

Second Midterm, HST/AMS 335, Professor Lavender, Spring 2009

In order to prepare for the second midterm exam (the final), to be given 20 May 2009, you should be prepared to do the following:

I – Genre Studies: Identify the genre-specific characteristics and ways of analyzing the following genres which we have addressed in class and seen modeled in course readings:

- A) Film (both narrative and art film – using Orson Welles’s *Citizen Kane*, Billy Wilder’s *Sunset Boulevard*, and Stan Brakage’s works as examples)
- B) Popular Music
- C) Foodways (using *pho* as an example of Vietnamese American experience)
- D) Drama (using Eugene O’Neill’s *The Emperor Jones*, as well as our in-class staged reading of the play)

II – Identification: Using the genre-specific analyses addressed above,

- A) Identify and analyze the following in stills and scenes from *Citizen Kane*, *Sunset Boulevard*, and Brakage: The Shot, The Camera, Lighting and Special Effects, Music and Sound, and Editing (Be able to identify and apply the following terms to the works discussed: The shot (long and close); focus (soft, rack, and deep); angle (low and high); camera movement (pan, tilt, zoom, tracking); lighting (low-key, high key, neutral)l edits (fade, dissolve, jump cut, flashback)
- B) Identify and analyze the Portuguese (and Brazilian) influence in American popular music.
- C) Identify the following aspects of ethnic dining and foodways: the “authentic” and “ethnic branding”; the role of consumers in shaping commercial behavior and require accommodation to consumer expectations; how a particular dish (in this case, *pho*) can present evidence of broad, “*longue durée*” historical change.
- D) Identify the following aspects of drama, with reference to Eugene O’Neill’s *The Emperor Jones*: Character (through-line, motivation, and cross-lines); Plot (complication, reversal, crisis of knowing, resolution, and setting); Theme; Language and Imagery; and Performance (this especially in reference to the in-class staged reading of the play)

III – Contextual Analysis: Write about the following (drawing, where possible, from the readings listed):

- A) Narrative Film (*Citizen Kane*, *Sunset Boulevard*)
Gary Simmons, "Smoke & Mirrors in *Citizen Kane*," *Screen Education* Issue 31 (2008): 138-144.
Sarah Street, "Film in Context: *Citizen Kane*," *History Today* (March 1996): 48-52.
Aaron Taylor, "Twilight of the Idols: Performance, Melodramatic Villainy, and *Sunset Boulevard*," *Journal of Film and Video* 59.2 (Summer 2007): 13-31.
- B) Art Film (Stan Brakage’s works)
"Remembering Stan Brakage: An E-mail Conversation between Steve Anker and Willie Varela," *Journal of Film and Video* 57.1-2 (Spring/Summer 2005): 9-22.
- C) Discuss “participant-observer” methods of research, and how these are used in the examination of ethnic foodways in restaurants.
- D) Drama (*The Emperor Jones*)
Images of Charles Gilpin and Paul Robeson as "Emperor Brutus Jones"
Eugene O'Neill, *The Nobel Prize in Literature 1936, Autobiography*
Travis Bogard, "Amateur's End: *The Emperor Jones*," from *Contour in Time: The Plays of Eugene O'Neill* (New York: Oxford University Press, 1972, Revised Edition, 1988).

IV: Comparative Analysis:

- A) Compare and contrast the treatment of race and ethnicity in two of the following: Eugene O’Neill’s *The Emperor Jones*; Billy Wilder’s *Sunset Boulevard*; a bowl of *pho* eaten at Pho Mac; Jean Rohe’s work on the Portuguese influence on American popular music.
- B) Compare and contrast two of the following for their treatment of the significance of the past in shaping the present: Orson Welles’s *Citizen Kane*, Billy Wilder’s *Sunset Boulevard*; Eugene O’Neill’s *The Emperor Jones*; Stan Brakage’s works.