

## ACTION AND MOVING IMAGE FINAL PAPER/PROJECT

Choose **ONE** of the following options:

Option A: Action Sequence Analysis (5-7 pages, typed and double-spaced)

Based on a topic of your own choice, develop a well-defined and original thesis concerning action in a film or a small group of films, and discuss it in detail in an essay of 5-7 pages. Both the choice of film or films and the choice of topic are up to you, but there are two basic requirements that all papers must follow. 1) You must include a close and careful film analysis of a segment or segments, and 2) you must use this analysis to advance an argument deriving from one of the theoretical and/or historical issues we discussed during the quarter. If you are interested in this option, please submit a one-page topic statement to me by **Sunday, March 8**. In the statement, you must include a) an explanation of what you want to write on and why, and b) an outline and bibliography.

Option B: Answer **ONE** of the following questions (5-7 pages, typed and double-spaced)

- 1) Compare and contrast the critical attitudes towards the conception and experience of cinematic action in two of the following three texts: David Bordwell's discussion of story causality and motivation, Tom Gunning's essays on "cinema of attractions," and James Lastra's "Film and the Wagnerian Aspiration." Be specific with one or two examples from films shown in class this quarter.
- 2) Compare and contrast *Sweet Bean*'s exploration of the fraught history of leprosy prevention in 20<sup>th</sup> century Japan and its aftermath with the early postwar period film *Bloody Spears at Mt. Fuji*'s engagement with the memories of the war? How are the two films' treatment of history different from more conventional representations of history in film? What are the power and limits of their approaches? Make sure to include a formal and stylistic analysis. You may replace BSMF with *Emperor's Naked Army Marches On*.
- 3) Compare and contrast *Lady Snowblood*'s take on action cinema and *100 Yen Love*'s portrayal of Ichiko's engagement with boxing. How do these films challenge conventional action film as well as some of the common assumptions about action in general? Illustrate your argument with specific examples, and make sure to draw on at least two course readings. You may replace *Lady Snowblood* with *Sweet Bean*.

Option C: Creative Project

If you are interested in this option, you need to consult me by email or during office hours.

### *Submission Guidelines*

1. Please prepare your paper in doc./docx., pdf, or rtf format.
2. If you would like to receive comments on your final paper, please indicate so.
3. Please do not include any identifying information in the document you upload via Turnitin.
4. Please include your question # (e.g. "Question 1," "Final paper Q2," "Q3 Final") in the submission title.

**Due Friday, March 20 at 5 p.m.**