

FILM APPRECIATION

HUM 2003

Instructor: Dan May

Class Time Wed 5:30-8:20 PM

Office: 109 Office Hours: Posted on MY office door

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Paper: No less than 6 pages plus bibliography. WORTH: 100 pts.

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

I hate to sound arbitrary in this, because I try to judge papers by quality not quantity, but it has been my experience 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. (Metaphorically speaking, of course.)

This is supposed to be a scholarly endeavor, so try to 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. By that I mean a book, or periodical. For instance an article that analyzes movie styles for their artistic merit...or lack of it. You may use the internet for sources, but only 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: Check the Syllabus

MOVIE LIST: (PICK ONE)

GOAL: Write a review. This paper may be arguing for or against the quality of the movies listed in the next column 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 or your local video redbox or whatever else.

You have these movie choices:

All of these are possibilities MUST BE addressed but you can add others if your thesis demands it.

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.

1. "Rear Window" Stewart v. "Disturbia" LeBeouf

2. "The Maltese Falcon" Bogart v. "Brick" LeBeouf

MLA FORMAT EXAMPLES

1 1/2"
Affleck 1

Mary Ann Affleck

1"

Professor Ramazinni

English 234

14 October 1996

Note double-spacing throughout.

The Problem of Light in the Political Novels

of Joseph Conrad

It has been said that the political novels of Joseph Conrad are

enjoyed primarily by those who have never read a good Russian novel. It can

1"

also be said, however, that

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 document titled "Works Cited". The document contains two entries. The first entry is a citation for a book: "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 entry is a citation for a book: "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 in the image include:

- "1' Margin" with arrows pointing to the left and right margins of the citation.
- "Double-space between title and first citation" with an arrow pointing to the space between "Big Brother and the National Reading Curriculum:" and "How Ideology Trumped Evidence".
- "1' Margin" with arrows pointing to the top and bottom margins of the citation.
- "Header: Lastname and page number" with an arrow pointing to "Abilock 12" in the top right corner.
- "1/2' Indent" with an arrow pointing to the indentation of the first line of the annotation.
- "Double-space throughout including the annotation" with an arrow pointing to the space between lines of the annotation.

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
<-1"=>

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.

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Rear Window: Alfred Hitchcock

Hitchcock movies are noted for their suspense and thrills. Often considered the 'father of the slasher' film genre due to his movie ***Psycho***, Hitch, as some called him, loved to fill the screen with glamorous stars in stories that he felt conveyed some sort of universal appeal. He claimed that he endeavored to make good films and nothing more. He once compared other good films as "slices of life" while he considered his to be "a slice of cake." In that context he believed that if a couple who saw his movies felt that the money they invested in the price of admission to his movies, a dinner and a baby-sitter were well spent, then that is all he wanted.

Most of his male actors though handsome and appealing were selected for being the 'everyman.' A man who had no extraordinary abilities or qualities, but rather like your next door neighbor. To Hitchcock the best 'pictures' were defined by average people that the moviegoer could identify. These were characters who were forced to do things under extraordinary duress. His female leads, especially in the later part of his career, were a specific type. Usually blonde and attractive in the mode of Grace Kelly, Kim Novak, Janet Leigh and Tippi Hedren. He is quoted as saying, "Blondes make the best victims. They're like virgin snow that shows up the bloody footprints."

He felt films needn't be filled with dialogue in order to tell a good story. Coming from a period where he directed many silent films that should be no surprise, but he felt that they still should be good stories that would withstand the test of time. Politics, and sexual conflicts and subconscious feelings of inadequacy aside, Hitchcock never claimed to be consciously aware of these elements in his work. Whether intended or not, many of these psychological elements appear as a subtext in ***Rear Window***, as it did in many of his other films.

Hitchcock is one of the directors that the auteurs of the French New Wave era point to as inspiration.

Rear Window's set was the largest ever constructed (up until that time).

This is a film that you will use as a comparison analysis with the movie ***Disturbia*** that you must watch on your own. Watch with that in mind. Pay close attention to the way the characters, the set, the music, cinematography and lighting play an active role in telling the story.

Analyze the film objectively and dispassionately using the methods we previously used in other films to this point in the semester. Look for lighting cues, such as the ones we saw in ***Crash***. Look for evidence of jump cuts or fades to move the narrative along and if they were used effectively. Look for juxtaposition of objects to define character or color to define intent. Listen to the music and determine if it is used for "foreshadowing of events". Think of the over-arching theme of the peeping tom in relation to the era it was filmed. (The 1950s, the HUAC and McCarthyism that we discussed when watching ***On the Waterfront***). Try to determine if the film is shot in a Classic, Formulist, or Realistic fashion. Think of the underlying theme evident in the main character's feelings towards impotence, marriage and his role as a "man's man."

Overall, enjoy the film.