasure and Narrative Cinema." <i>Screen</i>, vol. 16, no. 3, 1975, pp. 6-18, doi: 10.1093/screen/16.3.6. Accessed 6 Sept. 2016.</p> <p>Parsons, Dennis. "Almost Feminist: Truth, the Trope of the Writer, and the Male Gaze in <i>Almost Famous</i>." <i>Taboo</i>, vol. 9, no. 1, 2005, pp. 43-53, <a href="http://search-proquest-com.proxy1.lib.uwo.ca/docview/233252880/fulltextPDF/C630C1A5C8E4D30PQ/1?accountid=15115">search-proquest-com.proxy1.lib.uwo.ca/docview/233252880/fulltextPDF/C630C1A5C8E4D30PQ/1?accountid=15115</a>. Accessed 25 Aug. 2017.</p> <p>Corrigan: review pages 11-13 CWH: Ch. 9</p>
Assignments	<b>draft of the Film Review due at the beginning of Wednesday's class</b>
Week 6	<b>October 23 / 24</b>
Lecture	The Critical Essay: National Cinema and Film History
Screening	<i>Il Postino</i> (Radford, Italy/France/Belgium, 1994, 108m, c)
Writing Topic	Problems with Modifiers, Parallelism, and Mixed Constructions
Readings	<p>Galt, Rosalind. "Italy's Landscapes of Loss: Historical Mourning and the Dialectical Image in <i>Cinema Paradiso</i>, <i>Mediterraneo</i>, and <i>Il Postino</i>." <i>Screen</i>, vol. 43, no. 2, 2002, pp. 158-73. <i>Oxford Journals</i>, Oxford UP, <a href="http://academic-oup-com.proxy1.lib.uwo.ca/screen/article/43/2/158/1611123/Italy-s-landscapes-of-loss-historical-mourning-and">academic-oup-com.proxy1.lib.uwo.ca/screen/article/43/2/158/1611123/Italy-s-landscapes-of-loss-historical-mourning-and</a>.</p> <p>---. "The Prettiness of Italian Cinema." <i>Popular Italian Cinema</i>. Editing by Louis Bayman and Sergio Rigoletto, Palgrave Macmillan, 2013, pp. 52-68.</p>

	<p>Corrigan: pages 86-91                  CWH: Chs. 5d-5h, 10, and 11</p>
Assignments	Film Review due, Critical Essay assigned
Week 7	<b>October 30 / 31</b>
Lecture	The Critical Essay: Formalism and Ideology
Screening	<i>Sunset Boulevard</i> (Wilder, 1950, USA, 110m, b/w)
Writing Topic	Passive/Active Voice; Wordiness
Readings	<p>Marcello, Starr A. "Performance Design: An Analysis of Film Acting and Sound Design." <i>Journal of Film and Video</i>, vol. 58, no.1-2, 2006, pp. 59-70. <i>FIAF International Index to Film Periodicals Database</i>, ProQuest, <a href="http://search.proquest.com.proxy1.lib.uwo.ca/fiaf/docview/212642437/fulltextPDF/690FEC6485C44297PQ/1?accountid=15115">search.proquest.com.proxy1.lib.uwo.ca/fiaf/docview/212642437/fulltextPDF/690FEC6485C44297PQ/1?accountid=15115</a>.</p> <p>Petersen, Anne Helen. "When Her Pictures Got Small: Gloria Swanson, Glamour, and Postwar Stardom." <i>Journal of Film and Video</i>, vol. 66, no.1, 2014, pp. 3-20. <i>FIAF International Index to Film Periodicals Database</i>, ProQuest, <a href="http://search.proquest.com.proxy1.lib.uwo.ca/fiaf/docview/1520757338/fulltextPDF/D7B8FFAF244431PQ/11?accountid=15115">search.proquest.com.proxy1.lib.uwo.ca/fiaf/docview/1520757338/fulltextPDF/D7B8FFAF244431PQ/11?accountid=15115</a>.</p> <p>Trowbridge, Katelin. "The War between Words and Images: <i>Sunset Boulevard</i>." <i>Literature/Film Quarterly</i>, vol. 30, no.4, 2002, pp. 294-303.</p> <p>Corrigan: pages 94-111                  CWH: 14</p>
Workshop	Revising Your Paper – students must bring their marked close-analysis papers
Week 8	<b>November 6 / 7</b>
Lecture	The Critical Essay: Genres and Auteurs Peer-Review Workshop
Screening	<i>Ace in the Hole</i> (aka <i>The Big Carnival</i> ) (Wilder, 1951, USA, 111 min., b/w)
Writing Topic	Quotations
Readings	<p>Duerfahrd, Lance. "What Exposure Is the World? The Desert Noir of <i>Ace in the Hole</i>." <i>Billy Wilder, Movie-Maker: Critical Essays on the Films</i>, edited by Karen McNally, McFarland, 2011, pp. 11-25. <i>MyiLibrary</i>, <a href="http://lib.myilibrary.com.proxy1.lib.uwo.ca/Open.aspx?id=295679">lib.myilibrary.com.proxy1.lib.uwo.ca/Open.aspx?id=295679</a>.</p> <p>Gemünden, Gerd. Introduction. <i>A Foreign Affair: Billy Wilder's American Films</i>. Berghahn, 2008. <i>EBL</i>, <a href="http://ebookcentral-proquest-com.proxy1.lib.uwo.ca/lib/west/reader.action?docID=631531&amp;ppg=10">ebookcentral-proquest-com.proxy1.lib.uwo.ca/lib/west/reader.action?docID=631531&amp;ppg=10</a>.</p>

	<p>Schrader, Paul. "Notes on <i>Film Noir</i>." <i>Film Noir Reader</i>, edited by Alain Silver and James Ursini, Limelight Eds., 2003, pp. 53-63.</p> <p>Corrigan: pages 91-94, 164-66</p> <p><i>CWH</i>: Chs. 20, 29, and 36</p>
Assignments	<b>draft of the Critical Essay due at the beginning of Wednesday's class</b>
Week 9	<b>November 13 / 14</b>
Lecture	The Comparative Essay
Screening	<i>Capote</i> (Miller, USA/Canada, 2005, 114m, c)
Writing Topic	Writing Effective Sentences, Paragraphs, and Titles
Readings	<p>Frus, Phyllis. "The Figure in the Landscape: <i>Capote</i> and <i>Infamous</i>." <i>Journal of Popular Film and Television</i>, vol. 36, no.2, Summer 2008, pp. 52-60. <i>ProQuest</i>, <a href="http://search.proquest.com.proxy1.lib.uwo.ca/docview/199392493/fulltextPDF/E78E07668A4C4733PQ/2?accountid=15115">search.proquest.com.proxy1.lib.uwo.ca/docview/199392493/fulltextPDF/E78E07668A4C4733PQ/2?accountid=15115</a>.</p> <p>Corrigan: pages 112-23</p> <p><i>CWH</i>: Ch. 2, 3, and 4</p>
Assignments	<b>Critical Essay due</b> , Research Essay assigned
Week 10	<b>November 20 / 21</b>
Lecture	Introduction to the Research Essay
Screening	<i>Alice Walker: Beauty in Truth</i> (Parmar, USA/UK, 2013, 84m, c)
Writing Topic	Academic Integrity
Readings	<p>Corrigan: pages 131-151</p> <p><i>CWH</i>: Ch. 33, review 36e and 36f</p>
Week 11	<b>November 27 / 28</b>
Lecture	The Research Essay: Structure and Incorporating Research
Screening	<i>Bullets over Broadway</i> (Allen, USA, 1994, 98m, c)
Writing Topic	Usage, Mechanics, and Spelling
Readings	<p>Aiello, Thomas, and Brent Riffel. "Making Ontological Lemonade from Life's Larger Lemons: Woody Allen's 1994 Films." <i>Post Script</i>, vol. 31, no. 2, 2012, pp. 34-42. <i>Gale</i>, <a href="http://go.galegroup.com.proxy1.lib.uwo.ca/. . . PS=true">go.galegroup.com.proxy1.lib.uwo.ca/. . . PS=true</a></p>

	Corrigan: pages 124-127, 151-60, 166-71, and 175-77; review 164-66 CWH: Chs. 27, 28, 30, 31, 32a-j, 34, and 35; review 29b and 36
Assignments	draft of the Research Essay due at the beginning of Wednesday's class
Week 12	<b>December 4 / 5</b>
Lecture	Editing, Revising, and Finalizing Your Paper Peer-Review Workshop
Screening	no screening
Writing Topic	Formatting and Documentation Systems
Readings	Corrigan: pages 127-30, 161-63, 171-75, 179 CWH: Ch. 1h, 1i, 26, 37, and page 272
Assignments	draft of the Research Essay due at the beginning of Tuesday's and, if needed, Wednesday's classes Research Essay due by the end of the day on Wednesday

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