

UNIVERSITY OF LETHBRIDGE
Department of Theatre and Dramatic Arts

DRAMA 3030N – INTRODUCTION TO FILM STUDIES
 Fall 2013

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Lectures & seminar: Tues 6 – 10PM (PE275)
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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

Attendance	5%
Quiz 1 (Oct 8)	15%
Quiz 2 (Nov 5)	15%
Quiz 3 (Dec 10)	15%
Sequence analysis (1000 words – Oct 29)	20%
Essay (2000 words – Dec 8)	30%

* 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

- 1) Barsam, Richard and Dave Monahan. *Looking at Movies*. 4th ed. New York: W. W. Norton, 2012.
- 2) Gocsik, Karen and Richard Barsam. *Writing About Movies*. 4th ed. New York: W. W. Norton, 2012.

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
Screening: *A Moment of Innocence*. Mohsen Makhmalbaf, dir. Iran: Mongrel Media, 1996. 78 min.
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
Screening: *The Wizard of Oz*. Victor Fleming, dir. USA: MGM, 1939. 101 min.
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”)
Suggested: Chapter 10 (“1927-47: Classical Hollywood Style...”), pp.450-55

*** 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
Screening: *Caché*. Michael Haneke, dir. France/Austria/Germany: Mongrel Media, 2005. 118 min.
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
Screening: *Pan’s Labyrinth*. Guillermo del Toro, dir. Spain & Mexico: Picturehouse, 2006. 119 min.
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

- * **Quiz 1:** Weeks 1 – 4 (Making Meaning, Narrative I – IV, Mise-en-scène I – II)
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
Screening: *Cinderella Man.* Ron Howard, dir. USA: Universal Pictures, 2005. 144 min.
Seminar 1: ESSAY WRITING
- Reading:** Barsam & Gocsik – *Writing About Movies* (Chapters 1 – 4) pp. 1-51, 89-107
Suggested: Chapter 11 (“The Independent System), pp. 501-05

WEEK 8: Oct 29

- Lecture 1:** CINEMATOGRAPHY III – Lighting & Postproduction
Lecture 2: CINEMATOGRAPHY IV – Colour
Screening: *The Usual Suspects.* Bryan Singer, dir. USA: Gramercy Pictures, 1995. 106 min.
- 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”)
Suggested: Chapter 10 (“1924-30: The Soviet Montage Movement”), pp.448-50

WEEK 11: Nov 19

- Lecture 1:** SOUND I – Sound Fundamentals
Screening: *Singin’ in the Rain*. Stanley Donen and Gene Kelly, dir. USA: MGM, 1952. 103 min.
Lecture 2: SOUND II – Naturalistic vs. Expressive Sound
- Reading:** Barsam & Monahan – Chapter 9 (“Sound”), pp. 387-430
DVD: Chapter 9 (“Sound in *Snapshots*”)
Suggested: Chapter 10 (“1908-27: Origins of the Classical Hollywood Style”), pp. 440-43

WEEK 12: Nov 26

- Lecture 1:** ACTING I – Preconditions for Performance Analysis
Screening: *Donnie Brasco*. Mike Newell, dir. USA: TriStar Pictures, 1997. 127 min.
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)
- Suggested:** Chapter 10 (“1965-1995: The New American Cinema”), pp. 472-79
 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:

PERCENTAGE	LETTER GRADE	GRADE POINTS
90 – 100	A+	4.0
85 – 89	A	4.0
80 – 84	A-	3.7
77 – 79	B+	3.3
73 – 76	B	3.0
70 – 72	B-	2.7
67 – 69	C+	2.3
63 – 66	C	2.0
60 – 62	C-	1.7
55 – 59	D+	1.3
50 – 54	D	1.0
0 – 49	F	0

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	<i>Holy Motors</i> (Leos Carax/France/2012)	Aaron Taylor
2) Sept 30	<i>The Gleaners and I</i> (France/Agnès Varda/2000)	Beth Gerwin
3) Oct 7	<i>The Women on the 6th Floor</i> (France/Philippe Le Guay/2010)	Mélanie Collado
4) Oct 21	<i>The Devil's Backbone</i> (Spain/Guillermo del Toro/2001)	Paul Sparrow-Clarke
5) Nov 6	<i>To Be or Not to Be</i> (USA/Ernst Lubitsch/1942)	Bob Cousins
6) Nov 20	<i>Amer</i> (Belgium/Hélène Cattet & Bruno Forzani/2009)	C. Blake Evernden
7) Dec 4	<i>The Spirit of the Beehive</i> (Spain/Víctor Erice/1973)	Mélanie Collado
8) Dec 18	<i>Louis 19, le roi des ondes</i> (Canada/ Michel Poulette/1994)	Ryan Harper-Brown

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**:
 - Identify the film’s **unifying central concern**
 - Indicate the film’s **level of ambition**
 - Establish the **relationship** of the **formal elements** to the film’s **purpose or effect**
 - 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

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

2000 WORD ESSAY (*) Due Sunday, December 8, 2013)**

- 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).[‡] 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:
 - Barsam’s sample film analysis of *Apocalypse Now* (available in the “**Assignment Resources**” folder on Moodle).
 - Cubie King’s essay on the use of colour in *Punch Drunk Love*: “*Punch Drunk Love*: The Budding of an Auteur,” in *Senses of Cinema*, issue no.35, 2005. It’s available at: http://www.sensesofcinema.com/2005/feature-articles/pt_anderson/

***** 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/.
- 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.