Instructions:

- Please write an essay 3-4 pages in length (only typed, double-spaced, hard copies will be accepted; no electronic submissions will be accepted).

- Organize your response as a five-paragraph essay:
  
  o Paragraph one should (at a minimum) introduce the topic and offer an explicit statement of the argument.
  
  o Paragraphs two, three, and four should each discuss either a specific point that you wish to make or a concrete example from the film. Either way, the purpose of each “middle” paragraph is to develop (or, if you wish, qualify) your original argument.
  
  o Paragraph five should not simply re-state the argument, but rather take it one step further (e.g., by asking a question that arises from the discussion, or by considering the implications of your claim for our understanding of the larger film, or of a larger issue discussed in class).

- Give your essay a title. The title should not only solicit a reader, but also suggest what your particular interest, topic, or focus is. (Because the assignment is to write a critical paper, you may include the film title within a longer title of your making, but you may not simply re-state the film title as though it were yours.)

Papers are due in class on Friday, April 20
Choose one (1) of the following topics:

A. “In this paper, I argue that…” Make an argument about the scene of “Jane’s Abduction” in Caligari (1920), using the clip that is available on our course website (week 1). An ideal paper would include the following: an accurate description of the clip’s formal elements (i.e. a close reading), and a commentary on the meaningful interaction of those elements (an interpretation).

B. An act of violence seems imminent, but why? Discuss the second (or middle) clip from Nightwatch that is posted on the website (week 2). Answer the question by identifying in the clip at least three elements (or codes) that serve to either establish or heighten the viewer’s expectation of violence. Describe as precisely as you can the particular role of each element that you identify in the sequence. You may also wish to compare its use in this sequence to its use elsewhere in the film. How do your elements suggest that violence looms around the corner?

C. “We have to catch him…” Discuss the relationship between the sound track and the image track in Fritz Lang’s M (1931), using as your example the second (or middle) clip on the course website (week 3). What is the role of sound in the clip? What is the role of the camera? And how do they interact in a meaningful way?