FILM1010 - Film and Television Studies
Course Outline

Course Coordinators: (course administration enquiries)

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Consultation hours: by appointment

Course Outline issued and correct as at Week 1, Semester 1, 2006
CTS Download Date 8 February 2006
## Course Overview

<table>
<thead>
<tr>
<th>FILM1010</th>
<th>Film and Television Studies</th>
<th>Units: 10</th>
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<tbody>
<tr>
<td><strong>Course Availability:</strong></td>
<td>Semester 1 - 2006 Callaghan Campus</td>
<td></td>
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<tr>
<td><strong>Faculty:</strong></td>
<td>Faculty of Education and Arts</td>
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<tr>
<td><strong>School:</strong></td>
<td>School of Humanities and Social Science</td>
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<tr>
<td><strong>Teaching Methods:</strong></td>
<td>Lecture Laboratory (Film Screening)</td>
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<tr>
<td><strong>Description:</strong></td>
<td>Introduces students to film and television analysis, examining the basic components of film form (narrative, mise-en-scene, cinematography, editing, sound), as well as televisual concepts such as flow, serialisation and format. The course also looks at processes of production and reception, paying particular attention to film and television as social forms.</td>
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<td><strong>Course Objectives:</strong></td>
<td>At the end of the course, students will be able to: * understand the basic concepts of film analysis, including film form, film genres, and the processes of production and reception; * produce coherent analyses of individual films, and the ouvres of major directors, using these concepts.</td>
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<td><strong>Course Content:</strong></td>
<td>Topics include: * Film Production * Narrative form * Non-narrative form * Mise-en-scene * Cinematography * Genre and Ideology * Televisual Form * Serialisation * Audiences and Reception * Television culture</td>
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<tr>
<td><strong>Modes of Delivery:</strong></td>
<td>Internal Mode</td>
<td></td>
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<tr>
<td><strong>Assumed Knowledge:</strong></td>
<td>NA</td>
<td></td>
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<tr>
<td>Assessment Items:</td>
<td>Examination: Class</td>
<td>In-Class Short Answer Test. Equivalent to 2,000 words. To be conducted in Week 7. Value 50%</td>
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<td></td>
<td>Essays / Written Assignments</td>
<td>One 2,000-word essay, worth 50%</td>
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<td>Contact Hours:</td>
<td>Lecture: for 2 Hour(s) per Week for the Full Term</td>
<td>Laboratory: for 3 Hour(s) per Week for 12 Weeks</td>
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<td></td>
<td>Film Screening (Laboratory)</td>
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**Online Tutorial Registration:**

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system:


Registrations close at the end of week 2 of semester.

**Studentmail and Blackboard:** [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

This course uses Blackboard and studentmail to contact students, so you are advised to keep your email accounts within the quota to ensure you receive essential messages. To receive an expedited response to queries, post questions on the Blackboard discussion forum if there is one, or if emailing staff directly use the course code in the subject line of your email. Students are advised to check their studentmail and the course Blackboard site on a weekly basis.

**Written Assignment Presentation and Submission Details**

Students are required to submit assessment items by the due date. Late assignments will be subject to the penalties described below.

**Hard copy submission:**

- **Type your assignments:** All work must be typewritten in 11 or 12 point black font. Leave a wide margin for marker’s comments, use 1.5 or double spacing, and include page numbers.
- **Word length:** The word limit of all assessment items should be strictly followed – 10% above or below is acceptable, otherwise penalties may apply.
- **Proof read your work** because spelling, grammatical and referencing mistakes will be penalised.
• **Staple the pages** of your assignment together (do not use pins or paper clips).

• **University coversheet:** All assignments must be submitted with the University coversheet: [www.newcastle.edu.au/policy/academic/general/assess_coversheet.pdf](http://www.newcastle.edu.au/policy/academic/general/assess_coversheet.pdf)

• **Assignments are to be deposited in the relevant discipline assignment box:**
  - Callaghan students: School of Humanities and Social Science Office, Level 1, McMullin Building, MC127
  - Ourimbah students: Room H01.43

• **Do not fax or email assignments:** Only hard copies of assignments will be considered for assessment. Inability to physically submit a hard copy of an assignment by the deadline due to other commitments or distance from campus is an unacceptable excuse. Assignments mailed to Schools are accepted from the date posted.

• **Keep a copy of all assignments:** All assignments are date-stamped upon receipt. However, it is the student’s responsibility to produce a copy of their work if the assignment goes astray after submission. Students are advised to keep updated back-ups in hard copy and on disk.

### Online copy submission to Turnitin

In addition to hard copy submission, students are required to submit an electronic version of the following assignments to Turnitin via the course Blackboard website:

- 2,000 word Essay

Prior to final submission, all students have the opportunity to submit one draft of their assignment to Turnitin to self-check their referencing.

Assignments will not be marked until both hard copy and online versions have been submitted. Marks may be deducted for late submission of either version.

### Penalties for Late Assignments

Assignments submitted after the due date, without an approved extension of time will be penalised by the **reduction of 5% of the possible maximum mark** for the assessment item for each day or part day that the item is late. Weekends count as one day in determining the penalty. Assessment items submitted **more than ten days** after the due date will be awarded **zero marks**.
Special Consideration/Extension of Time Applications

Students wishing to apply for Special Consideration or Extension of Time should obtain the appropriate form from the Student HUBS.

No Assignment Re-submission

Students who have failed an assignment are not permitted to revise and resubmit it in this course. However, students are always welcome to contact their Tutor, Lecturer or Course Coordinator to make a consultation time to receive individual feedback on their assignments.

Remarks

Students can request to have their work re-marked by the Course Coordinator or Discipline Convenor (or their delegate); three outcomes are possible: the same grade, a lower grade, or a higher grade being awarded. Students may also appeal against their final result for a course. Please consult the University policy at:


Return of Assignments

Where possible, assignments will be marked within 3 weeks and returned to students in class. At the end of semester, students can collect assignments from the Student HUBS during office hours.

Preferred Referencing Style

In this course, it is recommended that you use the use the Harvard in-text referencing system (similar to the MLA system – see guide to essay writing at the end of this guide) for referencing sources of information used in assignments. Inadequate or incorrect reference to the work of others may be viewed as plagiarism and result in reduced marks or failure.

An in-text citation names the author of the source, gives the date of publication, and for a direct quote includes a page number, in parentheses. At the end of the paper, a list of references provides publication information about the source; the list is alphabetised by authors' last names (or by titles for works without authors). Further information on referencing and general study skills can be obtained from:

- Infoskills:
Student Representatives

We are very interested in your feedback and suggestions for improvement. Student Representatives are the channel of communication between students and the School Board. Contact details of Student Representatives can be found on the School website.

Student Communication

Students should discuss any course related matters with their Tutor, Lecturer, or Course Coordinator in the first instance and then the relevant Discipline or Program Convenor. If this proves unsatisfactory, they should then contact the Head of School if required. Contact details can be found on the School website.

Essential Online Information for Students

Information on Class and Exam Timetables, Tutorial Online Registration, Learning Support, Campus Maps, Careers information, Counselling, the Health Service and a range of free Student Support Services can be found at:


ASSIGNMENT DETAILS

1. IN-CLASS TEST

Date: Thursday 13 April  
Value: 50%

The in-class test will be held in lectures, at the usual time and in the usual lecture hall. It will consist of two parts:

Part 1: Film Techniques and Language
25 multiple-choice questions of equal value. Questions will be based on the textbook readings and lecture material. They may refer to any or all of the films studied in the first half of the course (25%) (30 mins).

Part 2: Formal Analysis
A 750 word (approx. 3 pages) scene analysis. Students will analyse the ways in which the mise en scene, cinematography, editing and sound of a selected scene help to influence the viewer’s response to the action and to shape their understanding of the film’s themes (25%) (60 mins).

2. ESSAY FILM ANALYSIS

Analyse in detail the ways in which any film from the second half of the course (weeks 9-13) repeats and/or transforms and/or breaks the norms of classical Hollywood film.
Due Date: Thursday 8 June (by 5pm)
Length: 2,000 words
Value: 50%

Before you write your final essay, please read Guidelines on Essay Writing in Section IV of this course guide. Please also read the School’s policy on essay submission, including late submission, and plagiarism.

For an excellent guide to writing film analyses, see Bordwell and Thompson’s Film Viewers Guide (copies available in the library).

<table>
<thead>
<tr>
<th>Grading guide</th>
<th>Fail (FF)</th>
<th>Pass (P)</th>
<th>Credit (C)</th>
<th>Distinction (D)</th>
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<td>49% or less</td>
<td>An unacceptable effort, including non-completion. The student has not understood the basic principles of the subject matter and/or has been unable to express their understanding in a comprehensible way. Deficient in terms of answering the question, research, referencing and correct presentation (spelling, grammar etc). May include extensive plagiarism.</td>
<td>The work demonstrates a reasonable attempt to answer the question, shows some grasp of the basic principles of the subject matter and a basic knowledge of the required readings, is comprehensible, accurate and adequately referenced.</td>
<td>The work demonstrates a clear understanding of the question, a capacity to integrate research into the discussion, and a critical appreciation of a range of different theoretical perspectives. A deficiency in any of the above may be compensated by evidence of independent thought. The work is coherent and accurate.</td>
<td>Evidence of substantial additional reading and/or research, and evidence of</td>
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</table>
the ability to generalise from the theoretical content to develop an argument in an informed and original manner. The work is well organised, clearly expressed and shows a capacity for critical analysis.

85% upwards

High All of the above, plus a thorough understanding of the subject matter based on substantial additional reading and/or research. The work shows a high level of independent thought, presents informed and insightful discussion of the topic, particularly the theoretical issues involved, and demonstrates a well-developed capacity for critical analysis.

COURSE CONTENT: AT A GLANCE

<table>
<thead>
<tr>
<th>Week</th>
<th>Week beginning</th>
<th>Lecture Topic &amp; Assessment at a Glance</th>
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<tr>
<td>1</td>
<td>February 20</td>
<td>Introduction - No screening</td>
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<tr>
<td>2</td>
<td>February 27</td>
<td>Production - Citizen Kane</td>
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<tr>
<td>3</td>
<td>March 6</td>
<td>Form: Classical narrative - Stagecoach</td>
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<tr>
<td>4</td>
<td>March 13</td>
<td>Mise-en-scene - Psycho</td>
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<tr>
<td>5</td>
<td>March 20</td>
<td>Cinematography - Citizen Kane</td>
</tr>
<tr>
<td>6</td>
<td>March 27</td>
<td>Editing - Stagecoach</td>
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<tr>
<td>7</td>
<td>April 3</td>
<td>Sound - Psycho</td>
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<td>8</td>
<td>April 10</td>
<td>IN-CLASS TEST</td>
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</tbody>
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Note: Good Friday Holiday

Mid-Semester Recess: Friday 14 April - Friday 28 April

9    May 1    New Wave - Breathless
10   May 8    Blockbuster/High Concept - Jaws
11   May 15   Time Out of Joint - Pulp Fiction
12   May 22   Revisions - Dead Man
13   May 29   Digitality - Sin City
14   June 5   ESSAY Due Thursday 8 June (by 5pm)

Queen's Birthday Public Holiday: Monday 12 June

Examination period: Tuesday 13 June - Friday 30 June
COURSE CONTENT: LECTURE TOPICS, READINGS & STUDY GUIDE

Part I: Film Form and Style: the Classical Mode

WEEK 1  INTRODUCTION TO THE COURSE
Date:  23 February
Screening:  NO SCREENING

WEEK 2  PRODUCTION
Date:  1/2 March
Screening:  Citizen Kane (Welles, 1941)
Reading:  Bordwell and Thompson, Chapter 1

Study Questions
1. What are the distinctive features of film as an art form?
2. What are the fundamentals of film technology?
3. What are the three phases of film production?
4. How is labour divided during film production? Are there alternatives modes of division?
5. What can Citizen Kane tell us about the interrelation of aesthetic, technical and economic factors in the production of Hollywood films?

WEEK 3  FORM: CLASSICAL NARRATIVE
Date:  8/9 March
Screening:  Stagecoach (Ford, 1939)
Reading:  Bordwell and Thompson, Chapter 3

Study Questions:
1. What is the distinction between story and plot?
2. What is the role of temporal factors such as order, frequency, and duration in the construction of a film’s plot?
3. What are the processes of narration?
4. What are the characteristics of the classical Hollywood narrative?

5. What is the narrative structure of Stagecoach?

**WEEK 4  THE SHOT: MISE EN SCENE**

Date:  15/16 March
Screening:  Psycho (Hitchcock, 1960)
Reading:  Bordwell and Thompson, Chapter 6
Also see Stephen Rebello, Alfred Hitchcock and the Making of Psycho; Dennis Schaefer and Larry Salvito, Masters of Light.

**Study Questions**

1. What is mise en scène?
2. What are the components of mise en scène?
3. Take a close look at the mise en scène of the openings of Citizen Kane and Psycho. What does each lead us as viewers to expect of the respective film in terms of narrative, genre and themes?
4. How does the changing mise en scène of Psycho relate to the narrative and thematic development of the film?

**WEEK 5  CINEMATOGRAPHY**

Date:  22/23 March
Screening:  Citizen Kane
Reading:  Bordwell and Thompson, Chapter 7

1. Name the different angles, levels, heights and distances of framing?
2. How does framing affect the way we view a subject?
3. What are the different types of camera movement?
4. What is a long shot?
5. How do varying focal lengths alter our perspective on a field of action?
6. How do all these factors interrelate in Citizen Kane?
WEEK 6    EDITING
Date:    29/30 March
Screening:    Stagecoach
Reading:    Bordwell and Thompson, Chapter 8
Also see Vincent LoBrutto, Selected Takes: Film Editors on Editing

Study Questions:
1. What are the different kinds of relations between shots?
2. What is the Kuleshov effect, and what effects can it create in a film?
3. What are the principles of continuity editing?
4. Identify an instance of discontinuity editing in Stagecoach.
5. What is cinematic suture?

WEEK 7    SOUND & MUSIC
Date:    5/6 April
Screening:    Psycho
Reading:    Bordwell and Thompson, Chapter 9.

Study Questions:
1. How are speech, music and sound effects selected, altered and combined on a soundtrack? And to what effect?
2. What are the perceptual properties of film sound?
3. What are the spatial dimensions of film sound?
4. How do the musical scores of Stagecoach, Psycho and Citizen Kane contribute to their respective film's meanings?

WEEK 8    IN-CLASS TEST (see ‘Assignment details’ in this guide)
Date:    13 April
Screening:    No Screening

Tip: Before sitting the test, reread chapters 1, 3, 6, 7, 8, 9 from the text. We also suggest reading chapter 10 and viewing the set films at least twice.
Part II: Alternatives to the Classical Mode

WEEK 9   FRENCH NEW WAVE
Date: 3/4 May
Screening: Breathless/A bout de souffle (Godard, 1960)
Reading: Bordwell and Thompson, ‘French New Wave’
Study Questions:
1. What is the relationship between French New Wave and Hollywood cinema?
2. How is this expressed in Breathless?
3. What are some of the revolutionary qualities of this approach to filmmaking?
4. What are Michel’s goals in Breathless?
5. Why is this style of film so demanding on the viewer?
6. Consider ‘the Godard effect’. How has the model provided by Godard influenced other films? How has this model influenced the assumptions of film studies itself?

WEEK 10   BLOCKBUSTER/HIGH CONCEPT
Date: 10/11 May
Screening: Jaws (Spielberg, 1975)
Reading: To Be Provided
Study Questions:
1. What are the typical qualities of the contemporary Hollywood blockbuster that are already exemplified in this film?

2. How is ‘high concept’ film production defined?

3. Compare and contrast the uses of suspense in Psycho and Jaws.

4. Compare and contrast the marketing and reception of Psycho and Jaws.

5. What are the typical roles of special effects in blockbuster films.

6. Consider ‘the Spielberg effect’. How has the model provided by Spielberg influenced other films?

**WEEK 11: TIME OUT OF JOINT**

Date: 17/18 May

Screening:  Pulp Fiction (Tarantino, 1994)

Reading: To Be Provided

**Study Questions:**

1. What is the relationship between narrated time and the time of narration in this film?

2. How does this film refer to and transform elements of both classical Hollywood style and the aesthetics of the French New Wave?

3. Examine the uses of violence in Tarantino’s films.

4. Examine the uses of dialogue in Tarantino’s films.

5. Compare and contrast narrative form in Citizen Kane and Pulp Fiction.

6. Consider ‘the Tarantino effect’. How has the model provided by Tarantino influenced other films?

**WEEK 12: REVISIONS**

Date: 17/18 May

Screening:  Dead Man (Jarmusch, 1995)

Reading: To Be Provided
Also see Peter Bondanella, Italian cinema: from neorealism to the present

Study Questions:

1. Compare and contrast the representation of the central protagonists in Dead Man and Stagecoach

2. What are the defining production and aesthetic features of American independent films?

3. Discuss the importance of setting and performance in Dead Man.

4. Analyse the relationship between repetition and transformation in film genres.

5. Is the genre of the Western still alive?

WEEK 13:  DIGITALITY

Date:  24/25 May

Screening:  Sin City (Miller/Rodriguez, 2005)

Reading:  To Be Provided

Study Questions

1. How are the arts of cinematography and mise en scene transformed by the advent of digital film?

2. What is the relationship between film and computer games in the new Hollywood?

3. How are modes of film production and reception changing in the digital age?

4. What are the specific aesthetic problems and opportunities raised by the use of digital special effects?

NB: ESSAY DUE Thursday 8 June (by 5pm)
GUIDELINES ON ESSAY WRITING
Author: Assoc. Professor David Boyd

1. THE ESSAY
The majority of assignments you will be required to write in Film Studies will be in essay form. These guidelines address the essentials of essay design and academic style in fairly general terms. For more detailed guidance on writing specifically on film, see David Bordwell and Kristin Thompson, Film Art: An Introduction, 5th edition (NY: McGraw-Hill), pp. 431-436.

An essay is not a mere presentation of facts. We not only want to find out how much you know; but also what you think and how you think. A good essay argues a case and supports it with evidence.

An unsatisfactory essay structure consists of: a first paragraph that restates the topic in other words; a middle essay that quotes from what other authorities have said, or from parts of the text that might be used to support a point of view on the topic, though no point of view is argued for; and a last paragraph that restates the topic in other words again.

It is better if you can find in the essay topic: a problem that requires solution; an issue which can be argued in more than one way; a point of view that is overstated unless other considerations are taken into account. The middle of the essay then becomes a marshalling of evidence: to find an solution to the problem; to weigh up arguments pro and con before giving a final judgement; to set out what can be said in defence of the topic statement but what, in view of competing formulations, would be a better definition of the case. If you conceive of your first paragraph as the proposal of a problem for solution, your last paragraph will become non-repetitive and easier to write.

2. THE ESSAY QUESTION
a) The instructional word “discuss”

“Discuss” means “examine by argument,” and it asks you to express your opinion about, or your point of view on, the idea that follows: e.g., “Discuss Renoir’s use of nature in The Rules of the Game.” In the context of a Film Studies essay, “discuss” does not mean “hold a leisurely conversation” or “toss about ideas that seem relevant”. Nor does it mean “provide a survey of all possible opinions about the course”. You are being asked to take a stand: to examine an idea, to formulate an opinion about it, and to support that opinion by a reasoned, coherent argument.

b) Other instructional words

Compare: examine similarities and differences.

Criticise: make a reasoned assessment (whether favourable or unfavourable)

Analyse: break the whole into parts so that you can interpret each part separately and examine internal relationships between parts, before reconsidering the whole.

Relate: describe connections.

Evaluate: analyse strengths and limitations, in order to pass a reasoned judgment.
c) The question

Having noted the instructional word, look carefully at the whole question: e.g., "Discuss Renoir's use of nature in The Rules of the Game." The question does not ask for a catalogue of natural imagery in The Rules of the Game: rather, it asks you to determine what use Renoir makes of nature — as an agent in the narrative, as a device for revealing character, as a means for creating atmosphere or as a source of imagery and recurrent motifs.

Your essay should be focused directly on the essay question. Read the question carefully, and read all of it. Do not simply seize on a few key words and use them as a launching pad for a general discussion of the text. The question should rather give you a basis for planning your essay structure.

d) The word limit

It is not there simply to tell you when to stop writing. A word limit forces you to be selective, to decide what you think are the most important issues, and to express your ideas as clearly and succinctly as possible. A 500-word essay may require less writing than a 2000-word essay, but it does not require less thought. Going substantially over the word limit indicates lack of an essay plan; falling well short of the essay limit indicates that not only forethought is lacking. You should have to plan carefully and write precisely to fit your argument into the word limit.

3. ESSAY DESIGN

Your essay will need an opening paragraph that is a deliberate beginning and not an accident: it should establish the character and tone of your argument, and its direction, telling the reader where you are going in the rest of your essay and why you want to go there. Your essay will need a substantial middle that defines and amplifies your argument, making it concrete and convincing. And your essay will need a conclusion that feels like a conclusion and not as if you have run out of steam: it should drive your point home, letting the reader know you have arrived, and precisely where. As has been suggested, conceiving of the topic as proposing a problem for solution (for the solution of which you will need to assemble data) is a more promising approach than considering the topic as indicating an area in which data needs to be assembled.

4. THE ARGUMENT

Your argument should not be based simply on personal taste or private belief but on reasoned judgement. The substance of your argument should consist mainly of evidence you provide to support your opinions or the approach you have taken. In a Film Studies essay “evidence” usually takes two forms:

a) Examples from the film

You should instance specific episodes, scenes, sequences, shots or lines of dialogue which support your ideas with concrete examples. When you refer to the film, avoid merely paraphrasing the plotline, or merely quoting lengthy passages of dialogue: summarise, criticise and relate. You should make clear how the example supports your argument, why it is relevant, what interpretation of the section of the film cited is suggested by your argument.

b) Use of authorities or critics

An authority or critic can provide persuasive support for an argument you have already made (or are about to make). The critic’s opinion can only be a support, never a substitute for your own argument. You should enter into dialogue with the critic’s theory or opinion; it should be placed within the structure of your own argument. Some authorities you may find good reason to disagree with. Citing a critical opinion which
you are setting out to disprove valuably establishes your essay’s credentials as an argument.

Whenever you make use of a critic, whether you quote the critic directly or simply make use of his or her ideas, you must acknowledge the debt in a footnote. Where you quote directly, all the words cited should be enclosed in quotation marks. The borrowing should be introduced with an appropriate acknowledgment and the context from which the borrowing has been drawn should be noted. Consider this passage from Thomas M. Leitch, Find the Director and Other Hitchcock Games, Athens: University of Georgia Press, 1991:

Although Rear Window has unmistakable similarities with Hitchcock’s forties films, its more accepting view of society marks a dramatic change in the relation Hitchcock establishes with his audience. Instead of inviting them to identify with an innocent hero or heroine who is threatened by a hostile environment, a villainous double, or a treacherous intimate, Hitchcock makes their identification here far more equivocal, since Jeff is anything but innocent. (Leitch 174)

This is a correct citation from the passage:

In Thomas M. Leitch’s view, where the typical protagonist of Hitchcock’s films of the forties is an innocent “threatened by a hostile environment, a villainous double, or a treacherous intimate,” Rear Window presents us with a hero who “is anything but innocent.” (Leitch 174)

When you make use of an authority’s ideas, even if you do not repeat him or her verbatim, you should still acknowledge the source. The following paraphrase also sufficiently acknowledges a reliance on Leitch: “According to Thomas M. Leitch, the hero of Rear Window is a more morally questionable figure than any of Hitchcock’s protagonists of the forties (174)."

The brief note in brackets is sufficient to identify your exact source, as long as full details of the critical text are properly entered in your bibliography (see below, The Bibliography).

Simply placing a footnote at the close of your borrowing from a critic does not indicate where the borrowing (which might extend over many sentences) begins. This is why it is essential to mark the point at which your indebtedness begins with a phrase like “In Thomas M. Leitch’s view” and to mark the point of closure with a note. The following note does not adequately acknowledge indebtedness to Leitch:

Rear Window demands a very different response from viewers than Hitchcock’s films of the forties both because its view of society is more positive and its hero, conversely, “anything but innocent” (Leitch 174).

Acknowledging the critic by name at the beginning of the borrowing is more than simply a courtesy. Consulting critics and acknowledging them properly raises the level of scholarship of your essay. Students who fail to note adequately where they have drawn from their critical reading are falling into habits of plagiarism, and plagiarism is taken very seriously by the School of Language and Media and by the Faculty of Education and Arts (the Faculty plagiarism policy is set out at the end of this book).

5. THE BIBLIOGRAPHY
All assignments presented to the School should include a bibliography. Even if your bibliography includes no more than details of the video you have watched in order to write on a particular film, that information is of use to a marker. It informs the marker which version you have used, and it informs her or him that you have not consulted critical authorities.
You should list all the books and articles you have used in preparing an assignment, even if you have not quoted from them. Exceptions to this are a dictionary (though if you quote a dictionary’s definitions, you should name the dictionary in your essay) and the Bible (though if you quote from the Bible, you should cite book, chapter and verse in your essay).

Books and articles should be arranged alphabetically, by authors’ surnames.

Necessary publication details for a book are author, title, place of publication, publisher, date of publication and page number. Necessary publication details for an article are author, title of article, name of journal, volume number of journal, date of publication and page numbers.

Titles of films, books or periodicals may be either underlined (Citizen Kane, The Hitchcock Reader, Cinema Journal) or italicised (Citizen Kane, The Hitchcock Reader, Cinema Journal). The title of a journal article, a chapter or an essay from a book should be placed inside quotation marks.

An example of a book entry:


An example of an article in a book collection of articles:


An example of an article in a periodical:


An example of a film:

Citizen Kane (Orson Welles, 1941)

6 ESSAY PRESENTATION
Attach a cover sheet (available at the School of Language and Media office). Fasten the pages of your essay together with a single staple in the upper left-hand corner. Do NOT place it in a folder of any kind.

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<tr>
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<tbody>
<tr>
<td>Student name:</td>
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<td>Course name and code:</td>
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<td>Essay topic.</td>
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Please word-process or type assignments. Leave a wide left-hand margin for comments. Please double-space assignments, i.e., leave one line blank between each line of text.

A bibliography must be attached to every assignment (see previous section).
Give page numbers for the work(s) quoted. These should be keyed to your bibliography. If your essay is only about one work, or you have introduced the name of the author or critic you are discussing, you can simply enclose a page number in brackets: e.g., (206). If there is any doubt about the author or critic being referred to, include the author or critic’s surname: e.g., (Ellmann 103).

The recommended reference work to consult for further details of academic style is: Gibaldi, MLA Handbook for Writers of Research Papers.

### BOOKS ON SHORT LOAN

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