

INTRODUCTION to FILM STUDIES

Film 1022—Section 001

Western University Fall 2019

Screening: Mondays 6:30-9:30pm (SEB 2200)

Lecture: Tuesdays 2:30-3:30pm (TC 141)

Tutorials: See schedule

Dr. Joseph Wlodarz

Email: jwlodarz@uwo.ca

Office: UC 4411

Phone: 661-2111 x86164

Office Hours: Tues. 4:30-5:30;

Wed. 2:30-3:30 and by appt.

Teaching Assistants:

Shubhayan Chakrabarti (schakr52@uwo.ca)

Elijah Olusegun (eolusegu@uwo.ca)

Mina Rosefield (mrosefie@uwo.ca)

COURSE DESCRIPTION

Over its long and complex history, cinema has often been viewed as mere “entertainment.” Film viewing can be tense, exciting, and even terrifying, but ultimately, it’s supposed to be an enjoyable leisure activity. Thus, outside of certain circles (academia, cinephilia, fan communities), we seldom seek to analyze movies the way that we might examine a work of art or literature. And yet, along with a variety of other contemporary visual media, our film experiences often directly (or indirectly) shape our values, beliefs, and opinions about ourselves, about life, and about our society.

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, documentary cinema, experimental films, and contemporary independent and global cinemas. During the fall term, 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. The second term of the course will introduce key theoretical perspectives in cinema studies as well as examine genre, authorship, non-narrative cinemas, transnational filmmaking, and alternative/independent cinemas. 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 a sampling of the variety of films that have been made 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 Classical Hollywood and other cinemas, and you will have begun to learn to write critical film analyses.

COURSE TEXTS*Required:*

1. Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. 12th ed. New York: McGraw Hill, 2020. [FA]
2. Additional readings from E-journals and book chapters posted on OWL [OWL]

Recommended:

1. 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 continue in Film Studies or English should also buy the *MLA Handbook* and Timothy Corrigan's *A Short Guide to Writing on Film*.

COURSE REQUIREMENTS and GRADING GUIDELINES***Fall Term: 30%***

- Attendance and Participation (weekly) [5%]
- Exam 1 (Tues. Oct 15, 50 min.) [10%]
- Mise-en-scène Analysis (2 parts):
 - a. Cognitive Map (Due: Tues. Nov. 12) [5%]
 - b. Analysis [~1000 words] (Due: Tues. Dec. 3) [10%]

Winter Term: 40%

- Attendance and Participation (weekly) [5%]
- Midterm Exam (Mon. Feb. 3, 90 min.) [15%]
- Sequence Analysis (2 parts):
 - a. Shot Breakdown (Due: Tues. March 2) [5%]
 - b. Analysis [~1500 words] (Due: March 10 OR March 24*) [15%]

*See explanation below for the two due dates

Final Exam: 30% (Date TBA, 3 hours)

Course Content:

Course Assignments, Lecture Slides, and OWL readings will be posted on the OWL site for the course. Click on the Resources button to find the appropriate content. All course assignments must be submitted to OWL by the due dates listed on the syllabus. *Note: I will occasionally send mass emails to the class via OWL, but you should use my Western email account for any correspondence.

Attendance and 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.”

Success in this course will require regular attendance and participation. Students are expected to attend *all screenings*, including films you have already seen, and *all lectures* having completed the reading assignments 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.** Only documented medical emergencies—verified through the Dean's office—will be considered for excessive absences, paper extensions, or exam rescheduling. Thoughtful participation is highly encouraged during tutorial sessions and will improve your final participation grade. Participation actively enhances your experience in any class and facilitates greater learning. If students are not participating, tutorial instructors may give surprise quizzes (roughly 10 minutes) designed to test students on their knowledge of the screening and/or reading for that week. No make-ups for the quizzes will be granted, and quiz scores will count towards your final Attendance and Participation grade.

Class Decorum and Laptop/Cell Phone Use:

You will be required to follow proper standards of classroom decorum in lectures, tutorials, *and* screenings. Chatting, disruptive noise, surfing the web, social media, etc. will *not* be tolerated in lectures, screenings, or tutorials. **Laptops/tablets/cell phones are not to be used during screenings.** You will need to take notes using paper and pens, so be sure to bring these materials to class. Exceptions *may* be granted in the case of students with special needs, but this will only come with official approval from the Dean's office. Laptops/tablets will be permitted during lecture, but only on a probationary basis: if the instructor is distracted two times during the semester by non-note-taking/internet laptop use, the instructor will ban ALL use of laptops/tablets for the remainder of the year. In addition, be sure to turn off cell phones and refrain from text messaging during class. This counts as disruptive behavior and will lower your final participation grade.

Recording Lectures and/or Tutorials:

Students may *not* record lectures or tutorials unless they have special permission from the instructors for a verified learning disability or physical impairment. Lectures are *not* in the public domain but are each instructor's intellectual property. Recording devices can also adversely hinder student participation in class discussion.

Lecture Outlines:

In addition to the syllabus, assignments, and other relevant handouts, lecture notes will be posted each week on OWL. These notes will provide a brief overview of lecture topics for that week, but they will not contain all the relevant material from lecture and should not be seen as a substitute for weekly lectures. Be sure to download these lecture overviews before class to help you take notes during lecture periods.

Exams:

There will be one in-class exam in each term and one comprehensive final exam at the end of the course. The in-class exams will include fill-in-the-blank, multiple choice, and short paragraph answer questions. The exams will cover material from lectures, screenings, and course readings. They will take place at the beginning of class, so be sure to arrive promptly on exam days. The final 3-hour exam will be comprehensive, but it will be weighted towards material from the Winter term. It will, however, include an essay question that may require you to address films and/or course content from the Fall term. The final exam for the course will take place during the scheduled time slot for the Winter Term (TBA). There will be no exam scheduled for the December exam period.

Paper Assignments:

There will be two short paper assignments for the course, a *mise-en-scène* analysis and a shot breakdown/sequence analysis. The assignments are meant to help you develop your skills of close film analysis and critical thinking. *Specific assignment requirements will be posted in the Assignments folder on OWL on the dates listed below.

Mise-en-scène Analysis:

Students will create a cognitive map (due Week 10) and write a short analysis (1000 words) of the *mise-en-scène* of a still from one of the films of the course. Detailed instructions will be posted on 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 analysis of the given sequence. Detailed instructions will be posted on OWL.

As noted in the course requirements, there are separate due dates for the Sequence Analysis portion of the assignment. While all groups will submit their Shot Breakdown to OWL on Tuesday, March 3, you will have the option to submit your individual Sequence Analysis essay on either Tuesday, March 10 OR Tuesday, March 24. There is no penalty for submitting the essay on the later date, but you will only receive full comments on the essay if you submit it to OWL on March 10. Papers submitted on March 24 will receive a mark only.

*All properly submitted papers will be carefully marked according to the Grading Guidelines included the end of the syllabus. Review these guidelines carefully before writing your papers *and* after receiving your assignment mark and comments.

Assignment Length and Submission Policy:

Do your best to stay within the assigned word limit for each assignment. Work on editing (or expanding) your paper so that you are within 10% of the word limit. Excessively short (or long) essays will lose marks up to one full letter grade. Assignments 50% or more over the word limit may be returned to students for additional editing. Assignments that are 50% under the word limit will receive a failing grade.

Assignments must be submitted to OWL at the beginning of class on the due date listed. Click on the Assignments link in the course page and follow the instructions to upload your papers. Make sure you receive a confirmation that the assignment has been uploaded. Paper copies or assignments emailed without permission will not be accepted, and late penalties will apply until the assignment is submitted in OWL. 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 or accommodation will be returned with a grade only, no comments, and 3% per day late (including weekends) deducted from the grade assigned to your paper. Papers submitted after the assignment has been returned to the rest of the class will normally not be accepted.

All requests for extensions must be made through Academic Counselling in your home faculty. Students must make such requests well in advance of the due date and have a good reason for the extension. Extensions do not apply to tests and exams. Extensions can only be granted *after* we have received confirmation of accommodation from your Academic Counsellor.

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 instructor, *you must wait 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 wish to make 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 short, you must first consult with the person who marked your paper. If a TA marked your paper and you are still not satisfied after they have reexamined the assignment, request *through your TA* a consultation with the professor. The professor will then verify with the TA that 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 has reexamined the assignment, you must make a request for academic relief in writing to the Chair of the English and Writing Studies department.

*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 also released by the Registrar’s Office, not your instructor.

Office Hours: I will be available to answer questions, clarify concepts/assignments, and assist you with your coursework during my weekly office hours (posted above). Your TA will also have one office hour per week, which they will announce in tutorials. If you have an occasional conflict, you may contact us and we can set up an alternative time to meet.

Email:

We are happy to communicate with students via email, but please remember that we will typically only be available via email M-F from 9-5 and allow 48 hours for a response before sending a follow-up. You should also try to limit your emails to short questions about the course, schedule, or course content. Extended discussions about the course content should be done in person during office hours. In addition, be sure to carefully review the course syllabus if you have a question about the course. *We may choose not respond to questions about the course that can be answered simply by reviewing the course syllabus.* Remember that your professor and your TAs are busy people with many other responsibilities.

Note on Screenings:

It is very important that you see the course films projected on a large screen. You should thus do your best to attend weekly screenings on Monday evenings at 6:30 p.m, including screenings of films you may have already seen. Be sure to arrive to the screenings on time and to follow traditional screening etiquette (turn off cell phones, no talking, etc.). If you are ill or have a legitimate excuse, you should set up an appointment to view the film in the study center [UC 1126] sometime before Thursdays's lecture. You may contact the Film Library Assistant, Rachel Gunn (rgunn4@uwo.ca) (Phone: x85730), to do so.

COURSE SCHEDULE

Fall Term 2019

Section I: INTRO to FILM ART

Week 1—Sept. 9-11—Film Art and Filmmaking

Screening: *Gravity* (Alfonso Cuarón, USA/UK, 2013, 91 min.)

Reading: *Film Art* [FA]: Chapter 1 (pgs. 1-48) and Ch-8 (pgs. 323-324)
[OWL]: Smith, Greg. "It's Just a Movie"

Week 2—Sept. 16-18—Film Form and Meaning

Screening: *The Wizard of Oz* (Victor Fleming, USA, 1939, 101 min.)

Reading: [FA]: Chapter 2: 49-71 & Ch-9 (pgs. 344-348)
(Finish Chapter 1 from the previous week if necessary)

Week 3—Sept. 23-25—Classical Hollywood Narrative

Screening: *The Searchers* (John Ford, US, 1956, 119 min.)
& *The Great Train Robbery* (Edwin S. Porter, USA, 1903, 12 min.)

Reading: [FA]: Chapter 3 (pgs. 72-100) & Chapter 9 (pgs. 339-341)
& Chapter 12 (pgs. 454-465)

Section II: IMAGE COMPOSITION

Week 4—Sept. 30-Oct. 2—Mise-en-Scène I (Sets, Costumes, Lighting)

Screening: *All that Heaven Allows* (Douglas Sirk, USA, 1955, 89 min.)
& *A Trip to the Moon* [*Le voyage dans la lune*]
(Georges Méliès, France, 1902, 14 min.)

Reading: [FA]: Chapter 3 (pgs. 111-132)
& [OWL]: Mercer and Shingler, *Melodrama* (excerpts)

Week 5—Oct. 7-9—Mise-en-Scène II (Performance and Space)

Screening: *The Florida Project* (Sean Baker, USA, 2017, 111 min.)

Reading: [FA]: Chapter 4 (pgs. 132-158)
& [OWL]: Baker/Porton, “Life on the Margins”

Week 6—Oct. 15—EXAM #1 (45 min.)

Screening: NO SCREENING (Thanksgiving Holiday)

****EXAM #1 on Tuesday Oct. 15 during lecture period****

****NO Tutorials this week****

Week. 7—Oct. 21-23—Cinematography: The Shot

Screening: *Rear Window* (Alfred Hitchcock, USA, 1954, 112 min.)

Reading: [FA]: Chapter 5 (pgs. 159-194)

****Mise-en-scène Analysis Assignment Posted on OWL****

Week 8—Oct. 28-30—Cinematography: Camera Movement and Mobile Framing

Screening: *The Silence of the Lambs* (Jonathan Demme, USA, 1991, 118 min.)
 & Clips from *Touch of Evil* (Orson Welles, USA, 1958, 95 min)
 and *The Player* (Robert Altman, USA, 1992, 124 min.)

Reading: [FA]: Chapter 5 (pgs. 194-215)
 & [OWL]: Taubin, “*The Silence of the Lambs: A Hero of Our Time*”

Week 9—READING WEEK

Section III: COMBINING IMAGES

Week 10—Nov. 11-13—Continuity Editing

Screening: *Jaws* (Spielberg, US, 1975, 124 m.)
Reading: [FA]: Chapter 6 (pgs. 216-252)

****Cognitive Map for Mise-en-scène Analysis due to OWL before Tuesday Lecture****

Week 11—Nov. 18-20—Discontinuity Editing

Screening: *Bonnie and Clyde* (Arthur Penn, USA, 1967, 111 min.)
 & Clips from *Battleship Potemkin* (Sergei Eisenstein, USSR, 1925 75min)
 & *The Untouchables* (Brian DePalma, USA, 1987, 119 min.)

Reading: [FA]: Chapter 6 (pgs. 252-262) & Chapter 11 (pgs. 420-424)
 & Chapter 12 (pgs. 472-476; 481-484)
 & [OWL]: Cook, “Another Story: Myth and History in *Bonnie and Clyde*”

Section IV: FILM SOUND

Week 12—Nov. 25-27—Elements of Film Sound

Screening: *Citizen Kane* (Orson Welles, US, 1941, 119 min.)

Reading: [FA]: Chapter 3 (pgs. 100-110) & Chapter 7 (pgs. 263-281)
 & Chapter 8 (pgs. 313-322) & Chapter 12 (pgs. 476-479)

Week 13—Dec. 2-4—Sound Design and the Act of Listening

Screening: *The Conversation* (Frances Ford Coppola, 1974, 113 min.)

Reading: [FA]: Chapter 7 (pgs. 281-302) & Chapter 12 (pgs. 484-490)

****Mise-en-Scène Analysis must be submitted to OWL before Tuesday’s lecture****

*Winter Term 2020***Section V: KEY CONCEPTS in FILM THEORY and CRITICISM****Week 14—Jan. 6-8—Film Style: Realism**

Screening: *Germany, Year Zero* (Roberto Rossellini, Italy, 1948, 78 min.)
& *Killer of Sheep* (Charles Burnett, US, 1978, 80 min.)

Reading: [FA]: Chapter 8 (pgs. 303-313) & Chapter 12 (pgs. 479-481)
& [OWL]: Massood, “An Aesthetic Appropriate to Conditions”

Week 15—Jan. 13-15—Film Style: German Expressionism and Film Noir

Screening: *The Cabinet of Dr. Caligari* (Robert Wiene, Germany, 1919, 64 min.)
& *The Big Heat* (Fritz Lang, US, 1953, 90 min.)

Reading: [FA]: Chapter 12 (pgs. 465-468)
& [OWL]: Schrader, “Notes on Film Noir”

Week 16—Jan. 20-22—Psychoanalytic and Feminist Film Theory

Screening: *Vertigo* (Alfred Hitchcock, US, 1958, 128 min.)

Reading: [OWL]: Mulvey, “Visual Pleasure and Narrative Cinema”
& Modleski, “Femininity by Design: *Vertigo*”

Week 17—Jan. 27-29—The Auteur Theory and Female Authorship

Screening: *The Piano* (Jane Campion, New Zealand, 1993, 117 min.)
& Clips from Dorothy Arzner’s classical Hollywood films

Reading: [OWL]: Mayne, “Female Authorship Reconsidered”
& Klinger, “Contested Endings”

Week 18—Feb. 3-5—Genre Studies

Screening: *Halloween* (John Carpenter, US, 1978, 91 min.)

Reading: [FA]: Chapter 9 (pgs. 327-339; 341-344)
& [OWL]: Hutchings, “Slashers and post-slashers”

****MIDTERM EXAM at the Beginning of Class on Monday Feb 3****

****Sequence Analysis Assignment Posted on OWL****

Section VI: NONFICTION and NON-NARRATIVE CINEMA

Week 19—Feb. 10-12—The “Truth” of Documentary

Screening: *Stories We Tell* (Sarah Polley, Canada, 2012, 109 min.)
& *Superstar: The Karen Carpenter Story* (Todd Haynes, US, 1987, 43 min.)

Reading: [FA]: Chapter 10 (pgs. 352-371) & Chapter 11 (pgs. 434-443)

Week 20—READING WEEK

Week 21—Feb. 24-26—Experimental Cinema

Screening:

Ballet Mécanique (Fernand Léger/ Dudley Murphy, France, 1924, 11 min.)
Un chien andalou (Buñuel, France, 1929, 16 min.)
Meshes of the Afternoon (Deren/Hammid, USA 1943, 14 min.)
Duck Amuck (Charles M. Jones, USA, 1958, 7min.)
Mothlight (Brakhage, USA, 1963, 4 min.)
Scorpio Rising (Kenneth Anger, USA, 1963, 28 min.)
Me and Rubyfruit (Sadie Benning, USA, 1990, 5 min.)
Home Stories (Müller, Germany, 1990, 6 min.)

Reading: [FA]: Chapter 10 (Pgs. 371-400) & Chapter 12 (pgs. 468-472)
& [OWL]: O’Pray, “The Avant-Garde Film: Definitions”

Section VII: (TRANS)NATIONAL CINEMAS: Politics, Gender, Sexuality

Week 22—March 2-4—Third Cinema in Latin America

Screening: *Memorias del Subdesarrollo* [*Memories of Underdevelopment*]
(Tomás Gutiérrez Alea, Cuba, 1968, 97 min.)

Reading: [OWL]: Stam, “Third World and Postcolonial Cinema”
& Burton, “Memories of Underdevelopment”

****Shot Breakdown Due—Must be posted on OWL before Tuesday’s lecture****

Week 23—March 9-11—Transnational Queer Cinema I: Hong Kong

Screening: *Happy Together* (Wong Kar-wai, Hong Kong, 1997, 96 min.)

Reading: [FA]: Chapter 11 (pgs. 430-434) & Chapter 12 (pgs. 490-494)
& [OWL]: Rich, “Queer and Present Danger”
& Siegel, “The Intimate Spaces of Wong Kar-wai”

****Sequence Analysis—Due Date #1—Must be posted on OWL before Tuesday’s lecture to receive full comments on the essay****

Week 24—March 16-18—Transnational Queer Cinema II: Senegal and Ivory Coast

Screening: *Karmen Gei* (Joseph Gaï Ramaka, Senegal, 2001, 82 min.)
& *Woubi Chéri* (Phillip Brooks and Laurent Boca hut, France/Ivory Coast, 1998, 62 min.)

Reading: [OWL]: Green-Simms, “Queer African Cinema, Queer World Cinema”
& “M’Baye, “Variant Sexualities and African Modernity...”

Section VIII: REFRAMING HOLLYWOOD CONVENTIONS

Week 25—March 23-25—Women and the Global Blockbuster

Screening: *Wonder Woman* (Patty Jenkins, USA, 2017, 141 min.)

Reading: [OWL]: Berlatsky “Why I Hate Superhero Movies”
& Donoghue, “Gendered Expectations for Female-Driven Films”

****Sequence Analysis—Due Date #2—Must be posted on OWL before Tuesday’s lecture—papers will receive a mark only, no comments****

Week 26—March 30-Apr. 2—The Horror of Whiteness

Screening: *Get Out* (Jordan Peele, US, 2017, 104 min.)

Reading: Dyer, “White Death”

****FINAL EXAM: SEE SCHEDULE for DATE and TIME****

POLICIES and REGULATIONS

This instructor respects and upholds University policies and regulations pertaining to the observation of religious holidays; assistance available to the physically disabled, visually and/or hearing impaired student; plagiarism; sexual harassment; and racial or ethnic discrimination. All students are advised to become familiar with the respective University regulations and are encouraged to bring any questions or concerns to the attention of the instructor. For Film Studies regulations governing Term Work, Exams, Faculty Office Hours, Academic Relief (appeals, petitions, complaints), and other matters, please consult “Information for Students” on our website at www.uwo.ca/film

Plagiarism: Plagiarism is a major academic offence. Students must write their essays in their own words. Whenever students take an idea, or a passage, from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. In this course, citation of all material other than students' own ideas must be completed according to the guidelines established in *The MLA Handbook for Writers of Research Papers, 6th Edition*. For additional information on plagiarism see:

www.uwo.ca/univsec/handbook/appeals/scholastic_discipline_undergrad.pdf

Plagiarism Checking: 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 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.

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 in the event that you are dropped from a course for failing to have the necessary prerequisites.

UWO Policy on Accommodation for Medical Illness: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments must apply to their Academic Counseling Office of their home Faculty and provide documentation. ***Academic accommodation cannot be granted by the instructor or department. Official accommodation is also required for ALL missed assignments (including quizzes).***

Please go to the following site for information on the university Policy on Accommodation for Medical Illness: (<https://studentservices.uwo.ca/secure/index.cfm>)

For information on the examination services provided by the Student Development Centre, please visit www.sdc.uwo.ca/ssd

Mental Health: Students who are in emotional/mental distress should refer to Mental Health@Western for a complete list of options about how to obtain help.
<http://www.uwo.ca/uwocom/mentalhealth/>

Disabilities: Please consult with me during the first three weeks of class regarding disabilities that might require special accommodations.

Complaints: If students have a complaint concerning a course in which they are enrolled, they must first discuss the matter with the instructor of the course. If students are still not satisfied, they should then take the complaint to the English Department chair. 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.

GRADING CRITERIA

A+ (90-100):

Argument: Clear development of a specific, challenging and original thesis. The writer has taken significant risks successfully; in the resulting piece, distinctive ideas and content have discovered their necessary distinctive form. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective, extensive and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

A (80 to 89):

Argument: The writer has taken risks and most of them succeed. Clear development of a specific and challenging thesis, with proper paragraphs. Detailed reference to appropriate texts, with evidence of individual response. Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.

Presentation, structure: Quotations well integrated into text. Proper paragraphs. Almost no typographical errors.

Language Skills: Sentence structure correct, with full range of sentence types (compound, complex, and compound-complex), with full range of punctuation (including semicolons, colons, dashes, parentheses). Graceful style, neither pompous nor breezy, and few errors.

Research/scholarship: Evidence of effective and independent research, with proper documentation of sources. Quotations used appropriately and purposively.

B (70 to 79):

Argument: Clear development of a specific thesis, with proper paragraphs. Adequately detailed reference to texts. Ability to expound reasonably sophisticated ideas with clarity.

Presentation/structure: Quotations well integrated into text. Proper paragraphs. A few typographical errors.

Language Skills: Sentence structure correct, with reasonable range of sentence types and full range of punctuation. Style not too wordy, with errors relatively few and minor.

Research Scholarship: Evidence of adequate research, with proper documentation of sources.

C (60 to 69):

Argument: Reasonably clear development of a thesis, with proper paragraphs. Basic ability to expound ideas, whose development might be rather thin. Effort to support points with references to the text. Tendency to replace analysis with descriptive retelling of plot.

Presentation/structure: Presentation showing lapses in tidiness and/or proofreading. Poor use of paragraphs.

Language Skills: Sentence structure correct, but perhaps overly simple, with tendency to avoid punctuation besides period and comma. Errors relatively few, but occasionally serious, with evident misunderstanding of some point of elementary grammar (comma splices, fragments, semicolon errors, subject-verb disagreements, poorly integrated quotations)

Research/Scholarship: reasonable effort at documentation, but rather thin.

D (50 to 59):

Argument: Difficulty with paragraphing or consecutive thought. Ideas inchoate but clouded by weak expression. Overgeneralization with inadequate support, or examples that run to lengthy paraphrase, with little or no analysis.

Presentation/Structure: Very poor to non-existent use of paragraphs. Inadequate and inaccurate documentation. Multiple typographical errors.

Language Skills: Errors of grammar or diction frequent enough to interfere with understanding.

Research/Scholarship: Little serious effort to research the topic.

F (49 and below):

Argument: Ideas too simple for level of course. Argument completely incoherent. Erroneous content showing little or no understanding of subject.

Presentation/Structure: Very sloppy proof-reading. Documentation virtually non-existent.

Language Skills: writing frequently ungrammatical.

Research/Scholarship: Non-existent. Content largely “borrowed” from sources with no individual distillation, but no apparent attempt to deceive. Failure to follow the course assignment and guidelines.

0 (Report to Department)

Plagiarism with intent to deceive