

1. Constructing an Informed Argument

1.1. What You Know

When you sit down to write an academic paper, you'll first want to consider what you know about your topic. Different writing assignments require different degrees of knowing. A short paper written in response to a viewing of Alfred Hitchcock's *Rear Window*, for example, may not require you to be familiar with Hitchcock's other works. It may not even require you to have mastered the terms important to film criticism - though clearly any knowledge you bring to the film might help you to make a thoughtful response to it. However, if you are asked to write an academic paper on the film, then you will want to know more. You will want to have certain terms in hand so that you can explain what Hitchcock is doing in key moments. You will want to be familiar with Hitchcock's other films so that you can understand what themes are important to him and his work. Moreover, if you are watching this film in an upper-level film class, you will want to be aware of different critical perspectives on Hitchcock's films and on films in general, so that you can "place" your argument within the larger ongoing conversation. When you sit down to write an academic paper, ask yourself these questions:

1.1.1. Want to consider

When you sit down to write an academic paper, you'll first want to consider what you know about your topic. Different writing assignments require different degrees of knowing. A short paper written in response to a viewing of Alfred Hitchcock's *Rear Window*, for example, may not require you to be familiar with Hitchcock's other works. It may not even require you to have mastered the terms important to film criticism - though clearly any knowledge you bring to the film might help you to make a thoughtful response to it. However, if you are asked to write an academic paper on the film, then you will want to know more.

You will want to have certain terms in hand so that you can explain what Hitchcock is doing in key moments. You will want to be familiar with Hitchcock's other films so that you can understand what themes are important to him and his work. Moreover, if you are watching this film in an upper-level film class, you will want to be aware of different critical perspectives on Hitchcock's films and on films in general, so that you can "place" your argument within the larger ongoing conversation. When you sit down to write an academic paper, ask yourself these questions. (AUTOR, <ano>, <página>)

Bibliografia

CARLOS, Roberto. Na estrada de Santos. In: _____. **As curvas da estrada de Santos**. Santos: Ed. RC, [19--?]. cap. 5.

DETAL, Beltrano et al. Como escrever artigo científico, **Revista da CDI**, Taguatinga, 27 nov. 1998. Disponível em: <<http://www.diariodonordeste.com.br>>. Acesso em: 28 nov. 1998.

DETAL, Beltrano. **Documento número 1: com subtítulo X**. Brasília: Ed. Universa, 2011. 460 p.

PRESLEY, André; BARATA, Marcos. **Mapa astrológico digital**. São Paulo: Ed. Asa, 2011. 5 CD-ROM.

RIO DE JANEIRO (Estado). Secretaria do Carnaval. Tratados e organizações carnavalescas. In: _____. **Cartilha do Carnaval**. Rio de Janeiro, 2011. Disponível em: <<http://www.sc.gov.br/cartilha.htm>>. Acesso em: 8 mar. 1999.

WONDER, Steve. O piano e sua beleza. **Folha de S. Paulo**, São Paulo, 28 jun. 1999. Folha Cultura, Caderno 10, p. 13.