

**WESTERN UNIVERSITY, DEPARTMENT OF ENGLISH & WRITING STUDIES, FALL/WINTER 2017-18
INTRODUCTION TO FILM STUDIES - FILM 1022-002**

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*

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

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).

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

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 & Writing Studies office (Arts & Humanities Building, Room 2G02).

Required Reading:

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

Recommended Reading:

H: "Ideology"

Week 3 - September 26-28 – 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 3-5 – 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 9-13) – yay!

Week 5 – October 17-19 – 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 24-26 – 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 31-November 2 – 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 7-9 – Cinematography: Mobile Framing and the Long Take

Screening:

The Shining

Week 19 – February 13-15 – 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)

Ilha das Flores [Isle of Flowers] (Furtado, Brazil, 1989, 13m, c)

Required Reading:

Gittings, "National Cinema" (book chapter)