

FR 170X, **In English**  
TR 15:30 – 16:45  
Spring 2004, UCSB

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**SHORT PAPER**  
**3-4 pages, double space, Times 12, page numbers**  
**Tuesday, 5/4 or Thursday, 5/6.**

You will need to familiarize yourself with cinematic terminology and critical approaches to writing on films.

See the following articles on cinematic terms included in the reader: Marga Cottino-Jones, *A Student Guide to Italian Film*, and David Bordwell, *Film Art: An Introduction*. Glossary. You can also consult this website that give a glossary of cinematic terms with useful illustrations: <http://www.filmsite.org/filmterms1.html>.

Look again at the essays by Joshua Hirsch, “Posttraumatic Cinema and the Holocaust Documentary” and Louisa Rice, “The Voice of Silence,” and see how they combine the description of cinematic particularities of *Night and Fog* and the effects of these techniques.

This paper should consist of a cinematic analysis of a selected sequence (5-10 minutes) from one of the films seen in class so far: *Night and Fog*, *Hiroshima mon amour*, *the Sorrow and the Pity*, *the Last Metro*. Clearly identify the sequence’s demarcation.

What are the cinematic particularities of this sequence? What effect do they produce on you, the viewer? How do they shape up the theme of the sequence? Identify and discuss some elements from all the three categories of the *mise-en-scène*, *mise-en-cadre* and *mise-en-chaîne* in this sequence. What kind of the setting does it use? How does the lighting change/influence our perception of the setting? What mood is created by the sound track? How close is the camera to the depicted objects/subjects? What effect(s) does it create? How are the shots connected?

Papers should be about 3-4 pages in length (be sure to number your pages and use double space, Times 12). Evaluation will be based on (1) use of cinematic terms, (2) quality and originality of analysis and (3) quality of writing.