ENG 2145-American Cinema and Culture (3 credits) A Web-Based Class
Sections 121834 & 121835  2015 Spring Semester
Dr. Richard J. Siciliano, Professor of English
Class starts at 8:00 a.m. on January 20 and ends May 6, 2015

Catalog Course Description: ENG 2145: American Cinema and Culture. (Prerequisite: ENG 1020-Composition & Literature). 3 Credits. Students study American film history, learn to view films actively and critically, and to write critical analyses. (Click here for CSM’s Academic Catalog)

Expanded course description: American Cinema and Culture is an introductory web-based course that focuses on the relationship of Hollywood films to American popular culture. By analyzing the movies as a form of art, communication, and business, the course studies the complexity and influence of a major part of American culture, a part that now enters its second centenary. You will learn about analytical theories of cinema, mechanical inventions, and technological innovations, the Hollywood Studio System, and the different kinds of popular American movies. You will also learn to become better viewers of modern films showing in the theaters today --both in commercial and home theaters. Finally, you will learn to understand images and values of parts of American popular culture that relate to the Hollywood experiences of all Americans, and perhaps understand America better as well.

Objectives of the Course: By the end of the course, students should be able to...

- acquire a working knowledge of American film history, from the silent cinema era to the present day;
- recognize and use the basic technical and critical vocabulary of motion pictures;
- understand how the technology of the cinema relates to film art;
- gain a fundamental background into the economic structure of the film industry;
- understand the role of genre in American film history and to recognize how some of the most popular genres express American social and cultural tensions;
- develop a more sophisticated conception of "realism" as it relates to motion pictures;
- question the role of passive spectators, and to increase the ability to watch films actively and critically.
- be able to conduct literary research in a focused and analytical manner, as demonstrated by the writing of a research paper focusing on a specific topic, with outside resources correctly documented in the Modern Language Association (MLA) format.

Core Learning Areas: The Core Learning Areas represent a common body of skills and knowledge to which all graduates with associate's degrees should be exposed and for which the college may determine certain levels of competency which will be assessed through the general education curriculum. Some of these are incorporated into English 2145-American Cinema and Culture by means of reading and writing assignments, exams, online discussion, and presentations in various media. For the complete list of core learning areas, consult the current College of Southern Maryland Catalog.

9. Develop complex topics with a rhetorical purpose.
30. Defend a reasonable position.
36. Articulate how historical change shapes the arts, ideas, and social and political structures.
38. Demonstrate an understanding of the essential role of humanities, literature, and fine arts in the human experience.
41. Retrieve information legally, responsibly, and ethically.

Skills Expected of Incoming Students: Entering students should have the following entry-level skills:

1. Ability to read and comprehend required textbooks.
Course Components and Procedures:

1. View ten one-hour video programs and three half-hour video programs about American Cinema and Culture. These video lessons are available online at this URL:
   http://www.learner.org/resources/series67.html


3. Contribute to online discussions by replying in writing to “prompts” about required chapter readings.

4. Write one research paper (a film analysis).

5. Take three online tests (multiple choice/short answers). During the 15-week fall and spring semesters, these tests must be taken in a monitored testing center at one of the CSM campus locations. During the summer session, the tests are online and may be taken at home.

Required Textbooks:
The course website is coordinated with the required textbooks listed below, and available in the College Online Bookstore. You may buy them in the store or order them online by clicking on the College Store link.

Both textbooks are required and are available from the CSM College Store only in 4th editions.


*NOTE: These required texts may be purchased as paperbacks or as e-books, or the main text may be rented or purchased as a used text. Contact the CSM College Store textbook manager: phone: 301-539-4751: [http://csmcollegestore.com/csmd/main/splash.htm](http://csmcollegestore.com/csmd/main/splash.htm)

Recommended Grammar and Usage resources: Diana Hacker’s *A Pocket Style Manual* (6th edition) is distributed free to all freshmen. All the resources listed below are available online:
The College of Southern Maryland

ENG 2145-121834 & 121835

2015 Spring Semester

- The Purdue Online Writing Lab (OWL) grammar handbook, from Purdue University: http://owl.english.purdue.edu/owl/section/1/5/
- *Writers Workshop: Writer Resources* (University of Illinois at Urbana-Champaign): http://www.cws.illinois.edu/workshop/writers/
- The following resource is particularly helpful for rules of punctuation: *GrammarBook.com*: http://www.grammarbook.com/english_rules.asp
- *Essentials of Grammar, Mechanics, and Usage with Practice Sessions*. This link leads to Pearson Publication's online grammar and usage handbook. Download this Adobe .pdf file to your computer or print it out for ready reference.
- The MLA citation format is explained in detail in the following resources:
  - Cornell University's resource page: http://www.library.cornell.edu/resrch/citmanage/mla
  - California State University, Los Angeles: http://www.calstatela.edu/library/guides/3mla.pdf
  - Purdue University Online Writing Lab (OWL): http://owl.english.purdue.edu/owl/resource/747/01/

About this Web-based course:
The password-protected course website uses Blackboard Learn as its course management system. The website contains lecture materials, links to Internet resources, detailed descriptions of all written assignments and tests, communications tools (private e-mail and a discussion space), a course calendar, and a grade book for students to use at any time to check on their progress.

ENG 2145-American Cinema and Culture is a sophomore-level course. Students are expected to know how to write an analytical paper about literature (in this case, films), such as those research-related papers that may be required in English 1020-Composition & Literature, a prerequisite of this and all other sophomore-level literature courses. Unlike courses taught in a classroom setting, the web course American Cinema/ American Culture has certain differences from other sophomore-level English courses. The web course format allows students the advantage of flexible scheduling, but it also presents the danger of procrastination. Since students do not have weekly face-to-face contact with the professor or classmates, they might forget or put off assignments. Students who fall behind in their assignments usually find it impossible to catch up. Therefore, to succeed in this web-based course, a student must be motivated and disciplined enough to keep on schedule without the reminders normally received from a classroom instructor or from other students. The web course format provides students with many various learning aids, such as video programs, the study guide, the textbook, self-graded learning assessments, and the professor. However, students themselves are ultimately responsible for whether they learn the material and satisfy the course objectives.

Class Meeting Times and Orientation:
- **Online Course Preparation**: To determine if distance learning fits your style, take the survey entitled: *Are You Ready for Online Learning?*: http://www.csmd.edu/OnlineLearning/SmarterMeasure.html
- **Online Orientations**: To learn more about how a web-based course works, go to CSM's Distance Learning web page for an online orientation: http://www.csmd.edu/OnlineLearning/
- Both the self-test and online orientation are highly recommended if this course is your first web-based course, or if you have not yet taken a Web course in the new Blackboard Learn system.
- **To access** the online course (starting 8:00 a.m., on January 20, 2015), click on the link below, or type the URL in your browser: https://bb.csmd.edu. Log in using your myCSMD.edu user name and password.
- **Online attendance**: Students are required to login to the Blackboard course website on a regular and frequent basis (every 2 to 3 days, minimum). A student who does not actively participate in the course discussions and therefore misses any required assignment will not be successful in this course. See below for an explanation of the "FX" grade.
Requirements & Grading:
Online students generally work at their own pace within the deadlines set by the professor. In that context, this course is self-paced. Students can complete most of the course requirements online through the Blackboard Learning System, except for the proctored on-campus exams which must be taken at one of the CSM testing centers* (See alternative testing centers below).

- Reading assignments from the text and companion websites linked in the Blackboard course, as explained in the Schedule of Assignments, Appendix A of this syllabus (accessible only within Blackboard).

- Active participation in discussions (25%) about the required readings and video lessons which are to be completed online within the dates noted in the course calendar.

- Three exams (15% each) containing 45-50 multiple choice questions each. These exams must be taken in person in a monitored setting at one of the CSM campus testing centers or an approved alternate site* (click the link for hours and days of operation) by the deadlines published in the course calendar. No extensions or make-up exams will be given, and no exceptions to the requirement will be granted. A student should not take this class if he or she is unwilling or unable to meet the in-person/on-campus requirement of taking the three tests in a college testing center or approved alternate site.

  - *Alternate testing locations for students stationed or residing outside Southern Maryland are possible if students are unable to travel to a CSM testing center during the semester; tests may be taken at an approved alternate site -- a local testing facility, such as a cooperating local community college, public library, Sylvan Learning Center, or military training office. However, these alternate arrangements must be made with the professor so that details are completed at least 14 days prior to the test deadline. The cooperating alternate testing center may charge a fee for this service.

- The Research Project - Film Analysis (30%) consists of a research paper (formal film analysis) of 5-7 pages, including a Works Cited page and in-text citations. See Appendix B: The Research Project for details (accessible only within Blackboard).

- Note on Missed Assignments: A student must complete all assignments, regardless of how many points a single requirement is worth, including the minimum number of discussions, all three exams, and the research-based movie analysis project, or the final grade will be compromised significantly. A “missed” requirement is one that is not attempted (as in the case of the monitored tests) or one that is not submitted by the cut-off date, if applicable. If any requirement is missed, the grade for the course will be severely affected. If any assignment (report, test, minimum number of chapter discussions) is missed, there will be no extensions granted. An additional “missed assignment” penalty of 10% of the course grade will be deducted for any required assignment that is missed.

- No extra credit has been planned for this course.
Late assignments: The Research Paper must be submitted as a document in Word 2003, 2007, or 2010 attached to the "Grade Center" that is part of the Blackboard learning management system. The research project has a deadline and a cut-off date, which is 7 calendar days after the posted deadline. If submitted after the deadline, it will be reduced in grade by 5 points (5%) for each day it is late. Once the cut-off date for submission is reached, the project will not be accepted, will be marked "missed," and will receive zero credit.

- No extensions to the deadlines will be granted to students for any reason.
- No make-up tests will be given if a student misses a test. Tests cannot and will not be rescheduled under any circumstances.
- The research paper must be submitted to the Blackboard "Assignments" inbox as a Microsoft Word attachment.
- **Major Sentence Error Rule:** In accordance with the college's "Grading Standards for College Papers," if the research paper contains two or more major sentence errors (i.e., fragments, comma splices, and/or run-on sentences) it will receive a failing grade of F:
  - [http://www.csmd.edu/lan/grading%20standards%20rubric.pdf](http://www.csmd.edu/lan/grading%20standards%20rubric.pdf)
- For a definition and explanation of those three basic sentence errors, students should refer to an English grammar and usage handbook. A free online resource covering all aspects of grammar and usage is the Purdue Online Writing Lab (OWL) Handbook published and maintained by Purdue University: [http://owl.english.purdue.edu/owl/](http://owl.english.purdue.edu/owl/)
- Other graded written assignments, such as discussion replies, that contain excessive grammatical errors will not receive credit.

<table>
<thead>
<tr>
<th>Assignment Description</th>
<th>Date due</th>
<th>% of final grade</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Online Discussions:</strong> For full credit (25%), students must participate in the online discussions by regularly posting at least one acceptable reply to each module’s forum prompts published in the Discussions area, for a total of 15 replies spread out evenly during the semester. These prompts are directly related to the readings and video lessons. By the end of the semester, 15 acceptable discussion postings are required for completion of the discussion requirement at the 100% level.</td>
<td><strong>Discussions are paced throughout the summer session. Deadlines for completion of these discussions are marked inside each discussion forum.</strong></td>
<td>25%</td>
</tr>
<tr>
<td><strong>Reading &amp; Viewing Assignments:</strong> See Appendix A: Schedule of Assignments (accessible inside the password-protected Blackboard website), for a complete list of reading and film viewing assignments.</td>
<td><strong>Available in Testing Centers until 2/24/15 (Tuesday). Check each campus testing center for the times and dates of operation. Since the test is available in the centers for most of the semester, if the test is missed, no make-up is possible.</strong></td>
<td>15%</td>
</tr>
<tr>
<td><strong>Test #1 (15%): Modules 1-3 (40-50 multiple choice questions, no essays):</strong> For what this test covers, see Appendix A: Schedule of Assignments (accessible inside the password-protected Blackboard website).</td>
<td><strong>Available in Testing Centers until 2/24/15 (Tuesday). Check each campus testing center for the times and dates of operation. Since the test is available in the centers for most of the semester, if the test is missed, no make-up is possible.</strong></td>
<td>15%</td>
</tr>
</tbody>
</table>
### Test #2 (15%) : Modules 4-8: (40-50 multiple-choice, no essays).

For what test #2 covers, see Appendix A: Schedule of Assignments (accessible inside the password-protected Blackboard website).

<table>
<thead>
<tr>
<th>Available in Testing Centers</th>
<th>2/25/15 - 3/25/15 (Wednesday)</th>
<th>15% No make-ups are permitted.</th>
</tr>
</thead>
</table>

### Test #3 (15%) : Modules 9-11: (40-50 multiple-choice, no essays).

For what test #2 covers, see Appendix A: Schedule of Assignments (accessible inside the password-protected Blackboard website).

<table>
<thead>
<tr>
<th>Available in Testing Centers</th>
<th>3/25/15 - 4/25/15 (Saturday)</th>
<th>15% No make-ups are permitted.</th>
</tr>
</thead>
</table>

### Research Paper-Film Analysis (30%): See Appendix B: The Film Analysis Research Project (accessible inside the password-protected Blackboard website), for a full description of this assignment.

 Deadline: April 29, 2015 (Wednesday)  

### Grade System

<table>
<thead>
<tr>
<th>Grade Equivalents</th>
<th>Point Range</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100</td>
</tr>
<tr>
<td>B</td>
<td>80-89</td>
</tr>
<tr>
<td>C</td>
<td>70-79</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
</tr>
<tr>
<td>F</td>
<td>less than 60</td>
</tr>
</tbody>
</table>

The "FX" grade is given at midterm if a student has not logged on for 14 consecutive days. The FX grade will be assigned as a final grade if the student has not participated in a meaningful way since midterm. The graded will appear on the transcript and equate to an "F" in the grade point calculation.

Borderline Grading Policy: There will be no exceptions to the Grade Computation above.

Changing to Audit or from Audit to Credit. Students may change from class credit/audit status with permission of the instructor according to the deadlines indicated in the official college calendar. Audited courses require the same tuition and fees as regular courses. To audit this class, students must continue to login and participate regularly in a meaningful way by completing the readings and engaging in the online class discussions for each unit of the course. An auditing student is not required to take the exams, or to complete the written film analysis. However, if a student wants to change from audit to credit, all written assignments (discussions, tests, etc.) must have been completed as of the change date. For the date of changing to audit/credit status, refer to the online calendar below:
Important Dates: Spring Semester 2015

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 20, 2015</td>
<td>Course website opens and course officially begins, 8:00 a.m.</td>
</tr>
<tr>
<td>March 30</td>
<td>Deadline to withdraw without a grade, or to change to audit or credit</td>
</tr>
<tr>
<td>March 16-22</td>
<td>College is closed for Spring Break. The course website is open, but</td>
</tr>
<tr>
<td></td>
<td>the professor is not available until the college is back in session</td>
</tr>
<tr>
<td></td>
<td>on March 23.</td>
</tr>
<tr>
<td>May 6, 2015</td>
<td>Online classes end, 11:59 p.m.</td>
</tr>
</tbody>
</table>

About academic integrity; How to cite a source:
Along with other forms of academic dishonesty, such as the unethical fabrication of information and unauthorized collaboration, plagiarism is strictly forbidden. A form of cheating, plagiarism is the use (intentional or not) of another person's words (quoting), expression of ideas (paraphrasing), or summary of those ideas without giving the source complete and proper acknowledgement. Plagiarism may include using a word, phrase, passage, or graphic taken from another source (such as the Web), either word-for-word, paraphrase, or summary without acknowledging the source with complete and accurate documentation of that source. For this course, all sources must be cited using the Modern Language Association format (MLA). To cite a source in MLA format (and to avoid plagiarism), student writers must follow this four-step process:

1. Write an effective lead-in sentence that introduces the borrowed information. Start by identifying the source by name and qualifications (e.g., According to John Bovee, author of American cinema texts, ...)
2. Quote, summarize, or paraphrase the information accurately (e.g., John Lannon, author of a leading technical writing textbook, offered the following observation about grammatical mistakes: "The single most common error in ...")
3. Follow the quote with a set of parentheses containing the page number of the source:

   Example:
   According to Bovee and Thill, authors of business writing texts, "Communication skills are fundamental to the human experience" (27).

   If the name of the author was not mentioned at the beginning of the lead-in sentence, then include the last name(s) in parentheses, like this: (Bovee and Thill 27). If you borrowed a graphic from somewhere (a photograph copied from the Web, for example), the creator's last name (or title of the illustration) should appear in parentheses immediately following the figure number of that photograph, as shown below:
4. Add a "Works Cited" list to the end of the report in complete and correct bibliographic format. This list must include the source of everything you cited (i.e., only those works you referred to) in the body of the report, including the sources of any illustrations you used. Below is an example of a citation from a web resource.

Works Cited


The correct way to write an in-text citation (also called a "parenthetical reference") is explained in detail in any grammar handbook. The name of the source that should appear in parentheses (in-text) must be the first word listed for that source in the Works Cited page. That keyword is usually the author's last name, or the organization who published the web page (if it's an online source with no author mentioned), but it is never just the website address. The reader should be able to select the first keyword for each entry on the Works Cited page, and using Microsoft Word be able to do a "find" (Ctrl+F) to locate the exact place in the report where that source was used (cited).

Consequences of Plagiarizing: Anyone who submits a plagiarized report or discussion posting or who commits academic dishonesty with any assignment, whether or not that assignment is graded, will receive a failing grade for the assignment and for the course. The incident will be reported to the Vice President of Student and Instructional Support Services. Refer to the current CSM Student Handbook for a full definition and explanation of the consequences.

Preparing Assignments and Projects: With the exception of discussion postings, all other written projects must be prepared with Microsoft Word and submitted to the "Assignments" area of the Course Grade Center within the Blackboard learning management system. Although instruction in word processing is not part of the course, students are expected to know how to use basic word processing techniques in preparing their written work. If computer keyboarding or Internet literacy skills need development, students must plan to spend time developing those skills.

Class Cancellation and Assignment Deadlines: In case the College closes because of emergency, the Web course continues. However, if the college web server crashes, students should wait until the network is back online, or should contact the College's HELP desk (301-934-2251, ext. 4357), or e-mail at: help@csmd.edu. Assignments must be submitted only by way of the Blackboard learning management system's Grade Center, as attached documents. Assignments are due on the dates listed in this syllabus.
Services for Students with Disabilities: If students have difficulty accessing online course materials due to a disability or disabilities, they should contact the Student Success Center/Disability Support Services Office at 301-934-7657 or visit http://www.csmd.edu/Studentsuccess/ADA/index.html

Unauthorized Persons in College Classes and Labs: Persons not registered for this class are considered "unauthorized persons" and are not permitted to access this online class, nor will they be permitted in college computer labs or the college testing center. Registered students shall not share the password or login information with anyone.

Copyright Protection: The online course materials are password-protected and copyrighted. Copying and distributing any online course-related materials to any unauthorized persons are considered violations of Federal Copyright laws, and are strictly forbidden. Federal law provides that persons are prohibited from violating the rights of copyright holders. Violations may be subject to civil and/or criminal penalties including substantial fines and incarceration. More information about copyright law, from the United States Copyright Office of the Library of Congress, can be found here: http://www.copyright.gov/circs/circ01.pdf

Technical Requirements for this Online Course:

- A multimedia computer (a PC or Macintosh) with multimedia capabilities.
- Microsoft Office with Word 2003 or better. Reports must be prepared using a recent version of Microsoft Word (version 2003, 2007, or 2010). Microsoft Word is included in Microsoft Office installed on all college computers. You may use any of the computers in the open labs on all campus locations, including Waldorf Center, and in the library at any of the three campuses. Public libraries also have computers for your use, and most of them also have Microsoft Word installed.
- Access to a broad-band Internet connection (DSL, FIOS, cable, satellite, or other high-speed network connection). Most libraries and many businesses have Wi-Fi connectivity. A dial-up connection will not work satisfactorily with Blackboard Learn+, so you are strongly advised not to try.
- The latest version of Mozilla Firefox as your web browser is highly recommended. Both JavaScript and JAVA must be enabled, and pop-ups must be allowed. IMPORTANT: The web browser Internet Explorer will not work properly with Blackboard Learn+. Refer to Technical Requirements specified in CSM's Online Learning web page for more information.
- The Blackboard server undergoes maintenance every Tuesday morning, 2:00 a.m. until 7:00 a.m.; therefore this course cannot be accessed during this time.

Your Professor: Dr. Richard J. Siciliano, Professor of English

- Office hours: If you have questions for which you need instant answers, call or visit during office hours (see below), or arrange for an appointment beginning January 20, 2015. I am available by phone during my office hours, or by e-mail during the week until 5:00 p.m. I will make every reasonable effort to reply to your Blackboard mail messages within 24 hours, but I am not available during weekends, so do not expect mail messages sent after 8:00 p.m. on Thursdays to be answered until the following Monday. If you call my office phone and I do not answer immediately, leave a message and I will return your call as soon as I can. I may be on campus on official college business but away from my desk momentarily. Do not hang up without leaving a message.
  o La Plata campus, room FA121, Wednesdays, 9:30-11:30 a.m. phone: 301-934-7826
  o Prince Frederick campus, room B200 (or the Library) on Tuesdays and Thursdays, 11:30 a.m-12:30 p.m. phone: 240-270-1439
- College e-mail: RichS@csmd.edu Important: All course-related correspondence must take place within the Blackboard mail message system, not the CSM e-mail address above. The college uses a spam filter/virus protection utility for college e-mail, so many e-mails sent to my college account are held
indefinitely in quarantine. Therefore, reports sent to the college e-mail address will not be accepted, and email messages may not be read until it is too late.

Address for U.S. Mail:

Dr. Richard J. Siciliano  
Department of English (LAN)  
College of Southern Maryland  
P.O. Box 910, 8730 Mitchell Rd.  
La Plata, MD 20646

Phones (24-hour automated voice mail):  
Toll-free: 1-800-933-9177, ext. 7826  
from Charles County: 301-934-7826  
from St. Mary’s: 301-884-8131, ext. 7826  
from Washington metro area: 301-870-3008, ext.7826

What You May Expect from Your Professor:  
As with any course you take, your instructor can be expected to manage the class in a certain way. In this class, you should expect that your instructor will do the following:

• Assist and encourage you in your learning by directing you to resources (primarily in your textbook, but also on the Internet).
• Discuss the effectiveness of your written work and your discussions of films and filmmaking in an honest, frank, and courteous manner.
• Return tests and research projects with comments and grades in a reasonable time (usually within seven days) after the deadline for submission.
• Be available by Blackboard messaging or phone to answer questions.
• Provide you with a continuously updated grade book report of your progress.
Assignments At-A-Glance:

- Reading & Viewing Assignments. All readings come from Belton’s American Cinema/American Culture (4th edition) textbook. In addition, you will view streaming video segments online that complement the text. The deadlines for each are noted below.
- Online Discussions (25% of the final grade). The number of postings required is noted within each numbered discussion module. After reading the text and viewing the video segment for each module (there are 11 of them), reply to at least one discussion prompt within the discussion module. By the semester’s end, you need to complete a total of 15 acceptable postings to get full credit. See the grading rubric for discussions for details.
- Tests (three at 15% each; total=45%). As described below, the tests are each to be taken in a monitored setting at any one of the CSM campus testing centers, or alternate approved site.
- Research Paper: Movie Analysis (30%). This requirement is described in detail in Appendix B: The Research Paper-Movie Analysis.

Give yourself about a week to cover each of the modules enumerated below, except for Module 1. Allow about two weeks for Module 1 since it covers three chapters in your text. Use the deadlines for discussion posts as your guide for how much time you need to spend.

Link to Video Lessons: [http://www.learner.org/resources/series67.html](http://www.learner.org/resources/series67.html)

**Important:** Open this link and view the videos using Mozilla Firefox as your Web browser; click here for a free Firefox download. (Caution: Internet Explorer might not work for you, so use Mozilla Firefox or Google Chrome as your Web browser). If the video link or others do not open, check the security settings for your internet browser because your computer could be blocking this website. This video link takes you to the American Cinema video segments. To view the segments in full screen mode, go to the end of this document for a short tutorial on how to do it. The CSM library in La Plata also has copies of the complete set of videos (in DVD format) which can be viewed in the library.

**Test #1:** is based on Course Modules 1 through 3 as described below. This monitored test consists of approximately 45 multiple choice questions. It must be taken in person at any one of the CSM campus testing centers before the close of business at that location by the **deadline of February 24, 2015**. Test #1 covers the material assigned in the readings and video viewings, and as outlined in the learning objectives. No make-up exams or extensions of the deadline are possible. Click here for the hours and locations of CSM’s testing centers. For students stationed or residing outside the CSM region, an alternative approved site may be arranged (e.g., a local community college or university testing facility, a local public library, a Sylvan Learning Center, or a military training office), but the request must be made at least 14 days before the deadline.

**Module 1: The Hollywood Style: The Beginnings of Classical Hollywood Cinema -- Narration, Style, and Film Language**

A. In Belton’s American Cinema/American Culture, 4th edition (hereafter cited as AC/AC), read the Preface; chapters 1, 2, and 3; and “Glossary of Technical and Other Terms”.

This appendix may be revised during the first few weeks of the semester, so please refer to it again. Do not assume your first printed copy is final. Return and take note of the “last updated” date/time to see if any changes or corrections have been made.
B. In Sikov’s *Study Guide to Accompany* (hereafter cited as *SG*), read *Unit 1 (The Hollywood Style)*, *Supplementary Unit A (Film Language)*; and *Supplementary Unit B: (Thinking and Writing about Film)*.

C. View the online video for *Unit 1 The Hollywood Style*. To view this video lesson full screen, go to the bottom of this document for instructions. Be sure to use Mozilla Firefox as your web browser.

D. Contribute to *Discussions* for this module by 2/24/15, as posted in the introduction to each forum.

Since many questions on the tests are based on topics included in the discussion forums, you should read all discussion prompts and replies. However, you need to reply to only one prompt per module. By the end of the semester, 15 acceptable discussion postings are required for completion of the discussion requirement.

**Learning Objectives for Test #1:**
1. Distinguish among the varied styles distinct to each Hollywood film studio.
2. Observe and analyze the fundamental principle exemplified in American movies, on which the Hollywood style is built -- an "invisible" style dependent on *continuity editing*; i.e., the principle that the camera and the sound recording should never call attention to themselves.
3. Identify and define the basic characteristics of classical Hollywood cinema
4. Name and understand the components that comprise *mise en scène* in the making of a film: settings, subjects, and composition
5. Identify, define, analyze, and critique the components of *mise en scène* used in any movie.
6. Recognize and use basic formal film terms; e.g., *cutting-on-action* (i.e., cut), dissolve, close-up, *Mise-en-scène, sound track, zoom shot (and zoom lens)*, and *tracking shot*, and others.
7. Identify the major socio-cultural changes that occurred in American history during the first half of the 20th century that enabled Hollywood movie studios to flourish as producers of entertainment.
8. Identify the key advancements in technology during the early days of filmmaking that helped define the "Hollywood style."
9. Define *dramatic unities* as applied to filmmaking during the early years of Hollywood.
10. Identify and explain the central elements of classical Hollywood narrative style: a linear plot structure, development of one or two individual characters, adherence to spatial coherence, and a focus on specific clearly defined goals.
11. Understand the concept of *identification* as it relates to classical Hollywood style
12. Describe the importance and implications of seamless (i.e., “invisible”) editing in Hollywood films
13. Identify the directors and filmmakers who made early classic films
14. Understand that films are made of separate shots
15. Perceive the expressive meaning of camera-subject distance, camera angle, and camera movement
16. Define the different types of camera movements
17. Understand the difference between camera movement and zooming
18. Describe the different types of editing, and define such terms as matching on action, graphic matches, and eye-line matches
19. Distinguish between editing within a scene and editing scene to scene
20. Define and give examples of various types of film editing transitions, including fades, dissolves, wipes, etc.

**Module 2: The Studio System**

A. In Sikov’s *SG*, read *Unit 2 (The Studio System)*
B. In Belton’s *AC/AC*, read Chapter 4 (The Studio System)
C. View the online video for Unit 2 entitled *The Studio System*. For how to view this video lesson full screen, go to the bottom of this document.
D. Read and contribute to the *Discussion* forums for this module by 2/24/15.

**Learning Objectives for Test #1:**
1. Understand the studio system in economic terms
2. Identify which studios not only made films but also distributed and exhibited them as well
3. Define and be able to distinguish between vertical integration, block booking, blind bidding, runs and zones, and clearances.
4. Define oligopoly
5. Understand the corporate structure of the major studios, including their artistic and marketing departments
6. Explain the similarities of the Hollywood studio system with other industrial systems of the time, such as the Ford Motor Company.
7. Explain the U.S. Justice Department’s actions against studios in the 1930s and 1940s
8. Explain the consequences of the dismantling of the studio system and why it no longer exists.
9. Know the kind of movies were each studio specialized in.

Module 3: The Star
A. In Sikov’s SG, read Unit 3;
B. In Belton’s AC/AC, read Chapter 5;
C. View the online video for Unit 3: The Star. For how to view this video lesson in full screen mode, go to the bottom of this document.
D. View the online video for Unit 11: Film Language.
E. View the online video for Film Language Glossary: http://ccnmtl.columbia.edu/projects/filmglossary/ (Right click to open this link in a separate browser window).
F. Read and contribute to the Discussion forums for this module by 2/24/15.

Learning Objectives for Test #1:
1. Explain the origin and significance of the idea of the movie star in American culture
2. Define persona and understand the various masks that make up a star’s persona
3. Understand the mechanics of the star system in terms of publicity and advertising
4. Explain why stars were a cultural phenomenon and analyze a star’s underlying cultural meaning
5. Recognize the economic importance of stars and describe the way in which stars function as marketing tools
6. Identify key milestones in the development of the movie star system from the silent era to the present
7. Define Method Acting and identify its best-known practitioners
8. Identify which major movie stars were part of which studios and identify some of the movies they starred in.

TEST #2: This test is available to be taken at any one of the CSM campus testing centers up to the close of business at that location from 2/25/15, through 3/25/15. It covers course modules 4 through 8; (i.e., Belton’s American Cinema, chapters 7-11, and the Study Guide, units 4-8). No make-up exams or extensions are possible. Click here for the hours and locations of CSM’s testing centers. For students stationed or residing outside the CSM region, an alternative approved site may be arranged, but the request must be made at least 14 days before the deadline.

Module 4: The Western
A. In Sikov’s SG, read Unit 4 (“The Western”).
B. In Belton’s AC/AC, read Chapter 11 (“The Making of the West”);
C. View the online video for Unit 4 entitled The Western. For how to view this video lesson in full screen mode, go to the bottom of this document.
D. Read and contribute to the Discussion forums for this module by 3/25/15.

Learning Objectives for Test #2:
1. Trace the artistic development of the Western genre from early examples to contemporary ones
2. Explain how understanding American mythology pertains to Westerns
3. Define and describe the generic conventions of Westerns
4. Understand how repetitive generic patterns reveal cultural concerns
5. Understand the connection between the closing of the frontier and the popularity of Westerns
6. Define Manifest Destiny and how it is reflected in Westerns
7. Explain the concept of "otherness" as it applies to Indians in Westerns;
8. Describe the key conflicts in Westerns: culture vs. nature, East vs. West, old vs. new, and established order vs. anarchic freedom
9. Explain the role of landscape in Westerns, and understand the importance of location shooting in the genre
10. Explain how changes in Westerns mirrored changes in society.
11. Explain why the movie "Unforgiven," starring Clint Eastwood, is considered revisionist because of its debunking of the myths of the old West
12. Describe the place that "Spaghetti Westerns" have in the genre
13. Explain how European characters typically adapted to the new western frontier in movie Westerns
14. Explain the overriding concern in the American Western movie genre as a clash between the natural world and the civilized world and its culture
15. Identify the actor who portrayed the evolving western protagonist
16. Explain why dime novels were the main source of movie westerns
17. Describe how Native Americans have been depicted in Western movies
18. Describe how women were depicted in Western movies
19. Explain the degree of influence westerns had in shaping Americans' views of their frontier history, how actual history was replaced with myth

Module 5: The Musical
A. In Sikov’s SG, read Unit 5 ("The Musical");
B. In Belton’s AC/AC, read Chapter 7 ("The Musical");
C. There is no online video for the Musical. However, browse the links provided within the online module folder, and contribute to Discussions for this module by 3/25/15.

Learning Objectives for Test #2:
1. Explain the origins of the musical film genre, including the key technological advancements that made it possible.
2. Define and recognize in musicals that shift from one level of reality to another, a moment of ecstasy known as the lift.
3. Explain the degree to which musicals may be realistic and true-to-life
4. Identify the Hollywood musical that began the genre in 1927
5. Explain the causes of the decline in the American film musical in the 1960s, and identify some notable exceptions, such as Mary Poppins and Sound of Music
6. Identify the heart of the Hollywood musical genre and be able to distinguish musicals from other types of films
7. Define backstage musicals and identify examples of the type
8. Define the basic characteristics of Fred Astaire/Ginger Rogers musicals and explain why they might be called screwball musicals
9. Explain how song and dance function as extensions of character in Astaire/Rogers musicals, as well as reflect changing relationships between their characters
10. Define the Freed Unit and explain its status in developing the form of the fully integrated musical
11. Recognize the key characteristics of an integrated musical
12. Explain how musicals operate on two different dramatic registers -- the narrative and the spectacle
13. Explain the successful resurgence of the musical today as a movie genre – in America and other countries, such as India’s Bollywood Cinema tradition

Module 6: American Comedy
A. In Sikov’s SG, read Unit 6 ("American Comedy");
B. In Belton’s AC/AC, read Chapter 8 ("American Comedy");
C. View the online video for Unit 5 entitled Romantic Comedy.
D. Read and contribute to the Discussion forums for this module by 3/25/15.
**Learning Objectives for Test #2:**

1. Identify and explain how Charlie Chaplin, Buster Keaton, and Harold Lloyd developed the art of slapstick comedy.
2. Compare/contrast the characters portrayed by Chaplin, Keaton, and Lloyd in confronting and/or embracing the challenges faced in a rapidly changing modern world.
3. Define *screwball comedy* and give examples, noting stylistic and thematic characteristics.
5. Explain why pressure from the Catholic Church contributed to the strict censorship codes of the late 1930s that helped significantly shape screwball comedies.
6. Explain how audiences during the Great Depression of the 1930s loved the movie *It Happened One Night* when the character of the heiress (played by Claudette Colbert) learned to live by her wits on the road.
7. Explain why comedy usually targeted the middle class audience.
8. Explain how social integration found its way into American movie comedies.
9. Explain why ethnic and social humor was quite common in Hollywood movies even before the Civil Rights movement in the 1960s forced these issues in the open.
10. Explain how and why film noirs share this characteristic with screwball comedies: sharp, witty dialogue.
11. Identify the reason that *slapstick* is the word used for broad physical comedy.
12. Explain the role of comedy to signal change -- physical, social, and sexual.
13. Define what is meant by a "B movie".
14. Understand why Harold Lloyd's screen persona reflected the middle-class value of his era: status, optimism, and being successful in the business world.
15. Explain why some movies of this genre portray comic vulgarity in social and physical terms.

**Module 7: War and Cinema: The Combat Film**

A. In Sikov's *SG*, read Unit 7 ("War and Cinema");
B. In Belton’s *AC/AC*, read Chapter 9 ("War and Cinema");
C. View the online video for Unit 6 entitled *The Combat Film*
D. Read and contribute to the [Discussion forums for this module by 3/25/15](#).

**Learning Objectives for Test #2:**

1. Explain the breadth of the genre and its conventions through a familiarity not only with World War II and Vietnam combat films but also with variations in the genre, including war comedies, musicals, ancient epics, and home-front films.
2. Explain why pro-war sentiments were so strong prior to America's entry into the First World War that pacifist filmmakers risked arrest and prison sentences.
3. Explain the relevance of the conventional "ideal platoon" made up of different races, religions, and ethnic groups.
4. Explain why the introduction of a woman in a combat film usually represented male vulnerability.
5. Explain why the shooting of surrendering German soldiers by American soldiers in *Saving Private Ryan* makes the film different from other World War II films.
6. Explain the communal nature of heroism in the combat genre, and contrast with the notion of individualism portrayed in many Hollywood films.
7. Explain the expressive, aesthetic nature of the genre as a whole, and John Ford's and Samuel Fuller's combat films in particular.
8. Explain the role of the Office of War Information, of the U.S. Department of Defense, in the production of American propaganda during World War II.
9. Explain what the films *South Pacific*, *The Sound of Music*, and *For the Boys* have in common.
10. Explain the influence of World War II newsreels on the combat film.
11. Explain how the messages in post-Vietnam war films differ from those in World War II films.
12. Explain how the nature of its subject matter made the war film a crucial tool in the shaping of public opinion about individual wars and war in general.
13. Explain how Oedipal conflicts are portrayed in war films.
14. Explain the mixed messages of certain combat films—for instance, the harshness of *Sands of Iwo Jima*'s story versus the film’s heroic spectacle.
15. Explain why the platoon is most likely to be the hero of a war film, not an individual G.I., an officer, or any single person portrayed in the war film

Module 8: Film Noir for Test #2:
A. In Sikov’s SG, read Unit 8 (“Film Noir”);
B. In Belton’s AC/AC, read Chapter 10 (“Film Noir: Somewhere in the Night”);
C. View the online video for Unit 7 entitled Film Noir;
D. Read and contribute to the Discussion forums for this module by 3/25/15.

Learning Objectives. The following facts and concepts should be reviewed for Test #2:
1. Recognize and explain the historical antecedents of film noir
2. Explain film noir’s connection to the complex social and cultural changes that took place during World War II and the postwar era
3. Recognize and describe film noir stylistics, including its reliance on low-key lighting, shadows, distinctive themes of crime, night scenes, use of flashbacks, the femme fatale, and mysterious and ambivalent hero characters
4. Recognize and describe the common themes in film noir, including the meaninglessness of life, futility of individual action, and the arbitrariness of social justice
5. Explain the ways in which film noir’s representations of men and women differ from those in classical Hollywood cinema
6. Explain how many noirs emulate the visual style of Orson Welles’s Citizen Kane, although that film is not an example of the noir genre
7. Describe how noirs were different from earlier American films, not because they were black and white, but that their narratives were nonlinear
8. Explain how noir borrows from German Expressionism in expressing internal psychological states externally through set design, lighting, and camera angle
9. Identify the source of most noirs being found in American pulp fiction
10. Explain why Orson Welles’ film Touch of Evil was investigated during the McCarthy hearings
11. Explain why it is so difficult to classify film noir as a genre because of its complexity

Research Paper (Film Analysis): Due in the Assignment drop box April 29, by 11:59 p.m.
In Sikov’s SG, read Supplementary Unit B: Thinking and Writing About Film: A Formal Analysis of a Movie. (This supplementary unit is not on any of the tests. However, study this unit in preparation for the research paper)
A. Read Study Guide Supplementary Unit B;
B. Click on the link following and view the online video #12 entitled Writing and Thinking about Film.

TEST #3: This test is available to be taken at one of the CSM campus testing centers through the close of business on Saturday, April 25, 2015. The final test is based on material covered since Exam #2: Modules 9 through 11. (i.e., Belton’s American Cinema, chapters 14 through 17, and the Study Guide, units 9, 10, 11. Click here for the hours and locations of CSM’s testing centers. For students stationed or residing outside the CSM region, an alternative approved site may be arranged, but the request must be made at least 14 days before the deadline.

Module 9: Hollywood in the Age of Television
A. In Sikov’s SG, read Unit 10 (“Hollywood in the Age of Television”);
B. In Belton’s AC/AC, read Chapter 14 (“Hollywood in the Age of Television”);
C. View the online video for Unit 8 Film in the Television Age. For how to view this video lesson in full screen mode, go to the bottom of this document.
D. Read and contribute to the Discussion forums for this module by 4/25/15.
Learning Objectives for Test #3:
1. Understand television’s historical and cultural impact on the American film industry.
2. Explain how television forced (or failed to force) Hollywood to change artistically and economically.
3. Trace the development of new film technologies, such as 3-D and others during the 1950s, to the present.
4. Explain the aesthetic qualities of and differences between widescreen processes such as Cinerama, CinemaScope, Todd-AO, Panavision, etc.
5. Explain how various directors came of age in the television era and how film adaptation to television format changes filming itself.
6. Understand how the breakdown of the studio system led to cultural changes.
7. Explain why drive-in theaters became popular in the years following World War 2.
8. Explain some of the advantages and disadvantages to shooting a film in a widescreen aspect ratio.
10. Identify a device used by TV filmmakers to add realism to shows and movies made for television.
11. Explain the consequences that Senator Joe McCarthy’s Un-American Activities Committee had on the content and directing of Hollywood films.

Module 10: The Film School Generation
A. In Sikov’s SG, read Unit 11 (“The Film School Generation”);
B. In Belton’s AC/AC, read Chapter 16 (“The Film School Generation”);
C. View the online video for Unit 9 The Film School Generation.
D. Contribute to Discussions for this module by 4/25/15.

Learning Objectives for Test #3:
1. Identify the major directors of the film school generation and their films.
2. Define and be able to identify allusion, parody, and pastiche, and understand the significance to this generation of film makers.
3. Perceive postmodernism, and understand the film school generation’s relationship to other postmodern artists.
4. Explain the time-travel motif found in such films as Back to the Future (1985) and Peggy Sue Got Married (1986), and discuss why such movies have such a broad appeal to movie-goers.
5. Explain the basic premises of Fredric Jameson’s postmodernism as it relates to the directors of the film school generation.
6. Explain what’s meant by the auteur theory, especially as it relates to the film school generation of filmmakers.
7. Distinguish between the “brat pack” and the “movie brats.”
8. Explain how Ronald Reagan’s presidency set the tone of American cinema in the 1980s and early 1990s, with his central political message -- "bringing America back to life."

Module 11: Into the 21st Century
A. In Sikov’s SG, read Unit 12 (“Into the 21st Century”), and Supplementary Unit C (Classical Hollywood Style Today);
B. In Belton’s AC/AC, read Chapter 17 (“Into the 21st Century”);
C. View the video for Unit 10 The Edge of Hollywood.
D. View the online video for Unit 13 entitled Classical Hollywood Today.
E. Read and contribute to the Discussion forums for this module by 4/25/15.

Learning Objectives for Test #3:
1. Understand the role independent producers and directors have played in American filmmaking.
2. Identify some of the major independent film producers and directors of the past, such as Howard Hughes, David O. Selznick, Samuel Goldwyn, Orson Welles, Françoise Truffaut.
3. Understand why genuine independence is difficult if not impossible to achieve in filmmaking.
4. Grasp the centrality of financing to the definition of independence.
6. Identify and explain some of the major difficulties of independent filmmaking in the United States today.
7. Identify examples of “indie” filmmaking and their accomplishments
8. Explain what is meant by the guerilla filmmaking method of making movies.
9. Describe the postmodern filmmaking technique of reusing previous styles and scenes in different ways.
10. Explain the dominant tendency of Reaganite cinema of the 1980s to be the restoration of patriarchal authority – the return of the father figure.
12. Explain how the growing suburbanization of America was portrayed in some movies as a rejection of life in the big city for a more idyllic one in the suburbs.
13. Explain how Hollywood reacted during its history to innovation and new technologies.
14. Analyze the argument made by Spike Lee that “Hollywood [executives] still believe that whites won’t go to a black film. Everybody runs from the word ‘black.’”
15. Examine the validity of Laura Mulvey’s argument about gender, that the mechanisms of classical Hollywood style are male dominated, that “the camera’s gaze [is] a means of male oppression.”
16. Explain the aesthetic and economic reasons for Hollywood’s tendency to produce more movies in 3D.
17. Explain why, by the 1980s, Americans spent less at the movies than for other recreation activities.
18. Distinguish the difference between Cinemascope, Cinerama, 3-D, and Todd-AO.
19. Explain why and how Hollywood ended its “war” with TV.
20. Explain the role television played in the declining box office returns of Hollywood films.
21. Explain the role that film school generation directors had in the development of movies and the movie-making industry.
22. Define "French New Wave", auteur theory, guerilla filmmaking, splatter film, panning and scanning.
23. Explain the postmodern theme of nostalgia in some 1980s movies that allowed audiences to revisit their past in the 1950s.
24. Identify the primary difference between classic fantasy films (e.g., The Wizard of Oz) and contemporary fantasy films.

Viewing American Cinema videos in a full screen format

1. Make sure you open the link to the video lessons in Mozilla Firefox as your browser.
2. Left click on any of the video lesson links as shown above, or click on the main link for the entire table of contents for the American Cinema video lessons: http://www.learner.org/resources/series67.html?pop=yes&pid=205# This is the same link that's in the course syllabus and at the beginning of this Appendix A: Schedule of Assignments.
3. Scroll down to the numbered list of “Individual Program Descriptions” and select the one you want to watch.
4. Left click on the “VoD” icon that appears at the right of the screen: The video lesson should begin, but the screen size will be small, so go to the next step.
5. Right click on the video as it’s playing. Then, left click on “Zoom” and left click on “Full Screen.” See Figure 1 below.
6. The video should now be viewable in its optimal screen size.
Appendix B: The Research Paper: Movie Analysis

updated: January 26, 2015

Assignment: You are to write a formal analysis of a feature-length movie directed and/or made by an American director or filmmaker. The analysis should be 5 pages of text, typed double spaced, 12 point Times New Roman font, standard margins left, right, top, and bottom (the standards used for MLA format). Papers submitted with fewer than 5 pages of text and more than 7 pages of text (i.e., exclusive of the Works Cited list and screenshots, if any) will not earn passing grades.

This research paper must be written to conform to the Modern Language Association (MLA) format requirements. The MLA citation format is explained in detail in the following resources, as mentioned in the course syllabus:

- Cornell University’s resource page: http://www.library.cornell.edu/resrch/citmanage/mla
- California State University, Los Angeles: http://www.calstatela.edu/library/guides/3mla.pdf
- Purdue University’s Online Writing Lab (OWL) resource page: http://owl.english.purdue.edu/owl/resource/747/01/

On the first page of your report, in the upper left corner, include the following information, but this should not be a separate cover page (For a sample correctly-formatted research paper that conforms to the MLA standards, see Purdue University’s Online Writing Lab (OWL) resource page: http://owl.english.purdue.edu/owl/resource/747/01/.

Your name
Course abbreviation/number: ENG 2145-(section number, either 118952 or 118953)
Date of your report
Title of your report: This must be a meaningful and complete title, such as “The Myth of the American West as Reinterpreted in Unforgiven (1979) by filmmaker Clint Eastwood.” The title should contain the movie’s title, date of release, director or filmmaker’s name, and the main point of your analysis.

On every page of the report (after the first), type your last name in the upper right corner (as a page header), followed by the page number.

The body of the analysis should contain the following information.
1. An effective introductory paragraph that ends with a clear thesis enumerating in detail and completely what you plan to do in your paper. This thesis sentence must be highlighted in yellow. For help in preparing an enumerative thesis statement (also called a “three-point-thesis”), go to this online resource: http://polaris.umuc.edu/~kmatthes/Knack/Handouts/Thesis_Statement.html. (If the URL becomes broken, do a Google search and find another resource. This type of thesis is basic).
2. A concise summary of the movie (150 words or less). This must be in your own words.
3. An analysis of the director’s or filmmaker’s style, including information on the genre of the movie and how the director or filmmaker works within the genre. Do not write in the first person (e.g., “In my opinion…”, “I think that…,” or “When I saw the movie,” etc.)

In this analysis, you must refer to (and cite correctly) three relevant books or articles that relate directly to your thesis. For these three resources, you may not count the American Cinema and Culture textbook or Study Guide, encyclopedias (such as Wikipedia), dictionaries, other general reference works, or study guides, (such as Sparknotes, CliffsNotes, or other similar resources) as a resource on your Works Cited list. It is assumed that you will use the textbook while writing your paper, and you therefore need to cite that source as well as the three other resources. At least two of the books or
articles must be scholarly, not amateur movie reviews, blogs, or other minor commentaries you may find on the Web. For full-length scholarly studies of movies and filmmakers, you may use the CSM online library resources. Click on the link for Learner Resources: Technical, Academic..., and then scroll down for the link to CSM libraries. There, you will find links to online databases from ProQuest and EBSCO, both of which are subscription databases containing abstracts and full-length scholarly journal articles for many subject areas. You will need your student number to access these journals.

4. Discussion of how the movie is typical of the director’s or filmmaker’s work and movies during the same time period by other directors or filmmakers who are similar.

5. A discussion of a particularly impressive part of the movie or of the filmmaker’s role in the movie, citing specific passages. Make sure to observe technical points about mise en scene, cinematography (camera techniques and angles, lighting, use of sets, costumes, color, etc.), editing, acting, and sound, as covered in the course materials.

6. Your analysis may include up to three photos (screenshots) of scenes from the movie that directly support your thesis. If included, illustrations must be relevant (not simply decorative), strategically placed, labeled correctly, and their sources cited accurately (See Grading Rubric for details). These screen shots do not count in the minimum or maximum page count.

Refer to the Research Paper Grading Rubric in the Assignments tool for a breakdown of the criteria described above.

In preparing your report according to these criteria, be sure your review contains direct references to both the movie and to sources consulted (with proper in-text citations, plus inclusion of each citation on a correctly formatted Works Cited page). Your paper must analyze cinema techniques rather than simply summaries of the plot. All sources used must conform to the Modern Language Association (MLA) documentation format (see the course syllabus for details). For help with this format, go to the syllabus or the Resources link in the Blackboard website, and click on NoodleTools, an electronic aid for creating bibliographies and works cited lists.

When referring to other movies, you will need to cite scenes from them as well. Identify the movie when it is mentioned the first time in your text by including its director and its release date. The Works Cited entry should include that material as well, in addition to the name of the studio that produced the movie.

Preventing Your Research Paper: Save your research paper on your computer in the word processing software required in this course: a recent version of Microsoft Word version (2003, 2007, or more recent). If you do not have MS Word on your computer, you may use one of the college’s computers in an open PC lab or campus library. Since MS Word is practically a universal word processing program, you can find it in almost all public libraries. If that option is not possible, use your normal word processor, but save your document in Word format. All word processors have this capability when you use “save as” to save a file. Unless your document is saved in an MS Word file format with either a .doc or .docx extension, the file will not be accepted. Examples of unacceptable word processing formats include WordPerfect and Microsoft Works. For example, .wpd and .lnk and .pdf file formats are not acceptable and will earn zero credit.

File Name of Report: Before you submit your research report electronically, name the file containing the research paper with your last name only, followed by a dash, and then the word research (no spaces or stray characters are allowed). For example, the file name for John Smith’s research paper would be: smith-research (Important: If your name is not Smith, then obviously you should not use that file name). Attachments not saved according to this file name protocol will not be graded, and you will not be notified about your error. If the report is resubmitted after the deadline, it will be considered late with penalty. If the incorrectly named research paper is not corrected and resubmitted, it will not be graded, and it will be considered “missed.” An additional “missed assignment” penalty of 10% of the course grade will be deducted if this required assignment is missed.

Submission of Report: After proofreading your report carefully, submit it as an attachment to the inbox found
in the "Assignments" tool. Be sure to use the file name standard explained above. When your report is successfully submitted, you will see a confirmation message. Do not contact your professor and ask him to confirm if your report was received since the system already gives you that confirmation.

**Research Paper Deadline: (Refer to Reading and Writing Requirements above in the main syllabus).** If the assignment is more than 5 days late after the deadline, it will be considered "missed" and will not be accepted, nor can it be submitted to the Assignments inbox. Reports with incorrect file names will not be graded until the file name is corrected and until the report is resubmitted correctly. Any report submitted after the deadline will receive a 5% deduction for each day late. After the cut-off date after deadline, the report will not be accepted or graded.

**Major Sentence Error Rule:** In accordance with the college’s “Grading Standards for College Papers,” if the research paper contains two or more major sentence errors (fragments, comma splices, and/or run-on sentences) it will receive no higher than a grade of F (50% = F). (See the Course Syllabus).