Writing #3 (Graded)  
Due 3/8/06 in class  
Answer one of the following questions:

1. Many of the films we viewed during the latter half of the course seem to fall between our categories of “art film” and “studio film.” For example, Aki Kaurismäki’s *Match-Factory Girl* is built around the protagonist’s search for a man—a studio plot—but there are also elements typical of the art film, for example, evidently real problems of alienation, alcoholism, and inability to communicate depicted in a style that is typical of Kaurismäki’s films in general (static camera, long shot duration, low-key lighting). Choosing one film from the latter half of the course, use our early discussion of studio and art film traditions to analyze one sequence from the film to identify elements that belong to the two traditions. You may wish to consult the “Reading a Film” handout to guide your choice and analysis. You should also use the readings, inasmuch as it’s possible and they help you develop your analysis. The question, is, how does the sequence you’ve chosen mix elements of the art film and studio film? What effect do you think this mixture achieves in the film as a whole?

2. How can you identify a Dogma 95 film? What are its elements? How would you explain what Dogma 95 is? Outline your answer using both *The Celebration* (1998) and other films from the class to give examples of what is typical, and not typical of a Dogma 95 film. The best answers will discuss how, and why, *The Kingdom* (1994), *Jalla! Jalla!* (2000), and other films resemble and differ from *The Celebration*. Be sure to use citations from the readings that go beyond “The Vow of Chastity” and the “Manifesto” to answer the question.