

FILM APPRECIATION

HUM 2003

Instructor: Dan May

Class Time Wed 5:30-8:20 PM

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Paper: No less than 6 pages plus bibliography. WORTH: 150 pts.

12 point Times or Arial. Format: MLA (The layout is below)

I hate to arbitrary in this because I try to judge by quality not quantity, but I can assure you that papers that go below the limit in quantity generally speaking are proportionally lacking in quality.

Soooo...in the interest of due diligence, for every page below the "limit" I will drop you a full letter grade. For example if it "reads" like an "A" paper and you have four pages, you will get a "C". I do take off for punctuation and spelling. I don't mind you writing in vernacular or colloquialisms, but at least spell and punctuate correctly. If I see an inordinate amount of grammatical errors I will burn your paper.

This is supposed to be a scholarly endeavor, so treat it as such.

You must use five sources to cite in your bibliography.

The films will be considered a source. You may even cite other films, but you must cite at least one other scholarly source (a book, periodical) which analyze movie styles for their artistic merit...or lack of it. You may use the internet for sources if the source ends in edu, or org...no coms will be allowed. (not even IMDb.com)

Some of you may need assistance at the Writing Center. (Please use it to your advantage.)

Due: March 3rd

MOVIE LIST: (PICK ONE)

GOAL: Write a review. This paper may be arguing for or against the quality of the movies listed below which were made in the "Golden Era" of Hollywood (1930s-50s) and comparing them with the style and adaptation of the movies made from 1970-2010.

How do they differ in tone, language and purpose?

Is their focus the same? Do they use the same universal themes?

Are they shot in the same manner? What technical aspects of the film make one better than the other and if they are on par in quality, how else might they differ and be assessed?

Does one have qualities which make it a better story than the other?

How do the actors measure up?

You must watch them chronologically if at all possible...

I suggest you find them on Netflix, the Library/public or school/ and or at your video store...or in the case of Avatar-at your theatre.

You have these movie choices:

1. "Mr Deeds Goes to Town" Gary Cooper v. "Mr Deeds" Adam Sandler
2. "Casablanca" Bogart and Bergman v. "Avatar" Worthington and Soldana
3. "An Affair to Remember" Grant & Kerr v.
4. "Sleepless In Seattle" Hanks & Ryan
5. "The Searchers" John Wayne v. "Star Wars" Harrison Ford
6. "Angels with Dirty Faces " Cagney v "Do the Right Thing" Spike Lee
7. "His Girl Friday " Grant & Russell v. "The Front Page" Lemmon & Mathau
8. "High Noon" Gary Cooper v. "Outland" Connery
8. "Rear Window" Stewart v. "Disturbia" LeBeouf

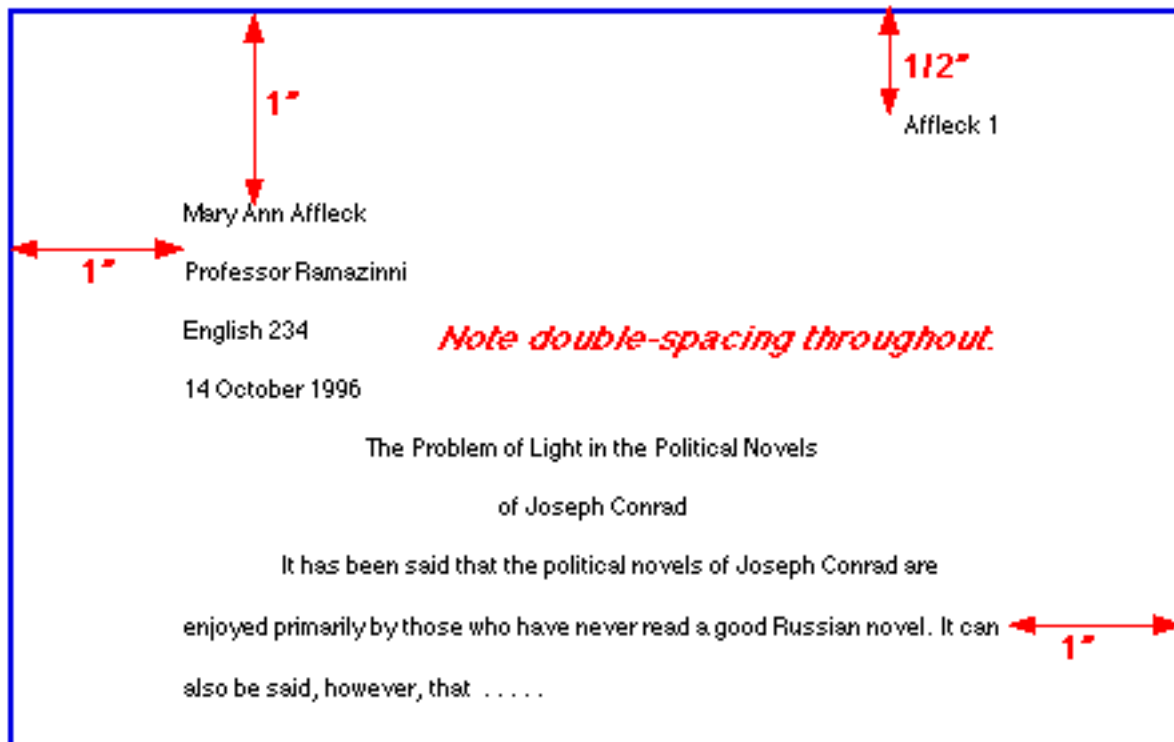
All of these are possibilities that you MUST BE addressed.

Please DO NOT GIVE ME PARAGRAPHS THAT OPEN WITH phrases like...

"The focus of these films are the same in that.....blah blah blah....."

Remember to cite your sources.

MLA FORMAT EXAMPLES



Beth Catlin

Professor Elaine Bassett

English 106

3 August 2009

Andrew Carnegie: The Father of Middle-Class America

For decades Americans couldn't help but love the red-headed, fun-loving Little Orphan Annie. The image of the little girl moving so quickly from poverty to wealth provided hope for the poor in the 1930s, and her story continues to be a dream of what the future just might hold. The rags-to-riches phenomenon is the heart of the American Dream. And few other people have embodied this phenomenon as much as Andrew Carnegie did in the late 1800s and early 1900s. His example and industry caused him to become the father of middle-class America.

Andrew Carnegie can be looked to as an ideal example of a poor immigrant making his way up to become leader of the capitalist world. Carnegie was born into a poor working-class family in Scotland. According to the PBS documentary "The Richest Man in the World: Andrew Carnegie," the Industrial Revolution was difficult on Carnegie's father, causing him to lose his weaving business. The Carnegie family was much opposed to the idea of a privileged class, who gained their wealth simply by inheritance ("Richest"). This type of upbringing played a large factor in Andrew Carnegie's destiny. In order to appease his mother's desire for material benefits, and perhaps in an effort to heal his father's wounds, Carnegie rejected poverty and cleaved to prosperity.

Carnegie's character was ideal for gaining wealth. His mother taught him to "look after the pennies, and the pounds will take care of themselves;" he later turned this proverb into "watch the costs, and the profits take care of themselves" ("Richest"). Such thrift was integral to his future success. He also believed that "all is well since all goes better" ("Richest"). His theory

for citations

The image shows a word processor window with a 'Works Cited' page. The page is annotated with red arrows and text explaining formatting rules. The title 'Works Cited' is centered at the top. Below it, the first citation is: Allington, Richard L. Big Brother and the National Reading Curriculum: How Ideology Trumped Evidence. Ed. Richard L. Allington. Portsmouth, NH: Heinemann, 2002. The ideological push toward a "national reading curriculum" is misguided and dangerous according to the authors in the collection. A varied and compelling series of essays about testing, accountability and federalization of education which could be used in a teacher study group on education reform.

The second citation is: Balajthy, Ernest, and Sally Lipa-Wade. Struggling Readers: Assessment and Instruction in Grades K-6. New York: Guilford, 2003. Identifies a useful continuum of struggling readers beginning with children who do not understand what readers do, through children

Annotations include: '1" Margin' on the left and right sides; 'Double-space between title and first citation' pointing to the title; '1" Margin' between the title and the first citation; 'Header: Last name and page number' pointing to 'Abilock 12' in the top right; '1/2" Margin' between the header and the first citation; '1/2" indent' on the left side of the first citation's text; and 'Double-space throughout, including the annotation' pointing to the text of the first citation.

Double
space
all lines

1989, just how many times the writer received medical treatments¹ for small ailments that she would have insisted were none of our business? (Byrd 375) Was it necessary for Wisener to tell us that "Max Werner was issued a traffic ticket while driving to his publisher's office on the 2nd of January" in a snowstorm? However intriguing some of these little anecdotes are (and, I submit, many of them are decidedly not interesting), very few of them shed any real light on the philosophical underpinnings of the author's work.

Indent the
first line
of para-
graphs 1/2 "

Before we make a ruling on the worth of this approach, however, it might be best to survey a few examples.

The Biographical Approach: Examples.

This paragraph is not really a paragraph at all. It simply contains fake text, and then, worst of all, a phony quotation:

Indent
Quotes
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This is the quotation in question. Clearly, it isn't real. It isn't even making the pretense of being an actual excerpt from a book or article. It is just a lot of goblihook text, formatted with the right indentation and spacing, to illustrate the proper way to include a quotation in the text of a paper formatted in MLA Style.

And that, I think, is the end of this exercise in inventing little sentences to fill out this page. Nothing very interesting or worth reading.

Headings are not usually required in MLA style -- but some writers use them to help readers grasp the main points of a discussion.

Footnotes or endnotes should be single spaced, if used in the paper.

1"
Margins
on all sides

¹ Content footnotes can be used to expand on a point made in the paper, when the information is "parenthetical" and not directly in support of the thesis. Footnotes and endnotes, if used, should be single spaced.