

POST-CLASSICAL HOLLYWOOD CINEMA (1960-present)

Film 2242F: Special Topics in National Cinemas

Western University

Film Studies Fall 2017

Screening: Mondays 4:30-7:30 pm (AHB-3B02)

Lecture/Discussion: Wednesdays 1:30-3:30 pm (AHB-3B02)

Dr. Joseph Wlodarz

Email: jwlowarz@uwo.ca

Office: IGAB-ON60

Phone: 661-2111 x86164

Office Hours

T.A.: Shannon Lodoen

Email: slodoen@uwo.ca

exam is a comprehensive exam, but it will emphasize course material since the second exam. There may also be periodic reading quizzes given at the beginning of Wednesday lecture sessions; the grades from these quizzes will be calculated into the final Participation and Attendance grade. ****Note: students must pass both term work and the final examination in order to pass the course. Students who fail the final examination automatically fail the course.***

Paper Assignments: During the term, you will focus your two writing assignments on film made in the United States that is listed on the assignment sheet. The list includes films that will be screened in class but that are relevant to the overall course material. The films will be drawn from the period of 1960-2004. You are encouraged to meet with me about these assignments at any point, especially when expanding on the first paper to write the marketing and reception analysis. The two paper assignments for each term are:

1. **Film Analysis (1500 words min.)** [15%]
Due Wednesday October 18 in class

2. **Marketing and Reception Paper (2000 words min.)** [20%]
Due Wednesday November 29 in class

*****While daily late penalties apply (see below), papers that are over ONE week late will automatically receive a zero. Both paper assignments must also be submitted or you will automatically fail the overall course*****

Late Work: Course papers must be turned in complete and on time. In order to be fair to the entire class, I will not grant individual extensions on paper assignments, so be sure to budget your time accordingly. Late papers will be penalized 5% points per day late (including weekends), except in the case of medical emergencies or illnesses (see below).

Note on Screenings: You are to attend weekly screenings on Monday afternoons at 4:30 pm (attendance will be taken). Be sure to arrive to the screenings on time and to follow traditional screening etiquette (turn off cell phones, no talking, no laptops, etc.). If you are ill or have a legitimate excuse, you should set up an appointment to view the film in the study center [AHB-1G19] sometime before Wednesday's lecture.

COURSE SCHEDULE

Section I: POSTCLASSICAL and "NEW HOLLYWOOD" CINEMAS

Week 1—Sept. 11/13—Slashing Hollywood's Conventions

Week 2—Sept. 18/20—The Hollywood Renaissance

Screening: (Arthur Penn, 1967, 111 min.)

Reading: [CAC]: Pgs. 12-40; 90-107
& [OWL]: Prince, “The Hemorrhaging of American Cinema”

Week 3—Sept. 25/27—Underground Cinema & Urban Crisis

Screening: (Kenneth Anger, 1963, 28 min.)
& (John Schlesinger, 1969, 113 min.)

Reading: [CAC]: Pgs. 62-89
& [OWL]: Tinkcom, excerpt from
& [OWL]: Simon, “One Big Lousy X”

Section II: GENRE REVISION in POST-CLASSICAL HOLLYWOOD

Week 4—Oct. 2/4—Film Noir and Second Wave Feminism

Screening: (Alan J. Pakula, 1971, 114 min.)

Reading: [CAC]: Pgs. 117-163
& [OWL]: Tasker, “Women in Film Noir”
& [OWL]: Perkins, “The Politics of ‘Jane Fonda’”

Week 8—Oct 30/Nov. 1—Genre Hybridity & Cold Warriors in the Reagan Era

Screening: (James Cameron, 1986, 137 min.)

Reading: [CAC]: Pgs. 223-246
& [OWL]: Tasker, excerpts from

Section III: AMERICAN "INDIE" CINEMA

Week 9—Nov. 6/8—Spike Lee and New Black Cinema

Screening: (Spike Lee, 1989, 120 min)

Reading: [CAC]: Pgs. 184-195; 247-264; 389-397
& [OWL]: Massood, "Welcome to Crooklyn"

Section I(G)7fE [(N) -0T.2 (ER) -0TA ((G) -0I ((G) -0 [(N) -0M86 m) 0E [(N) -0T.2 ((n)-02 (ad) -0 [(D) -0Y ((G) -
****Exam #2 on Monday Nov. 6 at the Beginning of Screening****

Week 10—Nov. 13/15—New Queer Cinema

Screening: (Jennie Livingston, 1991, 71 min.)
& (Gregg Araki, 1992, 86 min.)

Reading: [CAC]: Pgs. 379-388; 398-407

Week 13—Dec. 4-6—Race and Horror in Contemporary America

Screening: (Jordan Peele, 2017, 104 min.)

Reading: [CAC]: Pgs. 429-439
& [OWL]: Dyer, “White Death”
& [OWL]: Taylor, excerpt from

****FINAL EXAM: SEE SCHEDULE for DATE and TIME****

UWO Policy on Accommodation for Medical Illness: Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and or assignments worth (either alone or in combination) 10% or more of their final grade must apply to their Academic Counseling Office of their home Faculty and provide documentation. *Academic accommodation cannot be granted by the instructor or department. Official accommodation is also required for ALL missed assignments (including quizzes).* Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested.

Please go to the following site for information on the university Policy on Accommodation for Medical Illness: (<https://studentservices.uwo.ca/secure/index.cfm>)

For information on the examination services provided by the Student Development Centre, please visit www.sdc.uwo.ca/ssd

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.

Office Hours: I will be available to answer questions, clarify concepts/assignments, and assist you with your coursework during my weekly office hours (posted above). If you have an occasional conflict, feel free to email me and we can set up an alternative time to meet. I will also be available via email M-F from 9-5 and will do my best to respond to your email within two days. *Please note, however, that I may not respond to questions about the course that can be answered by simply reviewing the course syllabus.

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

C (60 to 69):