

# ENG 305U: Topics in Film – Melodrama, Race, Authenticity – Winter 2017

Prof. Josh Epstein

ENG 305U will explore the tense and fertile relationship between (mostly) American film melodrama and issues of race, nation, and authenticity. As part of the Popular Culture cluster requirement, ENG 305U aims to help students respond critically to popular forms of expression that manipulate our raw emotions. Even (especially?) when denigrated as "tear-jerkers" and "weepies," melodramas often illuminate the role of emotion and sentiment in shaping our narratives of race and nation. As we will see, melodrama can be both deceiving as a way of understanding our past, and useful as a catalyst for social change. How do film artists use, and complicate, the traditions of melodrama in order to explore the social constructions of race? Why is melodrama—a genre associated with sentimentality, excess, and unrealism—the mode of choice for our national narratives about slavery, history, "passing," migration, and race? How can melodramas call on tropes of racial, familial, or national "authenticity" (authentically American, authentically black, etc.) when the form is so outlandish? If melodrama is saturated with anxieties about sex, gender, modernity, and consumer culture, how are these concerns imbricated with the complexities of race? When, and to what effect, do filmmakers work *against* the grain of melodramatic tropes and clichés? This class, therefore, will think critically both about a hugely influential art form that continues to saturate American popular culture, and about the role of sentiment in public life.

## REQUIRED TEXTS:

Karen Gocsik, et al., *Writing About Movies*, 4th ed. (ISBN 978-0393265231)

Linda Williams, *Playing the Race Card* (ISBN 978-0691058009)

**Readings posted to D2L as PDFs.** Print out these readings and bring them to class.

**No cell phones/laptops/tablets/etc. in the class, please.**

**Films:** The links below refer either to the PSU library, where (with a PSU password) you can watch the films for free, or to Amazon, where you can watch the films online for a few dollars. I understand the realities of a budget, but these are required materials, like goggles in a chemistry lab. Feel free to chip in with classmates and watch the films in groups. Some are free with Amazon Prime; some might be on Netflix. I will put as many of them as possible on library reserve. (Link URLs are case-sensitive.)

- D.W. Griffith, *The Birth of a Nation* (1915): [bit.ly/TBOAN-PSU](http://bit.ly/TBOAN-PSU) (free via PSU)
- Victor Fleming, *Gone with the Wind*: <http://bit.ly/GWTWamz>
- Episode 3 of *Roots*: <http://bit.ly/roots3amz>
- Douglas Sirk, *The Imitation of Life* (1959): <http://bit.ly/sirkImit>
- R.W. Fassbinder, *Ali: Fear Eats the Soul*: <http://bit.ly/FassAliPSU> (free via PSU)
- Todd Haynes, *Far From Heaven*: <http://bit.ly/FFH-amz>
- Spike Lee, *Do the Right Thing*: <http://bit.ly/LeeDTRT>
- Quentin Tarantino, *Django Unchained*: <http://bit.ly/django-amz>
- Nate Parker, *The Birth of a Nation* (2016): <http://bit.ly/ParkerBirth>

**Preparation:** ENG 305U is open to all students, whatever their experience (or lack thereof) with film and English courses. That said, it is a 300-level university English class, with a work-intensive daily schedule and high standards. I hope you find it stimulating, but you should not expect an "easy class."

**Auditors:** Auditors are welcome in the class, and welcome to contribute; I do ask, however, that they first yield the floor to enrolled students. Remember: "auditor" means "listener."

**Office Hours/Email:** You are cordially invited to visit office hours, with or without an appointment. If you can't make those hours, feel free to email to set up another time. I plan to teach this class in person, not over email, though I may sometimes email general course announcements. Unless you wish to set a meeting, there is generally no need to email me; ask questions in class or in my office (and check the syllabus, readings, etc.; the answers are usually there). If you miss class, you don't need to email to let me know. Etc. The more we speak in person, the better I can get to know you and your work. If you do email me—or any professor—you should *treat email as professional correspondence*. Include a subject line, a polite salutation (not "Hey"), and a sign-off; say please/thank you; write in grammatical English; etc. (<http://bit.ly/avoidsillyemails>), and *check the syllabus first*. Consider the image projected by an email that reads, "Hey, What's the reading for tomorrow. LMK right away. [Sent from my iPhone.]"

### REQUIRED COURSEWORK (with grade weights):

**PARTICIPATION** (15% of course grade): This is a discussion-based class. I may sometimes lecture, but mainly, I will guide the discussion and help you to develop *your* ideas. Come to class, *with your film notes and assigned readings in hand*, ready to share ideas, ask questions, and analyze specific scenes from the film. Simply being in the room isn't participation; you have to get involved. Your participation grade will be determined on the basis of attendance and contributions to discussion:

<u>ATTENDANCE</u>	<u>CONTRIBUTIONS TO DISCUSSION</u>
0-3 absences = 50/50	Excellent, frequent, well-prepared contributions, consistently supported by good viewing/reading notes and reference to specific examples = 50/50
4-5 absences = 25/50	Inconsistent, thinly prepared contributions, supported by perfunctory viewing/reading notes = 25/50
<u>6+ absences = 0/50</u>	Any of the following: (a) <u>misses six or more classes and thus is not present to contribute</u> ; (b) Rarely contributes or supports ideas with examples; rarely comes with good viewing/reading notes; (c) has frequent or severe lapses in courtesy, professionalism, or attentiveness = 0/50

For example, if you miss two classes and contribute inconsistently, your participation grade would be  $50/50 + 25/50 = 75\%$ . Missing six or more classes disqualifies you from any participation credit for the course. You may miss three absences without penalty; these absences are intended as a safety net for illnesses and emergencies, but I will not keep tabs on how you use them. *I don't distinguish between excused and unexcused absences.* It is not necessary to email the professor to explain the circumstances of your absence; get notes from a classmate. In-class work done in your absence cannot be made up. *Late arrival or early departure counts as an absence.* If you are running 10+ minutes late, please don't enter the classroom.

\*\*\* **Film Notes:** Taking good notes while watching each film is THE most important thing you can do to succeed in this course. For advice, see *Writing About Movies*, pp.22-29. Take notes on...

- *Theme/Narrative/Ideology:* What themes does the film address? How does it create anger, suspense, irony, etc.? How does it construct race, class, gender, etc. for viewers?
- *Form/Style* (cinematography, editing, lighting, acting, costuming, etc.).
- *Connections to course themes, or to other course readings/films.*

Also write down *at least 2-3 scenes* and *2-3 arguments or questions* you'd like to discuss in class. (I may, at times, ask you to turn in these arguments/questions for participation credit.)

**FIVE DISSECTION REPORTS** (one ungraded + four graded) (20% of grade, combined). See the schedule for due dates. The first dissection, an ungraded "practice," is required for everyone; failure to complete it will result in a grade penalty. In addition, complete four of the other reports. (There are eight dissections assigned throughout the quarter; you may choose any four.) For each report, choose a complex and intriguing scene of **3-5 minutes** long, and dissect its techniques and visual style. Format as follows:

- **Two FULL pages** long. Double-spaced, 12-point Times New Roman, 1" margins. Staple or print double-sided. **Don't waste space.** Don't mess with spacing/font/margins.
- **Top left: a single-spaced heading of two lines:** (1) your name; (2) the title of film the and the scene you selected, indicated by time. That's it.
- Skip a line. Begin the first section: **Technique** (one full double-spaced page). Dissect the scene's technique (camera work, editing, etc.), using the film terms reviewed in class (also listed on the schedule). **Boldface** these terms so I can check your usage of them. Do not summarize plot; instead, examine *how* the scene is put together.
- Skip a line. Begin the second section: **Analysis** (3/4 of a page, double-spaced). *Interpret* the meanings and effects of techniques you've observed. **Boldface** the film terms again, connecting your analysis to the techniques. How do these techniques construct the film's themes, social commentary, character psychology, etc.? Etc.
- Skip **one** line. Begin final section: **Further Questions.** Raise two complex **questions** (15-20 words apiece) about the scene's themes and techniques. Be specific (i.e. not just "How does the director use the camera?"; ask about a specific observation that merits further consideration).
- Use *present tense* to describe film. Write clearly and formally. Proofread carefully.
- Dissections are due at the beginning of class on the dates assigned. I do not accept dissection reports late (including late arrival to class), via email, or from absent students. You have plenty of opportunities to get the required number of dissections done, so plan ahead. A sample dissection is uploaded to D2L; a grading rubric is attached at p.8 of this syllabus.

**TWO CRITICAL RESPONSES (CRs)** (10% of course grade, combined). We will use critical readings to add depth to our understanding of the films. You will write responses to **two** of these readings, offering a cogent synopsis of the article's arguments. There are several CRs assigned throughout the quarter; choose any two. **Each CR is due at the beginning of class and will not be accepted late** (including late to class). A grading rubric for CRs is attached at the back of this syllabus (p.8). Format as follows:

- **Three full pages.** Not 2¼ pages, not 2½ pages. Three full pages.
- Double-spaced, 12-point Times New Roman, 1" margins, stapled.
- At the top of the first page, a heading of two (single-spaced) lines: your name and the date.
- Skip one (single) line. Type a full citation for the reading as if it were to appear in an MLA Works Cited (<http://owl.english.purdue.edu/owl/resource/747/07>).
- Skip one line and begin your response (double-spaced). As you write, consider the following. Note, however, that your response should be a cohesive and cogent piece of writing, not a list of bullet points; use these as starting points for developing your ideas:
  - Summarize/paraphrase the main points of the argument. What does it say about the film's themes, form, genre, etc.? How does it draw on *context* outside the film?
  - Reflect on why the argument *matters*—*what is at stake* in the argument? How does it change our understanding of the film and its implications?
  - Evaluate the evidence and argumentation of the article. What counter-arguments, based on what evidence, might one make in response?

(cont.)

- **For this assignment, please do not use first person** ("I," "my," etc.). (Note that this is an instruction for a specific assignment—not a general rule for all writing!) Focus on logical arguments, not subjective reactions. Also, don't write "I couldn't get it, it's too confusing," etc. That's a cop-out. Work on it until you *do* understand it!
- Use *present tense* to discuss films and books ("Douglas Sirk uses montage..."; "Tom Brown claims..."). Use past tense for historical events ("The Civil War started...").
- You may quote from the article *selectively*, but don't stuff the response full of long quotations. Paraphrase and critique the ideas *in your own words*.
- When you quote or paraphrase a claim from the article, simply cite the page number in parentheses (32). That's all you need.
- Avoid stuffing sentences with filler, such as "Within the text of her article, Roberts says..." That's eight words with no content. Or, "Roberts makes many interesting and important points, such as..." Skip it—just tell us what the points *are*! Get into the meat of the argument. For advice on avoiding wordiness, see <http://bit.ly/BlankWordiness>.
- Write clearly and formally. Proofread carefully. Remember: 300-level English class.

**ANNOTATED BIBLIOGRAPHY AND OVERVIEW (20% of grade):** In lieu of a final essay, you will create an annotated bibliography of sources on a film, and write a critical overview of those sources:

- Formulate a **research question (RQ)**. Choose a film from our syllabus and a specific topic you'd like to investigate further. I might suggest avoiding the Parker and Tarantino films, only because they're so recent and there's unlikely to be much scholarship on them. A good RQ is complex, narrowly focused, and researchable: it should allow you to find specific research relevant to the film. Avoid yes/no questions, or questions that parrot the course topic. For example, "Why is *The Imitation of Life* a melodrama?" is a weak research question. Rather, "How did *Ali: Fear Eats to Soul* intervene in immigration debates in 1970s West Germany?", or "How have critics of queer cinema read *The Imitation of Life* as an example of camp?" are better. To develop a topic, you can start with materials from the critical readings, questions from your dissections/CRs, etc. Wikipedia is NOT a scholarly source, but at the early stages of the research process, it can be used effectively for broad, general overviews of a topic, and for its lists of more reputable sources.
- Complete a **topic proposal**: a 350-word proposal of what film and what specific topic you'd like to research, and a specific argument about why you think that topic would be valuable to explore.
- **Find at least six scholarly sources from beyond the syllabus that address your RQ**. These sources may be about the film itself, about the broader context of your RQ, or both. Materials assigned for class (e.g. Linda Williams's book) don't count, but you can use bibliographies and footnotes in these readings to find other materials. Your sources must include:
  - At least **three** scholarly journal articles.
  - At least **one** book sources.
  - At least **one** entry from a *specialized encyclopedia* or reference text.
  - **One** more source: either another one of the above (e.g. another book/article), *or* another kind of source (film documentary, interview with director, newspaper review, etc.). General websites and Wikipedia do not qualify, but again, they can be useful.
- **Create an MLA-formatted bibliography**, alphabetized, in 12-point Times New Roman. Use correct MLA formatting for articles, chapters, books, films, etc.
- **Annotate each entry with a short 50-100-word summary of its main points**. What does the source argue? What does it contribute to the critical conversation about the film? How does it try

to build on previous scholarship? Each annotation should be precise and densely packed with information. Don't waste words—get as much content into the summary as you can.

- **Write a 1000-word overview of the scholarship.** *Synthesize* the sources you've found; explain how they speak to one another and to the film. Basically, your job is to reconstruct a conversation among your sources. What trends or common concerns do these sources share? What issues do they debate? What aspects of the film do they emphasize? Offer a provisional answer to your RQ—what would be your *thesis*, if you were going on to write a longer essay. Your overview should be clearly written and well-organized. You may bring in specific details from sources, but avoid over-quoting, and don't waste words. For example, there's no need for the overview to spell out the full title of each source ("In Michael Smith's article 'Title' in *Journal of Film Studies*,..."). Your reader can look that up in the bibliography. Rather, the overview should synthesize the *content* of the research. Cite sources parenthetically by last name and page (Smith 32).

A rubric for this assignment is attached at the back of the syllabus (p.9).

**MIDTERM EXAM** (15% of grade). **Thurs., Feb. 9. Format TBA.** You will be allowed one page (12-point font, 1" margins) of typed notes for the exam and a pen. No other materials will be necessary.

**FINAL EXAM** (20% of grade): The exam will be cumulative but weighted toward the second half of the course. Closed-book, except for a page of notes. Held on **Tues., March 21, 10:15 a.m.-12:05 p.m.** This date is non-negotiable unless you make arrangements through the DRC (see below).

**Alternative Testing:** *I do not give make-up exams except for severe documented emergencies.* If you need alternate testing arrangements, contact the DRC and SHAC Testing Services *at least two weeks before the exam* (<http://www.pdx.edu/shac/testing-drc>)—preferably much sooner, as alternate exam space tends to get booked far in advance.

## RESOURCES, POLICIES, AND ASSESSMENT

**PSU Resources:** I can't list them all, but here are a few to which I often refer students.

- Disability Resource Center: <http://www.pdx.edu/drc>; 503.725.4150; 116 Smith.  
\*\*\* **Disability accommodations must be made in advance of when they are needed.**
- Student Health and Counseling: <http://www.pdx.edu/shac>; 503.725.2800; University Center.
- PSU Registrar (add/drop, transcripts, etc.): <http://www.pdx.edu/registration>
- PSU Library Research Tools: <http://library.pdx.edu/research>
- OIT (computer labs, passwords, print quotas, etc.): <http://www.pdx.edu/oit>
- Office of Equity and Compliance: <http://www.pdx.edu/diversity/office-of-equity-compliance>
- Citing sources in MLA (from the PSU Library): <http://library.pdx.edu/diy/cite-sources-mla>

**Academic Integrity:** I am doggedly serious about plagiarism, cheating, multiple submission, forgery, complicity with another student's misconduct, and other actions prohibited by PSU's Code of Conduct (<http://bit.ly/PSUcode>). *Everything* you submit must represent your own work, written specifically for this course. *Any* use of another person's words or ideas must be fully acknowledged. *Any academic misconduct incident, no matter how "accidental" or "minor," will result in a grade of zero and a formal disciplinary report.* If you're unsure about what you're doing, please ask me *before* submitting the assignment. Uncertainty about the rules is not an excuse for violating them.

**Late Work:** I will generally not accept late work in this class. At my discretion, I may grant extensions for severe, documented medical or family emergencies. Note: work schedules, travel plans, computer crashes, etc. are *inconveniences*, not emergencies. True emergencies are rare.

**Civility:** It is crucial for us to exchange ideas openly while addressing one another courteously. This class will be pointless if we all agree on everything. Still, this is a workplace, and I will not permit hate speech or personal attacks on any basis. Any effort to create a hostile working environment will result in removal from the class and may be escalated to the Dean of Students. These basic norms of respect and professionalism do not exempt you from feeling uncomfortable—artworks are uncomfortable things, and some of our films are incendiary or offensive. I do not excuse students from required materials on the basis of personal discomfort or disapproval. (Indeed, I don't approve of them all myself!) Confront the materials critically, speak about them intelligently, and we'll get along fine.

**Statement on Sexual Discrimination and Harassment:** Portland State University is committed to providing an environment free of prohibited discrimination and sexual harassment (sexual assault, domestic and dating violence, and gender or sex-based harassment and stalking). If you experience any form of gender- or sex-based discrimination or harassment, help and support are available. PSU has staff members trained to support survivors in navigating campus life, accessing health and counseling services, providing academic accommodations, helping with legal protective orders, and more. Information about support on campus, including confidential services and reporting options, can be found on PSU's Sexual Misconduct Prevention and Response website: <http://www.pdx.edu/sexual-assault/get-help>. You may also call a confidential IPV Advocate at 503.725.5672.

**Grading:** *Grades are assigned to the work, not to the student*, based on the quality of ideas and writing, *not* on your personal effort, GPA needs, life circumstances, etc. Grades are not negotiable, and I don't respond to "grade-grubbing," but if you'd like to discuss strategies for improving your work, feel free to visit office hours or set up an appointment. I will be happy to work with you (in person, not over email).

Grading standards are as follows:

- F = Failing; work that *fails to satisfy the assignment* at a passable college level. (0-59)
- D = Deficient; work that *meets minimal expectations* but which is underdeveloped or shows major misunderstandings of the material. (60-62=D-; 63-67=D; 68-69=D+)
- C = Satisfactory; work that *meets expectations*, demonstrating a fair grasp of the material, with thin development of ideas, inconsistent analysis, or uneven writing. (70-72=C-; 73-77=C; 78-79=C+)
- B = Good; work that *meets expectations with merit*, demonstrating a thoughtful and thorough grasp of the material, cogent arguments, and clear, careful writing (80-82=B-; 83-87=B; 88-89=B+)
- A = Outstanding; work that *exceeds expectations* for critical sophistication, analytical depth, intellectual originality, and expressive elegance (90-92=A-; 93-100=A)

Each component of the coursework will be converted to a percentage and weighted as indicated above; your final average will be rounded to the nearest whole number. I stick to these numbers in all cases.

**Incompletes:** Incompletes and X ("No Basis") grades will not be given in this course. If you think you may be unable to complete the coursework for 305U, I strongly urge you to speak with me and with your academic advisor, ASAP. As with doctors and debt collectors, avoidance only makes problems worse. While I can't always promise a solution that will make everyone happy, we can discuss options.

**COURSE SCHEDULE (subject to change, with advance notice)***WM = Writing About Movies**Williams = Playing the Race Card*

(x) = Reading posted to D2L as a PDF. Print out and bring to class.

All written assignments are due at the beginning of class. Late to class = late paper = not accepted.

- T 1/10 Introductions.
- Th 1/12 Before class, read Williams, 3-44; look up these terms in *WM*: shot (44-46, 254); frame (220), cut (205), mise-en-scène (42-44, 236), parallel editing (243). In class: look at sample dissection report.
- T 1/17 Before class: read *WM*, 35-54, and watch *The Birth of a Nation* (1916). Look up the following in the *WM* glossary: diegesis/diegetic element, establishing shot, eyeline match cut, intertitle, iris shot, long shot, long take, medium shot. (Optional but recommended: documentary on *Birth of a Nation*: <http://search.alexanderstreet.com.proxy.lib.pdx.edu/view/work/2066539>)
- Th 1/19 Before class: read Williams, ch. 3. **Dissection due at beginning of class, on any scene from *The Birth of a Nation* (use at least four of the above terms). Ungraded but required for all students.** In class we'll go over new terms (feel free to look up in *WM*): aerial view shot, dolly/tracking shot, pan/tilt, low-angle shot, montage, high-angle shot.
- T 1/24 Before class: watch *Roots* episode. Read Williams, 220-251. **Dissection report (on *Roots*) due, beginning of class.** (Remember to complete at least four of the remaining dissections—any four you like.) Use at least two new terms; reuse applicable terms from previous dissections.
- Th 1/26 Before class: watch *Gone With the Wind*. **Dissection report on *GWTW* due.** Use lots o' terms.
- T 1/31 *GWTW*, cont. Before class: read Tom Brown essay (x) and *WM*, pp.91-100. **Critical response due** (remember, you must complete two this quarter). In class, discuss 180° rule, dissolve cut,...
- Th 2/2 Before class: watch *The Imitation of Life*. **Dissection due.** Use at least one new term from Tuesday's class, and other terms as appropriate.
- T 2/7 Before class: read Berlant chapter (x). **Critical Response due.**
- Th 2/9 **Midterm Exam.** Bring your page of notes and a pen.
- T 2/14 Before class: *Ali: Fear Eats the Soul*. **Dissection due.**
- Th 2/16 *Ali*, cont. Before class: Read Chaudhuri, "An Anatomy of Racism" (x). **Critical response due.**
- T 2/21 Before class: *Far From Heaven*. **Dissection report due.**
- Th 2/23 Before class: *Do the Right Thing*. **Dissection report due.**
- T 2/28 Before class: read Victoria Johnson, "Polyphony & Cultural Expression" (x). **Critical response due.**
- Th 3/2 Meet in PSU Library, room 170. **Topic proposal due** (all students), beginning of class (hard copy).
- T 3/7 Before class: Watch *Django*; read essay by Adolph Reed Jr. (x). **Critical response or dissection report due. (Or both, if you want.)**
- Th 3/9 Before class: Nate Parker, *Birth of a Nation*. **Dissection report due.**
- T 3/14 Parker, cont. Before class: Read Vinson Cunningham's essay (x). **Critical response due.**
- Th 3/16—**Annotated Bibliography/Overview due, beginning of class. Final Exam Review.**

**FINAL EXAM: TUESDAY, MARCH 21, 10:15 A.M.-12:05 P.M.**

**GRADING RUBRIC FOR DISSECTION REPORTS: two pages each.**

Failure to satisfy the assignment will result in a grade of F, regardless of these scores.

**SCENE CHOICE:** A suitable, well-chosen scene of the appropriate length. \_\_\_\_\_/2 points

**TECHNIQUE:** Correct and suitable use of terms to examine important elements the film's formal construction:  
\_\_\_\_\_ /9 points

**ANALYSIS:** Draws intelligent and well-founded conclusions about the film's meaning, which, grounded in observations from the technique section, explain how form constructs content.  
\_\_\_\_\_ /6 points

**QUESTIONS:** Asks two smart, focused, critically informed questions that reflect on the significance of the chosen scene or the observations made.  
\_\_\_\_\_ /3 points

**MECHANICS AND FORMAT:** Written in polished, concise, stylistically elegant, mechanically sound English prose; follows the assignment guidelines correctly. No wasted space or filler.  
\_\_\_\_\_ /5 points

**TOTAL:** \_\_\_\_\_ /25 points

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**GRADING RUBRIC FOR CRITICAL RESPONSES: three pages each.**

Failure to satisfy the assignment will result in a grade of F, regardless of these scores.

**CITATION:** Includes a correctly formatted MLA citation for the reading. \_\_\_\_\_ /5 points

**SUMMARY:** Offers a clear, fair summary of the article's major claims. Paraphrases claims accurately; uses quotations from the article selectively and appropriately; cites all claims, whether quoted or paraphrased. Makes thoughtful claims about the implications of the article; in other words, explains both what the article says and why that argument is important, or how it addresses a larger critical conversation.  
\_\_\_\_\_ /15 points

**CRITICAL EVALUATION:** Evaluates the article's arguments and readings of the film; offers possible counter-arguments and explains what evidence would support them; bases claims on clear reasoning and analysis, not on subjective reactions.  
\_\_\_\_\_ /10 points

**ARGUMENTATION AND REASONING:** Develops ideas with clear and logical reasoning; avoids subjective reactions; makes *arguments* rather than merely *opinions*; uses writing to solve problems and work through complex ideas.  
\_\_\_\_\_ /10 points

**MECHANICS & FORMAT:** Written in polished, concise, elegant, carefully proofread prose; follows format guidelines.  
\_\_\_\_\_ /10 points

**TOTAL:** \_\_\_\_\_ /50 points

## **GRADING RUBRIC FOR FINAL ANNOTATED BIBLIOGRAPHY AND OVERVIEW**

### **PART ONE: ANNOTATED BIBLIOGRAPHY**

Correctly formatted and alphabetized in MLA format. Correct citation styles used for different types of sources (books, articles, etc.). \_\_\_\_\_/10 points

Contains proper number of sources, each of them appropriate, reputable, and properly vetted:

- Three journal articles
  - One book source
  - One reference source
  - One more source
- \_\_\_\_\_ /15 points

Annotations: clarity and detail of explanations; each annotation is meaty, accurate, precise, and densely packed with content. Each annotation summarizes the source succinctly and reflects intelligently on its argument, approach, and contributions to the research question. Quotations used minimally and efficiently (if at all). Writing is sharp, concise, and mechanically correct.

5 points per annotation x 6 annotations = \_\_\_\_\_/30 points

Annotated Bibliography Total: \_\_\_\_\_/55 points

### **PART DEUX: OVERVIEW OF SOURCES**

**Graded holistically out of 45 points, in view of the following:**

- Sharply focused and clearly formulated research question (RQ), which poses a complex and researchable issue or topic with clear relevance for the film.
- Offers an intelligent, sophisticated, and informed perspective on the research, making insightful claims about what the sources add up to and how they speak to each other.
- Shows that the writer has digested and internalized the research and applied it in the service of analyzing the RQ.
- Balances different kinds of research (critical, historical, etc.) and shows where they do and don't overlap.
- Draws on specific examples from the working bibliography, and effectively *integrates* those examples into the discussion (and into the writer's own prose).
- Where applicable, shows excellent mastery of film concepts.
- Quotations are used selectively and intelligently, and cited appropriately.
- The writing is mature, concise, devoid of "filler," and carefully edited.

Overview Total: \_\_\_\_\_/45 points

Total Assignment Grade: \_\_\_\_\_/100 points