

NYU Cinema Studies | Spring 2023 | Syllabus [[link here](#)] 1.23.23

CINE-GT 1806 **Curating Moving Images**

Meetings: Monday, 12:30 – 4:30 pm, 721 Broadway, room 674

Professor: Dan.Streible@nyu.edu (917) 754-1401

Office hours: M 4:30 to 5:30pm; W 11am to 1pm; and by request, 721 Broadway, room 626/643; nyu.zoom.us/my/streible

Course site: <https://brightspace.nyu.edu/d2l/home/252240>

Description:

This course embraces a broad conception of curating as the treatment of materials from their discovery, acquisition, archiving, preservation, restoration, and reformatting, through their screening, programming, use, re-use, distribution, exploitation, translation, and interpretation. It focuses on the practices of film and video exhibition in cinematheques, festivals, museums, archives, web platforms, and other venues. The course examines the goals of public programming, its constituencies, and the curatorial and archival challenges of presenting film, video, and digital media. We study how archives, museums, cinematheques, and sister institutions present their work through exhibitions, events, publications, and media productions. We also examine how these presentations activate uses of moving image collections. Specific curatorial and programming practices of festivals, platforms, cultural organizations, seminars, symposia, and projects will be examined. Of course the realities and practices of programming under the 2020s's restrictions will be part of what we study, watch, and do.

Extracurricular note: In June 2020, the Department of Cinema Studies collectively [created a shared screening list](#) and encouraged students to add works that “take us out of social media anxiousness and news cycles,” works that address “insurgent energies.” It remains open for your contributions. We note that Elena Gorfinkel (an alum) had recently published the short polemic "[Against Lists](#)," in the journal *Another Gaze*, Nov. 29, 2019.

Learning objectives: After successfully completing the course you should be able to:

- understand professional practices of film and video curators and programmers;
- demonstrate knowledge of the history of film exhibition and programming;
- discover the location of historical footage, copyrighted works in distribution, and other media;
- define key concepts in audiovisual preservation, restoration, reformatting, and access;
- understand the materiality of audiovisual media carriers (film, tape, disk, file);
- participate in debates about the appraisal of moving image works;
- discuss how curatorial practices affect the writing of history and the production of media;
- assess the curatorial needs of organizations and institutions that work with film and video;
- demonstrate knowledge of institutions that present content to publics, including festivals, museums, microcinemas, cinematheques, art houses, distributors, and web content providers.
- learn the pragmatics of producing online content for events or persistent web presence

Class meetings: Instruction is in-person in the classroom. We abide by university health and safety protocols, which might change during the semester.

Required readings:

- Essays, websites, online video, and unpublished documents. Most posted to this [NYU Drive folder "23s Curating student readings etc"](#). Others distributed via email or Brightspace.
- We will read excerpts from these books (each worth reading in full).

- Peter Bosma, [Film Programming: Curating for Cinemas, Festivals, Archives](#) (2015).
- Scott MacDonald, [Cinema 16: Documents towards a History of the Film Society](#) (2002).

Attend all class meetings. Missing 2 classes will lower your final course grade by a half letter. Missing 3 classes will lower your final course grade by a full letter (B+ becomes C+, and so on).

Advisory on Plagiarism and Academic Integrity: Any student found guilty of plagiarism or cheating will be assigned a course grade of F. [Read the course's Advisory on Plagiarism and Academic Integrity](#) -- and act accordingly. (Q: Is using ChatGPT or other AI tools that generate text or content considered plagiarism? A: Yes.)

Course grades will be determined by performance in 4 areas. Each receives a numerical score. The final letter grade for the course is determined by numerical total. 92 points or higher (A); 90-91 (A-); 88-89 (B+); 82-87 (B); 80-81 (B-); 78-79 (C+); 70-77 (C); 60-69 (D); less than 60 points (F).

Participation: 20 points
 a1. Midterm: 25 points
 a2. Proposal 15 points
 a3. Project 40 points
 TOTAL: 100 points maximum

Participation (20%) Contribute actively to discussions. Be prepared to respond to questions about readings, screenings, and research. This is especially important when guest speakers are with us. (If students demonstrate lack of familiarity with readings, the instructor might require written summaries of some readings.) Participation will also be measured by completion of short research or writing assignments given a week before the following class meeting. These may require responses (such as a paragraph or two of prose, an email reply to a prompt, or other short assignments).

a1. Midterm assignment (25%) due by Friday, March 10

Select one of the three other options below. [Instructions and guidelines here.](#)

Option 1: Write a critique (approximately 1,500 words) assessing a curated exhibition or single screening you attend in person or watch online. Include at least one illustration related to your essay. Email a .docx and image file/s to ds169@nyu.edu. (If not a photograph you take on site, then an image harvested on the web.) Permission of the instructor required before selecting the subject of your report.

Option 2: Create an entry for "[Programming Online Film Heritage: The FIAF Programming Game](#)," formatted according to these instructions. After your entry has been evaluated, submit your entry to the FIAF website. Create a thematic program (90 minutes or less) consisting of works streaming from member sites. An annotated filmography with introduction (total 1,500 words or less). Your text can be a single essay or a mix of the introduction with annotations for each film.

Option 3: Propose an alternate midterm assignment relevant to the course content. It may be related to a final class project.

a2. Proposal (15%): Due by Friday, March **24**. Write a description (300-500 words) of the project you will submit at semester's end. Include: (1) a working title for the project; (2) an argument for the significance of the project; and (3) a bibliography of at least five substantive resources you have consulted. Group projects encouraged.

a3. Final project (40%): Due no later than Monday, May **15**. [Past examples here](#).

You have several options. You may work solo, or with one or two classmates. You will deliver an in-class presentation (10 minutes) during one of the final two class meetings.

The nature of the projects will vary widely. In terms of scope and depth, use the first example below (a prospectus for a curated series) as a guide. However, you don't necessarily need to do something this conventional (program a film series). Other possibilities: An online exhibition of ten annotated video works. A research paper assessing a curatorial issue. A professional symposium or festival proposal. A video production using archival, "found," or available material. Or another creative idea of your own. All projects should demonstrate original research and a polished presentation of it. After each class presentation, one or more students in the class will act as official respondents, giving the first response, questions, or critique.

- Prospectus for a curated series: Produce a substantive, in-depth research project. Create a document (illustrated to some degree) to persuade potential funders to support your project. As a general guideline, program five sessions of approximately two hours each. Identify, research, and put in context the works to be screened along with supporting material. Specify the venue/s for presentation. Identify appropriate speakers. Describe the supporting elements of the presentations (performance, music, text, slides, lighting, audio, etc.), and the audience being addressed. Append a budget and a filmography. Assess which versions of films and videos are available and justify the ones you choose. Give your series a title. Give each session a title. Include well-researched, salient program notes your audience would be provided for each screening. Your vision can be as fantastical or ambitious as you choose, but all of the details must be concrete.
- Curate a project derived from the [Robert Flaherty Film Seminar Archive, 1949 - 2011](#), "over 1,200 video and audio recordings" and papers held at NYU Fales Library and Special Collections. Much of the audio of seminar talks and discussions is online.
- Conduct a research project using the William K. Everson Collection of papers, ephemera, and films housed at NYU Cinema Studies. Everson's program notes (1940s through 1990s) for his Theodore Huff Memorial Film Society, the New Yorker Film Society, and the New School are online, as are press kits, photographs, and more. NYU.edu/projects/wke/
- Re-create, approximate, or update two programs derived from the original Cinema 16 film society, 1947-1963. Plan all aspects of the presentations, including finding sources for film, video, or digital copies. Or, take Cinema 16 programs of the past and replace some parts with new screenings that address issues or views that were ignored in the original era. Do particular programs need updating? "decolonizing"? interventions?
- Produce a curatorial project or media production for online display. If needed, you have access to NYU Web Publishing resources, as well as the Dept. of Cinema Studies Vimeo site

and the Orphan Film Symposium site, nyu.edu/orphanfilm. [You may opt to use video and/or audio recordings from past editions (1999 to 2022) of the Orphan Film Symposium.]

- Collaborate with Mark Quigley and Dan Streible to contribute to the planning, documentation, annotation, and/or assessment of the UCLA Film and Television Archive event, Orphan Film Symposium: All-Television Edition, April 21-22, 2023.

COURSE SCHEDULE (subject to revision as we progress)

Jan 23 Introduction: what is curating? [what does a curator do?](#)

- Read all of the syllabus and these items before next Monday.
 - * Erika Balsom and Elena Gorfinkel <[@cinemiasma](#)>, [letter to the BFI](#) (Dec. 8, 2018) response to BFI press release (Dec. 3) “[BFI Southbank announces 2019 Highlights](#).” The journal *Another Gaze / Another Screen* reported BFI's programming changes. See [Tweets of May 1, 2019](#).

Screen in class: "The Decaying Body & Its Reanimation" 77'

Before Jan. 30: **Add 2 images to [the slide with your name on it](#).**

Jan 30 Curatorial values; making arguments.

Read: • [Job descriptions for curators](#) of AV collections

- Paolo Cherchi Usai, “[A Charter of Curatorial Values](#),” *NFSA Journal* 1.1 (2006): 1-10.
- Laura U. Marks, “[The Ethical Presenter: Or How to Have Good Arguments over Dinner](#),” *The Moving Image* 4.1 (2004): 34-47.
- Ivan Muñiz-Reed, “[Thoughts on Curatorial Practices in the Decolonial Turn](#),” *On Curating*, 35 (Dec. 2017): 99-105. [[also here](#)]

SCREEN in class: episode of *Insight* (Paulist Productions, 1976); other orphan works.

Feb 6 Orphan works. Guest: 2:00pm **Mark Quigley** (John H. Mitchell Television Curator, UCLA Film & Television Archive)

- Paolo Cherchi Usai, “[What Is an Orphan Film? Definition, Rationale, Controversy](#),” keynote talk at Orphans of the Storm: Saving ‘Orphan Films’ in the Digital Age, U of South Carolina, Columbia, Sep. 23, 1999.
- Dan Streible, “[Saving, Studying, and Screening: A History of the Orphan Film Symposium](#),” in *Film Festival Yearbook 5: Archival Film Festivals*, ed. Alex Marlow-Mann (St. Andrews Film Studies, 2013), 163-76.
- Scott MacDonald, “[Introduction](#),” in *Cinema 16*, 1-35; Vogel, “[Do’s and Don’ts](#),” and [Programs of 1949-50](#); 130-35.
- Paul Cullum, “Old-Time Religion: Christian Experimentalism and Preaching to the ‘Unchurched,’” *The Moving Image*, 9.1 (2009): 217-24; and Mark Quigley, “Between Sign-Off Films and Test Patterns: *Insight* at UCLA”: 224-29.
- Familiarize yourself with wp.nyu.edu/orphanfilm.

Screen before coming to class: [What Is an Orphan Film? Rick Prelinger and Howard Besser](#) (Lauren Heath, 2006); [Unlocking Orphan Films](#) (BFI, 2020).

Screen in class: Orphan shorts:

Feb 13 No class meeting (make-ups TBA) but read and screen these:

Documentary and the Robert Flaherty Film Seminar (+ Cinema 16)

Read: [Flaherty Seminar readings](#) (see folder) .

- The Flaherty, [What We Do](#) webpage;
- Streible, *Sonic Truth* 2011 Robert Flaherty Film Seminar notes, 39 pages;
- excerpts from *Wide Angle* vol. 17 (1995):
 - * Chon A. Noriega, “On Curating,” 293-304;
 - * Ruth Bradley, “The Flaherty Process,” 317-18.
 - * Laura U. Marks, “The Audience Is Revolting,” 277-91.
- Streible, “Up All Night,” in *Flash Flaherty* (2021);
- MacDonald, “Alas, the Logo!” (2019) in *Flaherty Stories*;
- Amost Vogel, “Cinema 16 and the Question of Programming” (1955).

Screen: works from *Sonic Truth* by Jodie Mack, Laura Kissel, Tan Pin Pin, Les Blank ([playlist of select shorts](#))

- + Francis Flaherty [explains non-preconception](#) (3')

Recommended

- [Guide to the Robert Flaherty Film Seminar Archive, 1949-2011](#).
- excerpts *The Flaherty: Decades in the Cause of Independent Film*, ed. Patricia R. Zimmermann and Scott MacDonald (Indiana U Press, 2017). The book is downloadable on JSTOR. The first chapter, “The Flaherty Way,” 1-29, in our folder.

Feb 20 No class.

Feb 27 Repertory programming **Bruce Goldstein** (Film Forum) & **Mike Mashon** (LOC)

- Peruse [Filmforum.org](#).
- Bruce Goldstein, “[Adventures of the Huff Society](#),” *Film Comment*, Jan.-Feb. 1997, 67-72.
- Clyde Haberman, “[To Film Forum’s Showman, New York City Is World’s Greatest Movie Set](#),” *New York Times*, Aug. 11, 2013.
- Peter Bosma, *Film Programming*, chapters 6-7.
- Scott MacDonald, “[Interview with Amos Vogel](#),” 37-62; “[with Marcia Vogel](#),” 63-69.

Watch before coming to class:

[The Art of Subtitling](#) (2018, 20') also streams at [criterionchannel.com](#);

Mar 6 Home movies, amateur cinema:

- Look at websites for the Center for Home Movies <[centerforhomemovies.org](#)>, [South Side Home Movie Project](#), and Amateur Cinema <[AmateurCinema.org](#)> and its [Amateur Movie Database](#), and South Side Home Movie Project ([Gift a Film](#) and [Home Movie Community](#), [Spinning Home Movies](#)).

PDFs [in this folder](#).

- Ben Kenigsberg, “At MoMA, [Home Movies That Reveal the World](#),” *New York Times*, Oct. 17, 2019.
- Patricia R. Zimmermann, “The Home Movie Movement,” in *Mining the Home Movie*, ed. Karen Ishizuka and Zimmermann (2008), 1-24.

- Charles Tepperman, “Amateur Film, Experimentation, and the Aesthetic Vanguard,” in *Amateur Cinema: The Rise of North American Moviemaking, 1923-1960* (2014), 193-216; 271-75.
- Filmography: “The ‘Ten Best’ Winners, 1930-1994, from the Amateur Cinema League and American International Film & Video Festival,” comp. Alan D. Kattelle, *Film History* 15.2 (2003): 244-51.
- Curatorial Statement for Private Lives Public Spaces, MoMA.
- Leslie Jamison, “Other Voices, Other Rooms,” *New York Review*, May 14, 2020, 52-54.
- Program notes for “Other Histories: Amateur Films on the National Film Registry,” ed. Dwight Swanson, MoMA 2020. 5 pages.

Screen before class:

Sean Yetter, “[How to See: Home Movies](#),” *MoMA Magazine* (Apr. 9, 2020) 10’;

Brittany Shaw and Ron Magliozzi. “[Virtual Views: Home Movies](#)” 3’

+ excerpts from 9 films from [Private Lives Public Spaces](#), *MoMA Magazine* (Apr. 9, 2020).

Screen in class: leg Chorny with Gennadiy Khmaruk, *Derevo* (The Tree, 2019) from footage by Viktor Kyzyma, amateur film studio “Symbol,” Blahovischenske, Ukrainian SSR (1987?) 6’

[Urban Media Archive, Center for Urban History](#), Lviv;

Marcellus Hartman, [*Long Binh Post Exchange*] (1971) 3’ [Texas Archive of the Moving Image](#);

Margaret Conneely, *The “45”* (1961) 8’ [Chicago Film Archives](#);

unknown filmmaker, [*Untitled Double Exposure*] (mid-1960s) 3’ [Memorias Celuloides](#);

Sid Laverents, *Multiple SIDosos* (1970) 9’ [UCLA FTVA](#);

Dwight L. Core Sr. & George Ingmire III, *Think of Me First as a Person* (1975) 9’

Mar 20 Guest: **May Hong HaDuong** (UCLA) live from LA

Read: about UCLA FATA selections +

• Michelle Caswell and Marika Cifor, “[From Human Rights to Feminist Ethics: Radical Empathy in the Archives](#),” *Archivaria* 81 (Jan. 2016): 23-43.

• Anna Trammell, [Interview with May Haduong](#), *Archives Aware!* Society of American Archivists blog, Jul. 12, 2018.

• Mark Olsen, “[May Hong HaDuong First Woman and Person of Color to Lead UCLA Film Archive](#),” *Los Angeles Times*, Jan. 6, 2021.

→ **Leandro Listorti** (filmmaker; Museo del Cine) *La película infinita, Herbaria*,

Watch before class: *For Cultural Purposes Only* (Sarah Wood, 2009) 8’

Recommended: *Jessica Tai, “[The Power of Words: Cultural Humility as a Framework for Anti-Oppressive Archival Description](#),” *Journal of Critical Library and Information Studies* 3 (2020): 1-23.

Mar 27 No Monday class meeting. Instead, attend MIAP Thesis Week presentations, which will be scheduled throughout the week. MIAP students attend all of the sessions. Others in Curating Moving Images must attend a minimum of 4 presentations. Topics, dates, and times TBA.

Apr 3 Distribution; or, F***ing with the Canon, Guests: **Dennis Doros & Amy Heller** (Milestone Films)

Read: • “About Us.” [About Milestonefilms.com/pages/about-us](#)

- Kyle Buchanan and Reggie Ugwu, “How the Criterion Collection Crops Out African-American Directors,” *New York Times*, Aug. 20, 2020. [or offline PDF]
- Amy Heller, “Instead of Smashing Icons, Film Restoration F*cks with the Canon,” *Walker Reader*, 2019.
- Bosma, *Film Programming*, chapters 3- 4 (“Network of Intermediaries” and “Curating Film Theatres”)

Screen: *Bushman* (David Schickele, 1971) restoration by Pacific Film Archive

Apr 10 Access, presentation, and projection [[Readings in this folder.](#)]

ASSIGNMENT: [Read and reply.](#)

- for your reference: Loan policy documents from LOC, UCLA, the Academy, et al.
 - International Council on Archives, *Principles of Access to Archives* (2012), 13 pages.
 - FIAF “Declaration on Fair Use and Access” (2007) 1p.
 - Aaron Swartz, “Guerrilla Open Access Manifesto” (2008) 1p.
- +
- Linda Williams, “‘White Slavery’ versus the Ethnography of ‘Sexworkers’: Women in Stag Films at the Kinsey Archive,” *The Moving Image* 5.2 (2006): 106-35.
- + **You debate: What should the Kinsey Institute do with its films?**

Apr 17 Guest: Maya Cade (Black Film Archive; Scholar in Residence, LOC)

Read: Nathaniel Dorsky, [Devotional Cinema](#) (2003/2005), 17-54.

Zeba Blay, "[Maya Cade’s Black Film Archive Is Just the Beginning](#)," *Andscape*, Sep. 29, 2021. [BlackFilmArchive.com](#)

Apr 24 Festivals and footage [[folder](#)]

- Toby Lee, “[Festival, City, State: Cultural Citizenship at the Thessaloniki International Film Festival](#),” in *Coming Soon to a Festival Near You* (2012), 89-100.
- Liz Czach, “[Film Festivals, Programming, and the Building of a National Cinema](#),” *The Moving Image* 4.1 (2004): 76-88.
- Peter Bosma, [Film Programming, ch. 5 \(Festivals\)](#)
- See [links to festival trailers](#).

+

re: the Festival of (In)Appropriation

- Bruno Guaraná, “[Reuse, Misuse, Abuse: A Conversation with Jaimie Baron](#),” *Film Quarterly* 74.2 (Winter 2020): 106–112.
- Baron-Guaraná, [links to video mentioned in the article](#).

May 1 Student presentations and respondents..

May 8 Presentations and final discussion.

Important NYU and Tisch School Policies

NYU Tisch School of the Arts Policy on Academic Integrity

The core of the educational experience at the Tisch School of the Arts is the creation of original work by students for the critical review of faculty members. Any attempt to evade that essential transaction through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch's community standards. Plagiarism is presenting someone else's original work as if it were your own; cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is. Penalties for violations of Tisch's Academic Integrity Policy may range from being required to redo an assignment to dismissal from the School. For more information on the policy--including academic integrity resources, investigation procedures, and penalties--please refer to the [Policies and Procedures Handbook](#) (tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks) on the website of the Tisch Office of Student Affairs.

Health & Wellness Resources

Your health and safety are a priority at NYU. If you experience any health or mental health issues during this course, we encourage you to utilize the support services of the 24/7 NYU Wellness Exchange 212-443-9999. Also, all students who may require an academic accommodation due to a qualified disability, physical or mental, please register with the *Moses Center for Student Accessibility*. Please let your instructor know if you need help connecting to these resources.

Title IX is federal civil rights law: "No person in the United States shall, on the basis of sex, be excluded from participation in, be denied the benefits of, or be subjected to discrimination under any education program or activity receiving Federal financial assistance." It protects individuals from sexual or gender-based bullying, discrimination, harassment, and violence.

NYU and its Tisch School of the Arts are dedicated to providing its students with a learning environment that is rigorous, respectful, supportive and nurturing so that they can engage in the free exchange of ideas and commit themselves fully to the study of their discipline. To that end Tisch is committed to enforcing University policies prohibiting all forms of sexual misconduct as well as discrimination on the basis of sex and gender. Detailed information regarding these policies and resources available to students through the Title IX office can be found at www.nyu.edu/about/policies-guidelines-compliance/equal-opportunity/title9.html.

Sexual Misconduct, Relationship Violence, and Stalking Policy & Reporting Procedures

NYU seeks to maintain a safe learning, living, and working environment. To that end, sexual misconduct, including sexual or gender-based harassment, sexual assault, and sexual exploitation, are prohibited. Relationship violence, stalking, and retaliation against an individual for making a good faith report of sexual misconduct are also prohibited. These prohibited forms of conduct are emotionally and physically traumatic and a violation of one's rights. They are unlawful, undermine the character and purpose of NYU, and will not be tolerated. A student or employee determined by NYU to have committed an act of prohibited conduct is subject to disciplinary action, up to and including separation from NYU. Students are encouraged to consult the online [Sexual Misconduct, Relationship Violence, and Stalking Resource Guide for Students](#) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/sexual-misconduct--relationship-violence--and-stalking-resource-.html) for detailed information about on-campus and community support services, resources, and reporting procedures. Students are also welcome to report any concerns to the department chair (anna.mccarthy@nyu.edu).

Non-Discrimination and Anti-Harassment Policy & Reporting Procedures

NYU is committed to equal treatment and opportunity for its students and to maintaining an environment that is free of bias, prejudice, discrimination, and harassment. Prohibited discrimination includes adverse treatment of any student based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity,

disability, veteran or military status, sexual orientation, marital status, or citizenship status, rather than on the basis of his/her individual merit. Prohibited harassment is unwelcome verbal or physical conduct based on race, gender and/or gender identity or expression, color, religion, age, national origin, ethnicity, disability, veteran or military status, sexual orientation, marital status, or citizenship status. Prohibited discrimination and harassment undermine the character and purpose of NYU and may violate the law. They will not be tolerated. NYU strongly encourages members of the University Community who have been victims of prohibited discrimination or prohibited harassment to report the conduct. Contact the department chair (anna.mccarthy@nyu.edu) or Marc Wais, Senior Vice President for Student Affairs. Students should refer to the University's [Non-Discrimination and Anti-Harassment Policy and Complaint Procedures](#) (nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/non-discrimination-and-anti-harassment-policy-and-complaint-proc.html) for detailed information about on-campus and community support services, resources, and reporting procedures.

NYU Academic Support Services

NYU offers a wide range of academic support services to help students with research, writing, study skills, learning disability accommodation, and more.

NYU Libraries, Bobst Library

Main Site: library.nyu.edu; Ask A Librarian: library.nyu.edu/ask

70 Washington Square South [4th Street]

This Graduate Student Services guide (<http://guides.nyu.edu/c.php?g=276579&p=1844806>) covers resources of particular relevance to grad students. These include research services and guides by topic area, subject specialists, library classes, individual consultations, and data services. There's also a range of study spaces, collaborative work spaces, and media rooms.

NYU Writing Center

nyu.mywconline.com

411 Lafayette, 4th floor, 212-998-8860, writingcenter@nyu.edu

Students can meet with a faculty writing consultant or a senior peer tutor at any stage of the writing process, about any piece of writing (except exams). Appointments can be scheduled online. Students for whom English is a second language can get additional help through workshops.

The University Learning Center (ULC)

nyu.edu/ulc; Academic Resource Center (18 Washington Place, 212-998-8085)

or University Hall (110 East 14th St., 212-998-9047)

Peer Writing Support: Students may request peer support on their writing during drop-in tutoring hours for "Writing the Essay / General Writing" at the ULC. Students for whom English is a second language may wish to utilize tutoring geared towards international student writers.

Academic Skills Workshops: The ULC's Lunchtime Learning Series: Academic Skills Workshops focus on building general skills to help students succeed at NYU. Skills covered can help with work in a variety of courses. Workshops are small and discuss topics including proofreading, close reading to develop a thesis, study strategies, and more.

Moses Center for Student Accessibility

<https://www.nyu.edu/students/communities-and-groups/student-accessibility.html>

726 Broadway, 3rd floor, 212-998-4980

Email mosescsa@nyu.edu to schedule a conversation with an Accessibility Specialist.

All students who may require an academic accommodation due to a qualified disability, physical or mental, are encouraged to register with the Moses Center. The center "works with NYU students to determine appropriate and reasonable accommodations that support equal access to a world-class education." To obtain accommodation, students must register with the Moses Center.

Advisory on Plagiarism and Academic Integrity

In this NYU Cinema Studies course, you must abide by the following principles and practices of academic integrity. Below is text from three relevant NYU documents. Read all of it. If you have any questions or uncertainties, ask your course instructor.

Part 1 of 3:

NYU Policy: **Academic Integrity for Students at NYU** (Office of the Provost)

[NYU.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html](https://www.nyu.edu/about/policies-guidelines-compliance/policies-and-guidelines/academic-integrity-for-students-at-nyu.html)

This policy sets forth core principles and standards with respect to academic integrity for students at New York University. Each school at New York University may establish its own detailed supplemental guidelines for academic integrity, consistent with its own culture, and consistent with the University-wide general guidelines described in this document.

At NYU, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students take responsibility for demonstrating these values in their own conduct and for recognizing and supporting these values in others. In turn, these values will create a campus climate that encourages the free exchange of ideas, promotes scholarly excellence through active and creative thought, and allows community members to achieve and be recognized for achieving their highest potential.

In pursuing these goals, NYU expects and requires its students to adhere to the highest standards of scholarship, research and academic conduct. Essential to the process of teaching and learning is the periodic assessment of students' academic progress through measures such as papers, examinations, presentations, and other projects. Academic dishonesty compromises the validity of these assessments as well as the relationship of trust within the community. Students who engage in such behavior will be subject to review and the possible imposition of penalties in accordance with the standards, practices, and procedures of NYU and its colleges and schools. Violations may result in failure on a particular assignment, failure in a course, suspension or expulsion from the University, or other penalties.

Faculty are expected to guide students in understanding other people's ideas, in developing and clarifying their own thinking, and in using and conscientiously acknowledging resources -- an increasingly complex endeavor given the current environment of widely available and continually emerging electronic resources. In addition, students come to NYU from diverse educational contexts and may have understandings regarding academic expectations that differ from those at NYU. NYU values and respects all academic traditions; however, while at NYU, students are expected to adhere to the norms and standards of academic integrity espoused by the NYU community and will be assessed in accordance with these standards. Students should ask their professors for guidance regarding these standards as well as style guide preferences for citation of sources for assignments in their courses.

Following are examples of behaviors that compromise the academic and intellectual community of NYU. The list is not exhaustive. Students should consult the websites and guidelines of their individual schools for an extended list of examples and for further clarification.

1. Plagiarism: presenting others' work without adequate acknowledgement of its source, as though it were one's own. Plagiarism is a form of fraud. We all stand on the shoulders of others, and we must give credit to the creators of the works that we incorporate into products that we call our own. Some examples of plagiarism:

- a sequence of words incorporated without quotation marks
- an unacknowledged passage paraphrased from another's work
- the use of ideas, sound recordings, computer data or images created by others as though it were one's own

2. Cheating: deceiving a faculty member or other individual who assess student performance into believing that one's mastery of a subject or discipline is greater than it is by a range of dishonest methods, including but not limited to:

- bringing or accessing unauthorized materials during an examination (e.g., notes, books, or other information accessed via cell phones, computers, other technology or any other means)
- providing assistance to acts of academic misconduct/dishonesty (e.g., sharing copies of exams via cell phones, computers, other technology or any other means, allowing others to copy answers on an exam)
- submitting the same or substantially similar work in multiple courses, either in the same semester or in a different semester, without the express approval of all instructors
- submitting work (papers, homework assignments, computer programs, experimental results, artwork, etc.) that was created by another, substantially or in whole, as one's own
- submitting answers on an exam that were obtained from the work of another person or providing answers or assistance to others during an exam when not explicitly permitted by the instructor
- submitting evaluations of group members' work for an assigned group project which misrepresent the work that was performed by another group member
- altering or forging academic documents, including but not limited to admissions materials, academic records, grade reports, add/drop forms, course registration forms, etc.

3. Any behavior that violates the academic policies set forth by the student's NYU school, department, or division.

Part 2 of 3:

Tisch School of the Arts, *Policies and Procedures Handbook, 2022-23*, pages 10-14

<http://tisch.nyu.edu/student-affairs/important-resources/tisch-policies-and-handbooks>

UNIVERSITY & SCHOOL POLICIES

TISCH Community Standards

... Cheating, plagiarizing, lying, stealing, violence, prejudice, physical, verbal, and sexual harassment are not tolerated. Any student who does not adhere to community standards in an academic or social sense or who does not behave professionally may be asked to leave the school.

TISCH POLICY ON ACADEMIC INTEGRITY

Statement of Principle

The core of the educational experience at the Tisch School of the Arts is the creation of original academic and artistic work by students for the critical review of faculty members. It is therefore of the utmost importance that students at all times provide their instructors with an accurate sense of their current abilities and knowledge in order to receive appropriate constructive criticism and advice. Any attempt to evade that essential, transparent transaction between instructor and student through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch School of the Arts community standards.

Definitions

Plagiarism is presenting someone else's original work as if it were your own. More specifically, plagiarism is to present as your own:

- a sequence of words quoted without quotation marks
- a paraphrased passage from another writer's work
- ideas, sound recordings, computer data, or images composed or created by someone else.

Students are expected to build their own work on that of other people, just as professional artists, scholars, and writers do. Giving credit to the creator of the work you are incorporating into your own work is an act of integrity; plagiarism, on the other hand, is a form of fraud. Proper acknowledgment and correct citation constitute the difference.

Cheating is an attempt to deceive a faculty member into believing that your mastery of a subject or discipline is greater than it really is by a range of dishonest methods. Examples of cheating include but are not limited to:

- using notes, books, electronic media, or electronic communications in an exam without permission
- talking with fellow students or looking at another person's work during an exam
- submitting substantially the same work in multiple courses without the explicit prior permission of the instructors
- submitting work previously created for another course without the instructor's knowledge and approval
- fabricating a citation or using a false citation
- purchasing a paper or hiring someone else to write a paper for you
- having someone take an exam for you, or taking an exam for someone else
- allowing another student to present your work as his or her own
- altering or forging academic documents, including but not limited to admissions materials and medical excuses
- unauthorized collaboration on work intended to be done individually.

Read the remainder of the Tisch Policy, which includes the subsections: Investigation of Alleged Violations; Penalties; and For Students: How to Avoid Breaches of Academic Integrity.

Part 3 of 3: [Statement on Academic Integrity](#), from the NYU Expository Writing Program,

At NYU, you are expected to write in conversation with other thinkers, honoring their words and ideas just as professional scholars do. In our class, you will learn strategies for representing, analyzing and citing the work of others. But ultimately, you are responsible for your academic integrity and for avoiding plagiarism. According to the [College of Arts and Science Honor Code](#), plagiarism consists of "represent[ing] the words, works, or ideas of others as your own." Plagiarism can include using:

- a phrase, sentence, or passage copied or paraphrased from another writer's work without quotation marks and citation;
- facts, ideas, or written text gathered or downloaded from the Internet without attribution;
- a purchased paper or "research" from a peer, company or online service;
- Your own writing recycled from a current or previous course;
- Writing that is ghost-written by someone else, like a family member or tutor.

Plagiarism is a serious academic offense. Final drafts with instances of plagiarism will be downgraded or marked with an F and may result in failure of the course. Further, all cases of plagiarism must be reported to the Director of the Expository Writing Program and the Dean of your college. Disciplinary consequences will range from a warning, to suspension, to expulsion from the university.

What is Academic Integrity?

Academic integrity, at its most basic level, is being honest, responsible, and clear about where a source's idea begins and ends, and what your unique response to that idea is. Whether deliberate or accidental, if you are not honest or clear in this manner, you have committed plagiarism, and your doing so may result in your essay being penalized or even your failure of the course. See [here](#) for more on CAS's and NYU's policy on Academic Integrity.

Why this emphasis on who owns ideas? The University can be understood as a vast set of conversations on a wide range of subjects. This conversation cannot advance if you simply repeat someone else's idea as if it were your own. If everyone did this we would get nowhere. The basic move in academic discourse is learning to distinguish your thinking from that of others. (There's even a book whose title sums up the whole game we are playing: [They Say, I Say](#) by Gerald Graff and Cathy Birkenstein.)

FAQs:

I've never written a college paper before, and I'm worried I'll do it wrong and/or say something stupid. Is it okay if I get help from my parent/sibling/smart friend to help me craft my paper?

When we're new to something, it's natural to seek out tutors to guide us. The [Writing Center](#) can help you train in three key skills:

1. Active reading. This is the ability to isolate intriguing quotes and ideas in a source and make connections to other sources and ideas.
2. How to foster *your own curiosity* of those quotes and ideas. This means generating questions you are genuinely invested in (*What does this quote really mean? Can I explain this complex concept back to myself and others? What happens if I place Idea X against or in conversation with Idea Y?*)
3. How to craft thoughtful, coherent arguments that answer those questions in ways that only you could produce.

If you recruit a friend or family member to help you with such work, there is a danger that they will unintentionally do too much of the active reading/questioning/responding work that is for you. There is a fine line between helpful collaboration and excessive help, and consultants in the Writing Center will know how to assist you without crossing that line.

I wrote something I'm proud of in another class/back in high school. Can I re-use it?

We write to forge new insights for ourselves and our audiences, and so recycling previously-written essays (in their entirety or large sections from them) undermines the purpose of writing in a new situation. It's

normal to revisit work you felt was exploring fertile territory, but discuss with your professor (or a Writing Center consultant) how to develop new ideas from your old writing.

I don't want to plagiarize, but I'm embarrassed that I still don't fully understand what it means to represent and cite sources ethically, honestly, and responsibly.

Many students (and even expert, professional writers!) are unclear about what constitutes plagiarism; intellectual property is not an easy issue to grasp. If in doubt, simply ask your professor. Additionally, Writing Center consultants can clarify the difference between plagiarizing another writer's idea and borrowing a cited idea in order to respond to it and develop your own line of thought.

Is it plagiarism if I change the words/phrasing from a source?

If the core idea came from a source other than you, no amount of re-phrasing the language of that idea makes it yours, so you must cite where you got the idea. If you don't, this is "patchwriting"--a common form of plagiarism. See here for more on "patchwriting":

<https://www.merriam-webster.com/words-at-play/words-were-watching-patchwriting>

Is it plagiarism to put an uncited idea in my own writing if I think that idea is common knowledge?

This is tricky. As a newcomer to the university, don't assume you know what is or isn't "common knowledge" in the same way that an expert in the field might. Remember that you are writing for a community of diverse readers, and their frames of reference could be very different from yours. Even if you think it is obvious you are alluding to a lyric from a famous pop song, anticipate your reader may not know it, and note the source. When in doubt, cite it.

See [here for more on](#) "common knowledge":

I put the author's words in quotes, so I'm done, right?

Not quite. Citation is about more than acknowledging that an idea isn't yours. It also helps your fellow scholars track down the sources that you found helpful. If all you do is put quotes around borrowed words, how could your reader ever find out more about your source if they get curious about it? When looking over your work, ask yourself the following: (1) Will your reader be able to identify where each quote comes from--what writer or source? (2) Does each quoted source have a full companion entry in the Works Cited List? (3) Could your reader track down the exact source using the Works Cited list as their guide?

I found a great idea/quote in my notes, but I didn't keep track of the source. Can I still use it?

As many new scholars learn the hard way, the answer is no. Develop a habit of recording quotes with their author/title. Maybe snap a photo of the book cover/article link/etc., along with the quote. Whenever you use a sourceless idea or quote in your writing, that's plagiarism.

There are so many different citation styles (APA, Chicago, MLA, etc.) Can I use whichever I want?

Each subject will have specific requirements. Ask your professor, but all EWP courses require MLA.

What happens if I plagiarize?

Your professor will meet with you to discuss the language in question. If the plagiarism is extensive you may fail the course; if it's less extensive you may be asked to re-write the paper and be marked down. All instances of plagiarism must be reported to the Director of the Expository Writing Program and to the Dean of your college.

As long as smart ideas get on the page, why does it matter whether or not they are mine?

This question cuts to the core of why we have a university in the first place: to develop more thoughtful, rigorous, creative minds and more accountable individuals who will help us to solve problems in our world. There will always be pressure on us to cut corners or to be dishonest for short term gains. But the truth is that every time we pretend to understand something we don't, or impersonate a wiser voice, or steal a unique viewpoint, we weaken ourselves. Every act of plagiarism (this includes using paper mills or hiring a ghost-writer) confirms to you that you cannot succeed on your own. Plagiarism corrodes your sense of personal power and ability.

Conversely, following scholarly protocol (such as clearly representing your sources) encourages you to develop your own ideas, find your own intellectual voice, and actively join the conversation. Our community gains when that happens because we need your fresh ideas for the future and not just the old ideas we already have. •