

Course Materials

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

1.

Additional Information

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

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.

Planning Your Year:

I recommend strongly that you *map out the*

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

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* (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

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

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-

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*]

