Course Outline

FILM3140

*European Cinema in Context:*
*Transforming Images, States, Histories*

Semester 1, 2009

**Course Co-ordinator & Design:** Dr Hamish Ford

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**Fax:** 02 49216933

**Email:** hamish.ford@newcastle.edu.au

**Consultation hours:** Tuesdays, and Thursdays
(by appointment)
Contact Hours

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<th>Activity</th>
<th>Day</th>
<th>Time</th>
<th>Room</th>
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<tr>
<td>Film Screen</td>
<td>Tuesday</td>
<td>9.00 AM - 11.00 AM</td>
<td>[MC132]</td>
<td>Commences Wk 1.</td>
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<tr>
<td>Seminar</td>
<td>Tuesday</td>
<td>3.00 PM - 5.00 PM</td>
<td>[MC132]</td>
<td>Commences Wk 1.</td>
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~ PLEASE NOTE: All of the above start in week 1 ~

Course Overview

This course develops students' knowledge of European cinema as emanating from and playing out within particular social, cultural, historical and political contexts, as well as more 'global' impacts and accounts, and the critical and theoretical debates pertaining thereto.

Objectives

The course investigates the changing nature of European filmmaking and its attendant discourses. It assists students in developing skills that will enable them to:

1. Locate European cinema within significant historical, social, political, and cultural contexts.
2. Apply different theories of representation, textual analysis and spectatorship to the analyses of particular films.
3. Differentiate between major examples of filmmaking in Europe when it comes to specific contexts and aesthetic modes, while also stressing the cross-cultural nature of European filmmaking and discourse.
4. Evaluate influential writings of different critics and film theorists as directly related to each week's primary film and topic.
5. Engage with and contribute to broad critical debates and scholarship by making use of relevant secondary films & literature.

Content

Topics may include the following:

a) the study of representative and influential films from a number of European countries;
b) films addressed as complex technological, industrial, aesthetic and culturally important representational systems;
c) theoretical, analytical and historically-informed approaches particularly applicable to European cinema and emerging in response thereto;
d) the changing interface between national, regional and global cinemas in the context of European nation-states & the EU;
e) a consideration of long-held discourses and debates around the European film director as paradigmatic 'art cinema' author; and
f) the developed study of important European film 'movements' such as the French new wave, Italian neorealism, New West-German cinema, Dogme 95, etc.

Replacing Course(s)

FILM3004 Contemporary European Cinema. Students are not permitted to enrol in this course if they have previously completed FILM3004 Contemporary European Cinema

Assumed Knowledge

20 units in FILM at 1000 level.

Teaching Methods

Laboratory (Screening), Seminar
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<th>Assessment Items</th>
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<td></td>
<td>Film Analysis of 1,000 words, featuring a close analysis of a film within the course (20%)</td>
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<td></td>
<td>Major Essay of 2,500 words, featuring extensive research beyond primary course materials (40%)</td>
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<td>Journal</td>
<td>Weekly Journal assessing students' engagement with films and readings (total 30%)</td>
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<tr>
<td>Other</td>
<td>Course Participation (total 10%)</td>
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| Contact Hours            | Seminar: for 2 hours per Week for Full Term                                               |
|                         | Laboratory: for 2 hours per Week for Full Term                                             |

Resources Required (essential): FILM3140 Course Reader – Available at UPrint.

Online Tutorial Registration:

Students are required to enrol in the Lecture and a specific Tutorial time for this course via the Online Registration system. Refer - [http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm](http://studinfo1.newcastle.edu.au/rego/stud_choose_login.cfm)

NB: Registrations close at the end of week 2 of semester.

Studentmail and Blackboard: Refer - [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.

Important Additional Information

Details about the following topics are available on your course Blackboard site. Refer - [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

- Written Assignment Presentation and Submission Details
- Online copy submission to Turnitin
- Penalties for Late Assignments
- Special Circumstances
- No Assignment Re-submission
- Re-marks & Moderations
- Return of Assignments
- Preferred Referencing Style
- Student Representatives
- Student Communication

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 Assessment Item Coversheet:** All assignments must be submitted with the University coversheet available at: [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)

- **By arrangement with the relevant lecturer, assignments may be submitted at any Student Hub located at:**
  - Level 3, Shortland Union, Callaghan
  - Level 2, Student Services Centre, Callaghan
  - Ground Floor, University House, City
  - Opposite Café Central, Ourimbah
- **Date-stamping assignments:** All students must date-stamp their own assignments using the machine provided at each Student Hub. If mailing an assignment, this should be address to the relevant School. Mailed assignments are accepted from the date posted, confirmed by a Post Office date-stamp; they are also date-stamped upon receipt by Schools.

**NB: Not all of these services may apply to the Port Macquarie Campus.**

- **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.
- **Keep a copy of all assignments:** 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 electronic and hard copy formats.

**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 available @ [www.blackboard.newcastle.edu.au/](http://www.blackboard.newcastle.edu.au/)

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.

**Academic Integrity**

Integrity, honesty, and a respect for knowledge and truth are the bases of all academic endeavours in teaching, learning and research. To preserve the quality of learning, both for the individual and for others enrolled, the University imposes severe sanctions on activities that undermine academic integrity.

There are two major categories of academic dishonesty:

(a) **Academic Fraud**, in which a false representation is made to gain an unjust advantage by, for example,

- the falsification of data
- reusing one’s own work that has been submitted previously and counted towards another course (without permission)
- misconduct in Examinations
(b) Plagiarism, which is the presentation of the thoughts or works of another as one's own. Plagiarism includes

- copying, paraphrasing, or using someone else’s ideas without appropriate acknowledgement
- failure to identify direct quotation through the use of quotation marks
- working with others without permission and presenting the resulting work as though it were completed independently.

Please note that aiding another student to plagiarise (e.g. by lending assignments to other students) is also a violation of the Plagiarism Policy and may invoke a penalty.

For further information on the University policy on plagiarism, please refer to the Policy on Student Academic Integrity at the following link - [http://www.newcastle.edu.au/policylibrary/000608.html](http://www.newcastle.edu.au/policylibrary/000608.html)

**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 Circumstances**

Students wishing to apply for Special Circumstances or Extension of Time should apply online. Refer - ‘Special Circumstances Affecting Assessment Items - Procedure 000641’ available @ [http://www.newcastle.edu.au/policylibrary/000641.html](http://www.newcastle.edu.au/policylibrary/000641.html)

**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.

**Re-marks & Moderations**

A student may only request a re-mark of an assessment item before the final result - in the course to which the assessment item contributes - has been posted. If a final result in the course has been posted, the student must apply under ‘Procedures for Appeal Against a Final Result’ (Refer - [http://www.newcastle.edu.au/study/forms/](http://www.newcastle.edu.au/study/forms/)).

Students concerned at the mark given for an assessment item should first discuss the matter with the Course Coordinator. If subsequently requesting a re-mark, students should be aware that as a result of a re-mark the original mark may be increased or reduced. The case for a re-mark should be outlined in writing and submitted to the Course Coordinator, who determines whether a re-mark should be granted, taking into consideration all of the following:

1. whether the student had discussed the matter with the Course Coordinator
2. the case put forward by the student for a re-mark
3. the weighting of the assessment item and its potential impact on the student’s final mark or grade
4. the time required to undertake the re-mark
5. the number of original markers, that is,
   a) whether there was a single marker, or
   b) if there was more than one marker whether there was agreement or disagreement on the marks awarded.

A re-mark may also be initiated at the request of the Course Coordinator, the Head of School, the School Assessment Committee, the Faculty Progress and Appeals Committee or the Pro Vice-Chancellor. Re-marks may be undertaken by:

1. the original marker; or
2. an alternate internal marker; or
3. an alternate external marker (usually as a consequence of a grievance procedure).

Moderation may be applied when there is a major discrepancy (or perceived discrepancy) between:

1. the content of the course as against the content or nature of the assessment item(s)
2. the content or nature of the assessment item(s) as against those set out in the Course Outline
3. the marks given by a particular examiner and those given by another in the same course
4. the results in a particular course and the results in other courses undertaken by the same students.

For further detail on this University policy refer - ‘Re-marks and Moderations - Procedure 000769’ available @ http://www.newcastle.edu.au/policylibrary/000769.html

Return of Assignments

Students can collect assignments from a nominated Student Hub during office hours. Students will be informed during class which Hub to go to and the earliest date that assignments will be available for collection. Students must present their student identification card to collect their assignment.


Preferred Referencing Style

In this course, it is recommended that you use the Harvard in-text referencing system (similar to the APA system) 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). For further information on referencing and general study skills refer - ‘Infoskills’ available @ www.newcastle.edu.au/services/library/tutorials/infoskills/index.html

Student Representatives

Student Representatives are a major channel of communication between students and the School. Contact details of Student Representatives can be found on School websites.

Refer - ‘Information for Student Representatives on Committees’ available @ http://www.newcastle.edu.au/service/committees/student_reps/index.html
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 is available @ http://www.newcastle.edu.au/currentstudents/index.html

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<th>Fail (FF)</th>
<th>Pass (P)</th>
<th>Credit (C)</th>
<th>Distinction (D)</th>
<th>High Distinction (HD)</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>
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<td>50% to 64%</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>
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<td>65% to 74%</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>
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<td>75% to 84%</td>
<td>Evidence of substantial additional reading and/or research, and evidence of 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.</td>
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<td>85% upwards</td>
<td>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.</td>
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Welcome to *European Cinema in Context: Transforming Images, States, Histories* – an adventure into the world of films from a diverse, powerful, crazy, violent, heroic, tragic, progressive, reactionary, important part of the world we call Europe. It is absolutely central to any serious Film Studies program to study European cinema in detail for many reasons. Perhaps most importantly, Europe’s film industries – despite being repeatedly destroyed or held back by wars, economic crisis, and political interference (both domestic and ‘foreign’, in particular by the USSR and the USA) – have historically offered the only major ‘competition’ to the other, of course more dominant (and especially for English-speakers, better known), first-world source of film production, Hollywood. We will, then, be charting a partial ‘history of cinema’ from a European perspective by looking at a series of films from different countries that represent important aesthetic, cultural, political and socio-historical moments both within the world of filmmaking, criticism and consumption, but also more broadly in the way films impact upon and themselves are marked by the often traumatic changes Europe has experienced over the history of cinema’s existence.

A question that of course underlies such a study as this is: What is European cinema? By looking at films well renowned for exemplifying a Western vision of cinema clearly different – sometimes radically so – to that of the USA, we will provisionally approach this first question. But there remains an even murkier issue: What is Europe itself? In some ways this has actually become harder to ‘answer’ with the advent of the European Union, an extraordinary experiment in multi-national governance, economics and culture. However, this has never been a simple problem, and, while many of the films in the course emerged prior to the EU, we will certainly be exploring the tension at the heart of a given national context (e.g., France, Italy, etc.) – both in regards to a film’s asking what ‘is’ the nation, within the context of war and political upheaval, but also what constitutes the broader social and cultural entity called Europe.

To do this subject real justice much more than 13 weeks would ideally be needed (this is part of the reason for the extensive suggested further viewing and reading lists you will find in the week-by-week schedule below). In the primary selections I have tried to provide a sense of the remarkable variety of European cinematic production over nearly 100 years. This of course means dealing with often very different, but again also often importantly connected, contexts (the nation is never really ‘secure’ when it comes to a region where such nation-states are often less than 100 years old, even if the cultures underlying them often are very old indeed, and whose borders are in constant mutation through war etc.). So, for example, you might feel you know a little bit about France, but perhaps less so when it comes Poland. I will not be assuming a great deal of knowledge about history, politics, etc., but sometimes a ten-minute Google (and yes, Wikipedia is appropriate here) might help in your preparations each week. Learning, after all, is very much a ‘proactive’ process.

While I have tried to provide diversity, some criteria have guided the selections. As already mentioned, there is a general preference here for films that illustrate clearly different formal characteristics (as well, of course, as ‘content’) to that of classical Hollywood-style narrative cinema. These films generally could have been made in the USA at their time of production (and perhaps never). There is also the issue of having to delineate what Europe ‘is’ for the purposes of this course. I have omitted the UK, which has always had an ambivalent – if not frequently hostile – relationship to continental Europe. I have also, with some regret, not included any films from Russia or the former Soviet Union (this is partly for convenience and partly because there are long
historical debates as to whether these areas are indeed ‘European’ or not...). A connected issue here is that our understanding of European cinema is often very Western-biased, and this course in part sustains that bias: there are, sadly, only two films or filmmakers that come from the former communist bloc (Central and Eastern Europe). There are many reasons for this, one of which is the level of complexity involved in getting our heads around Communist Party politics and social issues! Another is the comparable lack of historical access to these films in the West and therefore also that there is a much smaller critical mass of English-language literature devoted to their analysis as compared to cinema from the West (though this is changing, with quite a few recent books coming out about Central- and Eastern-European cinema during the Cold War and since). Overall, the films in the course have over some time been seen as seminal, very important works – indeed for me and many other scholars, exemplifying ‘great’ cinema that continues to be compelling outside its initial context (while some familiarity with said context does certainly add to our appreciation). Some of them even get mentioned as ‘great works of European art’ – such as the films for weeks 2, 6 and 7 – beyond the domain of film per se. There are also, however, one or two films that are less canonical – works that were, and remain, controversial in various ways. The debates raised by such films, including the level of conceptual and even corporeal discomfort they can evoke, remain topical and usefully challenging I think. Besides which, it is good to stray off the path a little from time to time!

Looking at an alternative (i.e., non-Hollywood) first-world film ‘tradition’ – or set of traditions – often very different to that which has dominated the English-speaking world since the early 20th century, means that we will see some films that can be fairly challenging in different ways. The middle part of the course in particular features some films – varyingy associated with the idea of a ‘new wave’ or sometimes, increasingly, a ‘second wave’ of ‘film modernism’ (the first being the 1920s) – that are not only different to your standard classical narrative fare, but almost violently so. These films might at first seem almost ‘perverse’ in their negation of the basic ‘values’ of feature films as handed down from Hollywood studios, and therefore for some of you may be difficult to come to terms with. However, these are key examples of how far feature films can go in generating a very creative response to the famous question asked by the easily greatest and most influential of all film critics a d scholars fifty years ago (and who we will be reading in the course), André Bazin: ‘What is cinema?’... So, if you don’t at first enjoy a film, don’t worry: not only is there no ‘obligation’ on you in this regard (and when you think about it, a film not desperately and narcissistically demanding that you “love me!” can be quite liberating, if you think about films as if they are people). This also allows you to slowly ‘negotiate’ a relationship to a given film or type of filmmaking over time on ‘equal’ (and thereby definitively ‘adult’) terms. One thing I can guarantee though: While some of these films might be confusing or even ‘boring’ on the level of narrative action, they are anything but on other levels. For one thing, these are some of the most aesthetically ravishing films ever made. They are also packed with fascinating ideas.

When it comes to historical coverage, the course concentrates – with one exception – on cinema sine WWII. In part this is because Europe since the war is in so many important ways a different world to that of the pre-war and fascist period. We are not spending perhaps as much time looking at recent cinema as one might expect – though new-century films bookend the course in weeks 1 and 13. This is in part to allow room to contextualise contemporary cinema re some important history in your Film Studies major, but also because many of you have studied recent European cinema in Contemporary World Cinema and various other courses. In addition, on a slightly more contentious note perhaps, it is my (and many others’, it is true) view that when it comes to contemporary cinema, Europe no longer sits at the ‘cutting’ edge of filmmaking (rather, it is different parts of ‘Asia’ to which we look for this). However, for much of the 20th century – certainly from 1945 until about 1980 at any rate (in addition to the 1920s, to which we must add the Soviet Union) – there is a good argument to be made that ‘Europe was where it’s at’ when it comes to innovative cinematic practice and critical culture. The reasons for this are complex, but hopefully through this course we will be able to get inside such discourses and arguments. I hope you enjoy – intellectually, but also emotionally – such a journey through some of the richest, most powerful films (indeed, experiences per se) the Western culture of modernity has produced. If it means anything, some of these films changed the way I looked at the world – and, for all their sometimes
dark themes and portrayals of life, for the better!

We also have a broad array of literature to help us approach these films and their different contextual elements. Each week there will be a series of articles – some of which relate directly to the film, some to the cultural/social/political context, and others that are more purely theoretical in nature. There is a lot of reading, and much of it is fairly challenging. However, there is no lecture for this course, and it is best to think of the reading as – in addition to its normal role in your preparation – providing a kind of lecture-replacement in terms of your time-management and overall study. So, DO NOT try and read all the essential material the night – or afternoon – before class. Rather, break it up – and leave the most difficult reading (length-wise, but also in terms of theoretical dimension) for a separate sitting. One of the objects of this course is to try and introduce some seminal European theory (usually, but not always, roughly contemporary with the film in question). As with the films, I have selected this material based on its contemporary relevance and status within scholarly discourse, and where I think there are still real insights to be gleaned.

Just as you might not immediately ‘enjoy’ (though I hope the long-term effect is on the whole positive) a given film, because it is so unfamiliar, so too in regards to the readings. Do not expect to ‘understand’ some of the more theory-oriented articles right away, or in toto – that is being unrealistic and unfair. We will, in class, try and get our heads around the important basic points contained therein – but it is important to give both yourself and the given author and idea a chance. When it comes to filmic and critical/theoretical work, we cannot expect to ‘click’ with something straight away if it derives from an environment or context alien to us. And this is before we even get to the point of asking if we ‘like’ or ‘agree’ with a given film or text. Again, I encourage you to ‘go slow’: don’t rush to judgement. This issue will become acute and perhaps quite personal when it comes to a couple of the films, which contain images and ideas that are still controversial decades later. It is unrealistic for us to expect everything in a film or text (or course) to chime with our own political or moral views. Some extreme positions are suggested or shown in some of the material. You should expect not to agree with everything that is said, shown or suggested. This ability of the films to provoke challenging responses through their sometimes extreme context or form we should in principle really greet as evidence of the strikingly ‘free’ character of European cinema at its most ambitious: where (contrary to the economic and socio-political emphasis of Hollywood) the question, ‘What is cinema?’, is not answered but rather asked again and again as a means to renewal and innovation, and leading onto other questioning – including, perhaps, of a given culture’s grounding assumptions. This can mean a disturbing lack of familiarity, and even potential ‘offence’, but it can also mean incredible liberation, productive critique and creativity. These are, of course, values European culture has frequently espoused as important or even founding principles, even if such values are often contradicted in reality. Through these films we will explore such conflict – between a kind of challenging idealism and the confronting reality of real history – in some detail.

I really look forward to your responses to the films, and your active contribution to the course.

Hamish Ford.

Weekly Course Participation

Each week, you are expected to attend the film screening and do the set readings from the Course Reader in time to attend the seminar. All written work must show genuine, consistent engagement with the course material, and show regular attendance. If you do attend and engage regularly, your work will show this as a mater of course; if you do not, your work will show it, and will suffer accordingly. This is a participatory process: inquire away with a spirit of ‘leave your pride at the door’, because any questions and comments you have about a film, readings, theoretical paradigm, assessment item, etc., will undoubtedly be shared by many others in the room. In fact, the ‘smartest’ students (including postgraduates, and even Course Co-
ordinators!) – the ones who learn the most, and get the best results – are those who readily admit what they don’t know.

It is essential for your participation in the course that you see the films each week. Many of them are commercially unavailable in Australia (you will only find one or two at your local video store, and only if it is a very good one with a decent ‘foreign’ section). The films are all available on DVD through Short Loans in Auchmuty Library – very important for your written assignments as you’ll want to watch these films more than once, many of them gaining immeasurably on subsequent viewings (not to mention sometimes valuable supplementary DVD extras). However, it will be a problem on a weekly basis for students to individually watch the films in the library instead of attending the official screening time. Most importantly though, some of these films are remarkable aesthetic experiences: to watch them as projected on a big screen is the way to see such movies, rather than on a small monitor in the library or on a laptop. So come to the screening, but turn your phones – and any compulsive desire to talk during the film – off!...

It is also essential to keep up to date with the set readings contained in the Course Reader (available from UPrint). As with the screenings and seminars, if you fall behind you will find the course very dull indeed and your grades will plummet. Make sure to allow enough time to read each week in preparation for the seminar, as there are some lengthy and challenging readings, which may also require some re-reading. In the Weekly Screening and Reading Program below, I have also included some recommended suggestions for further viewing, and reading. This optional material can be utilised when your interest leads you on to further investigation; or where you are struggling with the concepts in the primary readings and need some more background coverage; and certainly when it comes to writing your Film Analysis and Major Research Essay.

Assessment Details

NB: All assignments to be submitted in hard copy and concurrently through Turnitin

Film Analysis:

This involves two steps, both of which are essential to complete the assessment task:

1): Each week one or two students will be responsible for generating some discussion and analysis of the week’s film and reading. In week 1 we will assign weeks for this process.

2): The following week, you must hand in a written essay-style analysis of the film in question, informed by the set readings and class discussion. (You will be marked on this written component, not the discussion-prompting of the previous week.) No extra research is required for this assignment.

Length – 1,000 words
Weighting – 20%
Due – In class, the week following your leading of class discussion

~ NB: Your Film Analysis and major Essay cannot be on the same film/topic ~

Weekly Journal:

The purpose of this assessment item is to ensure that you are keeping up with the course, and engaging on a week-by-week basis. You are required to submit a Journal containing brief responses to the films viewed within the weekly film schedule, informed where appropriate by the course material. You can make this Journal process fork for you via a draft form, by taking notes in preparation for (but also during and after) tutorials, in response to the readings, and following the film and reading. Then, when the time comes, use these notes to type up your Journal polished form. One reason this two-step process can be enlightening is that your responses to a particular film, idea or reading will likely change (often for the better) over time. The submitted Journal demonstrates the level of your weekly participation in the course and responsible knowledge-building, while the other two assessment tasks involve much more specific, depth-oriented scholarship. You will submit two instalments containing roughly the same quota. Do not submit an entry for the film and week on which you’re planning to base your Film Analysis.
Major Research Essay:

This is your major research-based project for the course, with substantial research contributing to a piece of writing with a clear argument – as opposed to bald assertion of opinion – at its core, communicated and developed via sustained, rigorous analysis. Though we will have discussed this in relation to the Research Exercise, let be said straight up here substantial research involves more than a quick Google search, and there will be a ban on using Wikipedia as a quoted source.

For this assignment it is essential to do substantial research beyond each week’s set readings.

Certainly utilize material in the Course Reader (to ignore these readings is silly, and shows lack of engagement with the course per se), plus the further reading recommendations for each week’s topic listed later in this Outline certainly – but do not rely exclusively on such sources for your essay. In addition to extensive reading, you should also watch other films relevant to your topic where possible. There will be one essay question for each week/film/topic, as well as some more generally framed questions around the issue/s of teen cinema. Marking the essays, I will take into account the standard of writing, sophistication of argumentation; correct citing of sources, as well as substantive content. You should re-read and proof-read your work many times to ensure you are not marked down for careless mistakes. (See the section at the end of this Outline for some useful essay writing guidelines.)

Length – 2,500 words
Weighting – 40%
Due – 5 pm. Friday, week 14 (at the Student Hub)

* * * * * * *

The Course at a Glance

<table>
<thead>
<tr>
<th>Week</th>
<th>Week Commencing</th>
<th>Lecture Topic</th>
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</table>
| 1    | 02/03/2009      | *Introduction – The Question of European Cinema*
<p>|      |                 | Screening: <em>You, the Living</em> (Roy Andersson, Sweden, 2007) |
| 2    | 09/03/2009      | <em>Quintessential European cinema – the Classic 1950s Art Film</em> |
|      |                 | Screening: <em>The Seventh Seal</em> (Ingmar Bergman, Sweden, 1957); |
| 3    | 16/03/2009      | <em>The Popular Silent Art of Anxious Weimar Modernity</em> |
|      |                 | Screening: <em>Dr Marbuse, The Gambler</em> (Fritz Lang, Germany, 1922) |
| 4    | 23/03/2009      | <em>Indexical History &amp; Humanist Politics – Founding Neorealism</em> |
|      |                 | Screening: <em>Rome, Open City</em> (Roberto Rossellini, Italy, 1945) |
| 5    | 30/03/2009      | <em>After the War: Existential Confusion in and of the Nation</em> |
|      |                 | Screening: <em>Ashes and Diamonds</em> (Andrzej Wajda, Poland, 1958) |
|      |                 | [31st March: Last day to withdraw without financial penalty] |</p>
<table>
<thead>
<tr>
<th>Week No.</th>
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<th>Topic</th>
<th>Screening/Reading</th>
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<td>6</td>
<td>06/04/2009</td>
<td>Abstract Space-Time &amp; Radical Continuity in Reconstructed Rome</td>
<td>L'eclisse (Michelangelo Antonioni, Italy, 1962)</td>
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<td>Semester Recess: Friday 10th April – Friday 17th April</td>
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<td>7</td>
<td>20/04/2009</td>
<td>Vertiginous Time, Space and Thought – at the Apogee</td>
<td>Last Year at Marienbad (Alain Resnais, France, 1961)</td>
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<td>~ Journal instalment no. 1 due (in class) ~</td>
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<td>8</td>
<td>27/04/2009</td>
<td>Political Apocalyptica – ‘A Film Found on a Scrap Heap’</td>
<td>Week-end (Jean-Luc Godard, France, 1967)</td>
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<td>9</td>
<td>04/05/2009</td>
<td>Sex/Ideology/Death: Crazy Cold-War Europe in Turmoil, in Extremis</td>
<td>Sweet Movie (Dušan Makavejev, France/W-Germany, 1974)</td>
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<td>10</td>
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<td>The Death of the Father – Awakening from Ghostly Fascism</td>
<td>Cria cuervos (Carlos Saura, Spain, 1976)</td>
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<td>11</td>
<td>18/05/2009</td>
<td>A Woman Outside – The Challenge of Living Freely</td>
<td>Vagabond (Agnès Varda, France, 1985)</td>
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<td>12</td>
<td>25/05/2009</td>
<td>Gender in Transition: Liberated Spain after Franco</td>
<td>All About my Mother (Pedro Almodóvar, Spain, 1999)</td>
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<td>13</td>
<td>01/06/2009</td>
<td>Post-Europe: New States and the Traumas of Multiculturalism</td>
<td>Head-On (Fatih Akin, Germany/Turkey, 2004)</td>
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<td>~ Friday: Journal instalment no. 1 due (through the Shortland Hub) ~</td>
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<tr>
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<td></td>
<td>~Friday 11/06/2009: Major Essay due (through the Shortland Hub) ~</td>
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**Examination period:** Monday 9th June to Friday 26th June 2009

### Weekly Screening and Reading Program

Below are listed the primary films and readings for each week, which are essential, followed by some suggestions for further viewing and reading (which are nearly all available in Short Loans or 3-day Loans). It is not expected that you will have accessed and engaged with this secondary material – it is merely provided as pointers for your major assignment research, and should you desire some extra context in preparing for class.

**WEEK 1**

*Introduction – The Question of European Cinema*

**Screening:** Du levande/You, the Living (Roy Andersson, Sweden, 2007)

**Reading:**

Further Reading:

WEEK 2

Quintessential European cinema – the Classic 1950s Art Film

Screening: Det Sjunde inseglet/ The Seventh Seal (Ingmar Bergman, Sweden, 1957)

Reading:
- Colin Young, ‘The Seventh Seal’, review, Film Quarterly Vol. 12, No. 3 (Spring, 1959), pp. 42-44

Further Viewing:
- Wild Strawberries (Bergman, Sweden, 1957)
- The Magician (Bergman, Sweden, 1958)
- Sawdust and Tinsel (Bergman, Sweden, 1953)
- Ordet (Carl Th. Dreyer, Denmark, 1955)
- La Strada (Federico Fellini, Italy, 1954)

Further Reading:
- Roger Ebert, Great Movies: ‘The Seventh Seal’:

WEEK 3

The Popular Silent Art of Anxious Weimar Modernity

Screening: Dr Mabuse, der Spieler/ Dr Marbuse, The Gambler - Part 1 [excerpt]
  (Fritz Lang, Germany, 1922)
Reading:

Further Viewing:
- The Cabinet of Dr. Caligari (Robert Wiene, Germany, 1920)
- Metropolis (Lang, Germany, 1927)
- The Testament of Dr. Mabuse (Lang, Germany, 1933)
- M (Lang, Germany, 1931)

Further Reading:

WEEK 4

Indexical History & Humanist Politics – Founding Neorealism

Screening: Roma, città aperta/Rome, Open City (Roberto Rossellini, Italy, 1948)

Reading:

Further Viewing:
- Paisà/Paisan, (Rossellini, Italy, 1947)
- Germany, Year Zero (Rossellini, Italy/Germany, 1948)
- The Bicycle Thieves (Vittorio de Sica, Italy, 1948)
- Ossessione (Luchino Visconti, Italy, 1943)
- La Terra Trema (Visconti, Italy, 1948)
- Umberto D. (de Sica, Italy, 1952)
- Accatone! (Pier Paolo Pasolini, Italy, 1962)

Further Reading:
WEEK 5
After the War: Existential Confusion in and of the Nation

Screening: Popiół i diament/Asashes and Diamonds (Andrzej Wajda, Poland, 1958)

Reading:

Further Viewing:
- A Generation (Wajda, Poland, 1955)
- Kanal (Wajda, Poland, 1956)
- Man of Marble (Wajda, Poland, 1976)
- Blind Chance (Krzysztof Kieslowski, Poland, 1981-87)
- The Round-Up (Miklos Jansco, Hungary, 1965)

Further Reading:

WEEK 6
Abstract Space-Time & Radical Continuity in Reconstructed Rome

Screening: L'eclisse/Eclipse (Michelangelo Antonioni, Italy, 1962)

Reading:

Further Viewing:
- L'Avventura (Antonioni, Italy/France, 1960)
- La Notte (Antonioni, Italy/France, 1961)
- La Dolce Vita (Fellini, Italy, 1960)
- Red Desert (Antonioni, Italy/France, 1964)
- Stalker (Andrei Tarkovsky, USSR, 1979)
- Les Rendez-vous d'Anna/The Meetings of Anna (Chantal Akerman, Belgium/France, 1978)

Suggested Reading:
WEEK 7

Vertiginous Time, Space and Thought – at the Apogee

Screening: L’Année dernière à Marienbad/Last Year at Marienbad (Resnais, France, 1961)

Reading:
- “The Greatest Film Ever Made?”, Chicago Reader.
  [http://www.chicagoreader.com/features/stories/movie reviews/080501/]

Suggested Viewing:
- Hiroshima, mon amour (Resnais, France/Japan, 1959)
- Night and Fog (Resnais, France, 1955)
- La Pointe courte (Agnès Varda, France, 1954)
- La Jetée (Chris Marker, France, 1962)
- Mirror (Tarkovsky, USSR, 1974)

Suggested Reading:

WEEK 8

Political Apocalyptica – ‘A Film Found on a Scrap Heap’

Screening: Week-end (Jean-Luc Godard, France, 1967)

Reading:

Suggesting Viewing:
- Pierrot le Fou (Godard, France, 1965)
- Two or Three Things I Know About Her (Godard, France, 1966)
- La Chinoise (Godard, France, 1967)
18

- Teorama (Pasolini, Italy, 1968)
- Zabriskie Point (Antonioni, Italy/USA, 1969)
- Tout va Bien (Godard & Jean-Pierre Gorin, France, 1972)

Suggested Reading:

WEEK 9

Sex, Ideology, Death: Crazy Cold-War Europe in Turmoil, in Extremis

Screening: Sweet Movie (Dušan Makavejev, Canada/France/West-Germany/Yugoslavia, 1974)

Reading:

Suggested Viewing:
- W.R: Mysteries of the Organism (Makavejev, Yugoslavia/West-Germany, 1971)
- Valerie and her Week of Wonders (Jaromil Jires, Czechoslovakia, 1970)
- Daisies (Vera Chytilová, Czechoslovakia, 1966)
- The Cremator (Juraj Herz, Czechoslovakia, 1969)
- The Phantom of Liberty (Luis Buñuel, France, 1974)
- Le Grande Bouffe (Marco Ferreri, France, 1973)

Suggested Reading:

WEEK 10

The Death of the Father – Awakening from Ghostly Fascism

Screening: Cría cuervos/Raise Ravens (Carlos Saura, Spain, 1976)

Reading:

Suggested Viewing:
- The Spirit of the Beehive (Victor Erice, Spain, 1973)
- Germany, Year Zero (Rossellini, Italy/Germany, 1948)
Suggested Readings:

**WEEK 11**

*A Woman Outside – The Challenge of Living Freely*

**Screening:** *Sans toit ni loi/Vagabond* (Agnès Varda, France, 1985)

**Reading:**

**Suggested Viewing:**
- *Cléo from 5 to 7* (Varda, France, 1962)
- *La Bonne* (Varda, France, 1966)
- *Golden Eighties* (Akerman, France/Belgium, 1986)
- *The Gleaners and I* (Varda, France, 2000)
- ‘Women Behind the Camera’, Masterpiece documentary, SBS TV (Video recording, in the library)

**Suggested Reading:**

**WEEK 12**

*Gender in Transition: Liberated Spain after Franco*

**Screening:** *Todo sobre mi madre/All About my Mother* (Pedro Almodóvar, Spain, 1999)

**Reading:**

**Suggested Viewing:**
- *Women on the Verge of a Nervous Breakdown* (Almodóvar, Spain, 1988)
- *High Heels* (Almodóvar, Spain, 1991)
- *Live Flesh* (Almodóvar, Spain, 1997)
- *Talk to Her* (Almodóvar, Spain, 2002)
- *Bad Education* (Almodóvar, Spain, 2004)
- *Volver* (Almodóvar, Spain, 2006)

Suggested Reading:

WEEK 13

*Post-Europe: New States and the Traumas of Multiculturalism*

Screening: *Gegen die Wand/Head-On* (Fatih Akin, Germany/Turkey, 2004)

Reading:

Suggested Viewing:
- *La Haine* (Matthieu Kassovitz, France, 1995)
- *Head-On* (Ana Kokkinoz, Australia, 1998)

Suggested Reading:

We will also be looking at some short films before the main feature each week where time permits, mainly from the golden 1920s period of avant garde cinema in Europe. (In the seminar, we will watch some short clips from other feature films more directly related to the primary film and 'topic' for each week as well.) The ‘shorts’ are:

- *Ballet Mechanique/Machine Ballet* (Fernand Léger & Dudley Murphy, France, 1924) – 11 mins.
- *Anémic Cinéma* (Marcel Duchamp, France, 1926) – 6 mins.
- *Regen/Rain* (Joris Ivens, Netherlands, 1929) – 14 mins.
- *Un Chien Andalou/An Andalouisn Dog* (Bunuel, France, 1929) – 16 mins.
Useful Books in the Library – General Film Studies

~ N.B. See each week’s Suggested Readings for specific books, chapters and articles related to the weekly course content, in addition to general European cinema books available in the library, and your own research. ~


**GUIDELINES ON ESSAY WRITING**

1. **THE ESSAY**
The majority of major 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 eat 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.

x
Student name:
Course name and code:
Lecturer’s name:
Date due:
Essay topic.

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.*