EXPANDED COURSE DESCRIPTION
FILM AND VIDEO
School of the Arts, Media, Performance and Design
Department of Cinema and Media Arts
FA / FILM 1401 6.0 SECTION A
INTRODUCTION TO FILM (FOR NON-MAJORS)
FALL 2018 / WINTER 2019

COURSE CALENDAR DESCRIPTION
Provides a broad survey of the art and criticism of film. Students are introduced to some of the major films and movements that have come to define the evolution of cinema as a popular culture, political discourse and art form. Within an historical framework students will be introduced to the general vocabulary and syntax of film studies. They will also learn about the major technological innovations, aesthetic movements and political discourses that have underscored the development of cinema as a culture industry. Designed for non-majors. Course credit exclusion: FA/FILM 1400 6.00.

INSTRUCTOR(S)

<table>
<thead>
<tr>
<th>Name</th>
<th>Section / Format / Term</th>
<th>Contact Email</th>
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<tr>
<td>Zarza, Zaira</td>
<td>Sec. A / LECT / Y</td>
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SPECIAL FEATURES

Calendar Description: This course introduces students to the fundamentals of film analysis. We begin by examining the formal aspects of film, looking at how meaning is created through mise-en-scène, editing, sound and narrative. Throughout the first term we will be concerned with situating the major stylistic principles as well as technological developments (sound, colour, deep focus, wide screen, etc.) of the cinema within a historical context. In the second half of the course, we move beyond individual film texts to analyze groups of films by focusing on institutions, authorship, ideology, new media, globalization, and alternatives to mainstream cinema like documentary and experimental media. Overall, the course aims to provide a general survey of approaches to analyzing contemporary cinema and media practices.

LIST OF LEARNING OUTCOMES AND EXAMPLES OF

Specific Learning Objectives
1. Depth and breadth of knowledge
2. Demonstrate a general knowledge of the history of cinema from its beginning to the present including major international films, artists, and movements.
3. Understand the key concepts and debates underlying theories of cinema and media.
4. Engage with multiple cultural perspectives
5. Knowledge of methodologies:
6. Grasp the fundamentals of cinema and media analysis in the context of general critical thinking and analytical skills.
7. Application of knowledge
8. Employ critical and creative research and writing skills.
10. Accept constructive feedback and revise work effectively.
11. Gather, review, evaluate and interpret relevant textual evidence in support of original arguments.
12. Communications skills
13. Analyze, argue and communicate clearly in a range of oral and written forms, addressing diverse audiences.
14. Work collaboratively and ethically with others and foster a shared learning environment.
15. Effectively research, develop, present, critically evaluate and give peer feedback on creative and scholarly work.
16. Understand and employ disciplinary terminology
17. Awareness of limitations of knowledge
18. Understand the limits of their knowledge and how this might influence their analyses and interpretations.
19. Autonomy and professional capacity.
20. Identify the industries and institutions involved in the production, distribution and exhibition of film and new media.
21. Meet deadlines and develop a rigorous discipline in academic and creative work.

GRADED ASSESSMENT

Course Management: The Course Director and Teaching Assistants will work as a teaching team. Although the Course Director will coordinate the lectures, all members of the team will attend and participate. The Teaching Assistants, who are doctoral students in cinema and media studies, will lead tutorial sections of the course. Although problems encountered in the course may be discussed with any member of the team, in most cases it would be appropriate to speak first with your Teaching Assistant.

Course Director and Teaching Assistant Availability: The Course Director and Teaching Assistants are available by appointment. You are encouraged to see us; we can discuss any topic or issue you like, including assignments, difficulties you are having with the course, suggestions for further reading, or clarification and expansion of issues that interest you. Unfortunately, most students wait until the week before assignments are due to consult instructors. Don't get caught in the rush.

E-mail Policy: We will endeavour to answer e-mail as promptly as we can but allow for one week for a response. Please reserve e-mail for making appointments and for asking brief questions of information. Substantive discussions about course material and assignments should occur in tutorials and during office hours. There may be times when we will send e-mails to the entire class. E-mails will be sent to the email address in your student account; you are responsible for ensuring that you update your student account in order that you receive important course related communications.

Computers, phones and electronic devices: The use of laptop computers, phones, tablets and/or other electronic communication devices is strongly discouraged; educational research clearly shows that these serve as distractions from lecture and tutorial settings. Please come to class prepared to take notes with pen and paper. If you need to use electronic devices during lecture, you must sit in the first 5 rows; in tutorial, you must sit near the teaching assistant. No electronic devices are permitted during screenings. Students who text, check Facebook, play video games, etc. are distracting to other students and persistent abuse of this policy will result in lost Participation marks and may dictate removal from lecture and/or tutorial spaces.

Grading: The grading scheme for the course conforms to the 9-point grading system used in undergraduate programs at York (e.g., A+ = 9, A = 8, B+ = 7, C+ = 5, etc.). Assignments and tests will bear either a letter grade designation or a corresponding number grade (e.g. A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79, etc.) (For a full description of York grading system see the York University Undergraduate Calendar.
https://registrar.yorku.ca/grades/legends/fa

Last date to drop a full year (Y) course without receiving a grade: February 9, 2018

Graded Assessment:

FALL 2018

Cinematic Experience Assignment (750-1000 words, 3-4 pages) 5%
- due to turnitin.com/Moodle along with hard copy in tutorial Week 3 – Tues, 25 Sept.

Partnered DVD Commentary Assignment – Rolling Presentation Dates 20 Oct – 21 Jan 20%
- Sequence Analysis (written) due day of Oral Presentation (5%)
- Oral or Video Presentation of DVD commentary – rolling presentation dates in tutorial (5%)
- Written script with Thesis for DVD Commentary (750-1000 words, 3-4 pages) due day of Oral Presentation (5%)
- Process narrative (250 words, 1 page) due week following Oral Presentation (5%)

In-Class Mid-term Exam – 29 November 15%

WINTER 2019

Curation Assignment –
- Program and curatorial essay with thesis (500 words, 2-3 pages) 10%
- Due to turnitin.com/Moodle along with hard copy in tutorial Week 17 – 4 Feb.

Essay Assignment (1250-1500 words, 5-6 pages) 20%
- Essay Process Assignments together account for 1/2 of your essay assignment mark: (10%)
  o Topic and Academic Integrity Tutorial Report due in tutorial Week 18 – 11 Feb.
  o Partial Draft due in tutorial Week 20 – 4 Mar. 2013
- Final Essay due to turnitin.com/Moodle + hard copy in tutorial Week 22 - 18 Mar. (10%)

Final exam - date TBA - check York Winter exam schedule 15%
- do not book travel until exam schedule is announced

Participation (includes all classroom activities, tutorial assignments, in-class engagement, etc.)10%

Tutorial Attendance 5%

Total 100%

Textbooks and readings:


Week by week readings available online through York Libraries: https://www.library.yorku.ca/web/
Readings should be completed before the Monday lecture/screening for the week in which they are assigned.

**General Assignment Guidelines:**

Assignment Submission: Proper academic performance depends on students doing their work not only well, but on time. Accordingly, assignments for this course must be received on the due date specified for the assignment. Assignments are to be uploaded electronically directly to the course Moodle site. All assignments must have your student name and number, tutorial leader, course title and number clearly indicated on the front page. Do not slip printed assignments under doors. Ensure that you keep paper and electronic copies of all submitted work. In case of lost assignments, you are responsible to provide a replacement.

Lateness Penalty: A total grace period of three days will be allotted to each student for the entire year. After you use up your three late days, late assignments will be penalized 5% per day late, including weekends (i.e., 10% for Saturday and Sunday). Exceptions to the lateness penalty for valid reasons such as illness, compassionate grounds, etc., may be entertained by the Course Director but will require supporting documentation (e.g., a doctor’s letter).

Missed Exams: Students with a documented reason for missing a course test, such as illness, compassionate grounds, etc., which is confirmed by supporting documentation (e.g., doctor’s letter) may request accommodation from the Course Instructor in the form of a make-up exam. Further extensions or accommodation will require students to submit a formal petition to AMPD.

**Attendance and Participation:**

- Students are expected to attend all lectures, screenings, and tutorials. Please arrive on time.
- Please respect your fellow students’ opportunity to learn in class by remaining quiet during lecture and screening. Disruptive behavior will not be tolerated. Please turn your cellphone off and restrict laptop use to note taking in the first 5 rows. Laptop or PDA use during class for purposes other than note taking is distracting to your classmates; multi-tasking reduces learning.
- Students are expected to take notes during lectures and after screenings.
- Students are responsible for completing all readings for that week before the lecture.
- You are required to attend all screenings, including films you have already seen. Study copies of most films (but not all) may be available at the Sound and Moving Image Library (SMIL) of Scott Library, but a video screening at a monitor does not substitute for a full-screen projection from a Christie digital projector.
- Students are responsible for ensuring that their attendance is noted for each tutorial. If you miss class, it is your responsibility to contact your teaching assistant to explain the circumstances.
- Your participation grade will be determined on the basis of the quality and frequency of participation in tutorial discussion, group work, and other activities that may be discussed with your TA, and on the basis of consistent improvement in assignments over the year.

**Writing Skills:**

We cannot emphasize enough the importance of good writing skills. We strongly urge you to take advantage of the university’s Centre for Academic Writing, S311 Ross Bldg (416-736-5134), which offers one-on-one instruction, e-tutoring, mini-courses, and credit courses; see http://writing-centre.writ.laps.yorku.ca/ for more details.

*If you have difficulties with the English language or if you have a learning, physical, psychological, or sensory disability, please speak to the lecturer and your tutorial leader so that we can adapt.* **(see Access/Disability).**
Course schedule (N.B. Topics, screenings, and readings are subject to change)

FALL 2017

- All films colour and sound unless otherwise indicated

**Week 1 - 6 September** - Introduction / What is Film Studies? / Reflexivity in Film

**Screening:**
- *Duck Amuck* (Chuck Jones, Warner Bros., USA, 1953, 10 m, Technicolor)
- The Purple Rose of Cairo (Woody Allen, 1985)

**Required Reading (for tutorial):**

To get this article as a pdf, follow these directions:

1) Do a search on “grey room” on the York University Libraries website
https://www.library.yorku.ca/find/Search/Results?lookfor=grey+room&type=AllFields&submit=Go
2) Hit “click to access this resource” under Grey room entry for Jstor.
3) A page will pop up that prompts you to Log in using your passport York account (follow directions!)
4) After you do so, a page will pop up that prompts you to click a button in which you promise to “Abide by acceptable use.”
5) The Jstore/MIT Press/Grey room page will come up - Click on “The 2000s,” and then scroll down to Issue 19, published in 2005
6) Find “The Search for Invisible Cinema” (about 6 entries down) and click on it
7) A box will pop up that prompts you to “Accept Jstore’s terms and conditions + continue to pdf” – do it
8) A box will pop up that asks you to save a numbered pdf – do it (you may rename the pdf along the format of “Sitney_S_Invisible_Cinema.pdf” so that you can find it more easily)
9) That’s your article – read it before tutorial.
10) Follow a version of these instructions for all other electronic readings available through York Libraries

**Tutorial:**
- Discussion of Films and Reading
- Cinematic Experience Assignment – Introduction, Models, Free-writing

**Week 2 - 13 September** – Modes of Production, Distribution, & Exhibition

**Screening:**
- *A Girl’s Own Story* (Jane Campion, Australia, 1984, 27m, b/w)
- *La Jetée* (Chris Marker, France, 1966, 28m, b/w)
- *She Puppet* (Peggy Ahwesh, US, 2001, 15m)
- *Saputi/Fishtraps* (Zacharias Kunuk, IsumaTV, Canada, 1993, 30m)
- *Tungijuq / What We Eat* (Félix Lajeunesse & Paul Raphaël, Igloolik Isuma Productions, Canada, 2009, 8m)

**Required Reading:**
- B/T (Bordwell and Thompson) Ch. 1, and 392-4
Week 3 – 20 September - Five Principles of Film Form and Four Types of Meaning / Ideology

Screening:
- *Lola Rennt/Run Lola Run* (Tom Tykwer, Germany, 1998, 81m, col)
- *Meshes of the Afternoon* (Maya Deren/Alexander Hammid, USA, 1943, 14m, b/w, sil @ 24fps)

Required Reading:
- B/T Ch.2

Tutorial:
- Discussion of Films and Reading
- Cinematic Experience Assignment DUE in tutorial + posted to Moodle site

Week 4 – 27 September - Narrative I - Classical Hollywood Cinema (CHC) / Story & Plot

Screening:
- *The Big Sleep* (Howard Hawks, Warner Bros., USA, 1946, 114 m, b/w)

Required Reading:
- B/T Ch. 3, esp. 72-86, 97-99

Suggested Reading:
- Turabian Ch. 1-2

Tutorial:
- Discussion of Films and Reading
- DVD Commentary Preparation – models of shot breakdowns; coming up with a THESIS for your presentation

Week 5 - 4 October - Narrative II - Types of Identification / Range & Depth of Narration

Screening:
- *Cléo de 5 à 5 / Cleo from 5-7* (Agnès Varda, Rome Paris Films, France, 1962, 90m, b/w and colour)
- excerpt from: *The Diving Bell and the Butterfly* (Julian Schnabel, Pathé Renn Prod., France/USA, 2007, 112 m)
- excerpt from: *Marnie* (Alfred Hitchcock, Universal, USA, 1964, 130 m, Technicolor)

Required Reading:
- B/T Ch. 3, esp. 87-97

Suggested Reading:
- Turabian Ch. 12

Tutorial:
- Discussion of Films and Reading
Week 6 - 18 October – Spectatorship

Screening:
- *Persepolis* (Marjane Satrapi, France/Iran, 2007, 96m, b/w & col)
- *14.3 Seconds* (John Greyson, Canada, 2008, 9m)
- excerpt from: *Fade to Black* (Tony Cokes and Donald Trammel, USA, 1990, 32m)

Required Reading:

Tutorial:
- Discussion of Films and Reading

Week 7 – 25 October - Mise-en-scène

Screening:
- *A Single Man* (Tom Ford, Fade to Black/Depth of Field/Artina, USA, 2009, 99m)
- excerpts from: *Batman Returns* (Tim Burton, Warner Bros., USA, 1992, 126m, Technicolor)
- excerpt from: *The Harder They Come* (Perry Henzell, international Films/Xenon Pictures, Jamaica, 1973, 103m)

Required Reading:
- B/T Ch. 4

Suggested Reading:
- Turabian Ch. 13-14

Tutorial:
- Discussion of Films and Reading
- DVD Commentary Presentations begin

Week 8 - 1 November – Cinematography I – Lighting - Framing / Special Effects

Screening:
- *Moonlight* (Barry Jenkins, A24, USA, 2016, 111m)
- excerpts from: *Visions of Light* (Arnold Glassman & Todd McCarthy, USA/Japan, 1993, 92 m, b/w+col, mono sd)

Required Reading:
- B/T 124-131; 159-168

Tutorial:
- Discussion of Films and Reading
- DVD Commentary Presentations continue

Screening:
- *Vertigo* (Alfred Hitchcock, Paramount/Alfred Hitchcock Prod, USA, 1958, 129 m, Technicolor)
*Prelude: The Heart of the World* (Guy Maddin, Toronto International Film Festival/Rhombus Media, Canada, 2000, 6m, b/w, sd)

*Variations on a Cellophane Wrapper* (David Rimmer, Canada, 1972, 8m, col)

**Required Reading:**
- B/T 177-203

**Tutorial:**
- Discussion of Films and Reading
- **DVD Commentary Presentations continue**

**Week 9 - 8 November - Cinematography II - Perspective Relations / Long Take / Mobile Framing**

**Screening:**
- *Get Out* (Jordon Peele, Universal/ Blumhouse / QC Entertainment, USA, 2017, 104m)
- *4 Vertigo* (Les Leveque, USA, 2000, 7m)
- *Qiu/Late Summer* (Yi Cui, China, 2017, 13m)
- *Tennis Ball and Deodorant* (William Wegman, USA, 1970-78, 1 m, b/w)
- excerpt from: *La Grande illusion / The Grand Illusion* (Jean Renoir, Réalisations d’Art Cinématographique, France, 1937, 120m, b/w)
- excerpt from: *Touch of Evil* (Orson Welles, USA, 1958, 95 m, b/w)

**Required Reading:**
- B/T 168-177; 194-215

**Tutorial:**
- Discussion of Films and Reading
- **DVD Commentary Presentations continue**

**Week 10 - 15 November - Sound**

**Screening:**
- *The Piano* (Jane Campion, CiBy 2000/Jan Chapman Prod./Australian Film Commission, Australia/France, 1993, 120m, Eastmancolor)
- *Begone Dull Care* (Norman McLaren/Evelyn Lambart/Oscar Peterson, National Film Board, Canada, 1949, 8m, col)
- *Growl* (William Wegman, USA, 1970-78, 1m, b/w)
- excerpt from: *M* (Fritz Lang, Nero-Film AG, Germany, 1931, 118m, b/w)
- excerpt from: *Singin’ in the Rain* (Stanley Donen/Gene Kelly, MGM, USA, 1952, 103m, Technicolor)
- excerpt from: *Alphaville* (Jean-Luc Godard, André Michelin Prod./Filmstudio, France, 1965, 98m, b/w, sd)

**Required Reading:**
- B/T Ch. 7; 474-476

**Tutorial:**
- Discussion of Films and Reading
- **DVD Commentary Presentations continue**

**Week 11 - 22 November PANEL with Filmmakers**

(Guests TBD)
Week 12 - 29 November

MIDTERM EXAM in class – PARTY!

WINTER BREAK!

WINTER 2019

Week 13 – 3 January Style and Politics
Screening:
• Citizen Kane (Orson Welles, RKO, USA, 1941, 120m, b/w)
Reading:
• B/T 99-110; Ch. 8
Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue

Week 14 - 10 January The Development of Editing and Narrative Codes- Continuity Editing
Screening:
• His Girl Friday (Howard Hawks, Columbia, USA, 1940, 92 m, b/w)
• Films by Louis and Auguste Lumière, France, 1895~1900, ~1 m each, b/w, sil)
• A Trip to the Moon (Georges Méliès, Star Films, France, 1902, hand-tinted, sil, 18fps)
• El Espectro Rojo / The Red Spectre (Gaston Velle, Pathé, France, 1903, 8 m, hand-tinted, sil)
• The Great Train Robbery (Edwin S. Porter, Edison, USA, 1903, 11 m, b/w, sil, 18fps)
• Rescued by Rover (Cecil M. Hepworth & Lewin Fitzhamon, UK, 1905, 7 m, b/w, sil, 18fps)
• The Lonedale Operator (D.W. Griffith, Biograph, USA, 1911, 14 m, b/w/tinted, sil, 18fps)
• excerpt from: Bram Stoker's Dracula (Francis Ford Coppola, American Zoetrope/Columbia Pictures/Osiris, USA, 1992, 128m, Technicolor)
Required Reading:
• B/T 453-463
• Bosma Peter. “Introduction (pp. 1-4); “Curating Film Festivals” (pp. 68-72); “Curating Film Archives” (pp. 82-93). Film Programming: Curating for Cinemas, Festivals, Archives. Short Cuts Series. Columbia University Press, 2015. [online access through York Library/JStor]
Tutorial:
• Discussion of Films and Reading
• Introduction to Curation Assignment
Screening:
• excerpt from: The Maltese Falcon (John Huston, Warner Bros./First National, USA, 1941, 101 m, b/w)
• excerpt from: Night of the Ghouls (Edward D Wood, Jr., USA, 1959, 69 m, b/w, mono sd)
• excerpt from: The Big Picture (Christopher Guest, Aspen Film Society, USA, 1989, 100 m, DeLuxe, Ultra-Stereo)
Required Reading:
• B/T Ch. 6, esp. 230-252; 401-404; 474-477
Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue

Week 15 - 17 January – Discontinuity Editing
Screening:
À bout de souffle/Breathless (Jean-Luc Godard, France, 1960, 90m, b/w, sd)
• excerpt from: Battleship Potemkin (Sergei Eisenstein, Goskino, USSR, 1925, 95 m, b/w, sil @ 16fps)
• excerpt from: Man with a Movie Camera (Dziga Vertov, USSR 1927)
• excerpt from: Daisies (Vera Chytilová, Czech Republic, 1966, 74 m, b/w+col, mono sd)
• excerpt from: Mission: Impossible II (John Woo, USA/Germany, 2000, 123m; DeLuxe)

Required Reading:
• B/T Ch. 6, esp. 217-229, 252-262, 432-436, 470-474; 479-482

Tutorial:
• Discussion of Films and Reading
• DVD Commentary Presentations continue

Week 16: 24 January – Authorship
Screening:
• Fruitvale Station (Ryan Coogler, Forest Whitaker’s Significant Productions/OG Project, USA, 2013, 85m)
  • It Wasn’t Love (Sadie Benning, USA, 1991, 25m, b/w)
Required Reading:
• B/T 482-488

Tutorial:
• Discussion of Films and Reading
• Introduction to Essay Assignment

Week 17 – 31 January – Fieldtrip / Workshop at TIFF Bell Lightbox at Film Reference Library
Tutorial:
• Curation Assignment DUE in tutorial and on Moodle
• Discussion of essay assignment (brainstorming, free-writing, modeling, rubric)

Last date to drop a full year (Y) course without receiving a grade: February 8, 2019

Week 18 – 7 February – Avant-Garde Cinema and Experimental Film
Screening:
Un chien andalou/An Andalusian Dog (Luis Buñuel/Salvador Dali, France, 1929, 28 m, b/w, non-sync sd)
• Very Nice, Very Nice; 21-87 (1963), Free Fall (1964) and A Trip Down Memory Lane (1965)
• Stan Brakhage, Joyce Wieland selection of short films.
• Ballet mécanique / Mechanical Ballet (Fernand Léger/Dudley Murphy/George Antheil, France, 1924, 11m, b/w, sil @20fps, non. sync. sd)
• Arthur Lipsett (Canada).

Required Reading:
B/T 369-386

Dan Brown, “Projection as Performance: Recent Directions in Canadian Expanded Cinema.”

Required Reading:
- B/T Ch. 10, esp 369-387 + 463-470
- TBD

Suggested Reading:
- Turabian Ch. 3

Tutorial:
- Discussion of Films and Reading
- *

5-6 page Essay Topic and Academic Integrity tutorial due / Critical Essay due – hard copy in class and submitted to turnitin.com [available through course Moodle]

[READING WEEK: NO CLASS 14 February]

**Week 19 – 21 February – Documentary**

Screening:
*The Stairs* (Hugh Gibson, Midnight Lamp Films, Canada, 2017, 95m)
- excerpt from: *Cameraperson* (Kirsten Johnson, Big Mouth Productions/Fork Films, USA, 2016, 102m)
- *Ilha das Flores (Isle of Flowers)* (Jorge Furtado, Casa de Cinema de Porto Alegre, Brazil, 1989, 12m, Eastmancolor)
- *Mothlight* (Stan Brakhage, USA, 1963, 2 m, col, sil)

Required Reading:
- B/T 350-364

Suggested Reading:
- Turabian Ch. 4

Tutorial:
- Discussion of Films and Reading
- Essay prep assignment DUE

**Week 20 – 28 February – National Cinema**

Screening:
- TBD

Required Reading:
- TBD

Suggested Reading:
- Turabian Ch. 5-7

Tutorial:
- Discussion of Films and Reading
- Partial Essay Draft DUE
**Week 21 – 7 March – Indigenous Cinemas**

Screening:
- *Ixcanul* (Jayro Bustamante, 2015, 1h 33min.)
- excerpt from: *Kanesatake: 270 Years of Resistance* (Alanis Obomsawin, National Film Board, 1993, 93m)
- *Highway of Tears* (Lisa Jackson, 2016, 4 min) [http://lisajackson.ca/Highway-of-Tears-VR](http://lisajackson.ca/Highway-of-Tears-VR)
- *Mobilize* (Caroline Monnet, NFB, 2015, 3m)
- *Ahoy Métis!* (Marnie Parrell, 2005, 5m)

Required Reading:

Suggested Reading:
- Turabian Ch. 9-11

Tutorial:
- Discussion of Films and Reading

**Week 22 – 14 March – Genre Hong Kong Action Movies**

Screening:
- *Chung King Express / Chongqing senlin* (Wong Kar-wai, Hong Kong, 1994, 97m, col)

Required Reading:
- B/T 332-349, 428-431

Tutorial: Discussion of Films and Reading
- **Essay DUE – hard copy in tutorial and submitted to Turnitin/Moodle**

**Week 23 – 21 March – Aspects of Digital Media**

Screening:
- *Tierra Roja* (Heidi Hassan, Cuba Switzerland, 2007 18 m)
- *The Quick and the Dead* (Stephen Andrew, Canada, 2004, 1 m, color animation, sil)
- *Stranger Comes to Town* (Jackie Goss, US, 2007, 30m)
- *Lossless #2* (Rebecca Baron and Doug Goodwin, USA, 2008, 3m)
- *Highrise* (Katerina Cizek, NFB, Canada, 2009)
- *Workers Leaving the Googleplex* (Andrew Norman Wilson, USA, 2010, 11m)
- *Inside Out* (Tonje Alice Madsen, Norway, 2010, 25m)
- *Codes of Honor* (Jon Rafman, Canada, 2011, 15m)

Required Reading:
- B/T 387-398

Supplementary Reading:

Tutorial:
- Discussion of Films and Reading
- Begin discussion of final exam

**Week 24 – 28 March – The End**

Screening:
- TBD

Tutorial:
- Discussion of Film
- Exam Review

Final Exam in exam period 5-20 April 2019; do not book travel until exam schedule is announced

**ADDITIONAL INFORMATION**

**Academic Policies / Information:**

The Senate Academic Standards, Curriculum and Pedagogy Committee (ASCP) provides a Student Information Sheet that includes:
- York’s Academic Honesty Policy and Procedures / Academic Integrity Web site
- Access/Disability
- Ethics Review Process for Research Involving Human Participants
- Religious Observance Accommodation
- Student Code of Conduct
- http://secretariat.info.yorku.ca/files/CourseInformationForStudentsAugust20121.pdf
- Academic Accommodation for Students with Disabilities
- Alternate Exam and Test Scheduling
- Grading Scheme and Feedback Policy

The Senate Grading Scheme and Feedback Policy stipulates that (a) the grading scheme (i.e. kinds and weights of assignments, essays, exams, etc.) be announced, and be available in writing, within the first two weeks of class, and that, (b) under normal circumstances, graded feedback worth at least 15% of the final grade for Fall, Winter or Summer Term, and 30% for ‘full year’ courses offered in the Fall/Winter Term be received by students in all courses prior to the final withdrawal date from a course without receiving a grade.

- Important University Sessional Dates (you will find classes and exams start/end dates, reading/co-curricular week, add/drop deadlines, holidays, University closings and more. http://www.registrar.yorku.ca/enrol/dates/index.htm
- Manage my Academic record http://myacademicrecord.students.yorku.ca/
- "20% Rule" No examinations or tests collectively worth more than 20% of the final grade in a course will be given during the final 14 calendar days of classes in a term. The exceptions to the rule are classes which regularly meet Friday evenings or on Saturday and/or Sunday at any time, and courses offered in the compressed summer terms.
- Final course grades may be adjusted to conform to Program or Faculty grades distribution profiles.

Many courses utilize Moodle, York University’s course website system. If your course is using Moodle, click here to access it.

Moodle @ York University