RESEARCH PAPER

The **research paper** must be 5-6 pages long (1,250-1,500 word). You will be expected to:

1) Conduct research beyond the course readings.

2) Properly acknowledge and cite all secondary sources in the text, including exact page numbers. At the end of your paper, provide a list of cited works and films according to MLA style.

3) Upload all cited secondary sources and all drafts to Quercus. See details below.

4) View additional films by the director(s) relevant to your topic.

5) Demonstrate critical thinking and apply the analytical skills acquired throughout the course.

The **research paper**, **all cited secondary sources**, **all drafts**, and the **Academic Integrity Checklist** must be uploaded to Quercus **by 11:59 pm** on **March 20**, 2025. N.B. Failure to upload all cited sources will result in a grade of 0%.

N.B. The use of AI tools to complete any part of the assignments **is strictly prohibited** and will be considered a **violation of academic integrity**.

**Upload of secondary sources.**

You must upload copies of all secondary sources cited in your paper.

- Printed sources: Upload a clear photo of the page you are citing (whether directly or indirectly).

- Online sources: Upload a screenshot of the cited page and include the link in your list of cited works.

Failure to upload all cited sources will result in a grade of 0%.

**Late submissions will not be accepted**.

Exceptions will be made for students with approved accommodations. These students must discuss any accommodations (including those for religious observances, mental health, or disability), as well as any scheduling conflicts, **at least two weeks prior to the deadline**.

Students experiencing health issues or family emergencies must request an extension **at least two days before the due date** and provide one of the following forms of **documentation**: a [VOI form](https://www.registrar.utoronto.ca/policies-and-guidelines/verification-of-illness-or-injury/), a doctor’s note (in the original and with the same information as the VOI), or a letter from the College Registrar.

In cases where students are unable to submit assignments by the deadline under the circumstances outlined above, the tests or assignments will be rescheduled **within a week** of the original deadline unless otherwise specified in the required documentation.

Please choose **one** topic:

1. Analyze propaganda animation made in the two different countries, with at least one being either the USSR or Czechoslovakia (e.g. USSR and Czechoslovakia, USSR and China, USSR and America, Czechoslovakia and America, etc.). Choose at least three films for each country. Compare and contrast their approaches, noting both similarities and differences. N.B. Consider the historical context in which the films were made (e.g. post-Russian Revolution, WWII, during or after Nazism, etc.). Take into account the directors’ background and style, as well as the theories and principles that define propaganda. For further details on film analysis, see the section below.
2. Compare Alexander Alexeieff’s *Night on Bald Mountain* (*Une nuit sur le mont chauve* , , 1933) with the *Night on Bald Mountain* sequence in Disney’s *Fantasia* (Dir. Wilfred Jackson, 1940). The paper should focus primarily on Alexeieff’s version, analyzing his directorial choices and evaluating their effectiveness (or lack thereof) in comparison to the American film. It must also demonstrate an understanding of Alexeieff’s technique and production by referencing at least two additional films. For further details on film analysis, see the section below.
3. Compare Tsekhanovsky’s *The Post* made in 1929 with his 1964 remake. Explain the similarities and differences in the light of the distinct artistic and historical contexts in which the films were created. The paper should also provide insight into Tsekhanovsky’s body of work by referencing at least two additional films NOT covered in class. For further details on film analysis, see the section below.
4. Analyze the Zagreb School film *The Cow on the Moon* (*Krava na mjesecu.* Dir. Dušan Vukotić, 1959) along with Dušan Vukotić’s style, considering at least two additional films by the director NOT covered in class. For further details on film analysis, see the section below.
5. Compare the Czech film *A Drop Too Much* (*O sklenicku víc.* Dir.Břetislav Pojar, art dir. Jiří Trnka, 1954) with the Russian short *The Villain with a Label* (*Zlodeika s nakleikoi*. Dir. B. Stepantsev, V. Shcherbakov, 1954). When discussing the directors’ style, focus primarily on the Czech directors, considering at least two additional films by Jiří Trnka or Břetislav Pojar. For further details on film analysis, see the section below.
6. Compare the Russian film *The Glass Harmonica* (*Stekliannaia garmonika*. Dir. Andrei Khrzhanovskii, 1968) with the Polish short *Labyrinth* (*Labyrint.* Dir.Jan Lenica, 1963). When discussing the directors’ styles, consider at least two additional films **NOT SEEN in class** by each director. For further details on film analysis, see the section below.
7. Analyze the film *Faust – Lesson Faust* (*Lekce Faust.* Dir. Jan Švankmajer,1994) along with Jan Švankmajer’s style, considering at least three additional films by the director. For further details on film analysis, see the section below.
8. Analyze the Russian film *The Fox and the Hare* (*Lisa i zaiats*. Dir. Iurii Norshtein, 1974) along with Iurii Norshtein’s style, considering at least three additional films by the director. For further details on film analysis, see the section below.
9. This topic requires my approval by Friday, March 7. Choose an Eastern European animation director and compare their body of work with that of an animation director of your choice, considering at least three films by each director. For further details on film analysis, see the section below.
10. If you would like to propose your own topic, you must obtain my approval by Friday, March 7. To do so, you will need to present a brief outline of your proposed topic, including the films you plan to analyze and the main focus of your paper. For further details on film analysis, see the section below.

**Films** (click on the title for the hyperlink to the online source):

[*A Night on Bald Mountain* [*Une nuit sur le mont chauve*]](https://www.youtube.com/watch?v=13FQ1wvxVHs).Dir. Alexander Alexeieff, Claire Parker. A. Alexeïeff & Cl. Parker. 1933. (8 m.) and other films by Alexeieff in:  
The Animation of Alexander Alexeieff - VideoDVD 755346 - Media Commons

[*Night on Bald Mountain*. *Fantasia*](https://www.youtube.com/watch?v=gMmfaaiWMEs)*.* Dir. Wilfred Jackson, 1940. Walt Disney Productions.

Disney’s *Fantasia -* Media Commons - Library or classroom use - VideoDVD 751835

[*The Post* [*Pochta*].](https://www.youtube.com/watch?v=p9_wDyAp1tI) Dir. M. Tsekhanovsky. Leningradskaia Fabrika Sovkino, 1929.

[*The Post* [*Pochta*].](https://www.youtube.com/watch?v=khF47qdAHvU) Dir. M. Tsekhanovsky. Soiuzmul’tfil’m, 1964.

<https://www.youtube.com/watch?v=k-zM-TRB__Y&list=PLn5Aci4kkiv66NvhqGQ0_hhO-6DbO6d61&index=2>

[*The Cow on the Moon* [*Krava na mjesecu*]](https://www.youtube.com/watch?v=lyFqS3mSLdM). Dir. Dušan Vukotić. Zagreb Film, 1959. (10 m.)

*The Best of Zagreb Film Collection – Laugh at Your Own Risk. For Children Only*

PN 1997.5. B5 2000 DVD (3 DVDS) SMC (St. Michael’s College - Kelly Library)

Zagreb Films: <https://www.youtube.com/@zagrebfilmanimation>

*The Best of Zagreb Film Collection – Laugh at Your Own Risk. For Children Only*

PN 1997.5. B5 2000 DVD (3 DVDS) SMC (St. Michael’s College - Kelly Library)

Lost Classics from Zagreb Film - PN 1997.5.B5 2000 DVD PT. 5 SMS (St. Michael’s College - Kelly Library)

Dušan Vukotić on DVD - PN 1997.5.B5 2000 DVD PT.4 SMS (St. Michael’s College - Kelly Library)

[*A Drop Too Much* [*O sklenicku víc*].](https://www.youtube.com/watch?v=pyUAFzw24KA) Dir.B. Pojar. Art Dir. Jiří Trnka. Krátký Film Praha, 1954. (14m)  
And other films by Trnka:  
The Puppet Films of Jiří Trnka - VideoDVD 753429 - Media Commons

[*The Villain with a Label* [*Zlodeika s nakleikoi*](https://www.youtube.com/watch?v=1lEU6_fyWmw)]. Dir. B. Stepantsev, V. Shcherbakov. Soiuzmul’tfil’m, 1954. (10m.)

[*The Glass Harmonica* [*Stekliannaia garmonika*].](https://www.youtube.com/watch?v=caftn-zayOk) Dir. Andrei Khrzhanovskii. Soiuzmul’tfil’m, 1968. (20m.) and other films by Khrzhanovskii in:

Masters of Russian Animation (4 DVD) VideoDVD 752050/1/2/3 - Media Commons

[*Labyrinth* [*Labyrint*].](https://www.youtube.com/watch?v=Z0ORbg9Gywg) Dir. Jan Lenica. Studio Miniatur Filmowych, 1963. (15 m.) and other films by Lenica:

Anthology of Polish Animated Films - VideoDVD 756719PAL - Media Commons

[*Faust – Lesson Faust*](https://www.youtube.com/watch?v=c6bp_LwEcdw)[*Lekce Faust*]*.* Dir. Jan Švankmajer,1994. Channel Four Films, Condor Films, Hessischer Rundfunk (HR),1988.

VideoDVD 756389 Media Commons

[*The Fox and the Hare*](https://www.youtube.com/watch?v=pJ857X-WzU4)(*Lisa i zaiats*, Iurii Norshtein, 1974) and other films by Norstein in:

The Complete Work of Yuri Norshtein - PN1998.3 .N675 A23 2005 DVD SMC

(St. Michael’s College - Kelly Library)

Analysis and comparisons **must be done** according to the following **criteria**:

* Discuss the directors’ style considering additional films for each director in question.
* Identify peculiarities of animation art as discussed in your readings and in class (ex. metamorphosis, time condensation, …).
* Include **all** these points in your analysis:
* director’s style
* technique
* depiction of characters and their movements
* depiction of background (also in relation to the characters)
* recurrence of motifs, their meaning and function
* music and sound
* theme and genre
* overall tone and target audience
* author’s objectives (e.g. veiled or overt criticism, entertainment, moralizing, discussing philosophical issues, etc.)
* Pay particular attention on **how** the formal elements are used to convey the creator’s messages.
* Provide examples and **stills** (captured frames/images) from the films to illustrate your points. The stills must be uploaded next to the relevant text.
* Provide a discussion of:
* **historical and socio-cultural context** (consider when and where the film was made)
* **artistic context** (influences, tendencies, director’s production, …)
* Provide specific references to the **reading material** assigned during the course. At least two meaningful references.
* Provide **at least one additional secondary source** to support your thesis.   
  Articles that you consult need to be **peer reviewed**.  
  For a list of bibliographies and **journal article databases** see these guides:  
  <http://guides.library.utoronto.ca/c.php?g=251497&p=1674299>

<https://guides.library.utoronto.ca/c.php?g=251913&p=1681800>

**Online articles other than the peer-reviewed sources mentioned in the guides above will not be counted as valid secondary sources** for your final paper. However, they still need to be properly cited in order to identify the sources used and avoid plagiarism. Please contact me to check whether your source is acceptable.

* Provide precise references to all secondary sources (including lecture notes) within the text and include a list of **works and film cited** at the end of the paper, following MLA style.

**N.B.** Please remember to upload all drafts and all cited sources.

**Advice on Academic Writing**

You will find useful advice on **academic writing** here:

<http://www.writing.utoronto.ca/advice>

“Standard Documentation Formats”:

<http://www.writing.utoronto.ca/advice/using-sources/documentation>

See also the link to “How Not to Plagiarize”:

<http://www.writing.utoronto.ca/advice/using-sources/how-not-to-plagiarize>

You can also **SCHEDULE AN APPOINTMENT** at a Writing Center: <https://writing.utoronto.ca/writing-centres/>

Or at the **St. Michael’s College Writing and Research Help Centre at the Kelly Library**:

The St. Michael’s College Writing and Research Help Centre at the Kelly Library offers one-to-one research, writing, and citation support for St. Mike’s students and for students taking St. Mike’s classes. Appointments are available online or in person, and they are totally free. <https://library.stmikes.utoronto.ca/help/writing-research/>

The centre welcome students at any stage of the writing process, including prewriting, outlining, drafting, structuring, and polishing.

Whether students lack confidence in their work or already excel in these areas, they meet students wherever they are.

It’s true their appointments do fill up quickly, but please realize that cancellations are also common. You can join the Wait List to receive notifications when spots open up. You can also stop by their Writing Drop-In Hours on Thursdays from 10-11:45am in Kelly 139 or on Zoom. Finally, because appointments become available 10 days in advance, news spots are opening up every day.

Please do take advantage of this wonderful service!!

* While writing your paper, ask yourself these questions:  
  1. Do I have a thesis? Is it stated clearly and early in my essay?
  2. Do I have a series of reasons supporting the thesis? Are these arranged in logical and convincing order (with the strongest or most complicated reason coming last)?
  3. Are my supporting reasons backed up? Does my stylistic analysis provide specific evidence and examples for each reason I offer?
  4. Do I include secondary sources from the course package and from additional search in a meaningful way?
  5. Do I provide precise bibliographic references for secondary sources? Am I following the citation format (from *MLA*) in a consistent way? Am I also providing the exact page number of my references?
  6. Does my beginning orient my reader to the direction of my argument?  
     Does my concluding paragraph reiterate my thesis and provide a vivid ending?
  7. Am I providing a precise list of works cited (following *MLA* style)?
  8. Am I including films in the list of works cited? Do I indicate translated title, original title, director’s name, year, studio, and country?
  9. Did I upload all drafts and all secondary sources?

Source: Adapted from Bordwell, David and Kristin Thompson. “Appendix. Writing a Critical Analysis of a Film.” *Film Art.* 10h ed. New York: McGraw-Hill, 2013. 450-456.

**Grading criteria**

* The paper meets the minimum required **length**
* Clearly identifiable **thesis** statement and conclusion
* A thesis both **original and** supported by **research**
* Argument **convincingly** organized around your thesis
* Ideas lucidly conveyed (straight to the point, intelligible, accurate word choice, no unnecessary wordiness or colloquial language, …)
* **Well**-**structured** paper (clear development of the thesis, overarching logical structure, smooth transition between sections)
* **Absence** of **flaws** in spelling, syntax and punctuation
* Clear evidence of your familiarity with the **works** of the director in question (at least three films for each director).
* Specific **references** to the reading material assigned in class (at least two).
* **Additional secondary sources** supporting your argument (see details in section on secondary sources).
* Exact **references** to all secondary sources, with explicit distinction between your ideas and those of others.
* **Citation** format **consistent** with the MLA Style
* Appropriate and specific **examples** from the films (including stills)
* More **analysis** than retelling of the story
* **Discussion** of **­ALL** aspects of the films in question:
* director’s style
* technique
* depiction of characters and their movements
* depiction of background (also in relation to the characters)
* recurrence of motifs, their meaning and function
* music and sound
* theme and genre
* author’s intention (e.g. veiled or overt criticism, entertainment, moralizing, discussing existential issues…)
* overall tone and target audience
* historical and socio-cultural context (consider when and where the film was made)
* artistic context (influences, tendencies, director’s production,…)

**N.B.** Failure to upload all secondary sources will result in a grade of 0%.

***Please read the full document titled “Grading Criteria” posted on Quercus.*Academic integrity** is fundamental to learning and scholarship at the University of Toronto. Participating honestly, respectfully, responsibly, and fairly in this academic community ensures that the U of T degree that you earn will be valued as a true indication of your individual academic achievement, and will continue to receive the respect and recognition it deserves.

Familiarize yourself with the University of Toronto’s *Code of Behaviour on Academic Matters* (<http://www.governingcouncil.utoronto.ca/policies/behaveac.htm>). It is the rule book for academic behaviour at the U of T, and you are expected to know the rules. Potential offences include, but are not limited to:

In papers and assignments:

* Using someone else’s ideas or words without appropriate acknowledgement.
* Copying material word-for-word from a source (including lecture and study group notes) and not placing the words within quotation marks.
* Submitting your own work in more than one course without the permission of the instructor.
* Making up sources or facts.
* Including references to sources that you did not use.
* Obtaining or providing unauthorized assistance on any assignment including
  + - working in groups on assignments that are supposed to be individual work,
    - having someone rewrite or add material to your work while “editing”.
* Lending your work to a classmate who submits it as his/her own without your permission.
* Using AI against the established rules

Misrepresentation:

* Falsifying or altering any documentation required by the University, including doctor’s notes.
* Falsifying institutional documents or grades.

To remind you of these expectations, and help you avoid accidental offences, I will ask you to include a signed Academic Integrity Checklist with this assignment. If you do not include the statement, your work will not be graded.

The University of Toronto treats cases of academic misconduct very seriously. All suspected cases of academic dishonesty will be investigated following the procedures outlined in the *Code*. The consequences for academic misconduct can be severe, including a failure in the course and a notation on your transcript. If you have any questions about what is or is not permitted in this course, please do not hesitate to contact me. If you have questions about appropriate research and citation methods, seek out additional information from me, or from other available campus resources like the [U of T Writing Website](http://www.writing.utoronto.ca/).

Please sign and date the following checklist and hand it in together with your paper:

**Academic Integrity Checklist - BMS401-SLA 333 Winter 2025**

**Instructor: Laura Pontieri**

I, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, affirm that this assignment represents entirely my own efforts.

I confirm that:

* I have acknowledged the use of another’s ideas with accurate citations.
* If I used the words of another (e.g., author, instructor, information source), I have acknowledged this with quotation marks (or appropriate indentation) and proper citation.
* When paraphrasing the work of others, I put the idea into my own words and did not just change a few words or rearrange the sentence structure
* I have checked my work against my notes to be sure I have correctly referenced all direct quotes or borrowed ideas.
* My bibliography includes only the sources used to complete this assignment.
* This is the first time I have submitted this assignment (in whole or in part) for credit.
* Any proofreading by another was limited to indicating areas of concern which I then corrected myself.
* I did not use generative artificial intelligence tools or apps, including tool like ChatGPT and other AI writing assistants, for this assignment.
* This is the final version of my assignment and not a draft.
* I have kept my work to myself and did not share content with others, unless otherwise directed by my instructor.
* I understand the consequences of violating the University’s academic integrity policies as outlined in the *Code of Behaviour on Academic Matters*.

By signing this form, I agree that the statements above are true.

If I do not agree with the statements above, I will not submit my assignment and will consult the course instructor immediately.

**I am submitting:**

* Final paper
* All drafts
* All secondary sources as outlined in the assignment
* Academic Integrity Checklist

Student name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Signature: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Date: \_\_\_\_\_\_\_\_\_\_