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Petaluma office #674,
Hours: Tues 3-5pm, Wed 2-5pm
Additional days by appointment

Media 10: Film Appreciation

Wednesdays 6-10pm in the Carole L. Ellis Auditorium

Course Syllabus, Spring 2017

READ THIS DOCUMENT CAREFULLY!

Welcome to the Spring Cinema Series... a unique opportunity to learn about cinema in an interdisciplinary, cinemathèque-style environment open to the general public! Throughout the term we will invite a variety of special guests to enrich your understanding of the films in the series. The films will be preceded by formal introductions and followed by public discussions. You are welcome and encouraged to bring guests throughout the term! This is not a traditional class, therefore it is important for you to review the course assignments and due dates carefully to ensure that you fulfill all the requirements to earn the grade you desire. We want the Cinema Series to be both entertaining and enlightening for students and community alike. Welcome to our college film club!

COURSE DESCRIPTION

This course will introduce students to one of the most powerful cultural and social communications media of our time: cinema. The successful student will become more aware of the complexity of film art, more sensitive to its nuances, textures, and rhythms, and more perceptive in “reading” its multilayered blend of image, sound, and motion. The films, texts, and classroom materials will cover a broad range of domestic, independent, and international cinema, making students aware of the culture, politics, and social history of the periods in which the films were produced.

RECOMMENDED PREPARATION

Eligibility for ENGL 1A or equivalent. Be realistic about your skill levels and seek help when you need it. Bring drafts of your work by my office for consultation.

REQUIRED ITEMS

Lumet, S. (1995). *Making movies*. New York: Vintage Books.

iClicker

Students are expected to join Associated Student Programs (\$15) in lieu of a course materials fee. Additional expenses might include several DVD rentals (which may be viewed on loan in the Mahoney library).

Additional expenses include two festival screenings (\$8 each) on May 6, 2017.

STUDENT LEARNING OUTCOMES

Upon completion of the course, the students will be able to:

1. Appraise films and filmmakers from a technical, aesthetic, and cultural point-of-view.
2. Demonstrate proficiency in recognizing and describing film techniques with proper film vocabulary.
3. Differentiate among the various phases of motion picture production.

COURSE OBJECTIVES

Upon completion of the course, the successful student will be able to:

1. Analyze motion pictures utilizing precise film vocabulary.
2. Distinguish among the various phases of motion picture production.
3. Differentiate among multiple film forms, narratives, and genres.
4. Appraise films and filmmakers in terms of style and mise-en-scene.
5. Evaluate a diverse range of international cinema in both a historical and cultural context.
6. Examine motion pictures as a technology, business, cultural product, entertainment medium, and industrial art form.

ASSIGNMENTS & EXAMS	POINTS POSSIBLE	PERCENTAGE OF GRADE
Online discussion	64	17%
Quizzes	66	17%
Auteur worksheet	15	4%
Peer critiques	15	4%
Auteur project	85	22%
Film Fest review	25	7%
Final exam	60	16%
Participation and discussion	50	13%

There will be 380 points in the course:

A = 340

B = 302

C = 264

D = 226

F = less than 226

THE FILM LIST

All the films screened in class and recommended in the syllabus have been carefully selected for their artistic value because they provide fitting examples of movements and trends in world cinema. As every student, with no exception, will be required to watch every movie, it is important that you understand that some of the movies in class may be rated R or unrated. **Students who will not tolerate scenes involving adult content, such as nudity, sexuality, violence, or coarse language are strongly advised to enroll in a different class.**

ATTENDANCE POLICY

Attendance is expected every day and will be recorded with the iClicker. It is your responsibility to have your iClicker in class every day with working batteries. No special accommodations will be made for broken, lost, or forgotten devices. Absences will result in lower participation grades. Students are allowed to miss one class period without penalty. A student arriving late or leaving early will only receive partial credit for the class session. Students are responsible for all lecture material presented in class regardless of attendance. According to SRJC District Policy, if you miss more than 10% of the total hours that the class meets (2 weeks), you may be dropped from the course. Students should contact the instructor as soon as possible if an emergency develops that prevents attendance in class.

Cellular phones & other mobile devices must be turned off when in class. Students should not be text messaging or web surfing during class time! No hot food in the auditorium.

DISCUSSION POSTS

Online discussion boards will be created for all of the films in our series. Each student will be expected to participate in at least **eight** of these online discussions. You will receive 1-8 points for a thoughtful, well written, high quality post. A high quality post integrates information from the course materials or another valid source and/or applies course vocabulary and concepts in a meaningful way. Students should strive to earn at least 64 discussion points over the term. Students exceeding the 64 points will earn extra credit. **Discussion posts should be made by the Monday following our class screening.** Check the Discussion Forum regularly to create a dialogue on the films. If someone replies to your work, or someone else's post inspires you, take the time to engage. Enhance posts with images, media clips, and active hyperlinks. If you are earning less than 6 points on a post, consult with a TA or the instructor on how to improve your scores.

AUTEUR PROJECTS AND PEER CRITIQUES

Each student will utilize their newly acquired knowledge of film form to either (1) perform an auteur critique on a major filmmaker or (2) create a 90-second short film based on a predetermined treatment. Additionally, students will peer critique each other's work. Detailed instructions on each of the assignments appear later in the syllabus.

QUIZZES AND THE FINAL EXAM

Quizzes and exams will be **skills-based tests** requiring students to recognize and interpret many of the cinematic techniques that are presented throughout the semester. **Quizzes and exams may not be made up.** Quizzes and exams must be taken during the scheduled times unless advance arrangements are made.

CLASS PARTICIPATION AND DISCUSSION

It is important that you **make an effort to be an active participant in the class.** It is **strongly** recommended that you take notes on the films for use in discussions. All students are expected to contribute orally. It is customary to state your first name before making comments in the theatre. In addition to participating in the post-screening discussions, you are encouraged to communicate via email and visit me during office hours, as well as introduce yourself during breaks before and after the screenings. iClicker participation and the quality and frequency of your oral comments will determine your participation grade.

ACADEMIC INTEGRITY POLICY

Academic dishonesty is regarded as any act of deception, benign or malicious, in the completion of any academic exercise. Examples of academic dishonesty include cheating, plagiarism, impersonation, misrepresentation of idea or fact for the purpose of defrauding, use of unauthorized aids or devices, falsifying attendance records, violation of testing protocol, inappropriate course assignment collaboration, and any other acts that are prohibited by the instructor of record.

A student who plagiarizes an assignment, in part or in full, will receive no credit for the assignment. A second offense will result in failure of the course. Plagiarism – from the Latin word for “kidnap” – involves using another’s work without giving proper credit, whether done accidentally or on purpose. This includes not only words and ideas, but also graphs, artwork, music, maps, statistics, diagrams, scientific data, software, films, videos, and the like. Plagiarism is plagiarism whether the material is from published or unpublished sources. It does not matter whether ideas are stolen, bought, downloaded from the Internet, or written for the student by someone else – it is still plagiarism. Even if only bits and pieces of other sources are used, or outside sources reworded, they must still be cited. To avoid problems, students should cite all sources and check with the instructor before submitting an assignment or project. Students are always responsible for any plagiarism in their work.

REASONABLE ACCOMMODATION STATEMENT

If you need disability related accommodation for this class, such as a note taker, test-taking services, special furniture, etc., please provide the Authorization for Academic Accommodations (AAA letter) from the Disability Resources Department (DRD) to the instructor as soon as possible. You may also speak with the instructor privately during office hours about your accommodations. If you have not received authorization from DRD, it is recommended that you contact them directly.

Except under unusual circumstances, the guidelines in the syllabus will not change. If any changes are necessary, all changes will be communicated in writing as an addendum to the syllabus.

Weekly Schedule

- Jan. 25 - **Introduction to the Cinema Series**
- Feb. 1 - **Making Movies: From Script to Screen**
Reading: Lumet, chap. 1: *The Director: The Best Job in The World*
A multimedia lecture that explores the phases of feature film production
- Feb. 8 - **The Filmmaker's Journey w/ director Daniel Kwan**
Reading: Lumet, chap. 2: *The Script: Are Writers Necessary?*
Film: Kwan & Scheinert, **Swiss Army Man**
- Feb. 15 - **An Introduction to Film Grammar**
Reading: Lumet, chap. 3: *Style: The Most Misused Word Since Love*
Film: Villeneuve, **Arrival**
- Feb. 22 - **Narrative Elements**
Reading: Lumet, chap. 5: *The Camera: Your Best Friend*
Film: Parker, **The Birth of a Nation**
- Mar. 1 - **Acting**
Reading: Lumet, chap. 4: *Actors: Can an Actor Really Be Shy?*
Film: Jenkins, **Moonlight**
- Mar. 8 - **World Cinema w/ director Yared Zeleke**
Film: Zeleke, **Lamb**
- Mar. 15 - **Production Design**
Reading: Lumet, chap. 6: *Art Direction and Clothes*
Film: Ford, **Nocturnal Animals**
- Mar. 22 - **Spring Break - No class**
- Mar. 29- **Cinematography**
*****Quiz Night!**
Reading: Lumet, chap. 7: *Shooting the Movie: At Last!*
Reading: Lumet, chap. 8: *Rushes: The Agony and the Ecstasy*
Film: Davis, **Lion**
- Apr. 5 - **Editing**
Reading: Lumet, chap. 9: *The Cutting Room: Alone at Last*
Film: Chazelle, **La La Land**

- Apr. 12 - **Sound Design**
*****Auteur Worksheet/Storyboard due!**
Reading: Lumet, chap. 10: *The Sound of Music: The Sound of Sound*
Reading: Lumet, chap. 11: *The Mix: The Only Dull Part of Moviemaking*
Film: Favreau, **The Jungle Book**
- Apr. 19 - **Film Noir**
*****Quiz Night!**
Reading: Lumet, chap. 12: *The Answer Print: Here Comes the Baby*
Reading: Lumet, chap. 13: *The Studio: Was It All For This?*
Film: Lewis, **Gun Crazy**
- Apr. 26 - **Film Festivals**
*****Auteur Projects due!**
Film: Mills, **20th Century Women**
- May 3 - **Independent Cinema w/ director Ryon Baxter**
*****Peer Critiques due!**
Film: Baxter, **Green is Gold**
- May 6 - **9th Annual FILM FEST PETALUMA at the historic Mystic Theatre**
Attendance is required. Screenings throughout the day.
Details available in April at www.PetalumaFilmAlliance.org.
- May 10 - **The Future of Cinema**
*****Quiz Night!**
*****Final Film Projects due!**
Film: Weir, **The Truman Show**
- May 17 - **Final Reflections**
Film: Miller, **Deadpool**
- May 24 - **Auteur Project Screening & Final Exam, 6pm-8:45pm**

AUTEUR PROJECT

(Film Studies Option *)

Draft Due: April 26, 2017

The auteur approach to criticism is concerned with characterizing and illuminating the style of a single director through the consideration of formal aesthetic elements and recurring themes and motifs expressed throughout his/her body of work. Auteur critics are also interested in describing and interpreting the forces, both personal and public, that surround the production of the films under consideration.

Select a filmmaker whose style and content will interest you. Your syllabus contains a list of directors that may aid in your selection. **You will need to view a minimum of three films by the filmmaker.** You may select a filmmaker that we have studied as a group, or one that you wrote your filmmaker profile on, but the assignment still requires you to view three films in addition to the ones already studied.

RESEARCH

Begin by researching the background of the director. Read all the criticism that you can find in both popular and specialized magazines, journals, and texts on your chosen auteur. What events in their lives have shaped their body of work? What social, cultural, or political forces might have influenced their approach to filmmaking?

Your paper should properly integrate at least five, primary, college-level sources. Successful papers will reference at least one interview with your filmmaker and one critical essay on each film.

Your thesis should offer an original claim describing the filmmaker's trademark style. Additionally, the paper should speculate on the myriad of influences that shaped the director's approach to both form and content.

ORGANIZATION

Organize your essay by characteristics that reflect the director's style and thematic concerns, NOT by his/her films. Avoid summarizing the film narratives. Assume the reader is familiar with the director's work. Use APA citation style when attributing sources within the text as well as in your reference list.

Your final paper should be a well researched, documented, and proofread 5-7 page essay. The body of your paper should include background on the filmmaker and analysis of his/her directorial style (i.e. recurring themes and aesthetics). Your essay should support a central thesis and integrate appropriate film vocabulary.

Follow these five tips to avoid common errors in writing style:

1. Use italics every time you quote a book or a movie, instead of capital letters or quotes. E.g.: Orson Welles directed *Citizen Kane* in 1941.
2. Do not include sources or film titles in your bibliography unless you are actually attributing them within the text of your essay. You also do not need a title page or abstract.
3. Whenever you cite an external source you must put it in quotes, followed by the reference in parentheses. E.g.: According to David Bordwell, "Hollywood has perpetually renewed itself by assimilating foreign techniques, such as the European avant-garde" (Bordwell, 1988, p. 319).
4. List references in your bibliography according to APA style.
Books: Author, A., & Author, B. (Year). *Title of book*. Location: Publisher.
Articles: Author, A. (Year). Title of article. *Title of periodical*, volume number, page-page.
Web Page: Author, A., & Author, B. (Date of publication). *Title of article*. Retrieved month date, year, from <http://web address>.
5. Always use present tense in film analysis, especially when you describe the plot, a sequence, a shot, camera movements, and characters' actions and psychological traits.

Critiques will be evaluated in terms of content, style, and grammar. Use the following grading rubric as a checklist.

1. Introduction [10]
 - a. Opening device that stimulates attention
 - b. Clear, well-constructed, original thesis statement
 - c. Preview of main points
2. Biographical information on the auteur [10]
 - a. Relevant information that informs the director's aesthetic style or thematic preoccupations
3. Organizational Structure [5]
 - a. Organized by trademark characteristics (as opposed to films)
4. Discussion & analysis of film aesthetics [15]
 - a. Discussion of how these elements work to create meaning
5. Discussion & analysis of central themes & symbols [15]
 - a. Identification of prevalent themes in his/her body of work
6. Personal style and point-of-view [10]
 - a. Expression of how you feel about the filmmaker and films
7. Precision in language [10]
 - a. Integration of appropriate film vocabulary
8. Spelling, grammar, & sentence structure [10]
9. Formatting, presentation, and research [15]
 - a. Use of an appropriate citation style for attribution
 - b. Properly formatted film titles, etc.
 - c. At least five primary, college-level sources attributed

AUTEUR PROJECT

(Film Production Option*)

Rough Cut Due: April 26, 2017
Final Cut Due: May 10, 2017

This assignment is designed to challenge you to exercise your understanding of film form in practice through the manipulation of mise-en-scene, cinematography, acting, sound, and editing. You may work in groups up to three people.

The Challenge

Using a video camera, design and shoot the following scripted scenario:

A person is about to open a door. The person hears a sound and becomes mildly concerned. The person finds the door locked and searches for his or her keys. The person hears the sound again and becomes visibly apprehensive. As the filmmaker, your goal is to build tension and growing panic, using any visual element or device that you can think of. The film closes with the person finally opening the door and getting to the other side safely. Here, you want to communicate to the audience the character's feeling of relief and safety.

Parameters/Limitations

- Neither the character nor the audience ever sees the source of the sound.
- The film can have only one actor.
- The film may not contain dialogue
- The film may not exceed 90 seconds.
- The entire film must take place within a single location.

Requirements

- You must submit a rough cut by April 26th. Rough cuts should be uploaded online and posted to the discussion board. See instructions on the class website.
- The final cut is due on May 10th. Final cuts should be delivered as .mov or .mp4 files via a disk or flash drive.
- **You also must submit (1) statement of intent, (1) storyboard, and an individual teamwork statement** for each member of the group. Teamwork statements should describe each member's individual contributions as well as the dynamics of the production team.

This is an exercise in the language of filmmaking and not intended to be a technical skills test. Some teams may decide to assemble the shots "in camera" as you go along without using editing equipment. I strongly discourage you from attempting to shoot sync sound. Students choosing this option should be familiar with the basics of videography and editing.

Film projects will be evaluated according the following rubric:

1. Statement of Intent [15]
 - a. Explanation of formal approach
 - b. Discussion of image, sound, and motion
2. Mise-en-Scene [10]
 - a. Setting
 - b. Costume
 - c. Lighting
3. Cinematography [15]
 - a. Strategic use of distance, angle, inclination, & movement
 - b. Framing & composition
4. Editing [15]
 - a. Cutting technique & overall rhythm
5. Sound [15]
 - a. Music and/or foley
6. Adherence to the Rules/Limitations of the Assignment [10]
7. Improvement from Rough Cut [5]
8. Teamwork Statement[5]
9. Overall Effect [10]

Recommended Silent Films:

Asphalt (Germany, 1929, May)
Battleship Potemkin (Russia, 1925, Eisenstein)
Ben-Hur (US, 1926, Niblo)
The Big Parade (US, 1925, Vidor)
Birth of a Nation (US, 1915, Griffith)
Broken Blossoms (US, 1919, Griffith)
The Cabinet of Dr. Caligari
(Germany, 1920, Wiene)
Cabiria (Italy, 1914, Pastrone)
The Circus (US, 1928, Chaplin)
The Crowd (US, 1928, Vidor)
The Freshman (US, 1925, Lloyd)
The General (US, 1927, Keaton)
The Gold Rush (US, 1925, Chaplin)
He Who Gets Slapped (US, 1924, Sjöström)
Intolerance (US, 1916, Griffith)
The Jazz Singer (US, 1927, Crosland)
The Kid (US, 1921, Chaplin)
The Last Laugh (Germany, 1924, Murnau)
Metropolis (Germany, 1927, Lang)
Modern Times (US, 1936, Chaplin)
Nanook of the North (US, 1922, Flaherty)
The Navigator (US, 1924, Keaton)
Nosferatu (Germany, 1922, Murnau)
Pandora's Box (Germany, 1928, Pabst)
Robin Hood (US, 1922, Dwan)
The Passion of Joan of Arc
(Denmark, 1928, Dreyer)
The Phantom Carriage (Sweden, 1921, Sjöström)
The Phantom of the Opera (US, 1925, Julian)
The Squaw Man (US, 1914, De Mille)
Show People (US, 1928, Vidor)
Steamboat Bill, Jr. (US, 1928, Reisner)
Strike (Russia, 1925, Eisenstein)
The Ten Commandments (US, 1923, De Mille)
The Thief of Bagdad (US, 1924, Walsh)
The Unholy Three (US, 1925, Browning)
The Unknown (US, 1927, Browning)
Wings (US, 1927, Wellman)

Recommended Golden Age Films:

Ace in the Hole (US, 1951, Wilder)
All About Eve (US, 1950, Mankiewicz)
All Quiet on the Western Front
(US, 1930, Milestone)
The African Queen (US, 1952, Huston)
An American in Paris (US, 1951, Minnelli)
The Best Years of Our Lives (US, 1946, Wyler)
The Big Sleep (US, 1946, Hawks)
Black Orpheus (France, 1958, Camus)
Blond Venus (Germany, 1932, von Sternberg)
The Blue Angel (Germany, 1930, von Sternberg)
Bringing Up Baby (US, 1938, Hawks)

Casablanca (US, 1942, Curtiz)
Dracula (US, 1931, Browning)
East of Eden (US, 1955, Kazan)
Elevator to the Gallows (France, 1958, Malle)
Frankenstein (US, 1931, Whale)
Freaks (US, 1932, Browning)
From Here to Eternity (US, 1953, Zinnemann)
Giant (US, 1956, Stevens)
The Grand Illusion (France, 1937, Renoir)
The Great Dictator (US, 1940, Chaplin)
Gone with the Wind (US, 1939, Fleming)
Grapes of Wrath (US, 1940, Ford)
Gun Crazy (US, 1949, Lewis)
Hallelujah (US, 1929, Vidor)
High Noon (US, 1952, Zinnemann)
Imitation of Life (US, 1934, Stahl)
It Happened One Night (US, 1934, Capra)
It's a Wonderful Life (US, 1946, Capra)
King Kong (US, 1933, Cooper/Schoedsack)
La Strada (Italy, 1954, Fellini)
M (Germany, 1931, Lang)
The Maltese Falcon (US, 1941, Huston)
Mildred Pierce (US, 1945, Curtiz)
Morocco (US, 1930, von Sternberg)
The Most Dangerous Game
(US, 1932, Pichel/Schoedsack)
Mr. Smith Goes to Washington (US, 1939, Capra)
Night of the Hunter (US, 1955, Laughton)
Nights of Cabiria (Italy, 1957, Fellini)
North by Northwest (US, 1959, Hitchcock)
On the Waterfront (US, 1954, Kazan)
Open City (Italy, 1945, Rossellini)
Pather Panchali (India, 1955, Ray)
A Place in the Sun (US, 1951, Stevens)
Rebecca (US, 1940, Hitchcock)
Rebel Without a Cause (US, 1955, Ray)
Rififi (France, 1955, Dassin)
Roman Holiday (US, 1953, Wyler)
Rope (US, 1948, Hitchcock)
The Rules of the Game (France, 1939, Renoir)
Scarface (US, 1932, Hawks)
Seven Samurai (Japan, 1954, Kurosawa)
The Seventh Seal (Sweden, 1956, Bergman)
Shane (US, 1953, Stevens)
Shoeshine (Italy, 1946, de Sica)
Stagecoach (US, 1939, Ford)
A Streetcar Named Desire (US, 1951, Kazan)
Sunset Boulevard (US, 1950, Wilder)
The Third Man (Britain, 1949, Reed)
Throne of Blood (Japan, 1957, Kurosawa)
Treasure of the Sierra Madre (US, 1948, Huston)
Trouble in Paradise (US, 1932, Lubitsch)
Touch of Evil (US, 1958, Welles)
Wild Strawberries (Sweden, 1957, Bergman)
The Wizard of Oz (US, 1939, Fleming)
Woman of the Year (US, 1942, Stevens)
Yankee Doodle Dandy (US, 1942, Curtiz)

Recommended Modern Age Films:

8 1/2 (Italy, 1963, Fellini)
After the Wedding, (Denmark, 2006, Bier)
All About My Mother
(Spain, 1999, Almodovar)
Annie Hall (US, 1977, Allen) VHS
The Apartment (US, 1960, Wilder)
Apocalypse Now (US, 1979, Coppola)
Band of Outsiders (France, 1964, Godard)
Beasts of the Southern Wild (US, 2012, Zeitlin)
The Birds (US, 1963, Hitchcock)
Blue Velvet (US, 1986, Lynch)
Bonnie and Clyde (US, 1967, Penn)
Breaking the Waves
(Britain/Denmark, 1996, von Trier)
Breathless (France, 1959, Godard)
Cabaret (US, 1972, Fosse)
The Celebration (Denmark, 1998, Vinterberg)
Chinatown (US, 1974, Polanski)
Cinema Paradiso (Italy, 1989, Tornatore)
Clockwork Orange (UK, 1971, Kubrick)
The Color Purple (US, 1985, Spielberg)
Crouching Tiger, Hidden Dragon
(China/Taiwan/US, 2000, Lee)
Daughters of the Dust (US, 1991, Dash)
Dead Man (US, 1995, Jarmusch)
The Deer Hunter (US, 1978, Cimino)
Doctor Zhivago (US, 1965, Lean)
Dogville (Denmark, 2000, Von Trier)
Dr. Strangelove (US, 1964, Kubrick)
Dreams (Japan, 1990, Kurosawa)
Easy Rider (US, 1969, Hopper)
Even Dwarfs Started Small
(Germany, 1970, Herzog)
Fitzcarraldo (Germany, 1982, Herzog)
Gallipoli (Australia, 1981, Weir)
The Godfather (US, 1972, Coppola)
Goodfellas (US, 1990, Scorsese)
Ghost Dog (US, 1999, Jarmusch)
The Graduate (US, 1967, Nichols)
Guess Who's Coming to Dinner
(US, 1967, Kramer)
Gummo (US, 1997, Korine) VHS
Hair (US, 1979, Forman)
Happiness (US, 1998, Solondz)
Harold & Maude (US, 1971, Ashby)
Holy Motors (US, 2012, Carax)
How Tasty Was My Little Frenchman
(Brazil, 1971, dos Santos)
The Ice Storm (US, 1997, Lee)
In the Heat of the Night (US, 1967, Jewison)
In the Realm of the Senses
(Japan, 1976, Oshima)
Jaws (US, 1975, Spielberg)
Kramer vs. Kramer (US, 1979, Benton)

The Last Picture Show
(US, 1971, Bogdanovich)
Last Tango in Paris
(Italy/France, 1972, Bertolucci)
Last Temptation of Christ
(US, 1988, Scorsese)
Lawrence of Arabia (Britain, 1961, Lean)
Little Otik (Czech Rep., 2000, Svankmajer)
Martha Marcy May Marlene (US, 2011, Durkin)
Midnight Cowboy (US, 1969, Schlesinger)
Mulholland Drive (US, 2001, Lynch)
My Own Private Idaho (US, 1991, Van Sant)
Network (US, 1976, Lumet)
Nosferatu (Germany, 1979, Herzog)
Peeping Tom (UK, 1960, Powell)
Persona (Sweden, 1966, Bergman)
The Piano (Australia, 1993, Campion)
Pickpocket (France, 1959, Bresson)
Pixote (Brazil, 1982, Babenco)
The Player (US, 1992, Altman)
Purple Rose of Cairo (US, 1985, Allen)
Psycho (US, 1960, Hitchcock)
Raging Bull (US, 1980, Scorsese)
Ran (Japan, 1985, Kurosawa)
Rebel Without a Cause (US, 1955, Ray)
Repulsion (US, 1965, Polanski)
Run Lola Run (Germany, 1998, Tykwer)
Salaam Bombay! (India, 1988, Nair)
Saturday Night Fever (US, 1977, Badham)
A Separation (Iran, 2011, Farhadi)
Shadows (US, 1959, Cassavetes)
Shame (UK, 2011, McQueen)
She's Gotta Have It (US, 1986, Lee)
Spartacus (US, 1960, Kubrick)
Star Wars (US, 1977, Lucas)
Straight Jacket (US, 1964, Castle)
Stranger than Paradise (US, 1984, Jarmusch)
Sunday Bloody Sunday
(Britain, 1971, Schlesinger)
Tampopo (Japan, 1985, Itami)
Taxi Driver (US, 1976, Scorsese)
The Tin Drum (Germany, 1979, Schlöndorff)
They Shoot Horses, Don't They?
(US, 1969, Pollack)
Trainspotting, (UK, 1996, Boyle)
The Wedding Banquet (Taiwan, 1993, Lee)
Unforgiven (US, 1992, Eastwood)
Whale Rider (New Zealand, 2002, Caro)
West Side Story (US, 1961, Wise)
What Ever Happened to Baby Jane?
(US, 1962, Aldrich)
Who's Afraid of Virginia Woolf?
(US, 1966, Nichols)
The Wild Bunch (US, 1969, Peckinpah)
Woman of the Dunes (Japan, 1964, Teshigahara)
Y Tu Mama Tambien (Mexico, 2001, Cuarón)

AUTEUR SUGGESTION LIST

The following lists are by no means comprehensive, but rather a selected set of auteur filmmakers whose work you might be able to find in the area. To find these filmmakers complete filmographies, check the Internet Movie Database at www.imdb.com. The first page consists of some of our most popular contemporary filmmakers. I would recommend you look for someone less mainstream, who will have a more distinctive style. Feel free to reach out to me to help guide your selection.

MAJOR FILMMAKERS – contemporary American storytellers

Woody Allen, *Everyone Says I Love You*, *Annie Hall*, *Husbands & Wives*, *Purple Rose of Cairo*, *Zelig*, *Blue Jasmine*
Robert Altman, *Gosford Park*, *The Player*, *Shortcuts*, *A Prairie Home Companion*, *Kansas City*, *Nashville*
Peter Bogdanovich, *The Last Picture Show*, *Paper Moon*, *The Cat's Meow*, *Targets*, *Texasville*, *Mask*
Tim Burton, *Beetlejuice*, *Edward Scissorhands*, *Batman*, *Sweeney Todd*, *Ed Wood*, *Mars Attacks!*, *Sleepy Hollow*
James Cameron, *Titanic*, *Aliens*, *Avatar*, *The Abyss*, *True Lies*, *Terminator 2: Judgement Day*, *The Spawning*
Francis Ford Coppola, *Apocalypse Now*, *Godfather*, *Tetro*, *The Outsiders*, *The Conversation*, *Cotton Club*, *Tucker*
Wes Craven, *The Hills Have Eyes*, *Swamp Thing*, *Scream*, *The Serpent and the Rainbow*, *Last House on the Left*
Alfonso Cuarón, *Y Tu Mama Tambien*, *Children of Men*, *Great Expectations*, *A Little Princess*, *Gravity*
Brian DePalma, *Snake Eyes*, *Scarface*, *Dressed to Kill*, *The Untouchables*, *Carrie*, *Blow Out*, *Mission: Impossible*
Jonathan Demme, *Silence of the Lambs*, *Beloved*, *Philadelphia*, *Something Wild*, *Melvin and Howard*
Clint Eastwood, *Unforgiven*, *Mystic River*, *Gran Torino*, *Perfect World*, *Million Dollar Baby*, *Bird*
David Fincher, *Fight Club*, *Seven*, *The Curious Case of Benjamin Button*, *Zodiac*, *Panic Room*, *The Game*
Milos Forman, *One Flew Over the Cuckoo's Nest*, *Amadeus*, *Hair*, *People vs. Larry Flynt*, *Valmont*
John Hughes, *Breakfast Club*, *She's Having a Baby*, *Sixteen Candles*, *Ferris Bueller's Day Off*
Norman Jewison, *In the Heat of the Night*, *Moonstruck*, *Agnes of God*, *Fidler on the Roof*, *In Country*
Barry Levinson, *The Natural*, *Wag the Dog*, *Avalon*, *Rain Man*, *Good Morning, Vietnam*, *Diner*, *Tin Men*
Sam Mendes, *American Beauty*, *Road to Perdition*, *Revolutionary Road*, *Jarhead*, *Away We Go*, *Skyfall*
Mike Nichols, *The Graduate*, *Who's Afraid of Virginia Woolf?*, *Primary Colors*, *The Birdcage*, *Silkwood*
Christopher Nolan, *Memento*, *Inception*, *Batman Begins*, *The Dark Knight*, *Following*, *The Prestige*, *Insomnia*
Alan Parker, *Birdy*, *Midnight Express*, *Mississippi Burning*, *Angel Heart*, *The Commitments*, *The Wall*
Alexander Payne, *Election*, *About Schmidt*, *Citizen Ruth*, *Sideways*, *Paris Je T'aime*, *Nebraska*
Wolfgang Petersen, *Das Boot*, *Air Force One*, *In the Line of Fire*, *The Perfect Storm*, *Outbreak*
Sydney Pollack, *Out of Africa*, *Tootsie*, *Havana*, *Absence of Malice*, *They Shoot Horses, Don't They?*
Joel Schumacher, *Flatliners*, *Falling Down*, *Lost Boys*, *Cousins*, *A Time to Kill*, *Batman and Robin*
Martin Scorsese, *Goodfellas*, *Casino*, *Cape Fear*, *Raging Bull*, *Mean Streets*, *Last Temptation of Christ*
Ridley Scott, *Black Hawk Down*, *Gladiator*, *Thelma and Louise*, *Blade Runner*, *Alien*, *White Squall*
John Singleton, *Boyz n the Hood*, *Rosewood*, *Shaft*, *Poetic Justice*, *Higher Learning*, *Baby Boy*
Kevin Smith, *Clerks*, *Dogma*, *Mallrats*, *Chasing Amy*, *Jay and Silent Bob Strike Back*, *Red State*, *Jersey Girl*
Steven Spielberg, *Schindler's List*, *Color Purple*, *E.T.*, *Jaws*, *Jurassic Park*, *A.I.*, *Duel*, *Minority Report*
Oliver Stone, *Platoon*, *Nixon*, *The Doors*, *JFK*, *Natural Born Killers*, *W.*, *Wall Street*, *Salvador*, *U-Turn*
Quentin Tarantino, *Pulp Fiction*, *Reservoir Dogs*, *Jackie Brown*, *Four Rooms*, *Kill Bill*, *Django Unchained*

MAJOR CONTEMPORARY AMERICAN INDEPENDENT FILMMAKERS

... directors who frequently work outside the studio system

Allison Anders, *Gas Food Lodging*, *Grace of My Heart*, *Mi Vida Loca*, *Four Rooms*
Paul Thomas Anderson, *Boogie Nights*, *Magnolia*, *Hard Eight*, *Punch Drunk Love*
Wes Anderson, *The Darjeeling Limited*, *Rushmore*, *The Life Aquatic*, *The Royal Tenenbaums*, *Moonrise Kingdom*
Sofia Coppola, *Lost in Translation*, *Marie Antoinette*, *Virgin Suicides*, *Lick the Star*, *Somewhere*, *The Bling Ring*
Julie Dash, *Daughters of the Dust*, *Love Song*, *Subway Stories*
Tom DiCillo, *Box of Moonlight*, *Johnny Suede*, *Living in Oblivion*, *Delirious*, *The Real Blonde*
Mike Figgis, *Leaving Las Vegas*, *Loss of Sexual Innocence*, *Timecode*, *One Night Stand*, *Internal Affairs*
Hal Hartley, *Simple Men*, *Amateur*, *Surviving Desire*, *Trust*, *Henry Fool*, *The Unbelievable Truth*
Henry Jaglom, *Last Summer in the Hamptons*, *Eating*, *Venice*, *Venice*, *New Year's Day*, *Deja Vu*
Jim Jarmusch, *Broken Flowers*, *Dead Man*, *Night on Earth*, *Mystery Train*, *Ghost Dog*, *Stranger Than Paradise*
Neil LaBute, *In the Company of Men*, *Your Friends & Neighbors*, *Nurse Betty*, *Possession*
Spike Lee, *She's Gotta Have It*, *25th Hour*, *Malcolm X*, *School Daze*, *Crooklyn*, *Get on the Bus*, *Bamboozled*
Richard Linklater, *Dazed and Confused*, *Slacker*, *Before Sunrise*, *Fast Food Nation*, *The Newton Boys*
Mira Nair, *The Namesake*, *Mississippi Masala*, *Kama Sutra*, *Salaam Bombay!*, *Monsoon Wedding*
Sam Raimi, *Evil Dead*, *Army of Darkness*, *A Simple Plan*, *The Gift*, *Spider-Man*, *Evil Dead 2*

John Sayles, *Lone Star*, *Matewan*, *Passion Fish*, *Secret of Roan Inish*, *City of Hope*, *Eight Men Out*
 Steven Soderbergh, *Sex, Lies, & Videotape*, *Schizopolis*, *Out of Sight*, *Traffic*, *King of the Hill*
 Todd Solondz, *Happiness*, *Palindromes*, *Storytelling*, *Welcome to the Dollhouse*, *Dark Horse*, *Life During Wartime*
 Gus Van Sant, *Drugstore Cowboy*, *My Own Private Idaho*, *Elephant*, *Good Will Hunting*, *To Die For*, *Milk*
 Wayne Wang, *Smoke*, *Eat a Bowl of Tea*, *Blue in the Face*, *Center of the World*, *Joy Luck Club*

MAJOR FILMMAKERS – contemporary British, Canadian, & Australian storytellers

Richard Attenborough, *Shadowlands*, *Chaplin*, *Cry Freedom*, *Gandhi*, *Chorus Line*, *In Love and War*
 Kenneth Branagh, *Hamlet*, *Love's Labour's Lost*, *Shelley's Frankenstein*, *Much Ado About Nothing*
 Jane Campion, *Holy Smoke*, *The Piano*, *Sweetie*, *An Angel at My Table*, *Portrait of a Lady*, *Two Friends*
 Atom Egoyan, *The Sweet Hereafter*, *Exotica*, *The Adjuster*, *Family Viewing*, *Calendar*, *Speaking Parts*
 Stephen Frears, *Dangerous Liaisons*, *My Beautiful Laundrette*, *Prick Up Your Ears*, *Grifters*, *Snapper*
 James Ivory, *Remains of the Day*, *Howard's End*, *Maurice*, *Room With a View*, *Surviving Picasso*
 Roland Joffe, *The Mission*, *The Killing Fields*, *City of Joy*, *The Scarlet Letter*, *Fat Man and Little Boy*
 Neil Jordan, *The Crying Game*, *Interview With a Vampire*, *The Butcher Boy*, *In Dreams*, *Mona Lisa*
 Mike Leigh, *Secrets and Lies*, *Vera Drake*, *Naked*, *Life is Sweet*, *Topsy Turvey*, *High Hopes*, *Happy-Go-Lucky*
 Steve McQueen, *12 Years a Slave*, *Shame*, *Hunger*
 John Schlesinger, *Midnight Cowboy*, *Sunday*, *Bloody Sunday*, *Marathon Man*, *The Believers*, *Billy Liar*
 Peter Weir, *Gallipoli*, *Truman Show*, *Mosquito Coast*, *Dead Poets Society*, *Last Wave*, *Fearless*
 Joe Wright, *Atonement*, *Anna Karenina*, *Pride & Prejudice*, *Hanna*, *The Soloist*
 Franco Zeffirelli, *Romeo and Juliet*, *Hamlet*, *Jane Eyre*, *Taming of the Shrew*, *The Champ*, *Othello*

BIZARRE VISIONARIES – Offbeat storytellers

Gregg Araki, *Nowhere*, *Doom Generation*, *Totally F***ked Up*, *The Living End*, *Mysterious Skin*, *Kaboom*
 Darren Aronofsky, *Requiem for a Dream*, *Black Swan*, *The Wrestler*, *The Fountain*, *Pi*, *Noah*
 Todd Browning, *Freaks*, *Dracula*, *Devil Doll*, *The Unknown*, *The Unholy Three*, *Mark of the Vampire*
 John Carpenter, *The Thing*, *Halloween*, *Vampires*, *Prince of Darkness*, *Escape From New York*, *Starman*
 Jean Cocteau, *Blood of a Poet*, *Orpheus*, *Beauty and the Beast*, *The Testament of Orpheus*
 Joel Coen, *Fargo*, *Barton Fink*, *Hudsucker Proxy*, *Raising Arizona*, *Blood Simple*, *Miller's Crossing*, *A Serious Man*
 David Cronenberg, *Videodrome*, *Dead Zone*, *Crash*, *Scanners*, *Dead Ringers*, *The Fly*, *Naked Lunch*, *Cosmopolis*
 Terry Gilliam, *Brazil*, *Fear and Loathing in Las Vegas*, *12 Monkeys*, *Time Bandits*, *Fisher King*, *Tideland*
 Todd Haynes, *I'm Not There*, *Far From Heaven*, *Velvet Goldmine*, *Poison*, *Safe*, *Superstar*
 Werner Herzog, *Fitzcarraldo*, *Even Dwarves Started Small*, *Aguirre*, *Wrath of God*, *Nosferatu*, *Grizzly Man*
 Derek Jarman, *Edward II*, *Aria*, *Caravaggio*, *Sebastiane*, *Wittgenstein*, *Blue*, *The Garden*
 Harmony Korine, *Gummo*, *Spring Breakers*, *Mister Lonely*, *Trash Humpers*, *Julien Donkey-Boy*
 Stanley Kubrick, *Clockwork Orange*, *Dr. Strangelove*, *Spartacus*, *2001*, *Lolita*, *Eyes Wide Shut*, *The Shining*
 David Lynch, *Mulholland Drive*, *Blue Velvet*, *Eraserhead*, *Straight Story*, *Wild at Heart*, *Elephant Man*
 Paul Morrissey, *Andy Warhol's Dracula*, *AW's Frankenstein*, *Flesh*, *Heat*, *Trash*, *Spike of Bensonhurst*
 Nicolas Refn, *Drive*, *Only God Forgives*, *Valhalla Rising*, *Pusher*, *Bronson*, *Bleeder*, *Fear X*
 Nicolas Roeg, *Performance*, *Track 29*, *Man Who Fell to Earth*, *Walkabout*, *Insignificance*, *Aria*
 Ken Russell, *Altered States*, *Lair of the White Worm*, *Tommy*, *Gothic*, *Crimes of Passion*, *Women in Love*
 Jan Svankmajer, *Little Otik*, *Alice*, *Conspirators of Pleasure*, *Faust*, *Lunacy*, *Surviving Life (Theory and Practice)*
 John Waters, *Pecker*, *Pink Flamingos*, *Cry-Baby*, *Serial Mom*, *Hairspray*, *Cecil B. Demented*, *Dirty Shame*
 Ed Wood, *Glen or Glenda?*, *Plan 9 From Outer Space*, *Bride of the Monster*, *Night of the Ghouls*

MAJOR FILMMAKERS – classic American storytellers

Robert Aldrich, *Frisco Kid*, *Killing of Sister George*, *Dirty Dozen*, *What Ever Happened to Baby Jane?*
 Hal Ashby, *Harold & Maude*, *Being There*, *Coming Home*, *Shampoo*, *Bound for Glory*, *The Last Detail*
 Mel Brooks, *Blazing Saddles*, *Young Frankenstein*, *Spaceballs*, *The Producers*, *History of the World: Pt 1*
 John Boorman, *Deliverance*, *The General*, *Hope and Glory*, *The Tailor of Panama*, *Excaliber*
 Frank Capra, *It's a Wonderful Life*, *Mr. Smith Goes to Washington*, *It Happened One Night*
 John Cassavetes, *Shadows*, *Faces*, *A Woman Under the Influence*, *Opening Night*, *Husbands*
 Charlie Chaplin, *Modern Times*, *The Kid*, *City Lights*, *Easy Street*, *The Gold Rush*, *Limelight*
 Roger Corman, *Little Shop of Horrors*, *The Trip*, *Bucket of Blood*, *The Raven*, *The Terror*, *Swamp Women*
 Cecil B. DeMille, *The Ten Commandments*, *The Greatest Show on Earth*, *Cleopatra*, *King of Kings*
 Victor Fleming, *The Wizard of Oz*, *Gone With the Wind*, *Dr. Jekyll and Mr. Hyde*, *Treasure Island*
 John Ford, *How the West Was Won*, *Mister Roberts*, *The Quiet Man*, *Rio Grande*, *Grapes of Wrath*, *Stagecoach*
 Bob Fosse, *All That Jazz*, *Cabaret*, *Sweet Charity*, *Lenny*, *Star 80*

John Frankenheimer, *French Connection, Manchurian Candidate, Days of Wine and Roses*
Sam Fuller, *Naked Kiss, Shock Corridor, The Big Red One, I Shot Jesse James, Underworld USA*
D.W. Griffith, *Birth of a Nation, Intolerance, America, Home Sweet Home, The Idol Dancer*
Howard Hawks, *Rio Bravo, Gentleman Prefer Blondes, The Big Sleep, His Girl Friday, Red River*
Alfred Hitchcock, *Rear Window, The Birds, Psycho, Vertigo, Rope, North by Northwest, Strangers on a Train*
John Huston, *Prizzi's Honor, The Dead, The Misfits, The African Queen, Key Largo, Wise Blood*
Elia Kazan, *East of Eden, On the Waterfront, Streetcar Named Desire, Gentleman's Agreement*
Stanley Kramer, *Guess Who's Coming to Dinner, Inherit the Wind, Judgment at Nuremberg*
David Lean, *Doctor Zhivago, Lawrence of Arabia, Passage to India, Bridge on the River Kwai*
Sergio Leone, *Once Upon a Time in America, The Good, the Bad, and the Ugly, A Fistful of Dollars*
Joseph Mankiewicz, *All About Eve, Cleopatra, Guys and Dolls, Julius Caesar, No Way Out, Sleuth*
Sam Peckinpah, *Wild Bunch, Straw Dogs, Osterman Weekend, Bring Men the Head of Alfredo Garcia*
George Stevens, *Giant, Shane, Diary of Anne Frank, Gunga Din, The Greatest Story Ever Told*
John Sturges, *The Magnificent Seven, Gunfight at the O.K. Corral, The Great Escape, Marooned*
Orson Welles, *Citizen Kane, Macbeth, Magnificent Ambersons, Touch of Evil, Chimes at Midnight*
Billy Wilder, *The Apartment, The Seven Year Itch, Some Like It Hot, Sunset Boulevard, Sabrina*
Robert Wise, *The Sound of Music, West Side Story, I Want to Live, Andromeda Strain*
William Wyler, *Ben-Hur, Roman Holiday, Jezebel, The Best Years of Our Lives, Wuthering Heights*
Fred Zinneman, *A Man For All Seasons, High Noon, From Here to Eternity, Day of the Jackal*

MAJOR INTERNATIONAL FILMMAKERS – predominantly foreign storytellers

Percy Adlon, *Bagdad Café, Salmonberries, Rosalie Goes Shopping, Sugarbaby*
Pedro Almodovar, *All About My Mother, Women on the Verge of a Nervous Breakdown, Live Flesh*
Michelangelo Antonioni, *Blow-Up, Zabriskie Point, The Red Desert, L'Avventura, The Passenger*
Hector Babenco, *Kiss of the Spider Woman, Pixote, At Play in the Fields of the Lord, Ironweed*
Ingmar Bergman, *Fanny and Alexander, Scenes From a Marriage, Persona, Seventh Seal, Serpent's Egg*
Bernardo Bertolucci, *Last Emperor, 1900, Last Tango in Paris, Stealing Beauty, Besieged, Little Buddha*
Luc Besson, *Taxi, Fifth Element, La Femme Nikita, Big Blue, Professional, Messenger: Joan of Arc*
Susanne Bier, *After the Wedding, Brothers, In a Better World, Open Hearts, Things We Lost in the Fire*
Luis Bunuel, *Un Chien Andalou, That Obscure Object of Desire, Los Olvidados, Phantom of Liberty*
Vittorio De Sica, *The Bicycle Thief, Shoeshine, Umberto D, Marriage Italian Style, After the Fox*
Carl Dreyer, *The Passion of Joan of Arc, Leaves from Satan's Book, Ordet, Day of Wrath, Vampyr*
Sergei Eisenstein, *The Battleship Potemkin, Strike, Ivan the Terrible, Alexander Nevsky*
Rainer Werner Fassbinder, *Fox and His Friends, Querelle, The Bitter Tears of Petra von Kant*
Frederico Fellini, *8 ½, La Dolce Vita, La Strada, Roma, Satyricon, Amarcord, Nights of Cabiria*
Jean-Luc Godard, *Breathless, Weekend, Masculine Feminine, Alphaville, King Lear, A Married Woman*
Peter Greenaway, *Pillow Book, The Cook, Thief, His Wife & Her Lover, Prospero's Books, 8½ Women*
Lasse Hallstrom, *My Life as a Dog, Cider House Rules, What's Eating Gilbert Grape, Chocolat*
Agnieszka Holland, *Europe Europa, Total Eclipse, The Secret Garden, Olivier Olivier, Angry Harvest*
Krzysztof Kieslowski, *White, Red, Blue, The Decalogue, The Double Life of Veronique, No End*
Akira Kurosawa, *Ran, Dreams, Seven Samurai, Rashomon, Hidden Fortress, Ikiru, Yojimbo, Sanjuro, Stray Dog*
Ang Lee, *Crouching Tiger, Hidden Dragon, The Ice Storm, The Wedding Banquet, Brokeback Mountain, Life of Pi*
Louis Malle, *Atlantic City, My Dinner With Andre, May Fools, Damage, Murmur of the Heart*
Francois Ozon, *In the House, Criminal Lovers, Potiche, Ricky, Time to Leave, 5x2, 8 Women, Swimming Pool*
Pier Paolo Pasolini, *Accatone!, Arabian Nights, Salo, Canterbury Tales, Oedipus Rex, RoGoPaG*
Roman Polanski, *Repulsion, Knife in the Water, Rosemary's Baby, Chinatown, The Pianist, Frantic, The Tenant*
Satyajit Ray, *Pather Panchali, Aparajito, The World of Apu, The Big City, The Stranger, The Adversary*
Volker Schlöndorff, *The Tin Drum, Handmaid's Tale, Death of a Salesman, Palmetto, Voyager*
Andrei Tarkovsky, *The Sacrifice, Andrei Rublev, The Mirror, Stalker, Solaris, My Name is Ivan*
Giuseppe Tornatore, *Cinema Paradiso, Malena, A Pure Formality, The Best Offer, Legend of 1900*
Francois Truffaut, *The 400 Blows, Small Change, Jules and Jim, Fahrenheit 451, The Last Metro, Day for Night*
Tom Tykwer, *Perfume: Story of a Murderer, Run Lola Run, Winter Sleepers, Princess and the Warrior, Cloud Atlas*
Paul Verhoeven, *The Fourth Man, Spetters, Turkish Delight, Soldier of Orange, Robocop, Basic Instinct*
Wim Wenders, *Wings of Desire, Paris, Texas, Until the End of the World, The American Friend*
Lina Wertmüller, *Seven Beauties, Ciao, Professore!, A Night Full of Rain, Love and Anarchy*
Thomas Vinterberg, *The Celebration, The Hunt, Dear Wendy, Submarino, It's All About Love*
Lars von Trier, *Breaking the Waves, Dancer in the Dark, The Idiots, Dogville, The Element of Crime, Antichrist*
Zhang Yimou, *Hero, Raise the Red Lantern, To Live, Shanghai Triad, Ju Dou, Story of Qiu Ju*

WEBSITES AND RESOURCES

Check out these excellent research sites for your papers.

The Internet Movie Database

This is the best place to start for general statistics on a film or filmmaker. You can also link to critical articles through the external reviews link.

www.imdb.com

Movie Review Search Engines

Meta Critic

www.metacritic.com

Rotten Tomatoes

www.rottentomatoes.com

Movie Review Query Engine

www.mrqe.com

General Index Sites

Petaluma Film Alliance

Find out more information about our Cinema Series screenings and special events.

www.PetalumaFilmAlliance.org

British Film Institute

An excellent starting point to find websites on films and filmmakers.

<http://www.bfi.org.uk>

Senses of Cinema

An amazing collection of links and articles on world filmmakers.

<http://sensesofcinema.com/great-directors/>

Bright Lights Film Journal

A scholarly publication with a good reference index.

<http://www.brightlightsfilm.com>

The Greatest Films

A comprehensive film resource site organized by Tim Dirks.

<http://www.filmsite.org>

Images

A contemporary journal of film and popular culture.

<http://www.imagesjournal.com>

IndieWIRE

A good general interest news site on the film business.

<http://www.indiewire.com>

APA Style Guide Site

Purdue University Writing Center – APA Style Guide

This site has a very user-friendly guide to APA style -- the style you should use when writing your papers.

American Psychological Association (APA) is the preferred citation style in the field of communication.

<http://owl.english.purdue.edu/owl/resource/560/01>