

**Department of English & Writing Studies
Film Studies Program**

**Film Studies 2258G (001)
Canadian National Cinema
Winter 2024**

Prerequisites: At least 60% in Film Studies 1020E or Film Studies 1022 or special 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.

VIRTUAL SCREENINGS: Asynchronous viewing via licensed Weldon Streaming sites but before the Thursday Zoom discussions (links to Weldon and other streaming sites are listed in the syllabus with each weekly film title).

LECTURES POWERPOINTS: Posted to OWL (under resources) by **Tuesday afternoon** to be viewed asynchronously BEFORE timetabled TUTORIAL slot: **Thursdays 12:30-1:30. I will post recorded lectures under “Resources” on OWL by Tuesday before our Thursday tutorial. Ensure you write notes and answers to questions asked to prepare for the tutorial.**

TUTORIALS: Live on ZOOM (weekly in the timetabled slot of Thursdays 12:30-1:30). They will be recorded and uploaded.

Course Description:

Beginning in the silent period and extending into the twenty-first century, this course seeks to answer historical, cultural, ideological and aesthetic questions about Canadian cinema. We will explore how cinema has reflected the complex and unstable notion of Canada as a nation, focusing upon issues of representation as well as problems of production, distribution and exhibition as these are grounded in political economy. Additionally, we will consider the transnational flows between the Canadian film industry, Hollywood, and other global film industries through co-production and casting. Questions addressed include: What is the influence of the documentary tradition on Canadian cinema as a whole? Is there an innate division between Canadian “art” cinema and popular cinema? What are the relationships of Indigenous, regional, diasporic and queer cinemas to a Canadian national cinema? Does Canadian cinema embody two linguistic, cultural and industrial “solitudes” or are there in fact a range of Canadian cinemas? How have colonialism, immigration, and economics shaped Canadian cinema? What roles can genre play in producing and understanding Canadian cinema? How do gender, sexuality, race and class inflect the representation of Canadian nation on screen?

Course Objectives:

- Understandings of the historical trajectory of Canadian cinema.

- Mastering of Film Studies' critical terms 'national cinema,' 'genre,' 'postmodern,' 'political economy,' 'colonial discourse,' 'decolonization,' 'transnational,' and 'ideology' as these apply to Canadian cinema.
- The above will be acquired by students through a capacity for argument, research, judgement and analysis that will be fostered by essays, and other assignments, and by in-class small-group and whole-class discussion on Canadian national cinema.
- Communication skills will be imparted through in-class discussion and credit will be given for frequency and quality of contributions.
- Research skills will be developed through the reception study assignment and the research required for the term paper.
- Essays and other written assignments are marked in accordance with the grading criteria listed below and include benchmarks for the expectations associated with each grade.
- Awareness of the limits of knowledge will be enhanced by exploring the legitimate differences of opinion and methodology within the field, and by requiring students to negotiate the formulation of their own opinions in-class with the terms and knowledge brought to discussions by other students and the instructor.
- The ability to argue and decide on complex issues will be fostered by essays and in-class discussion. Time management skills will be fostered by the need to prepare properly for class and to deliver assignments in a timely manner. Academic responsibility will be developed by the need to source assignments accurately.

Course Materials Required:

- Christopher E. Gittings, *Canadian National Cinema: Ideology, Difference and Representation* (London/New York: Routledge, 2002)
- Hard copy available from the UWO Bookstore
- E-Book available at <https://lb.ca/cgi-bin/cgiwrap/additem.bbx?/Z109991/19781134764853>
- Additional Readings available on the course OWL page under Resources and PDF Course Readings

Methods of Evaluation (Provisional and subject to change)

The grade for the course will be arrived at as follows:

- Tutorial Participation 10%
- Film Reception Assignment (Annotated Bibliography, research notes, PowerPoint) 20%
- Mid-term—Posted 48 hours before submission date of 10th February by 11:55 PM 15%
- Research Essay— March 21st by 11:55 PM 20%
- Final Exam— Posted 48 hours before the scheduled exam slot 35%

Course Requirements for Success:

- All students will attend screenings and seminars prepared to participate in discussions based on the week's assigned readings and screenings.
- Notes should be taken during or immediately following all screenings.
- Come to class with questions or comments that have arisen from your readings, the lecture and screening.
- Make notes during the lectures, and class discussions, with a view to challenging or developing some of the points expressed.
- *Review lecture slides frequently*

Attendance:

Attendance is mandatory in all tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

Intellectual Property/Copyright:

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

Plagiarism:

Students must write their essays and assignments in their own words. Whenever students take an idea or 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. Plagiarism is a major academic offence. 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 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 instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism will result in a grade of zero for the assignment. Subsequent offences will result in failure for the course.

Re AI/Chat GPT is not acceptable: Keep notes and rough drafts saved. If AI-related submissions are suspected, you will be asked to orally explain your argument/essay/exam answer, etc. You will also be required to submit drafts.

Academic Consideration for Student Absence:

- Students should also note that individual instructors are not permitted to receive documentation directly from a student, whether in support of an application for consideration on medical grounds, or for other reasons.
- All documentation required for absences must be submitted to the Academic Counselling office of a student's Home Faculty.
- For Western University policy on Consideration for Student Absence, see: Policy on Academic Consideration for Student Absences - Undergraduate Students in First Entry Programs For the Student Medical Certificate (SMC), see: http://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.
- Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

- Students who are in emotional/mental distress should refer to MentalHealth@Western: <https://www.uwo.ca/health/> for a complete list of options about how to obtain help.
- Support Services Registrarial Services <http://www.registrar.uwo.ca>
- Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>
- Services provided by the USC <http://westernusc.ca/services/>
- Academic Support & Engagement <http://www.sdc.uwo.ca/>

Religious Accommodation:

- Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance.
- Additional information is given in the Western Multicultural Calendar. Academic Offences Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

TUTORIAL SCHEDULE

Week 1, January 11th

Screenings:

- *Back to God's Country* (Canada David Hartford, 1919) 73 min. Weldon/McIntyre: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21608>
- *Nass River Indians* (Canada, Marius Barbeau, 1927) 17 min. Weldon/McIntyre: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21717>
- *Of Japanese Descent* (Canada, D.C. Burritt, 1945) 21 min. Weldon/McIntyre: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21657>

Readings:

- Gittings, "Introduction" CNC 1-6
- Gittings, "Immigration and Empire Building: Film as a Colonizing Discourse" CNC 1-32
- Gittings, "Of Japanese Descent: An Interim Report" CNC 69-75
- Gittings, "Saving the Sagas: salvage ethnography" CNC 46-54
- James Oliver Curwood's source text for the film adaptation may be found here: <http://www.gutenberg.org/files/4539/4539-h/4539-h.htm> (optional reading)
- The first week's readings are necessarily more numerous than future weeks as we have a great deal of historical context to absorb. Please do try to complete all of the readings by the end of Week 1.

Week 2, January 18th

Screenings:

- *Kanehsatake 270 Years of Resistance* (Canada Alanis, Obomsawin, 1993) 119 min. Weldon via National Film Board link: https://www-nfb-ca.proxy1.lib.uwo.ca/film/kanehsatake_270_years_of_resistance/?ctlgsr=mr

Readings:

- Gittings, "Visualizing First Nations" CNC 199-230

RECEPTION STUDY: *Atanarjuat* (Canada, Zacharias Kunuk, 2001), Weldon via Criterion on Demand
https://www-nfb-ca.proxy1.lib.uwo.ca/film/atanarjuat_the_fast_runner_en/?ctlgsr=mr

Week 3, January 25th

Screenings:

- *Mon Oncle Antoine* (Canada, Claude Jutra, 1971) 104 min. Weldon via National Film Board link: <https://www-nfb-ca.proxy1.lib.uwo.ca/film/mon-oncle-antoine/>
- *Neighbours* (Norman McLaren, Canada, 1952) 08 min. Weldon via National Film Board link: https://www-nfb-ca.proxy1.lib.uwo.ca/film/neighbours_voisins/?ctlsrc=mr

Readings:

- Gittings, "External and Internal Colonialism" CNC 103-106
- ---, "Melodrama" CNC 114-115
- ---, "Mon oncle Antoine" CNC 115-119
- ---, "Producing a National Cinema" CNC 76-102

RECEPTION STUDY: *Les ordres* (Canada, Michel Brault, 1974), Weldon via Criterion on Demand
https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=N67001&ALIAS=N67001_EST.KF&M=0_0dbbmqnm&DSSTYLE=0#multimedia_resources_N67001

Week 4, February 1st

Screenings:

- *Goin' Down The Road* (Canada, Don Shebib, 1970) 90 min (watch first 30 minutes or all of it). McIntyre: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21643>
- *The Grey Fox* (Canada, Phillip Borsos 1982) 110 min. McIntyre: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21825>

Readings:

- ---, "Genre Texts" CNC 113-114
- ---, "Goin' Down The Road" CNC 158-163
- ---, "The Western" CNC 163-176

RECEPTION STUDY: *Gunless* (Canada, William Phillips, 2010), Weldon via: Criterion on Demand
https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL111093&ALIAS=AL111093_CC.KF&M=0_c34hp2pn&DSTYLE=0#multimedia_resources_AL111093

Week 5, February 8th

Screenings:

- *Jésus de Montréal* (Canada/France, Denys Arcand, 1989) 118 min. McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21644>

Readings:

- Bill Marshall, "Modernity and Postmodernity." Quebec National Cinema. Montreal-Kingston: McGill-Queen's, 2001: 285-312. **OWL PDF Readings**

MID-TERM EXAM DUE BY FEBRUARY 10th AT 11:55 PM

- You will have 24 hours to complete and submit the midterm to OWL assignments.
- The exam will be comprised of a short answer section and two essay questions. You will select your questions from a field of options. Please see the mock mid-term test on OWL (Course Documents) to familiarize yourself with the format

Week 6, February 15th

Screenings:

- *Le Confessionnal* (Canada/U.K./France, Robert Lepage, 1995 100 min) McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21728>

Readings:

- Gittings, "Le Confessionnal" CNC 127-135

RECEPTION STUDY: *Mommy* (Canada, Xavier Dolan, 2014), Weldon via Criterion on Demand

[https://media3-criterionpic-](https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL113866&ALIAS=AL113866_EST.KF&M=0_fddxptnc&DSTYLE=0#multimedia_resources_AL113866)

[com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL113866&ALIAS=AL113866_EST.KF&M=0_fddxptnc&D](https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL113866&ALIAS=AL113866_EST.KF&M=0_fddxptnc&DSTYLE=0#multimedia_resources_AL113866)

[STYLE=0#multimedia_resources_AL113866](https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL113866&ALIAS=AL113866_EST.KF&M=0_fddxptnc&DSTYLE=0#multimedia_resources_AL113866)

Week 7, February 22nd (READING WEEK)

Week 8, February 29th

Screenings:

- *The Making of Monsters* (John Greyson, 1991) 35 min. McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21646>
- *Zero Patience* (Canada, John Greyson, 1993) 100 min. McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21645>

Readings:

- Gittings, "Screening Sexuality" CNC 281-293
- Michele Aaron, "New Queer Cinema: An Introduction." In ed. Michele Aaron, *New Queer Cinema: A Critical Reader*. Edinburgh: Edinburgh University Press, 2004: 3-14. **OWL PDF**

Readings

RECEPTION STUDY: *Forbidden Love: The Unashamed Stories of Lesbian Lives* (Canada, Lynn Fernie and Aeryn Weissman, 1992), Weldon via National Film Board link: https://www-nfb-ca.proxy1.lib.uwo.ca/film/forbidden_love/

Week 9, March 7th

Screenings:

- *Rhymes for Young Ghouls* (Canada, Jeff Barnaby, 2013) 88 min Weldon via Criterion on Demand— https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=AL524361&ALIAS=AL524361_CC.KF&M=0_xd3f7jbl&DSTYLE=0#multimedia_resources_AL524361

Readings:

- "Interview with Filmmaker Jeff Barnaby on *Rhymes for Young Ghouls*" in Muskrat Magazine.com <http://muskratmagazine.com/interview-withfilmmaker-jeff-barnaby-on-rhymes-for-young-ghouls/>
- Christopher Gittings. "Indigenous Canadian Cinemas: Negotiating the Precarious." *The Precarious in the Cinemas of the Americas*. Eds., Constanza Burucúa and Carolina Sitnitsky, London: Palgrave MacMillan, 2018: 221-244. **OWL PDF Readings**
- Thomas King, "We Are Sorry" in *The Inconvenient Indian*. Toronto: Anchor Canada, 2012: 107-126. **OWL PDF Readings**
- Hayden King and Erica Violet Lee, "The truth is there. But reconciliation is deeply complicated." *Globe and Mail* 15 Dec. 2015. <http://www.theglobeandmail.com/globe-debate/the-truth-is-there-butreconciliation-is-deeply-complicated/article27759105/>

- John Ibbitson, "Missing children, unmarked burials a legacy of residential schools." *Globe and Mail* 15 Dec. 2015 <http://www.theglobeandmail.com/news/politics/missing-children-unmarkedburials-a-legacy-of-residential-schools/article2777236/>

RECEPTION STUDY: *Blood Quantum* (Canada, Jeff Barnaby, 2019), McIntyre Media platform—<https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21735>

Week 10, March 14th

Screenings:

- *Dead Ringers* (Canada, David Cronenberg, 1988) 116 min Weldon via Criterion on Demand: https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=F06329&ALIAS=F06329_CC.KF&M=1_v3p25rv6&DSTYLE=0#multimedia_resources_F06329

Readings:

- Gittings, "Dead Ringers" CNC 278-28
- Steve Neale, "Horror and Science Fiction." In *Genre and Hollywood*. New York and London: Routledge, 2000: 92-99. **OWL PDF Readings**

RECEPTION STUDY: *Pontypool* (Canada, Bruce McDonald, 2008), Weldon via Criterion on Demand https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=CF0869&ALIAS=CF0869_EN.KF&M=0_t4dgmrgv&DSTYLE=0#multimedia_resources_CF0869

Week 11, March 21st

Screenings:

- *Ginger Snaps* (Canada, John Fawcett, 2000) 108 min, Weldon via Criterion on Demand https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=A08744&ALIAS=A08744_ECC.KF&M=0_y8brwvdy&DSTYLE=0#multimedia_resources_A08744

Readings:

- April Miller, "The Hair that Wasn't There Before." *Western Folklore* 64.3 Summer-Fall 2005: 281-303. **OWL PDF Readings**
- Martin Barker, Ernest Mathijs, Xavier Mendik, "Menstrual Monsters" *Film International*, July 2006, 4.3: 68-83. **OWL PDF Readings**

RECEPTION STUDY: *Black Christmas* (Canada, Bob Clark, 1974 98 min), McIntyre Media platform <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/24072>

RESEARCH ESSAY DUE ON MARCH 21st BY 11:55 PM ON OWL ASSIGNMENTS.

Week 12, March 28th

Screenings:

- *Continuous Journey* (Canada, Ali Kazimi, 2004) 87 min, McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21648>
- *Masala* (Canada, Srinivas Krishna, 1992) 106 min, McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21647>

Readings:

- Gittings, "Multicultural Fields of Vision" CNC 231-255

RECEPTION STUDY: *Midnight's Children* (Canada/UK, Deepa Mehta. 2012), Weldon Criterion on Demand https://media3-criterionpic-com.proxy1.lib.uwo.ca/htbin/wwform/006?T=CF0869&ALIAS=CF0869_EN.KF&M=0_t4dgmrgv&DSTYLE=0#multimedia_resources_CF0869

com.proxy1.lib.uwo.ca/htbin/wwform/006?T=MON1896&ALIAS=MON1896_ECC.KF&M=0_n15ei10q&DSTYLE=0#multimedia_resources_MON1896

Week 13, April 4th

Screenings:

- *Stories We Tell* (Canada, Sarah Polley, 2012) 108 min, Weldon via National Film Board link: https://www-nfb-ca.proxy1.lib.uwo.ca/film/stories_we_tell/?ctlgsrsrc=mr
- *Our Marilyn* (Brenda Longfellow, 1987) 27 min, McIntyre Media platform: <https://stream-mcintyre-ca.proxy1.lib.uwo.ca/westernu2020/title/21811>

Readings:

- Gittings, "Our Marilyn" CNC 273-275
- Bill Nichols "The Reflexive Mode of Representation" *Representing Reality. Issues and Concepts in Documentary*. Bloomington and Indianapolis: Indiana University Press, 1991: 56-75. **OWL PDF Readings**

COURSE ASSIGNMENTS

Midterm and Exam on OWL

- Take-Home Midterm: The midterm-exam will be posted to OWL at least 48 hours before it is due to be submitted for assessment on 20 February. You will submit your responses to the midterm questions via OWL Assignments by 11:55 PM on 10th February.
- Your responses must be submitted as an MS Word file. PDF files will not be accepted. Midterm responses not uploaded to OWL Assignments by midnight on 23 February will not be graded unless accommodation is sought and granted through your Dean's Office.
- Take-Home Final Exam: The final exam will be posted to OWL 48 hours before it is due to be submitted for assessment via OWL Assignments. The date of the final exam will be circulated once the exam timetable is published by the Office of the Registrar.
- The final exam is comprehensive, but it will be weighted towards the material from the second half of the course. In addition to multiple choice, short answer, and short essay questions, the final exam will also feature a longer essay response based on the course content. The short essay questions may also include a close analysis of a screening clip.

Reception Assignment

- This assignment asks students to incorporate a reception study of a given film with a power point slide discussion offering a critical evaluation of the film.
- The assignment is composed of three linked components.
- The first part of the powerpoint slides will summarize the critical reception of the film.
- The second part of the slide presentation provide you an opportunity to offer your own critical evaluation of the film.
- The third component will focus on a film clip of a key moment in your title, and followed by a close reading (shot by shot analysis that decodes how meaning is produced formally).
- Films will be chosen from a list found in Course Documents entitled Reception Study Titles.
- You must have a thesis:
https://writing.uwo.ca/img/pdfs/handouts_new/Thesis%20Statements%20Handout.pdf

- Due dates for submission of this project may be found in the weekly schedule below and in the list cited above.
- From a list of films found on the course OWL Page under Reception Study Titles you will select a film for which you will undertake a reception study.
- You will be responsible for viewing the chosen film via Weldon password-protected streaming sites and searching the following databases for Canadian and international reviews of your chosen film as well as scholarly articles (databases can be accessed via Weldon's Film Studies portal <https://guides.lib.uwo.ca/c.php?g=337868&p=2275057>)
- Screen Studies Collection
- MLA International Bibliography
- International Index to the Performing Arts
- Film Literature Index
- JSTOR CPI.Q Canadian Periodicals Index Quarterly (find in alphabetical list of databases by clicking on drop down Research Tools menu and selecting Databases)
- ProQuest Entertainment Industry Magazine Archive
- Digital reviews should be uploaded to OWL Assignments with your submission.
- Paper reviews should be scanned and submitted.
- With a detailed knowledge, including notes on your chosen film, national and international reviews and two scholarly articles (if available).
- Consider the following questions:
 - What do the domestic reviews tell us about Canadian culture and society at the time they were written?
 - What do they tell us about the relationship between the film critic and the Canadian industry?
 - What do they tell us about the relationship between the Canadian industry and Canadian audiences?
 - Do the international reviews tell us anything about the Canadian industry's relationship to the international market?
 - Do the international reviews vary in tone or substance from the national domestic reviews, if so how?
- Depending on the film you have chosen, there may only be one or two scholarly articles available or none at all.
- If published articles on your film exist:
 - how have academics approached your title?
 - What strategies have scholars deployed to understand and critique the film?
 - Are the approaches useful, dated or, if there are no scholarly articles on your title, what does the absence of scholarship tell you?
- Create an annotated bibliography of the reviews and, if present, scholarly articles you have tracked.
- The questions you answered above should form the basis of your annotations for each bibliographic entry.
- The link provided below is intended to suggest the shape and bibliographic format of the project; you should follow the instructions for 'Summarize' and 'Assess' and, for the purposes of this assignment, ignore 'Reflect.' Please use MLA format.
- For guidelines on generating and formatting an annotated bibliography see. https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/index.html

- For MLA style sample annotations see https://owl.purdue.edu/owl/general_writing/common_writing_assignments/annotated_bibliographies/annotated_bibliography_samples.html
- Having weighed how film critics and scholars interpret and value your film, consider strengths and shortcomings and a key moment in the film for which you would like to offer a close reading.
- The key moment might be a turning point in the narrative, or a scene or sequence of shots that best expresses a central thematic or conceptual concern of the entire film.
- The key moment of insight, as you understand it, may even be located in the film's establishing shots.
- If you are unable to make a clip cite the time codes for the beginning and end of the sequence you have chosen.
- Once all of the above steps have been completed you may begin to assemble a plan for the powerpoint presentation.
 - You should insert your text for each slide in the notes section for the slide located at the very bottom of your window or use voiceover.
 - 10 minutes—summary of critical reception (both scholarly and journalistic)
 - 10 minutes—your own critical evaluation of the film
 - 10 minutes—key moment clip and close reading (max. length of clip: 2:00 minutes)
 - 'close reading' of your clip should take camera movement, soundtrack, shot, shot composition into consideration Ideally, the powerpoint discussion will contain varying degrees of agreement and disagreement with critics and scholars.
- Sign up today by contacting the instructor via email only.
- I will be approving the topics on a first come, first served basis as I don't want to read 43 projects on one film.
- Another rationale for the diversity of topics is that I will be posting the powerpoint slides you submit so that the class may have a broader sense of Canadian cinemas through your research.
- A maximum of 4 students will be attached to each title.
- To be submitted to OWL Assignments by your chosen film's due date
 - One review/article from your research endeavours will be submitted to the instructor as a PDF to be posted on the Canadian National Cinema OWL page. A copy of your research notes (individual rough notes responding to: the reception questions above, 'key moment' notes, drafts of the presentation notes, the notes themselves; all materials that will assist the instructor in seeing and assessing your process.)
 - Your Annotated Bibliography of national and international reviews and, if they exist, scholarly articles. (this must be a standalone MS Word document)
 - A copy of your Powerpoint slide show
 - A PDF of one of the reviews to be posted on the course OWL page by the instructor.
 - A grade will not be returned to you until after the above materials have been received by the instructor.
 - As we are working with visual culture, a judicious selection of illustrations (a brief key clip and/or screen captures) can assist you in the substantiation of your points.
 - Bear in mind that you have a total of 2 minutes for the clip.
 - Research from this assignment may be combined with the additional research and writing required for the essay assignment.

Research Essay

- Brilliant ideas are often buried under incomprehensible writing.
- Ensure that you have good and effective writing skills by investigating the Writing Support Centre: <http://www.sdc.uwo.ca/writing/>
- Assessment criteria for your essays can be found in the grading template available online (in Course Documents) and the grading key at the end of this document.
- You have the option of incorporating the presentation research into your separate research essay.
- The essay assignment requires that you analyze two films.
- Essay topics and specific instructions are under our OWL site's Resources.
- Essay Assignments must be submitted digitally in MS Word via OWL Assignments.
- Your file title should consist of your surname, course number and essay. For example if I was uploading a file it would be titled this way: Younes_2258_essay
- Essays must have student name and number, instructor name, course title, and number indicated clearly on the front page as per MLA.
- All essays are automatically vetted through turnitin.
- PDFs will not be accepted
- **All assignments must be completed; failure to do so will lead to an automatic F for the course.
- Plagiarism: Plagiarism is a major academic offence and is prosecuted to the fullest extent that university regulations permit. 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.
- To avoid plagiarism, all assignments must be uploaded to OWL.
- Essays that are not uploaded to the site will not be graded.
- All required papers are 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>).
- LATE PAPER POLICY: LATE PAPERS ARE PENALIZED AT THE RATE OF 5 MARKS FOR THE FIRST DAY, AND 2 MARKS FOR EVERY SUBSEQUENT DAY LATE.
- NB. If you have difficulties with the English language or if you have a learning, reading or writing issue, please speak to the instructor ASAP.
- **Creative options available, speak to me!**

Library Resources:

- <https://guides.lib.uwo.ca/filmstudies> (this page also provides a link to Weldon's Streaming Videos)
- Take One (available online via Weldon and Proquest as Take 1: <http://search.proquest.com.proxy1.lib.uwo.ca/publication/26711> you will need to log into Weldon as a remote user if you are attempting to access from off campus)

Online Film Studies/ Canadian Cinema Resources

- <http://www.metacritic.com/> Metacritic—tracks Critical and User reviews
- <http://tiff.net/topten> TIFF Top Ten Canadian Films

- <http://tiff.net/canadianfilmencyclopedia/> Canadian Film Encyclopaedia
- <http://playbackonline.ca/> Playback (Canadian industry magazine)
- <http://firstweekendclub.ca/site12/> First Weekend Club (promotes Canadian productions and VOD for Canadian film)
- <http://www.telefilm.ca/en/?q=en> Telefilm Canada (federal production funding)
- <http://www.filmstudies.ca/journal/> Canadian Journal of Film Studies
- <http://www.cbc.ca/> CBC web site (for reviews and features on the Entertainment Page, but also for cultural, economic, political social contexts)
- <http://idlenomore1.blogspot.ca/> Blog for First Nations' Idle No More Social Justice Campaign

Selected Journals

- *The Canadian Journal of Film Studies*
- *Camera Obscura: Feminism, Culture and Media Studies*
- *Cineaction*
- *Cinema Journal*
- *Sight and Sound*
- *Variety*

Writing Resources:

- https://writing.uwo.ca/undergrads/writing_resources.html

Selected Newspapers (for reviews and features of films as well as context)

- Globe and Mail <http://www.theglobeandmail.com/>
- National Post <http://www.nationalpost.com/index.html>
- Toronto Star <http://www.thestar.com/>
- NY Times <http://www.nytimes.com/>
- The Guardian <http://www.guardian.co.uk/>

A (80 and up)

GRADING CRITERIA

Please read this!

- Clear development of a specific and challenging thesis, with proper paragraphs
- 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
- Detailed reference to appropriate texts, with evidence of individual response
- Quotations well integrated into text, with proper documentation
- Ability not only to expound subject but to see it around—subtleties and ambiguities, qualifications and concessions, relations to other subjects, etc.
- In-depth analytical reading of specific examples from text(s) that effectively address the significance/implications of a thesis

B (70 to 79)

- Clear development of a specific thesis, with proper paragraphs
- Sentence structure correct, with reasonable range of sentence types and full range of punctuation
- Style not too wordy, with errors relatively few and minor
- Adequately detailed reference to texts
- Quotations well integrated into text, with proper documentation

- Ability to expound reasonably sophisticated ideas with clarity
- A broad analytical reading of specific examples from text(s) that somewhat address the significance/implications of a thesis

C (60 to 69)

- Thesis is broad, vague or/and observational, with proper paragraphs
- 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)
- Effort to support points with references to the text, with reasonable effort at documentation · Basic ability to expound ideas
- No analytical reading of specific examples from text(s)

D (50 to 59) Inadequacy at one of the following levels:

- Difficulty with paragraphing or consecutive thought
- Errors of grammar or diction frequent enough to interfere with understanding
- Ideas inchoate, but clouded by weak expression
- Overgeneralization with inadequate support, or with examples that run to lengthy irrelevant paraphrase
- No analytical reading of specific examples from text(s)

F (49 and down)

- Inadequacy on several levels at once
- Ideas too simple for level of course
- Content largely “borrowed” from sources with no individual distillation, but no apparent attempt to deceive

O (Report to Department)

- Plagiarism with intent to deceive

Grade Appeal

- Only after you have discussed your grade with the person who graded your work, your instructor or your TA, can you begin the appeals process.
- For further information on the appeals process, see the “Information for Students” on the Department of English and Writing Studies web site
<https://www.uwo.ca/english/undergraduate/Student%20Information.html>

Please note: The department of English & Writing Studies does not release final grades. All undergraduate grade reports will be available online from the Office of the Registrar. Students are fully responsible for looking at and being familiar with the information posted on the department website at: <https://www.uwo.ca/english/undergraduate/Student%20Information.html>