

## DISCUSSION QUESTIONS ON CHAPTER 4—*WRITING ABOUT MOVIES*

1. According to the authors, how does one ascertain a film's implicit meaning? What other options are there for determining implicit meaning?
2. What does Marxist film analysis mean, and how does it work for film criticism? How would you go about doing it?
3. What cinematic examples do the authors provide that lend themselves to Marxist criticism? How do they apply, and what other examples can you think of that would also be appropriate?
4. According to the authors, what is a "representation" of women, and how can it be problematic and damaging? What are some solutions to the problem of such representation?
5. What do feminist critics do when critiquing film?
6. Can you think of examples of films where critiques of representations would be fruitful and appropriate?
7. What does it mean to stereotype or caricature people according to their race, ethnicity, or national origin, and how might you expose such instances in a critical paper about a film? What examples of films can you think of that have such stereotypes?
8. What does a critic have to consider before engaging in an analysis about film with respect to sexual orientation? What kinds of problems can you imagine might be encountered during such a critique? What about sexual orientation makes you uncomfortable and why? How should we respond to our own discomforts?
9. What do the terms "deviant" sexuality and "heteronormative" sexuality mean? What is a "transgressive" sexuality?
10. According to the authors, why do audiences prefer genres? How do genres develop? How does genre have "deep roots in society?"
11. How is genre affected by the time of its production?
12. What sorts of problems are inherent with giving people what they want? How has Hollywood been affected by this economic principle?
13. What does it mean for films to be "derivative" and "formulaic"?
14. What are the features of the gangster and romantic comedy story formulas, and what are the features of the western theme?
15. What are some of the western character types, and which ones did we see in our clip from John Ford's *Stagecoach*? What settings characterize the western?
16. What are some of the iconic images of the horror genre, and what purpose do they serve?
17. What is "auteurism" as a form of historical analysis, and about which "auteurs" would you be interested in reading if you had an opportunity?
18. What are the technological and economic approaches of historical analysis, and what are some of the considerations involved in doing both of these approaches?
19. What are some of the ways to make your film analyses historically aware?