

**COM 75-674  
(May) 2018**

**Film Studies**

**Summer I**



**Bob Bednar**  
**Department of Communication Studies**  
**Southwestern University**

**CONTACT INFORMATION:** office: FWO 119 phone: 863-1440  
e-mail: [bednarb@southwestern.edu](mailto:bednarb@southwestern.edu)

**OFFICE HOURS:** by appointment

**CLASS MEETINGS:** M-F 10:00-12:30, FWO 110

**COURSE DESCRIPTION:**

The general purpose of this course is to integrate the study of broad issues within media and cultural studies with more in-depth and practical hands-on experience working with the "language" or "grammar" of film as a media form. As such, the course emphasizes the analysis of *processes* of meaning-making within film narrative as well as the *products* of the film industry, and gives attention to producers, texts, *and* audiences. Since all of the films we will engage are either literally, metaphorically, or allegorically "movies about movies," our readings and discussions about particular films will explore not only the ways that particular films communicate content, but also the complex role that film has played in American society and culture since the early 20th Century.

This course has three main purposes: (1) to introduce students to a few of the many important products of both the mainstream studios and "independent" film producers, (2) to introduce students to the institutional practices at all levels of the production and distribution of movies as well as

the "ways of seeing" and the "ways of doing" that guide filmmakers who use film as a communication medium, and (3) to introduce students to some of the major critical/analytical approaches to the study of film as a communication medium. Students will apply their developing critical skills to analyses of current examples of film texts and institutional practices, as well as to a consideration of how film is embedded in everyday life in contemporary American culture. Through two collaborative hands-on do-it-yourself (DIY) "guerrilla filmmaking" experiences, students will also get to see film from behind the camera as well.

### **REQUIRED TEXTS:**

All **REQUIRED READINGS** for the class will be located at the course web resource page:

**<http://people.southwestern.edu/~bednarb/filmstudies/>**

Please note that I use the Course Webpage *instead of Moodle*, so look to the Course Webpage for readings and any changes to the schedule.

All **REQUIRED FILMS** will be screened and discussed in class: *What is Cinema?*, *Apocalypse Now*, *Hearts of Darkness*, *Tropic Thunder*, *Rear Window*, *Mildred Pierce*, *Sunset Boulevard*, *Adaptation*, and *Medium Cool*

### **GRADING:**

Your final grade for this class will be determined according to the following percentages and will be evaluated according to a plus/minus system (e.g., 88-89=B+, 83-87=B, 80-82=B-, etc.):

Mid-Term Film Analysis Project	25%
Final Film Research Project	35%
Critical Connections Essays	20%
Class Participation	10%
Group Do-It-Yourself Filmmaking Project	10%

### **PROCEDURES AND POLICIES:**

We will discuss more specific guidelines for the class assignments as the course progresses, but here is a short outline to help orient you at the outset:

● **CRITICAL CONNECTIONS ESSAYS:** These 3-4 pp typed essays are designed to help you sharpen your ability to critically engage the readings

as you work to critically analyze each of the films we study in the class separately and together. Beyond that, they also will help you prepare for our class discussions, and they will help me confirm that you are reading and comprehending the course readings. In addition to a general guide to approaching these assignments included later in the syllabus, these three assignments each will be preceded by a prompt; it will be evaluated on a 10-point system.

- **MID-TERM FILM ANALYSIS PROJECT:** This project will require you to produce a 5-7pp detailed, researched analysis/interpretation of particular elements of one of the films we will screen and discuss in the first half of the course. This assignment is described more later in a full handout; it will be evaluated on a letter-grade plus/minus system.

- **FINAL FILM RESEARCH PROJECT:** For this project, you will study a film we don't screen or discuss in class and produce an overview of the existing scholarship that surrounds the film and the theoretical questions pertinent to it. You will take this research and use it to develop a critical context for your own intervention into the film—developing a 5-7 pp researched analytical/interpretive essay and an additional annotated bibliography of film theory, film criticism, and film reviews important for critically engaging the film within film studies. This assignment is described more later in a full handout; it will be evaluated on a letter-grade plus/minus system.

- **“DO-IT-YOURSELF” (DIY) FILMMAKING PROJECT:** This project will be a small group collaboration in filmmaking designed to give you some hands-on experience with some of the behind the scenes processes involved in making movies. It will be preceded by a hands-on workshop and will be evaluated on a numerical system.

- **CLASS PARTICIPATION:** Because this course revolves around group discussion of materials we have all screened, read, and thought about, daily Class Participation is vital. This is not a lecture class; it demands and rewards your active critical engagement with the course materials as well as with me and everyone else in the class throughout the semester. Good Class Participation means more than merely attending class, which to me is a given. Minimally, it means screening and reading the assigned course materials and coming to class ready to critically engage them—and actively contributing to the class discussion by speaking *and* listening not only to me, but to your classmates as well. More substantially, it means working to make our class a space of open, respectful, responsible, and challenging engagement with ideas, perspectives, and voices both similar to and different from your own.

● **ATTENDANCE:** I expect you to be prepared and in class every day. I will grant one free absence to account for contingencies, but starting with the second, each absence thereafter will cost you ten points off of your final grade—in addition to any negative evaluation of your overall class participation. Please note that documenting an illness or other non-scheduled absence with the Office of Academic Success does not “excuse” an absence; it merely shows why you were absent. If you have absences that are scheduled in advance and officially sanctioned by the University as excused absences—such as absences for religious holidays or for required travel for academic purposes or for intercollegiate athletics--you are responsible for notifying me of the absence in advance and are responsible for arranging the means of making up applicable work in advance of the absence.

● **WRITING ASSIGNMENT LOGISTICS:** Unless indicated explicitly otherwise, you should assume that all writing assignments for this class must be produced and/or revised using a word processor. The page limits assume standard 1” margins and the default of Times 12-point font. Citations should be rendered in MLA, Chicago, or Harvard format, with in-text citations in the essay and full bibliographic citations in a separate “Works Cited” section at the end of the paper.

● **READING ASSIGNMENTS:** All reading assignments must be completed before class on the day scheduled for discussion of the readings.

● **LATE PAPERS:** All assignments are due at the beginning of class on the days indicated in the schedule. Late papers for the Mid-Term and Final Projects will be penalized a full letter grade for each 24 hours that they are late. Late papers for the three Critical Connections Essays will be penalized 50% instantly once class begins on the day they are due, so they will count for no more than half of the original assignment grade. I have this different policy for Critical Connections Essays for two reasons: 1) these assignments are designed to prepare you for class discussion and 2) if you produced them after witnessing class discussion, you would have a distinct advantage over students who produced their papers before the discussion. It is also always the student’s responsibility to arrange for submitting work off the grid of our ordinary submission schedule.

● **ACCOMMODATIONS:** Southwestern University will make reasonable accommodations for students with documented disabilities. To arrange accommodations students should contact the Center for Academic Success (Prothro Center room 120; phone 863-1286; e-mail [success@southwestern.edu](mailto:success@southwestern.edu)). Students seeking accommodations should notify the Access and Academic Resource Coordinator at least two weeks

before services are needed. It is the student's responsibility to discuss any necessary accommodations with me as well.

- **ACADEMIC INTEGRITY:** It is your responsibility to understand and live by the Honor System, so it will be a good idea to review the policies and procedures outlined in the *SU Student Handbook*. All in-class and out-of-class assignments are subject to the Honor Code; therefore, I will assume that everything you turn in that is not accompanied by a full statement of the Pledge ("I have acted with honesty and integrity in producing this work and am unaware of anyone who has not.") and your signature will indicate that you have witnessed an Honor Code violation and wish to pursue it. Students who violate University policies on Academic Dishonesty by representing another's work as their own are subject to review by the Student Judiciary, which includes the possibility of significant disciplinary penalties.

## TENTATIVE SCHEDULE

### Week one:

- May 16: Introduction to Film Studies and *What is Cinema?*  
17: Introduction to Cinematic Narrative: Script to Screen Exercise  
**Read:** Allan Rowe, "Film Form and Narrative"; Bob Bednar, *Taking Pictures* (film script, synopsis, & character sketches)  
18: Screen *Apocalypse Now*  
**Read:** Patrick Phillips, "Genre, Star and Auteur"

### Week two:

- May 21: Screen *Hearts of Darkness*  
**Read:** Stephen Pizello, "A Clash of Two Cultures"; Keith Solomon, "The Spectacle of War and the Specter of 'The Horror'"; André Bazin, "The Ontology of the Photographic Image"  
22: Screen *Tropic Thunder* and *Rain of Madness*  
**Read:** Andrew Roberts & Peter Easingwood, "Beyond the Male Romance"; Kim Worthy, "Hearts of Darkness"  
23: Discuss *Apocalypse Now*, *Hearts of Darkness*, *Tropic Thunder*, and *Rain of Madness*  
**Read:** Julie Grossman, "Fictions of Power"  
**Review:** Rowe; Phillips; Pizello; Solomon, Bazin, Roberts & Easingwood, Worthy  
**DUE:** Critical Connections Essay 1: *Apocalypse Now*, *Hearts of Darkness*, *Tropic Thunder*, *Rain of Madness*  
24: Screen *Rear Window*  
**Read:** Anthony Easthope, "Classic Film Theory and Semiotics"; and Barbara Creed, "Film and Psychoanalysis"; Stephen Prince, "Narration and Point of View"  
25: Screen *Mildred Pierce*  
**Read:** Laura Mulvey, "Visual Pleasure and Narrative Cinema"; E. Ann Kaplan, "Is the Gaze Male?"; Tania Modleski, "The Master's Dollhouse: *Rear Window*"; and Sue Brower, "Channeling *Rear Window*"

### Week three:

- May 28: <<No Class—Memorial Day>>  
29: Discuss *Rear Window* and *Mildred Pierce*  
**Read:** Greg Garrett, "The Many Faces of Mildred Pierce"; Julie Weiss, "Feminist Film Theory and Women's History"  
**Review:** Easthope; Creed; Prince; Mulvey; Kaplan; Modleski, Brower  
**DUE:** Critical Connections Essay 2: *Rear Window* and *Mildred Pierce*  
30: DIY Filmmaking Workshop  
**Read:** Lynn Gross & Larry Ward, "Approaches to Image Capturing"  
31: Screen *Sunset Boulevard*  
**DUE: Mid-Term Film Analysis Project**  
June 1: Screen *Adaptation*  
**Read:** Mario Klarer, "Allegorizing Cinema"; Grayson Cooke, "We Had Faces Then"; Susan Orlean, "Orchid Fever"

### Week four:

- June 4: Discuss *Sunset Boulevard* and *Adaptation*  
**Read:** Cynthia Baron, "Performances in *Adaptation*"; Sergio Rizzo, "(In)Fidelity Criticism and the Sexual Politics of *Adaptation*"  
**DUE:** Critical Connections Essay 3: *Sunset Boulevard* and *Adaptation*  
5: Screen *Medium Cool*  
6: Discuss *Medium Cool*  
**Read:** Paul Cronin, "Medium Cool"; Maria Garcia, "Rebel Citizens and Filmmakers"; Adam O'Brien, "When a Film Remembers its Filming"  
**DUE: Collaborative DIY Filmmaking Project**  
7: Final Film Screening TBA  
**DUE: Final Film Research Project**

---

**Bednar--Film Studies--Summer 2018--Course PDF Readings**

- Rowe, Allan, "Film Form and Narrative," in Jill Nelmes (ed.), *An Introduction to Film Studies* (London: Routledge, 1996): 88-120.
- Bednar, Bob, *Taking Pictures* (2001): film script, synopsis, and character sketches
- Phillips, Patrick, "Genre, Star and Auteur: An Approach to Hollywood Cinema," in Jill Nelmes (ed.), *An Introduction to Film Studies* (London: Routledge, 1996): 122-163.
- Pizello, Stephen, "A Clash of Two Cultures: Interview with *Apocalypse Now* Cinematographers Vittorio Storaro and Stephen Burum," *American Cinematographer*, 82/2 (Feb 2001), pp. 94-103.
- Solomon, Keith, "The Spectacle of War and the Specter of 'The Horror': *Apocalypse Now* and American Imperialism" *Journal of Popular Film and Television* 35/1 (Spring 2007), pp. 22-31.
- Bazin, André, "The Ontology of the Photographic Image," in Marc Furstenau (ed.), *The Film Theory Reader: Debates and Arguments* (London: Routledge, 2010), pp. 90-94.
- Roberts, Andrew and Easingwood, Peter, "Beyond the Male Romance: Repetition as Failure and Success in *Apocalypse Now*," *Critical Survey*, 9/1 (1997), pp. 19-35.
- Worthy, Kim, "Hearts of Darkness: Making Art, Making History, Making Money, Making 'Vietnam'," *Cineaste*, 19/2-3 (Dec 1992), pp. 24-27.
- Grossman, Julie, "Fictions of Power: 'My Movie is Not a Movie,'" *The Journal of Popular Culture* 43/2 (2010), pp. 271-285.
- Easthope, Anthony, "Classic Film Theory and Semiotics," in John Hill and Pamela Church Gibson (eds.), *Film Studies: Critical Approaches* (Oxford: Oxford University Press, 2000): 49-55.
- Creed, Barbara, "Film and Psychoanalysis," in John Hill and Pamela Church Gibson (eds.), *Film Studies: Critical Approaches* (Oxford: Oxford University Press, 2000): 75-88.
- Prince, Stephen, "Narration and Point of View: Case Study: *Rear Window*," in Prince, *Movies and Meaning: An Introduction to Film*, Second Edition (Boston: Allyn & Bacon, 2001): 175-185.
- Mulvey, Laura, "Visual Pleasure and Narrative Cinema," in Sue Thornham (ed.), *Feminist Film Theory: A Reader* (New York: NYU Press, 1999), pp. 58-69.
- Kaplan, E. Ann, "Is the Gaze Male?," in Marc Furstenau (ed.), *The Film Theory Reader: Debates and Arguments* (London: Routledge, 2010), pp. 209-221.
- Modleski, Tania, "The Master's Dollhouse: *Rear Window*," in Leo Braudy & Marchall Cohen (eds.), *Film Theory and Criticism*, Sixth Edition (New York: Oxford University Press, 2004): 849-861
- Brower, Sue, "Channeling *Rear Window*" *Journal of Popular Film & Television* 44/2 (2016), pp. 89-98.
- Garrett, Greg, "The Many Faces of *Mildred Pierce*: A Case Study of Adaptation and the Studio System," *Literature/Film Quarterly*, 23/4 (1995), pp. 287-292.
- Weiss, Julie, "Feminist Film Theory and Women's History: *Mildred Pierce* and the Twentieth Century," *Film & History*, 22/3 (1992), pp. 75-87.
- Gross, Lynne S. and Ward, Larry, "Approaches to Image Capturing," in *Digital Moviemaking*, 5th Ed., (Belmont, CA: Wadsworth, 2004): 68-84.
- Klarer, Mario, "Allegorizing Cinema: Word, Image, and Motion in Billy Wilder's *Sunset Boulevard*," *Word & Image* 31/4 (2015), pp. 450-458.
- Cooke, Grayson, "We Had Faces Then: *Sunset Boulevard* and the Sense of the Spectral," *Quarterly Review of Film & Video*, 26 (2009), pp. 89-101.
- Orlean, Susan, "Orchid Fever," *The New Yorker*, January 23, 1995: 40-53.
- Baron, Cynthia, "Performances in *Adaptation*: Analyzing Human Movement in Motion Pictures," *Cineaste* 31/4 (2006), pp. 48-55.
- Rizzo, Sergio, "(In)Fidelity Criticism and the Sexual Politics of *Adaptation*" *Literature/Film Quarterly*, 36/4 (2008), pp. 299-314.
- Cronin, Paul. "Medium Cool," *Sight & Sound*, 25/4 (2015), pp. 112-112.
- Garcia, Maria. "Rebel Citizens and Filmmakers: An Interview With Haskell Wexler and Pamela Yates," *Cineaste*, Vol. 41/2 (2016), pp. 24-28.
- O'Brien, Adam. "When a Film Remembers Its Filming: The New Hollywood Zoom," *Journal of Media Practice*, 13/3 (2012), pp. 227-237.
-

### Notes on Significant Technical and/or Formal Features

*This section focuses on the primary modes of communication used to convey a film narrative. Notes about formal and technical features are particularly useful if they identify features that are pertinent to the overall style and structure of the film.*

**CINEMATOGRAPHY** (includes distinctive lighting, color saturation (with color films) and contrast (with B/W), shot structure (camera angles/compositions, camera movement, depth of focus), and type of scene "coverage"--the relative use of close-ups/two-shots/wide shots/establishing shots, etc.)

**MISE-EN-SCENE** (includes costumes, props, and setting (especially in terms of cultural coding). For instance: What are the significant "pro-filmic" elements, and how and why are they significant? Is the film "shot on location" or in the "studio"? If it is a "period piece," how is the look and feel of the historical period represented on film?)

**SOUND** (includes music, dialogue, and sound effects)

**EDITING** (includes the sequencing and relative distribution of establishing shots, close-ups, inserts, montages, jump cuts, pan cuts, fades, etc. How are they used to shape/convey the narrative?)

**NARRATION** (How is the story told? Is there a narrator? Is the entire story told from a particular character's point of view (POV)--subjective narration-- or is it omniscient, etc.? Is part of it?)

**OTHER** (includes anything else you notice about the "look" or "feel" of the movie)

### Points of Interrogation

*This section identifies several points of departure for you to organize your interpretation around that are applicable in some way to all of the films we will watch.*

**AUDIENCE/ MODE OF ADDRESS/SPECTATORSHIP.** Who does the film seem to be addressing and how? How do you know? What kinds of cultural references are used (visually and verbally) and how are they used? So what? What is there to say about the experience of watching the film from wherever you are positioned as a spectator?

**CHARACTER.** Trace the development of a particular character throughout the work, paying attention to what the character does and says and what other characters (including the voice-over narrator, if applicable) say about the character. What do these things mean in a larger context?

**RACE/ETHNICITY.** How are race and ethnic identity constructed in the work? How is ethnic conflict represented physically? How do questions of cultural identity complicate the representations of other elements in the film?

**GENDER/SEXUALITY.** How are men and women portrayed in the movie? What can these things tell us about the filmmaker's assumptions about the proper/improper, natural/unnatural roles and desires for males and females? What about presumed sexual orientation and its relationship to gender? What can representations of gender & sexuality tell us about the time and place represented in the movie and the time the movie was made?

**GENRE.** What genre or genres are represented by the film (e.g., a "war movie," a melodrama, a "crime movie," a "road movie," a documentary, etc.)? How does the film work within the genre(s) and/or "make fun" of the genre(s)?

**IMAGE/TEXT.** How much of the story is told visually; how much is told in the dialogue? What are the relationships between the two? Are there recurrent visual images or word images used in the work? How are they highlighted and how do they function? How and what do they mean?

**SETTING.** How does the physical environment of the work influence or give structure to the events and meaning? Which objects manipulated in the story are particularly symbolic or meaningful? why?

**STRUCTURE.** How does the story unfold in time and space? How does the filmmaker's use of organizational techniques affect/effect the work's meaning?

**STYLE.** How and why does the filmmaker's particular use of verbal and visual language as a rhetorical strategy determine meaning?

**THEME.** Identify the main theme or themes of the movie. How does the film make them apparent? How do you know they are important? How are they related to the overall point of the movie?

**FINAL THOUGHTS: SO WHAT?** What is the main point of the movie? How do separate elements of the film contribute to or conflict with it? Why do you think it was made how it was made? For whom was it made? Essentially, from and to where does the film "speak"? How do you know?



### **Critical Connections Essays**

These 3-4 pp typed essays are designed to help you sharpen your ability to critically engage the individual readings as you work to critically analyze and interpret each of the films we study in the class. Your primary job here is to develop an analytical and interpretive perspective on each film and/or set of films that critically engages the films and the readings to articulate and explore specific and explicit connections between the readings and your own analysis/interpretation of the films we are studying.

To me, "critically engaging" the readings and films means two things. At minimum, it means that instead of talking about ideas and facts as if you just "know" them and talking about the films in vague, overarching terms, you are making direct citations to ALL of the readings assigned with a particular set of films as the sources where you learned (and/or learned to articulate how you think about) the things you are discussing, and you are making direct references to, analyzing, and interpreting particular elements of the films. It also means that you are not only watching the films for entertainment and reading the course materials for information but also paying attention to them as "texts"—as analytical interpretations and arguments that come from particular perspectives instead of as neutral representations of "the way things are." I assign these Critical Connections Essay assignments so I can evaluate *how* you are watching and reading as well as *that* you are watching and reading. I want to know what you think about the movies and the things you are reading, and the best way for me to know that is to see you explicitly showing me how your ideas are connected to the ideas, analyses, interpretations, and arguments you are reading. In the short term, thinking of the films, the readings, and the writing assignments this way will help you do better on the assignments and strengthen our class discussions, but it will also prepare you to do well on the Mid-Term Film Analysis Project and the Final Research Project, which both demand that you effectively construct your own analytical/interpretive perspectives in relation to your research into how other people make sense of the films you are studying.

A note on documentation: You should directly critically engage each assigned reading at least once. Document all references (including direct quotations, paraphrases, and "general indebtedness") using MLA, Harvard, Chicago, or some other standard in-text citation format within the essay and then list all of your cited sources at the end of your essay in a Works Cited section. Here's an example of an in-text citation (please notice how the punctuation works around the quotes and citations:

As Patrick Phillips argues in "Genre, Star and Auteur," "There is a fine line between determining and overdetermining the meaning of a film text" (Phillips, 157). When we do film criticism, then, "the purpose is not to package and make it conform to some standard but precisely the opposite: to unpack its meaning and in the process identify what is distinctive in the particular combination of elements" (157).

### **Works Cited**

Phillips, Patrick, "Genre, Star and Auteur: An Approach to Hollywood Cinema," in Jill Nelmes (ed.), *An Introduction to Film Studies* (London: Routledge, 1996): pp. 122-163.

### **Suggestions for Writing your Mid-Term Film Analysis Project**

As an intermediate assignment that is meant to help prepare you for your final film criticism project, the purpose of the mid-term project is for you to gain more hands-on experience writing sustained, critically engaged film criticism while you are still not required to do extensive outside research. To make it function that way, I want you to write an analytical/interpretive essay that critically engages some specific aspect of one of the films we will have watched in the first half of the course—*Apocalypse Now*, *Hearts of Darkness*, *Tropic Thunder*, *Rear Window*, or *Mildred Pierce*—within the context we have developed for them in our readings and class discussions. Your job will be to take that context as a point of departure for developing a more individual critical analysis/interpretation of one of the films. Think of it as your specific and sustained contribution to the conversation that we are developing about the particular film and about film in general in class.

These essays will be obviously selective. There is no way that you can account for *all* of the things you see in a film in any meaningful way in 5-7 pages, so you will need to make good choices. See the handout on "Film Analysis Interventions" for places to start. Also, when you make your choices, remember your **audience**: you are writing to me and your colleagues in the class, which means that you should assume two things: (1) that we have seen the film (steer clear of extensive plot summaries!), and (2) that even though we have seen the film and probably have our own ideas about how we would "read" the film, we always want to consider other detailed critical analyses that will help us understand it more fully. Show us that you have thought about the film and course materials enough to select out the issues/aspects you are most interested in, and show us that you are interested in participating in a written dialogue in the same way that you participate in our group discussions.

While you begin to make your choices and ask your questions, I want you to know that when I evaluate these short papers I will be looking first to see that you show clear evidence of four things: (1) that you have watched the film and thought critically about the ways it functions as a form of communication (in terms of form *and* content), (2) that you have read and understood any readings assigned in conjunction with the film and have critically engaged them (that is, articulated the ways that they impinge on what you are saying and have made direct citations to them), (3) that you have located, read, and critically engaged at least one additional peer-reviewed, scholarly film theory/criticism article, book chapter, or book pertinent to the film, and (4) that you have tried to connect your analysis/interpretation to the other films and the rest of the film theory/criticism we have encountered throughout the semester.

The more specific your essay is, the better it will be. This means that you must constantly refer specifically and directly to particular elements in the films and written texts you are studying. Generalizations are more meaningful when they have been developed explicitly from analysis and interpretation of specific examples, so it is important to draw your generalizations directly from your analysis/interpretation of specifics, and not vice-versa. Work from the inside out. Move towards the big picture, but always keep your eye on the details and detailed analysis/interpretation of them.

It should go without saying that an essay cannot be effective unless it is also organized and expressed clearly. Efficient, concise writing can communicate much in few words.

**A note on documentation:** You should document all references (including direct quotations, paraphrases, and "general indebtedness") using a consistent documentation format (MLA, Harvard, Chicago, etc.). Identify the author and page number in an in-text citation within the essay, as in the following example:

As Patrick Phillips argues in "Genre, Star and Auteur," "There is a fine line between determining and overdetermining the meaning of a film text" (Phillips, 157). When we do film criticism, then, "the purpose is not to package and make it conform to some standard but precisely the opposite: to unpack its meaning and in the process identify what is distinctive in the particular combination of elements" (157).

Notice how the punctuation format works, with the quote ending with no punctuation, then the in-text citation appearing before the period closes the sentence. The only exception to this would be if there is a question mark or exclamation point at the end of the original quoted sentence. Finally, there should be Works Cited page on at the end of the essay that includes full citations for all of the materials you cite in your essay (from our course reader and from your own research) and alphabetizes them by author's last name.

### **Final Film Research Project**

The purpose of this project is to study a film we won't screen or discuss in class and use the perspectives of other film critics who have written about the film and any pertinent film theory to place the film into the context of the class. This final project will be comprised of two complementary components: a short (5-7 pp) researched analytical/interpretive Overview Essay and an additional Annotated Bibliography.

#### **The Overview Essay**

The 5-7 pp essay should show the range and depth of your research into the film as well as sketch out some of the main analytical and interpretive issues that come up when people study the film and the main issues you see being important to understanding the film within the context of this particular course. To do that, you will need to do several things:

- 1) describe the film in general, including a discussion of its central themes/issues
- 2) describe and characterize the general shape of the critical dialogue that has arisen around the film
- 3) explore how the film relates to the issues/themes/approaches we've explored in the class
- 4) make the case for why/how your chosen movie would work (or not work) as a movie shown and discussed in our class. Note that the movie does not have to fit perfectly with the other movies we've studied, but you must show how the movie is at least different from that context in specific ways and how that might "play" in the course.
- 5) here's the bottom line: critically engage the course context and add to it with your overview of your research into your chosen film.

#### **The Annotated Bibliography**

The rest of the paper will annotate your central sources. For most films, you will find many film reviews, but you will find fewer scholarly articles of film criticism and fewer reviews that are useful for this assignment in any sustained way. Your job is to gather and study as many sources as you can locate and choose between five and ten to annotate in detail. The more of these sources that represent scholarly film analysis and criticism, the better; if you have no scholarly sources, you must increase the total number of reviews you annotate (e.g. 10-20 vs. 5-10). For this assignment, annotating your sources means writing separate paragraphs for each source. Each of these paragraphs/entries **MUST** include three things:

- 1) a full citation in either MLA, Chicago, or Harvard style
- 2) a short description of the source's content and approach to the film in general
- 3) a short description of how the source speaks to and from the issues, themes, and approaches we have explored in this class.

**Finally:** When you turn your final project in, please either attach or share on Google Drive PDF copies of all of the articles that you have annotated and discussed in your essay.

**Pronouns and Possessives:**

**its = possessive pronoun**

e.g. the essay's point of view => its point of view

**it's = contraction of it + is**

e.g. It is a fine day => It's a fine day

**their = possessive pronoun**

e.g. Hondo and Jo Jo's dog roams the neighborhood => Their dog roams the neighborhood

**there = adverb indicating place**

e.g. Their dog usually leaves its mark on that tree over there.

**they're = contraction of they + are**

e.g. Hondo and Jo Jo are looking for their dog => They're looking for their dog.

**Punctuation/Sentence Structure Problems:**

**fragment (frag)**

A fragment is an incomplete sentence that lacks a subject, a verb, or both.

e.g. Washing the car. (no subject, incomplete verb, and incomplete thought)

**comma splice (cs)**

A comma cannot, on its own, join two independent clauses.

e.g. Jo Jo likes barbecue, Hondo prefers tofu => Jo Jo likes barbecue; Hondo prefers tofu.  
=> Jo Jo likes barbecue, but Hondo prefers tofu.  
=> Jo Jo likes barbecue. Hondo prefers tofu.

**fused sentence (fs)**

A fused sentence lacks the punctuation necessary to separate two independent clauses.

e.g. Jo Jo likes barbecue Hondo prefers tofu => see comma splice corrections above

**semicolon errors**

A semicolon can only be used in an extensive series or to separate two independent clauses.

e.g. Hondo stumbled; washing the car => Hondo stumbled; he was washing the car.  
=> While he was washing the car, Hondo stumbled.

**run-on**

A run-on sentence proliferates verbs and subjects and objects without attention to grammatical structure.

**awkward (AWK)**

An awkward sentence stumbles over itself as it tries to communicate its point, rendering the writing confused/confusing. Often the fix is to "write to the point" more directly.

**using the word "however"**

The word "however" is not an interchangeable synonym for the word "but" or "although." It cannot be used to indicate contradiction unless you use punctuation to interrupt the flow of the sentence. If a sentence begins with the word, it must be followed by a comma; if a sentence ends with the word, it must be preceded with a comma. If it is used in the middle of a sentence, it must be set apart either with a set of commas before and after it or with a semicolon and a comma (see also **fs, cs,** and **run-ons**).

e.g. Jo Jo says she does not know how their dog gets out; however, I know that she does.  
e.g. Jo Jo says she does not know how their dog gets out. However, I know that she does.  
e.g. Jo Jo says she does not know how their dog gets out. I know, however, that she does.

**Apostrophes:**

A singular noun that does not end in "s" takes "'s" to indicate possession.

e.g. the woman's dog (the dog belongs to one woman)

A plural noun that already ends in "s" takes an "'" only to indicate possession.

e.g. the boys' dog (the dog belongs to more than one boy)  
e.g. the ladies' house (the house belongs to more than one lady)

A plural noun that does not end in "s" takes "'s" to indicate possession.

e.g. the children's dog (the dog belongs to all the children)  
e.g. the women's house (the house belong to the women)

A singular noun that ends in "s" takes either "'" or "'s" to indicate possession.

e.g. Charles' spaniel or Charles's spaniel (the spaniel belongs to Charles)

**Punctuating quotes and citations:**

I expect you to critically engage other writers as you develop your own arguments. Document all citations (including direct quotations, paraphrases, and "general indebtedness") using MLA, Harvard, Chicago, or some other standard in-text citation format within the essay and then list all of your cited sources in a Works Cited section at the end of the paper. Notice that the standard format for documenting a quote ends the quote, includes the citation, and only then provides the sentence's end punctuation, as in the following example: As Patrick Phillips argues, "There is a fine line between determining and overdetermining the meaning of a film text" (Phillips, 157).