

**INTRODUCTION to FILM STUDIES**  
Film 1022—Section 001

**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*. 12<sup>th</sup> 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.



**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

*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**

**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*]

**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 StyleJ653.76 0.likM**

**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 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 Geï* (Joseph Gai Ramaka, Senegal, 2001, 82 min.)  
& *Woubi Chéri* (Phillip Brooks and Laurent Bocahut,  
France/Ivory Coast, 1998, 62 min.)

**Reading:** [OWL]: Green-Simms, “Queer Atinc Coaiem q 0.24o 0.2 ( Qi) 0.2 (S) -0.2 (i24 126 47.



**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):**

**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