

Wednesday 2/5 *Reading: AF 92-115*
Reading: AF 179-215
Lecture
Friday 2/7 *Recitation*
Quiz 3: WebCT due by 2/9

Week Six: Gender, Genre and Identity

Monday 2/10 *Lecture*
Screening: Vertigo (1958)
Reading: AF 117-78
Wednesday 2/12 *Lecture*
Reading: WF 93-121
Friday 2/14 *Recitation*
In-class writing 2

Week Seven: Film and Identity

Monday 2/17 *Lecture*
Screening: Passenger (1975)
Wednesday 2/19 *Reading: AF 293-333*
Friday 2/21 *Recitation*
Quiz 4: WebCT due by 2/23

Week Eight: Film Time

Monday 2/24 *Lecture*
Screening: Run Lola Run (1999)
AF 352-55
Wednesday 2/26 *Reading: WF 122-143*
Friday 2/28 *Recitation*
In-class writing 3

Week Nine: Time and Memory

Monday 3/3 *Lecture*
Screening: Memento (2000)
Wednesday 3/5 *Reading: WF 144-78*
Friday 3/7 *Recitation*
Final paper due

Week Ten: Storytelling

Monday 3/10 *Lecture*
Screening: Amores Perros (2000)
Wednesday 3/12 *Lecture*
Friday 3/14 *Recitation*

RESPONSIBILITIES

We meet in Evans Laboratory 1008 on Mondays from 11:30-2:18 and Wednesdays from 11:30-12:48. Recitations are on Fridays, at 9:30-10:18, 10:30-11:18, or 11:30-12:18 a.m. and meet in Denney Hall. By signing up for a recitation you are automatically enrolled in the lecture. See your recitation leader at the beginning of the first Friday section for questions about enrollment.

Office Hours

Our office hours are as follows:

Gardner Tues 1-2, Thurs 11:30-1:00 (Denney 444)

Dancey Mon 2:30-4 (Denney 469)

Desiderio Thurs 9-10:30 (Denney 513)

Oestreich Wed 1-2:30 (Denney 357)

Readings

In our introduction to film studies, we will be reading working with two texts designed to give us a foundation in film grammar, history, theory and criticism. All readings are to be completed for the class in which they are scheduled. For each reading bring to class notes identifying a) the central points or argument of the reading, b) questions you have about the reading (large or small), c) points of contention you might have about the reading's claims.

Screenings

The main films required for this class will always be screened in class on Mondays. Depending on the film's length, we will often have time for discussion, either of the film or of readings scheduled for that day, before or after the screening. On days when a class begins with a screening, the film will begin five minutes after class starts. *Be on time.*

Quizzes

There will be three on-line quizzes designed to make certain that the readings and screenings are being understood and adequately prepared. They will be taken on-line at the class's WebCT site (see below). These quizzes will be identification, definition, and short answer questions, not trick questions designed to trip you up. If you are keeping up with the work for the class, they will be fairly easy. There will also be an in-class quiz on film terms during the second week of the quarter. The four quizzes together will substitute for a mid-term. For each missed quiz, a "O" will be averaged in to your final quiz grade for the course.

In-class Writing

There will be three scheduled essay writing, which will provide an opportunity to work on specific issues related to critical writing on film. Supplementary in-class writing exercises will be at the discretion of the recitation instructor. For each missed in-class writing, a "O" will be averaged in to your final in-class writing grade for the course.

Exam

There will be a final exam will be given on Monday, March 17th, 11:30-1:18 involving a combination of short-answers and essays questions.

Paper

There will be a final paper for this class due during the 9th week: a 5-page paper developing an argument about a specific narrative or visual element in two films, focusing on a reading of two short scenes. One of the films will be selected from our in-class screening schedule; the second film will be selected from the a group of other films drawn from our "Supplementary Films" list (see page 5-6). Detailed instructions and discussion of the expectations for each paper will be given 3-4 weeks before the paper's due date.

WebCT

This course has a required online component using WebCT, a web-based resource for discussion, review, research, and quizzes. To get to the course site, go to <http://class.osu.edu> and follow the directions from there. This will be the space where announcements, links, discussion forums, quizzes and other valuable resources will be found, including review materials, outlines of lectures, downloadable handouts, and grades. I will be adding them throughout the course, and you will be adding as well in your work in discussions. You can also use the WebCT site to contact your instructors with questions. A two-page "Getting Started" guide

to WebCT can be found at the back of this syllabus. More detailed guides and on-line help can be found at the WebCT site itself.

Discussion

This is a very large class, and as a result it will often be difficult (if not impossible) to have discussion during the screening and lecture days. The recitation sections are your opportunity to ask questions, discuss further the ideas of the week, and take the discussion and readings in new directions. Participation in recitation discussion is a required and central component of your performance in this class and will be reflected in your participation grade (see *grading* below). You are also encouraged to use the threaded discussions on the WebCT site; here you can discuss the screening and readings, raise questions, try things out, and generally “chat” about the film. Participation on the web-based discussion site will count as part of your participation grade, which will prove especially helpful for those having a difficult time participating in recitation.

Library

All the primary films for this class will be on 2-hour and/or 24-hour reserve in the Main library for supplementary screenings or for screening a video when unusual and unavoidable circumstances prevent you from attending the class screening. When available, the library has acquired both video and dvd copies of our primary films. The library does not own sufficient copies of any title to guarantee that a given title will be available on demand for 200+ students; plan ahead and leave yourself plenty of time to get a copy of the film you are working on. Most of the core films from the class should also be available for rental from one of the area video stores. Titles owned by Library are listed on the last page of the syllabus. Some titles are also available at the Journalism library, which houses the vast majority of the film studies print resources for the University, including books and journals.

Attendance

Given the pace of and the responsibilities demanded by this course, a strict attendance policy will be enforced for all recitation sections. Each unexcused absence will result in a lowering of your final grade one half-letter grade (for example, a “B” would become a “B-,” an “A-“ a “B+” etc.). It is up to the discretion of the recitation Instructor to determine if an absence qualifies as “excused,” and I will be encouraging them to apply *very* strict standards.

Grading

The rough formula for the class is:

quizzes=25%

paper =25%

recitation: in-class writing; participation, etc.=25%

final exam=25%

Graduating Seniors

Graduating seniors will take the final exam during class time in a prearranged place on Monday, March 10th. Graduating seniors must identify themselves to their Instructor by the 5th week of the term.

Disability Services

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

Plagiarism

Plagiarism is the representation of another’s works or ideas as one’s own: it includes the unacknowledged word for word use and/or paraphrasing of another person’s work, and/or the inappropriate unacknowledged use of another person’s ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct. We are very good at catching cases of plagiarism. Don’t do it.

Video Resources

MAIN=Main library
JOU=Journalism library

Primary films

Amores Perros (d. Iñárritu, 2000; Mexico)

MAIN Reserve -- PN1997 .A344526 2000 Video
MAIN Reserve -- PN1997 .A344526 2001 DVD

Citizen Kane (Welles, 1941; USA)

MAIN reserve PN1997 .C485 1996 Video
MAIN reserve PN1997 .C485 2001 DVD
JOU perm reserve PN1997 .C485 1988 Video
JOU reserve PN1997 .C485 1996 Video

Manchurian Candidate (Frankenheimer, 1962; USA)

MAIN reserve PN1997 .M3524 1996 Video
MAIN Reserve -- PN1997 .M3524 1998 DVD
JOU reserve PN1997 .M3524 1998 DVD

Memento (Nolan, 2000; USA)

MAIN Reserve -- PN1995.9.D4 M444 2001 Vide
MAIN Reserve -- PN1995.9.D4 M444 2001 DVD
JOU perm reserve PN1995.9.D4 M444 2001 DVD

Passenger (d. Antonioni, 1975; Italy/France)

MAIN Reserve -- PN1997 .P36 1990 VIDEO
JOU Perm Reserve PN1997 .P36 1990 VIDEO

Rashomon (Kurosawa, 1950; Japan)

MAIN Reserve -- PN1997 .R244 1993 Video
JOU Perm Reserve PN1997 .R244 1986 VIDEOTAPE
JOU Media Study PN1997 .R244 1993 Videotape

Run Lola Run (Tykwer, 1999; Germany)

MAIN Reserve -- PN1995.9.F67 L65 1999 Video
MAIN Reserve -- PN1995.9.F67 L65 1999 DVD

Vertigo (Hitchcock, 1958; USA)

MAIN reserve PN1997 .V4775 1997 Video
MAIN Reserve -- PN1997 .V4775 1998 DVD
JOU reserve PN1997 .V4775 1998 DVD

Wild Strawberries (Bergman, 1957; Sweden)

MAIN reserve PN1997 .S5675 1993 Video
MAIN Reserve -- PN1997 .S5675 2002 DVD

Supplementary films

All About My Mother (Almodóvar, 1999; Spain)

JOU Perm Reserve PN1995.9.F67 T646 2000 DVD

Being John Malkovich (Jonze, 1999; USA)

JOU Perm Reserve PN1995.9.C55 B39 2000 DVD

Cleo from Five to Seven (Varda, 1962; France)

JOU Media Study PN1995.9.F67 C54 2000 DVD

Crying Game (Jordan, 1992; UK)

MIC Video PN1997 .C845 1997 Video
JOU Media Study PN1997 .C845 1998 DVD

Do the Right Thing (Lee, 1990; USA)

MIC Video PN1997 .D53 1990 Video
JOU Media Study PN1997 .D53 1998 DVD

Invasion of the Body Snatchers (Siegel, 1955; USA)

MIC Video PN1997 .I519 1995 Video

Laura (Preminger, 1944; USA)

MIC Video PN1997 .L3473 1993 Video

Letter to Three Wives (Mankiewicz, 1949; USA)

MIC Video PN1997 .L45638 1993 Video

Lone Star (Sayles, 1996; USA)

MAIN Reserve PN1997 .L676 1997 Video & DVD

Mildred Pierce (Curtiz, 1945; USA)

MIC Video PN1997 .M439 1990 Video

Mulholland Dr. (Lynch, 2001; USA)

MAIN Reserve PN1995.9.D4 M84 2002 Video & DVD

JOU Perm Reserve PN1995.9.D4 M84 2002 DVD

Nurse Betty (LaBute, 2000; USA)

JOU Perm Reserve PN1997 .N95 2000 DVD

Orlando (Potter, 1992; UK)

MIC Video PN1997 .O6433 1994 Video

Psycho (Hitchcock, 1960; USA)

JOU Media Study PN1997 .P793 1998 DVD

Pulp Fiction (Tarantino, 1994; USA)

MIC Video PN1997 .P799 1995 Video

Raging Bull (Scorsese, 1980; USA)

JOU Media Study PN1997 .R2253 1998 DVD

Suddenly Last Summer (Mankiewicz, 1959; USA)

MIC Video PN1997 .S7975 1992 Video

Sullivan's Travels (Sturges, 1941; USA)

MAIN Reserve PN1997 .S82 1990 Video & DVD

JOU Perm Reserve PN1997 .S82 1990 Video

Sunset Boulevard (Wilder, 1951; USA)

MAIN Reserve PN1997 .S84 2002 Video & DVD

JOU Media Study PN1997 .S84 1994 Video

Sweet Hereafter (Egoyan, 1997; Canada)

MIC Video PN1997 .S8765 1998 Video

JOU Media Study PN1997 .S8765 2001 DVD

Talented Mr. Ripley (Minghella, 1999; USA)

MAIN Reserve PN1997 .T29 2000 Video & DVD

Time Code (Figgis, 2000; USA)

JOU Perm Reserve PN1995.9.E96 T54 2000 DVD

Usual Suspects (Singer, 1995; USA)

MAIN Reserve PN1997 .U88 1999 Video