

Dr. Jon Cowans
Class meets: MW 6-7:20, Conklin 342

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SEMINAR: RESEARCH (CINEMA AND SOCIETY)

21:510:490 Sec. Q3 (Spring 2015) 07876

In this course students will write a research paper using the knowledge and skills developed in the first semester. Because it involves working on one's own at times, the course requires self-discipline and the ability to follow instructions carefully. All students will be required to sign the Rutgers honor pledge.

READING

Kate Turabian, *A Manual for Writers of Term Papers, Theses, and Dissertations*. Try to get a fairly recent edition. Used copies are available on amazon.com.

GRADING

The final paper is the main component of the course grade, but these are also crucial:

- following the instructions on this syllabus
- completing the various steps on time
- attending the scheduled meetings

You will earn valuable bonus points for coming to the scheduled meetings; they are *bonus points*, so no excuses will be accepted for missing these evenings.

SCENE-ANALYSIS PAPER: You will write a 3-to-5 page (double spaced) scene-analysis paper using one of the films from your research. It is due on Mon. Feb. 2. See the instructions below

PRIMARY-SOURCE LIST: You will compile a list of your primary sources for this paper. There are two steps to this process:

1) By Wed. Feb. 11, you must email me a list of the primary sources you plan to use. This includes your FILM LIST and any other PRIMARY sources (such as interviews or reviews). For reviews, be as specific as you can, naming publications you intend to find for each film. I may suggest others.

2) On Mon. Feb. 23 between 5:30 and 7:00, you must bring to my office the actual primary sources you have obtained. (I will meet with each student for a few minutes.) I may then ask you to get additional sources. The grade will be based on both the quantity and the quality of what you found. If your sources are in books, bring them; for any photocopied materials, bring the photocopies; for websites, bring a list of web addresses, and I will locate some of them on line while you are in my office.

If you attend on Feb. 23 and your collection is in good shape, you will earn a bonus point. If you do not attend or your materials are in poor shape, you will need to reschedule and forfeit the bonus point.

The grade for the primary source list is based on what shape it is in on Feb. 11 and 23 and how quickly and how well it evolves thereafter.

ANNOTATED BIBLIOGRAPHY: For your bibliography of at least ten **SECONDARY** sources (books or articles), describe each work's content in one or two lines; you need not write in complete sentences for bibliography annotations (for example: Argues that nationalism, not imperialism, primarily caused the First World War). Try to state what the book or article *argues* or what key information it offers – not what it is *about* (which is usually obvious from the title). These works may be on your specific topic (e.g., films about Custer's Last Stand) or on a related topic, such as the genre of your films or the career of a director or actor involved in your films. You may include a few works on the historical events your films depict, but the more valuable works will concern filmmakers and their films, not the actual history the films depict. The point of this assignment is to show that you have found and read the key secondary

works for your topic. You may email me a draft for comments at least a week before it is due.

I will grade the annotated bibliography based on what shape it is in on Mon. Feb. 16 and how quickly and well it evolves thereafter. The grade reflects: 1) how comprehensive and appropriate your list of works is; 2) whether you punctuate the entries correctly; and 3) whether your annotation statements are helpful. **DO NOT PUT PRIMARY SOURCES IN YOUR BIBLIOGRAPHY.** If you are not sure if something is primary or secondary, ask me.

INITIAL OUTLINE: Your initial outline (one page maximum, double-spaced) will show the overall organization of the paper. Do not write in complete sentences in an outline. Late penalty: 5 points per day.

THESIS DEFENSE: You will present your thesis orally in my office, taking about 20-25 minutes. You will identify the topic and its significance, present your thesis and supporting arguments, and give examples of key evidence. I will ask you questions about your project. You must contact me by Mar. 23 to schedule your thesis defense; time slots are reserved on a first-come, first-served basis. If you cannot be there on Mon. Mar. 30, you may schedule the thesis defense for Thu. Mar. 26 between 3:30 and 5:30. If you miss your appointment, you incur late penalties at 5 points per day.

FULL OUTLINE: You will prepare a full outline (4 to 8 pages, **single**-spaced) in which you insert specific arguments and references to sources (see sample below). Do not use full sentences, just phrases. Put in what you will argue in each section; also include some abbreviated quotes from your sources. Also turn in an updated primary-source list and annotated bibliography along with the 4-to-8 page outline.

You will earn a score when you hand it in; if I ask you to revise it, you can raise that score; how long it takes you to revise factors into the score.

PAPER: The main task in this class is to write a research paper of 22 to 25 double-spaced pages, using Times New Roman, 12-point font with one-inch margins. You must use either footnotes or endnotes for your citations (see Writing Tips or Turabian for how to do these). Only the text of the paper counts toward the 22-to-25 page limit; the endnotes, primary source list, and annotated bibliography do not count toward that page limit. The penalty for each page above or below the 22-to-25 page limit is five points (or any portion of a page). The criteria for the grading of the paper are as follows:

- 1) How well does the paper establish the importance of its topic?
- 2) How significant and compelling is its thesis?
- 3) How strong is the evidence gathered? How numerous and helpful are the primary sources? Do they support the thesis?
- 4) How well does the paper use the relevant secondary sources? Does it make good use of what other scholars have said? (You are free to agree or disagree with those scholars.)
- 5) How well written is the paper? Are the writing, notes, and bibliography free of technical errors? Is the writing clear? Is it well organized, flowing logically from one sub-section to another?

You must bring in your completed rough draft on April 27. The final paper is due May 4.

Annotated bibliography.....	5%
Primary source list	5%
Writing quiz	5%
Scene analysis paper	5%
Full outline	10%
Thesis defense	10%
Paper	<u>60%</u>
	100%

ASSIGNMENT LIST

Wed. 1-21: Class meets (*bonus point* for attending the whole session)

Mon. 1-26: Class meets; writing quiz (*bonus point* for attending the whole session)

Study the Writing Tips to prepare for this quiz.

If you miss this session you will not earn the bonus point and you must schedule a makeup quiz.

Mon. 2-2: Turn in scene-analysis paper at my office, 5:30 to 6:15pm (late penalty = 5 points per day)

We will also discuss your primary source list, etc.

Mon. 2-9: Class meets: go over writing, research (*bonus point* for attending the whole session)

Wed. 2-11: Preliminary primary source list due by 6:15pm, by email

Mon. 2-16: Annotated bibliography due by 6:15pm, by email (late penalty = 5 points per day)

Mon. 2-23: Primary sources due (bring them to my office between 5:30 and 7pm: first come/first served)

(*Bonus point* for attending and having a satisfactory collection of materials)

Wed. 2-25: Initial outline due by 6:15pm, by email; (late penalty = 5 points per day)

Mon. 3-2: Class meets: brief presentations/Q&A/student comments (*bonus point* for attending the whole session and participating constructively)

Mon. 3-23: Schedule your thesis defense by this date (by email)

Thu. 3-26: Thesis defense, 3:30 to 5:30 (by appointment)

Mon. 3-30: Thesis defense, 2:30 to 7:30 (by appointment); late penalty if not done by this date

Wed. 4-8: Full outline due by 6:15pm, by email; late penalty = 5 points per day

Mon. 4-27: Rough draft due in my office between 5:30 and 6:15; late penalty = 5 points per day

Mon. 5-5: Final Paper due in my office between 5:30 & 6:15pm; late penalty = 5 points per day
(hard copy only: NO EMAIL SUBMISSIONS)

Instructions for the Scene Analysis Paper

The instructions for this paper are the same as for the scene analysis papers you wrote in the fall, but this time the goal is to produce a polished, mistake-free paper that follows all the instructions – reaching a level you could use in a professional setting.

Just to review the instructions: begin by identifying an important issue that the film raises and that your paper will explore. Then state what the overall film is saying; here you may allude *briefly* to material from parts of the film other than your chosen scene. Then analyze one scene in detail, showing how it illustrates the film's overall point. Do not just summarize what happens: discuss *how* the film makes its point in this scene, including various cinematic techniques. Choose the scene that best allows you to identify the film's overall point.

You should also discuss the historical context – what was going on at the time the film was made – either when discussing the overall film or in analyzing your chosen scene (or both).

Analyze only one scene. If you analyze more than one scene, you will have to write another paper. If the paper is less than three full pages or more than five, you will have to write another paper.

You should check with me in advance (via email) whether your reading of the film and the choice of the scene are on track.

If you make any of the following mistakes, you will have to write another paper on another film, so read the Writing Tips carefully and leave time to edit and proofread several times.

1) You must italicize every film title, and the title must be correct. You must give the year of production or release, in parentheses (and do *not* italicize the year), the *first* time you mention the film. After that, give only the italicized title (not the year), unless you are working with a film that appeared under identical titles in different versions. Example: *Mutiny on the Bounty* (1935).

2) Do not write in the first person. That means you do not say “I” or “me.”

3) No contractions (e.g., write “do not” instead of “don’t”).

4) No split infinitives.

5) No run-on sentences.

6) No apostrophes missing from possessives (e.g., Mikes book, instead of Mike’s book).

7) Place all commas and periods *inside* the quotations marks.

8) Use “who” for people, not “that.”

9) Spell out all numbers under 100 and all centuries (“twentieth,” not “20th”).

10) Give the first AND last name for every person you mention *the first time* you mention that person. After that, just give the first or last name.

11) The first time you mention a major character’s name, give the actor’s name in parentheses. After that, just use the character’s name. Example: “In *Gone with the Wind* (1939), Rhett Butler (Clark Gable) wears velvet suits. Butler also sports a stylish mustache.” Use your judgment about what is a major character, or ask me if you are in doubt.

12) Do not write “the film *Platoon*.” Just write *Platoon*. We know it is a film because of the context for this paper and because you are italicizing the title.

13) You may use the passive voice no more than *three* times in the entire paper. If you use it a fourth time, you will have to write another paper. Instead of saying “the character is presented as...” make the director the subject (“Kubrick presents the character as...”) or say “the film presents the character as...”).

14) You may have *one* misspelled word or typo (including character names). After that, you will have to write another paper on another film.

15) Number your pages.

16) No handwritten corrections. Leave time to proofread carefully and reprint any page on which you see anything you need to change.

SAMPLE FILM LIST

This is the format in which your film list should appear. Note that the films are in chronological order. Use an asterisk to indicate which films are most important for your paper (your A-list). The A-list films are the ones you will examine intensively. You will mention the other films (the B-list) to make certain points, but you will not devote as much space to them.

The Crusades (1935)*
Black Knight (1954)*
Monty Python and the Holy Grail (1975)
Excalibur (1981)
First Knight (1995)*
Braveheart (1995)
The 13th Warrior (1999)
King Arthur (2004)
Kingdom of Heaven (2005)*

SAMPLE PRIMARY SOURCE LIST

Notice that the list is organized by film.

The Crusades (1935)

A.H. Franklin, "Crusaders: An Interview with Cecil B. De Mille," *Boston Globe*, July 16, 1935
"The Crusades," *Boston Globe*, August 4, 1935
John Smith, "New Crusade Film to Premiere," *Los Angeles Times*, May 27, 1935.
Maggie Jones, "The Crusades Looks Like a Hit," *Los Angeles Times*, June 5, 1935
Frank Nugent, "De Mille Film Examines Crusades," *New York Times*, June 6, 1935
"Movies this Week," *Time*, June 8, 1935
"Film review: *The Crusades*," *Variety*, May 22, 1935
"De Mille Film Tops Weekly Box Office," *Variety*, July 15, 1935
"Saracens and Christians," *Washington Post*, July 3, 1935

Black Knight (1954)

"New Films: Black Knight at the Ritz," *Boston Globe*, January 16, 1954
"It's the Crusades Again: Yawn," *Los Angeles Times*, January 5, 1954
"It Won't Remind You of De Mille," *New York Times*, January 2, 1954
"Colorful Crusades Film at Fox Theater," *San Francisco Chronicle*, February 16, 1954
"Movies This Week," *Time*, January 8, 1954
"Film review: Black Knight," *Variety*, December 27, 1953
"Derring-Do Done Again," *Washington Post*, February 1, 1954

Other sources:

Variety, Jan. 7, 1936; Jan 4, 1955 (annual box-office charts)
boxofficemojo.com: box-office data for *First Knight*, *Braveheart*, *The 13th Warrior*, and *King Arthur*

SAMPLE INITIAL OUTLINE

(This sample is merely to give you possible ideas. You need not follow this structure.)

Title: American Critics and Changing Images of American Indians on Screen, 1945-1990

I. Introduction [3 pages] [This is your estimate of how many double-spaced pages this section will take.]

A. The Problem: The curious path to the "politically correct" Indian image

1. Racist images in older films
2. Politically correct images in recent films

B. The Paper's Approach:

1. Questions to resolve: When, how, and why did images change? How did critics react?
2. Discussion of the sources used

II. A Review of the Scholarly Literature [5 pages]

A. Studies of images of Indians

B. The Missing Dimension: Critical Reactions

III. The Films and their Reception [12 pages]

A. The Aftermath of World War II

1. Wartime and Postwar Films: from savages to noble Americans
2. Reviews: missing the transformation

B. The Revisionist Westerns, Vietnam Era and After (1967-1990)

1. Films: the "oppressed Indians" genre
2. Reviews: Critics come to terms with American oppression

IV. Explaining the Transformation [3 pages]

A. A Review of Possible Explanations

B. Thesis: World War II & the Vietnam War changed American views of Indians

V. Conclusion [2 pages]

American defeat and changing political awareness

SAMPLE FULL OUTLINE

III. The Films and their Reception [16 pages]

A. The Aftermath of World War II

1. Postwar Films: from savages to noble Americans

a. *The Unconquered* (1947)

typical tale of heroic whites conquering savages, bringing civilization to the frontier
white actors play all the Indian roles
uses music well to make Indians look dangerous

b. *Fort Apache* (1948)

tale of disciplinarian Colonel leading his men into an ambush, against advice
John Wayne plays a man who knows Indians
noteworthy for making a white man the bad guy; Indians are honest, prefer peace
uses Indian actors, but also a Mexican to play a speaking part

c. *Broken Arrow* (1950)

landmark “pro-Indian” film, humanizes Cochise
reached #9 on Variety’s box-office chart for 1950 [Var 1-3-51]
highest-rated western of 1950

hero is a white man who becomes friends with feared chief
features an interracial romance: Jeffords and Sonseeahray
romance ends in her death, as white bad guys murder her
film features both good and bad Indians, good and bad whites
film is more “pro-peace” than “pro-Indian,” but allows viewers to get to know Apaches

2. Reviews

a. *The Unconquered*

“great fun; De Mille not at his best, but still exciting” [NY Times 3-22-47]
“sure to be a big box-office winner”; suited to action fans [Variety 2-23-47]
“when will Hollywood quit insulting Indians?” [Nation, Mar 47]
only the left-wing *The Nation* objected to this film
critics were still accustomed to anti-Indian films

b. *Fort Apache*

“John Ford returns to form in this rousing period piece” [Chi. Tribune, 4-3-48]
“Fonda’s Col. Thursday, modeled on Custer, is bull-headed, mean” [Time 4-1-48]
“Wayne the real hero, remains loyal to his deceased commander” [LA Times 4-2-48]
very few critics commented on a white man being the villain
most just focused on the white characters, scenery, action

c. *Broken Arrow*

“for once, Indians appear as real people” [Film Daily 8-8-50]
“Stewart plays peacemaker Jeffords, real hero of Am. West” [Chr. Sci. Monitor 8-2-50]
“Chandler makes a convincing Apache, likeable figure” [CSM 8-2-50]
nearly every critic noted the pro-Indian theme; most approved; some made jokes

B. The Revisionist Westerns, Vietnam Era and After (1967-1990)

(etc.)

Notice that the outline includes quotations, information, and your own arguments. Also note that you can abbreviate newspaper and magazine titles and dates.

If your software does automatic indentations for an outline, you may find that the indentations are very large and leave you little room on each line. I prefer to indent manually, as in this sample, thus giving more room on each line, but this is up to you. Just try to make each entry fit on one line.