Course Description & Objectives

While film-going is a frequent activity, one’s intuitive familiarity with film does not necessarily provide one with the capability to accurately analyse the medium’s formal elements and understand its aesthetic possibilities. Therefore, in the interests of arriving at a more thorough comprehension of and appreciation for cinematic art, we will adopt an analytic approach to the study of film form. This method is known as filmic poetics, which focuses on the function, effects and uses of a film’s applied constructive principles. Particularly, we will explore some of the medium’s basic formal properties, including narrative structure, compositional norms and performance elements. In turn, we shall ascertain how film artists mobilize these principles in the combined interests of articulating meaning and the development of their own personal style.

Considerable attention will be paid to the interrelation between form and content, and thus we will be able to express more concisely how a film asserts its significance. Each of the medium’s inherent features will also be thoroughly described, including narrative structure, mise-en-scène, cinematography, editing, sound and acting. In attending to the full historical and global range of world cinema from the 1920s to the present, we will acquire the skills necessary to analyse critically a film’s expressive capacities with comprehensive precision.

Course Objectives

- To learn the essential components of cinematic form and how they assert meaning
- To understand the interrelation between a film’s form and its content
- To acquire the skills necessary to analyse a film’s expressive capacity

Evaluation

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<tr>
<td>Attendance</td>
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<tr>
<td>Quiz 1 (Oct 8)</td>
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<td>Quiz 2 (Nov 5)</td>
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<td>Quiz 3 (Dec 10)</td>
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<tr>
<td>Sequence analysis (1000 words – Oct 29)</td>
<td>20%</td>
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<tr>
<td>Essay (2000 words – Dec 8)</td>
<td>30%</td>
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* All tests and assignments must be completed in order to complete the course. Failure to complete a test or an assignment will result in a final grade of 0% for the course.

Prerequisite

A minimum of 45.0 credit hours (Second year standing)

Required Texts

Attendance
Regular attendance is absolutely mandatory. It is imperative that you attend all of the screenings and lecture hours, and sign in for each lecture hour; otherwise, you will be noted as absent for the week. If you are unable to attend a session, it is your responsibility to contact me to explain your circumstances. Should you have more than two unexcused absences, I reserve the right to assign a 0% for your attendance grade. If you are absent for more than five sessions, you will immediately receive a grade of 0% for the course. There are no exceptions to this policy, nor can accommodations be made. Chronic absenteeism will prevent you from acquiring the propositional and procedural knowledge necessary to pass the quizzes and complete the written assignments.

Late Policy
Late assignments will be penalized at 10% per day and will not receive written comments. Essays that are more than one week late will not be accepted. If you foresee difficulties in meeting a deadline, you must let me know at least one week before the due date. Extensions will not be granted, nor will make-up tests be allowed without the following documentation: (a) a letter from a medical doctor indicating that you were physically unable to complete an assignment or attend a test on a specific date; or (b) an official request made on your behalf via Counselling Services. Please be aware that all accommodations are at my discretion, and that I am not authorized to make any adjustments to the scheduling of a final exam.

Note on Academic Misconduct
Because academic integrity is vital to the well-being of the university community, the University of Lethbridge takes academic misconduct very seriously. Academic misconduct includes plagiarism, which involves presenting the words and ideas of another person as if they were your own, and other forms of cheating, such as using crib notes during a test, fabricating data or secondary sources for an assignment, or submitting the same piece of work in more than one course. The penalties for academic misconduct can be very severe. A grade of zero may be given for the assignment or even for the course, and a second offence may result in suspension from the University. Students are urged to read the section of the Undergraduate Calendar that pertains to academic offences (pp. 78-80). Students are also reminded that the Writing Centre (room L1012 in the library) offers free workshops on writing and study skills and on avoiding plagiarism.

Definition of Plagiarism
“No student shall represent the words, ideas, images, or data of another person as his or her own. This regulation will affect any academic assignment or other component of any course or program of study, whether the plagiarized material constitutes a part or the entirety of the work submitted” (University of Lethbridge Undergraduate Calendar, pg. 78).

Mandatory Electronic Assignment Submissions
You must submit electronic copies of your sequence analysis and research essay to the appropriate DRAMA 3030 Moodle Assignment dropboxes. Ensure that you keep electronic and hard copies of all submitted work.

Re-examination Policy
If you feel your work has been unfairly graded, you may submit it for re-examination. However, your grade will not increase by more than 5% and I reserve the right to drop it further.
SCHEDULE

WEEK 1: Sept 10
Lecture 1: MAKING MEANING I – Film as an Experience
Lecture 2: MAKING MEANING II – Levels of Meaning
Reading: Barsam & Monahan – Chapter 1 (“Looking at Movies”) pp. 1-34
DVD: Chapter 1 (“Film Analysis I” & “Film Analysis II”)
Suggested: Chapter 10 (Sections on Film History, Precinema & the First Movies), pp.431-40

*** Nominate a film for the People’s Choice Screening (on December 3) by Thursday, September 12

WEEK 2: Sept 17
Lecture 1: NARRATIVE I – Plot, Story & Narration
Lecture 2: NARRATIVE II – Classical Narrative
Reading: Chapters 2 & 3 (“Principles of Film Form” & “The Idea of Narrative”), pp. 35-70
DVD: Chapter 2 (“Form & Content”)

*** Round One voting for the People’s Choice Screening: Friday, Sept 13 – Thursday, Sept 19

WEEK 3: Sept 24
Lecture 1: NARRATIVE III – Narrative Elements
Lecture 2: NARRATIVE IV – Art Cinema
Reading: Barsam & Monahan – Chapter 4 (“Elements of Narrative”), pp. 121-69
DVD: Chapter 4 (“Narrators” & “Diegetic and Nondiegetic Elements”)
Suggested: Chapter 10 (“Germany and *Das neue Kino*”), pp. 463-64

*** Round Two voting for the People’s Choice Screening: Friday, Sept 20 – Thursday, Sept 26

WEEK 4: Oct 1
Lecture 1: MISE-EN-SCÈNE I – Design
Lecture 2: MISE-EN-SCÈNE II – Categories of Mise-en-scène: Classical & Expressionist
Reading: Barsam & Monahan – Chapter 5 (“Mise-en-Scène”), pp. 171-202
DVD: Chapter 5 (“Setting & Expressionism” & “Lighting & the Familiar Image”)
Suggested: Chapter 11 (“The Whole Equation” & “Film Technologies”), pp. 483-91
**WEEK 5: Oct 8**
Lecture 2: MISE-EN-SCÈNE III – Composition I
Screening: M. Fritz Lang, dir. Germany: Vereinigte Star-Film GmbH, 1931. 110 min.
Reading: Barsam & Monahan – Chapter 5 (“Mise-en-Scène”), pp. 202-23
DVD: Chapter 5 (“Composing the Frame”)
Suggested: Chapter 10 (“1919-1931: German Expressionism”), pp. 423-26

**WEEK 6: Oct 15**
Lecture 1: MISE-EN-SCÈNE IV – Composition II & Categories of Mise-en-scène: Mannerism
Lecture 2: CINEMATOGRAPHY I – Cinematographic Properties I
Screening: Citizen Kane. Orson Welles, dir. USA: RKO, 1941. 119 min.
Reading: Barsam & Monahan – Chapter 6 (“Cinematography”), pp. 225-28 & 244-286
DVD: Chapter 6 (“Shot Types,” “Camera Angles,” “Zoom & Moving Camera Effects,” “The Moving Camera” & “Focal Length”)
Suggested: Chapter 11 (“How a Movie is Made” & “The Studio System”), 491-501

**WEEK 7: Oct 22**
Lecture 1: CINEMATOGRAPHY II – Cinematographic Properties II
Seminar 1: ESSAY WRITING
Reading: Barsam & Gocsik – Writing About Movies (Chapters 1 – 4) pp. 1-51, 89-107

**WEEK 8: Oct 29**
Lecture 1: CINEMATOGRAPHY III – Lighting & Postproduction
Lecture 2: CINEMATOGRAPHY IV – Colour
Reading: Barsam & Monahan – Chapter 6 (“Cinematography”), pp. 228-44
Barsam & Gocsik – Writing About Movies (Chapters 5-9), pp. 111-177
DVD: Chapter 6 (“Lighting”)

*** Sequence analysis due – Tuesday, Oct 29

**WEEK 9: Nov 5**
* Quiz 2: Weeks 5 – 8 (Mise-en-scène I-IV, Cinematography I – IV)
Seminar 2: LIBRARY RESEARCH – Guest speaker: Andrea Glover (Subject librarian)
Lecture 1: EDITING I – Areas of Control
Lecture 2: EDITING II – Continuity Editing
Reading: Barsam & Monahan – Chapter 8 (“Editing”), pp. 339-68
DVD: Chapter 8 (“Continuity & Classical Cutting” & “The 180° Rule”)
Suggested: Chapter 11 (“Financing in the Industry” & “Marketing and Distribution”), pp. 505-12
WEEK 10: Nov 12
Lecture 1: EDITING III – Discontinuity Editing
Screening: Battleship Potemkin. Sergei Eisenstein, dir. Soviet Union: Goskino, 1925. 75 min.
Lecture 2: EDITING IV – Montage
Reading: Barsam & Monahan – Chapter 8 (“Editing”), pp. 368-86
DVD: Chapter 8 (“Montage” & “The Kuleshov Experiment”)

WEEK 11: Nov 19
Lecture 1: SOUND I – Sound Fundamentals
Lecture 2: SOUND II – Naturalistic vs. Expressive Sound
Reading: Barsam & Monahan – Chapter 9 (“Sound”), pp. 387-430
DVD: Chapter 9 (“Sound in Snapshot”)

WEEK 12: Nov 26
Lecture 1: ACTING I – Preconditions for Performance Analysis
Lecture 2: ACTING II – Analyzing Acting
Reading: Barsam & Monahan – Chapter 7 (“Acting”), pp. 287-338
DVD: Chapter 7 (“Persona and Performance”)

WEEK 13: Dec 3
Lecture 1: ANALYSIS & EVALUATION – The Whole Picture
Screening: People’s Choice Screening – to be announced
Seminar 3: GROUP ANALYSIS
* Quiz 3: Weeks 9 – 12 (Editing I – IV, Sound I-II, Acting I-II, Analysis & Evaluation)
Chapter 11 (“Production in Hollywood Today”), pp. 512-20

*** Final essay due – Sunday, December 8

Note on Screenings
The assigned films are considered required texts and the screenings are a core part of your attendance for the course. Therefore, it is your responsibility to attend all assigned screenings. If you are unable to attend a screening for a legitimate reason, you will be expected to watch the film before attending class the following week. Course films are held on four hour reserve in the Library, and can be obtained from the circulation desk.
EVALUATION SCHEME, BONUS SCREENINGS & QUizzes

Note on Evaluation
Assignments and tests will be given a numerical grade and translate to the standard letter grades:

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<tr>
<th>PERCENTAGE</th>
<th>LETTER GRADE</th>
<th>GRADE POINTS</th>
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<tbody>
<tr>
<td>90 – 100</td>
<td>A+</td>
<td>4.0</td>
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<tr>
<td>85 – 89</td>
<td>A</td>
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<td>77 – 79</td>
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Bonus Screenings
Bonus marks are available for students who attend no more than four films scheduled in the New Media Film Series and/or the Modern Language Film Series. Attendance at each of the screenings is worth an extra 1.25% for a potential total of 5% bonus marks. You must sign in at each screening, and stay for both the screening and post-screening Q&A session.

Each screening and discussion session in the New Media Film Series (NMedFS) runs from 7 – 9:30PM at the Lethbridge Public Library Theatre Gallery. For more details visit newmediafilmseries.com, join the Series’ Facebook group, and/or follow the Series on Twitter.

1) Sept 11  Holy Motors (Leos Carax/France/2012) Aaron Taylor
2) Sept 30  The Gleaners and I (France/Agnès Varda/2000) Beth Gerwin
3) Oct 7   The Women on the 6th Floor (France/Philippe Le Guay/2010) Mélanie Collado
4) Oct 21  The Devil’s Backbone (Spain/Guillermo del Toro/2001) Paul Sparrow-Clarke
5) Nov 6   To Be or Not to Be (USA/Ernst Lubitsch/1942) Bob Cousins
6) Nov 20  Amer (Belgium/Hélène Cattet & Bruno Forzani/2009) C. Blake Evernden
7) Dec 4   The Spirit of the Beehive (Spain/Victor Erice/1973) Mélanie Collado

The Modern Language Film Series (MLFS) schedule will be circulated and posted to Moodle at a later date. For additional information about the MLFS, including room numbers, contact Series coordinator Dr. Abigail McMeekin: abigail.mcmeekin@uleth.ca. Please note that Dr. McMeekin is the MLFS coordinator only; she is not affiliated with DRAMA 3030, and therefore will not answer questions about this course nor about bonus marks.
WRITTEN ASSIGNMENTS – GENERAL INSTRUCTIONS

• The sequence analysis and the essay will be worth 20% and 30% of your grade respectively. Failure to submit either paper will result in a grade of 0% assigned for the course.

• The sequence analysis is due Tuesday, Oct 29 and the final essay is due Sunday, Dec 8.

FORMATTING INSTRUCTIONS

• The length of each paper is set at 1000 and 2000 words respectively (not including your Works Cited list). I will stop reading your assignment once it runs more than 300 words over the word limit. Conversely, 10% will be deducted per every 100 words under the required limit.

• Your essay must be written in 12 point Times New Roman font and your margins must be set at 1”. The assignment must be double spaced, paginated, with no spaces between paragraphs.

• Your essay must be submitted to Moodle as a Microsoft Word file (preferably as a .docx file). If you do not own Microsoft Word, free access to the software is available on campus, or you may wish to make use of free, Word-compatible, open source application suites: LibreOffice or OpenOffice (available at www.libreoffice.org/ and www.openoffice.org/ respectively). Because I will be grading your assignments electronically, NO OTHER FORMATS WILL BE ACCEPTED (especially not PDF files)!

• Use your name (last name first) as the name of your file (e.g., Taylor, Aaron.docx). Include your name, date, and course number within the assignment as well.

CITATION INSTRUCTIONS (* Research paper only!)

• References in your research paper must be from reputable sources, and must include (1) an actual, physical book (or e-book), (2) a journal article, and (3) a professionally produced/academic online publication (see Moodle for links). Please note that Looking at Movies does not count as a source. Also, extracts from Google books are NOT permitted.

• It is recommended that you use MLA format to reference your sources. Other styles of scholarly quotation are acceptable provided you cite your sources properly. A guide to citation styles is available at Research and Documentation Online (bcs.bedfordstmartins.com/resdoc5e/).

• In order to ensure that your research is explicitly incorporated within your essay, all citations must be direct quotations from the sources in question. Failure to comply with this requirement may result in a failing grade. Paraphrasing is acceptable, but you still must include a corresponding quotation. For example:

  David Bordwell asserts that Hollywood filmmaking is often classical in its approach to style. This is due to the industry’s reliance on “notions of formal harmony, respect for tradition, mimesis, self-effacing craftsmanship, and cool control of the perceiver’s response” (Bordwell 4).

• *** IMPORTANT: At least 10% of your grade may be deducted for
  ○ deviating from the stylistic formatting outlined above
  ○ improper citation style
  ○ including a citation without a direct quotation from the source used
1000 WORD SEQUENCE ANALYSIS (** Due Tuesday, October 29, 2013)

- Your assignment is to write a critical essay that analyses the “Follow the Yellow Brick Road” sequence in The Wizard of Oz (DVD Chpts. 19-20, 32.51 – 34.09). The sequence is also available on Moodle under the “Wizard of Oz Sequence” link.

OBJECTIVE
- Critically analyze the sequence by providing a careful account of how its formal elements work together to help articulate the film’s readily identifiable explicit meaning.

- Specifically, your analysis must address at least one of the following formal components:
  - narration & narrative structure
  - mise-en-scène (setting, décor, costume, framing, staging, movement)
  - cinematography (colour, duration, lighting, angle, distance, camera movement, effects)
  - editing

- Be sure to consider these primary questions in your analysis:
  1) How does the sequence relate to the film’s explicit meaningfulness as a whole, and what is the broader significance of the depicted action? – i.e., What attitudes are conveyed about the situation? Or, what general idea is being expressed?
  2) What possible reasons are there for the filmmakers to depict the action in this way? – Why did they make these specific stylistic choices? Is there a larger pattern at work?

GENERAL INSTRUCTIONS
- Rather than describe the action and technique, you are expected to articulate their significance:
  1) Do not simply provide a referential description – what one literally observes and hears.
  2) You must indicate how the sequence’s stylistic features convey the film’s overall explicit meaning – i.e., its message, moral, lesson, argument, or idea.
  3) This meaning must be articulated in the first paragraph(s) of your analysis. It should definitely be longer than a sentence. Be specific and explain exactly what you mean!
  4) Don’t list the techniques you’ll be analyzing; just articulate the explicit meaning instead.

- Do not just itemize the sequence’s formal elements, or merely focus on the sequence in isolation from the rest of the film. In your essay, you will need to discuss how one or two stylistic aspects function together in developing the sequence’s meaning. Consider these stylistic features as evidence for your argument. Always consider the following:
  1) Why did the filmmakers choose these particular techniques to depict the represented action?
  2) Are these techniques part of (or do they deviate from) a larger pattern? If so, why?
  3) How do these techniques help convey a particular idea? Or, how do they help establish a particular feeling or aesthetic effect? Again, be specific and explain exactly what you mean!
• Always keep in mind our critical criteria:
  o Identify the film’s unifying central concern
  o Indicate the film’s level of ambition
  o Establish the relationship of the formal elements to the film’s purpose or effect
  o Assert a creative & sophisticated evaluation of the film’s accomplishments

REMINDERS
• Do not rely on the power of memory while conducting your close analysis, no matter how photographic you believe it to be. Take detailed notes while viewing the sequence numerous times. Lack of detailed evidence in your responses will likely result in a failing grade.

• Please keep in mind that the sequence analysis is not a research essay. No citations, endnotes or bibliographies are required. In addition, do not incorporate someone else’s critical assessments or explanations of the film; you must demonstrate how this sequence corresponds to your own ideas about the film.

• Do not define the techniques you’re discussing; just analyze why they’re being employed.

• A sequence analysis is not a film review, so avoid making evaluative claims (i.e., “This film is great/terrible because…”). Such responses speak more about you than the film you’re analysing.

• Consult Writing on Movies – particularly pages 123-74 – for tips on quality academic writing. Chapter 3 also includes an excellent section on “Formal Analysis” on pages 33-46.

• For additional details and a checklist of stylistic terms, see the “Sequence Analysis Worksheet” in the “Assignment Resources” folder on Moodle. Please be aware, however, that your paper must be written in essay form, and that the guide is a resource only.

FOR CONSIDERATION
  o Has your reading of the sequence’s explicit meaning been articulated coherently?
  o Is your reading supported by accurate and convincing formal analysis?
  o How original is your reading? Extra credit should be awarded for innovative ideas.
  o Have you correctly identified the formal techniques using the terms introduced in the textbook and in lectures?
  o Have you given an explanation for the inclusion of the formal elements described?

*** IMPORTANT: You will be evaluated on (1) your explanation of the sequence’s contribution to the film’s explicit meaning and (2) your correct identification of the formal techniques used.

* Another excellent reference book, Timothy Corrigan’s A Short Guide to Writing About Film (New York: Longman, 2008), is on reserve at the Circulation Desk of the Library.
Your second written assignment is a detailed formal study of one of the films assigned in this course. The paper is intended as a critical analysis of some facet of your chosen film, and should be treated as a lengthier and more complex version of your earlier sequence analysis.

As before, you will be evaluated on your explanation of the film’s larger significance as reinforced by its form. You must assert either one of the following levels of meaning:

- **explicit** – how does the film’s form contribute to its broader message, moral, lesson, argument, or idea?
- **implicit** – how does the film’s form suggest an abstract thematic idea or philosophical problem? Or, how does film’s form express an ideological belief about society?

**GENERAL INSTRUCTIONS**

Remember, the main purpose of the assignment is to articulate what you regard to be the significance of the work. As before, this needs to be articulated at the beginning of your essay! Be specific and explain exactly what you mean! As before it should definitely be longer than a sentence – in fact, it should take you at least two or three paragraphs to explain this idea fully.

As in the previous assignment, you are expected to provide formal evidence taken from the film to support your argument. However, rather than focus on one stylistic element, you need to consider how the film’s stylistic features function as a whole. Consider the following questions:

- What is the film’s basic pattern of coherence? How is it reinforced by stylistic features?
- Do any of these features function as significant stabilizing repetitions? Do they deviate from any norms?
- Do these stylistic elements augment each other? If so, how and to what end?
- Are any recurring elements taking on new complexity as they evolve? How and why?
- Is there any tension/contradiction between the different stylistic elements employed?

**POSSIBLE QUESTIONS**

You may wish to structure your essay in accordance with one of the following questions:

- Is the filmmaker attempting to work through a particular formal problem or obsession?
- What is the explicit idea that the film is raising about its represented situation?
- What implicit ethical, aesthetic, or metaphysical idea is the film considering?
- How is the film articulating a specific cultural belief or value?
RESEARCH

- As the assignment is a research paper, you must include four to five secondary sources within a works cited list. You must also make direct reference to each of these sources within your paper. Papers without secondary sources cited will receive a failing grade.

- References must be from reputable sources, and must include must include (1) an actual, physical book (or e-book), (2) a journal article, and (3) a professionally produced/academic online publication (see Moodle for links).² Please note again that Looking at Movies does not count as a source. Again, extracts from Google books are NOT permitted.

- Before employing a citation, consider whether or not the quote is useful. Ask yourself:
  1) Is this citation simply making an unhelpful evaluative claim about the film’s quality?
  2) Is this citation simply describing something that I could easily do in my own words?
  3) Is this citation doing any work? – i.e., is it in the service of supporting my argument?

- You will be evaluated on the quality of your own observations and ideas, so do not rely extensively on your secondary sources – i.e., do not rehash someone else’s opinion about a film, and keep your citations to a minimum as well as a minimal length (i.e., 5% of your total word count).

- Consult Writing About Movies (pp. 111-21) for tips on making use of your secondary sources.

REMINDERS

- Make use of the Sequence Analysis Worksheet (available in the “Assignment Resources” folder in Moodle) to help identify stylistic features for analysis

- Our critical criteria & the questions listed above under “For Consideration” (p. 9) still apply!

- Follow the formatting and citation instructions outlined on page 7 of the syllabus!

- Consult Writing on Movies – particularly pages 123-74 – for tips on quality academic writing.

- Visit the Writing Centre for assistance with style & grammar: www.uleth.ca/international/content/writing-centre-helping-you-become-better-writer

- I also encourage you to meet with me during my office hours to discuss your topic well before you begin to write so that you are sure to embark upon the right course.

- For sample essays, see:
  o Barsam’s sample film analysis of Apocalypse Now (available in the “Assignment Resources” folder on Moodle).
**IMPORTANT** – You will be evaluated on your correct usage of the **formal techniques** and concepts you’ve learned. So, **do not** submit a paper that does not engage in close analysis of the film’s **style**, or that does not have a clearly articulated argument about the film’s **meaning**.

**ALSO IMPORTANT** – At least 10% of your grade may be deducted for

- deviating from the stylistic formatting outlined on page 7 of the syllabus
- including a citation without a direct quotation, or for insufficient research
- improper citation style

**Evaluative Criteria for Written Assignments**

- Criteria for the assessment of essays are as follows:
  - clarity and cogency of expression and argument
  - clear structuring in terms of introduction, conclusion and signposting
  - the ability to adduce appropriate evidence in support of the argument
  - competent and correct use of grammatical, scholarly and research conventions
  - demonstration of a clear understanding of the key concepts taught on the course
  - the originality, inventiveness and insightfulness of the argument put forward

**QUIZZES**

- There are three mandatory quizzes. The first two are scheduled during class hours, while Quiz 3 is scheduled during the exam period.
  - Quiz 1 – **Tuesday, October 8**
  - Quiz 2 – **Tuesday, November 5**
  - Quiz 3 – **Tuesday, December 10** (6 – 7PM in PE275)

- The questions will test your familiarity with some of the key definitions and concepts addressed in the assigned readings and in class. Each quiz is worth 15% of your final grade. The format for the quizzes will be multiple-choice.

- It is advisable that you access StudySpace to help you prepare for the quizzes (consult your textbook for further details). This resource includes practice quizzes for each textbook chapter and can be accessed at [www.wwnorton.com/college/film/movies4/](http://www.wwnorton.com/college/film/movies4/).

- Excellent **glossaries** of film terminology can also be found in both *Looking at Movies* (pp. 535-47) and *Writing About Movies* (pp. 181-252). In addition, study guides will be available on Moodle.

- Please note that you must complete **all three** quizzes, or else 0% will be assigned for the course. Makeup tests for scheduling conflicts or missed quizzes will not be arranged.

† Note that you may still write on *The Wizard of Oz*, but your take on the film’s meaning must be **completely different** from your sequence analysis; otherwise a failing grade will be assigned.

‡ The following sources **do not** qualify as research and therefore are not acceptable secondary sources: Wikipedia, the Internet Movie Database, non-professional websites, DVD commentaries, and dictionary definitions.