

# Film 2332: Understanding Film

Spring 2005 • Tuesdays 7:00-9:45 PM • JO 2.604

**INSTRUCTOR:** Dr. Kelli Marshall

**OFFICE:** JO 5.308; 972-883-2005 (Please e-mail first).

**E-MAIL:** [kmarshal@utdallas.edu](mailto:kmarshal@utdallas.edu). NOTE: Per UTD rules, all email correspondence must be through UTD email addresses.

**WEB:** [www.utdallas.edu/~kmarshal/courses/film/intro/sp05](http://www.utdallas.edu/~kmarshal/courses/film/intro/sp05)

**OFFICE HOURS:** Tues. 5:00-6:00 PM, or by appt.

**eOFFICE HOURS:** Th. 1:00-2:00 PM (AOL, [kellimmarshall](mailto:kellimmarshall)).

**TEACHING ASSISTANT:** Kristi Humphreys

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**OFFICE HOURS:** Tues. 2:00-3:00 PM.

**eOFFICE HOURS:** Wed. 1:00-2:00 PM (AOL, [BroadwayKR](mailto:BroadwayKR)).



Bonnie (Faye Dunaway) and Clyde (Warren Beatty) in *Bonnie and Clyde* (Arthur Penn, 1967).

## COURSE DESCRIPTION

*Understanding Film* is an introduction to the critical study of film. This course will not only familiarize students with canonical films (i.e., critically acclaimed and historically influential works) and varying methods of filmmaking, but also with ways of interpreting and evaluating films. During the first half of the course, we will consider the conventions and techniques of film art--*film form and style, mise-en-scene, cinematography, editing, and sound*. Throughout the last half of the semester, we will examine *specific types of films* (e.g., genres, documentaries), significant *film movements* (e.g., Italian Neorealism, the French New Wave), and *key topics* in the field of film studies (film adaptation and race/ethnicity in film). Classes will consist of lecture, some discussion, and brief film screenings. Because of time constraints, we will not screen many entire films in class, so students will be required to watch full-length films, which may be rented from a local video store or viewed in McDermott Library, on their own. (If you would like to reserve a screening time in the library, call 972.883.4900. Students will need a library card to watch a film in the library: see <http://www.utdallas.edu/student/slife/cometcard.html>.) NOTE: this course is *not* designed to teach students how to make their own films, or to provide students with an opportunity to watch contemporary "movies" and then chat casually about why they are "boring" or "cool."

## COURSE ASSUMPTIONS

This course has been designed with the following set of assumptions/expectations in mind:

1. Students are not required or expected to have any prior knowledge of media studies.
2. Students have regular access to an IBM or Macintosh PC with Internet access, email access, and a printer.
3. Students attend class regularly and participate in class discussion. (Students whose personal schedules prevent on-time arrivals and early departures are encouraged to find a more appropriately scheduled course.)
4. Students keep up with the readings, viewings, and assignments; students do NOT wait until the last minute to screen films, which may or may not be available at the same time as the student.
5. Students will be patient with, open-minded about, and respectful of the written and visual texts they encounter this semester.

If you fit the above profile and are willing to make the commitment, you should find the course challenging but manageable. If not, you might think carefully about how you will work this course (along with its expectations and requirements) into your existing schedule.

## REQUIRED TEXTS

- *The Film Experience: An Introduction*, Timothy Corrigan and Patricia White (2004).
- *Frankenstein*, Mary Shelley (Bantam Books).
- Handouts from professor.
- All films are considered required texts as well.

## ATTENDANCE AND PARTICIPATION

**You should be here.** Attendance is not optional. There are **no excused absences**. More than five absences results in no credit. Repeatedly coming to class late, leaving class early, and sleeping in class are considered absences as well, so please arrive and leave on time. Because FILM 2332 is such a large class, attendance will be taken via index cards and/or sign-in sheets.



NOTE: **No laptop computers** are allowed in the classroom (unless they are needed due to a disability). The classroom is for learning, discussing, and deliberating--*not* instant messaging, answering email, and/or playing computer games. Also, unless you or your immediate family members are expecting an emergency (i.e., a birth, a babysitter's call, a death, etc.), please **turn off all beepers, PDAs, and/or cell phones** before entering the classroom.



## GRADING

**No late work will be accepted.** First, this class is too large to keep up with which students handed in late assignments and which did not. Second, every assignment--reading, screening, and writing--has been provided for you well in advance, so there should be no excuses for late work. Make-up exams will be given only to students with *valid reasons* for missing class. (Students must validate their absence with written information from their doctor, lawyer, etc.; letters from parents are not acceptable.) Grades will be given on a 10-point scale, with pluses and minuses: A = 100-90, B = 89-80, C = 79-70, D = 69-60, F = 59-below.

### Assignments

Attendance/Participation	15%
Film Viewing Paper	15%
Film Analysis Paper	20%
Midterm Exam	25%
Final Exam	25%

## ASSIGNMENTS

**Class Web Site and Readings:** A couple of times per week students should access *Student Updates*, a page that offers writing and viewing tips, reminders, helpful links, and any potential syllabus changes ([http://www.utdallas.edu/~kmarshal/courses/film/intro/sp05/student\\_updates.htm](http://www.utdallas.edu/~kmarshal/courses/film/intro/sp05/student_updates.htm)). All readings come from *The Film Experience: An Introduction* unless otherwise denoted by *handout*. Except for *Mary Shelley's Frankenstein*, readings range from roughly 20-50 pages for each class period.

**Papers:** The *Film Viewing Exercise* (due 22 Feb., email by 15 Feb.) requires students to write a 3-4-page paper that examines the mise-en-scène of any film *not* listed on the syllabus or described at length in the textbook. The *Film Analysis Paper* (due 5 Apr.) requires students to write a 4-6-page paper that demonstrates how the formal elements of the *first five minutes* of a film affect the meaning and impact of the entire work. See further directions for both papers at the end of this syllabus.

**Exams:** The *midterm* (1 Mar.) and *final* (26 Apr.) are in-class exams that consist of clip questions, multiple choice questions, short-answer questions, identification questions, and one essay question.






**Extra Credit** (due 8 Feb. and 29 Mar.): Directions for these optional assignments on cinematography and/or the postwar movements will be located on the *Student Updates* page.

## ACADEMIC DISHONESTY

Academic dishonesty involves many levels, but the two that most concern this classroom are **plagiarism** and **dual- or re-submission of a paper**. *Plagiarism* is presenting another person's work as your own, *whether you mean to or not*. It is a serious, scholastic offense that will not be tolerated in this classroom or university ([www.utdallas.edu/student/slife/dishonesty.html](http://www.utdallas.edu/student/slife/dishonesty.html)). If a student plagiarizes, he/she may receive a failing grade in the course as well as disciplinary actions with the Dean of Students. *Dual- or re-submission of a paper* occurs when a student submits the same paper to different professors. This too is a scholastic offense and may result in a failing grade as well as disciplinary actions with the Dean of Students.

Both of these offenses are certainly avoidable: in regard to *plagiarism*, document all sources; this includes not only direct quotations but also paraphrases, summaries, or any ideas that are not your own. If you are uncertain about any type of documentation, refer first to online MLA documentation ([www.dianahacker.com/resdoc/humanities/intext.html](http://www.dianahacker.com/resdoc/humanities/intext.html)). If you are still having trouble, as always, please contact the professor or the TA. In regard to *dual- or re-submission of a paper*, always ask your professors about their policies. (Do not re-submit a paper for FILM 2332.)

**CLASS CALENDAR**
 = VCR/TiVo alert

Week 1	11-Jan	<b>Film Form, Identification, and Cognition</b> IN-CLASS SCREENING: <i>Citizen Kane</i> (Orson Welles, 1941; 119 m).
Week 2	18-Jan	<b>The Economics of Film: Distribution, Promotion, and Exhibition</b> READING: Chapter 1 and "Playing It Again and Again" (handout). SCREENING: <i>Casablanca</i> (Michael Curtiz, 1942; 102 m). 
Week 3	25-Jan	<b>Narrative: Classical Hollywood Cinema</b> READING: Chapter 6 and "A Terrible Twist Ending" (handout). SCREENING: <i>Sunset Blvd.</i> (Billy Wilder, 1950; 110 m).
Week 4	1-Feb	<b>The Shot: Mise-en-scene</b> READING: Chapter 2. SCREENING: <i>Do the Right Thing</i> (Spike Lee, 1989; 120 m). 
Week 5	8-Feb	<b>The Shot: Cinematography</b> READING: Chapter 3. SCREENING: <i>Grand Illusion</i> (Jean Renoir, 1937; 111 m) or <i>Rules of the Game</i> (Jean Renoir, 1939; 106 m). --- Extra credit assignment due.
Week 6	15-Feb	<b>Relating Images: Editing</b> READING: Chapter 4. SCREENING: <i>Rear Window</i> (Alfred Hitchcock, 1954; 113 m) or <i>The Birds</i> (Alfred Hitchcock, 1963; 119 m).
Week 7	22-Feb	<b>Sound and Sound Design</b> READING: Chapter 5. SCREENING: <i>The Conversation</i> (Francis Ford Coppola, 1974; 113 m). --- Film Viewing Exercise due.
Week 8	1-Mar	<b>Midterm Exam</b>
Week 9	8-Mar	<b>Spring Break: No Class</b>
Week 10	15-Mar	<b>Genre Criticism and Style</b> READING: Chapter 8. SCREENING: <i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952; 103 m)  or <i>The Searchers</i> (John Ford, 1956; 120 m).
Week 11	22-Mar	<b>Documentary</b> READING: Chapter 7 (257-75 only). IN-CLASS SCREENING: Several clips from documentaries.
Week 12	29-Mar	<b>Experimental Filmmaking (Avant-Garde)</b> READING: Chapter 7 (275-end). SCREENING: <i>Bicycle Thieves</i> (Vittorio De Sica, 1948; 93 m) or <i>Breathless</i> (Jean-Luc Godard, 1959; 89 m). NOTE: These two films are <i>not</i> experimental; they fall under the "Postwar Movements" category for next week. You are merely watching them a week early so that you do not have to watch two films for the week of 5 Apr. --- Extra credit assignment due.
** LOOK AHEAD! A NOVEL AND A FILM DUE ON 12 APRIL! **		
Week 13	5-Apr	<b>Postwar Movements and The New Hollywood</b> READING: Chapter 10 (365-83 only) and Chapter 9 (342-64 only). SCREENING: <i>Bonnie and Clyde</i> (Arthur Penn, 1967; 105 m). --- Film Analysis paper due.
Week 14	12-Apr	<b>Film Focus 1: Adaptation</b> READING: <i>Mary Shelley's Frankenstein</i> . SCREENING: <i>Mary Shelley's Frankenstein</i> (Kenneth Branagh, 1994; 123 m). 
Week 15	19-Apr	<b>Film Focus 2: Race/Ethnicity</b> READING: Chapter 10 (383-98 only) and "Race, Ethnicity and Film" (handout). SCREENING: <i>To Kill a Mockingbird</i> (Robert Mulligan, 1962). 
Week 16	26-Apr	<b>Final Exam</b>

## POSSIBLE IN-CLASS SCREENINGS

We may or may not screen clips from the following films. The films we do screen however, students will be responsible for on the midterm and/or final exam.

			Shown?
Week 1	11-Jan	<b>Film Form, Identification, and Cognition</b> <i>Much Ado about Nothing</i> (Kenneth Branagh, 1993) <i>Strangers on a Train</i> (Alfred Hitchcock, 1951) <i>Citizen Kane</i> (Orson Welles, 1941)	_____ _____ _____
Week 2	18-Jan	<b>The Economics of Film: Distribution, Promotion, and Exhibition</b> <i>The Player</i> (Robert Altman, 1992) Lumière films (1895-1897) <i>A Trip to the Moon</i> (Georges Méliès, 1902)	_____ _____ _____
Week 3	25-Jan	<b>Narrative: Classical Hollywood Cinema</b> <i>The Great Train Robbery</i> (Edwin S. Porter, 1903) <i>Groundhog Day</i> (Harold Ramis, 1993) <i>The Band Wagon</i> (Vincente Minnelli, 1953) <i>The Lady in the Lake</i> (Robert Montgomery, 1947) <i>Koyaanisqatsi</i> (Godfrey Reggio, 1983)	_____ _____ _____ _____ _____
Week 4	1-Feb	<b>The Shot: Mise-en-scene</b> <i>The Cabinet of Dr. Caligari</i> (Robert Weine, 1919) <i>West Side Story</i> (Jerome Robbins and Robert Wise, 1961) <i>City Lights</i> (Charlie Chaplin, 1931) <i>Royal Wedding</i> (Stanley Donen, 1951) <i>Summer Stock</i> (Charles Walters, 1950) <i>Shakespeare in Love</i> (John Madden 1998)	_____ _____ _____ _____ _____ _____
Week 5	8-Feb	<b>The Shot: Cinematography</b> <i>Vertigo</i> (Alfred Hitchcock, 1958) <i>Nosferatu</i> (F.W. Murnau, 1922) <i>The Grapes of Wrath</i> (John Ford, 1940) <i>Touch of Evil</i> (Orson Welles, 1959) <i>The Graduate</i> (Mike Nichols, 1967) <i>42<sup>nd</sup> Street</i> (Lloyd Bacon, 1933)	_____ _____ _____ _____ _____ _____
Week 6	15-Feb	<b>Editing</b> <i>The General</i> (Buster Keaton, 1927) <i>William Shakespeare's Romeo + Juliet</i> (Baz Luhrmann, 1996) <i>2001: A Space Odyssey</i> (Stanley Kubrick, 1968) <i>The Good, the Bad and the Ugly</i> (Sergio Leone, 1966) <i>Battleship Potemkin</i> (Sergei Eisenstein, 1925) <i>The Untouchables</i> (Brian de Palma, 1987) <i>October</i> (Sergei Eisenstein, 1928) <i>Psycho</i> (Alfred Hitchcock, 1960) <i>North by Northwest</i> (Alfred Hitchcock, 1959)	_____ _____ _____ _____ _____ _____ _____ _____
Week 7	22-Feb	<b>Sound and Sound Design</b> <i>Blazing Saddles</i> (Mel Brooks, 1974) <i>Hamlet</i> (Laurence Olivier, 1948) <i>Singin' in the Rain</i> (Stanley Donen and Gene Kelly, 1952) <i>Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb</i> (Stanley Kubrick, 1964) <i>Contact</i> (Robert Zemeckis, 1997) <i>The Wizard of Oz</i> (Victor Fleming, 1939) <i>The 39 Steps</i> (Alfred Hitchcock, 1935)	_____ _____ _____ _____ _____ _____ _____
Week 8	1-Mar	<b>Midterm Exam</b>	
Week 9	8-Mar	<b>SPRING BREAK: No class</b>	

Week 10	15-Mar	<b>Genre Criticism and Style</b> <i>Top Hat</i> (Mark Sandrich, 1935) <i>Bringing up Baby</i> (Howard Hawks, 1938) <i>Austin Powers in Goldmember</i> (Jay Roach, 2002) <i>The Philadelphia Story</i> (George Cukor, 1940) <i>It Happened One Night</i> (Frank Capra, 1934)	_____ _____ _____ _____ _____
Week 11	22-Mar	<b>Documentary</b> various actualities <i>The River</i> (Pare Lorentz, 1937) <i>Nanook of the North</i> (Robert Flaherty, 1922) <i>Land without Bread</i> (Luis Buñuel, 1932) <i>The Thin Blue Line</i> (Errol Morris, 1988)	_____ _____ _____ _____ _____
Week 12	29-Mar	<b>Experimental Filmmaking (Avant-Garde)</b> <i>Ballet Mécanique</i> (Fernand Léger, 1924) <i>Un Chien Andalou</i> (Luis Buñuel/Salvador Dali, 1928) <i>Meshes of the Afternoon</i> (Maya Deren, 1943)	_____ _____ _____
Week 13	5-Apr	<b>Post-War Movements and The New Hollywood</b> <i>Rome, Open City</i> (Roberto Rossellini, 1945) <i>Umberto D</i> (Vittorio De Sica, 1952) <i>Hiroshima Mon Amour</i> (Alain Resnais, 1959) <i>Easy Rider</i> (Dennis Hopper, 1969)	_____ _____ _____ _____
Week 14	12-Apr	<b>Film Focus 1: Film Adaptation</b> <i>Clueless</i> (Amy Heckerling, 1995) <i>Frankenstein</i> (James Whale, 1931) <i>Frankenstein</i> (David Wickes, 1993) <i>Young Frankenstein</i> (Mel Brooks, 1974)	_____ _____ _____ _____
Week 15	19-Apr	<b>Film Focus 2: Race/Ethnicity and Film</b> <i>Birth of a Nation</i> (D. W. Griffith, 1915) <i>Swing Time</i> (George Stevens, 1936) <i>Bringing Down the House</i> (Adam Shankman, 2003) <i>Bamboozled</i> (Spike Lee, 2000) <i>Born in East L.A.</i> (Cheech Marin, 1987)	_____ _____ _____ _____ _____

\*All dates above are subject to change. It is the student's responsibility to be aware of such changes.

### FILM 2332: PAPER INSTRUCTIONS

This section of the syllabus describes the two papers required for this class--the Film Viewing Exercise (15%) and the Film Analysis Paper (20%)--as well as the guidelines for submitting papers (i.e., Checklist for Written Assignments).

**FILM VIEWING EXERCISE** (due 22 Feb., email topic by 15 Feb.): This assignment requires students to write a 3-4-page paper that examines the mise-en-scène of any film *not* listed on the syllabus or described at length in the textbook. Film choices must be e-mailed to Dr. Marshall ([kmarshal@utdallas.edu](mailto:kmarshal@utdallas.edu)) and/or Kristi Humphreys ([rowan@utdallas.edu](mailto:rowan@utdallas.edu)) for approval by 15 Feb.; keep in mind that **part of the grade** for this paper is **e-mail correspondence**. Please *indicate clearly in your email as well as in the title of your paper* which element of the film's mise-en-scène you are examining.

- **Color/Costume:** Analyze the **use of color and costume** in a film of your choice. Consider some or all of the following questions as you write: what colors are largely used in the film? Are certain characters and/or their costumes associated with certain colors? What do certain colors represent (e.g., red = angry? sexy?), and how are they signified on screen? What is the mood or meaning of the film, and how is color used to enhance this? How would you have used color differently in the movie?
- **Setting/Props:** Analyze the **setting and props** in a film of your choice. Consider some or all of the following questions as you write: how are the sets decorated? How are they lit? What colors are used, and what colors are repeated (focus on sets though, not clothing)? Are the sets mostly natural or mostly artificial? Are any sets associated with certain characters? What are the major themes of the film, and how (if at all) does the set contribute to these themes? Is there a single most important prop in the film?
- **Lighting:** Analyze the **lighting** in a film of your choice. Consider some or all of the following questions as you write: Where are highlights and shadows most prominent? How are the characters and/or setting lit, and how does this contribute to the mood or meaning of the film? What is the quality (hard, soft) and/or the direction (frontal, sidelight, backlight, underlighting, top lighting) of the lighting, and where is this most evident? What is the source? (key light, fill light, three-point lighting, high-key, low-key) What is the color of lighting (white, yellow, filters)?

After you have constructed an **arguable thesis**, (for this length paper) you should probably select **no more than three scenes** for your analysis and then spend roughly 2-3 paragraphs on each scene. Choose the areas in the film that *best* explain the element of mise-en-scène you have selected. A possible thesis for color/costume might be this: In this paper, I will argue that the recurring colors gray and black in *Collateral* (Michael Mann, 2004) reinforce the overall somber mood of the film. With this statement, one would need to state (probably in the introduction of the paper) why she/he believes the mood of the film is "somber"; then, the writer would need to explain (through 2-3 scenes) how/why gray and black emphasize this dreary atmosphere (e.g., Tom Cruise's character's gray suit and silvery hair, the nighttime backdrop, the gray interior of the subway). There is no need to waste valuable space informing your reader of the director's abilities, the film's contribution to its genre, the popularity of the actor(s) among a specific audience, etc. Instead, focus tightly on the element of mise-en-scène that you have selected. (NOTE: See Checklist for Written Assignments at the end of the syllabus BEFORE you submit your paper.)

**FILM ANALYSIS PAPER** (due 5 Apr): Roughly 4-6 pages in length, this paper will demonstrate how the formal elements of the **first five minutes of one of the following films** affect the meaning and impact of the entire work. In other words, ask yourself how the mise-en-scène, cinematography, editing, and sound in the film's beginning prepare you for the remainder of the film. To do this, you will obviously need to view the entire film. Again, avoid discussing the director's abilities, the film's contribution to its genre, the popularity of the actor(s) among a specific audience, etc. Rather, focus tightly on the film's opening and its influence on the rest of the film. (NOTE: See Checklist for Written Assignments at the end of the syllabus BEFORE you submit your paper.) **Students may find a "Film Viewing Guide" online.**

*Annie Hall* (Woody Allen, 1977; 93 m)  
*Cabaret* (Bob Fosse, 1972; 124 m)  
*Cape Fear* (J. Lee Thompson, 1962; 105 m)  
*Chinatown* (Roman Polanski, 1974; 131 m)  
*Color Purple* (Steven Spielberg, 1985; 154 m)  
*Crying Game, The* (Neil Jordan, 1992; 112 m)  
*Gentlemen Prefer Blondes* (Howard Hawks, 1953; 91 m)  
*Great Gatsby, The* (Jack Clayton, 1974; 144 m)  
*Guess Who's Coming to Dinner* (Stanley Kramer, 1967; 108 m)

*Henry V* (Kenneth Branagh, 1989; 137 m)  
*It Happened One Night* (Frank Capra, 1934; 105 m)  
*Maltese Falcon, The* (John Huston, 1941; 101 m)  
*Moonstruck* (Norman Jewison, 1987; 102 m)  
*Philadelphia Story, The* (George Cukor, 1940; 112 m)  
*Raisin in the Sun, A* (Daniel Petrie, 1961; 128 m)  
*Rebel without a Cause* (Nicholas Ray, 1955; 111 m)  
*Some Like It Hot* (Billy Wilder, 1959; 120 m)  
*Streetcar Named Desire, A* (Elia Kazan, 1951; 122 m)  
*Unforgiven* (Clint Eastwood, 1992; 131 m)  
*Vertigo* (Alfred Hitchcock, 1958; 128 m)

\*\* If you are unsure or confused about the directions of ANY of these assignments, it would be wise to ask Dr. Marshall or Kristi Humphreys for a clearer explanation.

## Checklist for Written Assignments

Points WILL BE DEDUCTED from your papers if they do not fit these criteria!!

- ✓ All **papers** should be **submitted before the start of class**: one copy to WebCT (<http://webct.utdallas.edu>), the other (a double-spaced hard copy) to Dr. Marshall or Kristi Humphreys. The online version will be returned with comments. *See directions below on how to submit your work to WebCT.*
- ✓ All papers work should be **typed** and **double spaced** (12-font, Times New Roman) with **1" margins**. All work should include the following **heading** in the upper left-hand corner with a **catchy title** below it. Finally, all hard copies should be **stapled**.  
  
Student's name  
Instructor's name  
Course and section  
Date  
  
Shades of Gray: Somber Colors  
in Michael Mann's *Collateral*
- ✓ ALL papers should include a **clearly stated, arguable thesis** that may be **supported with evidence from the film**, e.g., "In this paper, I will argue that the repetition of gray and black in *Collateral* (Michael Mann, 2004) reinforces the overall somber mood of the film."
- ✓ After EVERY film title, cite the **director** and the **date the film was released**. Do this only when you're mentioning the film for the first time.  
  
EX: In *Shakespeare in Love* (John Madden, 1998), the town of London...  
  
EX: In John Madden's *Shakespeare in Love* (1998), the town of London...
- ✓ If you are not going to discuss the actors directly (as in the first example below), cite--in parenthesis--the actors who are playing the roles. Do this *only* when you're mentioning them for the first time.  
  
EX: In *Twelfth Night* (Trevor Nunn, 1996), Imelda Staunton plays a rather dreary Maria.  
  
EX: About one-third of the way into Trevor Nunn's film *Twelfth Night* (1996), the maidservant character Maria (Imelda Staunton) summonses her fellow cronies--Sir Toby (Mel Smith), Sir Andrew (Richard E. Grant), and Feste (Ben Kingsley)--to join her in a plot against Malvolio (Nigel Hawthorne), the stuffy steward who eliminates all fun from their household.
- ✓ **Film titles** should be underlined or *italicized* (Pick one).
- ✓ Paragraphs should be **indented**, and there should be **no blank spaces** between them.
- ✓ **Gender-specific language** should be omitted.
- ✓ **No cover page** or **folder** should be included.
- ✓ Avoid elementary words: **very**, **a lot**, **good**, **bad**, **really**, and **thing**.
- ✓ Avoid **contractions** (can't = cannot; don't = do not).
- ✓ You are welcome to use first person (I, we) and third person (he, she, they), but **avoid second person** (you, your, yourselves).
- ✓ All **periods** and **commas** should be **inside quotation marks**.

## ACCESSING WEBCT AND YOUR NET ID:

To find out your UTD Net ID and create a password, go to <https://netid.utdallas.edu:4443/guam/newuser/login?login=Y>.

To log on to WebCT, go to <http://webct.utdallas.edu> and enter your Net ID name and password. To submit your papers via WebCT, follow the directions below:

- Click on the link to your film class: "UNDERSTANDING FILM (FILM 2332-501)."
- There should be three links on the "Understanding Film" Homepage (*Submit Film Assignments*, *FILM 2332 Homepage*, and *Chat*). The *FILM 2332 Homepage* is a link to your class Web site, and the *Chat* link is there in case you would like to chat "in real-time" with other students from your class.
- To submit papers, click *Submit Film Assignments* (This takes you to WebCT's email function; please do not confuse this with regular email). Click "Compose Message." In the "Send To" box, click "Browse." A new window will pop up; click on "Kelli Marshall." For subject, type the name of the paper assignment. Write a brief message. Under the "Attachments" box, click "Browse." Find your paper on your hard drive, and then attach it. **Be sure to click "Attach File" before you send.**

\*\* If for some reason, WebCT is not functioning properly, please email your paper to [kmarshall@utdallas.edu](mailto:kmarshall@utdallas.edu) so that it is

not late. (Remember: No late work will be accepted.) If you have ANY questions about this process, please ask Dr. Marshall or Kristi Humphreys.