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Title   Genre-Based Literacy Pedagogy

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GENRE-BASED LITERACY PEDAGOGY: THE NATURE AND VALUE OF GENRE KNOWLEDGE IN TEACHING AND LEARNING WRITING ON A UNIVERSITY FIRST YEAR MEDIA STUDIES COURSE

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ABSTRACT

In the teaching and learning of literacy, descriptions of text have a problematic status as a result of the growing understanding of literacy as both a cognitive process and a social practice. In the teaching of academic subjects at university, student text is not usually an object of study. The research in this thesis draws on a language based theory of learning to place textual description at the centre of the teaching and learning of both literacy and academic subjects at university.

Participant observation and practice-based research methods were used to implement a form of text-oriented literacy teaching and to explore its compatibility with processes and practices orientations to literacy. Over an eighteen month period, systemic functional grammar was used to investigate and describe the texts of a film studies classroom and the descriptions were used in genre based literacy pedagogy. The effects of the pedagogy are measured in terms of students' performance in an end of course assignment, students' accounts of their writing processes, and student and subject-tutor perception of the text description and the pedagogy.

In the thesis, a linguistic description of a key curriculum genre – a Taxonomic Film Analysis - is presented. An account is given of the pedagogy by means of which this essay genre was represented in the film studies classroom as a realisation of choices from linguistic, conceptual and activity systems. Systemic functional grammar-based text description is seen to have provided a means whereby a literacy tutor could collaborate with a subject tutor to provide a subject-specific form of literacy teaching which was evaluated as relevant by students and tutors. The account and the evaluation help to clarify the role that description of text can play in relation to processes and practices of literacy use in the teaching and learning of literacy in a film studies classroom and have implications for the teaching and learning of literacy at university more generally.

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PREFACE

The motivation to carry out research into genre based pedagogy developed while I was working at a merchant bank in Amsterdam. I was employed to teach a group of economists how to write economic forecasts in English that would be 'more commercial'. Economic forecasts are highly technical texts with a very specific readership and set of purposes. It was in attempting to make sense of the language of these texts that I became acutely aware of the need to engage with 'more' than the language. I needed to know about the contexts in which the texts were produced and consumed and the purposes and interests of the people who performed these acts.

I found a theoretical justification for this wider investigation and an account of how to do it in the literature on genre analysis - an approach to language which highlights the communicative purposes of language, described in terms of the social context of its use. This proved to be a powerful discovery and over three years of work with the economists I developed my understanding of the genre of economic forecasting and was rewarded by extremely positive responses from the economists and their employers.

Throughout this period, however, two aspects of genre analysis continued to concern me. One was the question of how broad social purposes could be meaningfully related to the micro-choices writers make at word and clause level in a text. The other was the criticism that genre description somehow 'froze' a text into a formula or algorithm.

Both of these concerns relate to the dynamic nature of writing. It seemed to me that it was necessary – and possible – to produce descriptions of genre which were oriented to the <u>activity</u> of producing texts. In the literature on genre and literacy

research there were two main views on this possibility. One was represented by the Sydney University school of genre analysis which had developed rich linguistically oriented accounts of genres based on systemic functional linguistics. The genre descriptions of the Sydney school appeared to represent an answer to the first of my concerns – genres could be described as complexes of linguistic choices that engaged with and constructed a social context and manifested as texts.

However, these same rich linguistic descriptions were criticised by others in the terms of my second concern. Sydney genre analysis was accused of reifying the activity of writing and formalising text into a narrow range of algorithmic structures. As far as the critics were concerned, linguistic description was unable to represent the complexity of the activities and knowledge that constituted and informed the processes of writers. Consequently, teaching writing from a genre perspective was, at best, unlikely to be effective and, at worst, likely to be counter-productive. The complexity of the activities and knowledge could only be acquired through situated action.

It seemed to me that these two perspectives could actually be compatible and that linguistic descriptions of genre could be both informed by and used to support the development of situated action. That was what working with the economists at the merchant bank in Amsterdam had suggested.

The opportunity to explore the dilemma of how linguistic descriptions could be used to support situated activity came in the form of a PhD studentship at Luton University. The supervisor, Robin Melrose, had been trained in the use of systemic functional linguistics at Sydney University. The purpose of the research was to investigate how systemic functional linguistics might be used to support the development of student writing.

I entered the university in the same way as I had entered the merchant bank in Amsterdam – as an outsider brought in to contribute to the writing development of

people in the situation. As a researcher, other roles than teacher were available and adopting a teacher-researcher role had implications for the kind of research I could do and influenced the nature of the findings. However, my interest was in how systemic functional grammar could be used to do more than describe the situation – it was to explore how the grammar could be used in the teaching and learning relationship. I was not interested in only adding to the existing linguistically oriented accounts of text. I wanted to address questions about the pedagogic value of such linguistic description. With those goals, participant observation seemed the best research method. The findings from that research provide the basis for this thesis.

I am extremely grateful to the University of Luton for providing this research opportunity. I hope that this thesis can go a little of the way towards demonstrating the value of addressing literacy specifically in the teaching and learning of academic subjects at university. Because it is based on research in the classroom, I hope the thesis also provides some insights into how an explicit focus on literacy – traditionally an invisible and assumed element of academic study - can be implemented in practice.

ACKNOWLEDGEMENTS

AUTHOR'S DECLARATION

I declare that this thesis is my own unaided work. It is being submitted for the degree of Doctor of Philosophy at the University of Luton. It has not been submitted before for any degree or examination in any other University.

(James Peter Donohue)

1st day of May , 2003

CHAPTER 1   INTRODUCTION

1.1   LITERACY AND A LANGUAGE-BASED THEORY OF LEARNING

This thesis is an investigation of the value of a language-based theory of learning in the teaching and learning of literacy at university. The specific context in which the research was carried out was a first year university film studies module in a media studies department of a new university. It was intended that research in this particular situation would provide insights into literacy teaching more generally in university.

A language-based theory of learning focuses attention explicitly on the role that language plays in education. It proposes that learning is an activity in which language plays a major role and attempts to make visible the nature of that role. In this thesis, it is the role of written language in film studies that is the focus of attention. In order to study it, the theory of language known as systemic functional linguistics was drawn on, and in particular, the application of systemic functional linguistics in education which has been developed by the 'Sydney school of genre-based pedagogy'.

Central to a language-based theory of learning is the notion of 'text'. While it might seem obvious to claim that written text is at the centre of literacy learning and of learning more generally at university, to focus attention on it explicitly is not an uncontroversial act. Whereas, traditionally, literacy teaching was exclusively concerned with written text, researchers and teachers of literacy have long been aware that literacy entails more than that most material element of the situation. It involves the meanings which are made with text; it involves people who produce and consume text; and, increasingly, it involves texts which are not exclusively written but are

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visual and oral/aural – that is, multimodal. As the focus has broadened to take in those other elements of the situation, the status of text and its description have become problematic.

In university learning more generally, written text has traditionally been subordinated to the meanings that it conveys. It has been held that to notice written text, in many ways, is to lose the focus on what tertiary level education is concerned with – meanings. This is well illustrated by the tension that subject tutors at university sometimes feel between the need to 'cover the content of the syllabus' and, at the same time, address the literacy needs that they meet among students. While reading and writing are objects of study in primary level education and to some extent in secondary level education, by tertiary level, they have traditionally been treated as the relatively transparent conveyors of meaning. If they become visible objects of attention, this is often interpreted as a problem.

In effect, what was traditionally visible in literacy teaching and learning was the signifier – the 'form' of the text – while what has traditionally been visible in university teaching and learning more generally is the signified – the 'content' of the text. It is the insight of semiotics that these are two aspects of the same thing - 'the sign.' It is this perspective which underlies a language-based theory of learning (c.f., Halliday, 1996, 1998a; Hasan, 1996; Wells, 1994). A language-based theory of learning brings the work of a literacy tutor and a subject tutor into close contact. Through such collaboration form and content can be treated as integral.

However, fruitful as a semiotic perspective on text seems to be for a collaboration between subject and literacy tutor, contemporary developments in literacy teaching and research have problematised semiotics as the basis for teaching. While the notion of 'sign' may unite 'signifier' and 'signified,' and thus 'form' and 'content,' semiotics is a structural theory of meaning. That is, it can be seen as tending towards static, unitary and naturalised representations of meaning and meaning making. It can

be seen as privileging structure over agency and activity, and eliding the contests of power which are enacted in the creation of structures of meaning.

Such criticisms of 'text-oriented' approaches to literacy teaching come from diverse sources. While perspectives are not necessarily as polarised – or as simple - as the labels suggest, for purposes of this research two main alternative perspectives on literacy are identified. The first is 'process-oriented' and seeks to foreground the processes whereby individuals read and write. The second is 'practices-oriented' and seeks to foreground the issues of social power and identity that are entailed in the practices of reading and writing.

1.2   THE PURPOSE OF THIS RESEARCH

In the light of the arguments indicated above, this research was set up to empirically explore the use of linguistic descriptions of text in the teaching and learning of literacy at university. Three questions motivated the exploration:

- Can description of text construction contribute to the teaching and learning of literacy at university?

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy at university?

The first question subsumes the other two. In this research, it was used to co-ordinate the literature review; the other two questions were used to coordinate the practical

work. For both practical and theoretical reasons, the research into literacy teaching and learning was located within a specific university subject area: a first year film studies module in a new university. As a result the general research questions above were reworded with a more specific focus.

Specific Questions

- Can description of text construction contribute to the teaching and learning of literacy in a first year university film studies course?

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

As the research draws on a language-based theory of learning, literacy is treated as integral to the learning of a subject. To some extent, therefore, the research is concerned both with the teaching and learning of the literacy of film studies and the teaching and learning of film studies.

1.3 FILM STUDIES in a NEW UNIVERSITY AS CONTEXT OF SITUATION and CULTURE

A film studies module was selected for this research into the role of written text in the teaching of literacy because it is a context of situation and culture in which, for various reasons, written text has an ambivalent status. In systemic functional linguistics, context of situation is described in terms of field, mode and tenor. The field of film studies is a dynamic one, located within the larger field of media studies. Media studies has developed from the combination of several foundational disciplines but has also sought to maintain a critical, continuously emergent and sometimes non-disciplinary character. Tensions between the components of the field of media studies are best represented by the 'theory-practice divide.' In film studies, this comes from the attempt to bring together what some say are the incompatible activities of critical theorising about the medium of film, on the one hand, and the practical production of film and related visual artefacts on the other. This practice-theory divide is conflated with another divide - particularly pertinent in new universities - between academically oriented study of film and vocationally oriented training in film production.

These divides in the field of activity are reflected in the modes of communication that constitute the situation: on the one hand, the style of communication is abstract, nominalised and dense – realised by the literate texts of various schools of critical theory; on the other hand it is concrete, verbal and dynamic – realised by the oral and practically oriented texts of film production and consumption. Mode is further characterised by multimodality - more than in any other university subject area, written text is confronted by other, highly valued modes of meaning making, particularly visual, gestural and aural ones.

The tenor of relations between participants in film studies courses at a new university is influenced by the object of study – popular culture – and the diverse educational

experiences and aspirations of the participants - ranging from traditionally academic to contemporarily vocational. Students are to some extent positioned as equals by tutors. Their personal experience of popular culture and their creative agency may be acknowledged. Non-academic knowledge and the values and relationships of everyday life as represented in film, television, radio, music and other media can be seen as more privileged in this environment than in some other university courses. This may be seen as encouraging more vernacular forms of address. Both students and staff may have entered higher education from non-traditional directions – vocationally oriented further education programmes or access courses in the case of some students; art school, media industry or further education in the case of some staff. For some, these experiences serve to reduce distance in relationships and contribute to a tenor of solidarity. On the other hand, students are also positioned as apprentices – from the media practice perspective – and as novice academics – from the theoretical perspective. In this respect, there is a tendency towards relations of greater distance and less solidarity.

The context of situation and local culture described above is further influenced by values that characterise the broader culture of contemporary higher education. These include widening participation, lifelong learning, the market economy and quality control. In new universities these broader values have fostered an ideology of teaching and learning which tends to elevate teaching over research and to be student-centred as much as subject-centred. The student is increasingly perceived as a consumer, and customer satisfaction is an important goal. The diverse backgrounds and interests of a widening intake of students are increasingly being recognised. Support services exist to meet learning needs that were previously unrecognised in higher education. Modular degree programmes offer students a choice of pathways to achieving a qualification.

However, these developments in the culture of higher education have brought many contradictions and stresses. High student-teacher ratios and the diversity of students

create a challenge for the ideology of student-centredness. Teachers have to develop ways of teaching large numbers that recognise the diverse individuality of the students that make up those numbers, and at the same time maintain standards of quality. In a time of rapid expansion and change in higher education students have to make sense of and find a place in highly fluid institutions. Modular degree programmes, intended to optimise student autonomy and interest, can also result in teacher uncertainty about what knowledge to expect of or present to students who may be following highly individual pathways to a degree. The meeting and merging of diverse disciplines and disciplinary practices within and across modules can mean uncertainty about the relevance of particular values and practices as students and tutors encounter different or hybrid disciplines. The modular credit system, based often on continuous assessment, means that module assignments are most likely to be assessed summatively. In that context, the concept of writing as a mode of learning is undermined by the notion of written text as a token of exchange in the economy of symbolic capital. New forms of assessment – including computerised assessment, multiple choice tests, group projects, oral presentations and multimodal tasks – are being trialled as alternatives to traditional essays.

In that context of cultural change, it is hardly surprising that reading and writing at university have become the subject of research. Some of the developments in the conceptualisation of literacy referred to in the first section have come through that research. As far as film studies goes, a certain amount of work has been done in describing the textual forms and practices of professional film academics. However, no account of the texts and practices constituting the undergraduate context of film studies has been attempted. In part, it is that account which this thesis attempts. In contrast with professional film study, the context of undergraduate film study is a teaching and learning one. The purpose of this account of undergraduate texts and practices is pedagogic. In keeping with the perspectives on literacy derived from a language-based theory of learning, the account is particularly concerned with the role

of linguistic description of text in the teaching and learning of literacy in undergraduate film studies.

1.4   STRUCTURE OF THE THESIS

Chapter two pursues the themes introduced in this chapter in order to produce a literature-based response to the first research question. The first part of the chapter explores arguments about the role of a linguistic description of text in the teaching and learning of literacy. The second part of the chapter extends the description of the context of film study at university, drawing on the literature of film studies and related subject areas with particular reference to the teaching and learning of film studies literacy. The main concern is to provide a foundation on which to build a description of film studies text in context.

Chapter three presents the theoretical framework used to inform a linguistic description of text in context. It begins with an account of a set of criteria for a description of text construction intended to be compatible with the 'processes' and 'practices' models of literacy. Systemic functional linguistics – particularly the version of it developed by Sydney school genrists – is proposed as a form of linguistics capable of generating a description of text that meets the criteria. Drawing selectively from a systemic functional description of text, a set of linguistic categories are proposed for producing a genre description of text in a particular film studies context. The linguistic features of the genre description are explicitly related to the content of the film studies curriculum and the activity of studying film. All three systems – that is, linguistic, thematic and activity systems - are acknowledged to be both resources for and restraints on the meaning making processes and practices of participants in the situation.

The second part of chapter three gives an account of the empirical research carried out to develop the genre description, employ it in genre based pedagogy and reflect on its value in the teaching and learning of literacy in a film studies classroom.

Chapter four is a response to the second research question based on the findings of the classroom-based research. A single essay genre has been selected in order to demonstrate, first, how it can be described linguistically and, second, how that linguistic description can be exploited pedagogically in a film studies classroom.

Chapter five is a reflection on the value of the text description in the teaching and learning of film studies literacy. It is the first of four chapters responding to the third research question. Four sets of data are used as the basis for the evaluation in this chapter. None is regarded as supporting definitive conclusions but cautious implications about a genre based approach to literacy teaching and learning are derived from them.

Chapters six to eight contain three case studies intended to provide further data for an evaluation of the genre based approach to literacy pedagogy. The purpose of the case studies is to relate the textual description that informed the pedagogy to the actual processes and practices of three student writers in the material context of situation. These three chapters are particularly concerned with the challenges to explicit genre pedagogy and the use of linguistic description of text that were considered in the literature review. A number of pedagogic implications are drawn from these case studies and suggestions made for how classroom practice could be developed in future.

Chapter nine provides a summary, suggestions for further research and general implications for literacy pedagogy.

CHAPTER 2 **LITERATURE REVIEW**

The aim of this research was to employ linguistic description of text in the teaching of academic literacy at university and to reflect on its contribution to the teaching and learning of literacy in that context. The first half of the literature review is concerned with the first research question: 'Can linguistic description of text contribute to the teaching and learning of literacy at university?' It explores some of the arguments for and against using linguistic description of text in literacy teaching. Recent developments in research into literacy use and pedagogy can be seen as a movement away from an exclusive focus on written texts towards a wider concern with the <u>processes</u> and socially situated <u>practices</u> of reading and writing. The purpose of the review is to consider the role of descriptions of written text construction in literacy pedagogy in the light of these other perspectives on literacy. (A fourth recent shift in perspective – towards analysis of the multimodality of text – is not considered here.)

In many ways the emphasis throughout the discussion of text in the first half of the literature review is on the socially situated nature of literacy: material texts are produced and consumed through particular actions by real agents in specific situations. In order to answer the second research question, 'How can a text be described in order to contribute to the teaching and learning of literacy at university?', the research on which this thesis is based was carried out within the context of a particular university course - a first year university film studies programme - and with a particular group of people - the students and the teacher of the course. For that reason, the second area of literature that is reviewed is the literature of writing about film. The review shows that writing has a problematic status in university film studies. This partly reflects the interdisciplinary nature of the subject and the rapid development of multiple definitions of its object of study.

Writing is particularly problematic on vocationally oriented film studies courses, those in which there is a so-called 'theory-practice' divide and where the centrality of written text is most obviously in question. Both of these aspects of writing about film at university suggest that a film studies module provides a rich environment in which to attempt to explore the role and nature of text description in the teaching and learning of literacy at university.

2.1 ARGUMENTS ABOUT LINGUISTIC DESCRIPTION OF TEXT IN LITERACY TEACHING AND LEARNING

The purpose of this section of the literature review is to examine the position of linguistic description of text in the teaching and learning of literacy at university. In the second half of the twentieth century the status of 'text' in literacy teaching was challenged as attention shifted first to the individual's literacy 'processes' and then to socially situated literacy 'practices' (these terms will be developed below). These shifts of attention clearly resulted in a broader view of literacy pedagogy than older text-centred descriptions. As a result, text description has, at least, become problematic and has sometimes been left out of the picture entirely. It is understandable that older descriptions of text should have been found inadequate in the context of a broader view of literacy. What is debatable is whether a more adequate description is possible and/or desirable.

One theory of language which appears to offer literacy teaching and research important insights into text is Halliday's theory of Systemic Functional Linguistics (e.g., Halliday, 1994). Its best-known application in literacy teaching is in the work of the 'Sydney university school of genre-based pedagogy' where it has been used in the development of primary and secondary school literacy pedagogy in Australia (see, for example, Martin, 2000c). However, despite the significant part played by SFL in literacy pedagogy in Australia, the nature and value of text description in the teaching

of literacy remains contested. The review will show that, from a 'processes' perspective, linguistic descriptions of text are still sometimes regarded as an elevation of the text product over the writing process. From a 'practices' perspective linguistic descriptions of text are often regarded as the privileging of a linguist's knowledge of text over the knowledge of the text producers and consumers, or the privileging of socially dominant textual performances over diverse and complex individual ones.

Diagram 2.1 on page 13 presents the shift in focus of attention in research into literacy and literacy pedagogy described above. The shift is represented by a movement outwards from the inner material 'text' square to the next square which symbolises individuals' 'discursive processes' of producing and consuming texts. These individual discursive processes are in turn represented as socially construed and socially construing by the outer 'social practices' square. (This is an adapted version of an illustration used by many commentators. It is largely derived from Fairclough, 1992). The components of this diagram will be elaborated on in the following review. The various perspectives on literacy described below can be seen as different interpretations of the relationships between these three squares and of the literacy participants and processes that constitute the squares.

CONTEXT OF SOCIAL PRACTICES

[Genre]

——— **[Field, Tenor, Mode]** ————————————

CONTEXT OF DISCURSIVE PROCESSES

[Discourse semantics]

**[Ideational, Interpersonal,
Textual metafunctions]**

TEXT

[SIGNIFIER]

PROCESS

WRITING
READING

READING
WRITING

SOCIALLY SITUATED
WRITER
[Producer / Constructor]

SOCIALLY SITUATED
READER
[Consumer / Constructor]

POWER
[Distribution]

MEANING
[SIGNIFIED]
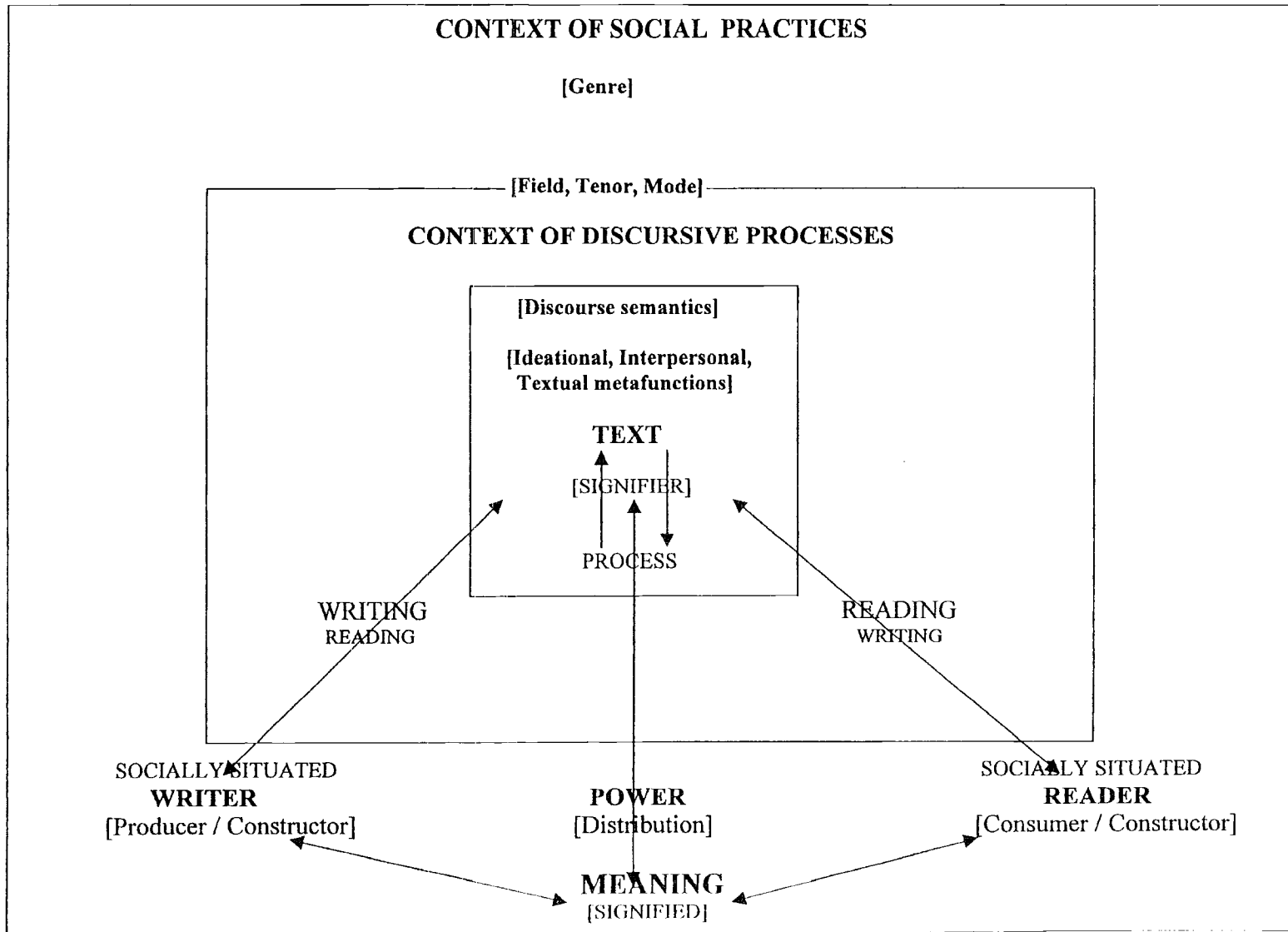
Figure 2.1 Text in the context of literacy processes and practices

2.1.1 'Process' and 'product' in the teaching of literacy

In many ways the problematic status of descriptions of text can be traced back to the early debates over the relative value of teaching writing processes or teaching written products. Those early debates (during the 1970s and 1980s in the USA, particularly) are generally regarded to have been settled in a rapprochement between the two approaches. (See for example, Ferris and Hedgcock, 1996: 6-10, Grabe and Kaplan 1996:84-147; Johns, 1988; Raimes, 1991). The elements out of which the synthesis was created were represented by Dudley Evans and St John (1998:117) as follows:

Product Approach

Model text → comprehension/analysis/manipulation → new input → parallel text

Process Approach

Thinking

Generate ideas → Select ideas → Group the ideas → Order the ideas

Writing

Writing task → draft 1 → feedback → revision → input → draft 2 → feedback → revision → draft 3

Figure 2.2 Product and Process Approaches to Literacy Teaching (from Dudley-Evans and St John, 1998:117)

For many, *social constructionist approaches* transcended 'the artificial dichotomy' (Johns, 1988) of process and product. By treating the text as socially situated within the practices of a discourse community, social constructionism combines 'the

strengths of both the product and process approaches' (Dudley-Evans and St John, 1998:118). Social constructionism 'reintroduces the idea of examining the end product in a way that is much more acceptable than the old model-and-imitation approach used in early teaching of writing' (Dudley Evans and St John, 1998). Social constructionism in some form influences many current models of literacy pedagogy and will be considered further in the discussion below

However, if social constructionism has laid to rest the artificial dichotomy between process and product, the tension generated by the fact that *writing* is <u>both</u> a verb and a noun remain a central insight <u>and</u> problematic for literacy teaching. Central to the problem continues to be the status – and nature – of linguistic descriptions of 'text'. An example of the tension can be seen in the early 'genre debates' between Australian genrists of the 'Sydney school of genre pedagogy' and their critics. The text descriptions used by Sydney genrists in their pedagogy were criticised by 'expressivist' process writers for elevating text form (the signifier) over the signified (meaning): 'The focus surely should be on meaning. Why is learning to write largely about the acquisition and mastery of textual structures? And why are the few genre forms the only possible way to master the content?' (Sawyer and Watson, 1987:50). The genrists, Martin, Christie and Rothery responded by proposing that their attention to form entails attention to meaning since genre describes the form of making meaning (Martin, Christie, Rothery, 1987:64).

Social constructionist perspectives effectively favour the latter notion of meaning and its relation to the form of text and that is reflected in many later accounts of literacy pedagogy. However, there was another dimension to the debate between genrists and expressivists which was not so clearly settled and which has continued to divide social constructionist opinion. Moore, in 1990, pointed out this more fundamental split in the social and educational ideologies of the process and genre approaches. In an article called 'Process and Product: Down with the Opposition,' she proposed that 'opposing explanations of the learning process and the purpose of education as either

an induction into social life [the genre approach] or a *liberation of the individual* [the process approach] constitute the true oppositions that surround the process movement in language education' (Moore, 1990:397). If text form is the embodiment of meaning, then it makes sense to ask questions about whose meanings, and therefore which text forms, count. Early genrists answered by favouring the 'genres of power' – those text forms which were exploited by dominant meaning-makers in particular social contexts.

However, the text forms of dominant meaning makers are not favoured by all social constructionists. While social constructionism originally represented an attempt to relate a socially situated product to individual discursive processes, it has become clear that these individual processes are actually socially situated practices. More is at stake than the production of an 'appropriate' text for a generally agreed purpose within a generally agreed context. Notions of text, appropriacy, purpose and context are all dependent on the perceptions and practices of socially situated individuals. The tension between <u>product</u>, <u>process</u> and <u>practice</u> is what makes it important to ask the question that this review is seeking to answer – 'Can linguistic description of text construction contribute to the teaching and learning of literacy at university?' The difficulties of answering are confronted in the work of a range of teacher/researchers who to varying extents emphasise the socially situated nature of discursive processes. In this literature review, this range of approaches are referred to generically as 'practices' approaches and are briefly introduced below.

The first of these, 'Critical Discourse Analysis' models of literacy pedagogy, are linguistically oriented but are concerned that linguistic descriptions of text can be reifying and normative (c.f. Ivanic, 1998, Chouliaraki and Fairclough, 1999). They attempt to employ text description in order to question the kinds of textual forms and social practices which are taught in the process of 'apprenticing writers into discourse communities'. Their linguistics is socially oriented and their critique is based on the fact that the privileged texts inscribe and enact particular – often oppressive - social

power relations (Clark, 1992, Fairclough, 1992a/b, Ivanic, 1998, Ivanic and Simpson, 1992).

'New Literacy' approaches appear to be more critical of linguistics-based descriptions of literacy, while sharing CDA's social-critical perspective and commitment to individual meaning making processes and practices. (Lea and Street, 1998, Lillis, 1997, 1998, 2001, Street, 1984, 1997). The influential North American linguist, Gee, aligns himself with both New Literacy and CDA and seeks to go beyond language-based descriptions of literacy to include the 'ways of doing, being and thinking' which constitute real literacy events (e.g., Gee, 1994).

The problematising of texts in North American social constructivist approaches is referred to by Russell, who reports that models of genre in the US have been less text and more activity based with discursive processes simply representing one type of genre action (Russell, 1997). The notion that genre knowledge is procedural knowledge rather than text-form knowledge and so is acquired through situated practice has also motivated North American genrists to argue against explicit teaching of genres (Berkenkotter and Huckin, 1993; Freedman, 1990, 1992, 1993a, 1993b, 1994, 1999).

These debates about how genre can be represented as processes and contesting practices rather than, or as much as, form or structure have also occurred within the 'Australian' genre school (See, for example, Cope and Kalantzis, 1993a/b; Kress, 1993; Kress and Threadgold, 1988; Knapp, 1997; Martin, 1997, 1999a/b; Threadgold, 1988, 1989; Thibault, 1989). Australian cultural theorists and others challenge genre-based pedagogy for treating literacy as an induction into discourses represented as static reified forms of 'power' which can be transferred like commodities from those who have them to those who do not (e.g., Luke, 1996).

The next three sections of this chapter address in more detail the question, 'Can linguistic description of text construction contribute to the teaching and learning of literacy at university?', in the context of three pedagogic approaches: a 'processes' approach; a number of 'practices' approaches; and a systemic functional grammar-based genre approach. All of the perspectives can be seen as broadly social constructivist in their approach to literacy pedagogy but they differ in their evaluation of the contribution of text description in that pedagogy.

2.1.2   A sociocognitive process model of literacy teaching and learning

From the late 1970s, Flower, in collaboration with Hayes, developed a cognitive model of the writing process 'which has been dominant for the past 15 years in composition research' (Grabe and Kaplan, 1996:91). Together with Bereiter and Scardamalia who produced a different model emphasising other cognitive aspects of writing, they provided cognitivist research findings to underpin the process writing approach. However, by 1994, Flower's model of writing had expanded to embrace the social context in which the individual psychological processes of writing occur. This development reflected the development of social context approaches to writing going on generally throughout the 1980s and 1990s. See, for example:

- Ethnographers/anthropologists and sociolinguists like Cazden, 1988, Cook-Gumperz, 1986, Heath, 1983, Scollon and Scollon, 1981, Street, 1984, Wells, 1986.

- New Rhetoricians and genrists, like Berkenkotter and Huckin, 1993, Cooper, 1986, Freedman and Medway, 1994, Miller, 1984.

- Activity theorists, like Russell, 1997, Wertsch, 1985.

- Linguists/social semioticians like Halliday, 1978, Kress, 1993, Martin, 1992, Thibault, 1989.

- Critical literacists like Freire, 1972, Freire and Macedo, 1987, Giroux, 1988, Shor, 1987.

- Critical linguists like and Clark, 1992, Fairclough, 1992, Gee, 1990, Ivanic, 1998; Kress, 1993, Kress and Hodge, 1979.
- Sociologists like Bernstein, 1990.

Flower, throughout her research into the processes of writing, has retained a deep scepticism about the value of 'current educational practice that reduces the essence of this textual performance to a narrow set of text features' (1994:15). However, as the review below will show, despite her professed emphasis on 'textual performance', she makes frequent reference to the existence of textual rhetorical structures which student writers need to develop expertise in constructing. In this respect, it seems her account would benefit from a description of text that offered more than 'a narrow set of text features'. It is such a model of text description which it will be suggested is offered by SFG-based genre analysis.

The original Flower and Hayes cognitive model presented 'textual performance' as made up of a complex of cognitive processes that are

- interactive with each other
- goal directed
- different for novice and expert writers

In the later model this cognitive work is located within a complex of social practices and situations:

> selecting information ...; organising it at all levels, from making local transitions to imposing a larger organising discourse structure...; and connecting which ranges from seeing and verbalising parallels in events to drawing inferences that create a pattern of cause and effect, to explicitly locating one's own ideas in the context of larger issues, other readers, other texts. (1994:5).

'Locating one's own ideas in the context of larger issues, other readers, other texts' entails recognising 'that entering a literate practice is a political act; it depends on reading a situation and reading the audience as well as reading texts and having good ideas' (1994:6).

Throughout the account there seems to be a need for a way of describing text but an absence of such a descriptive method. Academic literacy is seen as a 'limited literacy' that gate-keeps entry to the academy (1994:14). Academic text is not an autonomous expression of 'truth', but rhetoric in response to exigencies. Literacy is action and 'although literate practices are often described in terms of text features, what educators need is an account of the social and cognitive moves by which writers actively practice a discourse' (1994:22). These moves depend on the writer's knowledge of the social conventions and their own problem solving skills. In this way writing is rooted in 'expressive practices' (c.f., Britton, 1983, Elbow, 1981, Graves, 1983) but married with the 'rhetorical practices' of public discourse, which are action plans for carrying out literate acts. Teaching these practices is difficult when not rooted in specific discourses since they become too abstract to transfer and generalise. Transfer is most likely when writing teaching becomes 'a problem solving task itself, when students become sufficiently aware of their own thinking to monitor and adapt old strategies to new problems' (1994:27)

The goal is to 'critically appropriate the codes, vocabularies and deep grammar of different cultural, social and collective traditions' (1994:29) by 'teaching students how to identify and unravel' the rhetorical strategies of the dominant limited literacy of academia. Once again, this would seem to call for a linguistics that could help in identifying 'codes, vocabularies and deep grammar of different …traditions'. Instead a very strong case is made for a student-centred model of writing in which coherent text from a linguist's point of view may be irrelevant to the process of meaning negotiation that a student is engaged in. '[T]he meaning a literate act may have for a

writer is not necessarily a coherent or unified meaning' (1994:37). Text and discourse descriptions are a crude 'form of academic currency we mint to talk about meaning – but not the coin of the writer's 'realm'' (1994:37).

There seems very little room in this sociocognitive account of writing for a linguistic description of text construction. Yet the model of literacy pedagogy which is derived from it seems to bear some strong resemblances to the genre approach and to suggest opportunities for genre analysis to be part of the teaching/learning activity. Learning literacy is described as a cognitive apprenticeship, in which students are apprenticed into what writers do – 'solve situated problems' – and what they are – 'dilemma driven' (1994:120). Learning writing as 'making sense of the task and making sense in the text' appears to call for active, problematised engagement in which students become aware of their own strategies and also of the strategies of others, including those who produce dominant academic discourse. This apprenticeship model entails collaboration by teacher and students in explicating the cognitive processes and the public discourses. It is difficult to understand why a linguistic description would not contribute to this procedure. As the section on genre-based pedagogy below will illustrate, 'explicating' sociocognitive processes that texts construe is one of the foundations of SFG-based genre pedagogy.

The parallels between the genre approach and the sociocognitive process approach continue to be apparent in the details of the cognitive apprenticing. Flower describes a procedure of 'collaborative planning' in the classroom in which a 'Planner's Blackboard' is used to prompt students to go beyond knowledge telling (in which they simply think about what to say) and into rhetorical knowledge transforming (thinking about what they are doing).

On the Blackboard, written prompts encourage students to:
1. focus on purposes, key points, audience, and textual conventions.

In collaborative talk and writing the teacher encourages students to:

2. attempt to consolidate how their goals can be achieved through three strategies: knowledge driven strategies, schema driven strategies, and constructive strategies.

'Knowledge driven strategies' are ways of handling contents or topic. Knowledge telling is the default strategy but 'collaboration in the form of on-line supports and prompts could help students abandon the default strategy of knowledge driven planning' (1994:141) in favour of the more challenging, and academically valued, knowledge transformation. This contrast between knowledge telling and knowledge transforming can be compared to the Sydney genrists' emphasis on factual writing over narrative writing in school classrooms. Factual writing can, of course, be simply knowledge telling, but the goal of the Sydney genrists is to support students in moving away from recounting knowledge in a temporally organised sequence towards transforming knowledge into other conceptually organised forms.

'Schema driven strategies' are informed by the writer's awareness of relevant schemata. The notion of schemata is also central to SFG based genre analysis so it is relevant to consider how the two notions compare. Flower's model of schema is 'both more and less' than a model of text structure. It is more in that it is complexified by the attachment of bits that are prefabricated – expressions, phrases, discourse patterns (1994:134). It is less in that it cannot be converted directly into a text: 'instantiating a schema can be distinguished from creating a plan' (1994:134). The issue seems to be the extent to which, in Flower's description, schema is a fuzzy notion: a <u>mental model</u> that cannot be mapped directly onto any textual form. A criticism of the Sydney notion of schema is that it is, in contrast, a normative, static <u>textual model</u> (see for example, Lillis' reference to 'genre as text-type', 2001:32). The accounts by Halliday and Martin of text in context outlined in the section below do not appear to confirm such a static model: instead text-context relations are described as 'probabilistic' – a term which has much in common with the word 'fuzzy' used to refer to Flower's notion of schema above.

Finally, in Flower's model, the gaps and conflicts between knowledge driven strategies and schema driven ones are resolved by 'constructive strategies' which embed the other strategies in a problem solving process which leads to the instantiation of the text's rhetorical design. This strategy highlights the <u>agency</u> of the student in their engagement in the writing process. The goal of the pedagogy is not to learn a process but 'the personal invention of an intellectual repertoire' (1994:143). Flower adopts an affirming attitude to the students' own existing complex strategies and 'the powerful, contradictory or problematic logics' which lie behind them. Her criticism of 'social' explanations of literacy (like 'genre' ones) is that they 'are unable to account for the role of the students as <u>agents</u> negotiating these social contexts' (1994:173). It is for this reason, that 'as a cognitive rhetorician' she is 'not persuaded by the polemical, dichotomising stance of much social theorising, with its rather overdrawn picture of students' writing as a generic culturally dictated social process; by its inability to account for how cognition and context interact; or by its tendency to broadbrush speculative generalisations about students supported by assertions and political value statements in place of evidence that might complicate or qualify the story' (1994:203).

This review of one version of a process approach to literacy pedagogy has deliberately attempted to relate it to a text linguistics based one. What distinguishes the process approach is the focus it maintains on the individual sociocognitive processes of the student-writer as an <u>agent</u>. It appears that in this approach linguistic descriptions of text are not seen as useful for literacy teaching because they cannot account for the contradictory logics which students employ in their individual creation of text. However, it is not clear why a linguistic description of text could not be used to this end and there is much in the account that seems both compatible with and in need of a means of text description.

2.1.3 Sociocultural practices models of literacy teaching and learning

The literature which has been brought together under the heading of 'sociocultural practice' in this section, develops the notions of writing as an activity, of texts as sites of contesting representations and realisations of meaning, and of power as a dimension of the construction of meaning. A number of these accounts of literacy use exploit, or refer to, descriptions of text construction in the learning of literacy but there is also a clear problematising of the nature and value of such descriptions. The emphasis on literacy as 'practice' means that these accounts share with the 'process' approach a focus on literacy from the user's point of view; however, in contrast with process accounts, practice oriented accounts have not paid as much attention to the kind of literacy <u>pedagogy</u> that their accounts of literacy as practice call for. The purpose of this section is to examine a number of these 'practice' oriented accounts in terms of the light they shed on the value of linguistic description of text construction in the teaching and learning of literacy.

2.1.3.1 New Literacy Studies

This first account of literacy as a sociocultural practice is chronologically the most recent of the sociocultural accounts. It is also the least oriented to linguistics in its description of literacy. In fact, Street in a book described by Gee (2000) as a 'programmatic statement' for New Literacy Studies, argues against using description of text construction in literacy teaching. He writes:

> the implications of the New Literacy Studies for pedagogy are that we need to
> move beyond teaching children about the technical features of language
> 'functions' and help them instead towards awareness of the socially and
> ideologically constructed nature of the specific forms we inhabit and use at
> given times (Street, 1995:6).

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Street approaches literacy as an anthropologist and questions the status that text – particularly written text – has acquired in literacy studies. From that perspective, he challenges Ong's and Halliday's conceptualisation of the 'Great Divide' between oral and literate language, Halliday's account of the relationship between context and linguistic form, and the 'Sydney school's genre pedagogy for its formulaism and proposal that writing and written genres provide access to power' (See Street, 1984: Introduction and section 4). In terms of the 'literacy diagram' (Figure 2.1, page 13) Street appears to want to ignore the central square entirely. Such a critical perspective on the nature and role of literacy threatens a number of very significant approaches to literacy teaching and it is therefore important to be clear about the nature of the challenge and its implications.

It will be a claim of this thesis that, while New Literacy's emphasis on the enactment of power relations at a situated local level through the medium of language is an important perspective on the nature of literacy, some of the terms in which this position is expressed are ambiguous and contradictory and some of the criticisms of linguistics-based approaches to literacy inadequate representations of those positions. This claim will be supported by close reference to an article in which Lea and Street (1998) outline a 'New Literacies' approach to literacy in university (See also Lea and Street, 2000).

Lea and Street adopt an 'ideological' perspective on literacy and propose that as a concept and as practice it is understood differently by different university participants. Research into literacy they see as having moved through three orientations to the concept of literacy in university:

1. An *autonomous model* of literacy as a technical and unitary practice which can be 'fixed' in 'study skills' courses designed to serve the writing requirements of the university as a whole.

2. An *acculturation model* which sees the writing behaviours of different disciplines in cultural terms and the learning of writing as a socialisation into the cultures of the disciplines.

3. An *academic literacies – ideological - model* which sees the learning of literacy as a place of contesting discourses and discursive practices in which identity and social roles and relations are at stake.

In Lea and Street's account, the third part does not replace the other two but it is 'privileged' over the others, in a hierarchical relationship in which it contains and inflects the other two. This is reflected in their description of their own research:

> it is important to investigate the understandings of both academic staff and students about their own literacy practices, without making prior assumptions as to which practices are either appropriate or effective. (1998:158).

The problem with this is that while it may describe the <u>research</u> approach Lea and Street have taken it does not describe the socially constructed reality of universities as it is represented in their own account.

The reality of universities is described in their opening two sentences:

> Learning in higher education involves adapting to new ways of knowing: new ways of understanding, interpreting and organising knowledge. Academic literacy practices – reading and writing within disciplines – constitute central processes through which students learn new subjects and develop their knowledge about new areas of study. (1998:158).

For university students – unlike researchers - this is not an environment in which it is possible to make no assumptions as to which practices are appropriate and effective, it is one in which that is a major goal. They describe how:

[S]tudents ... knew that their task was to unpack what kind of writing any particular assignment might require. This was at a more complex level than genre, such as 'essay' or 'report', but lay more deeply at the level of writing particular knowledge in a specific academic setting. (1998:163).

According to Lea and Street, both staff and students describe writing in terms of 'form in a more generic sense, including attention to spelling, punctuation and layout, and to such apparently evident components of rational essay writing as 'structure', 'argument' and 'clarity''. But there was not a shared understanding of what these terms meant in practice by tutors in different disciplines or by staff and students in even the same discipline or field. Often staff were perceived by Lea and Street to refer to issues of form when what was at stake was rooted in the epistemology of different disciplines and the way that form realises the epistemology. Such form-epistemology relations were often implicitly rather than explicitly known by the staff. These observations are highly pertinent to the debate about literacy. But it is important to recognise that throughout Lea and Street's account the discourses and genres of the 'new ways of knowing ...understanding, interpreting and organising knowledge' in university remain dominant - for tutors, students and ultimately for Lea and Street.

It seems quite likely that staff may misread the reasons for why an essay is unsuccessful and attribute to form what actually lies in the relationship between knowledge and form. It also seems likely that this actually represents a struggle over the meaning of the sign (the essay) in which the same signifier (the materiality of the essay text) signifies a different signified (the meaning of the essay). But neither of these facts mean that participants in the university (in contrast with Lea and Street as researchers) make no assumptions about the 'appropriacy and effectiveness' of their practices. The students know this, as their reported comments show. Their expressed goal is to understand what practices are regarded as appropriate and effective by tutors. And while tutor's responses to the students may be mis-expressed and epistemological-form relations be referred to as problems of form ('incoherence',

'linkage', 'structure') these are not simply idiosyncratic responses by tutors – they are rooted, according to Lea and Street's account, in epistemology (1998:162).

It is this deeper level of writing – and the relation between text and context - that appears to call for a linguistically informed description. The 'deterministic' relationship between discipline and disciplinary writing forms which Lea and Street refer to here – and which is better seen as 'probabilistic' – can, arguably, be described in terms drawn from the linguistics that Street seeks to distance New Literacies from. In the next section it will be proposed that Halliday and Martin's terms 'genre' and 'register variables' seek to do just that.

In Lea and Street's description, the practices of the students are important at the level of identity and affect but their discourses and practices are not potentially superior to those of the disciplines – they are measured against those of the tutors who 'are likely to have spent many years developing acceptable ways of constructing their own knowledge through their own writing practices in a number of disciplinary contexts' (1998:163).

New Literacy approaches are currently exercising considerable influence on the conceptualisation of literacy at all levels of the education system, particularly tertiary level. The emphasis on conflicting practices within quite specific contexts – of particular university courses – and between particular individuals – students and their tutors is an important one. However, there is less clarity about the practical implementation of this knowledge in literacy pedagogy.

Like the sociocognitive process account, the New Literacies account of university literacy, rather than arguing against a focus on text, appears to demand a rich description of text construction in order to understand – and explain – the ways in which particular texts realise particular epistemologies. New Literacy implies a need for such a tool, but appears to be constrained by a fear that focussing on text will amount to a valorising of 'autonomous' literacy.

2.1.3.2 Critical Discourse Analysis (CDA)/Critical Language Awareness (CLA)

Emerging from a linguistics environment, Critical Discourse Analysis (CDA) or Critical Language Awareness (CLA)-based approaches share many New Literacies perspectives on literacy. Those shared perspectives are explicitly explored in *Situated Literacies* (Barton et al., 2000: see particularly, Gee, 2000). This section focuses particularly on Ivanic's (1998) work on identity and academic writing as this has had a significant impact on the study of literacy in university. Ivanic derives much of her approach from the foundational work of Fairclough in CDA. In turn, that work draws on previous work by Halliday in systemic functional linguistics and on Kress's application and adaptation of Halliday's work in developing the basis for a 'critical linguistics'. These foundations in linguistics mean that CDA/CLA approaches to literacy learning, unlike New Literacies approaches, <u>do</u> exploit text description in their accounts. However, it will be seen, in this section, that the 'critical' element in CDA/CLA research approaches leads to significant ambiguities in notions of how to use text description pedagogically.

Writing from a CDA perspective, Ivanic argues for an acknowledgement of the diversity that exists in the realisation of linguistic systems at the level of the individual processes of writing. This is a linguistically informed echo of the emphasis placed on students' 'contradictory logics' in the sociocognitive process account reviewed above. Ivanic focuses on how identity is realised through the discourses that an individual instantiates. For her, 'Writing is an act of identity in which people align themselves with socio-culturally shaped possibilities for self-hood, playing their part in reproducing or challenging dominant practices and discourses, and the values, beliefs and interests which they embody' (1998:32). Through collaborative case study research, she seeks to engage with the affective dimension of writing – that is to relate the linguistic features of texts to the experience of the writers.

Ivanic's commitment to the agency of writers and her consciousness that agency is construed and restricted in and through text means that she is unwilling to describe text separate to this agency. For this reason, while using Halliday's grammar:

> as an analytical tool, I am not adopting along with it his view that particular contexts of situation determine or prescribe particular linguistic features. Rather I want to show ... that some discourse practices, with their associated values and beliefs are extremely pervasive in the academic community, and ... that there is nevertheless, variation in these practices and that they are open to contestation and change. (1998:260).

It is not clear that, in writing this, Ivanic is actually bringing something new to the Hallidayan model of systemic functional linguistics. In the next section, an account of Halliday's model will relate it to Giddens' structuration theory in order to make the same point Ivanic is making here. In writing the above, Ivanic is following the emphases that Fairclough brought to SFL in his 'text oriented discourse analysis' (e.g., Fairclough, 1992:37) but in a later publication (Chouliaraki and Fairclough, 1999), Fairclough himself proposes that Giddens theory of structuration provides a corrective to the limitations he perceives in Halliday's linguistics model. Again, it is questionable whether structuration theory offers anything that is not already contained in the SFL model but the particular explication structuration theory offers of the dialectical relationship between action and structure is undoubtedly useful in highlighting a central feature of SFL.

Fairclough's critical discourse analysis model has been influential in moving the focus of text description outward to take in the outer two squares in the 'literacy diagram' (see page 13). Fairclough proposes that the second of the squares represents discursive practices – the processes of production, distribution and consumption. His description of these in Fairclough (1992) aligns them with the sociocognitive processes that Flower describes:

specifically 'sociocognitive' dimensions of text production and interpretation, which centre upon the interplay between member's resources which discourse participants have internalised [c.f., Flower's 'rhetorical practices of public discourses'] and bring with them to text processing and the text itself, as a set of 'traces' of the production process or a set of 'cues' for the interpretation process. These processes generally proceed in a nonconscious and automatic way, which is an important factor in determining their ideological effectiveness. (1992:80).

So far, the model of discursive practices that Ivanic is drawing on resembles Flower's model of sociocognitive action. It differs in being related to a much more developed linguistic description of text – and by valuing such a text description. Ivanic has followed Fairclough's injunction – 'how people interpret texts in various social circumstances is a question requiring separate investigation' (1992:86) - and used this model to analyse how mature women students employ the resources they have developed in various social circumstances to interpret texts at university. However, her 'online' analysis of these discursive practices is informed by the third containing box of Fairclough's model: discourse as social practice.

For Fairclough, 'discourse as social practice' means seeing 'discourse in relation to ideology and to power, and plac[ing] discourse within a view of power, of hegemony, and a view of the evolution of power relations as hegemonic struggle.' (1992:86). Ideology, Fairclough understands 'to be significations/constructions of reality (the physical world, social relations, social identities), which are built into various dimensions of the forms/meanings of discursive practices, and which contribute to the production, reproduction or transformation of relations of domination'. Ideology is a property both of structures (e.g texts and orders of discourses) and events (discursive practices). '[I]t is not possible to 'read off' ideologies from texts ... because meanings are produced through interpretations of texts, and texts are open to diverse

interpretations which may differ in their ideological import' (1992:89). It is also important to recognise that there is not a 'rigid opposition between 'content' or 'meaning' and 'form'', ideology inheres in both (1992:89).

Fairclough and Ivanic use Hallidayan textual categories to describe dominant university discourses but challenge the deterministic value of these discourses in the 'apprenticing' of students. Ivanic foregrounds the role of individuals in reproducing the discourse and practices, noting the contradictory and contested nature of signs and their production, and questioning whether students should attempt to subordinate their practices to those of the university since the latter are not designed in the interests of the students. (For example, 'The [university] practice of having to compact meanings into lexically dense written prose, in the style of 'the diamond formed under pressure' [a reference to Halliday's characterisation of lexically dense academic prose] was alien to all of them except Angela: a way of being and communicating which constituted a threat to their identity' (1998:263).).

> Rather than learning just the characteristics of powerful discourse types and attempting to reproduce them, students should explore the way in which different discourse types position them, and discuss the personal and political consequences of participating in them. (1998:340).

Ivanic calls for 'the academic community as a whole to turn its highly developed intellectual abilities to the task of identifying its own values, beliefs and practices' (1998:344) so that they can 'share their insider knowledge more democratically making membership of the academic discourse community less exclusive, more accessible and more open to contestation'.

Insider knowledge is necessary:

in order to know exactly what counts as an acceptable essay structure, argumentation, proof, or clarity in that community: exactly what needs defining, what needs elaborating, what needs supporting, and how. It is not a question of knowing how to produce a decontextualised generic form, but depends on context- and content-specific details. (1998:344).

Despite sharing New Literacists' concern with diversity and conflict in literacy practices, Ivanic also exploits linguistic descriptions of text construction in her work on student writing. In her recommendations to the academic community above, it is evident that text description has a role to play in pedagogy. However, the challenge Ivanic presents is how to carry out such text description in ways that do not privilege institutional discourses over individuals' discourses. It appears that she believes that linguistics can provide textual descriptions of all these discourses. What is at issue is whether such descriptions will automatically favour the dominant discourses of the institution. What this suggests is a need for caution in teaching text *descriptions* that amount to accounts of dominant structural *forms* and a preference for teaching text *description* as a *procedure*. This reflects Fairclough's distinction between 'texts and orders of discourse' (i.e., structure) on the one hand and 'discursive practices' (i.e., actions) on the other.

However – as Fairclough emphasises by calling his work 'text oriented discourse analysis' - text description as a procedure depends on work with material texts as structures. In responding to the first research question - 'Can a description of text construction contribute to the teaching and learning of literacy?' – the relationship between these two conceptualisations of 'text construction' has to be taken into account. Providing that is done, CDA/CLA approaches to literacy use suggest that there can be a place for linguistic description of text in literacy pedagogy. In that respect they differ from New Literacy and sociocognitive process approaches. What is less clear from their accounts is how text description can be used pedagogically. For that reason, there appears to be a danger that CDA/CLA's critique of dominant

text descriptions will be interpreted as a critique of the use of text description generally. That is the challenge that pedagogy based on linguistic description of text must meet.

2.1.3.3 Genre as social process

Much of what has been highlighted in CDA/CLA approaches to literacy in the previous section were suggested in earlier work by Kress and Threadgold, two social semioticians with a strong association with Australian genrists. In a paper called 'Towards a social theory of genre,' they focussed on the tension within genres – which are 'both products (types) and processes (...realised as the forms or consequences of social action...)' – because they are 'both conservative and potentially subversive semiotic categories' (1988:217). They concluded that:

> the question of genre involves much more than abstract systems or schema for action, or autonomous taxonomies of text types....Genre is evidently part of a number of patterned processes by which systems of ideas and belief...are constructed, transmitted and maintained. These processes involve institutions, power relations, questions of access, and thus questions of the construction of social agents and subjects. (1988:227).

The social semiotic theory of genre they propose sees social subjects as agentive but in ways that are socially predictable as a result of their positioning 'as linguistic subjects, through access or lack of access to sets of text, genres and discourses' (1988:237). This means that 'Text as genre is therefore both the codification of a certain social state of affairs (the inertial element) and the domain of contestation and conflict (the processual/dynamic element)' (1988:238).

Both Threadgold and Kress went on to develop these ideas. In 1993, Kress argued strongly against what he saw as the normative nature of some models of genre used in

literacy pedagogy in the context of a multicultural society. In his view, they tended towards 'a firmer view of generic structure, a greater tendency towards the reification of types and an emphasis on the linguistic system as an inventory of types.' Kress's preference was for an approach which 'tends towards a more historical/fluid view of generic form, depending on the prior contingencies of social structuring; an emphasis on the generative force of social categories.' (Kress 1993:35).

This development of a 'social process' notion of genre represents a development from Kress's earlier writing (e.g. Kress, 1987), where he clearly argued for the use of text descriptions (i.e. textual forms) in the teaching of literacy. It is less clear how the text descriptions Kress refers to in the later writing are to be used in literacy pedagogy. As with the CDA/CLA approach, the shift from description of text as structures to description of texts as processes of symbolic interaction both argues for the use of text description in literacy pedagogy and, at the same time, problematises that use.

2.1.3.4 Conclusions

CDA/CLA, New Literacy and social semiotic approaches share Flower's concern with the individual acts of students seeking to make sense of their situation in writing. In contrast with Flower, they are explicitly concerned with the political engagement that these acts entail. As a result, they problematise the value of text descriptions in the teaching and learning of literacy. CDA and social semiotic approaches exploit linguistic analysis in their work but warn against text descriptions that are normative and which devalue textual practices – and textual identities - that do not conform to these dominant forms. New Literacies approaches do not use linguistic description in their analysis of literacy practices but they share CDA's commitment to the diversity of practices, to a focus on the writer's own understanding of what they are doing when writing and to the notion that diverse practices are enactments of social power relations.

The attention which these two approaches have brought to the meaning making activities of students is clearly of major significance in the teaching of literacy. However, awareness of students' meaning making practices does not necessarily preclude an attention to textual description. On the contrary, it seems to call for it. Describing text seems to be central to discussing with students and tutors the meanings that they make through writing and to explicating the nature of the texts that constitute their fields of study. The recognition that linguists are simply other meaning makers within this context rather than arbiters of the meanings of the context does not necessarily negate the value of linguistic descriptions. However, it does call for linguistic descriptions which are sensitive to the relativity of meaning-making practices which CDA and New Literacies have drawn attention to. It is within that context that models of literacy pedagogy which answer affirmatively the question, 'Can description of text construction contribute to the teaching and learning of literacy?' need to be placed.

The impact of the 'discovery' of process is rightly regarded as central to the development of literacy research and teaching (see, e.g., Grabe and Kaplan, 1996). 'Process' permeates the field of literacy pedagogy: writers engage in processes of producing texts; the texts they write enter into processes of consumption within the context in which they are distributed; analysts enter into processes of describing texts, discursive processes, and sociocultural practices in relation to those contexts; and teachers exploit knowledge of all these processes in the process of teaching. It is no wonder there is sensitivity about any reification of 'process' in accounts of literacy and literacy pedagogy. It is with that awareness that pedagogy based on text description must be informed.

2.1.4 A text linguistics model and literacy teaching and learning

This section reviews the work of a group of linguists who have proposed unequivocally that linguistic description of text does contribute to the teaching and

learning of literacy. They have also been criticised for exactly that reification of process referred to at the end of the previous section. Teachers and researchers associated with the 'Sydney school' of genre-based literacy pedagogy have developed a model of educational linguistics, based on systemic functional linguistics, which underpins their approach to the teaching and learning of literacy and to teaching and learning more generally across the curriculum. They are not alone in applying linguistics to the teaching of language – applied linguistics has long informed the teaching of English for Academic Purposes, particularly to speakers of other first languages. What makes the work of the Sydney school particularly interesting is the systematic and extensive use of systemic functional linguistics in their educational work as well as the criticisms of this work which they have confronted and responded to over a twenty-year period.

In this review, a number of systemic functional linguistic (SFL) terms and concepts are used but systemic functional linguistics itself is not described in detail until the next chapter. In order to simplify this account of the use of SFL as a pedagogic tool, explanations of the linguistic terms and concepts are kept to a minimum, with reference made to appropriate pages in the following chapter when further explanation may be helpful. The emphasis in this account is on the pedagogy.

As Martin's recount of the work of the 'Sydney genre school' over the past twenty years shows (Martin, 2000c), most of the developments in SFL genre pedagogy have occurred at school level. There has been more recent work from teachers working in tertiary level education: publications from those working at the Learning Assistance Centre of Sydney university (Jones (1991), Jones, Gollin, Drury, Economou, (1989) Drury (1991, 1999) Drury and Webb (1989, 1991)), others working at Sydney university (Ravelli (2000), and others at Wollongong university (Trivett, Skillen, Rodgerson, Robinson, and Russell, 1999). However, the approach has been less influential in universities than in schools in Australia.

The literature on genre-based pedagogy is extensive. Much of that literature is an argument for the value of a language-based theory of learning in general as opposed to an argument for a particular form of literacy pedagogy. The development and use of literacy is seen as integral to learning across the curriculum: literacy is not separated from the educational functions it performs. It is this perspective which accounts for much of the criticism of the genre approach. As Moore (1990) pointed out in the early years of the 'genre debate', there is a fundamental ideological divide between those who see education as an induction into social life (in this discussion, 'social life' can be equated with the curriculum) and those who see education as a process of liberation of the individual. It would be simplistic to suggest that the sociocultural accounts discussed above hold a romantic notion of the liberation of the individual but their critique of ways in which the individual is inducted into social life continue to be salient in their commentaries on the genre approach. In order to explore how the genre approach has developed since Moore made her observation, this section refers to a number of publications by genrists, focussing on three aspects of the approach: 'domains of knowledge', 'genre', and 'explicit pedagogy'.

2.1.4.1 Domains of knowledge

Macken Horarik (1996) distinguishes three learning 'domains': 'everyday', 'specialised', and 'reflexive'. Sydney genrists contrast the 'commonsense' knowledge of everyday domains with the 'uncommonsense' knowledge of specialised domains. The contrast between domains is exemplified very clearly by the ways knowledge is classified in the specialised domain of school: 'children can no longer rely on the classifications and tacit understandings they developed as a result of learning at home or in the community' (Macken-Horarik, 1996: 238).

Bernstein's notion of 'classification' is used to describe the contrast between common- and uncommon-sense. Bernstein (1975, 1991) proposes that strong classification typifies secondary school where each lesson in the day is taken up with

the study of a different 'subject'. The subjects are treated as discrete areas where overlap and uncertainties are supressed - the subjects are 'held apart', in contrast with everyday knowledge, where weak classification predominates and the boundaries around bodies of knowledge are more permeable.

Sydney genrists propose that the strong specialised classification of knowledge is handled by a technical - and largely written - language. Texts written in such language are abstract, generalising, metaphorical and dense. If a school does not recognise the gap between everyday and educational knowledge and acknowledge and build on the everyday knowledge of students, some students may see educational knowledge as having no relevance to their experience. However, this should not entail emphasising local, community knowledge at the expense of specialised educational knowledge. To do this disenfranchises students further by leaving unchanged the gulf that exists between their knowledge and the kind that is valued by powerful groups – particularly employers.

2.1.4.2 Genre

Across all the disciplines, Sydney genrists propose, 'agnate genres' can be identified - that is, from subject area to subject area similar genres of textual form will recur, distinguished from each other by register. In primary education, narrative is a highly privileged genre. In opposition to this emphasis on narrative, Martin's book *Factual Writing* (1985) is an argument for the teaching of the factual writing genres which are the ones needed in the teaching and learning of the specialised knowledge domains of secondary school and which, in social life outside school, work to change social reality. Some examples of factual genres are recount, account, classification, taxonomic report, response, exposition, and argument.

Sydney genrists have produced linguistic descriptions of the generic schemata and lexicogrammatical realisations of register that constitute many of these factual genres. [Details of some genres selected from SFL literature are presented in Appendix 7.]. It is these descriptions of textual form which have attracted some of the criticisms referred to in the previous sections of this review. For example, Kress is referring to them when he writes critically of 'a firmer view of generic structure, a greater tendency towards the reification of types and an emphasis on the linguistic system as an inventory of types' (Kress, 1993:35). The risk Kress observes is that a *procedure* of text description leads to a *description* of a text type which is then explicitly taught as a goal to conform to – induction into social life seen as conformity to dominant norms.

Macken-Horarik also recognises the danger of privileging specialised knowledge: 'Representing the contexts of educational learning as specialised encourages a static view of learning and a conservative view of the prevailing social order' (Macken-Horarik, 1996:239) To avoid this, she proposes that school learning also introduce students into discourses which contradict the autonomous nature of specialised knowledge. This is done by bringing bodies of knowledge and the genres that construe them into relationship with each other. Either the way knowledge is construed differently in different specialised bodies of knowledge (e.g. history and geography) can be compared, or the way knowledge is construed differently in specialised and everyday domains can be compared (for example, by exploring the construction of knowledge of IVF methods in the two different genres of biology text book and newspaper article). In this way, the classification of knowledge is weakened. This will not be achieved by a simple sequencing procedure: 'It is not a matter of learning the mainstream discourses for a number of years and then, for example, finally considering the socio-cultural issues' (Macken and Rothery, 1991:12). Areas of disciplinary knowledge need to be firmly established and then problematised in a cumulative and cyclical procedure.

2.1.4.3 Explicit pedagogy

In order to bridge the divide between common- and uncommon-sense and the linguistic forms through which the two are constructed, Sydney genrists employ a form of 'explicit pedagogy'. They draw on another of Bernstein's concepts – that of 'framing' – in order to explain their approach to the teaching <u>process</u>. Framing describes the degree of control teacher and students have over what is learned. With strong framing, the control over selection, organisation, pacing and timing of learning lies with the teacher. With weaker framing that control is taken over by the students.

In contemporary education – particularly radical and progressive forms – weaker framing might appear to be preferred. However, for Bernstein, the implications of 'framing' are not simple. Weaker framing does not necessarily foster student autonomy. The framing arrangement in many classrooms depend on 'recognition' and 'realisation' rules that constitute a hidden curriculum. These rules always favour the middle classes because they reflect hidden, dominant, class-based assumptions. Progressive, apparently student-centred, democratic styles of classroom actually favour the 'new middle classes' - that fraction 'which control... not capital but dominant and dominating forms of communication ...through control over what Bourdieu calls the symbolic markets' (Bernstein,1975 :17). Despite its apparent benevolence, the invisible pedagogy of the progressive classroom is at least as disenfranchising of 'working class, migrant and indigenous students' (Martin, 2000c:20) as the overtly 'oppressing' traditional pedagogy.

In order to build on on some of the strengths of both traditional and progressive programs (Martin, 2000c:20), genre-based pedagogy is carried out through a staged teaching/learning cycle which is explicit and didactic in places and experiential and exploratory in others. This shifting backwards and forwards between weak and strong

framing mirrors the shifting between strong and weak classification - across the three domains of knowledge - referred to above. [See Appendix 7, page 428, for a diagram]

There is a privileging of specialised knowledge and its registers and genres but the relationship to everyday knowledge is also foregrounded. This weakening of the classification in order to access the subject is a strategy that is also employed in order to critique specialised knowledge - to enter the reflexive, critical domain described by Macken-Horarik and referred to above. But it is stressed by the Sydney school that this entry into critical literacy practices demands high levels of mainstream literacy - a firm grasp of the register and genres of the specialised subject area:

> What I want to argue here is that many students in our schools, at all stages of schooling, are battling to develop a literacy that enables them to work successfully with basic syllabus requirements ... To ignore the significance of mainstream literacy in the workplace is to abrogate our responsibilities as educators. (Rothery, 1996:118).

Using SFL to explore knowledge as constructed through language invites the recognition that such knowledge is contingent on situation and not 'given' or autonomous. This emphasis on the contingency of textual form on social context goes some way to meeting criticisms indicated in the previous sections. However, it can be argued that it still underrepresents the conflicted nature of generic realisations. Schematic and lexicogrammatical descriptions may overgeneralise and homogenise the diversity of actual textual realisations that constitute knowledge domains – as proposed by Kress. They may also elide the conflicts of identity experienced by students in their appropriation of (and by) the genres described – as proposed by Ivanic. They may also overlook the 'contradictory logics' engaged in by students as they enter new domains of knowledge and seek to make meaning in ways that are sensible to them – as proposed by Flower. It is the extent to which SFL based genre pedagogy can accommodate these perspectives that it will provide an approach that

demonstrates the value of linguistic description of text in the teaching and learning of literacy.

Hasan – a major influence in the development of SFL – has responded to critics of the Sydney genre approach by agreeing that genre-based pedagogy may collude in the reproduction of <u>existing knowledge structures</u> but that failure to master educational genres is to collude in the reproduction of the <u>inequalities of the social system</u>. (Hasan, 1996:404). Although she accepts that genre-based pedagogy has traditionally been insufficiently critical in its approach, she sees contemporary SFL-genre teacher/researchers like Macken-Horarik introducing critical reflection into genre-based pedagogy.

Ultimately, the challenges to the genre approach can be summarised as follows:
- how validly can text description represent knowledge domains;
- how far can text description be action as well as structure: both in terms of what it represents and of how it is done;
- how much conformity to dominant generic forms does induction into the social life of specific knowledge domains call for?

In conclusion, this review of literature relevant to the research question, 'Can description of text construction contribute to the teaching and learning of literacy?', leads to the answer, 'Yes, if it is capable of responding to the challenges listed above'. So far, this review chapter has presented little detail of SFL, the linguistics that underlies the Sydney genre model of literacy and learning. It will be proposed in the next chapter that the Sydney version of SFL offers a rich, complex theory of language on which descriptions of text construction capable of responding to these challenges can be based.

2.2   LITERACY AND THE STUDY OF FILM

The research into the use of linguistic description of text reported in this thesis was located in the knowledge domain of 'Film Studies'. This section of literature review is concerned with the role that literacy plays in the construction of that domain. Film studies is a hybrid subject drawing on a wide range of discursive formations and practices. In gaining academic status, 'it could have become a subdivision of sociology or mass communication studies,' according to Bordwell (1989:17) but was actually 'ushered into the academy by humanists, chiefly teachers of literature, drama and art' (1989:17). Even more than literary studies, it has, since then, been heavily influenced by political, psychoanalytical and semiotic approaches. In new universities, particularly, it also draws on discourses that are technical and vocational.

Despite its concern with the way *film* texts are produced, distributed and consumed, film studies appears to have paid relatively little attention to its own writing, the writing of *film studies* texts. This is a condition it shares with its foundational subject, literary studies (see Macdonald, 1990:31).

A single book – 'which seemed at the time of its publication, to highlight fundamental issues of its field and to signal evidently major implications for the future' (Durant, 2000) – has addressed the social and discursive practices of film studies: *Making Meaning, Inference and Rhetoric in the Interpretation of Cinema* (Bordwell, 1989). The book focuses on film criticism as a professional, university-based activity. In the absence of other research explicitly into the writing of film studies, this review will also consider some research into the writing of literary studies, at both professional and, to a lesser extent, undergraduate level. Finally, the section reviews literature that considers writing about film as a *technical* object of study, mainly at undergraduate and secondary school level.

The purposes of this review are two-fold. The first part provides a perspective on the context of film studies in general – the disciplinary community and the epistemology – in which the literacy research discussed in this thesis can be situated. The perspective is necessarily partial, the context is one of diverse representations of film as an object of study. It is a perspective that has been constructed from the literature – particularly Bordwell (1989) - to foreground aspects of film studies that appear most relevant to the particular film studies module and questions about literacy that are investigated in this research. The second part reviews the relatively small amount of literature that addresses the <u>writing</u> of film studies in order to place the model of literacy adopted in this research in relation to existing descriptions of film studies writing.

2.2.1 Constructing film as an object of study

According to Bordwell (1989 and Bordwell and Carroll, 1996), for all the theory that has gone into the making of the academic study of film – with major contributions coming from literary studies, structuralist and post-structuralist versions of semiotics, Althusserian Marxism and psychoanalysis – the work of film studies has always remained the same: Interpretation. In this respect it has not fundamentally changed its approach since it entered the academy under the aegis of New Criticism.

Bordwell is sceptical about the role of 'Theory' in film criticism because it is 'a body of doctrine …of propositional knowledge' which obscures the fact that critical interpretation of a film is 'a skill like throwing a pot. The potter need not be a chemist, a minerologist or a professor of pottery. In some cases learning theory may help people acquire certain interpretive skills, but it cannot replace those skills' (1989:250). Because of his argument that film analysis is a craft and not necessarily dependent on critical theory Bordwell's model has the potential to be a solution to the conflicting goals of film study in contemporary universities. In particular it offers a

foundation for the integration of theory and practice which Elliot (2000) proposes currently exist in opposition to each other in media studies courses (see below).

Bordwell's scepticism about theory in film studies comes from his view that whatever theoretical model a film critic draws on, the fundamental practice of any film viewer is the same: to make meaning out of the text. However, meanings are the product of two processes: Comprehension – which 'is concerned with apparent, manifest or direct meanings' and Interpretation – which 'is concerned with revealing hidden, non-obvious meanings'. Academic film study has concentrated its attention on the second process – of interpretation: implicit, 'hidden' meanings have been the concern of those who would 'explicate' a text – the work of New Criticism; symptomatic, 'ideological' meanings have been the concern of those who would deconstruct a text – the work of 'Grand Theory'.

Both of these approaches grant little importance to the underlying process of comprehension. Comprehension is the process of making meanings that construct the film as some kind of simulacrum of a material world – i.e., referential meanings – and as a text which 'makes points' about that world – i.e., explicit meanings.

Bordwell's model of viewing a film is a sociocognitive and constructivist one. Making meaning is:

> a psychological and social activity fundamentally akin to other cognitive processes. The perceiver is not a passive receiver of data but an active mobilizer of structures and processes which enable her to search for information relevant to the task and data at hand. (1989:3).

The structures are semantic fields and phenomenal and textual schemata and the processes are routines and heuristics for operationalising these structures. In viewing a film 'the spectator applies knowledge structures to cues which she identifies within

the film' (1989:3). Bordwell's criticism of most contemporary film studies is that it has overdeveloped the top-down part of the procedure. He sees 'Grand Theory' in film studies as increasingly elaborate frameworks of semantic fields and schemata that are imposed on the cues in the film text – overselecting some and ignoring others in an attempt to prove a particular theoretical stance.

Bordwell proposes 'historical poetics' as 'a more modest trend which tackles more localised film based problems without making such overarching theoretical commitments' (1996). By this he is suggesting closer attention to the film form and the cues it provides to the meaning making process. He is not suggesting that meaning is 'transmitted' (contra early film studies) but the cues in the text are not open to 'an infinite diversity of interpretation'; the reader is not interpellated by the text (contra Althusser) but is implied (following Iser). Although Bordwell's approach has been accused of formalism, it has recently been taken up in publications by two film academics in Britain who would otherwise be seen as far from 'formalist': Durant (2000) and Barker (2000).

Bordwell's description of the object of film studies complements Macdonald's account of the object of literary studies (Macdonald, 1989, 1992, 1994). Macdonald is an academic from the field of literary studies, who has developed descriptions of generic forms constituting sub-fields of literary studies, psychology and history. She contrasts New Criticism forms of literary analysis with scientific and social scientific research. Science she sees as constrained by a powerful and public framework of conceptualisation that defines the nature of the problems that the research addresses. It has 'a compact problem definition' and is 'conceptually driven': it works from high level abstract concept frameworks to make sense of lower level data. Literary studies, in contrast, has a 'diffuse problem definition' and is 'data' or 'text driven': starting from lower level data it works upwards into higher levels of abstract interpretation. Like Bordwell, Macdonald sees this situation changing when critical theory entered literary studies and provided more public conceptual frames of reference.

Bordwell and Macdonald describe the professional writing environment rather than the student writing environment. However, Herrington's 'Naturalistic Study of Writing in an Undergraduate Literature Course' (Herrington, 1988) suggests that, while the classroom may reflect the environment of the field of study, the tutor operates with assumptions that reflect <u>and select</u> from the diversity of that field. This point has been taken up by Sydney genrist, Rothery (1994), in her research into the teaching of English at secondary school level. In her discussion of two 'Response Genres' – Interpretation and Critical Response – she notes the procedural knowledge that is <u>assumed</u> of students if they are to meet the expectations that determine these genres. Both Herrington and Rothery argue for explication of the interpretive strategies which are valued <u>in the classroom</u>.

The final perspective on the written construction of film as an object of study is found in writing associated with the practical production of film. Here the dilemmas of recontextualising professional discourse in the classroom are underlined. Elliot (2000) examines the divide in media studies – intended to be an integration – between theory and practice. He relates it to another divide: the vocational/autonomous one. 'Vocational' courses prepare students to work in the media production market. 'Autonomous' courses teach students to develop a critical disposition to the media and are not directly vocationally oriented. Elliot draws on Bernstein's social semiotic theory of education to critique these courses. At stake is the same issue that was considered in relation to Herrington's literature class: the ways in which professional practices are recontextualised in a pedagogic environment.

For Elliot the paradoxes in theory-practice courses are too great. There is at the heart of vocational courses a profound dilemma:

> all theory-practice courses tend to be based on a pedagogic discourse whose official logic is to integrate elements of theory with elements of practice, but

whose actual logic tends to oppose these two subjects or discourses, and to reproduce the social contradictions which insulate them and their agents from one another. (2000:30).

The problem is that 'most research in Cultural and Media Studies is not produced in order to guide media production practices' (2000:26). As a result, theory-practice courses are structured by pedagogic discourses that project a 'split' pedagogic subject, that is, a pedagogic subject which is unable to integrate the two or more forms of social relation, identity and order which are associated respectively with 'theory' and 'practice'. Unless a course mediates the relationship differently, the kind of reflexivity associated with 'theory' discourses is incompatible with the relatively unselfconscious reproduction of *techne* associated with craft forms of media production. (2000:30).

In Elliot's action research, this was best illustrated by those students who were most successful in acquiring a critical orientation: when they produced a film - they produced an 'audiovisual essay'. 'They could communicate only by reverting to the generic forms they associated with the critical discourse: academic forms of writing, which were in this context inappropriate'.

Elliot describes how he attempted to use various strands of critical theory in one such course. Bordwell's scepticism about the application of critical theory in film study is echoed by Elliot's scepticism about its application in practice-based courses: in both cases it is not integrated with the craft element of the course. In Elliot's course the craft is the craft of production. In Bordwell's case the craft is the craft of film interpretation. This parallel incompatibility may suggest that film analysis based on Bordwell's construction of film as an academic object of study might be more compatible with Elliot's model of film as a technical object of study.

The fact that there are problems with the status of writing on practice-theory courses has long been recognised at secondary school level. In 1995 Buckingham, reflecting on 'journal writing' as one of the main forms of writing in such courses, wrote:

> It is in this written self-evaluation that the integration of theory and practice is expected to be achieved – although there is good reason to conclude that it is often far from effective in this respect. (1995:215).

He goes on to observe that, in the development of media studies, practical production of media products is often not trusted to develop insight and understanding. Writing is expected as a demonstration of the understanding that has occurred. But this privileging of writing undervalues the adequacy of other media to demonstrate a multimodal form of media literacy: 'In a subject that is expressly concerned with forms of communication other than the verbal, and that often claims to validate the students' existing knowledge, this is at least paradoxical' (1994:159).

On the one hand, Buckingham and his co-authors recognise that transferring between media can support the development of conceptual understanding and that writing represents one such medium – although not necessarily one that should be privileged. On the other hand they question what it means to be critical about popular culture through writing. 'Is teaching about popular culture simply a way of initiating students into another academic discipline, another form of cultural capital, that will serve to distinguish the 'haves' from the 'have-nots'?' (1995:212). 'Is it just about learning to 'talk posh' ... about things that everybody else just talks about normally?' This issue is, 'if anything even more urgent for those involved in teaching and studying popular culture in higher education'.

Against the doubts expressed regarding film studies as a theoretical activity, the final word goes to Ellis, an influential figure in the field. He challenges the notion that the vocational orientations of new universities, in particular, can excuse students there

from engaging with critical academic activity in the following terms: 'Practice teaching needs theoretical approaches like never before ... because the industry itself has changed. Craft skills are no longer enough to sustain a career in it.' (Ellis, 2000:6).

2.2.2 Constructing text in the study of film

2.2.2.1 Global structure of film studies texts

In contrast with the students Buckingham refers to, for the professional critic Bordwell proposes that constructing written text is central:

> For the practising critic, it is not enough to discover – that is construct – implicit or symptomatic meanings; one must justify them by means of public discourse...It is, moreover, chiefly through rhetoric that critics learn inferential processes and encounter exemplars, analogies, and schemata. Rhetoric also constructs a critical persona and an implied audience. (Bordwell, 1989:34).

Bordwell describes two main rhetorical text structures. These can be related to the cline of text types proposed by Macdonald (see below). The first rhetorical text structure, 'Explication', follows the narrative form of the film. According to Bordwell, this option shows a faithfulness to the film 'but the essay risks conceptual diffuseness'. It appears to most conform with Macdonald's text driven text-type.

The second text structure is organised by the conceptual framework of the interpretation for which the film's 'principal semantic fields' provide the conceptual frame and nodal passages from the film illustrate those fields.

> The advantage of this strategy is conceptual clarity elegance and power. The critic subordinates the film to his overarching argument, ranging over the film

and plucking out the datum that supports the point at hand. (Bordwell, 1989:213).

In Macdonald's terms, such a text may be either text/data driven or concept driven, depending on whether the semantic fields are derived from theory or only from the film text.

Bordwell details the stages in the two main text types. By combining Macdonald's distinction between diffuse and compact problem definition, and her notion of texts which are epistemically self-conscious – that is, overtly aware of the conceptual concerns of their discipline – with Bordwell's stages, film review texts can be divided into four major forms:

Diffuse problem definition

1. An introduction that locates the essay within a conceptual framework that is derived from the study of a specific text and proposes a thesis

    a body that is conceptually ordered

    a conclusion that claims the thesis demonstrated

2. An introduction that locates the essay within a conceptual framework that is derived from the study of a specific text and proposes a thesis

    a body that is narratively ordered

    a conclusion that claims the thesis demonstrated

Compact problem definition

3. An introduction that locates the essay within a conceptual framework that is overtly epistemically self-conscious (derived from Theory and currently salient concepts) and proposes a thesis

    a body that is conceptually ordered

    a conclusion that claims the thesis demonstrated

4.   An introduction that locates the essay within a conceptual framework that is overtly epistemically self-conscious (derived from Theory and currently salient concepts) and proposes a thesis

a body that is narratively ordered,

a conclusion that claims the thesis demonstrated

However, Macdonald also notes a different effect from the influence of 'continental theory' – an 'antidisciplinary' one. In literary criticism, this can be seen as providing a fifth text form. Macdonald's comments on it are interesting for their references to the movement between particulars and generalisations. Such movement is an important element of the essay genre described in chapter four of this thesis. She uses examples from a number of 'New Historicist' critics to illustrate how the form exploits narrative, anecdote, intuitive rather than epistemic inferencing and deliberately turns away from the literary text as the object of study to produce a text which moves from particulars to generalisations in a relatively unpredictable way. This she calls 'a point last' approach. This following quote compares the point-first form of the 'prototypical academic article' with this alternative point-last New Historicist writing. It has been presented at length because of its relevance to the essay analysis in chapter four, where the essay will be described in terms very similar to the 'prototypical academic article':

The prototypical academic article introduction, as I have described it, is epistemic in defining its problem and fronting its point in the introduction, along with explicit indication of the methodology or premises that warrant its approach. The point first nature of the introduction may be said to be an exaggerated version of much paragraph-level organization in the body of the article. Colomb and Williams have discussed two kinds of text structures: point first and point last. They suggest that point first structures appeal to readers pressed for time or interested in efficient reading; point last structures

appeal to readers interested in 'the kinds of pleasures we associate with fine, belletristic writing' because point last structures allow 'a richer and more complex unfolding of the Point'. (1994:135)

Transferred to film studies this provides a fifth major form:

5. An introduction that situates a film in the particulars of a social context, anecdotally and narratively

A body that accumulates contextual particulars, drawing inferences and making associations, moving non-predictively up a ladder of abstraction; possibly not referring to the film text until well into the analysis

A conclusion that establishes a high level abstraction that appears to be the outcome of the preceding inferencing process but may not relate in an obvious way to that process.

Such a process of unsubstantiated inferencing is clearly identified and strongly criticised by Bordwell. It seems reasonable to assume that the virtuosity described by Macdonald in these 'antidisciplinary' New Historicist writing forms is grounded in the disciplinary writing forms that its foremost proponents have been trained in. If the antidisciplinary trend is attributed to individual agency then this is an agency that owes much to the context of literary studies it comes from – and is a mark of expertise in the discourses of that context.

2.2.2.2 Lexicogrammatical features of film studies texts

Bordwell and Macdonald also provide descriptions of selected lexicogrammatical features of texts in their fields. Bordwell adopts a polemical perspective on the language of film criticism. He is concerned with how the critic exploits rhetorical strategies to persuade the implied reader of the analysis (1989:206). The film review text is constructed 'to approximate the act of reading' (1989:208). Examples from the

film are used as 'integral citation'. 'The fragmentation of the [film] text gives [the critic] great freedom to arrange extracts in a compelling sequence'. In doing this, the critic details those nodal passages in which more and more cues activate more semantic fields for the implied reader. The implied reader is construed through the assumptions that the writer signals about how shared these schemata, semantic fields and heuristics are.

> The rhetor typically makes certain interpretive moves seem logically inevitable by turning semantic fields into hidden meanings, schemata and heuristics into tacit premises, inferences into argumentative points and conclusions, and the model film into the film itself. (1989:208).

Interpersonal appeal is made to 'knowledgeable individuals' (authorities in associated fields), theory, and the film maker. In the process, the critic creates roles around which readers' emotions can crystallise – these include the implied reader and the 'mock viewer'. 'We' is used to blend these with the critic's identity 'into a single vague but rhetorically conventional entity'.

Many text features are seen as adaptation to the academic environment in which film studies is situated – 'the colours of its habitat'. Bordwell proposes that evocative concepts are shuffled around in texts like shibboleths. Knowing readers recognise the realms of theoretical connotation that are signalled by endless permutations of lexical items like 'Language, Politics, Difference, Desire, Reading' which portray the writer as 'one guided by certainties' (1989:222).

Macdonald adopts a less polemical and more linguistic perspective on sentence level features. She focuses on entities that occupy the grammatical subject position of sentences in the texts she describes. She relates these to her cline of disciplines, with the compact, concept-driven, epistemically self aware, generalising sciences at one extreme and the diffuse, text driven, epistemically less explicit, particularising

humanities at the other. These differences are reflected in choice of grammatical subject at sentence level since it is here that agency is signalled (1992:541). Her concern is not with how sentence subject realises the textual or interpersonal metafunction (see next chapter for explanation of 'metafunctions' in SFL) but with the ideational value of particular choices of sentence subject within the context of the disciplinary situation. She proposes a classification of subjects which reflects how each field or subfield 'chooses to represent the object of study... negotiate the particular and the abstract and how they represent their epistemological manoevers' (1992:542).

Her classification distinguishes two broad sets of subjects: the phenomenal and the epistemic:

> The basic dichotomy between phenomenal and epistemic distinguishes between phenomena that the researcher writes about (does research on, investigates etc) and the concepts, categories, abstractions, or methodological tools the researcher uses to reason about the subject. (1992:544).

Comparing grammatical subjects in literary studies and psychology, Macdonald notes a high percentage of subjects in literary studies which focus on the object of study (phenomena), in contrast with the focus in psychology texts where subjects are likely to be research methods or concepts (epistemic). In all literary studies texts, Macdonald sees a tendency to diffuseness rather than compactness. In New Criticism, Phenomenal subjects can be either Particulars from the text or Attributes - abstractions about the text which constitute the interpretive claims of the critic. Each writer is likely to argue for their own set of abstract themes within their critical review, comparatively unconstrained by other critics' sets of abstractions about the same text.

With the increased influence of theory in literary studies there has not been an increase in epistemic classes of subjects and therefore a shift towards scientific text

style. Instead a decentring form of theorising means that the Phenomenal participants in subject roles have changed to reflect the new schemata and semantic fields that constitute the propositional knowledge structures of the field. In one strand of New Historicism, for example, writers 'no longer credit Shakespeare with agency but have displaced agency onto texts' (1992:538). In a different strand, other historical agents contemporary with Shakespeare are as likely to be subjects of sentences as Shakespeare. This continued dominance of phenomenal over epistemic sentence subjects – even in texts that espouse theory - appears to confirm Bordwell's scepticism about the status of theory: the central activity remains interpretation – a craft that is relatively impervious to theorising.

Macdonald notes the tendency towards nominalised text that she sees typifying current developments in academic disciplines. This reflects the observations made by Sydney genrists about the nature of the writing of 'specialised' knowledge domains. While Macdonald shares the widespread perception that 'looked at acontextually, the verbal/dynamic style is indeed superior to the nominal style', like the Sydney genrists, she distances herself from 'critiques of the nominal style' that 'are often made without qualification or without investigation of the linguistic, rhetorical, and epistemic ecosystem in which the nominal style functions' (1994:172). She sees this style as 'evolving from the more dynamic spoken language in order to store knowledge and create the potential for structuring, categorising, disciplining' (1994:173). Nominalisation is a synoptic rather than a dynamic form and 'functions to consolidate generalisations' so 'it is not surprising that fields that are more particularist also tend to be less synoptic' (1994:174).

Such nominal style can create difficulties for students – particularly literary studies ones. The problem is compounded by the comparative lack of 'intermediary' textbooks in literary studies. In psychology, text-books are more common and although they 'place students primarily in the text processor role ... also contain elements that foster the professional-in-training role' (1994:181). In other words,

through these text-books, psychology students are exposed to texts that functions in ways that professional psychology texts do. There are problems with such texts: their difficult nominal text form may mean students do not establish the relations between the phenomena being studied and the epistemic bases for the study. But

> If students need to understand that there are competing models of explanation and interpretation and that competing models carry different consequences, exposing them to epistemic and synoptic prose in some ways seems unavoidable. (1994:183).

The problem in a literature class dealing with Shakespeare, for example, is that:

> 85% of what students read is Shakespearean prose and up to 10% might include such [New Historicist] critics as Greenblatt or the others in my sample....[N]either ...offers, I would think, an ideal model for what a student writer might write about Shakespeare...the only indication of how a student's own knowledge making should proceed may come orally (1994:186).

This contrast between an oral, dynamic style and a written synoptic style adds a dimension to the points made by Herrington about the explicit teaching of interpretive procedures. It is not sufficient to be explicit orally/dynamically, it is important to explicate how this is realised in writing/synoptically.

As a means of inducting students into disciplinary discourse, Macdonald proposes a continuum of text types that can take students from non-academic writing through to the axiomatics of 'expert insider prose' (1994:187). She challenges the 'opposition to initiating students into the discourse of the academy'. This

> usually has its source either in the assumption that academic writing is itself too harmful (e.g. too adversarial, too stuffy, too rational, too male, too ready

to privilege limited modes of thinking) or that initiating students into discipline specific ways of writing is too over-whelming or too difficult.

For Macdonald, the issue of initiation is 'extremely complex' and as genre knowledge is <u>situated</u> knowledge it is best picked up through immersion rather than taught. However, she goes on to propose that:

> If immersion in the disciplinary conversation is essential then we need to think clearly about the sort of academic prose we immerse students in. If we ask them to read narrative they are likely to write narrative. If we ask them to read intermediary, textbook prose that conveys information rather than makes new knowledge, students are unlikely to understand what more genuine knowledge making will look like. (1994:189).

In order to guide the kind of immersion that is most likely to support initiation, Macdonald concludes her book with an appeal for 'more descriptive, rhetorically and linguistically informed research into academic writing in the humanities and social sciences' (1994:197). The research described in the ensuing chapters of this thesis are a response to that appeal.

With regard to the practice-theory relation in film studies, Buckingham, Sefton-Green and Grahame express scepticism about the function of writing. For secondary school students the contrast it provides to the enjoyability of their practical work on popular cultural products 'meant that writing became even more of a boring activity' (1994:160). For teachers the reading of one central written genre – the student production log – is a dispiriting affair. However, it is evident from interviews with writers of some reflective journals that the *opportunity* to write – as opposed to the *act* of writing itself - does 'help to make the learning explicit, but the evidence for this may not always be apparent in the writing itself' (1994:162).

Despite their scepticism about the role of writing, the case of a young boy across three years of English and Media Studies learning is cited to show how writing plays a direct role in developing conceptual understanding. The writing of both courses is seen to embody 'the traditional values and structures inherent in both subjects' in the ways that Herrington and Macdonald propose. For Buckingham et al., this problematises the meaning of the word 'critical', since it becomes clear that it is in fact a set of situated <u>conventional</u> practices. The emergence of the student's <u>critical English self</u> entails close analysis of literary texts in terms of 'techniques' and 'effects' realised in the 'manipulation of the conventional discursive structures of the English essay' (1994:175). The student performs these well but with little enthusiasm. The emergence of his <u>critical media studies self</u> 'is primarily manifested in the distance between critic and popular culture and in the capacity to construct an analytical framework' (1994:176). In the student's own view it entails looking beyond what is taken for granted.

The student's third year work in media studies has similarities with the writing of first year film studies undergraduates in terms of subject matter and reading material. It entails his use of film studies theory in the analysis of a piece of his own media production. The researchers see him as achieving this: 'Stephen distances himself from his own invention and uses the academic theory as a way of interpreting his own work' (1994:178). They interpret this as a process in which 'academic concepts are passed down to the student from the teacher, while everyday concepts progressively become more systematic and eventually come to merge with the former'. The writing of the essay indicates this by being personally expressive (with use of 'I', for example) and theoretically conceptual (using 'montage' for example) in the same sentence. It is this blending of personal and academic that the researchers see as 'a significant progression from the notion of internal dialogue' they identify as characterising Stephen's earlier writing.

As the conclusions to all of their books propose, Buckingham and his associates do not claim to have resolved the paradoxes at the heart of the theory-practice relationship. But they do express a strong wish for media studies to acknowledge the accumulated knowledge of students through their everyday engagement with popular culture. From respect for this they problematise academic discourse. At the same time they recognise its value as

> a way of articulating common sense and popular knowledge which would otherwise remain unknown and indistinct...it is not just a matter of joining a club of name droppers; it is also a matter of asserting oneself, and validating one's own understandings as intellectually pertinent. (1994:179).

One response to Buckingham's and Macdonald's calls for a more controlled and explicit exposure to the academic texts of film studies could be to treat explicatory or critical film studies texts as *texts* in the same terms that film studies treats films as *texts*. In this way their knowledge making practices and conceptual frameworks might be appropriated – or rejected - more consciously. In the same way student essays could be regarded as the analogue of students' media products.

In his discussion of his theory-practice course Elliot used Bernstein's concepts of integration and collection code to critique the relationship between the two discourses of theory and practice. Missing from his course, he proposed, was the minimal requirement for an integrated code: 'the subordination of previously insulated course subjects or courses to some relational idea, which blurs the boundaries between the subjects.' (Bernstein, 1975:93). The constructedness of text is a relational idea which could blur the boundary between film studies theory-practice and essay writing. To do this might create the opportunity to integrate writing about film with reading and producing film. This was the approach adopted in this research.

2.2.3 CONCLUSIONS: CAN LINGUISTIC DESCRIPTION OF TEXT CONTRIBUTE TO THE TEACHING AND LEARNING OF THE LITERACY OF A UNIVERSITY FILM STUDIES COURSE?

Although the role and nature of literacy in a university film studies course is complex, problematic and relatively unresearched, it is evident it has a role. It is possible to speak of a specialised domain of professional knowledge known as film studies which is constructed from resources drawn from a number of discourses. Bordwell's work uncovers a number of fundamental activities which underlie the diffuse diversity of epistemologies, theories and heuristics which contribute to the discourse of this academic domain. It also offers some insights into how these professional activity genres are realised as text. The relationship between the activities and epistemologies that constitute the domain and the lexicogrammatical realisation of those activities and epistemologies as text can be extended by reference to Macdonald's typology of disciplinary text types: film studies represents a hybrid of compact and diffuse problem definition realised in texts that are either narratively or, preferably, conceptually structured to move between abstraction/generalisation and the particular.

Bordwell's proposal for a conceptually structured but textually grounded approach to film criticism which he calls 'historical poetics' appears to lead to a way of writing about film which reflects the complexity of this deeply theorised field without falling into the excessive conceptualisation of which he is critical. As such it also appears to offer a model for recontextualising the professional discourse of film studies in a pedagogic context. This recontextualisation is assisted by Bordwell's descriptions of the activity and textual genres that constitute film studies. In order to explicate the assumptions on which this recontextualised professional knowledge domain are based, Bordwell and Macdonald's initial work on a linguistic description of professional film studies texts can be extended to a description of the pedagogic texts of undergraduate study. Such linguistic description will provide accounts of the ways

the dynamic oral, visual and manual activities of film studies are realised synoptically in writing. Synoptic activity in writing – i.e., the production of academic, nominalised text, in Macdonald's terms – will contribute to the conceptual development Buckingham et al. see as an outcome of the transfer between writing and other modes within film studies.

Finally, by exposing the craft element of film criticism which underlies even the most theorised film analysis and by focussing attention on the material form of the film in historical poetics, Bordwell may offer an insight into film studies which overcomes the theory/practice and vocational/autonomous 'divides' referred to by Buckingham and Elliot. Extending Bordwell's genre and lexicogrammatical descriptions of the professional discourse of film studies to undergraduate film studies and explicating these to students might make a contribution in this direction.

This brief account of literacy as integral to the activities of film study is intended to demonstrate that the activities of film studies can be related in part to a linguistic description of text. Even in such a multimodal and theory/practice divided domain as film studies, literacy and hence, arguably, linguistic description of text, has a role. To adopt this perspective is to adopt the perspective of the Sydney genrists. However, as the preceding account of the status of text description in the teaching and learning of literacy demonstrated, the relation between literacy development and linguistic description of text is arguable. In order for linguistic description of text to have value for the learning of the literacy of a subject, and therefore for the learning of the subject the three challenges which emerged from the previous discussion of processes and practices accounts of literacy need to be confronted:

- how validly can text description represent knowledge domains;
- how far can text description be action as well as structure: both in terms of what it represents and of how it is done;
- how much conformity to dominant generic forms does induction into the social life of specific knowledge domains call for?

The research reported in this thesis was an attempt to use linguistic description of text in the teaching and learning of literacy. It was an attempt to answer the question: 'How can text be described in order to contribute to the teaching and learning of literacy, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?' The approach to text description is largely derived from SFL based genre pedagogy. Genre-based pedagogy has been criticised in the ways outlined in this literature review but there has been very little classroom based evaluation of it. This research is intended to be an evaluation of a version of the approach. The next chapter outlines the theoretical framework on which the description of text construction was based and the methodology of the research.

CHAPTER 3 THEORETICAL FRAMEWORK and METHODOLOGY

RESEARCH QUESTIONS

The research was designed to explore the following questions.

<u>General Question:</u>

- Can description of text construction contribute to the teaching and learning of literacy at university?

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy at university? °

<u>Specific Questions</u>

- Can description of text construction contribute to the teaching and learning of literacy in a first year university film studies course?

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

CHAPTER OVERVIEW

The first part of the chapter describes the theories of language and text construction which underlie the model of text construction used in the research. This section begins with a set of criteria proposed by two applied linguists for a model of text construction intended to be compatible with the broader perspectives on literacy represented by 'processes' and 'practices' models of literacy. There is then an introduction to the theory of systemic functional linguistics which emphasises how SFL based genre analysis and pedagogy appears to meet the criteria for such a complex model of writing use and pedagogy. In order to respond to some of the challenges posed in the previous chapter, certain features of the Sydney version of SFL are foregrounded by drawing on a different application of SFL to classroom interaction. This emphasises the dimensions of power, relativity and negotiability of meanings, and the interactivity of conceptual systems (text 'content'), activity systems (genre) and linguistic systems (text form).

The second part of the chapter describes in more detail which features of the linguistic system were focused on in this research in order to explore the value of using linguistic description of text in the context of a first year film studies course. The features are related to the linguistic theories in the first part of this chapter and the account of film studies and film studies writing in the previous chapter. The section ends by presenting a notion of coherence which is designed to take into account some of the challenges to 'coherence' as a quality of text outlined in the previous chapter and to treat coherence as a quality of the interaction between situated participants mediated by a textual artifact.

The third part of the chapter describes the multiple strands that made up the methodology of the practice based research designed to explore the value of a complex situated model of text in the teaching of subject specific literacy.

3.1 THEORETICAL FRAMEWORK: BACKGROUND

3.1.1 Towards a linguistic description of written text

In a very broad survey of research into writing and writing pedagogy, Grabe and Kaplan (1996) propose a number of minimum requirements for a complex model of writing and writing teaching that will go beyond the process versus product dichotomy. Such a model must address at least the following questions:

1. What is a text?
2. How may texts be examined as product?
3. How may texts be analysed as process?
4. How may product and process be viewed as reflecting an interactive model of writing?
5. How do process and product issues embed themselves within a coherent interpretation of wider social contexts for writing?
6. What types of texts do we want learners to produce?
7. What do these issues suggest for writing instruction in the classroom? (1996:38)

In order to evaluate the approach to text description which is central to genre-based pedagogy, this section outlines Grabe and Kaplan's proposals 'towards a model of text construction'. The intention is to provide a set of criteria derived from outside the Australian genre community against which to evaluate their text descriptions. Although Grabe and Kaplan draw to some extent from the work of the Sydney genrists they are more indebted to other research. Their synthesis of a number of approaches makes their proposals useful as a triangulation point against which to set the text model outlined in this chapter.

While Grabe and Kaplan's model of text construction is located in a model of writing that is intended to go beyond the product-process dichotomy, the model of text construction itself is not represented as anything other than a model of text as product (1996:82): 'the model described here does not need to specify *how* text information is combined and created; its main concerns are *what* is combined for *which* purposes.' (1996:80). However, they identify the process models of the cognitivists Flower and Hayes (1981a,b) and Bereiter and Scardamalia (1987) as 'appealing descriptions which are compatible with, though distinct from, the text-construction models presented in this chapter.' (1996:80).

For Grabe and Kaplan the description of text construction is an enormous task. It must take into account: *message, writer's purpose, topic,* and *expectations of the audience.* It needs to be based on the research of psychologists into text structure, engineers and linguists into artificial intelligence, linguists and applied linguists into discourse analysis and text genres, composition specialists into writing development, critical studies and rhetoric. 'Nevertheless, an understanding of how texts are constructed is an essential part of understanding the nature of writing and writing development' (1996:60). Valuable contributions towards this goal are attributed to de Beaugrande (1980, 1984), de Beaugrande and Dressler (1981), Brown and Yule (1983), Dillon (1981), Halliday and Hasan (1989), and Martin (1992). Grabe and Kaplan list a number of important hypotheses about writing which the model should address. An adapted version of these is presented below organised into two groups that relate closely to three of the main elements of the theoretical model used in this thesis and described later in this chapter (Genre, Theme, and Coherence).

Genre

1. Written language is systematically different to oral.

2. Texts have differing <u>larger</u> structures reflecting purpose, audience, status, author, information load.

3. Texts have varying <u>top-level</u> structures.

4. A theory of text type variation is possible and needed for research.

5. Learning to write requires the manipulation of many complex structural and rhetorical decisions.

Theme and Coherence

6. Texts have hierarchical, logical structure among assertions.

7. A discernable top-level structure is related to better comprehension, recall and coherence assessment.

8. A theory of coherence is important to any model of text construction.

9. Any theory of coherence must incorporate analysis of information structure: given-new, topic-comment.

10. The surface form of texts plays a more important role in text construction than previously predicted.

Figure 3.1 Adapted version of Grabe and Kaplan's hypotheses about writing informing a model of text construction (Grabe and Kaplan, 1996:61)

Grabe and Kaplan use these hypotheses to support the suggestion that a model of text construction should consist of seven multiple interacting strands:

1. Syntactic structures

2. Semantic senses and mappings

3. Cohesion signalling

4. Genre and organisational structuring to support coherence interpretations

5. Lexical forms and relations

6. Stylistic and register dimensions

7. Non-linguistic knowledge bases, including world knowledge

Figure 3.2 Multiple interacting strands of a model of text construction (Grabe and Kaplan, 1996:62)

These are grouped under two headings below and are discussed in relation to Halliday and Martin's SFL model of text construction.

1. The elements of text structure:

	Surface		Deep
Sentential	Syntax	L E X I	Semantics
Textual	Cohesion	C O N	Coherence

Figure 3.3 The elements of text structure (Grabe and Kaplan, 1996:63)

For Grabe and Kaplan, syntactic structures - 'types of phrasings, types of clause construction and clausal combinations, the wording of phrases and words within the sentences' (1996:63) - are seen as the surface form of the deep lying 'semantic

senses'. 'Syntactical analysis, most commonly, will involve the counting of various constructions and categories, and their co-occurrences in various combinations' (1996:63). The function of the semantic component

> is to assign meanings to words and phrases and to interpret how the meanings of phrases combine to form meaning interpretations of entire clauses or clausal combinations. (1996:64).

This kind of interpretation is referred to as 'sentential semantics' and is contrasted with more microstructural 'lexical semantics' and more macrostructural 'pragmatics'. Systemic Functional Grammar does not work with a separate model of pragmatics (see Thibault, 1987) and attempts to treat lexis as 'more delicate grammar' (see, e.g., Hasan, 1987). This means that the components that are treated separately in Grabe and Kaplan's model are treated as systematically related in Systemic Functional Grammar.

2. A theory of coherence

According to Grabe and Kaplan's view of the literature, the most controversial component of their model is at the textual level since it is here – above the level of clause – that structure ceases to operate in a predictable way: 'it is not possible to predict accurately that any sentence will determine the form or interpretation of later sentences' (unlike words in a sentence which may directly predict the words or structures to follow). Grabe and Kaplan's 'theory of coherence' is an attempt to explain 'how readers interpret a text as coherent and how writers control language structure to convey a sense of coherence.' (1996:67). They begin this by addressing a number of 'non-linguistic' perspectives on coherence which see 'at least some part of coherence as constructed by the reader's interpretive systems regardless of the text structure itself' – i.e. in the reader's cognitive top down processing (1996:67). These suggest that 'coherence is essentially the creation of the reader rather than a product of the text' – i.e. the imposition of a coherent frame, script or schema onto the text. However, while such commentators may

share reader response and social constructivist emphasis on the role of the reader, 'cognitive psychology research now provides strong evidence for the impact of text structuring itself as a prime contribution to coherence in texts.' (1996:69). This is an important point about the status of text in a description of literacy, and counters proposals that texts can make an unpredictable diversity of meanings.

Various approaches to coherence structure are drawn on to define coherence (Halliday and Hasan, 1989; Mann and Thompson, 1988, 1992; Martin, 1992; Meyer, 1975, 1985; Sperber and Wilson, 1986; van Dijk and Kintsch, 1983). Coherence is finally defined as:

- having a discourse theme or topic
- comprising a set of relevant assertions related logically by superordination, coordination, and subordination.
- being organised by information structuring devices – theme-rheme, given-new.

However, Grabe and Kaplan claim that the third component 'information structure is not as clearly recognised as a part of coherence' (1996:75) and propose a number of problems with analysing how information is structured.

While these suggestions towards a theory of coherence are useful, they are noteworthy for not, apparently, drawing on notions of genre and register specifically and for the uncertainty they evince about the nature of information structure in text. In Martin's work – building on the cohesive harmony work of Hasan (e.g., Hasan, 1984) which Grabe and Kaplan cite as important - coherence is derived from a multidimensional interrelation between discourse semantic systems operating above clause level and register systems operating at clause level to realise the text as genre (Martin, 1992). Such an integrated model of text appears to represent text as Grabe and Kaplan suggest it needs to be represented: as 'a multifaceted, multidimensional field created out of identifiable components but not fully reducible to them' (Grabe and Kaplan,1996:82). The next section

presents an account of the systemic functional linguistics that Martin's model of text is based on.

3.1.2 Systemic Functional Linguistics-based genre description

This section presents an overview of systemic functional linguistics – the linguistics which lies behind the genre-based pedagogy described in the previous chapter and the research described in this thesis. Systemic functional linguistics and its application in the educational linguistics of the Sydney genre school has generated a large amount of literature. It is beyond the scope and capacity of this thesis to review more than a small part of it. The purpose of this account is to provide an initial overview of an SFL description of text which is related to the proposals for a model of text construction in the previous section and also to the challenges to such a model described in the previous chapter. In a later section of this chapter, specific aspects of SFL based genre description and genre pedagogy will be elaborated in the explanation of the theoretical framework and methodology used in this research.

Systemic functional linguistics was initially developed by M.A.K. Halliday building on the work of the 'London school of linguistics' of Malinowski and Firth and drawing also on the work of the 'Prague school' of functional grammar and of Hjelmslev. Since the late 1950s many scholars have become involved in the continuing development of SFL. The account given here is drawn largely from the 1993 publication *Writing Science* in which Martin collaborated with Halliday. That publication has been referred to because Martin's use of SFL provides a foundation for the educational linguistics which informs the Sydney school of genre-based pedagogy and in *Writing Science* Halliday and Martin combine to outline what that model of SFL is like. In later parts of this chapter, Martin's own publication, *English Text,* is referred to for details of the theory behind the Sydney school's version of SFL.

SFL is seen to have five 'orientations':

1. Language is treated as a resource and not a system of rules. It is seen as constantly developing in conjunction with the changing state of knowledge in any particular field it construes. This development or 'genesis' of language occurs at three levels: the institutional (phylogenesis), the individual (ontogenesis), the textual (logogenesis).

2. SFL is concerned with texts, not sentences. It enables grammatical reasoning about the semantic organisation of texts and the systems of meanings they instantiate.

3. Texts are investigated in their social contexts. Institutions/practices and texts constitute mutually predictive and complementary perspectives on discourse.

4. Language is modelled as meaning-making and not meaning-expressing; i.e not as a conduit for pre-conceived thoughts. This has been particularly important in exploring 'the uncommonsense interpretation of reality' which distinguish academic – and particularly scientific - disciplines (Halliday and Martin, 1993:23).

5. It is an 'extravagant' linguistics which allows any event to 'be viewed in communicative (i.e semiotic) terms' (Halliday and Martin, 1993:23).

These five orientations underlie the model of systemic functional linguistics which is described under six headings.

3.1.2.1 Plane - Language and Context

Language is a semiotic system that realises another semiotic system - social context. Both systems are systems of meaning making: 'language construes, is construed by and (over time) reconstrues and is reconstrued by social context' (1993:24). A particular text provides a partial perspective on the social context in which it is embedded. '[B]y shunting between language and social context ... we can map out a meaningful interpretation of the discourse' (Halliday and Martin, 1993:26).

This conflation of language and social practices - of language and context - was one of the points of contention in the literature on literacy reviewed earlier. It is discussed in the section on metafunction below.

3.1.2.2 Metafunction - Modes of Meaning

Context is realised at the level of text by the three SFL metafunctions - ideational, interpersonal, and textual. These constitute the grammar of the clause – the syntactical and lexical sentential elements of text structure identified by Grabe and Kaplan. The features of context they realise at textual level are referred to as register variables. Register is described in terms of field (what is going on), tenor (the relationships between participants in the field) and mode (the role that language plays). In this way, (in terms of Grabe and Kaplan's model) surface level syntax and lexicon (signifier) realise deep level semantics (signified) to become signs.

This inseparable integration of the signified and the signifier in the sign is one aspect of what is referred to as 'redundancy'. It explains why, in SFL, there has always been an ambivalence about where 'meaning' is in the model. In fact, it is 'in' both the text and the context, the form and the content, which cannot be separated as if the form is a conduit for the meaning. When context and text are treated as semiotic systems which 'redound' with each other in this way it might seem there is little space for the 'powerful, contradictory, or problematic logics' that Flower sees informing the sociocognitive reading and writing strategies of students. Halliday and Martin's description of text, could be seen as overdetermined by the context leaving no room 'for the role of students as agents negotiating these social contexts'. This is not a necessary conclusion.

A different conclusion can be drawn from Halliday and Martin's point that descriptions of the discourse are obtained by 'shunting between' many instances of text and context. Single instantiations do not determine or reflect the entire social context of the text. The relation between text and context is a probabilistic not deterministic one. For socially situated actors recurrent engagements with

recurrent contexts set up patterns of instantiation within and between texts. Reader and writer position is constructed cumulatively through recurrent engagements not spontaneously in a single engagement. Flower, from a sociocognitive perspective, refers to such 'public discourse' patterns. Miller, a North American genre analyst often cited approvingly by critics of the 'text-centric' work of the Australian genrists, refers to genres as 'typified responses to recurrent situations'. Because newcomers at the 'gate' of academia respond to new situations with powerful and contradictory logics does not mean that their responses will not become more typified after recurrent exposure to these situations. Nor does it mean that the 'public discourse' with which they negotiate an engagement will always be beyond description. If it were, it seems hard to imagine how the gate could ever be opened.

However, describing such text patterns does not impose conformity to them. Not only do text patterns emerge from recurrent instantiations of text, each instantiation is the result of choices that an individual makes from within the resource that make up the language system – and as Kress points out, the individual's access to, knowledge of and personal variations on that system. This is the same principle that the sociologist, Giddens, has called 'structuration' in his explanation of how individual actions can be both individually motivated but also socially structuring. Social structures have some meaning in that they describe patterns in social behaviour but each individual must make choices at an individual 'microlevel' which produce, reproduce and transform the social structures (c.f., Giddens, 1979). Giddens notion of structuration is so powerful an explanation of this relation between language system/structure and individual action – agency - that his definition of it is quoted at length below:

> The concept of structuration involves that of the *duality of structure, which relates to the fundamentally recursive character of social life, and expresses the mutual dependence of structure and agency*. By the duality of structure I mean that the structural properties of social systems are both the medium and the outcome of the practices that constitute those systems.

The theory of structuration thus formulated, rejects any differentiation of synchrony and diachrony or statics and dynamics. The identification of structure with constraint is rejected: structure is both enabling and constraining, and it is one of the specific tasks of social theory to study the conditions in the organisation of social systems that govern the interconnections between the two. According to this conception the same structural characteristics participate in the subject (the actor) as in the object (society). Structure forms 'personality' and 'society' simultaneously – but in neither case exhaustively: because of the significance of unintended consequences of action and because of unacknowledged conditions of action....[E]very process of action is a production of something new, a fresh act; but at the same time all action exists in continuity with the past, which upplies the means of its initiation. *Structure is thus not to be conceptualised as a barrier to action, but as essentially involved in its production.*

According to the notion of the duality of structure, rules and resources are drawn on by actors in the production of interaction, but are thereby also reconstituted through such interaction....

It is an essential emphasis of the ideas developed here that institutions do not just work 'behind the backs' of the social actors who produce and reproduce them. Every competent member of society knows a great deal about the institutions of that society: such knowledge is not *incidental* to the operation of society, but is necessarily involved in it.
(Giddens, 1979:69-71, emphases in original)

Halliday and Martin describe the language system in the same terms. Flower's and Ivanic's concern with the agency of student-writers is concern with the same relationship but from the other end – from the individual rather than the structural perspective. What structuration theory illustrates is the possibility of describing texts as historically situated moments in the 'fundamentally recursive character of

social life' which instantiate 'the mutual dependency of structure and agency.' In describing them it is not necessary to abandon either action or structure. This insight seems to go very far in responding to two of the challenges posed in the previous chapter:

- how far can text description be action as well as structure: both in terms of what it represents and of how it is done;

- how much conformity to dominant generic forms does induction into the social life of specific knowledge domains call for?

It is important to keep structuration theory in mind when discussing texts from a linguistic perspective.

3.1.2.3. Stratification - Levels of Semiosis:

Level of language

'Stratification' is the term Halliday and Martin use to describe the fundamental relation between 'content' and 'expression', drawing on Hjelmslev and Malinowski. In the metafunctional/register relation outlined above, the linguistic metafunctions realise (that is, they are the 'expression' of) the registerial values of the context of situation (that is, the 'content').

In turn, language can be further divided into the lexicogrammatical metafunctions (words and structures) which are the content of language and which are expressed by the 'substance' of graphemes and phonemes. Stratification means there is not a one-to-one relationship between the signifier and the signified. Instead there is a many-to-one relation facilitated by the resources of the lexicogrammatical systems.

Martin proposes a third stratification within the content plane of language - between lexicogrammar and <u>discourse semantics</u>. The elaboration of this third stratification is the focus of Martin's publication, *English Text* (Martin, 1992).

Discourse semantic systems operate above the level of the clause – at the level of text patterning that Grabe and Kaplan describe as 'controversial' because inter-clausal relations, unlike intraclausal relations, are not structural. Structural relations occur within clauses and are grammatical and predictable. Cohesive relations occur between clauses and are not predictable in the same way. Martin's work is an attempt to bring together clause structural relations and cohesive relations into a system he calls 'discourse semantics'. It plays a central role in Martin's theory of coherence and will be explained further later in this chapter.

Level of context

Context has already been referred to in terms of register. A second level of context is genre. To illustrate the meaning of this term, Halliday and Martin refer to the popular science text they are analysing. At the level of text schema, the popular science text is construed as a narrative; this narrative schema is scaffolded by temporal sequencers and evaluative wordings which constitute it as a textual realisation of a particular genre: the 'puzzling story' genre. Such a semiotic form has meaning in the culture – 'popular science and its puzzling stories' are cultural artifacts. This text form is not the result of the 'genre form' being imposed on the metafunctional lexicogrammatical 'forms' at clause level but is realised by means of the lexicogrammatical choices at both clause (metafunctional) and discourse semantic level. In this way, text realises both context of situation/register (at clause level) and context of culture/genre at whole text level. The text is an exemplar of a genre, i.e. a set of 'staged goal-oriented social processes which integrate field, mode and tenor choices in predictable ways' (Halliday and Martin, 1993: 36).

However, in response to Flower's scepticism about such descriptions of text it must be agreed that SFL does not present the metafunctional or discourse semantic systems as systems of choices that language users employ to make meaning in cognitive 'online' processes. They may simply be a conventional

description of the text as a product rather than a representation of the processes of text production.

Finally, genre is contextualised by the more abstract level of ideology. In various ways, the popular science text is shown to instantiate dominant discourses of race, gender, and class: it is 'popular science' for white, male, middle class, lay intellectuals. Recontextualising genre in terms of ideology in the model 'has been designed to make way for deconstructions of social subjectivity, coding orientation, and access to meaning potential' (Halliday and Martin, 1993:37).

3.1.2.4 Rank - Constituency within strata

In SFL, grammatical constituents are ranked in descending order from clause complex, clause, phrase, group, word to morpheme.

3.1.2.5 Realisation

A text is an instantiation of the language system in process – the text realises choices from the metafunctional and discourse semantic systems which are themselves realisations of the context of situation (register) and context of culture (genre). As an example of such realisation, Halliday and Martin refer to the construction of technicality in science and the difficulties it may create for learners of science. They propose technicality is realised through a number of features of written text, including 'grammatical metaphor' (such as nominalisation) and relational clauses (these terms will be explained further in section 3.2.3 of this chapter). Halliday and Martin propose that children whose context of situation and culture has been predominantly a spoken one may encounter difficulties in the realisation of written scientific text. Confronting this difference between school texts and home texts is one of the central features of the Australian genre approach to school education. It is a linguistically informed implementation of the insights offered by Bernstein's theory of elaborated and restricted codes (see, for example, Bernstein, 1996) and it has met with many of the same criticisms.

3.1.2.6 Synoptic and Dynamic Perspectives

In this section Halliday and Martin come closest to suggesting that their description of text is a process description as well as a product description. 'This text as process/text as object complementarity is fundamental to the deconstruction of meaning in Systemic Functional Linguistics.' (Halliday and Martin, 1993:49).

A dynamic view of a science text with the following generic stages is presented:
PREVIEW^EXEMPLIFY^CONSOLIDATE^COMPACT^REVIEW
(the symbol ^ signifies that two stages are realised sequentially)

Halliday and Martin propose that generic stages are not simply imposed on texts but are realised through metafunctional and discourse semantic choices. One way of viewing such a genre pattern is as a top-down schema, representing a set of valued acts within a context of culture, which are realised by bottom up lexicogrammatical choices. This notion of genre will be developed below by reference to the social semiotic approach to pedagogy described by Lemke.

Halliday and Martin contrast this dynamic perspective with a synoptic perspective on text. Here the purpose is not to treat the text as emergent but as a semiotic artifact: a 'body of meanings'.

3.1.2.7 Conclusions

Halliday and Martin's model of text construction appears to meet the requirements set up by Grabe and Kaplan for an approach to text that would be compatible with the discursive processes of writing. It offers a surface level description of syntactical, lexical and textual structure related to semantic and functional values in the context of situation of culture – that is to the social practices of the discourse. In relation to Flower's model of writing as a process, Halliday and Martin's text and discourse description is far more sophisticated than the 'crude form of academic currency we mint to talk about meaning' which she objects to. It appears to offer a description of apprenticeship into the knowledge transforming and schema driven strategies which she proposes. When it is viewed

through the lens of structuration theory, the probabilistic and recursive nature of the text-context relationship proposed by SFL comes sharply into focus and criticisms of the reifying nature of the linguistic descriptions it generates are somewhat countered.

In the next section, there is further response to the criticism that such a text-context model inevitably imposes a dominant form of textual activity on students. In the social semiotic model of classroom interaction that Lemke has developed, using SFL, the contest of meaning making practices which constitute the individual experience of writers operating within this text-context relationship are actively acknowledged. What this amounts to is a recognition that 'every competent member of society who knows a great deal about the institutions of that society' referred to by Giddens is actually differently competent and knows different things to another member about the institutions of society. This fact is particularly salient in pedagogic institutions where competence and incompetence are central to the activities going on – and where dominant members of a discourse community engage with newcomers to it. The implications of this for the model of text construction used in this research are explored in the next section.

3.1.3 The linguistic system in relation to activity and thematic systems

By drawing on the emphases that Lemke brings to SFL, it is possible to respond theoretically to the challenges presented by socioculturally oriented perspectives on literacy teaching and learning. In the model of social semiosis developed by Lemke to describe the school science classroom, the semiotic processes in the classroom are seen in terms of cultural domination and social control. Schools provide an environment in which social practices collide but it is engagement in the dominant practices of a school that will ensure access to the goods of the dominant groups (1996:144). Literacy practices are central to this social conflict and dominant literate practices are construed by and construe action genres, text

genres and thematic formations (i.e., the knowledge formations of the curriculum).

Central to the account is 'meaning'.

> The basic assumption of social semiotics is that meanings are *made*...A word or a diagram or a gesture does not *have meaning*. A meaning has to be made for it, by someone, according to some set of conventions for making sense of words, diagrams or gestures (1990:186).

> Making meaning *is* the process of connecting things to contexts. We make actions and events meaningful by *contextualising* them. The most important of all semiotic practices are these *contextualising practices* (1990:187).

> People from different communities, including different groups within one larger community, tend to have different ways of making meaning (1990:187).

Meaning making practices are indexical of social situation. 'Who speaks how, to whom, when, points to social groups, to culture, to historical period,' (1990:189), that is, to the 'thematic context': 'Everything we say can be made sense of by hearing it in relation to other things we have heard on other occasions that use the same thematic pattern' (1990:189). In this way members of groups identify themselves with how they come to talk about a subject. 'They construct (or reconstruct) in their speech, writing, and reasoning the different thematic formations that index their social group' (1990:190). Through semiotic practices objects of meaning (material and mental 'things') are constructed, and subjects (people) are also constructed. Such a representation of thematic formations has great relevance in the encounter between academic and student conceptual frameworks referred to in some of the literature on media studies.

This perspective on meaning and meaning making is presented in overtly political or ideological terms and draws on many of the same sources as CDA and the New Literacists. However, like the New Literacists, who appear to privilege the epistemological formations of the academic staff, while Lemke's account pays great attention to the thematic relations of the student, it is not the validity of the teacher's thematic formation which is at stake but that of the student. The reason that the teacher's thematic formation is dominant is that the engagement of the student and the teacher is an engagement with the curriculum:

> The whole content curriculum of a course could be specified by one very large pattern diagram that showed how each little bit is connected up with all the rest...What we mean by most curricular content is essentially a mastery of certain ways of using language (1990:94).

In this sense, Lemke is dealing with the same dilemmas that Buckingham refers to when he uses Vygotsky's notions of scientific and spontaneous concepts to describe the encounter between media students' everyday knowledge of the media and the knowledge generated by their study of it. In Lemke's account students' everyday concepts are confronted by the scientific concepts that the discipline of science has constructed. The fact that both the teacher's and the student's differing thematic formations are 'essentially ...ways of using language' does not, according to Buckingham, mean that the student should be 'left where they are' out of respect for their ways of using language. The unavoidable dilemmas are outlined incisively by Lemke in the following reference to text-genres in *Textual Politics*:

> There has been a great debate in recent years over the importance of teaching students, especially students from dominated groups, to write the genres of power according to the dominant group's very strict and often rather subtle rules of how they must be written... I think it is important in these debates to recognise that the genres of power both empower us and

limit us... these genres are conduits for the power of the dominant group to control our lives whether we master them or not (1996:145).

In *Talking Science* Lemke puts this in the context of the science classroom, in terms that this thesis hypothesised could be transferred to the film studies classroom:

> Students are not taught how to talk science: how to put together workable science sentences and paragraphs, how to combine terms and meanings, how to speak, argue, analyze, or write science. It seems to be taken for granted that they will just 'catch on' to how to do so, and to the thematic patterns of the topic. When they do, we are proud of them and praise their 'understanding' and 'comprehension.' When they don't catch on we conclude that they weren't bright enough or didn't try hard enough. But we don't directly teach them how to. We demonstrate to them a set of complex and subtle skills and expect them to figure out how we do it. Is it any wonder that very few succeed? (Lemke, 1990:22).

However, this does not amount to an endorsement of the teaching of linguistic forms. According to Lemke, description of text needs to be more than a linguistic one.

> In Martin's view...language is the anchor of the entire meaning system, and Register and even Genre are to be mapped primarily in terms of their relations to language. This is a very important task for linguistics, but perhaps a more difficult if not an impossible one without simultaneous efforts to describe the semiotic systems of social action as such and to map language in relation to them as well. (Lemke, 1985:279)

This is a reference to two other semiotic systems which are located 'above' the language semiotic system (LgS): the social activity semiotic system (AcS – which in the theoretical framework developed for this thesis is seen as the systems of acts that make up genres) and the thematic semiotic system (ThS - the thematic

system of concepts that constitute the field). Neither of these is static, although each is somewhat stabilised through their realisation in the many interactions within social groups.

This creates three challenges for university pedagogy. The first is to know what text and activity genres are being instantiated in order to construe which thematic formations (the curriculum). The second is to devise ways of acknowledging the genres and formations of the students who come to the university. The third is to decide how to socially construct the interactions entailed (pedagogy).

The next section of this chapter outlines in detail the specific linguistic features of text which were the focus of this research. It is intended that these linguistic features should be seen in the context of the other semiotic systems discussed in this section – the thematic and the activity semiotic systems. Finally following the critical/reflexive perspective described by the Sydney genrist, Macken-Horarith in the literature review and by Lemke in this section it is intended that the linguistic description should be seen in relation to the contested nature of the meanings that are realised by the three semiotic systems. In this way it is intended to respond to the challenges to the use of linguistic description of text in the teaching of literacy outlined in the previous chapter.

3.2   LINGUISTIC FRAMEWORK USED IN THE GENRE ANALYSIS OF ESSAYS WRITTEN ON A FILM STUDIES COURSE

3.2.1 Overview of the linguistic framework

The framework for linguistic analysis of the essays studied in this research has been derived largely from the Sydney genre school's version of systemic functional linguistics (See, particularly, Bonano and Jones, 1997; Halliday, 1994

and 1998; Halliday and Martin, 1993; Halliday and Mathiessen, 1999; Jones et al, 1996; Martin, 1992; Ravelli, 2000; Webb, 1995; Webb and Bonano, 1993; Wignell, Martin and Eggins, 1993). Adaptations to the Sydney school model were derived from Lemke's application of SFL in thematic formation analysis (see Lemke, 1985 and 1990) and Winter and Hoey's clause relational linguistics (see Francis, 1996; Hoey, 1983 and 2001; Winter, 1978). The analysis was also influenced by Bordwell's cognitivist model of film analysis (see Bordwell, 1989) and Macdonald's study of disciplinary discourses (Macdonald, 1987-1994).

The focus of the analysis was on the features of text listed in Figure 3.4 and explained later in the section. This set of textual features are a selection intended to provide a basis on which to describe and evaluate the coherence of an essay text on the film studies module. As pointed out by Grabe and Kaplan (1996) a theory of coherence is necessary to a model of text construction - but controversial. In this thesis a theory of coherence derived largely from Martin's and also from Lemke's work is used to explain the success of 'valued texts' – that is, essays which are graded with high marks. This notion of coherence will be presented in section 3.2.7 after the elements that it is made up of have been separately presented.

- Genre form: the global pattern of the text construction
- Macro and hyper-Theme and their role in scaffolding the genre form
- Conjunctive relations between parts of the text, particularly at macro-Theme and hyper-Theme level
- Naming, Making Technical and Building Taxonomies
- Technical terms, grammatical metaphor and semiotic abstractions.

Figure 3.4   Linguistic Features of Text Analysed

Martin's notion of *discourse semantics* is useful in establishing a theory of coherence because it relates SFL clause level structural analysis to Halliday and Hasan's (1976) account of cohesive devices at textual level. Hasan herself had already begun this work with the notion of 'cohesive harmony' (e.g., Halliday and Hasan, 1985) - a measure of 'texture' obtained by relating ideational metafunctional clause relations to cohesive chains of participants across a text. Martin takes this interaction across the clauses of a text further.

Martin's model of 'discourse semantics' is made up of four systems (see Figure 3.5) that interact with the three metafunctional realisations of register (see Figure 3.6)

The discourse semantic systems are:

Ideation,
Conjunction,
Identification,
and Negotiation.

Figure 3.5 The Discourse Semantic Systems (Martin, 1992:488-490)

The metafunctional systems they interact with are:

Interpersonal metafunction   i.e. Mood and Modality realisations

Textual metafunction   i.e. Theme-Rheme realisations
                                          Given-New realisations

Ideational metafunction   i.e. Transitivity roles

Figure 3.6 The Metafunctional Systems (Martin, 1992:488-490)

Through the interaction of these register and discourse semantic systems the following four qualities that contribute to the texture, that is, the coherence, of a text are realised:

---

modal responsibility

method of development

point

cohesive harmony

Figure 3.7 Qualities of Texture

Overarching all of these is <u>genre</u>, which is variously seen as determining the choices within each of the systems above, or as being realised by the choices made within those systems.

English Text is Martin's (1992) account of the interaction of these systems. Each of the four qualities of texture which are mentioned above is the result of multiple choices at many levels in the process of text construction. However, analysing all of these features of texture across a corpora of texts was judged to be too complex and time consuming for the purposes of this research which is based in pedagogy. A less delicate form of analysis of features most relevant to pedagogy was called for. To that end, the list of text features focussed on in this research are those that seem most central to the realisation of the activities of the essay genre being investigated. They descend from the 'upper' level of global text form to the lower level of clause structure: i.e., genre form, macro-Theme, hyper-Theme, conjunction, Naming, Making Technical and Taxonomising. In effect, this means focusing on how the discourse semantic systems of CONJUNCTION and IDEATION at text level interact with the ideational and textual metafunctions at clause level to realise the global form of the text. Grammatical metaphor and a number of

technical terms and semiotic abstractions are seen as playing a role in the way discourse semantic and metafunctional systems combine to realise field and mode.

The textual features listed above provide the basis for a complex description of text as called for by Grabe and Kaplan in section 1 of this chapter. In the more detailed account that follows, the value of the text features in realising the thematic and activity systems of the field of film studies will be discussed. In the course of the account, there is a consideration of the compatibility of the linguistic description of text they constitute with process and practice models of literacy. Finally, a theory of coherence will be proposed which seeks to bring together text, process and practice perspectives on literacy.

3.2.2 Genre

A broad view of the term 'genre' is taken in this analysis. Following Martin's definition of genres as 'staged goal oriented social processes which integrate field, mode and tenor in predictable ways' (Halliday and Martin, 1993), the focus is on the textual realisations of generic schema, mainly in relation to field and mode. However, an attempt is also made to follow Lemke's recommendations that textual descriptions derived from the linguistic semiotic system need to be patterned against the activity and thematic semiotic systems. By foregrounding, firstly, Lemke's notion of 'ideational thematic formation' (Lemke, 1985, 1990a) an attempt is made to explicitly acknowledge the diversity of meanings construed by the wordings which constitute the field.

In Lemke's account ideational thematic formations are described as thematic concepts in thematic relations. These thematic relations are described using SFL tools of analysis for transitivity systems and Halliday and Hasan's account of cohesive devices in text. This thesis follows Lemke in using the terminology of the transitivity system but replaces Halliday and Hasan's description of cohesion with Martin's discourse semantic systems. By drawing, secondly, on Lemke's

notion of activity semiotic systems, genres are described as structures of acts rather than a sequence of stages; that is, what are referred to as 'stages' in Sydney school genre descriptions and 'moves' in other genre descriptions are treated as schemata of 'acts' in this research. It is not proposed that this attempt to explicitly pattern linguistic description of text against activity and thematic systems seriously alters the Sydney school's representation of genre. Instead it emphasises features which already characterise the representation but which can be overshadowed by the richness of the Sydney school's linguistic description.

Bringing together Martin's notions of genre and discourse semantics and Lemke's notion of thematic systems and activity systems has meant that the genre descriptions in this research foreground the experiential content of the film studies course. The schemata of acts that constitute the genre are represented in explicit relation to the thematic formations of the film studies module they instantiate. At a practical level this was motivated by the need to develop textual descriptions which were obviously directly relevant to the work that the students on the film studies course were doing. Theoretically such a content sensitive notion of genre follows the description by Berkenkotter and Huckin's (see below) of genre knowledge as knowledge which 'embraces both form and content' (1993:478).

Berkenkotter and Huckin, two North American genrists, define 'genre' in a way that is often contrasted favourably with Sydney school notions of genre by 'practices' oriented literacy researchers. Their definition is considered to emphasise the dynamic nature of genres and is highly reminiscent of Lemke's representation of activity and thematic semiotic systems. In this thesis, it is regarded as equally compatible with the Sydney school notion of genre.

> Genres are dynamic rhetorical forms ...[that are]...embedded in our participation in communicative activities... As such, genre knowledge is a form of situated cognition... [which] ... embraces both form and content ... [through which] we constitute social structures ...and simultaneously reproduce those structures ... [and whose] conventions signal a discourse

community's norms, epistemology, ideology and social ontology'
(Berkenkotter and Huckin, 1993:478).

While Berkenkotter and Huckin's description of genre foregrounds the action of generic performance (i.e., Lemke's activity semiotic system) and content as an element of genre knowledge (i.e., Lemke's thematic semiotic system) it appears to lack a model of text description. It is the strength of SFL genre analysis that it provides the rich model of text outlined above, without which it is difficult to analyse genre as a linguistic realisation of the other two systems.

Finally, it is important to stress the idealised nature of genre descriptions. Genres are described by Martin as 'staged, goal oriented social processes'. The schematic representation of these processes sometimes leads to the criticism that Sydney school genre descriptions reify these processes as products. This thesis assumes that such schematic forms are idealisations. This case is made by Bloor and Pindi (1990) in their work on schematic structure in economic forecasting. They propose that an economic forecast genre is made up of a number of moves such as Reporting Previous Trends, Predicting Future Trends and others. However, they warn the genre analyst that 'the intention is not to claim that moves are always discretely identifiable as chunks of text, rather that such chunking is an idealisation to which the real text may conform to a greater or lesser degree' (1998:59). Genre is regarded in this thesis as the linguistic realisation of activity. The activity is the 'work' of the field being analysed. More important than an account of the staging of a text is an account of the work it does. That work may go on overtly on the surface of the text or more implicitly – in expert text, particularly – below the surface. That is, 'staging' is a quality of getting certain kinds of work done, not a quality of conformism to text-structural norms.

3.2.3 Concepts

In various ways the account of film as an object of study in the literature review highlighted the notion of 'Concepts'. Film analysis was represented as a process of conceptualising about film by means of a variety of abstract and technical terms. In this thesis, film analysis is treated as an activity of engagement with conceptual frameworks constituting various fields related to film. Central to the representation of these thematic formations (a dominant one of which is the curriculum of the film studies course) are 'entities' or 'things'. These are those items which take up Participant roles in the transitivity structures which constitute the realisation of the field at the ideational metafunctional level in text. ('Participants' in SFL clause analysis are those entities which occupy Subject or Object position in the clause, in traditional grammatical terms. In SFL the functional value of these participants is more delicately identified than in traditional grammar. Depending on the type of process that the clause realises, participants may be Actor, Goal, Senser, Existent, and so on.). Film studies is, in part, a negotiation around the meanings of these 'things'. In this analysis of film studies text, the following cline of 'things' is drawn on (see the table below, adapted from Halliday and Mathiessen (1999:177-296). In general, the table represents a movement from material to abstract, with a second prosody of general to particular recurring throughout.

Table 3.1 Entities (adapted from Halliday and Mathiessen (1999)

Thing	Example
Proper nouns Conscious	Martin Scorsese
Proper nouns non-Conscious:object (material)	Pulp Fiction
Proper nouns non-Conscious: semiotic: institution:	Hollywood
Common nouns Conscious Particular General	the man a man men
Common nouns non-Conscious:material object :non-definite (non-particular)	a gun (was used in the murder)
Common nouns non-Conscious: material object: definite (particular)	the gun (which was used in the murder)
Common nouns non-Conscious: material object: general	the gun is a common prop in gangster movies guns are common props in gangster movies props contribute layers of meaning
Common nouns non-Conscious: material abstraction particular	the colours of the buildings
Common nouns non-Conscious: material abstraction general	colours can create different moods
Common nouns non-Conscious: semiotic institution: general	mainstream cinema
Common nouns non-Conscious: semiotic object: particular	the film (follows the adventures of Nicholas Cage)
Common nouns non-Conscious: semiotic object: general	films can be divided into several types
Common nouns non-Conscious: semiotic abstraction: particular	the argument posed in this essay
Common nouns non-Conscious: semiotic abstraction: general	the gangster genre

Table 3.1 *cont.*

Thing	Example
Projections as things semiotic abstraction case/chance/ proof/ need (many general nouns)	accident, grounds, idea/ ability, hypothesis/ confirmation, evidence/ duty, expectation
Expansions as things Elaboration: symbol/kind/instance Extension: part/amount/collection/ extension Enhancement: time/place/cause/manner (many general nouns)	picture, photo/ type, sort/ example, illustration element, trunk/ unit, jar/ crowd, list/ combination, contrast era, period/ place/ reason, result/ way, manner
General noun	Many general nouns are between semiotic object and semiotic abstraction: reason, way, time, place
Grammatical Metaphor:	Verbs into nouns: move/movement Conjunctions into nouns: because/cause

This table of entities recalls the traditional grammatical definition of a noun as 'person, place or thing'. It attempts to foreground two aspects of 'things': (1) the cline of abstraction that 'things' exist on – ranging from the most concrete and particular to the most abstract and general; (2) the process of 'thingifying' whereby verbs – processes - and conjunctions – relations - are turned into nouns – entities or things.

In this thesis, 'thingifying' plays an important part in the construction of <u>text</u> and the construction of the <u>field</u> of film studies. 'Thingifying' is taken to refer to the conceptualisation involved in both of those processes of construction. A number of theoretical approaches – mostly derived from or related to SFL - are drawn on to deal with the notion of 'thingifying'. These include Halliday (1994 and 1998), Halliday and Mathiessen (1999), Martin (1992), Wignell, Martin and Eggins, (1993), Wignell (1998), Jones et al (1996), Webb (1995), Ravelli (1985 and 2001); Lemke's (1985 and 1990) description of thematic formations; Winter's (1978) and Hoey's (1983 and 2001) work on General-Particular clause relations and vocabulary 3 items and Francis's (1996) work on A-nouns; finally – not

explicitly related to SFL - Macdonald's (1993) work on concept driven versus data driven text.

In the literature referred to above, 'concept' is described from two main perspectives: as the instantiation of both the experiential and the textual metafunction - that is as the realisation of both field and mode in text. In the SFL work, the focus is on both these dimensions. Macdonald, too, views concepts from both the perspectives of field and textual structure. Winter, Hoey and Francis emphasise the textual and cohesive value of the concept terms they deal with but Ravelli (2000) brings their work on the textual function of 'semiotic abstractions', 'vocabulary 3' words and 'general nouns' into relation with field by discussing the role they also play in the 'shift ... from the familiar realm of description... up to the higher levels of analysis and abstraction' (2000:27). In this thesis, they are viewed as playing a dual role – as realisation of field as well as mode.

In the media studies literature, Buckingham's references to Vygotsky's contrast of spontaneous and scientific concepts, is here regarded as a reference to different ways of 'thingifying' entities and events. The distinction resembles the distinction Halliday and the Sydney school make between 'commonsense' congruent forms of spoken language and 'uncommonsense' less congruent forms of written language.

Central to the 'thingifying' of experience in SFL is 'grammatical metaphor'. To quote the title of Martin's 1993 paper in *Writing Science,* one of the main roles of grammatical metaphors is to 'turn life into a noun'. Jones (1991), following Ravelli (1985) and Wignell et al. (in an earlier version of Wignell, 1993), in her paper 'Grammatical Metaphor and Technicality in Academic Writing', describes the role of grammatical metaphor in construing the field of educational psychology as follows:

> In the process of creating the discourse of educational psychology people are effaced, actions and qualities become things, these things are named,

defined and explained and then ordered into field specific taxonomies ....If ...students are to be judged as successful writers in this discipline they need to demonstrate more than a common sense understanding of the field - i.e one which is based on their own observation of the teaching/learning context and their own cultural perceptions of the teacher and the learner. What they need therefore is an understanding of how their experiences are translated in academic discourse into a culturally based system of knowledge which is both highly technical and highly abstract. (1990:194).

Jones sees this as a 'translation from the commonsense language of teaching and learning to the technical terms of the field - terms such as 'cognitive readiness', 'intrinsic motivation', 'attribution theory', 'association learning'.' (1990:179).

In defining and classifying the field, specific terms, processes such as 'achieve', 'need', have become nominalised as part of the technical terminology of the field through the resource of grammatical metaphor. (1990:182).

In this thesis, Lemke's notion of thematic formations is seen as a useful way of visualising how 'commonsense' and 'uncommonsense' patterns of concepts are constructed by and for participants in their contexts of situation and culture. Concepts are regarded as the ideational 'content' of the field – which, in this case is a small area of film studies realised in a first year university course known as 'Ways of Seeing.' The value of Lemke's representation of thematic systems is that it acknowledges that the meanings of concepts are socially constructed – the meaning of the concept term *realism*, for example, is likely to be constructed differently by an academic film studies text book and a cinema goer. Lemke's point is that meanings of concept terms are not fixed but are socially negotiated, reproduced, resisted.

The study of how concepts from the thematic system (ThS) are construed by means of the language system (LgS) has been developed by Halliday, Martin,

Wignell, Eggins and others. Wignell, Martin and Eggins' work (1993), for example, is an analysis of how a number of Acts (from the social action semiotic system – AcS, in Lemke's terms) are realised in the written text (LgS in Lemke's terms) in order to construe the field (ThS in Lemke's terms) of geography. The acts that Wignel et al. consider are 'Naming', 'Making Technical', and 'Taxonomising'. They regard these acts as part of an activity system in which the experiential world is ordered and explained in the 'technical' terms of geography. They define 'technicality' as:

> the resource a discipline uses to name and then order its emic phenomena in a way distinctive to that field. Through technicality, a discipline establishes the inventory of what it can talk about and the terms in which it can talk about them. (1993:162)

They describe a 'field' as 'a collection of things related taxonomically' and 'a set of related activities'.

> The extent to which one can be considered an insider of a particular field depends upon the knowledge of the lexis, taxonomies and activity sequences it contains...To be an insider means understanding the meaning of the terms, their taxonomic relationships to each other and the activities that the field involves. (1993:162).

It is important to recognise the difference between the 'activities' referred to in this definition of field and the use Lemke makes of the term 'social action semiotic' (AcS). The former 'activities' are the transitivity relations between thematic items in the ThS; an example, in geography, of an 'activity' is the material process 'condenses' in the clause, 'saturated air condenses'. An 'act' in a social action semiotic is a generic act such as 'Naming'. 'Naming' as an act may be realised in text as a projecting verbal process such as 'When air contains a lot of water vapour we say that the humidity is high'. In this case the social action semiotic has been realised in text through the lexicogrammatical instantiation of

an activity which is a verbal process. In this thesis, this distinction is expressed in terms of Martin's model of Genre-Register-Language. Genres are activities that construe culture, by instantiating situations that are construed at the level of register by texts that instantiate particular configurations of lexicogrammatical systemic output. The next section considers the linguistic form of these acts.

3.2.4 Naming, Making Technical and Taxonomising

In Wignell et al.'s work, concept building is achieved by means of the acts of 'Naming' and 'Making Technical'. In these acts, the names of field specific concepts are identified and the specific values of the names in the construal of the field are described. The lexicogrammatical realisations of these acts with exemplifications from the field of films studies are outlined below.

3.2.4.1 Naming
Naming phenomena usually means turning phenomena into things by using nominals as technical terms. Wignell et al. identify five ways of doing this that can be related to film studies.
(i) Reassigning new 'valeur' to single vernacular words (an example in film studies is *lighting* which, for example, has features that are seldom singled out in everyday discourse: *quality, direction, source and colour*) or using technical words from other fields (an example in film studies is *mise-en-scene* which has been imported from the theatre).
(ii) Setting up nominal group compounds with Classifier^Thing structures where the classifier would function as a description in vernacular discourse (e.g *underlighting, top lighting)*.
(iii) Creating terms that are derived from activity sequences, often with a Classifier^Thing structure (An example from film studies is *chronological editing* which in some taxonomies enters into opposition with *cross-cutting editing, deep focus editing and montage)*.
(iv) Nominalisation of processes (edit ⟹ *editing)*.

(v) A few processes, rather than nominals, that are technical terms (an example from film studies might be the process *disrupts* in the context of discussing *narrative*: it is likely that close by in the cotext it would be nominalised as *disruption*.).

3.2.4.2 Making Technical

Once a technical name has been set up, it is *made technical* by explaining its new valeur. There are three linguistic forms for this defining of technical terms: projection, elaboration and (much less frequently) enhancement.

1 Projection (*we say/call*) or related non-projecting forms ('*the name for ... is X*'; '*Y is called X; 'Y is known as X*').

2 Elaboration

(i)   Identifying relational clauses using the relational process forms, *is, provides, refers to*. The Token specifies the form of the word and is the technical term and the Value specifies function and is the definition. There is a wide variety of other relational processes that establish the elaborating relationship: *equals, adds up to, makes, comes out at, signifies, means, defines, spells, indicates, expresses, suggests, acts as, symbolises, plays a role, represents, stands for, refers to, exemplifies* (See Martin, 1992: 280 for more).

Other ways of expressing the relationship of elaboration are listed below (c.f. Wignell et al., 1993:148-153).

(ii)   Embedded clauses – i.e. relative clauses (*an X called Y*)
(iii)   Elaborating nominal groups (apposition) (X, *the opposite of Y)*
(iv)   Elaborating conjunction (*that is, i.e., e.g., an example of...is)*

Elaboration can also occur across clauses:

(v)   Text anaphoric reference (*This means that they...*)

3.2.4.3 Taxonomising

Finally, in Wignell et al.'s description of the field of geography, the thematic concepts that have been named and made technical are often related by means of taxonomies. A taxonomy is defined by Wignell et al. as:

> an ordered, systematic classification of some phenomena based on the fundamental principles of superordination (where something is a type of or kind of something else) or composition (where something is a part of something else). (1993:137)

Wignell et al. emphasise the difference between 'vernacular' or 'everyday' taxonomies and those of specialised subjects (c.f. the contrast between commonsense, everyday knowledge and uncommon or specialised knowledge described by the Sydney genrists, Macken and Rothery, 1991, and Webb, 1995.). Disciplinary taxonomies are qualitatively different to the taxonomies of everyday knowledge and that is evident from their lexicogrammar.

The main grammatical resources for constructing taxonomies are relational processes and nominal groups (Wignell et al., 1993:153). Relational processes are usually possessive attributives. These can be used to subclassify in superordinate taxonomies (X *consists of those that... and those that...*) or decompose a whole into its parts in meronymic taxonomies (*every X has/consists of/includes two parts*). Occasionally intensive attributive relationals are used but these are rare as they assign a subclass to a class but cannot work the other way and subclassify (X *is a form of Y*).

Taxonomising is the activity of organising things into conceptual relationships. The things that are organised are realised by the nominal group structures described earlier in the sections on the activities of naming and making technical. They enter into Participant roles in the existential or material processes referred to above to create taxonomies. According to Wignell et al., four main nominal group forms play a Participant role in taxonomising:

(i) Pre-Classifier (*types of, kind of, sort of,*) to realise superordination;

(ii) Pre-Deictic (*parts of, elements of, aspects of*) to realise meronymy;

(iii) Classifier^Thing (*chronological editing*) to realise superordination;

(iv) Possessive-Deictic^Thing (*resolution of the narrative*) to realise meronymy.

Wignell et al.'s work was on the construction of the discipline of geography – a human science. In a later publication, Wignell transferred the analysis to the discipline of social science. In Wignell (1998), he develops a description of the way that social science discourse first conceptualises social events abstractly and then technicalises the abstractions to create the language of the discipline. Film studies, as described in chapter two, shares the multidisciplinary character of both geography and social science. The meeting of humanities, social science and scientific/technical discourse in film study means that a text-driven style of writing (c.f., Macdonald) is also framed by conceptual structures. The exact nature of these conceptual frameworks is the subject of Bordwell's book *Making Meaning*. However, it is not necessary to engage in the grand theoretical approach to film about which he is so critical in order to conceptualise it. Even the local theorising he proposes which stays close to the film text depends on conceptual analysis. Wignell et al.'s work offers a number of descriptions of linguistic features valuable in such activity. A number of these are exploited in the genre description in the next chapter; there are also differences in the occurrence and realisation of the activities in film studies which reflect differences between the fields of study.

3.2.5 Conjunction

Concepts and the acts of Naming, Making Technical and Taxonomising have all been discussed so far from the perspective of field – that is, in terms of the instantiation of the ideational metafunction in text. However, the important feature of Halliday and Martin's model of text is the integration of metafunctional systems in the wording of a clause. Ultimately, it is impossible to consider the realisation of field at ideational metafunctional level in the text without also considering the textual and interpersonal metafunctions. For that reason, all of the linguistic features which have been discussed so far in terms of field were also considered in terms of mode. The realisation of mode in text is regarded in SFL as the process of organizing ideational and interpersonal metafunctions into 'text' – for that reason it is called the *textual* metafunction. The Naming, Making Technical and Taxonomising of concepts is not only a realization of field at clause level, it also plays a part in the realization of mode at clause level (as, for example, the nominalisation of the verb *move* enables it to take up first, that is, Theme, position in the clause: *The movement towards the climax of the story is interrupted....* By enabling the construction of such a clause a particular text form is realised*).*

However, Martin's work on discourse semantic systems has developed the notion of text construction beyond the clause level to whole text level. He has attempted to analyse how metafunctional clause level forms are structured output from choices in the linguistic system which are influenced by and influence whole text-level forms. 'Discourse semantics' is his account of the interactions across all these linguistic systems.

Of the four discourse semantic systems Martin describes in *English Text* (IDEATION, CONJUNCTION, IDENTIFICATION AND NEGOTIATION – discourse semantic systems are represented in capitals), CONJUNCTION is the one which is, arguably, the most salient in the interrelation between clause and text level. The activities of Naming, Making Technical and Taxonomising of concepts discussed

in the previous section are described – mainly – in terms of their clause level lexicogrammatical instantiation. CONJUNCTION is the discourse semantic system which seems to be central in organising these – and other - acts into the genre text forms referred to in the earlier section on genre.

The logic of treating conjunction in this way can be found in Martin's introduction to the topic in *English Text*. There, he writes, conjunctive relations are integral to the realisation of a genre: they are a 'useful place to start whenever the structure of whole texts is under consideration and an interpretation of their relationship to ideology, genre, and register is what is required (Martin, 1992:269). According to Martin, CONJUNCTION represents the upper level of lexicogrammatical analysis of a clause: it is a lexicogrammatical feature that in one form establishes relations between participants in the field (the form of external conjunctive relations), and in another form, between message parts in a text (the form of internal conjunctive relations). 'The role of internal relations is to scaffold the schematic structure of a text' (Martin, 1992:181).

In this thesis, while it is accepted that internal conjunctive relations perform a role within the textual metafunction – i.e. they scaffold the schematic structure of the text – it is also proposed that such textual realisations construe the thematic formations of the field. CONJUNCTION, in other words, is a quality of the ThS as much as of the LgS.

The central conjunctive relations in the essays described in the next chapter are Internal Comparison:Similarity (Martin, 1992:178 and following). It will be suggested that in some ways conjunction is what the essays are 'about'. However, for reasons which are explained below, Martin's terminology is not used to discuss this relation. Instead it is replaced – or at least supplemented - with terminology from Winter's (1977) and Hoey's (1983) discussion of clause relations and of the General-Particular Conjunctive relation.

Winter's and Hoey's notion of 'General-Particular Matching Patterns' was used in this research in favour of Martin's CONJUNCTION, Internal Similarity:Reformulation, for three reasons. Firstly, Martin, himself, refers his readers to 'a useful discussion of reformulation...[in terms of] general-particular patterns' by Hoey (1983). He goes on to propose that 'an urgent research goal' is to explore the ways that discourse semantic systems co-operate in the process of making text (1992:391); a single example of such research he identifies in Hoey's (1983) work on 'the interaction of CONJUNCTION and IDEATION'. It is this co-operation of two systems – one oriented to mode and the other oriented to field – which makes Hoey and Winter's work interesting in this research.

Secondly, the degree of delicacy in Martin's work on Reformulation was found to be more delicate than necessary and, as a result, unclear in some ways that made it less useful for this research than Hoey and Winter's work. The reasons for the lack of clarity are relevant to the use made of Hoey and Winter's approach so are briefly described here to provide a context for their work.

In Martin's taxonomy of conjunctive relations, Internal Comparison:Similarity is subdivided into three categories, Reformulation:Rework, Reformulation:Adjust and Reformulation:Retract. Similarity does not mean 'the same', which would be expressed by a repetition of a word (or by a reference pronoun). Similarity always implies some difference:

Rework	Slight difference	*in other words, that is*
Adjust	Some difference	*in fact, actually*
Retract	Strong difference	*rather, instead*

It could be said that the sort of argumentation that academic writing engages in depends, in part, on a skilled use of these three conjunctive relations.

Martin exploits the binary terms Abstract-Concrete and General-Particular to develop his taxonomy further. For working with the notion of 'concepts' in this

research, such a delicate distinction would be useful. However, Martin's distinctions are unclear. Because it is useful to understanding Hoey and Winter's clause relational work, that claim will be supported by reference to Martin's account below.

In the following explanations Martin (1992:208 and following) uses the opposition of General and Abstract to explain how Reformulation:Rework operates.

In this first case the opposition is in terms of abstract-concrete.

Reformulation:Rework:Abstraction:Exhaust

First formulation

The riot began shows that *riot* is a process term, even though it is in nominal form.

Reformulation

That is, the fact that *riot* is a noun does not mean that it cannot represent an action as its colligation with *began* shows.

Martin proposes that the first of these is more abstract than the reformulated second, as follows:

[CONCEPT]	First formulation (more abstract)	Reformulation (more concrete)
'NOUN FORM'	in a nominal form	is a noun
'INCONGRUENCE'	is a process term	represents an action
'EVIDENCE'	the riot began	its colligation with began

It is not entirely clear how the items in the third column can be seen as more concrete. 'Nominal form' seems to be as much a Generalisation as an Abstraction in comparison with 'noun'; and 'noun', 'action' and 'colligation' are all categorised as 'semiotic abstractions' by Halliday and Mathiessen (1999).

In the next case the reformulation is described in terms of the opposition of General-Particular.

Reformulation:Rework:<u>Generality</u>...Generalise

<u>First formulation</u>

The riot began shows that *riot* is a process term, even though it is in nominal form.

<u>Reformulation</u>

In general, nominals which function as Mediums for processes which characterise them as having beginnings and ends are in fact realising actions.

These are displayed in the following table.

First formulation (more particular)	Reformulation (more general)
riot	nominals
began	processes which...ends
the riot began	function as Mediums
riot is a process term	nominals are ...realising actions

However, if it was not for the Conjunctive, **in general,** at the beginning of the second clause complex it would be possible to read each of the terms identified in the second column as Abstract rather than General. In fact, 'nominals' appears in the abstract column in the first of Martin's tables.

In Martin's account, a different set of Reformulation:Rework can be set up in combination with Abstraction:Exemplify and with Generality...Particularise. In the first of these the Exemplify in the second clause complex is clearly more concrete than the first clause complex.

Reformulation:Rework:Abstraction:Exemplify

First formulation

When a clause shows that an idea encoded as a noun has a temporal beginning or end, this stands as evidence that the idea is an action.

Reformulation

For example, t*he riot began* shows that *riot* is a process term, even though it is in nominal form.

However, in the Particularise Reformulation, the Particular in the second clause complex seems to be as much a Concrete explanation.

Reformulation:Rework:Generality...Particularise

First formulation

The text has a number of actions encoded as nouns which colligation clearly shows to be actions.

Reformulation

In particular certain of these occur as Mediums with verbs indicating they have a beginning and end, which concepts apply only to action.

In view of the uncertainties discussed above, and because of the pedagogic purposes of the genre description, it was decided it was easier to avoid the delicacy attempted by Martin, conflate Abstraction and Generalisation and exploit Hoey and Winter's General-Particular relation.

The third reason Hoey and Winter's description of General-Particular relations was used was that it offered a pedagogic approach to *coherence* in text which, it will be argued, plays an important part in the pedagogic implications of this research. To understand that pedagogic implication a brief review of Hoey and Winter's work on clause relations, with special reference to the General-Particular relation, is necessary. The General-Particular relation is one sub-category of a taxonomy of clause relations proposed by Winter. A 'clause relation' he defined as a 'cognitive process whereby we interpret the meaning of a sentence ... in the light of its adjoining sentence or group' (Winter, 1977). There are two categories of clause relation: (1) Logical sequence relations – for example, condition-consequence, instrument-achievement, or cause-consequence; (2) Matching relations – for example, contrast, compatability. The relations between clauses are signalled by three main types of lexicogrammatical devices: subordinators (Vocabulary 1); sentence conjuncts (Vocabulary 2); and lexical signals of relation ('Vocabulary 3'), most of which are nouns, like *solution, contrast, example,* etc., which establish the same kind of relations as Vocabulary 1 and 2. [These lexical signals of relations appear in the table of Entities and Things in the previous section as semiotic abstractions or general nouns. They are also among the delexical items which were referred to in that section as significant in the construction of embedded grammatical metaphors. An example is *way* which acts as head noun in the following embedded grammatical metaphor: *the way that Bates looks...*]. As well as this set of three vocabularies there are also 'lexicogrammatical devices' which signal relations. A central lexicogrammatical signal for the Matching relation is various forms of repetition (meaning all the forms of repetition included in Martin's description of the IDEATIONAL discourse semantic system: i.e. collocational lexical relations and taxonomic relations such as hyponymy, synonymy, antinomy etc] This device of repetition proved particularly salient in the essays studied for the research presented here.

Most clause relations are not signalled by the more obvious and explicit Vocabulary 1 and 2 signals. Clause relations established by repetition devices, for example, include substitution, deletion or full lexical repetition which may

establish that some kind of relation exists but will not necessarily indicate the exact nature of that relation. In order to uncover and identify clause relations in text, Winter and Hoey employ two major procedures – (1) paraphrasing of the clause relations using vocabulary 1 or 2 relation words; (2) interrogating the clause by posing a question in order to elicit one of the lexical signals of relation. The second of these approaches proved most useful in this research.

'Questioning a text' elicits the relations between message parts in a text because text is not monologic but is a dialogic interaction with an assumed reader. Each clause in a coherent text plays a role in responding to an implied reader's questions and prompts further questions. Explicating such implicit questions Hoey and Winter call 'projecting into dialogue'. Examples of questions for projecting into dialogue a General-Particular relation are: 'Is what is true of x (not) also true of y?' or 'Can you give me an Example of that?'. An example of how such questions can be posed to elicit relations in text can be illustrated with this artificially constructed text from an essay. The questions are inserted in italics between the lines of written text.

(s1) Mise en scene elements make meaning

Can you give me an example of that?

(s2) Costume can give an insight into character

Is what is true of costume also true of props

(s3) Props sometimes function as a motif

The questions reveal the more General to more Particular relation of sentence 1 and 2 – the question explicates the relation with the word *example* - and the hyponymic relation of sentence 2 and 3 – the word *also* in the question is searching for evidence of a taxonomy. The questions uncover clause relations – by means of the words *example* and *also* – which are not overtly signalled in the original sentences. This procedure of projecting a text into dialogue will be exploited further in the thesis.

Clause relations are more than simply relations between two single clauses in a text. Texts are patterned so that typical clusters of questions can be seen to recur across many texts. One of the best known text patterns is one based on the Logical Sequence relation, 'Problem-Solution'. For purposes of this research, Problem-Solution is regarded as a thematic relation in the ThS (following Lemke). It is realised in text as a sequence of acts from the AcS. These acts are genre acts which entail the asking and answering of questions pertinent to a particular social group's version of the ThS. Their textual realisation is achieved by means of choices made within the LgS.

However, according to Hoey, Matching relations are less likely than Logical sequence relations such as Problem-Solution to support the organisation of longer stretches of text on their own. 'Where we find matching playing a significant role in the organisation of a discourse we usually find it in conjunction with one of the General-Particular relations' (Hoey, 1983:126). According to Hoey, there are two major General-Particular text patterns: Generalisation-Example and Preview-Detail.

Hoey provides a text which illustrates the Generalisation–Example relation. This also exemplifies how this text pattern relates to the notion of 'concept' which has been used in this thesis to refer both to thematic items in a thematic formation as well as to conceptual frameworks in a text. In a series of sentences the Generalisation *iconic models* is exemplified by two more Particular matching constants: *a map* and *architects' models*. The move from Generalisation to Example is a move down the ladder of abstraction which is realised textually by means of two clauses standing in a matching relation with each other. To construct such a pattern the writer needs to employ appropriate lexicogrammatical devices. Hoey points out that the Generalisation-Example relation 'occurs whenever a passage can be projected into dialogue in such a way as to include the reader's broad request "Give me an example or examples"'. This is the 'e.g. elaborating' relation in the models of the systemicists Martin, Wignell et al., and Jones.

The Preview–Detail relation can be projected into dialogue using the request, 'Give me some details of x' or 'Tell me about x in greater detail'. The Preview may or may not contain signals that detail will follow. Details may be matched, partially matched or unmatched. Definition is one of the most typical types of detail – it is an instantiation of the 'i.e. elaborating relation' in the systemicist model. Certain types of detail can be elicited by certain question forms:

Composition: *What is it made of?*
Function: *How does it function?*
Structure: *How would you describe x?*

According to Hoey, more work needs to be done on categories of Preview-Detail.

General-Particular is likely to be constructed in the form of a Detail Tree where 'some sentences function both as Examples to other Generalisations and as Generalisations which are themselves exemplified' (1983:159).

Hoey and Winter's model of General-Particular relations has been exploited in describing the essays investigated in this thesis. In coding the essays, the following terms are used in parentheses after any of the other labels to indicate the level of Generality of a concept or act:

(General), (Particular), (Generalisation), (Example), (Preview), (Detail), (General Example), (Particular Example), (General/Hypothetical)

Treating the General-Particular configuration of clause relations as 'what this text is about' foregrounds the interaction between the conjunctive system of the text and other aspects of the text's development. 'Aboutness' is one way of expressing the function of Theme in text: Theme is what a clause, a paragraph or the whole text is 'about'. Martin proposes that, like Conjunction, Theme is oriented to the global – and therefore, generic - form of a text. This means that Theme positions

in texts are significant for the pattern of the text. For this reason, Thematic patterns of a text are also referred to as its Method of Development. 'Aboutness' is construed, in part, from the resources of IDEATION, CONJUNCTION and Method of Development in interaction. In the section on Theme below, there is an account of the way that resources from the systems of IDEATION and CONJUNCTION are woven through Theme to realise the ThS in the LgS. Interrogating the text is one way of revealing the interaction that is entailed in this. In creating 'Aboutness' in a text, Vocabulary 3 and semiotic abstractions play a mediating role as cohesive devices but also construe a field which is, in part, made up of taxonomic relations between General concepts and Particular details. In this way, these three linguistic features - IDEATION, CONJUNCTION and Method of Development - function textually and experientially, realising mode and field. The webs of interaction between text parts and across the three strata of ThS, AcS, and LgS make it difficult to talk about these interactions without fragmenting and reifying them.

3.2.6 Theme

In Martin's model of the discourse semantics of text construction, Theme, like Conjunction, with which it interacts, is a lexicogrammatical device which scaffolds the generic structure of the text. Following Halliday and Fries, Martin regards Theme as 'the method of development of the text.' He expresses his understanding of Theme in the following words:

> it establishes an angle on the field. This angle will be sensitive to a text's generic structure where this is realised in stages. Method of Development [i.e Thematic Development] is the lens through which a field is constructed; of all the experiential meanings available in a given field, it will pick on just a few and weave them through Theme time and again to ground the text – to give interlocutors something to hang onto, something to come back to – an orientation, a perspective, a point of view, a perch, a purchase. (1992:489).

Because of the similarity of wording, it is important to distinguish 'Theme' from 'Thematic Formation' or 'Thematic System' as discussed in previous sections. 'Theme' refers to the linguistic element which occupies 'first position' in a unit of text in ways which will be explained below. 'Thematic Formation/System/Pattern' is used in this thesis to refer to an abstract structure of entities, processes and circumstances which make up the ideational 'content' of a field, and which are seen as organised by means of transitivity and discourse semantic relations. There is a relationship between the Theme element of the textual metafunction of the text and the Thematic Formation of the field – one is patterned against the other (to use Lemke's expression) – but the similarity of the terms is not intended to signify that relationship.

Martin extends Fries and Halliday's original work on thematic development at clause level to paragraph and whole text level. In his model, the notion that Theme is what the clause is 'about' is expanded to take in the notion that hyper-Theme is what the paragraph is about and macro-Theme is what the text is about. Fries's notion of thematic development can be used to explain the choice of a particular item as Theme. In this sense, Theme is a predictive device:

> In writing, the use of macro-Themes to predict hyper-Themes, which in turn predict a sequence of clause Themes is an important aspect of texture; and texts which do not make use of predicted patterns of interaction in this way may be read as less than coherent. (Martin, 1992:437).

Martin argues that ideational systems in the text are woven through Theme positions in the text – often by means of grammatical metaphor - in order to establish the logic of the text, i.e., the conjunctive relations. The combination of ideation and conjunction in Hoey and Winter's notion of clause relations is what makes their model of text so compatible with this model of Martin's. Ravelli (2000), in her exploration of Theme in the construction of text draws on Martin's, Hoey's and Winter's work to explain how 'dual facing' Themes – that is Themes

which refer back in the text and predict forward - scaffold the conceptual organisation of the text – i.e. realise mode - at the same time as they realise its experiential dimension – i.e. realise field - in increasingly abstract instantiations.

Ravelli illustrates how 'successful' undergraduate essay writers (of specific History and Management essays) exploit Theme:

> to shift the territory, away from the familiar realm of description, and up to higher levels of analysis and abstraction. They do this by creating their own conceptual 'map' of the topic under discussion, encapsulated and foregrounded in the hyper-Themes, and dependent on the resources of metaphor, semiotic abstraction, metadiscursive labels to provide names and Relational clauses to classify and describe, which together enable the connection of and shifts between different levels of the argument. (Ravelli, 2000:27).

Essential in this scaffolding of the text is Ravelli's notion of 'dual-facing Themes'. These are presumptive and predictive relations realised in the hyper-Theme by means of the lexicogrammatical items listed above interacting with Conjunctive relations. Ravelli uses Halliday's logico-semantic clause relations to represent the Conjunctive relations across the whole text - elaborating, enhancing, extending and projecting - but proposes that other ways of describing whole text relations are possible. In this thesis Hoey and Winter's representation of clause relations is used to describe the 'conceptual map' of the whole text for the reasons discussed in the previous section.

Halliday identifies two prosodic movements in text: from Theme to Rheme and from Given to New. Theme – the first position in a clause - is 'where the speaker is coming from' and Given – also the first position of a clause - is 'where the listener is'. In speech, these two systems are often, but not always, conflated. In writing, because of the greater opportunity for planning and the lack of direct

feedback from a listener, the conflation is greater. As a result, Martin describes written texts as a movement from Theme to New:

> the tendency [is] for whole texts in English to symbolise the Theme^Rheme and Given^New structure of the English clause. Macro-Theme, hyper-Themes and clause Themes project forward scaffolding the text with respect to its rhetorical purpose (i.e. its genre); macro-New, hyper-News and clause News on the other hand look back, gathering up the meanings which have accumulated to elaborate a text's field. The result is a textured sandwich in which texts project both forward and back as they unfold. Texture of this kind ... is a tendency in writing (but by no means a categorical rule) (1992:456).

However, when the interactivity of written text is foregrounded – as it is in the work of Hoey and Winter – there is some value in restoring the distinction between the reader's and writer's position on the information in the text. This is particularly relevant to the interaction realised by a student essay text. It is argued in this thesis, following Hoey (2001), that there is an oddness in the relation between the writer and the reader when the writer is a student engaging with the thematic formations of a field and the reader is a tutor who represents an expert in the disciplinary thematic formation. This oddness is seen to represent a significant threat to the coherence of the text. The Given-Rheme flow in text is threatened by the imbalance of knowledge in the teacher-learner relationship. This calls for a particular kind of writer-reader contract that is not typical of a written discursive relationship. The purpose is not (necessarily) to change or confirm the thematic formation of the reader but is (almost exclusively) to change or confirm the thematic formation of the writer. The curriculum represents a dominant form of the ThS and AcS of the subject and is represented by the tutor. This is not to suggest that constructing coherent text in such a situation is a simple question of replicating the ThS and AcS of the dominant member of the community – although it very often may amount to that. It is to argue that there are dominant values inscribed in ThS and AcS of the course and the assignment is an attempt to

create coherent text in an engagement with those. This discussion will be resumed in the section on coherence below.

Theme, then, can be considered at three levels: macro-, hyper- and clause Theme. In this study, the focus is on the relations between the levels: on how macro-Theme relates to hyper-Themes and how hyper-Themes relate to clause Themes. This entails two features. The kind of relation and the elements which establish the relation. The kind of relation can be seen as the method of development of the text. The elements are the lexicogrammatical items which achieve the development.

3.2.7 Coherence

The textual features discussed above were selected for attention as it was judged they contributed significantly to coherence through their interaction within the text and with the context of situation and culture. However, as observed by Grabe and Kaplan coherence is a controversial quality to attribute to *text* since it depends also on context as realised by the thematic formations, discursive practices and social relations of situated readers and writers. Any listing of *textual* features by an analyst does not necessarily predict the meaning making practices of those situated readers and writers. The purpose of this classroom based research was to attempt to gain more understanding of the extent to which the linguistic features described above were actually significant in the engagement of students in the film studies module investigated and of their tutor in his engagement with their writing.

Relevant to this purpose is a concept which recurs throughout the thesis: that of 'valued text'. This is a controversial concept in the same way as 'coherence' is controversial. The issue is 'valued by whom?' In this thesis, 'valued text' is intended to refer to text which is valued by the institution – i.e. by the university tutor. Adopting such a perspective requires some justification in light of the

demands by process and practices writers that students' contradictory logics and contesting practices be 'valued'. It is for this reason that in this research an attempt has been made to relate the linguistic form of text to the content. If the value of textual form is to be considered it is difficult to do it without reference to the thematic formation of the field it is engaged with. To do so would appear to do what the early process writers accused genre pedagogues of doing – separating form from meaning. However, this does result in the complex notion of text in context outlined above in which interactions of ThS, AcS and LgS are considered in terms of the interactive discourse semantic and metafunctional realisations of field and mode in the LgS.

The point of this explanation is to defend a notion of coherence which is based on a description of text features and which is presented below. In this research an attempt was made to understand how participants made sense of the texts they read and wrote. However, it has frequently been necessary to make assumptions about what in a text supported or prevented that sense making process for a writer or reader. This is most evidently the case when dealing with 'valued texts'. Determining what in a text resulted in its being valued by a tutor and awarded a high grade has depended on certain assumptions made in the light of the linguistic frame of reference outlined above. The interviews with students, discussions with the tutor, participation in the classroom and analysis of professional accounts of film studies texts were attempts to relate the linguistic frame of reference to the participants' processes of making sense in reading and writing.

In this thesis, coherence is regarded as a quality of the meaning making that a text mediates for a reader or writer. Meanings are constructed by writers and readers on the basis of cues in the text which promote hypotheses by any party engaged with the text about meanings that the text mediates. Incoherence occurs when the number of possible meanings that can be hypothesised reaches an 'unreasonable' level (either none or 'too many'). Because 'unreasonable' is a value judgement it cannot be absolutely measured – it is a function of the interrelationship between the three participants: writer, reader, text. It does not reside solely with any one of the three participants. For this reason coherence is an elusive quality to identify. When an analyst describes the construction of a text in order to discuss the coherence of the meaning making the text cues for situated readers and writers, the situated meaning making processes of participants cannot be described categorically but they can be considered in probabilistic terms.

Coherence is thus a quality of the relationship between a writer and a reader seen in terms of thematic formations, genre, and the registerial values of field, tenor and mode which are instantiated in a text by means of the linguistic systems of discourse semantics and metafunction.

It is proposed in this thesis that a text is valued by a tutor because of the quality of the relationship the text mediates between the tutor and the student. That relationship is a complex outcome of the interaction of thematic, activity and linguistic systems embodied by the tutor and the student and represented materially – and temporarily - in the essay text. In these terms, an essay is valued because it is coherent. The task of the analyst is to describe and attempt to account for the linguistic forms which realise this quality of coherence.

3.3   METHOD: OVERVIEW

The practical research was designed to provide answers to the two research questions:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

The research method is complex for the reasons Candlin explains in the preface to a major academic literacy research project carried out in Australia (Candlin et al., 1998). Researching academic literacy use is described by Candlin as a complex, cross disciplinary activity calling for:

> an interdisciplinary alliance among ... specific research methodologies ...: linguistic and discursive description (for texts), hermeneutic and ethnomethodological interpretation (for participants and processes) and sociologically and ethnographically grounded accounting and explanation (for practices). (Candlin in Candlin and Plum, 1998:3; see also Candlin and Hyland, 1999).

For that reason, the research method reported in this thesis consists of a number of strands. The research is a case study employing genre analysis, practice-based research (participant observation and teaching), and interview.

Case study
The research is into literacy use and pedagogy on a film studies module which is a core module in a first year 'production pathway' of a media studies degree course

in a new university. It is intended to illuminate the principles and practices of subject specific literacy use and pedagogy in universities.

Practice based research

Genre analysis of some of the texts of the module was carried out using the SFL based theoretical framework described in the previous section. The textual analysis was carried out in the material context of the film studies module, in which the researcher participated as a literacy teacher. So the genre analysis has both a textual and ethnographic dimension.

Genre-based pedagogy was used, adapting a form of the Sydney school of genre-based teaching and learning of literacy to the case situation.

In order to both refine and reflect on the genre analysis and the genre-based pedagogy:

Participant observation was carried out in lectures, seminars and a number of other relevant situations.

Interviews were carried out with participants in the research situation.

Evaluation and public discussion was built into the programme. Evaluation forms were distributed to students at the end of each semester. At the end of the first year a lecture theatre discussion was held with the student group. Several public meetings with senior staff and academic colleagues were also held.

3.4   PRACTICE BASED RESEARCH

3.4.1 Research procedure

1) Genre analysis using the SFL based framework described above was carried out in two phases:

There was an *initial phase* of text analysis using essay texts from the previous year's students, with the tutor acting as specialist informant. This phase served as a needs analysis phase for material and lesson planning purposes before teaching began.

This was followed by an *extended phase* which lasted throughout the teaching period of 18 months and for 12 months after teaching ended. This extended phase can be regarded as the genre analysis period proper since it was during this period that the researcher became familiar with the context of situation and culture of the film studies course and obtained specialist information from students and other actors in the context.

2) Genre-based pedagogy was carried out for an 18-month period over three semesters during which an adapted form of the Sydney model of genre-based teaching and learning of literacy was used in the teaching of literacy within the film studies module.

3) Participant observation was carried out in lectures, seminars and a number of other activities related to the situation.

4) Interviews were carried out with participants in the research situation.

5) Evaluations by means of public debates and questionnaires were organised periodically during the 18-month period.

[The details of all the actions carried out are presented schematically in Appendix 1 and 2.]

3.4.2   Genre analysis

The genre analysis was designed to answer the question,

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

The genre analysis was carried out in two phases and was based on three corpora of texts.

Initial phase (before teaching)

Corpus 1 was made up of 49 essay texts of 1500 words each which had been written as the essay assignment for the 'Ways of Seeing' (WOS) module in the year previous to the research (1998). The essay genre was one of three genres that the course required students to produce as assignments. The others were a 'storyboard' and an oral presentation. An essay genre was chosen because it was the genre most staff and students seemed concerned about (In several external examiners' reports on the department, problems with essay writing had been singled out for particular comment). A single essay question was focussed on because it was the most commonly chosen title in the corpus of WOS essays from the previous year and because it appeared to represent a key essay genre on the course. The title of the essay was:

In what ways does mise en scene work to construct meaning in mainstream cinema?

This corpus is referred to as WOS98MES – that is, 'Ways of Seeing, 1998, Mise en Scene essay.'

In the initial phase before teaching began, a sub-set of this corpus consisting of 20 texts was analysed.

The sub-set of the corpus was made up of:
1. 6 essays awarded reasonably high grades
2. 2 essays awarded middle grades but with positive comments about the quality of the answer by the marking tutor
3. 12 essays awarded low grades or with specific comments by the marking tutor about the poor standard of writing

The relatively small size of this initial corpus was determined by the constraints of time imposed by the pedagogic purpose of the analysis. The purpose was to produce a description of the text adequate for designing a teaching programme which could be implemented within a few months of the start of the analysis. The textual analysis was supplemented by information from the course tutor who acted as a specialist informant (see Bhatia, 1993) in this phase.

[An example of an initial phase genre analysis grid is presented in Appendix 3.]

Extended phase (during and after teaching)

The whole period of teaching and reflection was regarded as an extended phase of genre analysis. During that phase two other corpora were constructed.

Corpus 2 consisted of 75 essay texts of 600 words each, written as a diagnostic activity in week 3 of the film studies research year. These were evaluated using diagnostic categories developed by the Learning Assistance Centre, Sydney

University (Bonano and Jones, 1997) and the diagnosis was fed back to students as formative assessment. [See Appendices 4-6 for details of these categories] The details of the diagnostic procedure are given in the section describing the pedagogic process below. This corpus is referred to as WOS99DIAG.

The title of the essays making up WOS99DIAG was:

> *In what ways does mise-en-scene work to construct meaning in film noir, with particular reference to the first fifteen minutes of Red Rock West? Your answer should make reference to the film and to the chapter by Orr, J., 'The Road to Nowhere'*

Corpus 3 consisted of 46 essay texts of 1500 words each written as an end of term assignment for the WOS99 film studies module in the year that the literacy pedagogy was carried out. It was intended that this would be used in a comparison of the nature of the texts produced in 1998, when there was no literacy intervention and 1999, when there was and also in a comparison of the texts produced at the beginning and end of the literacy intervention. Corpus 3 was called WOS99MES. The title of the essay was:

> *What kinds of meaning are made by mise en scene in mainstream cinema. Illustrate your answer with reference to two films seen during the course.*

Details of how all these essays were coded for analysis will be given in chapter four. In the extended phase, specialist information was provided by students as well as by the tutor.

3.4.3   Genre-based pedagogy

The pedagogic phase of the research was an attempt to answer the same research question as the genre analysis was designed to answer.

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

However, the shift from analysis to pedagogy meant that the emphasis shifted from producing a genre description to using this genre description pedagogically.

The pedagogy was also part of the attempt to answer the third research question.

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

The intention here was to reflect on the effects of using genre-based pedagogy in the classroom.

In other words, the teaching period was a period both of developing the genre analysis and of developing a pedagogy based on the genre analysis. It was also a period in which both the analysis and the pedagogy were evaluated. In fact, the pedagogy was both a research procedure and part of the object of the research. It was a research procedure since collaborating with the course tutor and responding to students in developing a literacy element to the film studies module provided much of the information about the literacy demands of the course. It was an object of research in that text analysis, participant observation and interviews were carried out to reflect on the effects of employing the pedagogy. The procedures of teaching and reflecting on that teaching were thus reflexive activities designed to provide answers to both the questions above.

This section describes how the literacy component of the Ways of Seeing film studies course was planned through a process of needs analysis. The actual literacy syllabus (referred to as Ways of Writing) is presented in the next chapter as part of the findings of the research. Target needs analysis – and to some extent performance needs analysis - was based on the initial phase of text analysis referred to in the previous section. It was informed by discussion with the course tutor and the previous experience of the literacy teacher with media studies students on a number of study skills programmes at the university.

A significant element of the context of situation and culture of the WOS programme is the course outline. The Aims and Objectives section of this is presented below. It highlights the function of the module as the introduction of students to the vocabulary and techniques of film analysis and film production. There is a fairly clear focus on concepts and technical terms.

BA Hons Media Production Ways of Seeing – 1, Level 1, 1998-9

Introduction

This module examines popular films and narrative form – encouraging students to unpack the theory and practice of commercial film production. It enables students to explore their assumptions about media theory through essays and group presentations. Specifically the module looks at narrative form in mainstream cinema exploring our assumptions about construction and content in fiction films and the pleasure we derive from them.

Aims and Objectives

1. To introduce students to the language and practice of film theory, encouraging them to develop a competent theoretical and technical production vocabulary
2. To encourage students to explore the pleasures offered and derived from popular cinema.
3. To develop an understanding of the value of integrating theoretical and practical concerns within the creative process.
4. To draw on a range of critical strategies to analyse audio visual productions
5. To develop an understanding of the conventions and historical determinants of mainstream narrative cinema.

Teaching and learning methods

The module will be taught by a combination of lectures and seminars. Each weekly topic will be outlined in the lecture and the screening will be used to illustrate the points made in the lecture. The seminars will be used to enable students to discuss the issues raised in the lecture/screening. Relevant extracts will be viewed in seminars. Students will be expected to prepare for seminars by reading the relevant chapters cited in the weekly reading schedule.

Figure 3.8 Ways of Seeing Aims and Objectives

In response to the Aims of the WOS course document, textual analysis of the WOS98 essay corpus and through joint literacy and subject tutor planning sessions, a parallel literacy syllabus was developed rather than an integrated subject/literacy syllabus. The content of the film studies programme (Ways of Seeing, WOS) provided the starting point for the content of the literacy syllabus (Ways of Writing, WOW).

Broadly, the principles informing the teaching were those of a genre-based approach. Literacy was to be represented as integral to the learning of the subject of film studies. Texts were to be treated as realisations of goal oriented social processes reflecting their context of situation and culture – in this case the specialised domain of film studies. Literacy was to be treated as a relevant component of the film studies course for all students, not as a remedial activity for a group who had 'writing problems'. The literacy of film studies was to be taught in the same lecture theatre and immediately before or after the film studies content lecture. As far as possible as the programme developed, it was intended that this separation of the literacy and subject component should be reduced and the subject tutor begin to integrate literacy activities into the content lecture.

There were a number of constraints on the nature of the provision. The decision to attempt the experiment was made at the end of an academic year so there was comparatively little time for preparation and no time for initial observations before the teaching began in the new academic year. The commitment to making literacy development integral to the course in a non-discriminatory way entailed working with a class size of 75 students. To attempt to work with the whole class in smaller groups had resource and policy implications which were outside the control of the subject tutor. However, there was an important symbolic advantage of this large class situation, in terms of integration of literacy into the curriculum. Rather than literacy provision being an activity which occurs on the margins of the university with 'problem' students in small groups, or in privileged cases on a one-to-one basis, this literacy provision shared in the realities of mass education in contemporary universities - it occurred under the same conditions that other university staff were working. It was being attempted with a large student group. (There is a highly relevant account of the constraints and opportunities provided by working with genre descriptions in large classes in Rienecker and Jorgensen, 2002.)

Integrating literacy with the subject teaching in the circumstances described above meant that the subject and literacy session were scheduled to last for two hours in

a lecture theatre. Each WOS session also contained a two-hour whole-film screening. This meant that the entire WOS lecture theatre session would be up to four and a half hours in length. This was an excessively long time for lecture theatre work but it was the only way to initiate the experiment. The advantage of arranging the second literacy hour in the same lecture theatre was that the relationship between the two programmes would be demonstrated and, hopefully, literacy come to be perceived by the students as part of the subject programme.

The literacy teaching was carried out over an eighteen-month period. The modules known as Ways of Seeing 1 and 2 constitute an entire first year pathway for media studies 'production' students. The pedagogy was employed and developed throughout these two modules. The approach was then repeated with a second group of students in the following year for the WOS1 module only. This teaching period was followed by a year of further analysis and reflection. Because this was classroom-based research, there is a high level of recursivity and reflexivity in the procedure. Genre analysis and genre pedagogy were both the process and the object of the research.

In this thesis the focus of the description of text analysis and pedagogy is on the first module of WOS1 which ran from October 1999 to February 2000. However, this description is informed by information collected in the other two modules of the research period. The schedule of planning, teaching and evaluation is provided in Appendices 1 and 2.

It was intended that through the implementation of a literacy programme based on this analysis of the situation, answers to the question, 'How can text be described to contribute to the learning and teaching of literacy?' could be obtained. In the next chapter a 'key genre' description and the pedagogic programme developed through the procedure described above are presented as findings.

3.4.4 Participant observation

As the schedule of activities in Appendix 1 shows there was a high level of participant observation by the researcher throughout the period of the research. The main purpose of this participation was to obtain information about the texts, activities and thematic formations which constituted the learning and teaching situation of the WOS module. The participation included, on a weekly basis, attendance at the whole 4-5 hour lecture theatre activity, two one-hour seminars, several hours of review and planning discussions with the course tutor, and usually several hours of interviews with students. During the two periods of feedback on the formative essay assignments, when it was necessary to have close moderation meetings with the subject tutor and individual tutorials with all 75 students, this involvement increased to full-time. Throughout the entire period there were other occasional meetings with film and media studies staff. Written notes were made during or after all of these events. Most lecture theatre activities, seminars, and student interviews were recorded on audiotape. Some subject tutor and departmental staff discussions were also audio recorded. A number of these recordings were wholly or partially transcribed and have been used in presenting the findings in chapter five.

3.4.5   Interviews

Interviews with students

Interviews were held with a quarter of the entire student group. The interviews had two purposes. The first purpose was to gain insights into the students' writing processes in order to inform the textual description of the genre and test it against students' reports of their discursive processes and practices; i.e. to gather information to answer the research question:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

The second purpose was to gain insights into the students' experience of the genre-based literacy pedagogy and ways in which they were or were not able to use it in their writing processes; i.e. to gather information to answer the research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

About half of the students expressed interest in participating in interviews on the cover sheet of their diagnostic test. As this was too many to interview, 20 were selected from this group to represent a range of performances on the diagnostic task. The number of interviews varied for each student. The maximum number for a single student across the whole of the year was 7 interviews, averaging about 45 minutes in length. 9 students had between 4 and 7 interviews. The remainder had between 1 and 3. Interviews were semi-structured and informal and usually focussed on specific essay texts. Interviews were usually tape-recorded.

Interview material was used to supplement the close textual analyses of 8 students' diagnostic and final assignment texts. In this thesis, 3 of those students are presented as case studies in chapters six to eight. Interviews with these three students were partially transcribed. These transcriptions were informally analysed with particular reference to salient features of the genre description presented in chapter four.

Interviews and discussions with subject tutor

During 18 months of collaboration the subject tutor spent many hours in discussion with the researcher - up to 10 hours a week during some periods. A number of these discussions were audio taped. Notes were made during or after all of them.

3.4.6   Student evaluation and public discussion

Evaluation and public discussion with student participants

Evaluation forms were distributed to students at the end of each semester (See Appendices 11 and 12 for details). At the end of the second semester, approximately 20 students participated in a lecture theatre debate based on the questions in the evaluation form. This debate was partially transcribed and is presented in Appendix 13. It is discussed in chapter five.

Wider public discussion

During the research period further information was obtained in a number of discussions held with interested parties not participating directly in the literacy programme:

- Three progress reports on the provision of such subject specific embedded literacy programmes to the University Humanities Faculty Executive group.

- One meeting with a group of six media studies teachers in the department to outline the approach being used in the classroom.

- One meeting with a group of senior media studies staff to present and discuss the SFL theory of language in the context of film studies. This meeting was taped and partially transcribed.

- The PhD transfer seminar which was attended by a member of the media studies staff and other staff from related fields.

- Two presentations to the Teaching and Learning Group in the university.

- A presentation on the work at the Luton University Conference on Teaching and Learning (Donohue, 2000).

- Two presentations to an academic literacies research group (at the Open University, Milton Keynes and Institute of Education, London).

- A keynote speech related to the work at the Writing Development in Higher Education conference at Leicester, 2001 (Donohue, 2001).

3.4.7 Reflection

The purpose of the research was to answer three questions about the use of linguistic description of text in literacy pedagogy. An exploration of literature was carried out to provide an initial answer to the first question:

- Can description of text construction contribute to the teaching and learning of literacy at university?

The review of the literature suggested that if linguistic description of text could be situated in the context of process and practices perspectives on literacy, then it could contribute to literacy pedagogy. This raised two further questions which the

practice based research was designed to answer. The second research question was:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

The genre analysis procedure – which was based on text analysis, interview and participant observation – was designed to explore how such textual description could be carried out. The use of the genre analysis in the implementation of genre-based pedagogy was intended to explore how a genre analysis which was based on a linguistic description of text could be used in a classroom. The findings for this part of the research are reported in the next chapter which presents, first, a key genre description and, second, an account of the way in which this description was employed in the classroom.

The third research question was about the effects of the pedagogy employed:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

To date, evaluation of SFL based genre pedagogy has been limited. A large scale evaluation of its use in primary schools in the Metropolitan East district of Sydney was carried out in 1990 (Walsh et al., 1990) and another in secondary schools in 1994 (Winser, 1994). There has been no systematic investigation of the effects of the pedagogy in a single classroom. Kern reports a small scale investigation of a genre-based approach in an ESOL classroom (Kern, 2000:190), but concludes:

> Clearly, more empirical research is needed in the area of genre-based instruction, and particularly research that provides thick description of

students' classroom activities, their interaction with the teacher, their writing processes, and the texts they produce.

In this thesis, an attempt is made to reflect on the value of the pedagogic intervention drawing on classroom-centred research methods (c.f., Allwright, 1983, 1993) and critical action research methodology (c.f., Carr and Kemmis, 1986 and Carr, 1998). Some further details about how critical action research methods informed the research will be given in the discussion in chapter five.

The following data were used for reflection:
1) End of module subject tutor assignment grades.
2) A textual comparison of the six top-scoring essays from WOS98 (year before research) and the six top-scoring essays from WOS99 (year of research) using the linguistic categories outlined in the first part of this chapter.
3) End of module 1 and 2 student evaluation forms.
4) Transcription of the end of year lecture theatre discussion with students.
5) Case studies of three students based on comparative textual analyses of their diagnostic essay and their final assignment, and informed by their interview comments.

Data obtained from participant observation, other textual analyses, and discussions with the course tutor and other academic staff are drawn on in the reflection on these five sets of data. It is proposed that drawing on a number of sources of data is necessary to respond to the complex demands that Candlin (1998) describes as constituting the realities of research into academic literacy. If genre analysis and genre-based pedagogy are to be perceived as complex procedures carried out in complex contexts, and if textual coherence is to be regarded as a complex quality rather than an algorithmic textual pattern, then 'evaluation' must be based on as rich a description as is practically possible. This does not surrender easily quantifiable answers to the questions posed in this research but it will, hopefully, contribute to a continuing discussion in which the

research questions occupy a significant place. The findings derived from these data are presented and discussed in chapters five to eight.

CHAPTER 4   TAXONOMIC FILM ANALYSIS – A KEY GENRE IN THE FILM STUDIES CURRICULUM

This chapter is a response to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

It consists of two parts. The first part provides a linguistic description of a key essay genre from the WOS course. It is an elaborated version of the genre description produced in the initial phase of the genre analysis. That original description was refined throughout the eighteen months of pedagogy and a further twelve months of reflection and analysis. In this sense, the period of pedagogy, in conjunction with participant observation, was a period of research into this essay genre of the film studies course. This elaborated description is the outcome of that research and is a detailed linguistic account, patterned against some features of the thematic and activity systems that constitute the context of situation.

The second part of the chapter describes how the genre description was employed pedagogically. It shows how the comparatively complex description of the essay which emerged during the period of research was used with students. The shift is from a linguistic account to a pedagogic account: from 'How can text be described linguistically?' to 'How can text be described pedagogically?' In both parts of the chapter, the genre is presented in terms of curriculum and pedagogy, which means that it is seen from the perspective of two of the dominant participants in the situation — the film studies tutor and the literacy tutor – i.e., from the perspective of the university as an institution. In chapters five to eight of

this thesis, the emphasis shifts towards an account of the genre seen from the perspective of the students.

4.1   A GOAL ORIENTED SOCIAL PROCESS

In this section, a Taxonomic Film Analysis essay genre is described linguistically in terms of the thematic and activity systems it instantiates. In doing this, two notions of generic form are called on – one in which the emphasis is on the schematic organisation of genres, derived from the Sydney genrists, and one in which the emphasis is on the sequences of acts that constitute a genre, derived from Lemke. The two notions are seen as compatible but as emphasising different aspects of the instantiation of an activity system in text.

Central to the genre description is the notion that certain kinds of 'work' – that is, activity – is achieved or constituted by the genre; the <u>sequence</u> of the activity is integral to the work but it emerges as the complex outcome of a number of contextual forces – such as, the social expectation that essays have 'introductions', 'bodies' and 'conclusions', for example; or the 'culturally popular' General-Particular text pattern (c.f., Hoey, 1983); or the socially recognised rhetorical effectiveness of a conceptually organised film analysis (c.f., Bordwell, 1989). All of these, and other contextual factors, account for the global form of a 'Taxonomic Film Analysis' essay in contrast with other versions of Taxonomic Film Analysis: for example, an oral modelling of Taxonomic Film Analysis by the course tutor during a lecture, or the use of Taxonomic Film Analysis as a part of a professional film critic's review of a film. Consequently, while schematic staging is regarded as significant for the genre description, it is the work rather than the staging which is emphasised first in the description.

4.1.1 Global form of the genre[1]

The essay described in this section can be represented prototypically in terms of the acts and thematic concepts presented below.

Taxonomic Film Analysis Essay

The essay is an exercise in Film Analysis, which in this instance entails making associations between certain aspects of film form and film meaning. The specific features of film form that are focussed on is the set of ELEMENTS that make up the MISE EN SCENE and contribute to the construction of MEANINGS in MAINSTREAM HOLLYWOOD NARRATIVE FILMS.

The analytical work of the essay can be managed by means of a number of frameworks of analysis. A central one is the taxonomy of MISE EN SCENE ELEMENTS. Several other more abstract taxonomies are also relevant: various types of MEANINGS, GENRE, CINEMA, and NARRATIVE

Film analysis may be organised conceptually or narratively (c.f., Bordwell, 1989). These two genres of organisation represent extremes on a continuum from Taxonomic Film Analysis to Narrative Film Analysis.

Taxonomic Film Analysis is likely to begin by Naming, Defining and Taxonomising the conceptual framework(s) of analysis. The elements of the framework(s) may be further explained. They are then exemplified by reference to a film. If the mise en scene (MES) taxonomy is dominant, the reference to a film

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[1] In the text description presented in this chapter, the linguistic description is patterned against the activity and thematic semiotic systems as proposed by Lemke (see previous chapter). In representing the activity, thematic and linguistic systems, the following typographical conventions are used:
Acts - the moves that constitute the genre action - are written with an initial capital letter (e.g. Making Technical).
Thematic concepts – the elements of the thematic semiotic system - are written entirely in capital letters (e.g. VERISIMILITUDE).
Lexicogrammatical classes are written with an initial capital letter (e.g. Material Process).

consists of a Descriptive Reading of a scene from the film which establishes the presence of an element or elements of mise en scene, followed by an Interpretive Reading of the meaning of the scene, often within the context of the overall structure of the film's narrative form. The purpose is to identify the contribution to meaning constructed by the mise en scene element. Alternatively a MEANING TAXONOMY may dominate, but the Film Reading and Interpretation procedure remain the same and the text remains taxonomically organised.

In the case of a Narrative Film Analysis, the Analysis consists of a recount of the film narrative (a Descriptive and Interpretive Reading) with the meaning making contributions of mise en scene elements woven into the recount.

Two prosodic waves recur and interact throughout a Taxonomic Film Analysis essay. These are instantiations of the IDEATIONAL and CONJUNCTIVE discourse semantic systems which realise a particularly salient interweaving of field and mode. Firstly, the essay moves up and down a ladder of abstraction – between the General and the Particular. At the same time, the essay makes film an object of study – objectifies it - by representing the film form as a 'material thing' and meanings as 'virtual things'.

In terms of the degree programme, the essay is an early, relatively informal investigation into the nature of some signs in the cinema and an exercise in reading them. That is, it is a form of text deconstruction. Because of its focus on the material form of the film it is also closely related to technical formations of knowledge – that is, to discourses of film production. To a certain extent students can choose to focus on material abstractions or semiotic abstractions. In this respect it is well situated on the theory-practice divide in media studies.

This description of the essay as a goal oriented social process emphasises certain aspects of the work that writing the essay entails. It de-emphasises the generic

staging and certain goals of the social process (for example, the purpose of assessing and grading students). Generic staging is relevant to the description elaborated in this chapter but it has been de-emphasised in this initial prototype description in order to avoid creating the impression that writing the essay means following an algorithmic formula for text construction. The 'work' described above tends towards a particular procedure which <u>can</u> be schematically represented (and will be later in this chapter) but the procedure <u>need not</u> be reflected directly in a staged schematically constructed text. It can underlie a variety of text forms (c.f., Bloor and Pindi, 1990). What is probably important – from an institutional perspective - is that certain acts are performed and certain thematic concepts are engaged with.

The social purposes of the genre are complex because of its dual role as a teaching <u>and</u> an assessment activity. They are described further in the following section. However, before considering the social purposes further, there follows a global description of three textual forms by which the acts and thematic concepts referred to above were realised in the WOS98 corpus of student writing and in which schematic staging <u>is</u> foregrounded. These text forms are located at the Taxonomic Film Analysis end of the spectrum from taxonomically to narratively organised analysis, referred to above, but two of them represent variants on the prototypical taxonomic version. In order to code the thematic concepts and acts in these texts the following terms have been used:

Table 4.1 Terms for coding thematic concepts and acts in the MES essays

THEMATIC CONCEPTS

MES	Mise-en-scene. This is the central concept of the essay. It is described in the glossary of *Film Art* as 'all of the elements placed in front of the camera to be photographed: the settings and props, lighting, costumes and make-up, and figure behaviour' (Bordwell and Thompson, 1997:480). However, it is a contested term and this contest is addressed by some student writers in their assignment. At one level the assignment is an extended definition of the term.
ELEMENTS	The taxonomy of the constituents of mise en scene referred to in the essay. The elements of mise en scene include for example, *lighting, setting, props*. In coding the essay these are not labelled by their particular name but as: ELEMENT1, ELEMENT2 etc. Particular examples of Elements (for example, *Props – mirrors*) are coded as ELEMENTS (Particular). Particular instances of Elements that occur in a film are referred to as ELEMENTS (Instantiation). For example, *The character Marion is seen reflected in a mirror at several key points in the film.*
MEANING MAKING	The quality of making meaning that is attributed to an ELEMENT (not the MEANING itself). This is so often construed through attributive relational clauses that MEANING MAKING can be seen as much an Attribute as a Process. It is the Attribute which means the ELEMENT can be included in the TAXONOMY of MEANING MAKING ELEMENTS.

	E.g. *Costume (Cr) is (P:rel:At) also <u>a very important factor for conveying meaning in films</u> (At)* In the following example, it is represented by the Material Process *plays an important role. Characterisation* is the MEANING that is made. E.g. *Costume <u>plays an important role</u> in characterisation in Taxi Driver.*
MEANING	This is a portmanteau term referring to a great number of concepts and propositions that represent the meanings that are read in films. Meanings range from those at a high level of generality: in films, mainstream films, or genres (e.g. *film noir lighting is often used to suggest <u>sinister, suspicious situations</u>*), to specific readings of instances of meaning in a particular film (*The lighting in Lyall's back office suggests <u>a sinister, suspicious situation is developing</u>*). In order to distinguish these degrees of Generality, MEANINGS are identified as (General) or (Particular). If a number of MEANINGS are associated with a particular MEANING MAKING feature (i.e. an ELEMENT of mise en scene) numbers are used as follows: MEANING1, MEANING2 etc. These numbers are not tracked through the whole essay but only enumerate MEANINGS within a conceptual paragraph. In a paragraph on *lighting* MEANING1, 2, 3 will refer to meanings made by lighting; if the next paragraph looks at *costume* the meanings in that paragraph will again be labelled MEANING1, 2, 3 not 4, 5, 6.

GENRE	This is an important concept and any explicit or implicit references to *genre* are labelled. The reference may be to the abstraction, *genre* or to exemplars of *genre* (*a western, film noir*).
VERISIM-ILITUDE	This is actually one of the MEANINGS that mise en scene constructs and could simply be included among the more general category labelled as MEANING. However, it is also a central concept in the discussion of mise en scene so it is identified as a concept in its own right. An important distinction – and confusion – exists between *verisimilitude* and *realism*. Both terms are problematic and the course tutor discouraged the use of *realism* during WOS99. However, *realism* features prominently in WOS98 essays and is labelled REALISM in those essays.
MAINSTREAM or CLASSIC HOLLYWOOD CINEMA	These are central to the discussion in the essay and students are expected to recognise that conventions of MEANING MAKING are different in mainstream or classic Hollywood cinema to those operating in other forms of cinema (such as 'Art Cinema').
AUDIENCE/ FILM VIEWER FILM MAKER	There is an important distinction in the thematic formation of the field between the inanimate Actor and Material Process in the thematic relation ELEMENTS MAKE MEANING and the activity of animate Sensers and the Mental Process in the relation FILM MAKER/VIEWER MAKES MEANING. The latter form is a more congruent form: the subject of the sentence can be either *the audience* (who 'understand' or 'make sense' of a film, or a *film maker* (who intends an audience to make sense of film in a certain way).

FILM CHARACTER	A *character* in a film that is being analysed.
FILM REFERENCE	This is simply a reference to a film, whether or not any of the Film Reading operations described below are carried out on it.
COMBINATION	This is the proposition that the elements of mise en scene make meaning <u>in combination</u> with each other.
NARRATIVE	This label is used when a writer engages with technical terms from narrative theorising (e.g. *situation, complication, resolution*) or simply addresses 'story' in a less technical way.

ACTS

Naming	The act of referring to an entity or event using a technical or disciplinary term.
Making Technical	The act of defining or explaining a term.
Taxonomising	The act of representing any concept as made up of parts. The central taxonomy is the ELEMENTS TAXONOMY. Such a taxonomy is a meronymic one ('part-whole'). A different kind of taxonomy is a superordinate one ('type of'). For example, the ELEMENT, *lighting*, can be broken down into *back-, under- and fill-lights*. It may be possible to taxonomise MEANINGS. The membership of a taxonomy can be problematised by students. For example, the taxonomy of elements used in the theatre can be contrasted with the one used in film.
Film reading/ Description	This represents an enormous range of interpretative processes and resultant concepts and propositions. Film reading/ Description refers to the representation of 'what happens' in a film from the most general level (films in general or a genre of films) to the most particular (an individual instance of a film and particular events in that film). The term 'Description' is intended to refer to an apparently neutral description (Comprehension, in Bordwell's terminology). (See examples under Film reading/Meaning in the next section of this table). However, no representation can be simply objective and at one level, Description is an Interpretation as well.

Film reading/ Meaning	Film Reading/Meaning is used to refer to the more obvious attempt to interpret a film by attributing meanings to the events or entities described in it. Such MEANINGS can be at varying levels of generality or particularity. An example of Film Reading/Description/Meaning (General) is *In westerns, bad characters* [MEANING] *often wear dark clothes* [Description]. An example of Film Reading/Description/Meaning (Particular) is *In Taxi Driver Travis wears combat uniform* [Description]. *This represents his conflict with the people around him* [MEANING]. The distinction between Film Reading/Description and Meaning is not absolute. They can merge into each other and are probably best seen as on a cline from the pole of Description to that of Meaning. The same point can be made about the modifiers General and Particular. There are degrees of particularity and there are hybrids of particularity, in which a particular instance may be employed to make a generalisation. This will be considered further below. Often a student reads two or more films. To distinguish between the readings, numbers are used as follows: Film1Reading, Film2Reading etc Finally, in the description of the essay in this chapter, Interpretation becomes Analysis when the MEANING is related to the ELEMENTS; in other words when the role played by the ELEMENTS in the MEANING is explicitly signalled. It is that process – of analysing, rather than

	interpreting a film - that lies at the heart of the pedagogic purpose of the genre that this essay is an instantiation of. The students are being inducted into how to analyse the way ELEMENTS MAKE MEANING. However, because this act of analysis underlies the other acts it is not labelled explicitly. If a student relates the MEANINGS they interpret to an ELEMENT they are seen to be carrying out Analysis.
Generalising-Particularising:	The essay is in large part a construal of the Matching Pattern, General-Particular. In order to label this relation in the text these terms are used in parentheses after any of the other terms described above. (General), (Particular), (Generalisation), (Example), (Preview), (Detail), (General Example), (Particular Example), (Instantiation).

For example, an ELEMENT may be (General), *props,* or (Particular), *a gun,* or (Instantiation) *the gun that Travis uses.* A Film Reading may be (General), *characters in gangster movies often wear smart clothes,* or (Particular), *In Pulp Fiction Jules wears a smart suit.*

The two major forms of General-Particular Matching patterns identified by Hoey and Winter are Generalisation-Example and Preview-Detail. These are sometimes identified specifically as (Generalisation), (Example), (Preview) and (Detail). As explained in the Method chapter, a clear distinction is not made between 'Abstract' and 'General' in this research - although the two terms are not synonymous. |
| Comment | Evaluative comments are sometimes coded with this label but are not analysed further in the description. |

Orient to question	These final four acts are different in that they are oriented specifically to the activity of constructing the essay text rather than the activity of film analysis. However, they are important in constructing a Taxonomic Film Analysis <u>essay</u> – in contrast with other genres of Taxonomic Film Analysis. Overt references to the assignment question and clear attempts to exploit the question as the Given from which the essay is derived are referred to as 'Orient to question'. They play an important role in constructing the essay introduction.
Orient to essay	References to what the writer is doing/will do in the essay – either congruently (*I will look at...*) or less congruently (*this essay shows*) are labelled with this term.
Quote	Direct quotes or attributed paraphrases from the literature are coded with this label.
Conclude	For purposes of this analysis, the conclusion was not analysed in detail. (It was a focus on the second semester WOS module). The conclusion is simply coded as a concluding act.

Coding method

Student essays were electronically scanned. Paragraphs were lettered A,B,C etc and sentences in paragraphs numbered A1, A2, A3 etc. The focus of the analysis did not require clauses to be coded individually. Although texts were numbered by orthographic paragraph, stages crossed orthographic paragraph boundaries. In addition, not all students used paragraphs in a clear cut way. As a result, the Sydney genrists' notion of 'conceptual paragraph' was used (c.f., Ravelli, 2000. See also the North American discourse analyst, Trimble's, use of this notion, 1985:44-51). For this reason, macro- and hyper-Themes did not necessarily correspond with first orthographic paragraph and first sentence in orthographic paragraphs.

[Appendix 10 contains the texts, schematic structures and text analyses of the six top-scoring WOS98 essays.]

The description of the essay genre in this chapter is derived from the extended genre analysis procedure outlined in the previous chapter. In order to illustrate how these acts and concepts are realised in the instantiation of this essay genre, the six highest scoring essays in WOS98 are referred to in this chapter. In chapter five, these essays from before the literacy teaching will be compared with the essays produced during the literacy teaching period. The genre description of the essay presented here is a highly elaborated version of the one which informed the literacy pedagogy.

4.1.2 Three genre schemata

Among the six top-scoring essays in WOS98, there are three main generic forms: four texts instantiate the prototypical Taxonomic Film Analysis form; two others represent variations on this prototypical form.

Generic form 1
(4 essays)

This is the prototypical 'conceptually organised text' referred to by Bordwell. The organising concepts are the material abstractions, ELEMENTS of mise en scene, rather than the semiotic abstractions, MEANING. The essay can be seen as taxonomically organised by the ELEMENTS of mise en scene and as prosodically organised by waves of Generalisation and Exemplification which explore and illustrate the thematic relation ELEMENTS - MAKE MEANING - MEANING. Both of these sequences can be described as 'Elaboration', extending Halliday's logico-semantic clause relation categories to paragraph relations (c.f., Ravelli, 2000). It is important to note that this schematic representation generalises a probabilistic set of occurrences and sequences of textual features. The acts and

concepts have been abstracted to a level which obscures variations in the LgS instantiations of ThS and AcS. However, despite variations, the broad patterns of Taxonomsing ELEMENTS and ELEMENTS-MAKE MEANING Generalisations and Exemplifications are quite clear in the texts.

The genre form is as follows: (a dash marks off an act or a thematic concept. Unlike Sydney genre descriptions the symbol, ^, is not used to indicate that a particular act or concept occurs in an obligatory sequence with another one.)

Naming/Making Technical MES - MEANINGMAKING – MEANING (General) - Taxonomising ELEMENTS - Naming/Making Technical ELEMENT1 - Film Reading/description(General or Particular) - ELEMENT1 (Instantiation) - MEANING (Particular) ... (then reiteratively)... Naming/Making Technical ELEMENT2 etc - Film Reading/description(General or Particular) - ELEMENT2 etc (Instantiation) - MEANING (Particular) - Conclude

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Generic form 2

(1 essay)

In this case the MEANING MAKING capacity of each of the Taxonomy of ELEMENTS is dealt with in paragraphs B-F, without illustrative Film Readings and with MEANINGS1...n presented in General terms. Paragraphs G-J carry out a Film1Reading in which some of MEANINGS1...n (Particular) are examined; ELEMENTS (General) are not referred to by name in this section. Paragraphs K-N carry out Film2Reading where more reference is made to MEANING and also to the ELEMENT TAXONOMY. There are many problems of coherence in this example and these may partly be the result of the difficulty of dealing with all the Generalisations first and then all the Exemplifications. However, it was one of the high scoring essays from WOS98.

The genre form is as follows:

Taxonomise ELEMENTS 1...*n* - MAKE MEANING (General) - MEANINGS (General)1...*n* - Film1Reading (Particular and General) - ELEMENTS1...*n* – MEANINGS (Particular) 1...*n* - Film2Reading (Particular and General)- ELEMENTS1...*n* - MEANINGS (Particular)1...*n* - Conclude

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Generic form 3

(1 essay)

This text form is not based <u>explicitly</u> on the conceptual framework of ELEMENTS exploited explicitly in generic forms 1 and 2. The writer describes one film, focussing on Instantiated ELEMENTS of mise en scene but without foregrounding the General ELEMENT that a particular scene is intended to illustrate. So, for example, a paragraph dealing with the state of the New York streets in Taxi Driver is not identified as an illustration of *setting*. However, MISE EN SCENE is still the organising principle and the ELEMENT-based schema described above frames Interpretations of the MEANING (in other words, the narrative) of the film in relation to the ELEMENT TAXONOMY. In this realisation there is less Generalisation. This is close to the narrative form described by Bordwell. It risks remaining at the level of a Description of the film and failing to become an Interpretation or Analysis. However, the essay is not driven by the narrative structure of the film and consequently the Reading is not simply a Description. Despite incoherence in some places as a result of the lack of Generalisation and although the ELEMENT TAXONOMY is not foregrounded it was one of the highest scoring texts from 1998 and so this form has to be acknowledged as acceptable and successful.

The genre form is as follows:

Film1Reading/description   -   ELEMENTS(Instantiations)   —   MEANING
(Particular) [recursive] – Conclude

4.1.3   The context

Before considering further the linguistic realisations of these acts and concepts in the essay, this section examines the social context of the essay, particularly in terms of its social purpose. In its context the essay has two primary, institutional, purposes – as a teaching/learning device and as an assessment tool. The emphasis in this section is on its role as a teaching/learning device.

In the forms in which it has been described so far, the MES essay appears to be a comparatively simple essay genre. It is, to some extent, built around description and does not appear to demand the kind of argumentation and 'critical thinking' that many university essays demand (c.f., Mitchell, 1994) and students reported to find difficult (e.g., Freedman and Pringle, 1984).

In terms of the Sydney school's taxonomy of genres the genre forms above can be seen as a combination of a Response genre and a Taxonomic Report (c.f. Rothery, 1994; Martin and Rothery, 1981, 1986). Two of the four types of Response genre described by Rothery (1994) have similarities with the MES essay. The Interpretation Response is realised through four moves: Text evaluation^text synopsis^reaffirmation of text evaluation^reaction. The Critical Response is realised through three moves: Text evaluation^text deconstruction^challenge to text evaluation. However, while this film studies essay clearly entails Response, it is organised less to evaluate a film as text than to analyse how particular elements of mediation operate to make meaning in a film text. The taxonomic elements of mise en scene appear to provide the conceptual categories for organising a report

in which Response is integrated or – as in the third generic form described above - a Response can be organised which uses the MES TAXONOMY as the means to deconstruct the text. As with the Response genres, reported by Rothery, 'Evaluation' in this MES essay has a particular, assumed, meaning. It assumes that the Response to the film will not be a personal, affective response but the application of the conceptual framework introduced through the course – the MES taxonomy of ELEMENTS and their role as MEANING MAKING components in a film narrative.

'Challenge', the third stage of the Critical Response genre, could be seen as a feature of what is meant by the term 'critical thinking' at university. That feature appears to be absent from the MES essay genre. It is an exercise in deconstruction of a film text – as is the Critical Response genre - but not necessarily to challenge an evaluation of that text in the way the Critical Response genre does. In that respect it might be seen as a poor example of 'critical' university writing, being heavily dependent on description. However, it is proposed in this chapter that this essay is a particularly powerful introduction to both the 'autonomous' and 'critical-vocational' forms of a theory-practice film studies course, and at the same time, to the more practical 'market-vocational' form (See Elliot, 2000).

It will be claimed that it achieves this by being a realisation of Bordwell's 'middle range theorising' about film. As Bordwell's account of film studies makes clear, this form of theorising contrasts with the kind of critical thinking associated with 'Critical Theory'. It adopts a craft approach to film analysis, emphasising the Comprehension processes before the Interpretive ones, and is opposed to the flights of interpretive fancy that Bordwell suggests critical theory fosters. However, while it focuses on the materiality of the film and describes its form, this essay also provides the foundation for critical writing. At the same time, the focus on form through the practice of the interpretive routines that Bordwell describes as 'craft' means that the essay may also represent an academic writing task which is compatible with the development of the 'techne' knowledge, the craft of film production, which Elliot found was frustrated by his use of critical

theory in the theory-practice class he describes. As such, this essay is regarded in this research as an ideal introduction to the study of film as both an academic object of study and as a technical object of study. The rest of this section on the context of the MES text will elaborate on those claims.

The course tutor's description of an 'ideal answer' to this question has more elements to it than was realised in any of the actual essays WOS98 students wrote. It appears that his model of the essay is closer to the Critical Response genre described above. For him, the ideal MES essay would consist of four 'episodes' (not, necessarily, sequentially realised):

1. A description of the taxonomy of mise en scene elements taken from film studies literature.
2. An expression of the student's perspective on this description of the nature and function of the elements.
3. The student's reading of exemplary films.
4. The student's film readings placed critically alongside canonical/authoritative readings.

Such an essay description is likely to be comparable with some of the essays required of students in more obviously 'critical' film studies modules in the department. The WOS course is a core module and is expected to provide a foundation for the work students do in other modules.

Lack of 'critical analysis' in students' essays was most obviously indicated by the tutor's comments on an essay that it is 'too descriptive'. This is likely to have indicated a lack of one or both of two kinds of conceptual frameworks. One was the students' own conceptual framework of analysis for reading the film text(s) based on the MES TAXONOMY and the MEANINGS that were made – a lack of this meant too much recounting of the film narrative: the lack of conceptual clarity Bordwell refers to in this approach. The second was conceptual frameworks of analysis of film texts derived from the literature and set up against

the student's own film readings – a lack of this meant an absolutist kind of film analysis which did not acknowledge alternative readings.

It could be said that these are complex demands for students to meet on a <u>first</u> <u>year</u> university module and the depth of the students' engagement will probably reflect the fact that this is an <u>induction</u> into film studies. At the same time, the WOS Aims and Objectives presented in chapter three showed that students were expected to have begun a serious engagement with the specialised technical and academic vocabulary of film study. This expectation is referred to, for example, in the third Aim: 'To develop an understanding of the value of integrating theoretical and practical concerns within the creative process'. The response they were expected to make to film was expected to be more than a personal affective one, it was to be informed by knowledge from the specialised domain of academic and technical film studies.

In order to focus on what knowledge students were expected to employ in the essay, the model of film that underlies the question will be represented in terms of Bordwell's model of film analysis. Students were beginning to engage with these features of film analysis.

- A film viewer makes meaning out of a film in a two-part process of Comprehension and Interpretation (i.e., Film Reading/Description and Film Reading/Meaning).
- the film material is made up of cues that prompt this meaning making process
- one set of cues in the film is visual
- such cues can be named and described
- their function and role in the meaning making process can be explained
- the explanation can be at the level of generalisation/abstraction and/or illustrative description from the film material. Such explanation amounts to an Analysis of a film.
- because the cues are material and the meanings are mental the explanation represents an intersection of the material and the mental

- to greater or lesser extent the meanings that a viewer makes are prompted by mental constructs such as genre expectations, narrative conventions, and other thematic formations that the viewer participates in.

It is a premise in this chapter that the WOS course is an introduction to film studies that involves turning a film into an object of study – of 'thingifying' it - through a number of reifying linguistic strategies, referred to in the previous chapter. The enterprise of WOS is to engage students in objectifying the filmic material substance while at the same time recognising that what is happening in watching a film is a meaning making process and therefore mental, abstract and conceptual. This is the first step in 'making strange' the film-going experience - turning it into an object of study rather than a subjective experience. WOS seeks to explain the 'filmic substance' (the materiality of the film's form and production) in the context of a relatively small number of theoretical constructs – in particular, genre, narratology, and some psychoanalysis (such as 'suture'). In these terms the MES essay can be seen as a realisation of Bordwell and Thompson's admonition to student analysts to find a balance between analysis of the material form and of the meanings made of it:

> The more abstract and general our attributions of meaning, the more we risk loosening our grasp on the film's specific formal system. As analysts, we must balance our concern for that concrete system with our urge to assign it wider significance (Bordwell and Thompson, 1997:77).

By following Bordwell's admonitions to stay close to the material form of the film, WOS is not necessarily turning its back on the critical theory and the 'critical thinking' that autonomous film studies courses value. By deconstructing the sign system at a material level - treating the film as a material construct which cues meaning making in the mind of a viewer - WOS provides a foundation for the reflexive knowledge and critical theory associated with more overtly 'critical' film studies courses.

Critical film theorising drawing on, say, Feminist, Psychoanalytical, or Marxist paradigms can often be seen as attempting to recontextualise the MEANINGS that are constructed from cues in the filmic substance. This amounts to the defamiliarising of established MEANINGS by viewing them through the lens of a different paradigm. It is this that Bordwell expresses scepticism about, not because he is opposed to 'defamiliarisation' but because he sees it as actually the imposition of another orthodoxy on the preceding interpretation – whether that is of another school of thought or of the 'ordinary everyday viewer'. WOS, on the other hand, also defamiliarises meaning but it achieves this by looking at the material cues in the material/filmic substance through a different paradigm – by stepping back into production techniques. It then locates the material cues in meaning making processes that are minimally theorised.

Although this appears to be not a critical enterprise but a descriptive and technical one, WOS is a metaphor at a less incongruent level for the greater incongruence there is on critical theoretical based courses. It is less incongruent because it mediates between the material and the technical production, and the MEANINGS that these cue. But it is a process of deconstruction. A similar deconstructive process may occur on the more overtly critical film studies courses mentioned above, but there the mediation is not between the material and the abstract, but between MEANINGS – different abstract interpretations.

WOS and the MES essay roots film studies in the filmic substance. At the same time it is an initiation into the academic enterprise. It is based on taxonomies of technical knowledge around film production (and to some extent reception) and requires students to begin to engage with generalisations/abstractions from the material world - to conceptualise their representation of the material world (of the film) in particular ways. These abstractions from the material world (of the film) are set against abstractions (conceptualisations, classifications) from the mental world (the meanings made in response to the film cues/filmic substance) and these meanings are shown to be contingent and constructed. By making the material

world 'strange' - i.e., visible through defamiliarisation - WOS also turns the mental meanings into objects of study. It uncovers the meanings as not 'given'/'natural' but as manufactured. It is possible that such a procedure of turning material particulars into abstract and general concepts is at the heart of much academic study (c.f., Wignell's, 1998, study of a similar process in the emergence of social science as a discipline).

Learning how to read and write about this is the beginning for students (some of whom may be coming from an everyday sense of wanting to make films, others of whom may have backgrounds in academic film study) to the conceptualising that is 'autonomous' university film study. It is conceptualising at a pre-symptomatic level (using Bordwell's categories of film interpretation in which symptomatic film analysis represents the most theoretical form). By reference to the simplified theoretical constructs of Genre/Narratology/Suture theory the foundations for critical theory are laid - because meanings are shown to be cued by signs/symbols in the material world of the film. This represents an entry to the bigger project of reading the signs/symbols of the social world which are equally 'taken for granted'/'given' until they are problematised - made strange by being seen through a different paradigm.

Hollywood classic cinema can be seen as a metaphor for the individual's submersion in 'reality' and deconstructing the way that it is materially constructed opens the way to the deconstruction of other 'realities'. Therefore, this apparently simple essay can be seen as a valuable induction into the traditional academic activity of critical thinking.

There are several reasons why this representation of film studies – derived from Bordwell - as a focus on the form of the film might invite criticism from film academics. The most obvious is that it is 'formalistic'. Formalism was a mode of film theory that was powerful in universities in the early days of film studies as an academic subject. It characterises what Nichols refers to as the second of three 'moments' in the emergence of film theory (Nichols, 2000:37). In Nichols'

account formalism replaced the aesthetic approaches of the 'first moment', which are represented by such film critics as Bazin. In fact, formalist approaches include some of the 'Grand Theories' that Bordwell is critical of: semiotics, auteur theory, Russian formalism and Brechtian reflexivity, and psychoanalysis (Nichols, 2000:36).

For Nichols, 'formalism', preceded the contemporary post-structural 'third moment'. The third moment 'acknowledges the importance of its two predecessors but inflects the sediments of these earlier moments in new ways' (Nichols, 2000:37). Film form 'is now seen as part and parcel of a larger, social process of constructing concepts and categories that are always relative to alternative constructs and always subject to historical transformation'(2000:37).

Page traces a development in media studies which has parallels where the concept of responsibility for textual meaning has shifted from the author to the text and thence to the audience (Page 2000:46). In other words, theorising about film is seen as a socially situated, negotiated and contested process of meaning construction. This phylogenesis of film studies may be compared with the phylogenesis of social studies presented in Wignell (1998), where the set of technical terms developed in one stage of the subject's development are retechnicalised in new ways in a later stage.

For the purposes of the argument being made here – a defence of the value of focussing on the film form and 'thingifying' the film - the two important aspects of Nichols' account are, first, that his series of three 'moments' are a historical process: a phylogenesis; and second the third moment does not reject or negate the previous two but 'inflects the sediments of these earlier moments in new ways'. It is common and defensible to build educational curricula which reflect the phylogenetic development of a subject or field. In this way, ontogenesis (individual change) is mapped onto phylogenesis (social and historical change). The case being made, in this chapter, for WOS is that it offers a powerful opportunity to introduce new students into the study of film in the academy by

introducing them to the formalistic methods that characterised the introduction of the study of film into the academy. This does not foreclose a post-structuralist moment in students' ontogenesis any more than it has in the phylogenesis of the subject. If it is overtly exploited as this kind of opportunity - as a preparation for 'the inflection of its sediments' - it has the chance to become a curricular moment of structuralism that participants can move on to inflect in post-structuralist ways.

For this claim to be convincing there would need to be evidence that the content of courses in the media studies degree moved towards 'inflecting the sediments' and that the language of the courses could be seen to be constructing such inflection. In the narrow case of WOS 1 and 2, there is evidence that the content of the courses do move towards inflecting the sediments. Much of WOS2 is engaged in recontextualising the generic conventions of Hollywood and the meanings that film elements like mise en scene construct within mainstream cinema in the totally different context of the paradigms that occur in Art and other types of cinema. Finding the evidence of linguistic change is beyond the scope of this research.

It is useful to hold onto Nichol's notion of 'inflecting the sediments'. Such inflection is - perhaps - much easier for those who have already accumulated the sediments. Critical thinking is a powerful set of practices in the hands of those who have technical/specialised knowledge (arguably, 'formalistic' knowledge) but depowering for those who have not moved through the phase of developing such knowledge. In other words, it makes sense to be cautious that moving into the third moment does not disempower those whose interests, perceptions, identities and differences it is claiming to serve. At the end of his discussion of 'anti-discourses' in the poststructuralist era, which relates to this issue, Martin makes the same point:

> It makes sense to begin with technicality and abstraction, rather than the anti-discourses, which can only really be interpreted in relation to these. This is an important consideration wherever educators are concerned with

introducing modern critical theory into the curriculum ... Students need to learn to deconstruct both technical and anti-technical discourses, and abstract and anti-rational ones to succeed in tertiary education in the late twentieth century. (Martin, 1993:267)

It is noteworthy that in a special millennial edition of *Screen*, Durant devotes an article to re-presenting the ideas from Bordwell's book, which 'seemed at the time of its publication to highlight fundamental issues of its field ... but which was not taken up with anything like the interest one might have expected' (Durant, 2000:7).

Durant's position is:

For many, the important arguments have moved on, from the mechanisms for producing meaning ... into social issues of identity construction to which particular critical interpretations of texts can make a contribution. Against this trend, I want to suggest that displacing attention from mechanisms of meaning production (from understanding interpretation as a practice) onto what I will suggest are rather the determinants and rhetorical possibilities of interpretation ...comes at what may prove a disastrously high price.... (2000:10)

He ends by saying:

If accounts of films or television programmes are to be offered as scholarly work in themselves, or are to be presented as the main illustrative material in theoretical arguments, then more serious engagement with the mechanisms of meaning production and meaning attribution are needed than is now common. (2000:17)

The attention to the mechanisms of meaning-making demanded by the MES essay, appears to go some distance in this direction.

This discussion relates closely to arguments presented by the Sydney school of genre-based pedagogy about the ways that knowledge is framed and classified differently in different knowledge domains. The concern of the Sydney school is to acknowledge what they propose is the nature of education: that it deals in specialised, technical knowledge which demands different uses of language to the uses language has in everyday domains. Not explicitly acknowledging the linguistic differences between specialised and everyday domains risks advantaging those whose social circumstances equip them naturally with the linguistic knowledge that the school expects and disadvantages those whose circumstances are different. Similarly the transition to 'critical' and 'reflexive' knowledge depends on first developing the knowledge of technical and specialised language. This was the point made by Martin in the quotation above.

However, having made an academic case for the essay, an entirely opposite case has also to be made. This is an irony expressed in the editorial to the Special millennial edition of *Screen*:

> Having succeeded over the last twenty-five years in persuading British university authorities of the academic value of teaching and researching film, our future as scholars and teachers, it now seems, will depend on our ability to persuade vocationally minded students and film and television industry 'users' that what we do is valuable in non-academic terms too. (Screen, 2000:4)

In fact, the three knowledge domains discussed by the Sydney genrists as constituting everyday and educational knowledge do not appear to include all the domains of knowledge relevant in the context of media studies. Although 'technical' knowledge – the second domain – refers to school knowledge which is expected by powerful groups in society – particularly employers – there is not such an unambiguous relationship between the specialised technical knowledge of a film studies course and the expectations of employers. According to the course

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tutor there needs to be another domain added to the three domains of knowledge in the Sydney model - the learning domain of the 'cinematic institution'.

This fourth domain is made up of the knowledge and discourses of directors, distributors, industry workers and so on. This is the domain that a fairly large number of undergraduate students relate to. The task for the university department and the students is to establish how this fourth domain – the technical vocational - articulates with the second domain – the technical academic. In a vocationally driven university such as the one where the research was carried out, there is a possibility that some students and, in response, maybe even some tutors, will seek to privilege this fourth domain, perhaps without really knowing what it entails in 'reality'. This dilemma is referred to by Elliot in his analysis of the dilemmas for vocationally oriented media studies courses. At the same time, the second domain of technical academic knowledge may be seen as irrelevant, too theoretical, too difficult, not aligned with what students want to do.

It is argued in this thesis that vocational goals will not be served by downplaying the academic value of a course like WOS but by being clear about what that value is and how it relates to vocational goals. WOS is a course of study that engages with production processes and has vocational relevance, while also leading students into the reflexive domain 'naturally', providing the tools to underpin the reflexivity – as was argued above in relation to the critical function of the MES essay. In other words, it has the capacity to provide a foundation both for the reflexive and critical exercise of knowledge and also for the film industrial form of knowledge that a vocationally oriented media studies course will want to develop.

In this way it can do one of the things a university has traditionally been constructed to achieve - induct students into academic discourses of specialised and reflexive knowledge - while also doing what a new vocationally oriented university seeks to achieve - induct students into vocationally relevant discourses of technical knowledge.

4.2 A LEXICOGRAMMATICAL DESCRIPTION OF DISCOURSE SEMANTIC and METAFUNCTIONAL SYSTEMS IN A TAXONOMIC FILM ANALYSIS ESSAY

The previous section described the essay as a generic form within a particular representation of its context. This section describes some of the lexicogrammatical forms that construe this text in context, viewed from a discourse semantic and metafunctional perspective. In other words, it patterns this textual instantiation of the linguistic semiotic system against the activity and thematic semiotic systems described in the previous section.

The description is an application of the approach to the linguistic description of text outlined in the previous chapter. The focus of the description is on the lexicogrammatical forms of the essay text which construe a conceptual framework for analysing a film and construe a film in terms of that framework. Attention is given to describing the scaffolding of global text structure by means of macro-Themes, hyper-Themes and General-Particular relations and the realisation of the three acts of Naming, Defining and Taxonomising that are important in the construction of the conceptual framework. The purpose is to describe how a Taxonomic Film Analysis text can be constructed and to trace how, in the process, the film is 'thingified' – i.e. conceptualised in terms of various material and semiotic abstractions.

The global text structuring features are:

Macro-Themes that predict what the text is about :
Hyper-Themes that link back to the preceding text and forward to subsequent text
General-Particular patterns

Those global text structuring features organise the following taxonomising acts:

Naming various Technical and Abstract terms

Making terms technical

Setting up taxonomies

Together, the above construe:

A Film Analysis which consists of FilmReading/Description/Meaning intended to demonstrate how ELEMENTS MAKE MEANING in MAINSTREAM CINEMA.

4.2.1 Macro-Theme level

4.2.1.1 Naming

Naming a number of abstract and field specific terms in the macro-Theme establishes the essay as an engagement with some of the thematic formations of the field and also serves to predict the development of the text. There are some central concepts which can do this: the TAXONOMY of MES ELEMENTS, MAINSTREAM CINEMA, and MEANING (which can be sub-categorised into many other concepts, particularly GENRE, VERISIMILITUDE, NARRATIVE and in WOS98, REALISM – although this latter term will be seen to be problematic).

The majority of the technical terms which are named in WOS98 macro-Themes realise the ELEMENTS of the MES TAXONOMY. (This will later be contrasted with the WOS99 macro-Themes where more abstract terms from the field of film

studies are named and used to realise the concepts MEANING and MEANING MAKING). The terms are: *mise-en-scene, camera shot, settings, costume, make up, lighting, shadow, props, actors' performance, figure movement, body language, focussing of shots, camera movement, framing, visual aspects,* [and a number of terms which are identified by WOS98 students as MES ELEMENTS but are not seen as such in the film studies literature: *cinematographic qualities, space, time, editing, art of recording*].

Many of these terms have probably come from the world of theatre:
- Material things, e.g. *props, costume, setting, lighting*;
- Nominalisations of Material Processes: *actors' figure movement*

Some have developed within the field of film making:
- Nominalisations of Material Processes: *framing, shot*

Some of these technical terms also occur in non-specialist registers and engaging with the field of film studies entails developing specialised thematic relations for such terms. One example of the difference is in the kinds of taxonomies which can be constructed for the everyday term *lighting* (*cosy, dim, bright*, etc.) and for the technical term (*frontal lighting, backlighting, underlighting, top lighting*). The difference is signalled by the function of the adjectives used to taxonomise the two types of lighting. With the everyday term the adjectives function as Epithets; with the technical term they function as Classifiers.

It is significant that many of these MES ELEMENT terms are abstractions derived from <u>material</u> things or <u>material</u> processes. While they clearly are abstract, they are not abstractions in the same way as terms such as *genre, verisimilitude, codes* or *narrative* are. Table 3.1 on page 94 (based on Halliday and Mathiessen, 1999) distinguishes such categories of 'thing' based on their degree of generality or abstraction.

In the classification presented in table 3.1 *props* is a material object:general, *lighting* is a material abstraction:general, *films* is a semiotic object:general, *mainstream cinema* is a semiotic institution:general, and *genre* is a semiotic abstraction:general. The conceptual frame of analysis that MES ELEMENTS (mostly material objects and material abstractions) construe for the essay is at a different level of conceptualisation to the frame that would be construed if MAINSTREAM CINEMA (a semiotic institution) or MEANING concepts like *genre* or *verisimilitude* (semiotic abstractions) were used in the framework.

'Naming' concepts means more than simply using the terms. As Lemke's representation of thematic formation shows, the 'meaning' of a thematic item is a function of the relations it enters into with other thematic items. Naming a significant concept such as MAINSTREAM CINEMA, which is named in four of the six WOS98 macro-Themes, means signalling a set of thematic relations, such as the taxonomic one which includes the other thematic items CONTEMPORARY HOLLYWOOD CINEMA, ART CINEMA, and AVANT GARDE-CINEMA. Each of these enters into different thematic relations with other thematic items in the thematic formation of the field of film studies that WOS1 construes. The essay is an activity of engagement with these thematic formations.

Engaging with dominant thematic formations of the field means employing thematic items with increasing awareness of the dominant thematic relations that are construed for them and which are signalled to other actors in the field when they are used. This is what the first of the WOS course aims refers to: 'To introduce students to the language and practice of film theory, encouraging them to develop a competent theoretical and technical production vocabulary'. Employing such vocabulary is seen on the WOS course as precise use of the analytical tools of the field. A central thematic item in the MES essay is MEANING and precise use of the lexicogrammatical realisations of this semiotic abstraction are important engagements with the thematic formations of the field. There is a (probably) large number of fixed technical terms for wording this concept. In the WOS98 macro-Themes – apart from the word *meaning* itself – the technical term *realism* is the

most obvious wording used. *Realism*, according to the course tutor in the WOS99 course, is a problematic term which the tutor cautioned students explicitly against using. In the tutor's thematic formation, *realism* enters into different thematic relations and so was a different thematic concept to the ones he regarded as instrumental in doing this analytical work. Instead, he presented *verisimilitude* and *genre* as two of the terms most appropriate for the activity of discussing MEANING. The students' need for such terms is demonstrated in their use of two other abstractions - *overall impression* and *illusion of believability*. These are abstractions but not field specific technical terms. They certainly could be used to frame the essay text (that is, realise the genre variable of <u>mode</u>) but there are a number of reasons why *verisimilitude* is likely to open up for a student a more extensive network of thematic concepts of the <u>field</u> than these alternatives do.

In SFG theorising about written language, the category of 'things' known as grammatical metaphor plays a particularly significant role. Grammatical metaphors are concepts that typify the development of technical formations – often as the result of literate study of technical fields. (See Halliday and Martin, 1993 for examples of this). There are two types of grammatical metaphor which are important in the MES essay. The first set are grammatical metaphors which have become established as fixed technical terms in the field of film studies. Some examples of these have already been referred to – *lighting, framing,* and *actors' figure movement* are grammatical metaphors for the MES TAXONOMY of ELEMENTS. Another network of thematic relations locates the semiotic abstraction (and grammatical metaphor) *meaning* as a central item (MEANING) in the thematic formation of the WOS field. This important grammatical metaphor will be discussed below.

The second set of grammatical metaphors are 'instantial' metaphors. Such instantial metaphors are nominalizations developed in the actual process of writing, and are important both for their field construing and text constructing functions. The occurrence of both types of grammatical metaphor in the macro-Theme is discussed further in the remainder of this section.

As mentioned above, there are a number of technical terms for the thematic concept, MEANING, but a most significant wording of the concept is the grammatical metaphor, *meaning*. This will be treated here firstly as a field construing rather than text constructing term – although its role in the macro-Theme in part is to predict how the text will develop. The reason it is so important in construing the field is the part it plays in turning film into an object of study.

To begin with, the term *meaning* – a nominalised form of the verb *mean* – reifies a Mental Process into a product. However, this is not, in itself, unusual. Outside academic written discourse, it is quite common: *Do you get my meaning?; I don't understand your meaning; I don't see the meaning of that* etc. What is different about the term *meaning* in film studies are the thematic relations it enters into – and therefore the different field-specific value it has. Although *meaning* is treated as a 'thing' in both contexts, outside film studies it is a 'thing' which is likely to be *transmitted (get)* or perceived *(see, understand)* while within film studies it is a thing that is just as likely to be *constructed (created, made, established)*.

However, there is a second significant difference between the 'everyday thing', *meaning,* and the 'academic thing', *meaning*. While they are both 'things' the everyday thing is more likely to be a Participant in a Process where another Participant is human; the academic thing seems less constrained. The three 'everyday' examples above can be compared with the occurrence of *meaning* in the MES essay title: *In what ways does mise-en-scene construct meaning in mainstream cinema?* This reflects a typical use of *meaning* in much film study: it occurs as Goal in a Process where the other Participant, the Actor, is an inanimate object – in this case, *mise en scene*. (Compare this with Matthiessen's, 1998, criticism of the reification of Mental Processes in the representation of mind in cognitive science).

Such reification of a Mental Process is not unusual in academic study, particularly text-based study. However, the WOS course tutor made two points about film

analysis which partly explain the value of separating MEANING from animate Sensers in film study. First, he warned students against attributing intentions to a 'film director' or 'film maker' because (1) they could not presume to know what the director's intentions had been and (2) to do so attributed power and individual control to one person, where the reality was that Hollywood films emerge from an 'institution'. ('Authorship' in film studies is another thematic concept with its own set of thematic relations which would be the focus of the second course, WOS2.)

The second point made by the tutor was that students should problematise the concept of 'the audience'. Again, there were two motives: (1) that they should avoid making assumptions about how an audience interpreted a film; (2) that they should recognise the diversity of viewing positions in a purportedly unitary audience. Like the thematic formation centred on FILM MAKER, the formation centred on FILM VIEWER is a highly developed area of film studies. Both raise issues about the MEANING MAKING attributes of FILM ELEMENTS. However, while the attribution of meaning to a film text may make unfounded assumptions about how any particular FILM VIEWER understands a film, the process of 'privileging the text' can be seen as a pedagogic device for making a familiar experience of film-viewing strange and encouraging students to consider the place and nature of text in the semiotic triad – author-text-reader.

The field-specific value of the grammatical metaphor *meaning* is thus proposed to be its role in the construction of film as an object of study. However, it is a fixed technical form of grammatical metaphor. Various SFG based studies have noted the value of instantial grammatical metaphor in other fields of study (c.f., Halliday, 1998a, Halliday and Martin, 1993, Martin and Veel, 1998). In the macro-Themes of these MES98 essays, there are comparatively few instantial nominalisations of verb forms – which may not be surprising as they are a logogenetic feature of text: that is, they emerge as the text emerges and by its nature, the macro-Theme comes in the early stage of text construction. There are more verbal nominalisations in hyper-Themes. However, there is a different kind of grammatical metaphor that does seem to play a significant field-construing role at macro-Theme stage -

embedded post-modifications, such as, *the way things are staged for the camera* or *the practice of stage direction.* In this way a Process becomes a thing and plays a part in constructing film as an object of study. Often the thematic concept MAKING MEANING is construed as a thing through this operation, which further metaphorises the Process, *makes meaning* (e.g., *cinematic codes [[that create different meanings within a film...]]*)

4.2.1.2 Making technical

The essay writing procedure can be seen as a process of elaborating on the meaning of the central concept (*mise en scene*), its parts (the ELEMENTS), and a number of associated concepts (MEANING MAKING, MEANINGS, MAINSTREAM, GENRE, VERISIMILITUDE). Elaboration is a logico-semantic relation which most typically realises acts of definition ('i.e. relationships') and exemplification ('e.g. relationships'). 'Making Technical' is an expression taken from Wignell et al. (1993) – where it is used to refer to acts of definition alone. It is used with the same meaning in this research but because of the significance of exemplification in establishing the meaning of a concept in the MES essay, exemplification is also considered in this section as a form of Making Technical.

Definition

In the macro-Theme of WOS98 essays, MES is defined in four texts. *Mainstream, genre* and *realism* are defined in one text each.

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Table 4.2 concepts Named and Defined in 6 top-scoring MES98 essays

concept	No of occurrences	No. of Definitions
MES	6	4
ELEMENTS	6	0
MEANING	2	0
GENRE	1	1
REALISM	3	1
MAINSTREAM	4	1
COMBINATION	2	0
NARRATIVE	0	0
TOTAL NO.	24	7

Defining a term or Making it Technical is referred to by Wignell et al. and Martin as a process of translation. That is particularly apt in this case, where the central term – *mise-en-scene* – is French.

The two main ways of making the term technical in these macro-Themes are

(1) by elaborating Token-Value forms;

(2) by a combination of Material Process and Mental Process.

(1) Elaborating Token-Value forms;

This is one of the main forms identified by Wignell et al. for Making Technical. Examples from the MES essay texts are:

[WJA1][2]

Mise-en-scene	is	a French term [[that roughly translated		means
T	Pi:id	V	[[	Pi:id	Pi:id

'what is put in the scene']].

V

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[2] The labels on text extracts indicate the essay (WJ), the paragraph (A) and the sentence (1) that the extract comes from. The essays can be seen in Appendix 10.

[PTA1]

The term mise-en-scene	[is]derived	from the French
G	Pm	Cl

and the term literally	means	'having been put into the scene'.
T	Pi:id	V

(2) A combination of Material Process and Mental Process.

This form is not mentioned by Wignell but, in this essay, is used to establish contested meanings of *mise en scene.*

An example is:

[WJA2]

Some confusion		exists	in defining	the term however,
X		Px	Pme	Ph

as	it	is used	in different contexts	by different film
	G	Pm	Cl	A

theorists/writers.

By attributing different taxonomies to different schools of analysis, students engage with contested meanings. This is a valued act in the field of film studies and in this essay. The tutor comments positively on it in his feedback on the highest scoring essay (WJ). By recognising that disagreements about the meaning of the term *mise en scene* exist, WJ is immediately entering in an active way the

field that the essay question asks him to explore: that of the contingency and constructedness of 'meaning'- but he is doing so at a level of meta-awareness. This is one of the ways in which this, apparently, quite descriptive essay prompt can be exploited for more than a knowledge-telling, descriptive response. In fact, by problematising the 'factual world' of a description, this essay writing can lead to a more sophisticated knowledge-transforming activity than an argumentative essay title might. In an argumentative essay it is not a discovery to recognise that an argument entails differences of opinion. Recognising that the 'world of fact' is also based on 'position' - that a definition may just be 'an argument won' - is more of a discovery. It entails deconstruction of a 'given' - and as such, coincides with the entire WOS project. It is not - necessarily - 'making a case' (and so positioning the writer) it is 'demaking meaning' (and so positioning a text and a reader - and therefore positioning all writers).

However, a second reason for using animate Actors and Sensers as Participants and Mental and Material Processes in defining terms may be that it helps with managing the meta-level that Making Technical requires. One of these meta-level features is the use of abstract 'general nouns' – semiotic abstractions that function as tools to enable the writer shift up a level of abstraction from the term being defined and then come back to a level of concreteness 'lower' than the term being defined. Successful colligations with such semiotic abstractions are as follows

defining the term

The true application of the term is in

the term has come to mean

the term literally means

However, there are unusual colligations in which the relation between the term, the process of signifying and the meaning being signified are not clearly distinguished:

The term is used to describe the visual aspects which appear within a single shot.

The term is used to show the director's control of the shot

These last two examples might be more usually realised by the relational process verb *refer.* It is possible that the implication of a 'user' in both of these sentences and the resultant unusual colligation of the semiotic abstraction, *term,* with *describe and show* is part of the tension the writer experiences in realising a semiotic relationship without the mediation of an animate Acting or Sensing Agent.

Exemplification

In these essays, terms can be made technical by means of exemplification. In fact, this form underlies the entire essay-schema which moves through a series of paragraphs that elaborate on the macro-Theme, each of them technicalising an ELEMENT from the mise en scene taxonomy by establishing its function and exemplifying this function in a FILMREADING. In this sense the total essay is an exercise in making film study terms technical. (It can, of course, be seen from the opposite perspective, in which the FILMREADING predominates and the purpose is not to exemplify the MES terms but to use them in the Reading – either perspective is possible). In the macro-Theme there are instances of exemplification being used to make complex abstractions (such as *realism*) technical in a way that would be much more difficult if a pure translation form of definition was relied on. The difficulties of exemplifying the problematic term, *realism,* may be reflected in a number of incoherences that are displayed by those texts that attempt to do so.

In the extract below, Exemplification is used to elaborate the meaning of the term, *realism,* by reference to a hypothetical film, but there are a number of incoherent features. These include the use of the direct address form of *you,* and the inconsistency of the subject forms in the two hypotactic clause complexes, A7 and

A8. There may be various explanations of this incoherence but one is likely to be that the term being exemplified is complex and not yet clearly understood.

[CA]

A6 Often viewers judge mise-en-scene according to how realistic the film may look.

A7 This can have a negative effect on a film, if you looked at an old film from the 1950's people may of judged the film's mise-en-scene as realistic.

A8 If you look at how realistic the mise-en-scene looks now in the 1990's it may seem fake and unrealistic.

4.2.1.3 Taxonomising

Taxonomies are classification systems of elements in a meronymic ('whole-part') or superordinate ('type of') relation. Taxonomy is one of the thematic relationships between thematic items in a thematic formation. Developing and using such classifications is part of the process of developing knowledge of a particular configuration of a thematic system. The example of 'types of cinema' was given in the section on Naming above.

In the macro-Theme of MES98 there are a number of concepts that could be taxonomised, although it is only MES ELEMENTS which actually are taxonomised in nearly every essay text. In a number of essays, MES is represented by two Taxonomies – one composed of those ELEMENTS that cinema shares with theatre and a second composed of those ELEMENTS that are exclusive to cinema. As mentioned above, these taxonomies are often presented in the context of controversy about the meaning of the term *mise en scene*.

The ELEMENT taxonomies, as will be shown below, are relatively formal with the component parts presented as a list – either exhaustively or illustratively (ending with a continuative like *etc*). Taxonomies may also be implied and

informally presented. For example a GENRE TAXONOMY is <u>implied</u> in one essay by a reference to two types of genre (*western* and *comedy*). There is no explicit reference to a formal taxonomy of MEANINGS in MES98 essays, although formal versions of such taxonomies do occur in the film studies literature.

The most common lexicogrammatical realisations of Taxonomising are:

for exhaustive TAXONOMIES

Possessive:attributive clauses (lexical items: *made up of, consists of*)

mise-en-scene	is made up of/ consists of	lighting, movement ...
Cr	Pi (poss)	At

for illustrative TAXONOMIES

Possessive:attributive clauses (lexical item: *include*)

[WJA4]		
This definition of the term,	includes	many of the visual aspects
Cr	Pi (poss)	At
[[that can be found in films and that are needed by the camera: setting, lighting,		
costume, props and the performance of the actors themselves]].		

Relational: identifying clauses

Lighting, the shot, setting, location, props and costume	are	the main
T	Pi	V
elements of mise en scene		

As well as exploiting relational processes, Taxonomising – like Making Technical – often involves the use of general nouns or vocabulary 3 items - semiotic abstractions, such as *elements* or *aspects* - and their use in Taxonomising is another example of the way such terms are used in the meta-discoursal work of constructing film as an object of study.

However, Taxonomising is also a text-constructing act – realising mode as well as field. In a majority of the essays it provides an organising principle for the text schema of the essay – that is, Taxonomising in the macro-Theme predicts the staging of the text.

There appear to be six possible relationships between the Taxonomising in the macro-Theme and the text schema. The issue of how valued each text form is will be considered below.

(i) Exhaustive/staging: The taxonomy predicts all the taxonomic elements employed in the essay and the elements are used to stage the essay (at an explicit text-surface structure level, by being what each conceptual paragraph is about).

(ii) Exhaustive/scaffolding: As with (i) the taxonomy predicts all the taxonomic elements employed in the essay but the elements do not predict the stages of the essay. They underlie a different text-surface structure which is organised according to some other organising principle.

(iii) Illustrative/staging: Macro-Theme taxonomy illustrates some of the elements which are used to organise the text. The taxonomy which the elements are drawn from does explicitly organise the text-surface structure.

(iv) Illustrative/scaffolding: Taxonomy predicts some of the taxonomic elements employed in the essay but the elements do not necessarily correspond with the stages of the essay. They underlie a more explicit text-surface structure which is organised according to some other organising principle.

(v) Blended systems: Where it is unclear which of the four systems above is dominating they can be regarded as blended.

(vi) No relation between the macro-Theme taxonomy and the text.

Is a strongly predictive macro-Theme criterial for this genre? Martin's description of the function of macro-Theme suggests it is:

> In writing, the use of macro-Themes to predict hyper-Themes, which in turn predict a sequence of clause Themes is an important aspect of texture; and texts which do not make use of predicted patterns of interaction in this way may be read as less than coherent. (1992:437)

As Martin proposes elsewhere (1992:456), the predictive macro-Theme is 'by no means a categorical rule' but it is a reasonable exercise of judgement to propose that WOS98 texts are probably more effective and coherent to the extent that they conform to it.

Finally, it is important to note that the act of problematising the taxonomy with respect to field, which was observed earlier to be valued on the course, has implications for the generic schema. Having problematised a taxonomy by setting up contesting versions of it, it is important that students make a commitment to the one they intend to use in staging or scaffolding their text. Relational identifying clauses perform a second function in this respect. Once contesting taxonomies have been construed by means of attributive clauses, relational identifying clauses identify which of the contesting definitions will be used in the subsequent text. This establishes the superordinate term for the taxonomy that will be elaborated in the essay.

6a This second definition of the term, //that includes these cinematographic

    T

qualities//,   is   the definition [[that will be used throughout this essay

        Pi   V

in answering the above question]].

4.2.1.4 General-Particular clause relations

It was proposed earlier in this thesis that General-Particular relations are, in one sense, what the MES essay is 'about'. The acts in the macro-Theme which have been discussed so far can all be seen as construing that General-Particular relation. The concepts that are Named in the macro-Theme are at a General and Abstract level. Making them Technical by Defining or Exemplifying them is a process of reformulation that rewords them at a more Particular or Concrete level. Similarly, Taxonomising begins a process of descending from the most General and Abstract composition or superordinate categories towards the more Particular and Concrete (c.f., Shaughnessy, 1977:240, on students' difficulties in achieving this movement). In this way, the macro-Theme establishes at a General and Abstract level the conceptual framework upon which the essay will be constructed. The hyper-Themes (as will be shown below) take up concepts from the General and Abstract framework and reformulate them in more Particular and Concrete terms. The paragraphs that depend on the hyper-Themes in the way described in the quote from Martin, above, continue to reformulate the concepts of the hyper-Theme through more Particular and Concrete explanations culminating, at the most Concrete and Particular level, with the Film Reading/Description. This DESCRIPTION is then reformulated once again in terms of the higher-level General and Abstract conceptual frameworks of MEANING – i.e., it is interpreted. Ultimately the MEANING is <u>analysed</u> in relation to particular instantiations from the MES ELEMENT TAXONOMY.

Throughout this process, the conjunctive relations that are being exploited are, in Martin's terms, those of Internal Comparison:Similarity (Martin, 1992:178 on). The student writer's task in analysing a film is to 'read it off' against the conceptual framework: to construe the film in terms that demonstrate its Similarity, at a concrete and particular level, to the increasingly refined shape of the conceptual framework. This is a process which has much in common with Bordwell's account of Film Review as the construction of a 'model film'. Referring to a number of schemata which have not been mentioned in this chapter,

but which the MES Taxonomy could be seen as one kind of, Bordwell writes about the process of mapping high level concepts onto particular cues in the film text:

> Along with the semantic fields and the category- and person-based schemata, the [film] text schemata offer the critic many ways of building an interpretation...In practice all the schemata work together to guide the critic to proper cues...the category 'melodrama' alerts the critic to certain character types, behaviours, and 'excesses' of mise en scene...What I have proposed is an anatomy of the logic of mapping and modeling that underlies interpretive problem solving. One critic may start with concrete textual cues and then cast about for schemata, heuristics and semantic fields that seem appropriate; another critic may start by presupposing certain semantic fields and then, finding some cues that fit call upon schemata and heuristics that will extend the interpretation. In any event, conceptual structures of the sort I have laid out would seem to be central to the process...[of] production of the critic's model film. (Bordwell, 1989:202)

What Bordwell describes is a process of appropriating the film text for the purposes of the film analysis. This can be seen as achieved through the realisation of General-Particular relations in the analysis text. This explains the tension that Bordwell proposes exists for a reviewer when they choose between writing a review text structured according to the film narrative or according to a conceptual framework. When a reviewer decides to construct a review text that is conceptually organised s/he is opting to make internal conjunctive relations predominate over the conjunctive relations of the film text, whose more congruent narrative form is organised by external temporal and causal conjunctive relations. In this research it is proposed that this tension is the tension of turning the film into a 'thing'. By setting up conceptually structured text, particularly by means of the General-Particular clause relation, the writer distances his or her self from the narrative experience of the film and goes some way towards turning the film into

an object of study rather than a subjective experience. In that sense, the General-Particular conjunctive relation is what this essay is 'about'.

However, the film is also a text – it is the 'external world' of the essay but it is not 'the real world'. It is as much a rhetorical structure as the essay is, since it is a designed text intended *to persuade* the viewer of its representation of reality. A co-operative viewer suspends their disbelief about the unreality of the film world and temporarily the film becomes the 'real world'. It is this phenomenon that underlies the debates about *realism* in films, which have been referred to earlier as causing problems for students writing about *mise en scene* and *verisimilitude* in this essay. The term *verisimilitude* is the term that film studies uses to address the paradox that the film is 'like real life' but is not.

This notion is central to the MES essay, a purpose of which is to break the persuasive effect of the film. Uncovering the constructed nature of the 'reality' of the film is the function of the conceptual framework employed and developed in the essay. The tension between the conjunctive relations of the film text and those of the essay text are the point of the essay. In this respect, what the essay is 'about' engages with the film text in a state of some tension (by conflicting with and deconstructing the narrative structure of the film as realised through its temporal relations) and so develops the point of the essay, which is to 'thingify' the film thus Making Technical the conceptual framework for analysis (MISE EN SCENE CONSTRUCTS MEANING) while at the same time engaging in Film Analysis that effectively illustrates the analytical framework. In this way, the genre of the essay (which is in part realised through a General-Particular text pattern) instantiates the register values of a field (film studies).

In the following discussion of Winter and Hoey's notion of the Matching Pattern clause relation (a central feature of their General-Particular relation), the purpose is to examine further how the essay achieves this process of constructing a 'model film' out of the cues of mise en scene.

From a Matching Pattern perspective the two following propositions can be seen as 'matched' by their 'repetition' features (distinguished from the 'replacement' features by underlining):

characters	in gangster movies	often	wear	smart clothes
Jules	in Pulp Fiction		wears	a smart suit

However, it is obvious that simple repetition is not the only way the two propositions are matched. The taxonomic relations between the 'replacement' features - i.e. all the nominal forms in the two clauses – means they enter into ideational relations of superordination, to use the terms of Martin's discourse semantic systems. Each clause can be seen as repetition at a different level of particularity. In this way Matching Patterns realise General-Particular relations.

In the MES essay, the macro-Theme is the first move in setting up the dominant General concepts that the essay will Particularise through various forms of Matching Relation.

In the following example, B1 is the final sentence of the macro-Theme. B2 stands in a Matching Relation to it. Although the wording is more complex than the example above, displaying the clauses on a table foregrounds the Matching Relation.

B1 Each of the aforementioned elements, that make up mise-en-scene, are cinematic codes that create different meanings within a film when carefully 'read' by the viewer.

B2 In the 1960 film 'Psycho', director Alfred Hitchcock cleverly used various props to not only reinforce the film's narrative, but also to create underlying meanings and themes.

Table 4.3 General-Particular matching relations in an MES98 essay

B1 within a film	Each of the aforementioned elements, that make up mise-en- scene	cinematic codes that create different meanings
B2 In the 1960 film 'Psycho'	various props	to not only reinforce the film's narrative, but also to create underlying meanings and themes.

The second sentence is clearly an Exemplification of the Generalisation in the first. Each of the component parts of B2 is a Particular repetition of the General categories established in B1. Yet there is very little simple lexical repetition – *film and create...meanings* are the only repeated lexical items. There is no use of sentence connectors (Vocabulary 2 terms like, *For example*) although the sentence disjunct in B2 - *In the 1960 film 'Psycho'* - does parallel the Circumstantial in B1 and so functions to some extent as a sentence connector. There is also use of Vocabulary 3 – *different (meanings)* - in B1, which is an advance signal for the three meanings presented in B2.

The Matching Relation which is exemplified in B1 and 2 above is central to this essay. A major function of the macro-Theme is to instate the MES ELEMENTS MAKE MEANING relationship at a high enough level of Generality for the ensuing paragraphs to unpack at more Particular levels. All of the component parts of the General relationship can be Particularised either through Exemplification or Detail.

In the sentences subsequent to B1 and B2 above the Exemplification realised in B2 becomes a Generalisation for more Particular Exemplification.

B3 The film 'accumulates the traditional window dressings of the gothic tale: the forbidding house. a dark stormy night and a series of bizarre murders' (Donald Spoto - The Art of Alfred Hitchcock - pg. 316).

B4 Possibly one of the most effective (and significant) 'gothic' elements used throughout the film's duration, are the abundance of mirrors.

B5 The character Marion (Janet Leigh), is seen reflected in a mirror at several key points in the film, which appears to act as a conscience for her, making her more self-aware of the acts that she has committed.

B6 It is not until her sister, Lila, is startled by her double reflection in Mrs. Bales's bedroom mirror, towards the end of the film, that this prop's real purpose (to represent split personalities) becomes clear.

The Matching Relations can be laid out in the following tabular form (see following page):

Table 4.4 General-Particular Matching relations in an MES98 essay

B1 within a film	Each of the aforementioned elements, that make up mise-en-scene	cinematic codes that create different meanings
B2 In the 1960 film 'Psycho'	various props	to not only reinforce the film's narrative, but also to create underlying meanings and themes.
B3 The film	'accumulates the traditional window dressings of the gothic tale: the forbidding house a dark stormy night and a series of bizarre murders'	the gothic tale
B4 throughout the film's duration,	Possibly one of the most effective (and significant) 'gothic' elements used throughout the film's duration, are the abundance of mirrors.	'gothic' elements used throughout the film's duration,
B5 at several key points in the film,	a mirror	The character Marion (Janet Leigh), is seen reflected in a mirror at several key points in the film, which appears to act as a conscience for her, making her more self-aware of the acts that she has committed.
B6 towards the end of the film,	in Mrs. Bales's bedroom mirror this prop	It is not until her sister, Lila, is startled by her double reflection in Mrs. Bales's bedroom mirror, towards the end of the film, that this prop's real purpose (to represent split personalities) becomes clear.

In B3, the writer uses a QUOTE which Exemplifies ELEMENTS more Particularly than the term *props* does. (In fact, this quote is used inaccurately and actually refers to the ELEMENT *setting*. However, the intention is to Particularise

props). There is still a degree of Generalisation within the Particularising, though. The term *window dressings of the gothic tale* is a Particularisation/ Exemplification of *the film's narrative* in B1 but this is at a higher level of Generality than the subsequent Film Reading/Description of the events of the film in B5. Similarly, even though the *setting* ELEMENTS in B3 are more Particular than the term *element* in B1 or the Particular ELEMENT, *props,* in B2, they are presented as Generalisations rather than Particular instances from a particular film. They are in fact presented as generic ELEMENTS, a category of settings which occur in a range of films that belong to yet another category – *the gothic tale.* The *gothic tale* is one of a set of narrative types (genres) that Particularise *narrative,* the higher order Generalisation used in B2. In B4, the gothic *props* of B3 are Particularised further as *mirrors* in the Particular film, *Psycho.* At a lower level of Particularisation, the prop, *mirrors,* is related to Particular events from *Psycho (reflected in a mirror at several key points in the film).* However, *key points* is still a Generalisation. The Particularisation reaches its most Particular in B6 where a Particular *point* and a Particular mirror is identified *(her sister, Lila, is startled by her double reflection in Mrs Bales's bedroom mirror towards the end of the film).* Finally, the Particular MEANING of this Particular occurrence of the mirror prop is identified: *this prop's real purpose (to represent split personalities) becomes clear.* The original Generalisation of the paragraph has been Exemplified. The return up the ladder of abstraction to the Generalisation *props* in this final sentence makes the connection with the original Generalisation.

The example above demonstrates how the Generalisations in the macro-Theme provide the context for the Particulars of the ensuing text. As argued earlier the predictive power of the superordinate and meronymic concepts in the macro-Theme play a significant role in the construction of coherent text in the body of the essay. However, simply Naming, Making Technical and Taxonomising concepts in the macro-Theme does not in itself ensure coherence – the clause relations within the macro-Theme also need to be coherent or the predictive function of the macro-Theme is put at risk. The following extract comes from the macro-Theme of one of the top-scoring WOS98 essays but there are ambiguities

in the clause relations which reduce the coherence of the macro-Theme and in so doing threaten the coherence of the rest of the essay.

In this example, three strands of the conceptual framework are presented (MES – ELEMENT TAXONOMY; MAKING MEANING – MAINSTREAM; and MEANING). Generalisations about these concepts are put at risk by a number of textual features. These include the miscolligation of the semiotic abstraction *term* with *show* (A2), the misuse of *term* for *element* (A4), the ambiguous Actor role for the important non-finite form of the verb *constructing* (A4), the ambiguity of the final *clause shows the viewer more then he or she might be expecting* (A10). In each of these cases, it is the register of film analysis language which could provide the coherent forms and it is probable that attempting to use those forms or an awareness by the student that such forms are required may have contributed to the ambiguity. This is most tellingly indicated in sentences A6-8. These sentences attempt to construe the Generalisation, *verisimilitude,* but actually employ the term, *realism.* The differences in the thematic relations of these two terms were discussed earlier in this chapter.

A1 Mise-en-scene is a French term that roughly translated means 'what is put in the scene'.

A2 The term is used to show the directors control of the shot.

A3 Mise-en-scene includes costume, set, lighting and actors movement.

[A1-3: MES – ELEMENT TAXONOMY]

A4 The terms of mise-en-scene and the different factors regarding it are crucial when constructing meaning in mainstream cinema.

[A4: MAKING MEANING- MAINSTREAM]

A5 Many would regard mise-en-scene the most important factor of a movie rather than it's acting or soundtrack.

MAKE MEANING

A6 Often viewers judge mise-en-scene according to how realistic the film may look.

MES – MEANING (REALISM)

A7 This can have a negative effect on a film, if you looked at an old film from the 1950's people may of judged the film's mise-en-scene as realistic.

EVALUATION – AUDIENCE EVALUATION/ MEANING (realism)

A8 If you look at how realistic the mise-en-scene looks now in the 1990's it may seem fake and unrealistic.

MEANING (realism) - EVALUATION

A9 The .viewer may have ideas about how a film may unfold thanks to mise-en-scene.

A10 It contributes to plot action and also shows the viewer more then (sic) he or she might be expecting

[A9-10: MEANING]

What the previous example shows is the need to manage the technical terms of the field in order to establish the Generalisations that will frame the essay text. Although the writer has not used the terms, he has referred to the concepts ELEMENTS, NARRATIVE, VERISIMILITUDE and possibly GENRE and CODES. As was suggested above he does establish three strands of conceptual framework but without high level abstract terms to label these, the task of exploring the Generalisations that function as Exemplification and Detail in the text is more difficult. (It should be stressed that the difficulty is for a reader. There are no grounds for proposing that the text is ambiguous for the student-writer. This is the central dilemma of describing coherence, referred to in the previous chapter and discussed again in the next section.)

The features of the essay schema and macro-Theme that have been discussed up to this point are examples of some of the ways in which coherent text is constructed and of ways that reader-coherence is put at risk. It is important to recall that the theory of coherence which was proposed in the previous chapter sees coherence as a function of the <u>interrelationship</u> between the three participants: writer, intended reader, text. An analyst who is not the intended audience of a text needs to recognise that coherence in this MES essay is a function of the relationship that a course tutor has with an essay text and its student-writer. It is also important to recognise that coherence for a tutor-reader is not necessarily the same as coherence for a student-writer. Finally, it is important to recognise that 'incoherence' in a student's engagement with the thematic formations and activity systems of a new field is a demonstration of learning. It probably reflects the effort to make meaning in an unfamiliar language: in these terms 'incoherence' can be seen as emergent meaning.

However, with all those considerations in mind, there is likely to be pedagogic value in recognising that, in realising the rhetorical acts and construing the thematic concepts discussed in this section, the following threats to the coherence of the macro-Theme exist.

NAMING:

- Not having used a term with the meanings that are dominant in the field; for example, having an 'everyday' sense of terms such as *realism or lighting,* or an uncertain translation of *mise-en-scene (*e.g., *shows the viewer more then* (sic) *he or she might be expecting).*

MAKING TECHNICAL:

- Using semiotic abstractions and general nouns (*term, aspect, factor*) imprecisely as semiotic 'tools' and in colligations that do not target clearly their referents (e.g. *The term is used to describe the...The term is used to show...).* This may derive from tensions between using material or

relational processes in making definitions and less familiarity with the relational forms. It may also derive from the challenge of operating at a number of semiotic levels at once (the stratal separation that Martin uses to explain the power of grammatical metaphor, 1992:490).

- Using hypothetical Exemplifications that put pressure on the interpersonal and textual metafunctions in the text, promoting face-to-face interaction and spoken mode (*If, say, in our garden scene one of the characters came shot wearing an American style baseball; if you looked at an old film from the 1950's people may of judged the film's mise-en-scene as realistic*)

TAXONOMISING

- Using semiotic abstractions imprecisely (*aspect* or *style* for *element*).
- Problematising taxonomies and not establishing commitment to any.

GENERAL-PARTICULAR RELATIONS

- Relations between levels of Generality not matched

FILM AS THING

- Tension created by the use of the noun *meaning* as the Goal of a material process in which the Actor is inanimate and abstract, and the absence or reduced significance of Sensers involved in Mental processes related to the verb *mean*. (*The terms of mise-en-scene and the different factors regarding it are crucial when constructing meaning in mainstream cinema*).

Beyond these threats to the texture of the macro-Theme which have already been referred to, there are many more relations between message parts of the macro-Theme which the essay writer is working to realise. They include all the ways in which reference back and prediction forward are achieved in writing.

ORIENTATION TO THE QUESTION

- How the macro-Theme is derived from the essay question.

ANAPHORIC REFERENCE

- Reference Chains, Lexical Strings and Anaphoric Nouns which track participants; Substitution; and Ellipsis.

LOGICOSEMANTIC CLAUSE RELATIONS

- Apart from the dominant General-Particular conjunctive relation there are others, including Cause-Effect and Comparison-Contrast.

In all of the ways that have been discussed in this section, the macro-Theme promotes and frustrates the expectations of the essay reader. This model of coherence – the promotion and frustration of expectations based on the sense that situated student writers and tutor readers have of the thematic concept system, the activity system and the language system – is seen, in this research, to provide a means of describing the pedagogic role of the MES essay in the context of the WOS course. The 'promotion and frustration' is a joint responsibility – it is not only the responsibility of the student-writer even though ultimately it is only the student-writer who is graded on the tutor-reader's experience of it.

4.2.2   Lexicogrammar of hyper-Thematic development

In terms of the theory of coherence that has been proposed in this research, after macro-Themes, hyper-Themes play a pivotal role in the construction of meaning in the MES essay. Ravelli follows Halliday and Martin in describing hyper-Themes as 'one of the main resources for signalling and foregrounding the conceptual framework of the essay' (Ravelli, 2000:11). She describes hyper-Themes as

> an extension of the general principle of thematic organisation in text...As Halliday notes (1998:202-203), the resources of Theme and Information 'engender the flow of discourse', and by interpenetrating points of

departure with points of arrival, we find that 'The management of these two systems is one of the factors that contributes most to the overall effectiveness of a text''.

Hyper-Theme is defined by Martin as

> an introductory sentence or group of sentences which is established to predict a particular pattern of interaction among [lexical] strings, [reference] chains and Theme selection in following sentences. (Martin, 1992:437)

Ravelli comments, 'That is, the hyper-Theme functions predictively' (Ravelli, 2000:11). However, Ravelli's (2000) article emphasises the dual facing role of hyper-Themes – that is, they are presuming and predicting. Her article is an investigation of the lexicogrammatical realisations of these functions. This section of the MES text description focuses on the lexicogrammatical features that function to presume and predict in hyper-Themes. As with the macro-Theme features discussed previously, such features are regarded as both field construing and text constructing – i.e. realisations of field and mode.

4.2.2.1 Repetition (IDEATION+CONJUNCTION)

Repetition is the most obvious dual facing feature in the hyper-Themes of WOS98 essays. The previous discussion of General-Particular Matching Patterns has already outlined the notion of Repetition that is used in this description and indicated how it is realised. It was pointed out in that discussion that the term 'Repetition' is used in its broadest sense, to include simple repetition, synonyms, antonyms, meronyms, hyponyms, general words, substitution, ellipsis and pronoun reference. Such a notion of Repetition is seen by Martin as an interaction of CONJUNCTION and IDEATIONAL discourse semantic systems, which, in this focus on their occurrence at hyper-Theme level are also seen to interact with 'Method of

Development' of the text. (c.f., Martin, 1992: 270-379; also Halliday and Hasan, 1976: 282-4; Hoey, 1983:25; Winter,1977)

One of the most common forms of Repetition at hyper-Theme level is the Repetition of the thematic relation ELEMENT-MEANINGMAKING-MEANING. This concept is a reiteration of the central thematic formation established in the macro-Theme. It was discussed in terms of the thematic concept system (ThS) in the previous section. In this section the focus is on the language system (LgS).

In JWMES98 four of the seven Hyperthemes in the essay (excluding macro-Theme and macro-New, i.e., the introduction and the conclusion) have the concept ELEMENT in Theme position. The following example could be seen as representative of this sequence of concepts in the hyper-Theme.

Paragraph E - Hypertheme			
E1 Lighting in film has now also become a meaningful aspect of mise-en-scene, by slowly replacing lighting for illumination, with lighting for dramatic effect and atmosphere.			
lexgram	Lighting in film	has now also become a meaningful aspect of mise en scene	by slowly replacing lighting for illumination with lighting for dramatic effect
concept	ELEMENT	MEANING-MAKING	MEANING
theme-rheme	T	R	

This sequence begins by naming the ELEMENT. This is a Repetition of two preceding concepts in the macro-Theme: the higher level, superordinate, abstraction *element (of mise en scene)* and the word itself, *lighting*, which was identified in the TAXONOMY. The sentence in the macro-Theme that is being matched by Repetition is shown on the following page.

lexgram	B1 Each of the aforementioned elements, that make up mise-en-scene	are cinematic codes that <u>create different meanings</u> within a film when carefully 'read' by the viewer	<u>different meanings</u> within a film
concept	ELEMENT	MEANING-MAKING	MEANING
lexgram	E1 <u>Lighting</u> in film	has now also <u>become a meaningful aspect</u> of mise en scene	by slowly replacing lighting for illumination with <u>lighting for dramatic effect</u>
concept	ELEMENT	MEANING-MAKING	MEANING

In paragraph E a MEANING MAKING quality is attributed to the ELEMENT (by means of an attributive relational clause: *has now also become a meaningful aspect of mise en scene*). MEANING MAKING in this attribution is at a relatively 'high' level of generality or abstraction: it is in fact a Repetition at the same level of abstraction and generality as the macro-Theme clause (B1) it is repeating. The third item in the hyper-Theme E1 sequence is MEANING. This is construed in an enhancing clause which provides the backing for the preceding attribution of the quality MEANING MAKING. It is a more specific description of the kind of MEANING MAKING the ELEMENT has: *by slowly replacing lighting for illumination with lighting for dramatic effect.* This is also a Repetition at a more Particular level of the macro-Theme concept, *different meanings.* (This sentence would be more grammatically accurate if the MEANING was expressed as a nominal form, *through the replacement of...* – an example of the role of grammatical metaphor, in this case, nominalisation, in doing the work of film study). The cohesion of this sentence with the preceding text is very largely construed through its Repetition of the concepts in the earlier macro-Theme

proposition (B1). In that respect it is a Derived hyper-Theme (c.f. Fries 1995, Hewings, 1999) – derived from an earlier part of the text. It also participates in a prosodic wave-like Repetition that recurs through several of the preceding hyper-Themes (paragraphs C and D). These hyper-Themes instantiate the same conceptual pattern (ELEMENT-MEANING MAKING-MEANING) at the same level of Generality as hyper-Theme E. By paragraph E, a strong degree of expectancy has been created by this prosody. By Particularising the Generalisation from the macro-Theme and participating in the prosody of hyper-Theme Repetition, hyper-Theme E1 is backward-facing.

The Repetition is reinforced by the conjunctive signal, *also,* in *Lighting in film has now also become a meaningful aspect.* This is most evidently a <u>backward</u> facing signal. It underlines the recurrence of the pattern ELEMENTS MAKE MEANING which has appeared several times in previous hyper-Themes and is being instantiated again. By doing this, an expectation is set up that the ensuing text will follow the pattern established in a number of the preceding paragraphs. A first expectation (a probable rather than absolute one) is that the grounds for the claim that lighting is a member of the MEANING MAKING TAXONOMY of ELEMENTS will be grounded in some kind of supportive Detail. The conjunction *also* reinforces that expectation and so is also a forward-facing signal.

The question (using Winter and Hoey's method of 'interrogating the text') prompted by the initial claim *Lighting in film has now also become a meaningful aspect...* is, 'Why do you say that?' The answer is forthcoming in the final enhancing clause of E1, *by slowly replacing lighting for illumination with lighting for dramatic effect.* In its turn this prompts a question, 'Why do you say that?' or 'Can you give an example?'. This second expectation is reinforced by prompting a Repetition of the same Generalisation-Example pattern that has recurred in a number of the preceding paragraphs. The sequence of Repeated items in E1 creates a cotext for the FILM READING which follows in the next sentence (E2) – which as demonstrated in the earlier analysis of paragraph B of this essay Repeats at a more Particular level the Generalisation that has been established in

E1. In this way, the conjunctive signal, *also*, co-operates with Repetition to achieve a dual facing hyper-Theme.

Dual facing Repetition is not only achieved by repeating the central conceptual relation, ELEMENTS–MEANINGMAKING-MEANING. Repetition also occurs at a more local level relating back to the Theme of the previous paragraph (as in the first example below) or to the New of the previous paragraph (as in the second example below).

C Hypertheme		
C1 Although seen as an extension of props, costume is also a very important factor for conveying meaning in films, because of its close link to character.		
lexgram	Although seen as an extension of props (=Costume)	costume is also a very important factor for conveying meaning in films	because of its close link to character
thematic concept	ELEMENT	MEANING-MAKING	MEANING
text role	Theme (Marked)	Rheme	Rheme

In this example, there is a 'marked' Theme (that is, a Theme that is not the grammatical subject of the sentence) – a concessionary ellipted dependent clause. This establishes a link to the ELEMENT (*props*) that has been examined in the preceding paragraph. Such a marked Theme is commonly used at significant junctures in a text structure, to bridge the transition to a new Theme. The ellipsis of the Subject of the clause – *costume* – means that the clause predicts forward to the instantiation of the ellipted Subject in the main clause. This reinforces the dual facing quality. Because it is a concessionary clause it also raises the expectation that it will be followed by an assertion in contrast with the concession. This is what occurs in the main clause[3]. As a clause-complex this hyper-Theme is in a

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[3] In fact, the relationship is not worded coherently since in its current wording the assertion in the main clause is not actually contradicted by the concession in the dependent clause.

Particularising relation to the higher level Generalisation in the macro-Theme; but it is in a Generalising relation to the subsequent FILM READING. The FILM READING Exemplifies the hyper-Theme Generalisation and provides the evidence on which to ground the hyper-Theme claim. In this way the hyper-Theme is dual-facing at a global level, being both Particular and General at the same time and is dual-facing at a local level as a result of the dual facing marked Theme described above.

In the next example, the ELEMENT-MEANING MAKING-MEANING sequence has been reversed and MEANING has been thematised to act as a dual facing item effecting a bridge across the juncture created by the transition from the ELEMENT (*costume*) of the previous paragraph to the ELEMENT (*setting*) of this paragraph (paragraph D). This thematising of MEANING in order to construct a dual facing Repetition has been achieved by means of the thematising devices of nominalization and passivisation.

Paragraph D - Hypertheme D1 The change from housewife to business-woman, is made more believable because of the different settings used.			
lexgram	The change from housewife to business woman	is made more believable	because of the different settings used
thematic concept	MEANING	MEANING-MAKING	ELEMENT
trans role	Cr	Pi; At	Cc
text role	Th	Rh	Rh

The bridging effect is achieved by exploiting two thematising devices: nominalisation of the preceding process (in the paragraph before) of *seeing* Mildred in different costumes, which is labelled by the grammatical metaphor *change* in this paragraph; and passivisation, which enables this dual facing item to be fronted as a Carrier rather than being put into one of the other positions that are

available in the clause (as the Phenomenon of the Mental Process *believe* in *We believe in Mildred's change to housewife,* or as a Carrier to which *settings* act as Attributor of the Attribute *believable: The settings make the change from housewife to business woman more believable*). By means of these thematising devices, Repetition at a local level creates the dual facing effect and the thematic pattern MEANING-MEANINGMAKING-ELEMENT overrides the more common ELEMENT–MEANINGMAKING–MEANING hyper-Theme sequence.

4.2.2.2 *Vocabulary 3 (CONJUNCTION+IDEATION)*

Vocabulary 3 items, such as *element, aspect* and *factor,* have already been shown to play a part in establishing a dual facing hyper-Theme. They relate the hyper-Theme back to the Taxonomic conceptual Framework of the essay (particularly, the TAXONOMY of MES ELEMENTS). Out of 47 hyper-Themes in the five top-scoring essays, 15 include a Vocabulary 3 item that signals membership of a taxonomy. These are:

element	3
factor	3
aspect	7
part	1
styles	1

[It is worth noting that all the occurrences of *element* were in the highest scoring essay. A number of the alternative forms in other essays were not used coherently.]

Francis (1985) proposes a set of anaphoric nouns which overlaps with the Vocabulary 3 set. Like the Vocabulary 3 items listed above, A-nouns are delexical items. It is this which Francis proposes constitutes their text forming value – they

presume a lexicalisation somewhere else in the text. Francis (1994) extends this description to include 'Advance' – i.e., cataphoric - labels. In the MES essay such 'labels' have a predictive quality: they promote the expectation that their General meaning will be Particularised.

In their dual facing role, the emphasis is on the text-constructing value of such 'semiotic abstractions' (i.e., their realisation of mode) but in the discussion of their occurrence in the macro-Theme it was also proposed that they are field-construing. As Ravelli describes them 'developmentally ...[they] can be seen as steps on a continuum, moving from concrete towards a general notion of 'abstraction''(Ravelli, 2000:18). Three types of these field-construing labels - semiotic abstractions – are identifiable in the text (although not all of these examples come from macro- and hyper-Theme position). They perform the field-construing role of turning film into an object of study – of 'thingifying' film.

1   Metalinguistic labels

defining the <u>term</u>

true <u>application</u> of the <u>term</u>

<u>term</u> has come to mean

<u>definition</u> of the <u>term</u>

this <u>example</u>

[These cluster in the macro-Theme, where much Making Technical occurs]

2   Meta film-text

the <u>acts</u> that she has committed

<u>factor</u> for conveying meaning

a possible <u>change</u> in a character's status

the <u>way</u> Norman nervously twitches in Psycho

the most famous <u>example</u> of montage

3   Meta 'real world'

<u>practice</u> of stage direction

<u>way</u> that <u>things</u> are staged for the camera

<u>use</u> of props and costume

<u>process</u> of filming

4.2.2.3 Grammatical metaphor

As in the macro-Theme there is a limited use of instantial nominalised verb forms as grammatical metaphor in hyper-Themes despite the proposal in most SFG literature that grammatical metaphor is an important thematic feature. However, there is noticeable use of rank-shifted clauses to form nominals.

One example of such nominalisation is the noun group headed by the word *use* in this extract from the top-scoring essay (WJ) (F1 and F2 are together treated as hyper-Theme in this case, as F2 appears to function mainly as a dual facing device):

F1 *One of the richest sources of meaning within films, is derived from the actor's performance in a role.*

F2 *As with the aforementioned use of props and costume in film to create meaning, there are also a number of strong codes to be 'read' in the body language (facial expressions and body positions), of the performer.*

This is an example of how a delexical noun – *use* - can be used to package a set of processes and participants which have previously been Exemplified by means of instantiations from FILM READINGS, in order to construct a textual relation and construe a field-specific abstraction at the same time.

4.2.2.4 Relational Processes

Martin (1992) and Ravelli (2000) both propose that relational processes are a typical hyper-Theme feature. In the highest scoring MES98 essay this is the case. The following table presents the transitivity roles of the 3 central concepts (ELEMENTS–MEANING MAKING–MEANING) in the 7 hyper-Themes of the essay. In the majority of instances, they are participants in attributive or identifying relational clauses.

Table 4.5 **Transitivity Roles of Concepts in hyper-Themes of one MES98 essay**

ELEMENTS		MEANING-MAKING		MEANING	
Token	1	Value	1	Goal	2
Goal	1	Attribute	4	Circumstance of cause	1
Carrier	3	Goal	1	Carrier	1
Circumstance of cause	1	Range	1	Circumstance of accompaniment	1
Circumstance of location	1				
Circumstance of manner	1				

In this essay:

- The single most frequent realisation of ELEMENT is in the role of Carrier.

- MEANING-MAKING is most frequently an Attribute of the Carrier, ELEMENT.

- MEANING-MAKING is always a nominal form; it is never realised as a verb phrase.

- MEANING appears most often as a nominalisation.

These realisations are in accordance with the hypothesis that there is a tendency towards 'objectifying' in film studies. One of the objects of study in this essay is the relationship between ELEMENTS and MEANING-MAKING. By representing this relationship through relational processes rather than mental or material ones, the macro-Theme and hyper-Themes of this particular essay construe that relation as one of being rather than one of action.

4.3 CONSTRUCTING FILM AS AN OBJECT OF STUDY

It has been proposed in this chapter that the process of Generalising and Exemplifying which this essay genre realises can be seen as a process of turning a film into an object of study. The acts that construe this part of the film studies thematic system in linguistic form are acts that 'thingify' a film, constructing a 'model film' out of the flux of cues that pass on the screen before a viewer. Much of this 'thingifying' is achieved by means of the Naming, Making Technical, and Taxonomising that construes the MES ELEMENTS as <u>material abstractions</u>. However, the 'model film' is an Interpretation – a MEANING - <u>a semiotic abstraction</u>. The purpose of the essay is to Analyse how MEANING is made by the ELEMENTS – to operate on the film text and the film meaning at a meta-level. With regard to this, this short final section considers some linguistic instantiations of MEANINGS that construe the FILM READING in terms of <u>semiotic abstractions</u>.

A single MES essay was examined for all its instantiations of MEANING. 33 MEANINGS are instantiated in the essay. 15 of these meanings are realised entirely in the form of noun phrases like the following underlined examples:

establish <u>a subliminally unsettling sense of human beings on the brink of some psychic disaster</u>

by replacing lighting for illumination with <u>lighting for dramatic effect</u>

represents <u>one of the themes the film has taken on, i.e. a battle between good (Clodagh) and evil (Ruth)</u>

Of the remaining 18 MEANINGS in which Processes have to be included if the meaning is to be represented fully (e.g. *enhancing verisimilitude* - which can not be represented simply with the noun *verisimilitude*) 15 have a Participant which is

an abstract noun (e.g. *to reinforce the film's narrative, it signified purity, to aid characterisation, altering the appearance of Ruth's dress to a shocking black*).

In this essay, the student writer's task is to construe FILM MEANINGS as abstract concepts. However, the essay texts from WOS98 are mostly not conceptually framed by these MEANING concepts. Instead, as this chapter has shown, the dominant conceptual frame is ELEMENTS MAKE MEANING.

Could the essay be framed by the semiotic abstraction, MEANING? To examine this, the table on page 208 is presented to show all the linguistic instantiations of MEANING as they are represented in the essay, classified according to the MES ELEMENT that they are associated with.

In this essay, like so many others, it was the material abstractions of the MES TAXONOMY which organised the text. However, the table shows that other organising principles are available. A number of thematic concepts recur across the MEANINGS that are made by the ELEMENT categories; for example, 'duality' in *props* and *framing*; 'good vs evil' in *costume* and *lighting* – that is, the essay could have been organised by semiotic abstractions such as these.

The MES essay is an early exercise in Analysing Film. It is an engagement in the kind of interpretive activity Bordwell describes in his account of the creation of a 'model film'. It puts the film cues at the centre of meaning making and so it is likely to be organised by material abstractions. It is a form of 'local theorising'. However, it is also an early activity of engagement in more abstract conceptual writing – it has the potential to be organised by semiotic abstraction. As such it is a central genre of induction into the field of film studies.

Table 4.6   Instantiations of the concept MEANING in one MES98 essay, organised by ELEMENT

ELEMENTS   ASSOCIATED MEANINGS

elements	cinematic codes						
props	reinforce film narrative	gothic elements	conscience	split personalities	double meaning	phallic object	narcissism
costume	character	purity/ villainy	break away from the hold of the convent	rivals	psychological degeneration	change in status	
settings	verisimilitude	'subliminal sense of disaster'					
lighting	dramatic effect	expressionistic	appearance - shocking black	battle between good and evil	trapped	web like pattern	spider woman
actors' performance	uncomfort-able	menacing presence					
framing	duality	characterisation	mentally on the edge				
cutting	excitement of scene	create certain moods	enhance shocking unexpect-edness				

4.4 CONCLUSIONS

In this part of the chapter, a description of an essay genre has been presented. It is a linguistic description of text but one which is patterned against thematic and activity systems of the field. Such a patterning is intended to provide a genre description that meets some of the criticisms of 'text-centric approaches' to literacy use. In response to 'process' concerns, the description attempts to represent text as an artifact that scaffolds meaning making processes by both reader and writer. In itself, this does not necessarily account for the actual cognitive processes that a student writer engages in. However, it is a description of text which implies that the nature of the student's problem-solving tasks that Flower, for example, sees at the heart of writing processes are much more than simply processes of conforming to the demands of a socially favoured static textual form.

In response to 'sociocultural practices' reservations about text description, it can be acknowledged that the emphasis in the description is on meaning making from the dominant perspective of the tutor-readers. As is the case in many pedagogic situations, the curriculum as a thematic pattern, and the activities of engaging with the curriculum, are seen as strongly determined by the institution. The encounter is between tutors and students – that is, people with varying forms of expertise. In that context, the coherence that a text mediates is judged by the dominant participant and results in a text being more or less valued. The purpose of the judgement is pedagogic. At issue is the relationship between the text and the thematic and activity systems of the field. Once a student has constructed a text which represents their engagement with these systems, the degree of responsibility that a tutor is willing to assume in constructing meaning from a student's text is a pedagogic decision. Even an obviously 'incoherent' text can be treated as a sign of a student engaging with valued concepts and activities.

In the genre description above, text is treated as a visible and actual – rather than incidental - participant in the processes of judgement that constitute pedagogy in this situation. This neither implies that such text structure is mechanistically employed by tutors in their grading of a text; nor that students should seek submissively to conform to it. For both sets of participants, the text description constitutes more information about the situation: for a tutor it may explicate some of the factors that influence their judgement of an essay; for a student it may offer insights into why their text is judged the way it is. Neither participant is determined by such knowledge; neither is a 'dumb' actor; each is engaged in making choices that structure the situation.

For the same reason, the terms in which the linguistic description of text has been presented in the first part of this chapter are not necessarily the terms in which a literacy or subject tutor will describe text for pedagogic purposes. The account above is an attempt to describe text linguistically in ways that will contribute to the teaching and learning of literacy. In order to actually contribute to that teaching and learning, the description above has to be exploited pedagogically. The way in which that was done in this research is described in the next part of the chapter.

4.5   DESCRIPTION OF TEXT IN THE FILM STUDIES CLASSROOM

4.5.1 A metalanguage for the classroom

In this section, the purpose is to continue providing a response to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

However, in this section, the emphasis shifts from describing text linguistically to exploiting that linguistic description in literacy pedagogy. In many respects it will be seen that this means <u>not</u> describing text linguistically in the classroom. Instead it means employing the insights from the linguistic analysis to devise literacy teaching and learning activities. However, central to these activities was the need for a metalanguage. While the linguistic metalanguage used in the previous section may in itself be inappropriate to a film studies classroom where linguistics is not the object of study, <u>some kind</u> of metalanguage is necessary if text is to be brought into focus as a part of the process of film study.

A central finding of this research was that such a metalanguage could be developed by exploiting terms and concepts drawn from film studies itself. In other words – as far as possible - a metalanguage was derived from the thematic pattern and linguistic realisations of that pattern which the students were encountering in the film studies syllabus. The fact that both film studies and literacy represent an engagement with 'text' facilitated such an approach and it could be argued that such a sensitisation to text would be perceived less positively by students in other courses of study. However, it should also be recognised that film studies students – who are often interested in the practices of communication through a variety of media - do not necessarily regard writing as one of their major concerns. Emphasising the role of written text was by no means guaranteed to be appreciated and for that reason, the foregrounding of text and textual practices which was developed in this film studies environment can be regarded as relevant to the teaching of literacy more generally at university.

The goal of the pedagogy was to represent text and textual practices as integral to the work that students perceive themselves as called on to do in their course of study. In attempting to reduce the separation of literacy and film study in the material context of the film study classroom, this research confirmed the strength of Bernstein's notion of a relational idea to establish an integration rather than a collection of transdisciplinary perspectives. In this situation the relational idea,

'the construction of meaning through text,' proved powerful in developing a metadiscourse that applied both to film and to literacy. The integration was metaphorical and pragmatic rather than absolute. There is no suggestion here that it represents more than a rudimentary semiotic account of two meaning making processes – film study and writing. Again, that is the point. For linguistic description of text to make a contribution to the literacy practices of situated readers and writers, text must be described in terms that are meaningful to those readers and writers. In this situation, film studies metalanguage provided terms for doing that; however, this is no different to employing the vernacular of students in order to make connections between their current representations of knowledge and more technical representations that are construed by a school curriculum. In other words, it represents a traditional pedagogic device of starting from where the students are when introducing them to new concepts. The argument that the Sydney genrists make about that device is that it should be an authentic transition stage into new representations of knowledge rather than a circular re-presentation of the same 'commonsense' that students already know. A language-based theory of learning is intended to avoid that circularity and point the way towards 'uncommonsense' specialised and technical representations of knowledge which vernacular forms of language may not be adequate to construe.

This section of the chapter presents as findings the metadiscourse terms and a refined version of the literacy syllabus developed throughout the teaching period. These represent the answer to the question, 'How can text be described to contribute to the teaching and learning of literacy?' in this particular context of situation. There is not space to provide a detailed account of the actual teaching activities and materials developed to realise the syllabus in the classroom. Materials from the first five sessions of the course are presented for reference in Appendix 8. It will be seen both in these materials and in the discussion of the syllabus below that while the first part of this chapter has focussed on one key essay, the syllabus covers text and textual practices more widely. This, too, represents an answer to the question, 'How can text be described to contribute to literacy teaching and learning in the classroom?' A text needs to be placed in the

context of processes, practices and diverse other texts which constitute the situation. For that reason, while the essay genre described above was judged to be key to the study of film and was used to model text production and consumption in the context, other texts, processes and practices constituting the context were also explored.

As mentioned in the methodology chapter, two parallel syllabuses were developed from the initial needs analysis: one for film studies (WOS) and one for literacy development (WOW). Parallels in the thematic concepts informing these two syllabuses came to be seen as a realisation of the notion of a 'relational idea' integrating two separate objects of study. The following thematic concepts from film studies were all used to talk about the construction of meaning in written text in the literacy programme: GENRE, TEXT, CONTEXT, VERISIMILITUDE, NARRATIVE FORM, MEANING and MEANING-MAKING. Other film studies terms were used as synonyms or metaphorical equivalents of literacy terms, and are presented in Figure 4.1 below. Although, the 'synonymy' between some of these terms is only metaphorical, the relational concepts of GENRE and MAKING MEANING blurred sufficiently the boundaries between the type of talk involved in analysing a film text and the talk involved in describing the reading and writing of film studies texts to develop a meta-language derived from film analysis adequate to deal with written text analysis.

Film studies terms		Literacy concepts
MAINSTREAM HOLLYWOOD	-	DOMINANT TEXTUAL CONVENTIONS
CINEMA AUDIENCE	-	AUDIENCE (particularly the course tutor)
FILM THEMES	-	CONCEPTUAL FRAMEWORK of written text
OPENING SCENE	-	MACRO-THEME
SCENE	-	PARAGRAPH
ESTABLISHING SHOT	-	HYPER-THEME
POINT OF VIEW SHOT	-	WRITER POSITION
CONTINUITY EDITING	-	COHESION/COHERENCE
ART CINEMA FILM		ARTFUL MANIPULATION OF GENRE NORMS and GENRE KNOWLEDGE
AUTEUR	-	'WRITERLY' TEXT (i.e. not working for the reader)
MARKS OF PRODUCTION	-	AUTHOR-IN-THE-TEXT
FILM	-	WRITING as Product (Text)
FILM MAKING	-	WRITING as Process (Text construction)
KEY CONCEPTS	-	ABSTRACTIONS/ GENERALISATIONS

Figure 4.1 Parallel film studies and literacy studies concepts

In other words a metalanguage was developed to discuss text explicitly with students, but, wherever possible that metalanguage was based on terms they were developing in their study of the field they saw as their interest – film studies – rather than the different field of linguistics. In debates about genre pedagogy there is often concern about the quantity and complexity of terminology required to carry on metadiscourse about genre. The strategy adopted in this research was to exploit terms that were already familiar and salient for students.

4.5.2 A syllabus

Broadly, the principles informing the teaching in this research were those of a genre-based approach. Literacy was to be represented as integral to the learning of the subject of film studies. Texts were to be treated as realisations of goal oriented social processes reflecting their context of situation and culture — in this case the specialised domain of film studies. Where possible WOW sessions were designed to exploit the content and material of the WOS session, foregrounding the particular aspect of the relational ideas, GENRE and MAKING MEANING, which were represented in the WOS session. On the basis of these principles, the following parallel syllabuses were developed.

Wk	WOS	WOW
1	Mise-en-scene 1 Genre Film screening: *Red Rock West*	**Why don't they all write the same** Genre = Context+form; types of writing in particular situations for particular purposes and particular audiences *Activity/materials: Contrastive analysis of a film review and a film studies text* (see Appendix 8).
2	Mise-en-scene 2 Genre Film screening: *Mildred Pierce*	**Orientation to the essay question** The opening scene of an essay: dual-facing introductions *Activity/materials: Contrastive analysis of 10 essay introductions* **Take home DIAGNOSTIC essay writing TASK based on first two lectures** (see Appendix 8).

Wk	WOS	WOW
3	Sound 1 Position Film screening: *Raging Bull*	**Orientation to the essay question** Work done in setting the scene for an essay: raising expectations, establishing a conceptual framework *Activity/materials: Contrastive analysis of 10 essay introductions* *Student writing activity: reformulation of particularised introduction in generalised form creating conceptual framework*
4	Sound as signifier Hierarchies of sound (below the dialogue) Film screening: *A Man Escaped*	**Ways of reading - the dialogic way** Active reading by interrogating a text Exploiting text patterns, paragraph structure, establishing shots *Activity/materials: Joint reading/note-taking activity*
5	Classical editing 1 Context Film screening: *The Silence of the Lambs*	**Notemaking as production:** **making choices** Using General-Particular patterns in text for note taking *Activity/materials: Joint reading/note-taking*
6	Classical Editing 2 Continuity Film screening: *Don't Look Now*	**The whole essay** Feedback on diagnostic writing task *Activity/materials: Lecture theatre discussion of extracts and reformulations from student essays to model the diagnostic feedback categories (specific examples mostly derived from previous year's essays)*

Wk	WOS	WOW
7	Classical Narrative Film screening: *Patriot Games*	**Continuity devices in writing:** **reader and writer responsibility** Supporting the reader's efforts to make meaning Setting the scene, raising expectations; Fulfilling expectations; Bridging transitions between scenes; Establishing shots *Activity/materials: Joint deconstruction of model essay texts from diagnostic task.* **Formative take home essay assignment 2,** *Continuity Editing* **(another example of a Taxonomic Film Analysis)**
8	New Hollywood and narrative Film screening: *Taxi Driver*	**Writing essays like a reader** Readerly and writerly text *Activity/materials: Joint construction of essay 2, Continuity Editing, using conceptual framework as organising principles and motivated transitions between scenes*
9	New Hollywood and narrative Film screening: *Pulp Fiction*	**An essay is not a narrative** Student views on a good essay *Activity/materials: lecture theatre discussion using three examples of Continuity Editing essays from Assignment 2*
10	Classical narrative and authorship 2 Film screening: extracts	**Modelling final assignment essays** *Activity/materials: Students discuss and propose conceptual frameworks in response to four final assignment essay titles*

Figure 4.2 Parallel film studies and literacy syllabus

[Illustrative materials from the syllabus are presented in Appendix 8.

A schematic presentation of the syllabus design method and pedagogic approach is presented in Appendix 9.]

This syllabus relates to the Sydney 'pedagogic cycle' as follows (See Appendix 7, for a diagram of the Sydney cycle). Orientation to the field and the first deconstruction stage took place in session 1 in which different genres of writing were compared - film review, academic media article, university essay. Deconstruction continued with the two sessions on essay introductions where the focus was on key concepts in an introductory conceptual framework. The first piece of independent construction was the diagnostic essay. This was then deconstructed over several weeks. The reading texts for the second essay were then deconstructed and this textual deconstruction was related to processes of reading and note-taking. The second independent construction was the second formative assignment. This was again deconstructed in preparation for the third essay. As far as it was possible in a lecture theatre, these procedures were carried out by shifting between dialogic and didactic classroom activities. Because of the size of the class, clearly designed and good quality materials played an important part.

The emphasis throughout the first semester was on the textual form of university discourse. This was represented as dominant, different to 'everyday discourse' and reflective of the 'work' that constituted university education. Critical perspectives on this discourse were acknowledged continually by the tutors and conflict between the discourse and discursive practices of students and this dominant university discourse recognised and referred to. The tutors represented their view of university discourse in terms of an argument – an expression of their point of view - intended to persuade the students. However, students were invited to challenge the argument. Throughout the course, the metaphor of 'suspension of disbelief' was used to discourage students from acquiescing passively to the model of literacy which the tutors offered. Rather than accepting the perspectives presented by the lecturers from the front of the lecture theatre students were

encouraged to continually measure them against their own perspectives and practices.

It is, of course, difficult for new students in a university to challenge the representation of that university provided by dominant members of it. In addition, the physical design of the lecture theatre tended to impose a strong framing effect on the pedagogy. One of the most hegemonic activities in the syllabus was the diagnostic task. The details of this task can be seen in Appendices 4-6. Because it represented an attempt to directly relate the written text of the students to a notion of the kind of writing 'appropriate' in university study, the literacy tutor, in particular, felt that it had the potential to be received as negative criticism by those students whose texts were rated as 'inappropriate' in some ways. Various measures were taken to protect against this. In fact, as the discussion in the next chapter of the end of term student satisfaction feedback sheets shows, this activity was highly appreciated by students in general.

The theme of critical analysis of the model of university text and literacy practices was reiterated throughout the first semester and in the second semester the process was continued with other materials and with greater emphasis being placed on critical reading practices, subject position of a writer, and the constructedness of text. In doing this the literacy syllabus was mirroring the perspectives of the two film studies modules: semester one represented the dominant discourses of Hollywood cinema while semester two deconstructed some of those from the perspective of art and alternative cinema. The end of year lecture theatre debate reported in the next chapter to some extent demonstrates the extent to which critique was encouraged throughout the programme.

In the second year, the syllabus above was adapted in order to acknowledge the existing writing practices of students more overtly. Before writing the diagnostic essay, students were asked to write a Film Review – i.e., perform different generic acts to those constituting a Film Analysis essay genre. This allowed feedback on the diagnostic essay task to be compared with this film review rather than with an

idealised academic essay. In this way, students' existing knowledge of a number of genres was highlighted and academic writing could be viewed from a more critical perspective. There was also an increased emphasis on reading critically in which the subject tutor played a major role, particularly by integrating reading activities into his seminars. In WOS2000 a text written by a student, expressing his criticism of the nature of the written text he was asked to read for the course was employed in the lecture theatre as a model of the kind of critical reading which was valued by the tutors on the course. In this and other ways, critique was foregrounded as central to the engagement in literacy practices at university.

From the experience of the first year of the programme it was clear that the lecture theatre allowed for more interactive class activities than had seemed possible at the beginning. This weaker framing was reflected in more small group work in the lecture theatre, more lecture theatre dialogue, more use of student texts produced in the classroom, and student presentations to the whole audience. In this way more of the control over the pedagogic environment came to be shared with students.

Finally, changes were introduced into the WOS syllabus. As a result of the feedback from students on the first year of the programme and of having a co-tutor who was a novice in film analysis, the course tutor increased the amount of close textual analysis of film that he modelled in lectures and seminars. His approach drew strongly on the distinctions made by Bordwell between Comprehension and Interpretation and was in response to the expressed uncertainties of some WOS99 students about how to describe the ways in which films make meaning. It is likely that the focus on organising essay texts created among participants a sharper focus on and awareness of what a film reading entails. This close film reading was an example of a shift towards strong classification of knowledge and strong framing of pedagogy in the subject teaching in response to the literacy work.

4.6   CONCLUSIONS

Describing text linguistically in terms of the acts and thematic concepts it realises, using systemic functional grammar based genre analysis, provided a basis for an engagement with the literacy practices of a film studies classroom. The linguistic description of a key essay genre presented in the first part of this chapter represents a form of text description designed to be compatible with a process model of writing – one in which text as a construct is described in ways that acknowledge the processes of text construction, both from a reader's and writer's perspective. In the classroom exploitation of such description, reading and writing processes are foregrounded as processes of constructing text. The nature of that text and the grounds on which it is valued by the dominant tutor-reader constitute the focus of the literacy teaching. In itself this does not demonstrate the extent to which such knowledge is taken up by actual writers on the course. To that end, individual case studies are presented in later chapters of this thesis.

In the classroom exploitation of such textual description, two features stand out and can be seen as relevant to the practices perspective on literacy. In both cases, 'constructedness of text' proves a powerful concept. First, in order to build on and extend the thematic patterns informing the emerging film studies practices of the students, film studies terminology for discussing the constructedness of film text was used in discussing literate text. Second, 'constructedness of text' provided a metaphor and an insight that created space for the acknowledgement of different constructions of text. Following the Sydney genrists technique of critically comparing texts produced in different contexts for different purposes, the notion that texts are not 'given' but are designed was made explicit in the classroom. As the WOS course tutor observed in the lecture theatre debate reported in the next chapter, this brought text and writing practices out into the light – writing was no longer something individuals engaged in in secret. By making text visible, opportunity was created to notice, talk about and criticise ways that all participants on the course made meaning. Such commentary could be extended to

the set reading, essay writing, seminar discussion and ultimately the pedagogy of the course. The next chapter explores the value of this activity.

CHAPTER 5   **THE ROLE OF LINGUISTIC DESCRIPTION OF TEXT IN THE TEACHING AND LEARNING OF FILM STUDIES: SOME FINDINGS**

This chapter provides responses to the third research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

As the research question indicates, the emphasis is on the teaching and learning of literacy but, as the title of the chapter indicates, literacy is situated more broadly within the context of the teaching and learning of film studies. This conflation of literacy and film studies is inevitable in a language-based approach to learning, the theoretical foundation for which is the social semiotic model of language and literacy developed by genre analysts using systemic functional grammar.

Despite relatively strong views expressed by various participants in the 'genre debates,' there continues to be relatively little evidence of systematic evaluation of genre-based approaches (see, for example, Hyon, 1996:714, Kern, 2000:183 for expressions of this view). This chapter and the subsequent three chapters are intended to act as a contribution to such evaluation. Throughout the thesis, a case has been made for a model of text which is complex and fluid enough to be responsive to the challenges to textual description presented by process and practices accounts of literacy. If genre analysis and genre-based pedagogy are to be perceived as complex procedures carried out in complex contexts, and if textual coherence is to be regarded as a complex quality rather than an algorithmic textual pattern, then 'evaluation' of the approach must be based on as thick a

description as is practically possible. To that end, the evaluation in these chapters draws on data collected from five sources:

1) End of WOS98 and WOS99 module assignment grades.

2) A textual comparison of the six top-scoring essays from WOS98 (the year before the research) with the six top-scoring essays from WOS99 (the year of the research) using the linguistic categories outlined in chapters three and four.

3) End of WOS1 and WOS2 student evaluation of module forms.

4) The end of the year lecture theatre discussion with students who participated in the WOS/WOW programme.

5) Case studies of three students based on comparative textual analyses of their diagnostic essay and their final assignment using the linguistic categories discussed in chapters three and four, and informed by their interview comments.

In brief, these data provide evidence that the approach adopted in this research enabled a collaboration and a dialogue between a subject tutor, a group of students and a literacy tutor which appeared to the two tutors and to many of the students to have positive implications for the teaching and learning of both literacy and film studies. As the approach was implemented in the spirit of critical action research (Carr and Kemmis, 1986), in which dialogue is seen as central to the research, expression of different perspectives is also represented. For a minority, the modelling of particular texts and textual practices was seen as the imposition of an 'academic' writing style in disregard of their individual writing preferences and their vision of university education. The pedagogy needs to be continuously modified in response to this – particularly to acknowledge the significance of the theory-practice divide in film studies education.

In this chapter, there is a discussion of the first four sets of data. In the next three chapters, individual case studies are discussed.

5.1   END OF MODULE COURSE ASSIGNMENT GRADES: WOS98 COMPARED WITH WOS99

5.1.1 The type of data

Statistics were derived from the end of module assignment grades awarded by the WOS course tutor for the assignments, MES98 and MES99. To obtain this data, not all MES assignments written in each year were used. The reason was that for each year the WOS tutor was assisted in grading assignments by a different colleague. It was clear both from the distribution of grades and from the comments of the WOS course tutor that these second tutors graded assignments differently. The WOS98 second tutor was new to the university and his grading was noticeably higher than both the main WOS tutor and also the more experienced WOS99 second tutor whose grading was, if anything, lower than the main tutor's. Because of these inconsistencies between the two second tutors, their assignments were excluded from this stage of the evaluation. Comparison was therefore made between the assignments marked by the main WOS tutor in the two years. This meant an imbalance in the number of assignments that constituted the two corpora. WOS98MES consisted of 19 out of a total of 46 MES texts; i.e., 27 assignments marked by the second tutor were excluded. WOS99MES consisted of 33 out of a total of 46 MES texts; i.e., 13 assignments marked by the second tutor were excluded. In both instances grades were converted into percentage figures for each band of the marking scheme (A-G) and compared across the two corpora.

5.1.2 Rationale for data collection

From the perspective of a language-based theory of learning, literacy development also means subject knowledge development since the two are integral to each other. While a course tutor may or may not focus explicitly on the writing of an assignment in marking the assignment, the complex notion of coherence proposed in this thesis – in which linguistic form is presented as the realisation of thematic and activity systems - means that literacy development is likely to be reflected in higher grades awarded to assignments, when those grades are compared to grades awarded to assignments written before the literacy intervention. However, a number of limitations to this claim must be acknowledged. Some of these are discussed below.

5.1.3   Limitations of data as basis for implications

1. The sample of essays across the two cohorts may not be comparable. The device of controlling the variables by only comparing the essays graded by the course leader may accidentally focus on unrepresentative texts from the two corpora.

2. Research has shown that the same text can be graded quite differently by different markers (see Times Higher Education Supplement report, June 28, 2002: 'University Lecturers' Construction of Undergraduate Writing,' Universities of North London and Surrey ESRC funded research project). This might also suggest that essay texts marked by the same tutor in two different years could be marked differently. There are various reasons why this might occur. The tutor's notion of a valued text may have changed as a result of the collaboration in the literacy intervention. On the other hand, as a result of their shared involvement in a research activity – regardless of the actual focus of that activity - the relationship between the tutor and the research year group may be different to the relationship between him and the previous year group. Clearly, the implications of the second of these reasons are different to the implications of the first reason, and neither

necessarily implies an actual difference in the textual peformance of the two years. In classroom-based research such complex holistic effects are difficult to avoid.

3. The hypothesis of a language-based theory of learning may be invalid. The form and style of students' essay texts may have changed to resemble what the tutor expected and so the assignment be awarded a higher grade, but the engagement with subject matter may be no deeper than it would be otherwise. Such modification of the essay texts towards a tutor's generic textual expectations with no actual change in the quality of the engagement with the subject matter would be an example of 'empty formalism'. This challenges the notion underlying a language-based theory of learning. A language-based theory of learning proposes that there is a relationship between meaning and form. This is not to propose that similar meanings cannot be realised through a diversity of forms. However, it is to question the notion of 'empty' formalism. If that hypothesis is invalid then there is no necessary correlation between improved essay grades awarded by a subject tutor and the fact that a literacy tutor has engaged with the writers of those essays over the ways they write the essays.

5.1.4 Possible implications of the data

The data is presented in the form of pie charts on page 228 and 229 and as a bar chart on page 230. Bearing in mind the restricted nature of the corpora and diverse uncontrolled variables mentioned above, the charts show that, for those assignments marked by the main WOS tutor, grades in WOS99 were higher than those in WOS98. Again, bearing in mind the limitations discussed above, various effects from the literacy pedagogy can be hypothesised. Two can be seen as positive outcomes, the other less so.

1. Through the explication of textual forms and practices that are valued in the study of film, students might have been able to engage more effectively in that study.

2. Through the overt focussing on literacy processes and the attempt to change a culture of silence about writing into a culture of talking about writing, students might have been encouraged to take their own literacy practices and processes more seriously and thus engaged more deeply with the subject matter.

3. By gaining insights into what a tutor is looking for in text, students might have been better able to produce texts that satisfied a tutor's expectations. The form and style may have changed to resemble what the tutor expected and the assignment awarded a higher grade, but the engagement with subject matter may have been no deeper than otherwise. This hypothesis assumes that forms and styles of language are not related to meaning. Such a hypothesis contradicts the hypotheses informing a language-based theory of learning, and although it is often claimed by critics of a language-based theory of learning that textual forms are not so intimately involved in meaning making, such a claim needs supporting with counter-evidence to the kind which is presented in this thesis.

**Chart 5.1. WOS1998 cohort. Final assignment marks for MES 98 essay.
A majority of students scored C grades. Only 5% of students scored above C+.**
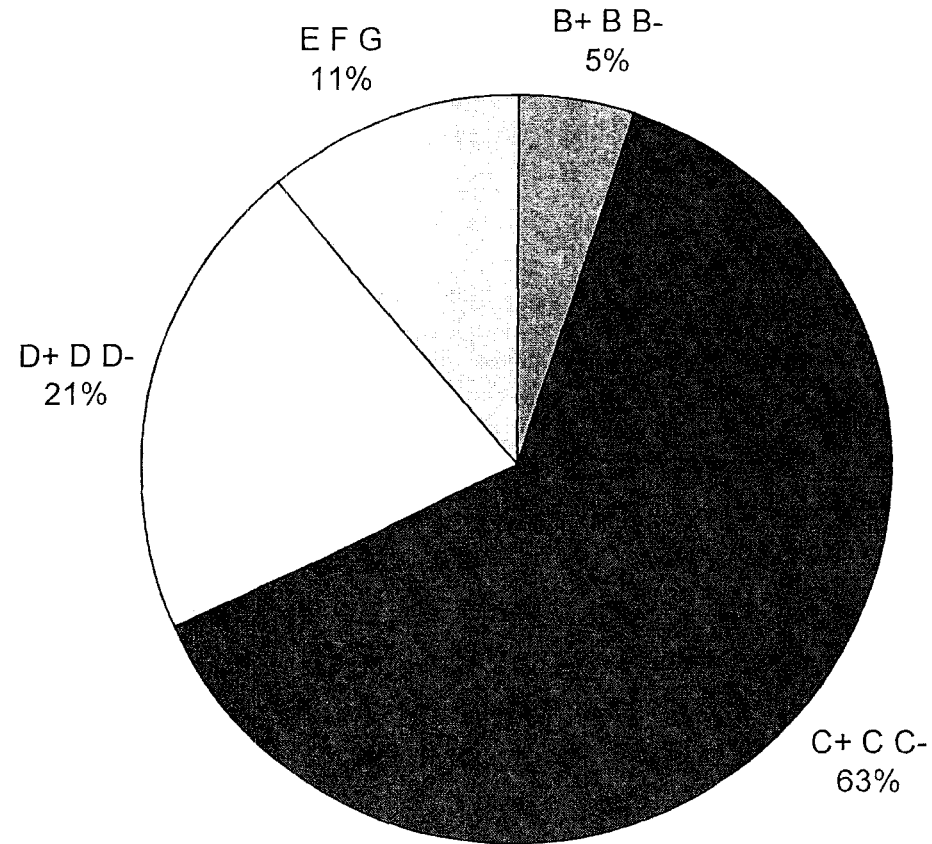
Chart 5.2 WOS1999 cohort. Final assignment marks for MES 99 essay.
The number scoring C grades has fallen from 63% of total students to 47% and the number scoring B grades has risen from 5% to 32%

E F G
6%

D+ D D-
15%

B+ B B-
32%

C+ C C-
47%
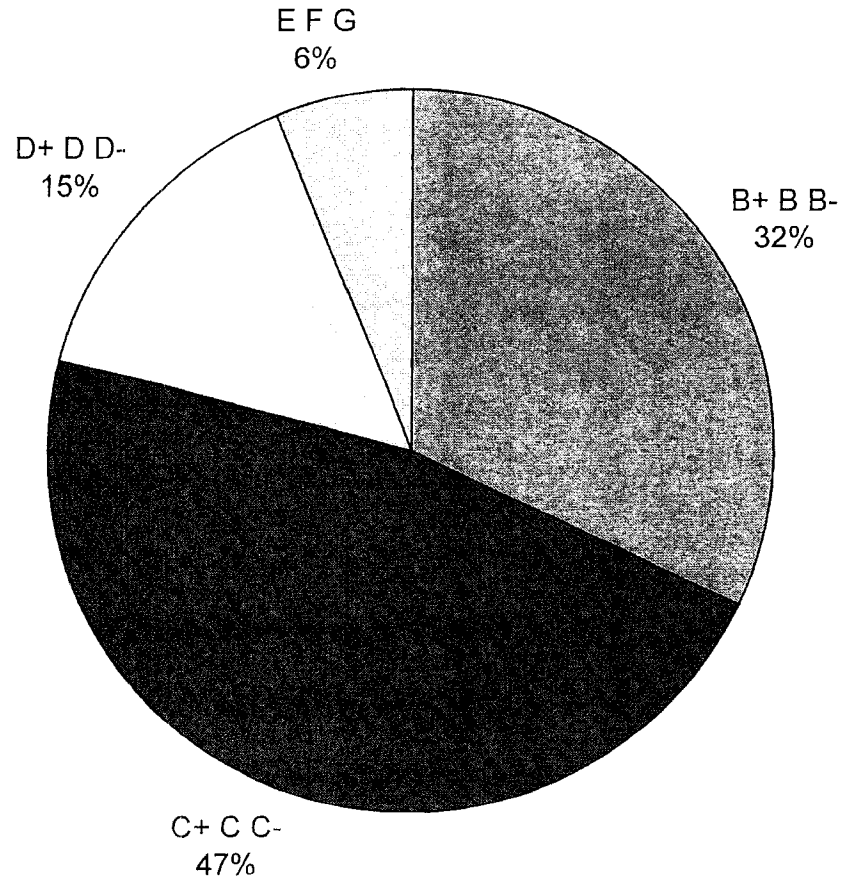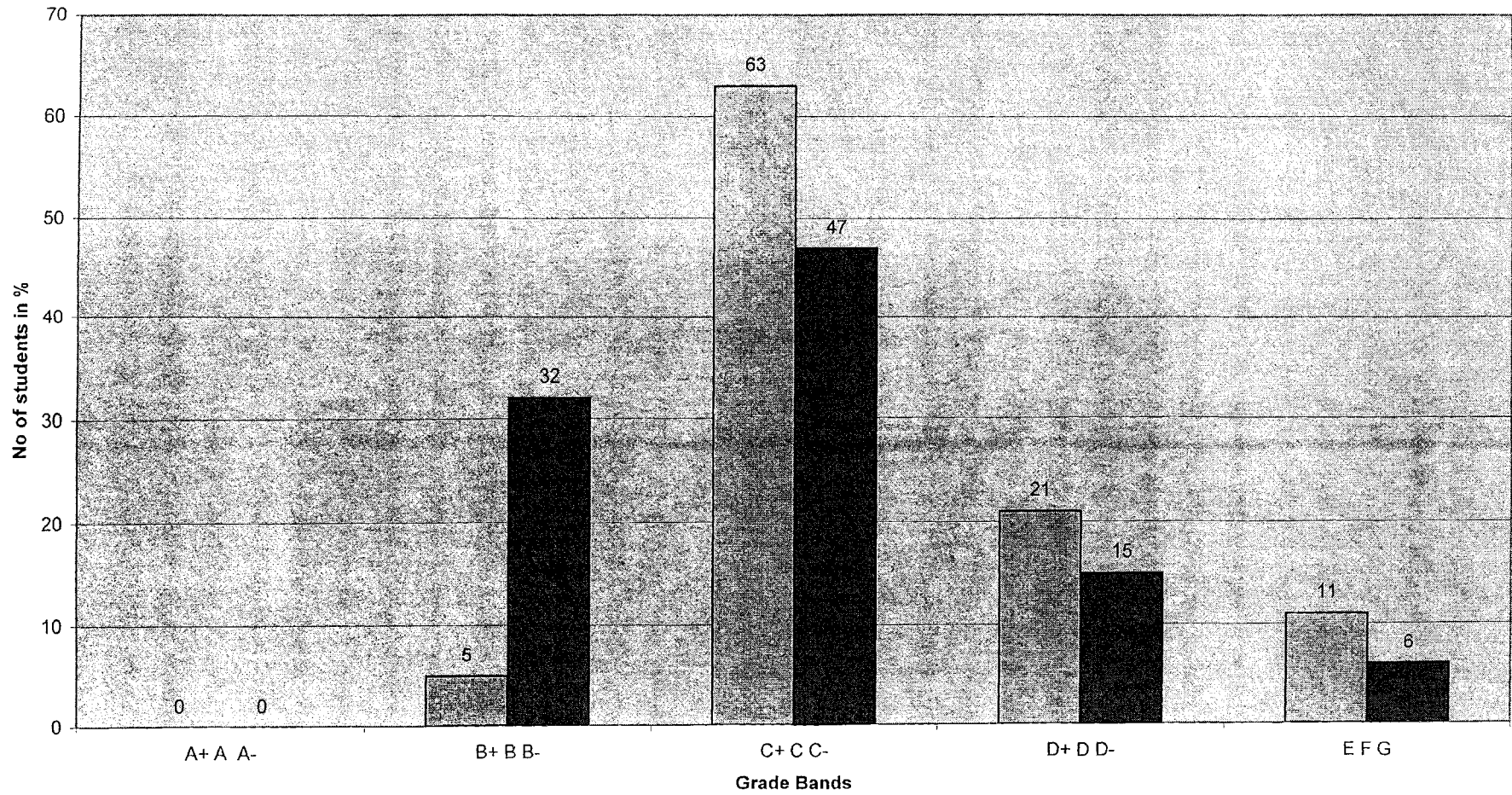
5.2   COMPARISON OF TOP SCORING WOS98 and WOS99 ESSAYS

5.2.1   The type of data

A sub-corpus of 12 texts was made up of the 6 top-scoring essays from MES98 and MES99. These two sets of texts were coded using the categories of concepts and acts discussed in the previous chapter and the details of the coding were compared.

[The analysis data for WOS98 is presented in Appendix 10.

The analysis data for WOS99 is presented in Appendix 14

Comparative data is presented in Appendices 15-18]

5.2.2   Rationale for data collection

By comparing the texts of students who had not participated in any literacy pedagogy with texts by students who had, it should be possible to obtain some insights into the impact of the literacy pedagogy. For greatest reliability, such a comparison should include the maximum number of texts from each year's corpus. However, a comparison of all 95 texts was beyond the resources of this research. Instead, a comparison of a sample was carried out. 6 top-scoring essays from the two years were compared – twelve essays in total. Top-scoring essays were compared because it was assumed that these would best reflect the values of the module.

As with all the evaluation data, the limitations of the data must be recognised. Focussing on top-scoring essays means focussing on the best performances amongst a particular set of assignments. By definition, these texts are written by students who – in the traditional sense of the terms – 'know how to write.' The relevance of such performances for those students who – in the traditional sense

of the terms – 'have problems with writing' could be questioned. However, such traditional senses of these terms are not central to the theory underpinning a language-based theory of learning. In that theory, learning the language of a subject - through literate activity, in this case - is something that all students are engaged in. The fact that some embark on that process with more or more 'appropriate' resources than others does not detract from that premise. Explicating the nature of the language is intended to benefit learners but the nature of the benefit will be somewhat dependent on their existing resources. To that extent, the intervention carried out in this research was not intended to be 'remedial' – although, it could have been: it could have been offered to those students identified as 'in need'.

What this means is that all students – all people – are different and that comparing textual performances across two groups – whether of the top-scoring or the lowest scoring – is not comparing like with like. However, as with the global assignment scores discussed in the previous section, comparisons should be attempted if the intervention is to be in any way evaluated. While a comparison of the top-scoring essays must be recognised as an exercise that is seriously limited by many uncontrolled variables, it has the potential to uncover contrasting trends in the two WOS programmes that might be attributable to the literacy intervention even if categorical claims about this intervention remain unsubstantiable.

5.2.3   Limitations of data as basis for implications

Some limitations of the data are more identifiable, however. There are two major sets of limitations on interpreting these data – differences in the conditions across the two years and the diverse range of values that can be attributed to the data.

Three major differences in conditions are:

1) The wording of the MES98 question emphasised practical FILM READING, whereas the MES99 question emphasised TAXONOMY and MEANING MAKING. The titles, with the significant difference in wording underlined, were:

MES98 essay:

In what ways does mise en scene work to construct meaning in mainstream cinema?

MES99 essay

What kinds of meaning are made by mise en scene in mainsteam cinema? Make reference to no more than 2 films seen on the course.

It was the course tutor's intention that these two questions would elicit the same answer but the contrast between a process in the MES98 wording (*In what ways does MES work*) and a taxonomy in the MES99 (*What kinds of MEANINGS*) may have been reflected in the focus on kinds of MEANINGS in MES99.

2) The tutor placed more emphasis on concepts in WOS99. The impact for the course tutor of having a literacy teacher in the classroom – particularly one who was concentrating to some extent on the construal of concepts in writing – may have led to his emphasising these concepts more obviously in WOS99. The difference in student output would not therefore be only a result of differences in their writing practices but would also reflect a difference in the subject-tutor's input. If this were the case, however, it can still be seen as a result of the collaboration between the two tutors and therefore a result of the literacy intervention.

3) The WOS98 student population was different to the WOS99 population. As discussed above, this factor has not been controlled for. To do so would require more resources than were available.

More problematic are the different interpretations that can be attributed to any differences in the texts. Most relevant to the discussions about student identity and authority in the academy is the issue of whether the increased use of the tutor's discourse is an exercise in empty academic rhetoric – the affectation by a student of an alien dialect for ostentatious display and reward and the surrender of their own authenticity and personal engagement. This concern relates to the one discussed in the previous section: how necessary or valuable is it in order to study film for a student to write an essay in the way suggested here and to use the concept terms proposed? A subsidiary question is: is there a necessary relation between the textual form and the thematic concepts?

These questions lie at the heart of the hypotheses on which this thesis is based. Neither text organisation, nor quantity and accuracy of conceptual terminology can be unproblematically interpreted in these terms. Incoherence can be a result of empty imitation of the teacher's discourse or a student's 'powerful, contradictory logics' (Flower) at work in an effort to make meaning. Clearly organised text can be an empty formalism or a scaffold supporting the construction of coherent meanings. Quantity of concepts can be an ostentatious display or a deep engagement in the thematic systems of the field. Ultimately the participants in the field make their own decisions about these questions. The meeting of thematic systems and activity systems is negotiated – in large part – through the language systems that the participants bring to the situation. Explicit in that situation is the power that the tutor has as the mediator of some of the thematic systems that constitute the field - it is a pedagogic situation. But because it is a pedagogic situation the students, too, have power. The situation is officially constructed for them to learn more than it is for the institution to grade. The tensions inherent in this are what make answering the questions posed above difficult.

5.2.4   Implications of the data

Looked at from a global text perspective, all six top-scoring texts produced by students who participated in the literacy pedagogy (MES99) resemble the global

text description given in the previous chapter, in contrast with <u>four</u> of those of the previous year's students (MES98). <u>Five</u> MES99 macro-Themes predict exhaustively the subsequent taxonomic schema of the essay as opposed to <u>three</u> MES98 macro-Themes. Although there is some difference, the ELEMENTS taxonomy therefore continues to provide the dominant text organisation for both years. However, there is a significant difference in the occurrence of realisations of the concept, MEANING. In MES98 macro-Themes MEANING hardly occurs, whereas in MES99 macro-Themes MEANING occurs frequently – both as the word *meaning*, and in the form of other MEANING related terms, such as *verisimilitude* and *genre*. As a result of this greater focus on MEANING, more concepts are Named and Made Technical in the MES99 macro-Themes than in the MES98 macro-Themes and more of the concepts that occur are semiotic abstractions.

Table 5. 1 Occurrence of Named technical terms in the macro-Themes of WOS98 and WOS99 top scoring essays organised by concept.
See Appendix 16 for details of these figures.

Concept	WOS98	WOS99
ELEMENTS	26	14
MEANING	6	21
GENRE	1	3
VERISIMILITUDE	1	7
*REALISM	*3	0
MAINSTREAM	4	6
NARRATIVE	3	6

[Because the purpose of this analysis was to measure how much the texts engaged with the thematic formations of the field, each concept term was counted once only for each text, regardless of the number of times the same name occurred. MEANING is expressed by the word *meaning* itself and a number of

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field-specific technical terms such as *coherence, codes,* and *suspension of disbelief. Verisimilitude* – actually a particular variant of MEANING - appears more times than the total number of texts because one writer distinguished three kinds of verisimilitude. *Realism* is asterisked because of the doubts about its appropriateness as a thematic concept (discussed in chapter four).]

All MES99 essays, therefore appear to foreground MEANING as a distinct field-specific concept construed through a number of technical terms, such as *coherence, codes,* and *suspension of disbelief.* This is in contrast with MES98 essays where MEANING is discussed only in terms of *realism* and a limited number of other non-field-specific MEANING terms. This non-field-specific use of terminology is also illustrated by the word *narrative* in MES98 essays where it is treated as a relatively unproblematic synonym for *story.* A number of MES99 essays analyse the term into component parts, such as *complication* and *resolution.* One MES99 essay [DB] presents a MEANINGS TAXONOMY in its macro-Theme. This taxonomy does not predict the stages of the text but it constitutes an Ideational chain of abstraction which is woven through the ELEMENTS Taxonomy in the text and, in the macro-New (that is, the conclusion), is foregrounded as a generalisation that unites the accumulated propositions of the essay.

There are five terms that are defined or explained in at least one of the WOS99 macro-Themes: MAINSTREAM CINEMA, MEANING, GENRE, VERISIMILITUDE, and NARRATIVE. Among these terms that are made technical in WOS99, the most striking is *mainstream cinema.* 5 out of 6 texts define this term in the macro-Theme, most of them explicitly proposing that its definition is a prerequisite to applying the MES taxonomy in a film reading. This emphasis reflects the emphasis that the course tutor put on the categorising of CINEMA and its importance as a context for the discussion of FILM MEANING. It contrasts with the WOS98 texts, four of which name *mainstream* but only one of which defines it or locates it in a taxonomy of CINEMA. The explicit

definition of the term in WOS99 texts can be seen as an acknowledgement of its field organising significance and a valued act in the macro-Theme.

A study of hyper-Themes does not reveal significant differences in terms of their text organising role – in both years, top scoring essays are characterised by dual-facing hyper-Themes. However, MES99 essays' greater attention to MEANING and related concepts means there is some difference between the two years. MES98 hyper-Themes are more likely to have hyper-Themes where the wording of the general concepts MEANING MAKING and MEANING are 'commonsense' terms without a clear field-specific value, or which come close to expressing affective responses or value judgements about the degree of significance of an ELEMENT rather than attributing an analytical MEANING function to it. An example of a non-field-specific term used to describe the function of an ELEMENT is: *settings can be used to help the viewer realise what is going on ...to have that all-important second insight into the film.* An example of an affective response is: *The characters relate to the mise en scene perfectly with moody and dark performances.* An example of a value judgement is: *mise en scene can be used to its highest potential in Mildred Pierce.* There are no examples of this kind of generalisation in the hyper-Themes of MES99. An example of an analytical MEANING concept from MES99 is: *The shadowy, dark atmosphere of film noir connotes a feeling of mystery, trouble and hidden secrets.*

In general, the effect of MES99 features like the one described above is to turn film into an object of study by distancing the analyst from the object – and thus producing a film analysis as opposed to a film-goer's evaluation. This effect is increased by a greater use of quotes, interpersonal metaphor and other devices that disassociate the student analyst from a solidary cinema viewing public. These two contrasting treatments of *setting* illustrate the difference:

MES98: *I shall start by looking at how settings help to carry the narrative. I have mentioned briefly in the introduction that settings can be used to help the viewer realise what is going on.*

MES99: *To discuss setting we must first differentiate between a set and a location: "a set is a constructed place used for filming and a location is place that is not built expressly for the filmmaker" (Phillips, p10)*

Not all MES99 hyper-Themes indicate such a meaningful engagement with the ELEMENT – MAKE MEANING – MEANING thematic pattern. There are indications of the formulaic implementation of the input from the literacy pedagogy. One of the MES99 texts, for example, has a repeated hyper-Theme, in which only the ELEMENT is changed from paragraph to paragraph:

B1 *One element of mise en scene that helps construct meaning in mainstream cinema is the location/setting.*
C1 *Another element of mise en scene that helps construct meaning in mainstream cinema are the props.*
etc.

This is an unusually repetitive format and could be seen as 'empty formalism.' On the other hand, it shows an awareness of hyper-Theme which could provide a basis for development. It may be that in the meantime this formulaic scaffold has enabled the student to construct a strongly organised text through which his grasp of the conceptual framework has been strengthened. Although the hyper-Theme sentences are repetitive, the paragraphs they predict appear to engage meaningfully with the essay themes – and he received a top score for the work. The other essays from MES99, as suggested above, seem to have employed the taxonomic form of the essay in order to construct creative, complex and field-specific FILM ANALYSIS. The strong implementation of the generic form – what the essay is about – could be seen to have scaffolded essays which have a valued purpose and make valued points.

The use of literature in general, as exemplified in the MES99 extract above, is more typical of the top-scoring essays of MES99 than MES98. Three specific

features of the use of literature in MES99 are the broader range of literature which is used, the smaller amount of 'inappropriate' literature (that is, film guides as opposed to film studies text books and specialist literature), and the greater amount of glossing of the relevance of direct quotations, which are less likely to be treated as self-explanatory.

The features that have been discussed so far all contribute to the coherence of the essays and probably explain the high score that the tutors awarded them. However, coherence is difficult to compare across the MES98 and MES99 sets of texts. The theory of coherence employed in this research is multidimensional. An 'incoherence' in any of the dimensions discussed above – such as the fuzzy realisation of a MEANING concept by the words, *that all-important second insight* - has to be seen as one item in a complex textual system with many interacting parts. A single measure of coherence – such as cohesive harmony or thematic development of the text – can not be treated as individually responsible for the evaluation of the text. The close textual analyses of the three case studies in the subsequent chapters demonstrate just how complex is the interaction between various parts of the texts. However, bearing in mind the limitations of even the more multidimensional measures that have been discussed in this section, the patterning against each other of the linguistic, thematic and activity systems instantiated in the twelve top scoring texts suggests that MES99 texts display more highly valued features than MES98 texts. This conforms with the higher grades which were awarded to the MES99 texts reported in the previous section.

5.3   STUDENT FEEDBACK SHEETS

5.3.1 The type of data

In order to obtain data on the student perception of the literacy pedagogy, evaluation forms were given to students in the final session of WOS1,99 and WOS2,99. Amalgamated versions of the completed forms are presented in

Appendices 11 and 12. Student numbers for these final sessions were lower than usual (WOS1: 23 out of approximately 75; WOS2: 22 out of approximately 75). WOS1 students completed the form in the lecture theatre. WOS2 students were given a week to complete the forms and were invited to discuss them in the lecture theatre. (That debate is discussed in 5.4 below.)

5.3.2 Rationale for data collection

The evaluation procedure reflects the university's normal end of module "Student Perception of Module" (SPOM) evaluation. In addition to the standard university form for WOS – which is not reported on in this thesis - a separate evaluation form for the literacy component (WOW) was given. The WOW1 form focussed exclusively on the students' perception of the writing component of the film studies module. The WOW2 form included specific questions from the subject tutor about related issues of course content. This reflected how, by the end of the first complete year of the programme, the integration of subject and literacy had advanced.

The questions were deliberately designed to allow for strong expressions of negative evaluations if students wished. Students were asked to express their position in terms of unambiguous 'positive' and 'negative' judgements on the writing component of the course (see 11 and 12 for these statements of opinion).

The evaluation forms for both WOS modules are considered here although the MES essay discussed in this thesis was written at the end of the first of the WOS modules. The WOS2 evaluation form is regarded as relevant to this research because most of the students were the same for the two modules, the WOW programme ran sequentially throughout the two WOS modules, and the questions and subsequent discussion at the end of WOS2 were a reflection on the entire year's literacy component.

5.3.3 Limitations of data as basis for implications

A limitation of the data is that it was obtained from a self-selected section of the entire student group. Only those students who attended the last sessions of the modules provided feedback on the course. These could be seen as constituting a focus group – but there was no control over the constitution of this group and no way of knowing if it represented a cross-section of the views across the whole student group. Against that, it could be said that the group represented a random sample from the entire population.

The evaluation of WOS1 was comparatively unequivocal in contrast with that of WOS2. In WOS2 forms, there is some contradiction between the positive evaluation of the WOW component and the view that there was also too much focus on writing. It is possible that the negative implication of the statement, 'There was too much focus on reading/writing' which actually appeared at the otherwise 'positive' end of the Agree-Disagree spectrum on the form influenced the students' response (see Appendices 11 and 12).

5.3.4 Possible implications of the data

WOW/WOS1 evaluation form (See Appendix 11)

The opinions expressed in the WOW1 evaluation form are almost completely positive about the writing component of the WOS module. Selected results are presented on the following page. They show that the vast majority of students 'agreed' or 'agreed strongly' with positive statements about the WOW component – although there are some individual answers that indicate disatisfaction.

The positive impression of the writing component was repeated for most categories at the end of the second WOS module. However for one category a significant number of negative responses were given.

Table 5.3 Selected evaluation responses, WOS2/WOW 99

Statement	Agreed Strongly	Agreed	Mid-point	Disagreed
The writing component has helped with learning the content of WOS1&2	8 36%	10 45%	6 27%	
Treating literacy as a meaning making process has helped me to analyse how films make meaning	7 31%	9 41%	3 13%	2 9%
Close reading of a film studies article and discussion of its key concepts in the seminar helped me understand the article	7 31%	9 41%	6 27%	
The diagnostic writing task was useful	11 50%	9 41%	2 9%	1 4%
My writing practices have improved through WOS1&2	8 36%	9 41%	6 27%	
There was too much focus on reading/writing in WOS1&2	6 27%	6 27%	10 45%	2 9%

The statements in the WOW2 evaluation form were intended to explore the students' experience of the writing component but were also intended to invite responses about students' experience of the integration of literacy and the study of film. This integration was reflected in the statement dealing with the application of the relational idea, 'the construction of meaning in text' to both literacy and film study, and in the statement about the integration of explicit reading activities into the subject tutor's teaching of the film studies content of the module. The course tutor had come to see reading as the most important aspect of the WOW/WOS course and had begun to integrate explicit reading development activities into his seminars. For him this represented a direct engagement with thematic formations of the field.

Students were also invited to give written comments on the issue of reading. It is significant that many of the comments referred to the difficulty of the set reading but most considered they had gained in their ability to handle this difficult material. The next question, 'which concepts have you learned on the WOS programme?' produced a significant number of references to the central thematic concepts, VERISIMILITUDE and MEANING. 7 out of the 13 WOS99 students who responded to the question about the concepts they had learned mentioned one of these two concepts.

The most significant negative response was to the statement "there was too much focus on writing in WOS1 and 2. 6 people strongly agreed with this, 6 agreed, 10 neither agreed or disagreed, and 2 disagreed. This clearly indicates some dissatisfaction with the writing programme. The following three comments suggest some of the causes of that dissatisfaction.

May have gone a bit too deep into some readings
I have to admit to at times resenting the writing on the module as I prefer the practical side of the module
Sometimes it was overrepetitive and long. With no chance for us to individualise approach at a later date

There are a number of possible implication. One may be that two semesters of the literacy component was too much. A related point made in casual comments by students was that the 4 to 5 hours spent in the lecture theatre each week was demanding. One hour of subject input followed by one hour of writing activities meant a longer time in the lecture theatre than students were expected to spend in other modules. A second cause may have been the diversity in the degree of confidence and knowledge about writing that students came with; what one student might find overchallenging another might find oversimple. This diversity of knowledge and practices was confirmed in interviews with students.

The second written comment above suggests that reservations may reflect the student's sense that time was spent on literacy at the expense of other aspects of the course. In fact, it is unlikely that the time on literacy reduced the attention to more 'practical' aspects of film studies. One interpretation of this comment could be that treating reading and writing as explicit activities rather than as the transparent and given medium through which other more important activities are achieved effectively brings into focus the value of treating other activities explicitly as well. 'Construction of meaning through text' as a practical enterprise mirrors many of the other practical activities that constitute the study of media – such as small group management in film making, editing video material, or constructing a web-site.

In response to concerns expressed in the third written comment above, the second year of the programme included attempts to introduce more small group work in the lecture theatre and to make activities more interactive. Some of these changes were referred to in the previous chapter.

Although responses to the WOS/WOW2 evaluation form continue to endorse the writing component of the course, they do also give grounds for considering whether aspects of students' preferred practices – both in writing and in other areas of media studies activity – are being overlooked. Evaluation forms are often difficult to interpret – in part, because of the 'halo effect': they may represent a global 'feel-good' or 'feel-bad' response to the course and/or the tutors. However, in light of the 'processes' and 'practices' criticisms of 'text-centric' approaches to literacy, it is important to be particularly sensitive to any expressions of dissatisfaction by students which might reflect a sense that the agenda of the dominant participants is being pursued at their expense. The extent to which such a sense was prevalent among students was investigated further through the lecture theatre debate and the interviews.

5.4. FEEDBACK DEBATE

5.4.1 The type of data

The second half of the final WOS2 session was used to debate the experience of the WOS1 and 2 modules. The discussion was held in the lecture theatre which seats about 150 students. The session was attended by 24 students of the total course enrolment of 75. The discussion was recorded on a small tape recorder at the front of the lecture theatre. This means that some of the recording of students far back in the hall was not good. The fact that parts of student contributions were lost for this reason creates a slightly false impression of the amount of talking time taken by the lecturers in the discussion. The quality of attention by everyone seemed very high to the two tutors. In total 8 male students and 7 female students made individual contributions to the discussion - 15 out of 24 people present - but there were a number of moments when many people spoke at once.

The motivation for the debate lies in 'critical action research' methodology as outlined in the work of Carr and Kemmis (Carr, 1998; Carr and Kemmis, 1986). The essence of this is that research is entered into as a public process. This involves the notion of politics - the politics of debate.

The principles of critical action research relevant for the literacy intervention investigated here are:

1. The nature of the pedagogy being attempted and the principles underlying it should be publicly expressed and debated with all participants - students, tutors, colleagues, managers, peer researchers.
2. This debate should be an ongoing process not a preliminary 'proposal' and a final 'report' for comment.
3. The diverse constructions of meaning that participants make of and through their participation in the practices of the situation must be continuously sought for and taken into account in recording 'data' for analysis.

4. The historical experiences and political structures that determine how participants construct meanings of and through their practices must be sought for.

5. As far as possible the researcher should become an insider to the situation, in order to engage with the diverse meanings of the situation as fully as possible.

6. As far as possible, action should be planned by all participants and evaluated by them in an ongoing process of debate and decision making

7. The teaching and research should be emancipatory, so necessitating some attempt to decide how 'emancipation' should be defined.

In critical action research, theory and practice are seen as realised through a political debate in the 'ideal speech situation' - a situation in which conditions are in place for truth telling and the testing of validity claims. Discovering or constructing such an 'ideal speech situation' is clearly a questionable goal, in view of the many conflicts of power that there are between the values and discourses of participants in the situation. With that reservation in mind, the lecture theatre debate discussed in this section was set up to be as free and supportive a situation for expressing opinions as was possible within the context of a first year university undergraduate course. Rather than seeking affirmation of the value of the courses the tutors did their best to encourage and support oppositional views. As the tape script shows, this entailed offering negative interpretations – derived from the 'processes' or 'practices' perspectives on literacy - for students to confirm if they wished. Apart from wishing to make space for oppositional views, such feeding of negative perspectives into the discussion represented a genuine searching by the tutors for deeper understanding of the issues involved in the programme they had implemented.

See Appendix 13 for transcript.

5.4.2   Rationale for data collection

The tutors set up the debate in order to obtain feedback from students on four main aspects of the WOS/WOW course:

- the literacy component of the module: particularly its value in supporting learning about reading films and developing the conceptual tools for doing this

- the film screening component of the module: particularly concerning the viewing of whole films or film extracts

- the quantity of course content that was covered

- the value of WOS1 and 2 as core modules for first year media studies students.

The emphasis in the discussion below is on the first of these purposes – the literacy component of the course - but it is relevant to note that this component was seen in the context of the other three purposes.

5.4.3 Limitations of data as basis for implications

Like the questionnaires, the lecture theatre debate is limited because it did not involve all participants on the course. However, the quality of the discussion may have improved as a result of the small size of what might be regarded as a focus group.

A second limitation of the data is the scope it provides for interpretation. An oppositional reading could interpret the comments of the participants with far less sympathy to the literacy pedagogy discussed. However, to diminish the value of the debate in these terms, is to misunderstand its function. Ultimately, such debate is a moment in a continuing dialogue not a final summation. The ideas expressed on this occasion affected the ways the literacy programme was implemented in the second year. Such a programme needs to be continuously under construction – and deconstruction. The debate, and this reflection on it, provides data on which to base such construction and deconstruction.

5.4.4 Possible implications of the data

At the opening of the debate there are several contributions endorsing the value of the WOW component.

Example 1

[Abbreviations:

FS1	*First female student etc*
MS1	*First male student etc*
WOST	*WOS – film studies - tutor*
WOWT	*WOW – literacy - tutor]*

Inaudible sections are paraphrased if possible and included in square brackets

WOST Do you think your essays are improved?

MS1 Yeah

WOST What would you put that down to?

MS1 Learning about [? writing]

FS2 Jim's wonderful tree diagram
[Laughter]

WOWT The tree diagrams ... you think ...

MS1 [?In the other lectures] they don't really tell you how to approach it but with the combination of you and Jim [we got that]

FS2 I think it's taken a lot of fear out of writing.

MS1 Yeah

FS2 You see it's just a process ...just like everything else ..it's not this great ...

MS1 Yeah

This is followed by a relatively large amount of time spent debating the question of whether the literacy component of the course had imposed a particular style of writing onto students which interfered negatively with their own writing styles. It is important to note that the lecturers strongly encouraged students to voice these opinions – to the extent that they can be seen to put words into speakers' mouths. However, this perspective is a central concern for this research since it is a criticism often aimed at genre-based pedagogy. Three students were encouraged to express their views about this at length. In doing so, as the extracts below indicate, they do express views shared by critical discourse analysts and New Literacists in their discussion of literacy. They felt their own style was being overwhelmed and ignored.

Example 2
WOWT Is there anyone who thinks it's a really bad idea [to give out student essays for other students to read]

FS3 One of the problems is you have an expectation ...something you don't know ... the more you read what other people have written ...it puts it all in perspective ... you're not expected to do this amazing...

MS5 [Yeah but then all the essays start to look the same] ..there'll be no more originality anymore ...you write it out the way everyone else has done it before you

WOWT Have you had that feeling this time Gary?

MS5 Sometimes yeah ...you know what is expected of you so you just fill in the blanks

WOWT And is that destructive? in some way

MS5 It can be [you lose] the originality of what you're writing

WOWT Have you ....because you came from a background where you'd done writing previously. Have you found that you've had to kind of fit into a mould or something

MS5 [Yes]

WOWT And have you resented that?

MS5 A bit yeah

WOWT Is there anyone else here who's got that kind of feeling

FS3 [What do you mean?]

WOWT Well whether you've kind of come in to university and feel like it's trying to impose a mould of writing on you ... sorry Judy?

Example 3

FS4 You are... I write how I speak and the two main structures you give ..I can't
...at the beginning of the year I couldn't do ...and you can't change the structure...
I can improve it ..the structure I use but I can't change it ...you're not forcing or
anything ...its just everybody writes differently ... and you can't keep to one... do
you know what I mean ...you can't sort of mark down just because of the structure
...if you know what I mean

WOWT Do you feel like you've lost your individuality through this year

FS4 Mmm

WOWT Kirk you do. Do you?

FS4 Yes

WOWT Can you say ...was that what you were just saying really .. that's what
you were just saying...
....
FS4 I have done more reading this year because I know that the only way I can
change my structure ... improve my structure is by changing the vocab ... that's all
I've done ... and by reading I've got a better vocab

WOWT You say better but you're compromising you're losing your individuality

FS4 Yeah in a way but I still try and keep it

WOWT Ok Does that fit with your thoughts KML when you said you thought it
was somehow like a mould

Example 4

MS4 With our essays we were told that you don't do it like this you do it like that. I used to do it that way myself. You have to do it in a certain way and some people say [so we have to change and write essays in the way the teacher wants]

WOWT Sorry I didnt' catch that last bit

MS4 Some of us are used to doing essays other ones are used to doing essays ....[inaudible] ... we all have to change. It's the same in video making. It can be something you relate to and the teacher doesn't relate to and enjoy it

WOWT So does the same experience occur in practical activities like video as you say ...it's not just in essay writing ... the whole operation is about getting you to fit into moulds
...

WOWT Is there anyone who can answer what Dee's asking which is fundamentally what is the purpose of writing essays ...or at least has got some thoughts about it ...Judy you have

FS1 To know we understand the subject we're actually being taught

FS3 But you can express your understanding of the subject without writing in an academic way ... so

MS4 Yeah

WOST Do you think now, do you think you can

MS4 Me personally, [??I can] [better in ?talking ?making video]

WOST Right

WOWT Yeah ...but that's fair enough and I think that sounds right ... but is the writing down on a piece of paper in that way of not any value? Is it simply another way of doing things

MS4 Yeah [inaudible ??? that suits some people]

FS4 Everybody's different ... some people might be better at actually making videos than they are at writing essays .... some people are better at dissertations .... than they are at wri..making videos ... some people are better at essays than anything else ...me, personally, I'd be far better off talking than I am writing it down ... I don't know about videos yet because I don't do video skills

These exchanges represent evident conflict between the preferred meaning-making practices of some of the students and the models of literacy presented on the course – and possibly even with the principle of 'models'. They raise two questions at the heart of the debate with the 'practices' and 'processes' notion of literacy: (1) Is the model and style of literacy presented on the WOW programme authentically representative of 'academic writing'? (2) If it is, does explicating it help or hinder its acquisition?

The answer to (1) is that it is likely that the texts discussed with students do represent what is valued on this particular film studies course. The linguistic frame of reference described in chapter 3 which guided the literacy tutor in his discussions with the subject tutor may have overdetermined the valuing of certain features of text but those features were intuitively perceived as valuable by the tutor.

In answer to (2) it seems likely that explication has helped some students and not others. The case studies (see following chapters) cast further light on this question – and demonstrate how complex it is to unravel the benefits and costs of a pedagogic approach. Bizzell, a long-standing advocate of liberatory pedagogy in the United States, refers to the dilemmas:

> I do not know that anyone has yet articulated a truly collaborative pedagogy of academic literacy, one that successfully integrates the professor's traditional canonical knowledge and the students non-canonical cultural resources. ... Integration has not been achieved if the students are simply allowed to express affective responses to canonical knowledge as conveyed by the professor, or if the professor simply abdicates the role of guide to tradition and encourages the students to define a course agenda from their own interests. (Bizzell, 1992:251)

Until other decisions are made about the kinds of meaning and meaning making practices that such media students are required to develop, writing essays will remain one of the practices that is expected. It is not only on a module with an explicit literacy pedagogy that students experience conflict between their practices and those expected by the university. The difference with WOS was that there was a forum to debate the conflict. Students from other courses reported similar conflicts without any opportunity to debate them and a number expressed a wish that they could have had a programme like the WOS/WOW one.

It is significant that, after a year of explicit literacy pedagogy, some students are still expressing uncertainty about what the purpose of essays is. When the subject tutor explained his view of essay writing as an exercise in precise thinking some students asked why this had not been made clear to them at the beginning of the year. This comment is interesting because from the beginning of the course, the functional value of the form of university writing had been explicated in terms of the purposes it served. One interpretation of the frustration some students

expressed in this final session was that it had needed a whole year for the significance of the message to be realised. This actual point was made by the subject tutor himself who explained he had not been holding back from students his understanding of what constituted an essay but had himself gained the awareness in the course of the year. While it might seem disappointing that the message had taken a year to be heard by some of the students, the fact that the entire year had culminated in a discussion in which this insight was shared can still be seen as an achievement.

It can also be related to an event that took place the following year. In the second year of the research, the literacy programme was unexpectedly terminated before the end of the WOS1 module, for reasons not associated directly with the programme. In response to the new first year students' concerns, some of the second year students who had participated in the literacy research set up consultation meetings to share their understanding of the writing of the end of module assignments. The processes and practices that the SFL based text description had enabled the two tutors to explicitly address in WOW/WOS99 had been internalised sufficiently by some of the course participants for them to engage in explicating them with the following year's students on WOS2000.

What should be acknowledged in this final debate is the quality of the reflection on the processes and content of the learning on the module which characterised it. While it is true that a number of students made little or no verbal contribution, the very fact of having a lecture theatre debate of this kind could be seen, in part, as an outcome of the literacy intervention. At the beginning of the year it had been the subject tutor's expectation that students would be too intimidated to speak in front of 75 others in a lecture theatre. Many of the lecture theatre activities had been designed to avoid putting such demands on students. By the end of the year, it was apparent that many of the students felt confident enough to take the risk of speaking in public in this way.

The quality of the debate is, in part, a reflection of the value of the literacy project which motivated it:

- There is evident attempt by participants to converse respectfully and as equally as institutionalised positions permit.
- Students are engaging in active reflection on the processes and content of learning - that is, theorising and metatheorising.
- There is a process underway here in this session and evidence that a meaning making process has been characteristic of the course through the preceding year.
- The integration of writing and learning is overtly recognised - although in different ways by different participants - and the discussion itself is an object lesson of this integration, naturally moving backwards and forwards between writing, learning and content of learning.
- The search for the purpose of writing and of university learning generally is seen as a real search by all participants.
- The request that these purposes be explicated clearly at the beginning of the course is, contradictorily, actually evidence of the inadequacy of doing so. Writing and the purposes of writing and learning cannot be grasped in one or two special essay writing sessions – for some, the process of coming to understand involves continuous exploration through the kind of dialogue occurring.
- The fact that there is not agreement on the issue of essay writing is far less important than the fact that essay writing is being discussed.

The lecture theatre debate can be taken in conjunction with the student evaluation of the module feedback sheets. Although there are obviously aspects that some were not happy about, these two data sources suggest that the course tutor and most of the students who participated were positive about the experience of explicit attention to literacy as part of their film studies module. The challenge of negotiating a synthesis of the dominant discourses and the students' discourses remains. But the quality of debate that occurred in this lecture theatre suggests

that a basis exists for such a negotiation. Undoubtedly there will remain some who consider the emphasis on writing to be excessive in light of the other channels of communication which exist in a media studies department. That is not an argument for one side or the other, but is a set of perspectives deserving of attention.

The discussion suggests an agenda for these students as they move into the second year. In a later meeting – held at the end of their first semester in the second year – a group of ten of these students expressed surprise at the difficulty of the assignments they were expected to do in the second year. It was their opinion that the literacy component could be of relevance in that year too.

5.5 CONCLUSIONS

This chapter is the first of four which attempt to provide responses to the third research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

Two sets of written text data and two sets of participant evaluation data have been used. While acknowledging severe limitations on the interpretations these data can support, a number of cautious claims have been made about the effects of using a genre-based description of text in the teaching and learning of film studies literacy. Despite the limitations of the data, the reliability of the interpretations based on them is increased by the researcher's participant role in the situation. Participation in the on-going conversation that constitutes the construction of this film studies course provides both a privileged and a partial perspective on the events. A non-participant role would have provided different perspectives.

From the privileged and partial perspective of an insider, the view is of a struggle for coherence. The tutors' and students' engagement through and around written text can be represented in terms of a search for understanding by all participants of the resources, expectations, and desires of other participants. In a film studies course, it is the study of film which dominates this engagement. The study is constituted of various discursive practices – activities - and bodies of knowledge - thematic formations. The struggle is to explicate, negotiate, appropriate and operate this study. From the perspective of a language-based theory of learning, these activities and thematic formations are constructed, in large part, through language – both spoken and written. From a genre perspective, such linguistic work has qualities that emerge from the fact that it amounts to 'typified responses to recurrent situations' (Miller, 1984). Written text, by being a material artifact, provides physical evidence of the work that constitutes film study. In the multimodal environment of a media studies department, the written mode does not have a prerogative on the meaning making processes. However, it remains one of the major modes for meaning making and also, perhaps, the major mode for reflection on those meaning making processes.

It is from that privileging perspective on written text that this literacy intervention in the conversation of film studies was initiated. The purpose was to attempt to explicate the role and nature of written text in film studies in order to contribute to the practice of literacy in that study. Textual data – the first two sets of data in this chapter – suggest the intervention resulted in changes in the nature of the written text. Normal end of module assignment grades by the course tutor suggest that assignments from the intervention year were more highly valued than those from the previous year. Comparative analysis of some of the linguistic forms in relation to the activity systems and thematic formations they instantiate suggests a correlation between the higher evaluation of the assignments and the occurrence of linguistic forms taught on the programme. Because linguistic forms were taught in relation to activity and thematic systems of film studies, literacy development and film study development are not treated as separately assessable. The textual data can be interpreted to mean that, in this instance, a linguistic

description of text, represented in the terms outlined in the previous chapter, has contributed to the literacy practices of students, by supporting a more focussed engagement with the activities and thematic formations of film studies, seen from the perspective of the course tutor and of a large number of the students. The impact has been to enhance the quality of coherence in the conversation between participants, particularly through and around written text – but also through other modes.

By focussing on and making visible that which is traditionally invisible and taken for granted, a process of defamiliarisation has begun. Such deliberate defamiliarisation may hardly seem necessary for new students at a university, for whom the entire experience may be unfamiliar. But defamiliarising the nature of university literacy creates a contagion through which many familiarities can come to be re-viewed. A space is created in which both tutors' and students' practices can be addressed. These ramifications are evident in the lecture theatre debate where the conversation ranges beyond literacy practices to evaluation of other activities constituting film studies. An SFL-based genre approach to written text was compatible with and to some extent enabled a semiotic analysis of the context of situation and culture construed by the students and tutors constituting modules WOS1 & 2, 99. It is in these terms that a linguistic description of text contributes to the teaching and learning of literacy in a first year film studies course: it exploits a physical artifact to stimulate discussion about the situated practices of literacy that comprise the situation, and it locates those literacy practices in relation to the other practices that constitute film studies.

How does this affect individual students? Predictably, the answer is, 'Differently'. Just how complex the differences are will become obvious in the next three chapters where analyses of the texts and opinions of three individual students are presented. The differences in the ways these students negotiate, appropriate and operate with the explicated textual descriptions and the practices associated with those descriptions is predictable in the light of the literature on 'processes' and 'practices' accounts of literacy use and learning. But a genre-

based account is compatible with these perspectives. It is not a 'product' account of text and literacy: there is no simple correlation between the input text and the output text, as represented by the product model on page 14 of this thesis. The complex model of coherence does not allow for simple measurement of literate practices embodied in an autonomous text. It is this which makes the genre approach to literacy development appealing but also difficult to evaluate. Its appeal lies in its search for the relevance of any textual features identified: its accounts of text are motivated accounts; it offers an approach to literacy development rooted in the social goals of participants. Its difficulty lies in the diverse representations and realisations of those goals that are available to participants. Ultimately, genre-based pedagogy exists in the space between the appeal and the difficulty. It mediates the relevance and the diverse representations. This is situated action, theory in practice, a continuing conversation. The data presented in this chapter suggests that, in WOS1 & 2, 99, systemic functional linguistics provided useful tools for such situated conversation.

CHAPTER 6 THE ROLE OF LINGUISTIC DESCRIPTION OF TEXT IN THE TEACHING AND LEARNING OF FILM STUDIES: AN ONTOGENETIC PERSPECTIVE (CASE ONE)

This chapter and the subsequent two chapters continue to provide responses to the research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

Each chapter attempts to trace the ways in which the literacy of individual students on the WOS film studies course developed during the period of the literacy intervention: that is, each chapter attempts to present an account of the ontogenetic development of participants on the course. The chapters consist of a close analysis of the coherence of the students' diagnostic essay and final module assignment essay texts set in the light of their comments on those texts and on the WOS/WOW programme. This brings the linguistic and pedagogic description of the genre in chapter four into contact with the goal oriented social processes of three producers of the genre. In this respect the emphasis of the genre analysis shifts from the textual description and pedagogic account presented in chapter four, where the tutor – the essay text <u>reader</u> - was the specialist informant, to textual descriptions where students – the essay text <u>writers</u> - are the specialist informants. In other words the students acted as informants into how they turned the literacy input into writing practice and how far they experienced this as an engagement in a set of writing practices that reinforced, conflicted with, devalued or replaced their own.

Focussing on the writing behaviour of individual students participating in a genre-based approach to literacy teaching and learning means engaging directly with the concerns expressed about such an approach by 'processes' and 'practices' accounts of literacy. From a processes perspective, the central issue is how individual students exploit the description of features of a text-as-construct in the process of constructing their own text; that is, how they convert discursive knowledge about taxonomic conceptual frameworks; macro-Themes, hyper-Themes, and cohesion into the practical processes of making meaning by writing. From a practices perspective, the central issue is how individual students experience the engagement in discursive practices which may or may not be familiar to them – in terms of their previous experience of linguistic, thematic and/or activity systems.

In focussing on and evaluating written text in the light of writers' processes and practices, it is important to have a notion of text construction which is compatible with those perspectives. A simple text-as-product model is inadequate. As proposed at the end of the last chapter, despite claims to the contrary, genre-based pedagogy is not a product-oriented model of literacy pedagogy. Such a model would entail the modelling of an input text and the production of an output text, with evaluation consisting of the measuring of the similarities and differences between the two. Text is far too subtle for such simple comparisons. Rather, genre-based pedagogy is presented here as based on a complex multidimensional model of text construction which satisfies the criteria proposed by Grabe and Kaplan (1996) as necessary for it to be compatible with processes and practices models of literacy. In particular, it proposes a complex theory of coherence.

In order to move from texts described generically in a large classroom to the textual analysis of individual texts in relation to their writers' processes and practices, a more delicate description is called for. For that reason, the analyses of the essays in these case studies is more detailed than the previous essay analyses. This reflects the complexity of evaluating the quality of text when a multiple interacting description of

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text construction is used. For example, Naming and Making Technical a conceptual framework in the macro-Theme could be perceived as a successful implementation of the pedagogic input about the significance of constructing a macro-Theme to conceptually frame the essay. However, if there are two conceptual frameworks rather than one in the macro-Theme, a more delicate analysis of the essay is required to ascertain whether this results in a more or less coherent text. If the effect is a text which is less coherent at a textual level but which represents a more complex engagement with thematic formations of the field, this also has to be taken into account. Coherence is complex and simply treating it as a textual phenomenon does not do justice to the diversity of social practices constituting a first year film studies module.

Because it calls for a more delicate analysis of text, this focus on individual texts in the light of their writers' comments on them provides further responses to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

Out of this examination of the ontological development of individual writers in the film studies course, a number of pedagogic proposals emerge to supplement the account of genre-based pedagogy presented in chapter four.

The three students focused on in these chapters were chosen on the basis of their initial diagnostic assignment and their willingness to be interviewed during the programme. Case 1 and 3 were chosen because their initial diagnostic texts would probably have received low grades if they had been graded by the standards applied to the final texts. Case 2 was chosen because her diagnostic text was regarded as a model answer. In all three cases the purpose was to attempt to notice changes in the

students' texts during the course and to explore with the students the meanings of these changes – that is, to pursue the third of the critical action research goals referred to in the previous chapter:

- To continuously seek for and take into account the diverse constructions of meaning that participants make of and through their participation in the practices of the situation in recording 'data' for analysis.

In contrast with the text analyses in the previous chapter, which were of 'top-scoring essays', these analyses include texts by two students whose initial diagnostic assignments were rated as 'inappropriate' from a number of perspectives. To that extent, the case studies address the concerns of those who perceive student writing at university as a simple question of 'the poor literacy skills of students'; those who have an autonomous model of literacy. The fact that one of these students was a professional writer indicates how problematic is the notion of 'appropriacy' when discussing literacy at university. Although his diagnostic text could be described as 'incoherent' in terms of the complex model of coherence used in this thesis, such 'incoherence' cannot be equated with the incoherence created by a text in which clause structures and lexical and clause relations are uninterpretable from the perspective of a tutor reader. The 'incoherence' arose from the 'inappropriacy' to the context of the work that the clause structures and clause and lexical relations construed, not, predominantly, from the general quality of those structures and relations .

What these case studies reveal is something about the resources that students bring to the situation of the film studies module and something of the effect of the mediation of their encounter with that situation attempted through the subject and literacy pedagogy. As with the lecture theatre debate, interpreting the case studies is somewhat dependent on the sympathies of the interpreter. While there are clear indications of more valued engagements with the field of film studies, there are also

indications that students adopted features of an academic style that they could be seen to 'not understand' (in the ways these features are understood in the dominant discourse). These indications can be interpreted as evidence that students were encouraged to overreach themselves; or, alternatively, as evidence of scaffolded attempts by students to reach beyond the confines of their existing thematic formations. This chapter takes the latter perspective and regards 'incoherence' as an opportunity to engage with students' emergent meanings. It is suggested that this complements Flower's (1994) acknowledgement of the 'contradictory and powerful logics' of students' writing by engaging with those logics for pedagogic purposes. Exploiting Hoey (1983)and Winter's (1977) procedure for projecting a text into dialogue is proposed as a means of doing this.

CASE STUDY ONE (TK) [1]

TK's end of module essay (TKMES) was rated much higher than his diagnostic essay (TKRRW). If that progress is attributed in part to the WOW programme then it is an indicator of the success of the intervention. A comparison of the schematic structure of the two essays shows that TKMES is a far more appropriate realisation of the work of film analysis than TKRRW. However, TKMES also contains a certain amount of ambiguity. Although the essay reproduces the ELEMENT-based taxonomic schematic form presented in the literacy classroom, a second taxonomy of MEANINGS affects the coherence of the text. The issue appears to be TK's ambiguous understanding of some of the concepts of this MEANING taxonomy. TK appears to be attempting a valued act of engaging with thematic concepts which are important in the field but the incoherences in parts of his text provide evidence of the emergent nature of the meanings he makes of these thematic concepts. The linguistic

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[1] In describing clause-Theme development in these analyses, Fries's (1995) conflation 'N-Rheme' is used to refer to both the New and the Rheme of the sentence. Fries's categories of Thematic Development (Linear, Constant, Split, Derived) are also used to describe Thematic Progression at sentence level in the text.

system he is drawing on at this stage in his film studies career could be described as an interlanguage. It is under construction and the essay is an engagement in that construction. In view of the fact that his diagnostic essay was more textually coherent in some respects than his final essay, it is pertinent to ask whether he has been encouraged to move out of his depth by the endorsement of academic and conceptual language on the WOW programme.

The answer to that question depends on how the goals of the film studies course are defined. The two texts – TKRRW and TKMES - represent different kinds of engagement with film as an object of study. In the first, there are features of the film review genre and register that TK is familiar with from his previous writing experience. In contrast, the second realises many of the acts and thematic concepts described in chapter four.

The fact that the final essay can be seen as, in some ways, more incoherent but is also more valued demonstrates how important it is to adopt a complex model of coherence. In evaluating the role of a linguistic description of text in the teaching and learning of literacy, a 'product' oriented evaluation is inadequate. A product-oriented evaluation would mean measuring the formal features presented through the input text against the same formal features reproduced in the output text. So, for example, if the schematic form of a Taxonomic Film Analysis is the feature that has been taught, evaluation of the teaching would amount to identifying the extent to which the schematic form has been reproduced. However, such a formalistic evaluation of text would precisely represent the negative 'text-centric' model of literacy that genre-based pedagogy is sometimes accused of representing. Instead, a more multidimensional model of text in context is required if genre-based pedagogy is to do justice to the theory of systemic functional linguistics on which it is based. In order to describe the contribution of a linguistic description of text to the teaching and learning of literacy, this evaluation of TK's text is informed by the multidimensional model of text, context and coherence which was outlined in chapter four of this

thesis. The text analysis is supplemented by references to four interviews which were held with TK between 24 November, 1999 and 6 March, 2000.

6.1   GENRE AND SCHEMA

[See appendix 19 for TKRRW text and schema and appendix 20 for TKMES text and schema.]

6.1.1 TKRRW – the diagnostic essay

Generically, TKRRW is a narratively organised text, whereas TKMES is conceptually organised. The RRW schema is dominated by the film's narrative structure. Paragraphing does not seem to have a clear motivation. Only the final paragraph marks an obvious function - that of concluding the essay. There is only one other paragraph break in the whole text and this seems to be motivated by a change of direction in the film narrative (B1. *However, the gas station is not deserted*). This motivation of the essay text by the film text seems to be reflected in the course tutor's comment at this point: *Description, no interpretation*. The fact that the tutor makes this comment next to a hyper-Theme sentence underlines the signalling function of this opening sentence of a paragraph, which in this instance highlights that TK is describing the film.

However, the essay is not simply FilmReading/Description. The aspects of the film which are subject to FILM READING are related to MEANING throughout the text. But, although TK claims that he intends *to highlight examples of how the mise en scene of the opening of RRW constructs meaning* he does not 'highlight' the relationship between ELEMENT and MEANING. This is the problem of lack of conceptual clarity which Bordwell proposes threatens narrative based reviews. There is not an internal conceptual framework organising the essay and by default the

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narrative dominates. The text feature that partly accounts for the lack of clarity is the lack of paragraphing. This will be discussed further in the section on macro-Theme and hyper-Theme below.

6.1.1.1 Interview

His interview comments reveal the previous writing experience and the social practices that TK brings to the writing of this university essay. [See Appendix 21 for interview transcript.] In contrast with the other two case studies, he is a mature student and has developed writing practices in contexts outside institutional education. He publishes a weekly column in the local newspaper and has had a fan-book on football published. To understand why TK's diagnostic essay was judged to be an unsuccessful piece of writing, the social purposes of the diagnostic essay have to be contrasted with the social purposes of the writing TK is familiar with. The central purpose of TK's newspaper column is entertainment. In it, TK construes the persona of 'local boy talking with peers', a discourse of solidarity. The purpose of the diagnostic essay was to provide students and tutors with information about how particular instantiations from the language system could realise valued thematic and activity systems of this film studies module.

There are a number of features of TK's diagnostic essay that probably reflect the style of his newspaper column: tokens of solidarity such as the lexical item *bad egg*; inserted colloquial comments in the clause beginning *Dennis Hopper (of all people)*; strong sentence to sentence cohesion rather than thematic development based on a hierarchical conceptual framework; and others. In terms of ability to write, there is no question that TK can construct 'grammatical' sentences. However, in the broader sense of the term, his diagnostic essay text is not coherent. As a university essay a number of register and genre values are predicted by the context and it is at this level

that the text was judged as less successful. The details of that incoherence will be examined in the sections below.

6.1.2   TKMES – the final essay.

TK's final essay for the module was awarded a much higher grade than his first one. The form of this essay contrasts markedly with TKRRW and is clearly much closer to the genre description in chapter four. Paragraphing now plays an obvious part in the development of the text. There is a very obvious macro-Theme in which all of the predictive and orientating acts identified in the genre description can be seen - particularly, Naming, Making Technical and Taxonomising.

As well as MES ELEMENTS, MEANING has also been taxonomised. This is signalled explicitly in the macro-Theme where the two taxonomies of MES and MEANING are referred to in the opening sentence. This is the only essay among the MES99 corpus that refers to this highly formalised taxonomy of MEANING, which has been derived from the text-book, *Film Art* (Bordwell and Thompson, 2000).

Despite this second conceptual framework, the sequence of paragraphs is still organised by the ELEMENT Taxonomy. There are some incoherences in the text which may arise from a tension between these two taxonomies. However, they actually seem more attributable to a lack of clarity in TK's Naming and Making Technical of the terms of the MEANING taxonomy. He has taken the taxonomy from the glossary of *Film Art* where its explanation is extremely ellipted. From the perspective of a reader, this lack of clarity is a problem for the construction of coherent meaning through the text. In contrast, it is possible – judging from the interview data - that the meanings of the terms in the MEANING Taxonomy are coherent for TK. Whether or not this is so, it will be proposed that the ambiguity can

be interpreted as emergent meaning and represents a pedagogic opportunity for a tutor to engage with the writer in this meaning-making process[2].

By constructing an essay derived from these two taxonomies and by using ELEMENTS as a motivation for paragraphing the essay, TK produces a valued essay. What is particularly noticeable is the strong General to Particular pattern of each of the paragraphs although the additional complexity of the MEANINGS taxonomy creates ambiguities in some of these.

6.1.2.1   Interview

In view of the ambiguities in TK's use of the terms of the MEANING Taxonomy derived from Bordwell and Thompson (2000), it is significant that two recurrent themes throughout the interviews are TK's determined attempt to develop an academic style of writing, and the researcher's concerns about how 'empowering' or 'constraining' such a style is for TK. It can appear from some parts of the transcript that TK regards academic discourse as a matter of 'long words', formulaic text patterns and 'no jokes'.

JD It seems like a good piece of writing. I can't comment on the content. It has the verisimilitude of an essay.

TK That's because you saw 'juxtaposition'.

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[2] Exactly how a tutor engages with such incoherence is considered later in the thesis. It can either provide exemplification in a full class pedagogic deconstruction of text or it can be explored in a one-to-one tutorial, if such an opportunity exists. In this research, individual sessions with students were possible – but this is not the only situation in which such textual analysis can be exploited.

JD So the second paragraph is about setting.

TK Yes. I put the key word at the beginning of the sentence.

JD And that was deliberate?

TK Yes. A formula.

JD Formulaic? We'll have to keep talking about this TK. Because the time may come when you rebel. Quite rightly so.

TK A bloodbath.

JD I get the idea you are moving towards much more academic language than before. For example 'This essay will examine individual elements of mise en scene'.

TK Yeah I've taken out all 'I's'.

JD O right. You mean you didn't put them in.

TK Yeah.

JD So it's less personal in that respect. And earlier you said how bored you were doing it. Do you think that's because you were somehow not there in the text?

TK Yeah I took out the funnies.

JD Yeah why is it dodgy. I suppose its because sarcasm is a bit casual.

TK And I stopped at certain points when I started getting too silly.

Such comments could be read as TK's attempts to substitute the 'teacher's discourse' for his own – the kind of 'mushfake' academic language criticised by Gee (1992) and the kind of media studies pretentiousness criticised by Buckingham (1998). However, while these extracts have been presented to acknowledge the possibility that TK was encouraged to adopt a discourse of empty formalism, the comments were made with a humorous tone and have to be balanced against numerous occasions when TK explicitly dismissed concerns expressed by the researcher about the dangers of

imposing an academic style of writing on him. These points will be pursued further below.

6.2   MACROTHEME and HYPERTHEME DEVELOPMENT

In the previous section, ambiguities were noted in the quality of the coherence that both of TK's texts mediate. In order to refine the account of TK's ontogenesis and evaluate the role that the pedagogic description of text has played in it, this section examines more closely the features of the two texts at macro-Theme and hyper-Theme level.

6.2.1   RRW macro-Theme and hyper-Theme development

Although the essay does not realise the social process expected of this film studies essay, the macro-Theme of TKRRW <u>does</u> perform the valued role of identifying a number of concepts central to the essay - *film noir, mise en scene, characters and setting,* and *plot* - and it orients forward to the essay text by proposing the essay will give examples of these concepts from the film RRW. To that extent, TK could be seen as having independently constructed a text which resembles the model of a taxonomic film analysis presented later in the WOW programme.

A1. In <u>film noir</u>, and in the specific case of John Dahl's contemporary film noir 'Red Rock West', <u>mise-en-scene</u> can provide plenty of information about the <u>characters and setting</u> before the <u>plot</u> is clearly developed.

A2. This mini-essay attempts to highlight examples of how the mise-en-scene of the opening of 'Red Rock West' constructs meaning.

However, a closer analysis of the text reveals that while these thematic concepts are named, their technical meanings and their thematic relations are not employed in reading the film. First, there are a number of ambiguities in the use of concept terms which undermine the predictive value of the macro-Theme. For example, MEANING MAKING is realised by the clause complex, *can provide plenty of information before the plot is clearly developed.* However, the MEANING MAKING process does not precede *plot development*, it accompanies it. The ambiguous relationship this sets up between the two concepts, MEANING MAKING and MEANING (*Plot*) is further complicated by the two MEANINGS which TK identifies - *information about the characters and settings.* These in fact come from two different parts of the thematic system: *character* <u>is</u> a MEANING, but *setting* is an ELEMENT. TK's essay is beginning to engage with these concepts but at this stage in the WOS course, the relations between them do not correspond with those in the dominant form of the thematic system.

6.2.1.1   Incidence of thematic concepts in hyper-Theme

The ambiguity continues at hyper-Theme level. If the hyper-Themes are laid out in tabular form (see below) and the thematic concepts are labelled it can be seen that, while there <u>is</u> internal coherence between the macro-Theme and these hyper-Themes,

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the central thematic concept, ELEMENTS, plays no role in establishing this coherence. Instead it is the MEANING concept, *plot* – i.e., narrative -, which provides the Generalisation which the FILMREADING/DESCRIPTION Particularises. FILM READING/DESCRIPTION and MEANING are likely to be seen as acts of Interpretation, rather than Analysis. The tutor's comment that the essay is *Description not analysis* confirms this. It is in this respect that TKRRW is regarded as inappropriate. While the method of development of the text is cohesive with regard to mode (i.e., the text is internally coherent) it is not coherent with regard to the field of film studies.

Hyper-Themes of TKRRW

Using 'conceptual' rather than orthographic paragraphs as a unit of organisation, it is possible to identify four hyper-Themes in TKRRW: A3, A9, B1/B2 and C1. The decision to treat A9 as a hyper-Theme despite its occurrence in the middle of the orthographic paragraph is supported by the hyper-Theme characteristics it displays: it has a number of dual facing items, a conjunction and a comparatively high level of Generalisation. B1 and B2 are combined as hyper-Theme, as B1 is a presuming sentence but the prediction occurs in B2.

lexgram A3	The opening shots provide a great deal of information	about both Cage's character Michael, and the rural Wyoming setting where he has come attempting to find work.	
Concept	MEANING MAKING	MEANING	
lexgram A14	we are already being offered	a burgeoning picture of Michael as film noir fall guy	
Concept	MEANING MAKING	MEANING	
lexgram B1	However, the gas station is not deserted		
Act	FILM READING/ DESCRIPTION		
lexgram B2	The attendant splashes	and points Michael fatefully	
Act	FILM READING/ DESCRIPTION	FILM READING/ DESCRIPTION	
lexgram C1	Dahl certainly uses mise-en-scene	to provide information	about characters and setting in the first few minutes
Concept	MES	MEANING MAKING	MEANING

The orientation to a genre of Narrative and Interpretation realised through the acts of FilmReading/Description and Meaning can also be traced from hyper-Theme to the more delicate level of clause Theme.

Every clause Theme in A3-A9 is a topical item from the film narrative. The actor *Cage* is introduced in the Rheme of A3, and through to A8, he – or an aspect of him – is Theme in all but one sentence.

In A9-A13, Themes (see text below) are still mostly derived from the narrative action of the film (with two exceptions). However there is a greater emphasis on MEANING, as signalled in the hyper-Theme.

lexgram A9	we are already being offered	a burgeoning picture of Michael as film noir fall guy	
thematic concept	MEANING MAKING	MEANING	

MEANING in New position in A9 predicts the point of the subsequent paragraph. However, the Interpretation does not become Analysis because the MEANINGS are not related to ELEMENTS. The Theme of the next clause identifies *honesty and decency* as fall-guy characteristics and it is those aspects of MEANING that are illustrated in the text. This could be seen as in ideational and conjunctive relation with the General MEANING of hyper-Theme A3: *The opening shots provide a great deal of information about both Cage's character, Michael, and....* although the term *character* here refers to a material object (*character in a film*) rather than a material abstraction (*qualities of a person*). The subsequent lines, A11-13, of DESCRIPTION describe various instantiations of the MEANING, *honesty and decency,* at an even more Particular level: honesty in the job interview, the rejection of a loan, and the

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refusal to steal money in the gas station and conclude with a return to a higher level Generalisation *his morally virginal state*. There are three marked clause Themes - circumstantial adjuncts of time which are used to sequence the events from the film. One of these includes a nominalisation of preceding events (*after that disappointment*). Such nominalisation reflects the greater emphasis in this paragraph on MEANING – semiotic abstractions. A second feature which signals MEANING (MAKING) as a significant activity in this section is the introduction of *We* in A9 and again in Theme position in A12. But this is MEANING in relation to a Sensing FILM VIEWER; there continues to be no emphasis on the role of ELEMENTS in the MEANING MAKING.

A9 So, before a word of dialogue has been uttered we are already being offered a burgeoning picture of Michael as film noir fall guy.

A10 His honesty and decency are highlighted in a couple of early scenes on the rig where he mentions his injury on the application form, and thereby doesn't get the job.

A11 After that disappointment, although he's next to penniless, his pride will not allow him to accept money from a friend.

A12. We also see his honesty shine through in the apparently deserted gas station where, rather than make off with the cash lying unattended in a moneybox, he turns to leave.

A13. As in later scenes in the film (notably when he has to drive back to Red Rock having knocked over Suzanne's ex-lover) it seems that Michael's major handicap is not his leg, but his overriding sense of decency- as John Orr puts it his "morally virginal state".

There is an ideational and conjunctive relationship between these concepts and a movement up and down a ladder of abstraction. However, in the terms of this essay question the movement from General to Particular and back to General continues to be Interpretation and not Analysis because none of these MEANINGS is related explicitly to the ELEMENTS Taxonomy. There is no explicit Naming of ELEMENTS although ELEMENTS are referred to as instantiations in the narrative *(his injury, cash)*. If these instantiations of ELEMENTS had been labelled with the General terms, *props* and *costume,* it is unlikely that the text would have been regarded as 'too descriptive' by the tutor.

The external conjunctive – i.e., narrative - relations continue to scaffold the text structure with hyper-Theme B1, which is the most descriptive of the hyper-Themes. There is no MEANING component. Such a narrative method of development suggests a different genre to an essay – perhaps a journalistic film review. The dual facing function of the hyper-Theme is achieved by a referencing back item that links back to a participant in the narrative - *the gas station* – and the predictive component in B2 clause is the circumstantial, *fatefully,* which signals that the essay text is oriented towards the complication of the film noir plot. *Plot* remains the dominant concept. No ELEMENT is formally identified. B1-B11 Themes are again predominantly participants from the film (*Michael, Red Rock, the attendant, Suzanne* etc). There are two Themes which refer to MEANING. One is the evaluative representation of the set *(the dingy, seedy character of the bar)* and the second is the MEANING, *expressionism.*

lexgram B1	However, the gas station is not deserted		
thematic concept	FILM READING/ DESCRIPTION		
lexgram B2	The attendant splashes	and points Michael fatefully	
thematic concept	FILM READING/ DESCRIPTION	FILM READING/	

The text continues with an emphasis on the *plot* and related characters to the end of the essay. At this early stage in his study of film, TK appears to be showing the influence of the more person-centred genre forms of narrative and journalistic reporting and review with which he is most familiar.

6.2.2 MES macro-Theme and hyper-Theme development

The discussion of Genre and Schema in TKMES pointed out that this essay was in striking contrast with TKRRW. TKMES frames the FILM READING in terms of the MES ELEMENTS TAXONOMY and also introduces a TAXONOMY of four types of MEANING into the analysis.

The schematic form of the macro-Theme can be represented as follows:

Orientate to Question - Naming MES+MEANING- Making Technical MES –
Taxonomising MES - Orientate to Essay/FILM REFERENCE -
TaxonomiseMEANING – Making Technical MEANING ELEMENTS -
FilmReading/ Description/MEANING (Exemplification)

The macro-Theme is reproduced below with the acts and concepts coded.

A1 In order to discuss the above question we must first clarify what are meant by the terms 'mise en scene' and 'meaning'.

Orientate to Question - Naming MES+MEANING

A2 Mise en scene is, basically, everything that is put in front of the camera in order to be filmed

Making Technical MES –

–set and props, lighting, costumes and figures.

Taxonomising MES

A3 This essay will examine individual elements of mise en scene and in the particular case of two (albeit very different) mainstream films – 'Mildred Pierce' (Michael Curtiz, 1945) and 'Taxi Driver' (Martin Scorsese, 1966) - attempt to highlight the different meanings constructed by them.

Orientate to essay/FILM REFERENCE

A4 As well as different elements making up mise en scene, we can also identify very different levels of meaning.

TaxonomiseMEANING

A5 One area of meaning is 'referential meaning', which alludes to knowledge of the world outside the film which is shared by both filmmaker and viewer.

A6 'Explicit meaning' alludes to elements of overt significance, whereas 'Implicit meaning' is left for the viewer to look back on as narrative events unfold (or later in reflection).

A7 'Symptomatic meaning' is acquired by a film on the basis of the time and conditions in which it was produced - entailing implications over when it was made, where it was made, and through to the fine points of the artistic, social and political situation at the time.

Making Technical MEANING ELEMENTS

A8 Therefore, we appreciate, for example, the referential meaning in the fact that Bickle driving a yellow cab amongst skyscrapers places him in New York City.

A9 We should also recognise, as another example, the symptomatic meaning in that the model of car, and fashion sense of the characters, places them in the 1970's.

FilmReading/ Description/MEANING (Exemplification)

From the macro-Theme, it is clear that TK has engaged with the thematic concepts from the WOS module in the MES essay much more than in RRW. There is a more developed orientation to the two thematic concepts, ELEMENT and MEANING as well as an Exemplifying FILM READING/DESCRIPTION/MEANING. At a generic level the text is coherent with respect to the context of culture of the course. There are, however, ambiguities with TK's definitions of the MEANING ELEMENTS which means this taxonomy is not coherent with respect to the dominant thematic concepts. This will be discussed further below.

The clause Themes of 5 out of the 9 sentences are the thematic concepts that are being made technical. There is no equivalent process of Making Technical in TKRRW. Two of the remaining clause Themes are the pronoun *we*. TK appears to use these to ground the abstract definitions he has given in the previous sentences in a viewer's experience.

In contrast with TKRRW, paragraphs in TKMES are organised in terms of the ELEMENT taxonomy of MES. This has resulted in orthographic paragraphs which are particularly long, since they tend to be co-extensive with conceptual paragraphs. The table below presents the first sentence of each paragraph – which are treated as hyper-Themes - and the thematic concepts that occur in each.

lexgram B1	Setting.	plays an important role in creating	both mood and meaning of a film..
thematic concept	ELEMENT	MEANING MAKING	MEANING
lexgram C1	Lighting	clearly plays a key role in this last instance	– as the film takes on the visual appearance of film noir
thematic concept	ELEMENT	MEANING MAKING	MEANING
lexgram D1	Guns	notably in the way of Travis Bickle's personal armoury	are especially prevalent props in Taxi Driver.
thematic concept	ELEMENT (specific)	FILM READING/ DESCRIPTION	ELEMENT (general)
lexgram E1	The costumes that a film's characters wear	depend both genre, and the time and place in which it is set – this obviously also applies to the meaning conveyed by costume.	
thematic concept	ELEMENT	?MEANING ?GENRE	
lexgram F1	Finally, the actors on screen.	can often carry their own meaning into a film	
thematic concept	ELEMENT	MEANING MAKING	
lexgram G1	Here then are just a few examples of the kinds of meanings	that are made	in mise en scene
thematic concept	MEANING	MEANING MAKING	ELEMENTS

The most obvious feature of the occurrence of thematic concepts in the hyper-Theme is that ELEMENT is the first concept in every hyper-Theme except the one that begins the concluding paragraph. Thematising ELEMENT in this way foregrounds the MES taxonomy as an organisational heuristic, as TK's macro-Theme explicitly

predicts *(This essay will examine individual elements of mise en scene).* The essay text is very clearly not organised according to the narrative structure of the film.

TK comments on this text structure in interview 3 referring directly to two issues that are central in debates about genre-based pedagogy: on the one hand, that it induces a formulaic approach to writing and on the other hand, that it supports engagement in the meaning making processes of a subject area. (Significant sections underlined.)

[Again, the transcript does not convey paralinguistic features of TK's semi-humorous tone]

JD So the second paragraph is about setting.

TK Yes. I put the key word at the beginning of the sentence

JD And that was deliberate?

TK Yes. A formula

JD Formulaic? We'll have to keep talking about this TK. because the time may come when you rebel. Quite rightly so.

TK A bloodbath

JD No because in a way you're right, it is formulaic. But it's kind of laying a foundation which you should definitely break away from. Definitely if it's boring you as well [TK had commented previously that he found writing this essay boring.] The formulaic thing is death in the end.

Any thoughts on this section on setting as you look back on it now.

TK Again I was worried that I was just going over what was happening in the film.

TK's last comment reflects his intention to replace a narrative based account of the film with a conceptually based one. It is highly likely that this comment refers to the combined formative feedback from the subject and literacy tutor on his previous

writing. He appears to be actively grappling with what Film Reading actually means for him and for the readers of his essay. However, this has to be balanced against his description of the writing process as, in part, formulaic and boring. There is no simple interpretation of these comments. Their apparently obvious intent is obscured by their somewhat humorous tone. It also seems likely that the engagement in a new procedure of any kind can feel mechanical and unnatural. Finally, the implication that there is a more enjoyable way of writing about film which would reflect TK's personal writing style, be more creative, and result in more successful film analysis is not a self-evident one. The researcher frequently brought these perspectives to TK's attention and although the power relations between a tutor and a student cannot be simplistically set aside, it is my impression that as a specialist informant with writing experience, TK was actively and positively engaged in developing a new practice of writing which 'did academic work' rather than just adopting an empty academic formalism. The following extract is an illustration of this.

TK I'm writing differently to how I used to write

JD And thinking differently? Conceptualising things in new ways?

TK Quite possibly. It's a struggle at the moment. So. Yes of course thinking differently. It's very different from how I'm normally writing. Taking hours and hours longer

JD Is it the kind of business you want to be in? Is it doing what you want as a university experience

TK Yeah I wanted to diversify. I'm just loving it.

JD Are you really.

TK Yeah. Apart from this week [the final week before the essay submission date]

(JD laughs)

The sequencing of thematic concepts through the paragraphs shows TK moving from the hyper-Themes in a consistent General-Specific way. The strong pattern established by the hyper-Theme and the subsequent General-Specific move can be seen as providing TK with a well-defined textual space in which to experiment with the more abstract concepts of the MEANING taxonomy. In this respect, the 'formula' can be seen to have provided TK with a scaffold upon which to innovate. The sense of the struggle that he engaged in to make sense of his reading and writing is expressed in the following extract - but so is the strong focus that he maintained on MEANING and ELEMENT.

TK *Film Art* provides the foundation. Most valuable thing is glossary of terms: All the different kinds of Meaning.

JD Did you grasp meanings from these fairly short descriptions.

TK Yeah. Hopefully. But if I haven't that's a disaster because its just about what I've done on every - I've taken the elements of MES and said how they might apply to these different kinds of meaning. What I've done is seen meaning, thought what do they mean by meaning, looked in Film Art.

...

JD How did this get written then?

TK To be honest there were times when I was padding it out - and I was worried I was just talking about these two films and nothing else.

JD I would judge that as good - wouldn't you?

TK No, it is what kinds of meanings are made by mise en scene in mainstream cinema - that is the question.

There is not space here to track TK's struggle with the question. Although there are some incoherences in the clause relations and clause-Thematic progression, the schematic form established by the ELEMENT TAXONOMY provides a scaffold on which the text can develop. However, there is an underlying ambiguity arising from TK's attempt to exploit the MEANING TAXONOMY. That ambiguity will be examined below. It is important in turning this spotlight on TK's text to note that, while it reveals a fairly high level of ambiguity, such ambiguity was typical of many texts among the previous year's student essays (WOS98), where there was far less engagement with the technical thematic formations of the field. Incoherence is not simply a result of attempting to use 'long words'.

6.3   'TECHNICALITY' and 'ABSTRACTION' – THE CONSTRUCTION OF FILM AS A THING

In association with the conceptually organised schema of his second essay, TK employed much more field-specific terminology. These two features are considered to be reciprocal in the multifaceted model of text construction used in this research. Genre and the register values of field and mode are treated as mutually interacting. Realising a conceptually organised text at a schematic and textual level is associated with an increased engagement with field specific, specialised, technical terminology and field specific abstractions. As suggested above, it is in construing the technical terminology of the field that TK's text shows a number of advances on the RRW text but also some ambiguities. This section examines the development of technicality and abstraction from TK's first text, TKRRW, to his final text, TKMES. First, the features by means of which TK construes film as an object of study are presented. Then the features that undermine the coherence of the text are considered.

6.3.1 Lexical Density[3]

In systemic functional grammar, the dense, planned nature of writing is contrasted with the grammatical intricacy of speech. Such density is in part achieved by the use of abstract and technical vocabulary, particularly nominalisation. The nominalising of processes and conjunctive relations into 'things' means that a number of processes can be compacted into the same clause, instead of being strung out across a number of clause-complexes. It is this form of nominalised 'synoptic' text which Macdonald (1994) refers to as more difficult than 'verbal, dynamic, text'. However – as do systemicists – Macdonald argues that nominal 'synoptic' text performs functions in academic study which verbal, dynamic text cannot.

The lexical density (LD) score for TK's first essay, RRW, was 5.1. For his final assignment, TKMES, it was 6.5. This higher score can be seen as reflecting the changes in text structure which were discussed earlier: less dependency on narrative and more use of the MES and MEANING taxonomies as organisational devices. The score signals the extent to which film has been turned into an object of study by being treated as a set of material and semiotic abstractions rather than a series of processes. TKMES is thus more lexically dense than TKRRW. Some of the means whereby this was achieved and the functions that these features perform are discussed in the next section.

[See Appendix 22 for details of this analysis of lexical density.]

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[3] The lexical density of a text is obtained by counting the number of lexical – as opposed to grammatical – items in a text and dividing them by the number of ranking – that is, not embedded – clauses in the text. This produces a ratio of lexical items per clause. In various SFL analyses of lexical density, spoken text is seen as less dense – 2-4 lexical items per clause - than written text – 4-9 lexical items per clause   (c.f., Halliday, 1994, Jones, 1991, Ravelli, 1999).

6.3.2 Film as thing

In contrast with the first essay where the film was recounted as a sequence of processes with a relatively small number of abstract MEANINGS attributed to them, TKMES contains a total of 23 nominalisations of events in films, 41 nominalisations of ELEMENTS TAXONOMY, 82 Technical terms, 37 instances of *meaning*, and 10 instances of *meaning* as the Goal of a material process (*creates, constructs* etc.). In other words, there are many textual features by means of which TK 'thingifies' the film. In order to note the linguistic forms that now characterise TK's analysis of film and also to extend the linguistic description of the Taxonomic Film Analysis genre, the linguistic forms TK uses to thingify film are listed below. [See Appendix 23 for details of this coding.]

6.3.2.1 Grammatical Metaphor
There are three main categories of grammatical metaphor in TKMES.

1.   Nominalised Mental Processes
37 occurrences of the word *meaning* compared to only one occurrence in RRW.

2.   Verbal Processes turned into Classifiers
9 occurrences in TKMES compared to none in TKRRW. Most of the nine incidences occur as a result of TK's decision to use the MEANING TAXONOMY from Bordwell and Thompson. They are the Classifiers *referential, implicit* and *explicit* which are combined with the Thing, *meaning,* to give three of the four MEANINGS of the taxonomy. However, despite having a Classifier^Thing structure the MEANING taxonomy differs from the scientific taxonomies referred to in Wignell et al. (1993), in that it is a taxonomy of semiotic abstractions rather than material abstractions: it is a taxonomy of concepts. It can be hypothesised that as film students develop increasingly abstract categories they are enabled to move away from individual film level and contextualise their readings in terms of thematic formations

that include concepts that distill greater and greater quantities of conceptualisation. It is that move that TK is making when he places his individual FILM READING in the context of Bordwell's taxonomy – although, it is also in doing this that his text becomes less coherent.

3.   Embedded postmodification

43 examples in TKMES compared to 6 in TKRRW. According to Halliday (1998) and Ravelli (1985), embedded postmodifications are the least metaphorical kind of grammatical metaphor, but in this essay there appears to be a cline of metaphoricity along which they can be placed.

<u>Least metaphorical</u>:

The most congruent forms are postmodified material abstractions, often ELEMENTS

E1 *The costumes that a film's characters wear*

<u>Slightly less congruent</u>

Postmodification of abstract Things (semiotic abstractions). These often instantiate Film Reading/Description+MEANING

B2 *the opulence enjoyed by Betsy*

<u>Less congruent</u>

Postmodifications of general nouns used to 'package' Film Reading/Description or Meaning:

D7 The <u>fact</u> [[**that the prostitute is so young and innocent**]] is *endearingly evident [[in the <u>way</u> [[that she plays with her food // as Bickle gently admonishes her]] .*

The headwords – *fact* and *way* - are instances of what Francis calls 'labels'. They are, 'words which are unspecific and require [...] lexical realisation in [their] immediate context' (Francis, 1994:88). Such labels function textually and ideationally. Postmodifying, embedded clauses serve to delimit the scope of the headword by

relating it to a specific context. In nearly all of the instances of labels in TKMES the context is in the preceding text.

In effect, the textual value of these modified labels is to package events from the film into a form that can function anaphorically. As the examples above illustrate, these 'labelled' nominals tend to occupy Thematic roles in their clauses. TK is using 'fact' and 'idea' expansions and projections to progress his reasoning about the film. Often - they are participants in relational clauses (c.f., Halliday 1994:266). The N-Rheme – that is, the 'point' - of the clause is often a comment on the 'labelled nominal'. In other words, a film event is packaged as a FILM READING/DESCRIPTION and/or MEANING in Thematic position and then the value of the DESCRIPTION or MEANING is elaborated on in the remainder of the clause.

In the example above, the label is underlined, the packaged MEANING from the film is in bold and the comment is in italics. In this instance the value of the comment is to ground the MEANING in a FILM READING/DESCRIPTION that relates specifically to the ELEMENT (*props*) that is being examined in this paragraph - in other words, to provide evidence for a claim and by so doing illustrate the more general claim that is being made for the ELEMENTS (which is that they MAKE MEANING).

Least congruent
Postmodification of a nominalised Process (although these might equally be seen as 'fixed' semiotic abstractions and so more congruent than suggested here).

B3 *high minded aspirations to change the world*

6.3.2.2 Abstractions

As well as the posmodified nominalisations described above, there are a number of other fixed abstractions which are used to package events in films.

Nominals that DESCRIBE with little or no evaluation:
D8 *the presence of (for example) a ceremonial dagger in a scene*

Nominals that DESCRIBE at a high level of abstraction with little or no evaluation:
B10 *This environmental juxtaposition*

Nominals that DESCRIBE in evaluative terms and so move towards Interpretation and therefore MEANING:
B8 *Bickle's insomnia ravaged world*

Nominals that evaluate film events to the point that MEANING is being Interpreted:
B13 *Mildred is at the height of her powers.*

By means of grammatical metaphor and abstractions, TK construes film as an object of study and constructs text which is lexically dense, nominalised and synoptic. By his own account, the literacy pedagogy has encouraged him to move towards such a model of text and to move away from the more familiar style of writing he has practised before university. However, the text that construes the film as an object of study in this way was not an easy text to create, as TK observed in the interview extract above. As a result the text does not always promote a reader's sense of coherence. In order to understand what role the description of text construction employed in the pedagogy has played in TK's production of such text and in order to consider what implications there may be for a refined version of that description, the next section examines a fundamental cause of the incoherence.

6.3.3 Coherence and the turning of film into an object of study

It was proposed above that there are two TAXONOMIES that TK organises his text in terms of – an ELEMENT TAXONOMY and a MEANING TAXONOMY. The former taxonomy of material abstractions peforms a strongly coherent function in the text. The latter taxonomy of semiotic abstractions construes ambiguities in the ideational string which it weaves through the text and these ambiguities have an increasingly significant effect on the coherence of the text. Since it was also proposed that the construal of such semiotic abstraction is a valued procedure in film studies, related to the procedure of turning film into an object of study, it is important to attempt to understand how the taxonomy of semiotic abstractions affects the construction of a coherent text in this instance.

In his interview, TK explained how his definitions were obtained from the glossary of Bordwell and Thompson (2000) where 'meaning' is formally taxonomised into *referential meaning, explicit meaning, implicit meaning,* and *symptomatic meaning.* In order to understand the thematic formation that TK constructs from the glossary, one of his definitions will be compared with the one presented in the glossary. It reveals the difficult form of meta-discourse that defining – and then using - the MEANINGS Taxonomy calls for. The ambiguity in TK's use of the term *referential meaning* is an example of the kind of ambiguity which affected all of his terms for the MEANING Taxonomy.

<u>Glossary entry</u>

Referential meaning: Allusion to particular pieces of shared prior knowledge outside the film which the viewer is expected to recognise.

<u>TKMES</u>

A5. *One area of meaning is 'referential meaning', which alludes to knowledge of the world outside the film [[which is shared by both filmmaker and viewer]] .*

In contrast with the glossary entry, where generic conventions allow ellipted sentences, TK conforms to the generic conventions of an essay and constructs a full defining sentence. He does this by turning the nominalisation *allusion* back into its verb form *allude*. This creates a number of problems for coherence. In the original, *allusion* is a projecting form attributed to the film. It could be rephrased *A film has (Pi) allusions to ...* or *makes (Pm) allusions to ....* In a different wording, *allusion* can be seen as synonymous with *referential meaning* in a Token and Value relation, i.e. an elaborating form: *referential meaning is allusion to ....* In TK's use of the verb form, *allude,* to define the term, i.e. to project the definition, the projection that the original definition attributes to a film is 'used up' in the defining process and no longer exists within the definition. What is happening is that the verb form, *allude,* is being used as a relational process form to realise the definition and consequently the essential quality *(allusion)* of the definition is missing from the Value part of the clause. The probable reason for this confusion arises from the semiotic subtlety of the defining work. Rather than being a definition of a material phenomenon, this is a definition of a semiotic phenomenon. It is an attempt to MAKE MEANING about MEANING MAKING. The danger is that there is 'seepage' from one order of semiosis to another. This is what happens when TK 'uses up' the item *allusion* in the defining work (where it can justifiably be employed), removing it from the definition where it also is needed for the definition to be a true Value.

The roots of this confusion can be seen more easily if the definition is put into an elaborating appositional clause:

'referential meaning', allusion to shared knowledge of the world outside the film
'referential meaning', a term which alludes to shared knowledge of the world outside the film

Referential meaning is not *shared knowledge of the world outside the film*, it is the use of that knowledge by alluding to it. The second of these definitions is incorrect. To some extent, the cause of the error lies in the disassociation of *meaning* from a Senser and its identification as an independent entity within the film.

All four thematic concepts that constitute the MEANINGS Taxonomy are introduced in ambiguous terms. The implications of this incoherence for the pedagogy that has promoted it are considered below.

6.4   CONCLUSIONS

As a result of the various indeterminacies that have been examined above, TK's attempt to make the MEANING TAXONOMY technical is, in many ways, unsuccessful. What are the implications? Almost certainly, these are virtuous errors: attempting to define and exploit the MEANING TAXONOMY is probably a valued act in such an essay and in the field of film studies generally. Attempting to employ the taxonomy was a learning process in itself according to TK's later interview. The incoherence of the macro-Theme, however, has implications for the meaning making of both TK and the tutor-reader in this essay. For TK, the macro-Theme does provide him with predictions of what he will do in the essay and a platform from which to build. The fact that the meanings of his thematic concepts are different to those of Bordwell and Thompson and the course tutor may persist throughout the essay or may undergo change as he attempts to apply the concepts to his FILM READINGS.

If TK's thematic formation is significantly different to the tutor's (and the analysis of the macro-Theme suggests it is) then the coherence which TK creates in his text will not be shared by the tutor.

What the analysis of the macro-Theme indicates is that disjunction of thematic formations is not the relatively simple matter of student and tutor having different perspectives on an object of study - something which could be discussed and argued over. The situation is more complicated: first the student has attempted to make sense of the thematic formations represented in Bordwell and Thompson. Then the student has construed the thematic formations from Bordwell and Thompson in his own words in his essay. As just proposed, it is possible that this construal is internally coherent for the student - even though the linguistic and semantic analysis that has just been presented indicates a fairly high level of incoherence from a reader's perspective. It might be suggested that the incoherence is in the text and not in the student's thematic formation but it is more likely that it is in both - the text is the explicating of the thematic formation. This means that there are two sources of incoherence for the tutor-reader - one is in the disjunction between the thematic formation of the student and the tutor, the other is in the textual realisation of the student's thematic formation which linguistic analysis has just suggested suffers from tensions in its construction. In the end it is difficult to separate the incoherence that lies in the text from the disjunctures that lie in the thematic formations. A tutor encountering incoherent text can be aware that incoherence is a 'Royal Road' into the thematic formations of the student writer - no matter how indeterminate or fractured the text - because neither text nor thematic formation exist in isolation from each other (for student writer or tutor reader).

What is being argued for here is a serious engagement with students' texts as they write about an academic subject. By modelling texts as linguistic realisations of activity and thematic systems, linguistic forms are afforded significance. Despite TK's semi-humorous comments on the formulaic nature of the schematic text

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structure, the macro-Theme and hyper-Theme, these forms can be seen as having provided him with a scaffold on which he has been able to build and extend his conceptualisation of film. Drawing on this he appears to have been able to construct a Film Analysis rather than an Interpretation. Of course, it is impossible to know how he might have written this final assignment without the literacy intervention but it is clear that the description of text construction has provided both him and the researcher with a meta-language by means of which they are able to discuss what TK is doing in text.

Treating text as motivated has also provided a means of addressing the contrasts between academic discourse and TK's previous writing style. While this conversation could be seen as a one-sided one in which features of TK's familiar style are treated as inappropriate in this environment, TK himself does not perceive this negatively. Rather than feeling disenfranchised by the critique he sees it as an opportunity to develop a different style for a different situation. One expression of this is his engagement with a different thematic formation – the MEANINGS Taxonomy. Quite possibly, through the encouragement provided by the literacy pedagogy, he has extended his genre knowledge creatively, engaging with a taxonomy of semiotic as well as material abstractions. This demands a sophisticated metalanguage in order to move between different levels of semiosis. This attempt is not entirely coherent but the incoherence, it has been argued here, is an opportunity for a tutor to engage with TK's thematic formation – for the text is not simply an 'incoherent text' it is a reflection of the current state of TK's understanding. It provides teaching and learning opportunities. Linguistic analysis of the textual evidence of this incoherence – such as that exemplified in the previous section – goes to a greater level of delicacy than the genre description employed in the classroom pedagogy presented in chapter four. But such delicate analyses of what can be seen as a student's interlanguage and emergent thematic formations may be converted into pedagogically usable material if desired. Examples of this will be presented in the next chapter.

Of course, if the incoherence is seen as the inevitable result of assuming 'the teacher's discourse' and as empty formalism, then none of the arguments above will carry any weight. If it is maintained that the work done in TKMES could just as well have been carried out using the language of a newspaper column, or that TK's familiar writing style would have developed into a kind of style that fitted his new academic context without any intervention from a literacy tutor, then the literacy pedagogy can be seen as, at best, irrelevant, and at worst, an interference. However, this was not TK's evaluation of the situation.

CHAPTER 7 THE ROLE OF LINGUISTIC DESCRIPTION OF TEXT IN THE TEACHING AND LEARNING OF FILM STUDIES: AN ONTOGENETIC PERSPECTIVE (CASE TWO)

CASE STUDY TWO (MA)

The second case study is of a student whose diagnostic essay was used as a model of coherent text in a number of classroom activities during the WOW component of the film studies course. In contrast, her final essay received a grade that indicated it was a less valued text. It was characterized by ambiguities which prompted the course tutor to comment: *A nice effort, though sometimes it is difficult to follow the line of your argument from one paragraph to the next.* In view of this apparently retrogressive trend in MA's writing, analysis of her ontogenetic development is particularly relevant to the third of the research questions:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

As with the case of TK, the generic textual description used in the classroom is extended and refined in order to account for incoherences in this particular

instantiation of the genre. The proposal that incoherence is a sign of emergent meaning and a pedagogic opportunity rather than a failure is also extended and suggestions for how incoherence can be exploited as the 'royal road' to engagement with a student's thematic formations and activity systems are made. In that respect, the chapter also provides further response to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

MA is a student who confidently engaged with the practices of university writing. She approached her writing tasks with an enthusiastic and adventurous attitude. The fact that her first assignment was regarded as a model instantiation of the genre and her own account of her writing processes for that assignment demonstrate extensive genre knowledge. That her final assignment was a less successful instantiation of the same genre can be seen as evidence of the complexity of evaluating a genre based approach to literacy. In a product oriented approach to literacy the input text provides the standard against which the student's output text is measured. In this case, the input text was the student's own text – MARRW was presented as a model instantiation of a Taxonomic Film Analysis. In those circumstances, there can be little doubt that MA could produce the genre. The lower grade awarded to MAMES, should therefore be attributed to some other cause.

It could be argued that it demonstrates the dangers of attempting to bring to consciousness genre knowledge that can only be acquired unconsciously through situated practice – a case proposed by a number of North American genrists arguing from a process perspective on literacy development (c.f., for example, Freedman, 1992, 1993a, 1993b, 1994). It could be argued that it illustrates the dangers of a non-specialist in a field (a literacy tutor in the field of film studies) attempting to advise a student about how to engage in field-specific practices. Or it could be seen as a

demonstration of 'artful practice of genre knowledge' (c.f., Berkenkotter and Huckin, 1993) in an ambitious attempt to engage with a more complex thematic formation of the field of film studies knowledge. Undoubtedly, in the process, MA produced a less coherent text – and as this was a final summative assignment, rather than a formative one, such incoherence affected the final grade she was awarded for her performance on the module. But within the broader context of MA's media studies degree programme, the incoherence could be seen as a sign of development, of MA's attempt to do more than play safe by reproducing a winning formula. In defense of a model of genre knowledge which is not formulaic, it is this latter view that this chapter seeks to argue.

7.1. MA GENRE ANALYSIS

In this section, MA's diagnostic essay, RRW, and her final assignment, MES, are compared in order to establish possible reasons for why the final assignment was judged as less coherent than the first.

7.1.1 MARRW genre and schema

MA's diagnostic essay RRW (see Appendix 24-26) was judged by the literacy and subject tutors to be among the most effective responses to the essay prompt. Its form is determined by the ELEMENTS taxonomy and closely resembles the valued essay form that the literacy tutor had identified from studying the previous year's essays. It was used in several of the lecture theatre WOW sessions to exemplify features of an effective response to the essay question. The interview with MA reveals that her writing process was a quite deliberate exploitation of the text structuring devices of macro-Theme, hyper-Theme and conceptual framework (see extracts below).

The essay was written after two sessions of the WOW programme. MA's description of her writing practices suggests that she is already operating with a model of text quite close to the goal-oriented model presented in the WOW programme. She describes a conscientious and methodical approach to writing the essay, beginning with an essay plan. This forced her to look for a structure in the projected essay. In this instance, she saw that the ELEMENTS provided a framework for this structure:

MA: For me structure helps me with what I want to say - otherwise, I'd just be sitting there staring at the computer. I'm actually a disorganised person when it comes to other things.

MA: I looked in the index [of the books she bought] for *mise en scene*

.... Anything that related to the question I made a note.

...Breaking it down into sections [in terms of the ELEMENTS Taxonomy] and making notes on each one.

...I read the [set] reading lots of times [A relatively challenging article for most students]. It was not a terrible problem to read. I could use the elements to get at what he was saying

...I brainstormed around the categories.

...Once I got a clear idea of what I'm going to do I put headings on the screen and then rub them out afterwards. It was so it was all individual [each of the ELEMENTS] and I wouldn't go off onto something else afterwards

...Then I write the rough draft of the paragraph

...Then I wrote the introduction to each paragraph - because you have to do that don't you. You can't just go into it.

... And once I've printed it out I add bits...

...I'm always changing it while I'm doing it

MA's essay notes highlight how she saw the text in terms of the General-Particular prosody. They are presented in Appendix 25.

Below is an extract of her notes for the paragraph on *Lighting* which move distinctly from abstraction to specific details:

ABSTRACT	
Generalisation	*Generic verisimilitude mise en scene must be believable for the genre that film is set in
Generalisation	*Talk about how the essay discusses and evaluates how each component/ element of mise en scene constructs meaning in film noir
Example/ Preview	*Lighting: how do these things construct meaning in film noir
Detail (Specific)	*appropriate in context: aids verisimilitude *lighting of bar and office *lighting of characters *Wayne - choker low key - *notes* *Michael - *notes* (protagonist)
SPECIFIC	

The table below presents the text and schema for the macro-Theme of her essay (paragraph A) and two subsequent paragraphs on *Lighting* (paragraphs F and G) to show how the notes above formed a scaffold for the same General - Particular pattern in the essay text.

ELEMENTS (Examples/Generalisation/ Preview)	A1 Lighting, the shot, setting, location, props and costume are some key elements of mise-en-scene.
GENRE (Generalisations)	A2 When effectively presented within the context of the genre, in this case film noir, each of the aforementioned elements of mise-en-scene can work to construct meaning for the audience.
CINEMATIC CODES (Generalisation)	A3 There are various cinematic codes (discussed in this essay) within the genre of film noir that audiences can instantly recognise and identify.
CONSTRUCTING MEANING (Generalisation)	A4 However this would not be possible without the significant contribution that mise en scene makes to aid the narrative of the film by constructing meaning in the visuals.

ELEMENT-MAKING MEANING-MEANING (Generalisation) lighting, conveys meanings: atmosphere and character	F1 The various ways in which actors and locations are lit and shot within mise-en-scene can instantly convey meanings and messages to the audience by creating an atmosphere and allowing the audience to read into certain characters just by the way their images are presented.
FILM READING- (Example) Wayne's bar light:	F2 The interior of Wayne's bar only seems to be illuminated by a single source of dull and opaque light, possibly a key light coming from the exterior through the front door and windows.
MEANING (Particular) chiaroscuro=dim, murky	F3 This chiaroscuro creates the appearance of a dim, murky and seedy atmosphere in the bar creating low-key lighting on the character's faces.
COMMENT (Evaluation - General) suitable for film noir	F4 This type of lighting is appropriate for the film noir context of the narrative.
FILM READING/DESCRIPTION (Example; Particular)	G1 Throughout interaction in the bar between Wayne and the protagonist both of them are illuminated with low key lighting both characters faces appear to be half lit, with one side completely in shade and the other in sharp contrast lit.
-MEANING (Particular) Wayne-shadows: character	G2 The bar scene is the first time we see Wayne so the way in which he is lit and shot creates an image of his character for the audience.
FILM READING/DESCRIPTION- MEANING (Particular) dark clothes=unsavoury	G3 He constantly appears in medium close up shots, the harsh low key lighting on him makes his clothes appear completely black giving the audience an impression that he is a sinister and unsavoury character.
ELEMENT-FILM READING/DESCRIPTION -MEANING (Particular) Framing: dramatic emphasis/disturbed character	G4 This image of Wayne's character is continued in his office where he is framed in a lot of choker shots creating a dramatic emphasis illustrating his disturbing character and intentions

The macro-Theme remains at a high level of generalisation and contains no Particular Film Reading/Description+Meaning. The paragraph on lighting begins with the General ELEMENTS-MAKINGMEANING-MEANING formation and then moves to a Particular FilmReading+Comment. The COMMENT connects the Particular

Film Reading with the abstract concepts of the macro-Theme. The rest of the paragraph then returns to a particular level of Film Reading/Description+Meaning.

In contrast with many of the MES98 essays, MA overtly locates MEANING MAKING within the context of the concepts GENRE and VERISIMILITUDE. In doing this she is aligning herself with the dominant thematic formation of the WOS course.

7.1.2 MAMES genre and schema

MA received a B grade for her final MES essay (see Appendix 27-29), which is probably lower than the grade she would have received for the diagnostic essay if it had been graded on the same scale.

The schematic form of MAMES is less clear than that of MARRW. The orthographic paragraph structure of the essay is less easily related to a conceptual paragraph structure because the conceptual structure is more complex and indeterminate than that of RRW. This indeterminacy is already signalled in the macro-Theme (see text extract below). Both MARRW and MAMES begin with a QUOTE. In MARRW the quote relates to the central thematic concept, MES. In MAMES the quote orients to one of the other central thematic concepts, MAINSTREAM CINEMA. This concept - in relation with other associated thematic concepts referred to in the quote: *entertainment* and *profit* - is central to the organising of the macro-Theme. However, none of these is an organising concept predicting the development of the essay text. There is almost no reference in the macro-Theme to the other two thematic concepts central to this essay response: MES and MEANING. When MES is introduced it is backgrounded within a different set of film features that are referred to as *other elements of film making* and embedded in a long nominalisation - *the way in which mise en scene is presented in one film.*

MAMES macro-Theme

A1 'Mainstream cinema, feature length narrative films created for entertainment and profit.
Mainstream   is usually associated   with 'Hollywood' regardless of where the film is made.'
(Nelmes J, Introduction to film studies:92)

B1 Quentin Tarantino's 'Pulp Fiction' (1994) and Johnathan Demme's The Silence of the Lambs' (1991) will be used as two examples of mainstream cinema.
B2 'Pulp Fiction,' the contemporary gangster film also includes conventions of other genres including film noir.
B3 The Silence of the Lambs' is also multi-generic comprising of a contemporary detective, thriller, horror film with a subject matter (serial killers) that has become a regular feature of mainstream films today including David Fincher's critically acclaimed 'Seven' (1995).
B4 With reference to Nelme's definition of mainstream cinema 'Pulp Fiction' falls under this category.
B5 It appears to have been made for entertainment purposes and profit.
B6 The entertainment came from the performances from the ensemble cast and the narrative.
B7 Profit may have been intended due the abundant appearance of so many well recognised and respected Hollywood actors.

C1 Despite The Silence of the Lambs' and 'Seven' comprising of similar genres and subject matter, the way in which mise en scene is presented in one film it's, meaning can be altered with the inclusion of other elements of film making including sound, editing, and narrative structure.
C2 This essay looks at the various ways in which the aforementioned conventions of film making contribute to changing and adding to different aspects of mise en scene in the two examples of mainstream cinema that have been selected.

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Although sentence C1 contains the first mention of *mise en scene,* it is introduced as Given information in a structurally faulty clause in which the New information is:

> *it's, meaning can be altered with the inclusion of other elements of film making including sound, editing, and narrative structure.*

In other words, *alteration of meaning* and *other elements* emerge as the point of the clause. The next sentence proposes that this is what the essay is about:

C2 This essay looks at the various ways in which the aforementioned conventions of film making contribute to changing and adding to different aspects of mise en scene in the two examples of mainstream cinema that have been selected.

What most of the macro-Theme predicts is the FILM REFERENCES (*Pulp Fiction, Silence of the Lambs* and *Seven);* MAINSTREAM CINEMA (*for entertainment and profit)* and GENRE (*multigenre).* But it ends with the statement that COMBINATION is the concept that will determine the structure of the essay. This was the concept which MA identified as her central concept in the interview before writing the essay. To orientate the question in this direction puts the text under pressure to argue a coherently structured case for this particular orientation. In fact, there are a number of incoherences within the text of the macro-Theme that tend to enhance the unpredictability of the COMBINATION conceptual framework rather than prepare the way for it. MAMES macro-Theme contrasts with MARRW in identifying a number of interacting thematic concepts for the essay: *mainstream cinema, the interaction of mise en scene with other film making elements,* and *multigenre.* The complexity of setting all of these up as generalisations for the essay to elaborate makes the macro-Theme less predictive of the text structure than RRW.

However, while the MES text may be less coherent, it is more ambitious in its engagement with the field: more complex thematic formations are brought into focus.

As the macro-Theme does not predict a clear structure based on the ELEMENTS, the motivation for each of the hyper-Themes is unclear (see Appendix 29). Clause Theme analysis shows that the ELEMENT structure is still what the essay is about but at hyper-Theme level ELEMENTS are in conflict with the other thematic concepts. In contrast with other essays – including her own diagnostic essay - where there was a strong and repeated 'canonic' hyper-Theme pattern, ELEMENTS–MEANING MAKING–MEANING (General), MAMES has a far more varied pattern of hyper-Themes. ELEMENT still appears in most of the hyper-Themes – 12 out of 14 (excluding the macro-New, i.e., the concluding paragraph). However, it is often a specific instantiation of an ELEMENT rather than a general category of ELEMENT (7 occurrences). Instantiations are used for two purposes: (1) to illustrate the MEANING MAKING and MEANING of a general category of ELEMENT; and (2) within a COMBINATION formation to illustrate how the MEANINGS made by an ELEMENT are enhanced by the COMBINATION with other film elements. Because the connection with either ELEMENT (General) or COMBINATION is assumed rather than explicated (in hyper-Themes E3, G1, M1, O1, P1) the function of these paragraphs in the emerging text is implicit and somewhat ambiguous. The accumulation of indeterminacy beginning in the macro-Theme and continuing at different levels through the text makes this hyper-Theme indeterminacy more difficult to process. In the case of the ELEMENT based texts of other students indeterminacies resulting from ambiguous clause relations were more easily resolved by reference to the strongly predicted General-Particular text form in the macro-Theme.

There are four thematic concept strings which weave through the hyper-Themes:

ELEMENTS

COMBINATION

MULTIGENRE

MEANINGS

The dominant concepts in the hyper-Themes are listed below and discussed after the list.

D1   ELEMENT (Props:General) /MULTIGENRE

E1   ELEMENT (Props:General) COMBINATION

(props with closeups and dialogue)

E3   ELEMENT (Props: Particular)/MEANING *(classical time)*

F1   ELEMENT (Props: Particular)/COMBINATION

(implied: *close ups with props*)

G1   ELEMENT (Props: Particular)/ MEANING *(symbolism)*

I1   MEANING *(verisimilitude)*

J1   ?Concept

K1   ?Concept

L1   ?Concept

M1   COMBINATION (implied: *camera with figure movement*)

N1   COMBINATION (implied: *lighting and framing with dialogue*)

O1   ELEMENT (Lighting)

P1   ? Concept

The dominant concepts do not show a consistent pattern of development. D1-G1 is based around the ELEMENT *props*. There is some repetition of a Theme of

COMBINATION in E1 and F1 but E3 thematises a different concept - MEANING. G1 relates *props* to a different MEANING. I1 also deals with MEANING - but with no grounding in any of the macro-Theme concepts or in the preceding text. J to L are very difficult to relate to any of the macro-Theme concepts. M and N appear to relate to COMBINATION - but this point is not foregrounded and the purpose of focusing on COMBINATION is not explicated. O returns to an ELEMENT for its Theme. Finally, it is difficult to ground P in any of the preceding text or concepts.

Paragraph K prompted a tutor comment, *more analysis needed*. As proposed in chapter four, analysis in this essay is a process of moving up and down between levels of General-Particular, establishing Matching clause relations which are framed ultimately in terms of the ELEMENT. This is the text pattern that Ravelli refers to as Elaborating (Ravelli:2000). It is perhaps significant that a majority of the hyper-Themes in the essay are derived from FILM READING/DESCRIPTION and tend, for that reason, to have a Particular-General pattern and so move in the opposite direction to the Elaborating one just described. In MAMES the hyper-Theme pattern is as follows:

7 Particular-General; 1 Particular-Particular; 3 General-Particular; 2 General-General

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D1 More Particular to more General to more Particular

E1 General to General

E3 Particular to General

F1 Particular to General

G1 Particular to General and Particular

I1 Particular to General

J1 General to Particular

K1 General to General (coherence problem)

L1 Particular to Particular

M1 General to Particular

N1 General to more Particular

O1 Particular to General

P1 Particular to General

From this analysis it is clear that the text of MAMES is not designed to mediate a coherent reading experience for the tutor. The lack of focus is something that MA herself was very aware of. In the extract below, taken from the interview of 6 March 2000, one month after completing the essay, she acknowledges it and explains how it was a result of the earlier discussions she had had with the literacy teacher/researcher.

MA He [the course tutor] said it was difficult to follow my line of argument from one paragraph to the next. I think I agree because

JD That's what I thought

MA Because in our meeting we [i.e., MA and the literacy researcher/tutor] did different abstractions yeah. We did verisimilitude, relationships ...and I was trying to. Instead of putting it in different paragraphs like the first one. You know costume props like that. This one it came into almost everything. Because I did do costume props thingy but then I did verisimilitude and relationship in it as well. I think it came into everything I did so I was all over the place. It wasn't like structured very well

JD Tell me more about that please

MA I wasn't doing a paragraph on verisimilitude and a paragraph on relationships. It was coming into different paragraphs.

JD Ok so what were you using to make your paragraphs. Were you using different...

MA I was using different elements so I think that was a bit confusing

[At various points in the interview MA describes her unhappy feelings about writing this essay.]

MA I wasn't very happy with it... because I didn't spend enough time on it. ... the way I was doing it, I hadn't done a big draft of it. I was doing it whilst I was on the computer and I don't normally work like that I usually do a rough draft first.

....

[The literacy tutor, JD, asks if his intervention was responsible for the problem.]

MA No, but if I'd done it the way I was going to do it I wouldn't, I would probably have done about 500 words or something [i.e. not enough], because it would have been about symbolism which was the main thing I was looking at and it asked for different kinds of meanings, looking for more than one kind of meaning isn't it and that was what I was looking at so that did sort of help. I think. I think I should have organised it better but that's because I rushed it.

What MA describes is the difficulty of managing a number of conceptual frameworks at the same time. The effect that this had on her text has been outlined in the previous part of this chapter. Because the description of text which was presented in the pedagogy focussed on the management of such conceptual frameworks and, in fact, exploited MA's first assignment as an illustration of a successfully framed essay, it is important to draw some implications from the fact that her final assignment was less successful in this respect.

The first fact that emerges from reviewing the tapescript from the interview MA refers to above, is that it is clear the researcher did significantly influence her planning of the essay. MA came to the interview on 23/1/00 with a plan for an essay based on the ELEMENTS Taxonomy, similar to the one she had written for the RRW

essay. She had established the two films that she would work on and had carried out a careful reading of each of them from repeated viewings of the videos. She had noted specific scenes which had aspects of mise en scene she wanted to write about and had transferred these notes onto a plan with each of the ELEMENTS as a sub- heading. In the following extract, she explains what she has done:

JD Have you got the question

MA This one is… What kinds of meanings are made. What kinds of meanings

JD Yes that's the question

MA So I've sort of planned it the way I did the first essay. Sort of breaking it down into bits. Lighting, costume, props, set, location, shot. And then picking out different parts of the films. I watched Silence of the Lambs first and noted different scenes and stuff that would are sort of associated with the question.

If the researcher had not intervened at this moment, it is possible that MA would have written her essay using this same formula that she had used previously. However, although the interviews were not established to be tutorials, it was understood by the interviewees that they could use them to explore a current piece of writing and possibly ask for advice or information about it. MA had indicated that this was what she wanted to do in this instance. It was in the light of that understanding that the researcher responded:

JD Let me just interrupt you a minute. No maybe I shouldn't. It's just that I think you shouldn't organise it around those elements this time. Because of what the question says.

MA Yes different kinds of meanings. Like what do you mean. Like one thing could mean several different things

JD The first question you had was how does mise en scene construct meaning. There it's logical to think about the elements. How does the lighting do it. How does the costume do it.

But now it's logical to think about the different kinds of meanings. It's hard though. I interrupted you though. Let's just stay with the organisation

From this point in the interview it is clear that the interviewer led MA towards identifying a number of MEANINGS that mise en scene can make. The context of this interaction needs to be recognised. It is outside the classroom implementation of the genre pedagogy and took on the form of a tutorial. However, the literacy researcher was careful to stress to MA that his observations were intended to be collaborative and exploratory and that she should not take them as authoritative (the tapescript does not convey the full force of this intent as paralinguistic features are not included in the transcript). In those terms, the researcher encouraged MA to identify 'abstractions' in the film-reading data she had already prepared. Through this process, 'character', 'relationships', 'atmosphere and mood', and 'verisimilitude' were identified by the researcher and MA together. It is important to recognise the influence of the researcher in this process and to note that, of these four abstract terms, only 'verisimilitude' was first spoken by MA. The other three were first spoken by the researcher. As the transcript shows, the researcher prompted MA to report some of the examples of mise en scene she had noted in her film reading and then the researcher encouraged MA to find an abstract term - a MEANING - with which to

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label the FILM READING. Sometimes MA already had a meaning which she had attached to certain events from the film. That is the case in the following extract, where the researcher encouraged her to turn a Particular instantiation of MEANING into a more General category of MEANING. The relevant MEANINGS are underlined.

MA And for Dr Lector. He's got two differrent muzzles for his face and he's a cannibal and so that's covering up his mouth. <u>Something to do with cannibalism</u>. And he's also vital to solving the case because he has information. <u>But they are trying to silence him</u>

JD So more symbolism. But it's going to be symbolism isn't it because visuals are symbols. So <u>the question is what meanings are being symbolised</u>. All the ones you said so far, I think I'm right, are to do with <u>character.</u>

In fact, MA has a different concept in mind. A central thematic concept for her is that a single ELEMENT can have different meanings. This is a concept which she exploits in her essay, so it is important to notice her maintaining a focus on that concept even though the researcher has just signalled a different abstraction: 'character'. She does not show much interest in the concept 'character' in the next part of the conversation. What she is interested in is underlined in the extract.

MA Yes. It's more to do with the first question not this one

JD No I think you're right. I think those are the right meanings to be considering.

MA <u>Different meanings that one thing can have</u>

JD Say that again

MA You know. I just said like the muzzle thing. He's a cannibal. He eats people.

JD Ok that's one meaning.

MA And also he's got vital information on the serial killer

JD And he's being silenced

MA Yeah sort of by the authorities

The researcher acknowledges this dominant concept in MA's mind but attempts to exploit it in representing his own thematic formation. His thematic concepts are underlined. The first one is spoken by MA in response to the prompt JD provides by his non-completion of the preceding sentence:

JD Ok so you've got one prop that is meaning two different things. Can you come up with the abstraction that is being symbolised in the one case and the abstraction that is being symbolised in the other case. Now the cannibal is an example of his ...

MA <u>Character</u>

JD Yeah now what's the other one

MA I don't know. Something to do with the plot or something or the narrative

JD In what way?

MA I don't know

As MA does not know, the researcher provides a suggestion.

JD I think you've got another abstraction there. My idea ...you don't have to take it. It's something to do with <u>relationships.</u> Now that might be another kind of meaning which you get in mise en scene in films. It makes meanings about the relationships between people.

The next MEANING is also provided by the researcher.

JD Is lighting used for any other purpose in horror?

MA Setting. In the way the prison cell's little or something.

JD Yes. Think of the abstraction. What's the kind of meaning that it makes?

MA I don't know. What are you thinking of

...

JD I'm thinking of something like <u>atmosphere or mood.</u>

MA For setting?

JD Yeah I don't know. You've got to decide

The final MEANING, 'verisimilitude', is the only one that the researcher does not provide the word for, although in the context of the WOS programme his prompting is very explicit.

JD Have you got anything else?

MA One thing I noticed was that they had like this. On top of inside it ... car. If you had something like you know an old film you have, like, you can see the background's fake, yeah? and it's like a projection. But with technology to day you can't really notice its stuff like that. But in Pulp Fiction it's like deliberately put there and I was thinking it's part of reference to the title maybe because they're short fictional stories and the film is divided up into three short stories. Is that something to do with it? This fake background. Is that something to do with it?

JD Sounds like it doesn't it. What's the meaning that is being made there?

MA Well one of the characters is on drugs so maybe the meaning is connected with that. That things don't occur as they seem. Maybe everything looks animated to him

JD I mean now you're talking...

MA Is that meaning?

JD It is but now we're talking the central issue about making meaning. I mean what is it you're describing here. Why wouldn't they normally do that in films?

MA Because they want it to appear realistic.

JD Yes because they want what's the word?

MA Verisimilitude.

These extracts have been quoted at length to illustrate how much the researcher guided MA away from her original plan and thematic formation towards a new one. It is likely that the incoherence of her essay owes much to this conversation. All of the FILM READINGS and MEANINGS which were discussed here are evident in her writing but the thematic relationships between the concepts are not clear.

The distance between the researcher's thematic formation and MA's can be seen in the following exchange. It comes after all the preceding extracts, during which the

researcher has used the term 'abstraction' five times. 'Abstraction' is a meta-term for discussing the essay text. It is part of a thematic formation that is concerned with essay writing rather than film analysis. The underlined question in the following extract indicates some of the difficulty that MA has with the term.

JD Yeah. Have you got more?

MA You know with stuff like costume

JD It could come under the heading character. It could come under one of the other headings which we've been working out.

MA What, mood or atmosphere?

JD I don't think so. That's not how I would see it. For example the positioning of those two in Lyall's office that was about what?

MA What figure movement?

JD And what was the meaning that was created there

MA Superiority.

JD And what was the abstraction there. What's the concept, the theme, what's the kind of meaning that is about?

MA What do you mean abstraction?

JD Well the concept. You've got one concept is character. You've got one concept that's verisimilitude. You've got one concept that's atmosphere and mood. And there's another one which I suggested earlier. I don't know if you agreed with it or not. Which is like the dominant and the subordinate or whatever. Now what is that about. What's the concept there?

MA Is it the way they are shot

JD No that's not the meaning that is being made. That's the way they make the meaning.

MA It's not figure movement

JD Again that's an element of mise en scene and the issue is what kind of meaning is

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made by it. If you take Lyall and Cage in the back office there it was about positioning. What else. If you take the character movement, the figure movement of the woman and Nicholas Cage in some kind of scene what does it tell us.

MA Relationship

JD Yeah That I think is another kind of meaning.

The tension between the researcher's thematic formation and MA's is exemplified in the conclusion of her essay where she attempts to synthesise her own concerns that 'one thing could mean several different things' with the MEANINGs taxonomy that the researcher has encouraged her to look for.

Q1 Different examples of mainstream cinema with similar mise en scene can distinctively hold various meanings especially when other aspects and conventions of film making are considered such as sound, editing and narrative structure they can also distinctively change and vary the meaning of mise en scene within the diegesis.
Q2 Abstractions including mood, atmosphere, relationships, symbolism, verisimilitude and characterisation also contribute expanding the meaning of an aspect of mise en scene considerably.

The fact that she uses the meta-term 'abstractions' in her text suggests a blending within her own essay text of the thematic formation about WRITING ESSAY TEXTS that the researcher has constructed with her and her own MEANING taxonomy. The relationships between all of the concepts in these two sentences are ambiguous. This is partly because of the choice of unusual Process words: *hold, change and vary, contribute,* and *expanding* are not typical collocates of the

Participants in the clauses. Finally, the logico-semantic relations between the clauses are unclear.

The final exchange of the interview shows the student and the researcher orienting to the redefined nature of the genre task that the researcher has prompted in the interview.

JD I dont know if this is going to work for you . You look a bit dubious

MA Yeah I know and it's got to be in on Wednesday

JD It has and you haven't got much time. Do you prefer to go down the route that you've organised

MA Well can I see you for ten minutes tomorrow

JD Don't let me throw you off balance If you're not ready for this

MA I wasn't really sure I knew it wouldn't be exactly the same as the first one.

JD I think strictly speaking you ought to be going down that road of looking for types of meaning. Before, you looked for types of mise en scene. So you're reversing it. Before you looked for types of mise en scene and this is the meaning that it creates. I think you should be saying here's the type of meaning and this is how the mise en scene does it

MA Ok

The discussions reported in this section between MA and the teacher/researcher show the researcher exercising a much greater influence over the contents of MA's assignment than was normal in the classroom literacy intervention. The next section considers that interaction further.

7.2   COHERENCE and INCOHERENCE AS OPPORTUNITIES

The role played by the researcher in the exchanges above was intended to be exploratory rather than prescriptive and that was the tone of the interaction. However, it is clear that his suggestions were difficult for MA to exploit in constructing her essay. In terms of teaching and research methodology there is much that could be questioned in the interaction. That is not the purpose in this analysis. What will be considered is how to make sense of text that MA wrote in the light of this discussion and how to make use of that knowledge. Students are often advised by their tutors about how to handle the content of an essay. This analysis of how MA used the advice that the researcher gave her is intended to show how the essay text offers insights into the meaning making that the student engaged in. It is proposed that the incoherences in the text provide an opportunity to support the development of that meaning making.

The thematic progression of the following section of the essay will be used as an illustration. It consists of a number of orthographic paragraphs which are treated as one conceptual paragraph in this analysis. It is the first paragraph of the essay after the macro-Theme.

D1 The presence of guns, money and drugs work to aid generic verisimilitude for the mise en scene within the diegesis, these props are conventions of the film noir genre, one that could be included in such a multi generic film like 'Pulp Fiction'.

D2 'money is variously expressed through kidnapping and ransom, drugs, cars (and) gambling. D3 Whatever it is, the stash of stolen bills in the black suitcase bypasses the anonymous world of plastic and the invisibility of credit. It is there for all to see.' (Orr J, Contemporary cinema The Road to Nowhere' :210)

D4 Money in 'Pulp Fiction is connected with drug abuse and corruption.
D5 The first time the audience sees a substantial amount of money being offered to Butch, the dialogue accompanying the image aids the narrative by telling the audience that the money is being given to arrange illegal match fixing.
D6 Vincent pays Lance a substantial amount of money to pay for heroin.

The paragraph will be considered in terms of the relation between its hyper-Theme and the macro-Theme of the essay. Hyper-theme D1 is punctuated as one sentence although it is conceptually two.

Sentence 1

lexgram D1	The presence of guns, money and drugs	work	to aid generic verisimilitude for the mise en scene within the diegesis
thematic concept	ELEMENT (specific)	MEANING MAKING	MEANING

While these concepts have been referred to in the macro-Theme, it is difficult to establish the nature of the relationship between this hyper-Theme and the macro-Theme. This is an example of the 'canonic' ELEMENT-MAKING MEANING - MEANING hyper-Theme. However, the first Participant is a specific instantiation of ELEMENT which the reader may or may not identify with *props*. In the macro-Theme, ELEMENT occurred, embedded in the reference to mise en scene - but in the context of COMBINATION. This hyper-Theme is not grounded in the concept COMBINATION but GENRE. GENRE was referred to in the macro-Theme but in connection with MULTIGENRE not *verisimilitude* as it is here. The prepositional relation, *for,* between the concepts *verisimilitude,* and *mise en scene* is not the usual one for the thematic formation. The result of these accumulated text-processing difficulties make for a hyper-Theme that is difficult to interpret referring back to the macro-Theme and predicting forward to the ensuing paragraph.

The problem with coherence in this hyper-Theme can best be described in terms of a General-Particular movement. The Theme of the hyper-Theme is a Specific ELEMENT which is not overtly grounded in the General of the macro-Theme. There is a General concept in the N-Rheme position but it is not elaborated and so does not link backwards or forwards. As a result the first sentence of the hyper-Theme is not coherent.

It may be that the non-standard grammar that MA has used to continue this sentence beyond its grammatical limit is her attempt to ground the hyper-Theme more effectively. The orthographic sentence continues:

Sentence 2

lexgram D1	these props	are conventions of the film noir genre one that could be included in such a multi generic film like	'Pulp Fiction'.
thematic concept	ELEMENT (general)	GENRE	FILM REFERENCE

This sentence <u>is</u> dual-facing. *Props* is a general category term which can be seen as linking back to the first hyper-Theme sentence (D1a) and grounding the specific ELEMENTS *(guns, money, drugs)* in the MES TAXONOMY by naming them as *props*. D1b therefore relates to a more General level of the conceptual schema. However, it does not clarify the references to the *generic verisimilitude* and *diagesis* in D1, and so leaves these Generalisations unspecified. Instead, it foregrounds a new concept, the MULTIGENRE+FILM REFERENCE concept. This also relates back to the macro-Theme. However, none of these concepts relate to the 'statement of intent' in the last sentence of the macro-Theme, where the focus was on COMBINATION (of MES ELEMENTS). D1a and D1b make no overt reference to COMBINATION. So, despite having some dual facing features, D1b does not resolve the problems with the General-Particular movement of D1. The lack of a clear and elaborated Generalisation means that D1 does not predict clearly what relationship the ensuing paragraph will have with the macro-Theme. The reader is left unclear about what to expect.

Paragraph D does in fact contain an implicit reference to COMBINATION further on, in D5.

> D5 *The first time the audience sees a substantial amount of money being offered to Butch, the <u>dialogue accompanying the image</u> aids the narrative by telling the audience that the money is being given to arrange illegal match fixing.*

But while the FILM READING/DESCRIPTION is 'thingified' by being analysed in terms of 'dialogue' and 'image' it is not categorised overtly in terms of COMBINATION. The reader is left to intuit that this is the 'point'.

MA 'knows' all of this about macro-Theme and hyper-Theme relations. Below is a reiteration of her account of this knowledge in her description of the process of writing MARRW, the first essay:

...I brainstormed around the categories.

...Once I got a clear idea of what I'm going to do I put headings on the screen and then rub them out afterwards. It was so it was all individual and I wouldn't go off onto something else afterwards

...Then I write the rough draft of the paragraph

...Then I wrote the introduction to each paragraph - because you have to do that don't you. You can't just go into it.

MA's genre knowledge and her successful implementation of it in MARRW raises significant questions about the value of such knowledge in writing. If she 'knows' this about writing university essays generally and has already demonstrated how to exploit it practically in a Taxonomic Film Analysis, how can the apparent failure of

that knowledge in MAMES be explained? The interview and text analysis data presented above suggest the answer. The failure comes from the complexity and abstractness of the thematic formations she is attempting to realize in text. Attempting to construct a Taxonomic Film Analysis organised in terms of the semiotic abstractions, MEANING, MULTIGENRE and COMBINATION as well as the material abstraction, ELEMENTS, has put her text-constructing abilities under pressure.

Textual breakdown occurs at all levels of the text: macro-Theme construction, hyper-Theme and clause Theme progression, General-Particular prosody, clause relation, clause structure, lexical choice, and collocation. Responsibility for this could be laid at the door of the researcher for suggesting MA organise her text in terms of the semiotic abstraction, MEANINGS. But students frequently receive advice about responding to essay assignments – and MA was frequently pro-active in seeking such advice from both the WOS and WOW tutor. Ultimately, to subvert Flower's (1994) use of the term, the text of MAMES can be seen as the outcome of a student's 'powerful contradictory logics' – one strand of which was derived from the literacy researcher. However the researcher's intervention may be evaluated, the interview and text analysis data provide an insight into the nature of those contradictory logics. In the following section, those insights are exploited to suggest ways in which incoherences in MA's text can provide pedagogic opportunities. This goes beyond Flower's process-oriented approach to writing – which questions the value of a teacher's notion of coherence - to draw on the genre expectations of the readers of MA's text as a source of feedback intended to scaffold MA's achievement of the textual goals she has set herself.

7.3   PEDAGOGIC EXPLOITATION OF INCOHERENCE

The previous part of this chapter has been concerned with the third research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

In part, it has shown that a linguistic description of text, described in terms of the activity system it realises, is inadequate unless it is also patterned against specific instantiations of the thematic system. MA knew about the text described in the literacy class in terms of linguistic and activity systems. It was her engagement through written text with more complex thematic formations which appears to have resulted in incoherences. To some extent the same problem was described in the case study of TK presented in the previous chapter – although in that case, the incoherence was not prompted by the researcher's intervention but by TK's use of a textbook to engage with a more complex MEANING thematic formation. In order to argue the case for using a linguistic description of text in the film studies classroom, the limitations that are exposed by these case studies need to be addressed. In effect, this means extending the pedagogic description of text which was presented in chapter four and so respond further to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

This is an extension of the pedagogic description in chapter four. The linguistic description is not extended. SFL based linguistic description of text has been used throughout these case studies and is regarded as adequate for the analyses carried out. The issue here, as it was in the second half of chapter four, is how to use text description in the classroom – and in that situation the kind of analyses used up to

now in the case studies is too complex. What the analyses in these case studies <u>has</u> confirmed is the value of patterning the linguistic description against the activity and thematic systems. What this section proposes is a way in which that can be done pedagogically.

In the first sub-section, an extract of MA's text is reformulated in order to make it more coherent from a reader's perspective. This has been done in order to provide a text against which to compare MAMES and so bring into focus its incoherences. Such a text could be used pedagogically as one form of critical examination of text: in terms of the Sydney pedagogic cycle, this can be seen as a critical form of either the text deconstruction, or joint construction stage. The reformulation is explained linguistically – although the terms in which that <u>linguistic</u> description is carried out would have to be adapted for the film studies classroom. In the second sub-section a more pedagogically oriented account of the reformulation is presented.

7.3.1 Reformulation as a pedagogic device

A reformulation of the hyper-Theme will be considered in order to explore the relationship between the macro-Theme, the hyper-Theme and the paragraph it predicts. This reformulated hyper-Theme is designed to reflect the conceptual framework which underlies MA's text – ELEMENTS-MAKE MEANING – but to frame that in one of the more General frameworks she also uses, MULTIGENRE. It is intended to create a hyper-Theme with a more General to less General pattern. The thematic pattern is presented underneath the textual reformulation.

D1 One of the genres of the multigeneric film Pulp Fiction is film noir.

D2 In film noir, the props guns, money, and drugs are conventions of mise en scene that work to establish the generic verisimilitude of the diegesis.

MULTIGENRE - GENRE - ELEMENTS - MEANING MAKING - MEANING (General)

The movement through the concepts in this reformulation is from more General to more Particular - but it does not descend as low as the Particular level of FILM READING/ DESCRIPTION. All of the concepts are derived from the macro-Theme, with MULTIGENRE being a particularly significant one. There is no reference to COMBINATION which is the stated intent of the essay but it appears later in the paragraph. The difficulty of introducing it in this sentence is partly the result of it being a reorientation of the original purpose of the essay title. Reorienting the essay task requires justification and such justification can probably only be grounded in the more obvious purpose: ELEMENTS MAKE MEANING. This reformulated hyper-Theme establishes that concept pattern and then the paragraph can move towards the remaining thematic concept, COMBINATION.

The sequencing of concepts is determined by the Theme-N-Rheme pattern. The whole of the hypertheme is Derived from the macro-Theme. The Theme of sentence 2 is a Linear progression from the N-Rheme of sentence 1 and moves towards New information in the N-Rheme *(generic verisimilitude)*. This means that *generic verisimilitude* is presented rather than presumed as it was in MA's original version. It is not elaborated (made technical), which would be an option for a central concept

such as this. But it is made more comprehensible by being associated with *conventions.*

Staying as close to the original text as possible, the remainder of the paragraph can be reformulated more coherently as follows. (The QUOTE has not been included for purposes of this reformulation.)

D1 One of the genres of the multigeneric film Pulp Fiction is film noir. D2 In film noir, the props guns, money, and drugs are conventions of mise en scene that work to establish the generic verisimilitude of the diegesis.

D4 Money in Pulp Fiction is connected with drug abuse and corruption. D5 The first time the audience sees money in Pulp Fiction is when a substantial amount of it is offered to Butch. The combination of the prop with the dialogue aids the narrative by telling the audience that the money is being given to arrange illegal match fixing. D6 Another example of money being connected with corruption is when Vincent pays Lance a substantial amount of money to pay for heroin.

ELEMENTS (specific) -MEANING (specific)-FILM READING/ DESCRIPTION- COMBINATION- FILM READING/MEANING - FILM READING/ DESCRIPTION

Here, the General formation of the hyper-Theme sentence is brought to a lower level of Particularity in a FILM READING. The Theme of D4 is in Linear progression from the N-Rheme of D2: the specific ELEMENT *(money)* is identified with the general ELEMENT *(props)*. A specific MEANING *(drug abuse and corruption)* is proposed in the N-Rheme of the hyper-Theme, which frames the FILM READINGS of the whole paragraph. The FILM READINGS are signalled by two Exemplification

signals - *the first time, another example.* Finally, the remaining concept from the macro-Theme, COMBINATION, is introduced. It appears in the middle of the paragraph so raises the level of Generality at that point.

The question this reformulation raises is, 'where does it come from?' On what grounds can the contradictory logics that a student instantiates in her text be reformulated 'more coherently' in this manner? The grounds for the reformulation are 'reader expectations'. While MA's text realises contradictory logics and confirms Flower's (1994) proposal that the value of an essay cannot be judged solely in terms of reader-coherence, that does not mean that reader-coherence is irrelevant to MA. Her text is written in full knowledge there is a reader. In a later part of the interview she refers to this as the reason she did not explicitly identify the ELEMENT, *prop.*

JD Now I'm noticing what JT [the course tutor] has written down the side here: more analysis needed

MA So would I have needed to say he sketches pictures and as a prop the pictures are props would I have needed to say that

JD What do you think is the answer

MA Yes but he knows that so I thought I didn't have to say it again

JD O Madeleine You know better than that

MA I didn't want it to be too descriptive just giving a plot analysis or whatever

JD That's fair enough but isn't it funny that what you've just given as a description sounds like what he's calling for when he asks for more analysis needed.

MA Yes

JD You're right what it needs to do is pin down your analysis

MA So I've made a point there but I sort of need to back it up

JD Yes I think in this case the analysis means evidence. So he's a qualified doctor and the mise en scene gives us some of that information or supports that

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Reader-expectations are valuable in considering MA's essay and can be used in reformulating her text because of the interactivity of text which Winter (1977, 1982) and Hoey (1995, 2001) have examined in their analysis of clause relations. (Thompson, 2001, is a related pedagogic application of Hoey's, Winters' and Widdowson's notions of interactivity in text, although Thompson, 2001, focuses on 'interactional' rather than 'interactive' features – i.e., the overt signalling in the text of a reader's voice. 'Interactive' features are the ones focused on in this section and are not necessarily overtly signalled in the text – although they may be.)

The reformulation is based on expectations about General-Particular text patterns and the role that thematic progression plays in their realisation. By engaging with MA's meaning making in the text from the perspective of those expectations, it is possible to support MA in resolving contradictions in her logic. This engagement offers more than simply acknowledging her right to make contradictory meanings in a process of self-teaching – as seems to be proposed by Flower. It is an attempt to go beyond that. The reformulation is a text which has been constructed by 'projecting the text into dialogue' by means of the questioning process developed by Winter and Hoey. It is proposed that this offers a way of actively reading students' texts that is both affirming of the logic of their thematic formations and also of the logics of the dominant thematic formations of the subject.

The explicit questions that prompted the reformulated text are presented below to demonstrate something of the expectations which underly the reformulation. The reformulation illustrates one redesign of the paragraph which scaffolds the movement from the Generalisations of the macro-Theme to the Particulars of the FILM READING. The sequencing of concepts is from General to Particular, however, the particular challenge of this text - to engage with the concept, COMBINATION - also

affects the development and in the middle of the second paragraph the General. high level abstraction, COMBINATION appears.

7.3.2 Projecting text into dialogue as a pedagogic device

When a text is 'about' a General to Particular relation, as in this case, it should be possible to question the text in fairly predictable ways. It is this predictability which has been exploited in the reformulation in the previous sub-section. The questions which the reformulated text promotes are presented below.

What generalisation is this paragraph about?

One of the genres of the multigeneric film Pulp Fiction is film noir.

Can you be more specific about film noir?

In film noir, the props guns, money, and drugs are conventions of mise en scene that work to establish the generic verisimilitude of a scene.

Can you be more specific about the ways that props establish generic verisimilitude?

Money in Pulp Fiction is connected with drug abuse and corruption.

Can you give an example?

The first time the audience sees money in Pulp Fiction is when a substantial amount of it is offered to Butch.

How does this make meaning?

The combination of the prop with the dialogue aids the narrative

Can you be more specific about the meaning that it makes?

by telling the audience that the money is being given to arrange illegal match fixing.

Do you have any other examples?

Another example of money being connected with corruption is when Vincent pays Lance a substantial amount of money to pay for heroin.

MA's original text is much more difficult to question. The questions are harder to formulate and the answers are less obvious. A number of the questions are 'Why?' questions which indicate a confusion rather than a prompted search for information. The pedagogic value of questioning the text in this way is to prompt MA's own reformulation of her own text in the light of the expectations of her reader. The questions explicate the way the clause relations in the text construe the thematic and activity systems MA is engaging with. Through such a questioning procedure it may be that she is supported in making her own meanings more coherent. This is the value of a complex model of coherence which views coherence as a quality of the relationship between a writer, a reader and a text.

What generalisation is this paragraph about?

D1 The presence of guns, money and drugs work to aid generic verisimilitude for the mise en scene within the diegesis,

Can you be more specific about generic verisimilitude/

about the way guns etc. work to aid the verisimilitude for the mise en scene?

these props are conventions of the film noir genre,

Why are you telling me about film noir genre?

one that could be included in such a multi generic film like 'Pulp Fiction'.

Can you be more specific about film noir/multigenre/Pulp Fiction?

D4 Money in 'Pulp Fiction is connected with drug abuse and corruption.

Can you give me an example?

D5 The first time the audience sees a substantial amount of money being offered to Butch, the dialogue accompanying the image aids the narrative by telling the audience that the money is being given to arrange illegal match fixing.

What is this an example of?

D6 Vincent pays Lance a substantial amount of money to pay for heroin.

It is proposed that written text provides a different kind of interaction to talk. This is not to deny the value of talk but is to make the case for the value of writing. Writing appears to function to develop the precision with which thematic formations are understood – a central goal of the WOS course tutor and the WOS syllabus. It may be that the intervention by the researcher in MA's planning of this essay was unhelpful for her. But in certain respects it was the kind of talk which tutors sometimes have with students as they write an essay. When that talk is realised in writing, the ambiguities of the meanings that were made can be exploited as an opportunity. This opportunity arises from an active engagement in the interactivity of text, through the active reading of a tutor responding from the framework of their expectations. Reading with explicit attention to the way a text does and does not meet expectations is probably a common tutor-reading position. The proposal here is that the places where text frustrates expectations are useful places to project the text into dialogue by explicating the questions that are prompted by it. Explicit awareness of generic schema, conceptual frameworks and the scaffolding of text that occurs in macro-Theme and hyper-Theme could provide clues for where questioning might be most salient. In contemporary universities with class sizes of 75 students, the quantity of text produced makes the detailed questioning of individual texts difficult. In that situation, the dialogic process can be modelled in a full class with an original and a reformulated text using OHP or computer screen projection. Once such interactivity – within the context of genre expectations - has been modelled in the full classroom, question prompts written into individual essay texts can exploit and enhance the interactivity of essay writing and offer a meaning making experience for participants[1].

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[1] See Donohue (2000) for a fuller account of this process.

7.4   CONCLUSIONS

In a number of ways, the first part of this chapter appeared to offer negative data in response to the research question:

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

A student who began the course by demonstrating ability to write an effective Taxonomic Film Analysis, ended the course by appearing to write a less effective one. The incoherences of her final text suggest that the literacy pedagogy contributed little or nothing to her literacy practice. In a simple product oriented model of literacy pedagogy, where input text = output text, or model text = product text, such a result would amount to a demonstration of the pedagogy's inadequacy. But genre pedagogy is not a pedagogy of formulae.

In order to acknowledge the complexity of coherence, a broader view of textual activity has been argued for. The original genre description was presented as a linguistic description patterned against activity and thematic systems. The breakdown in the textual performance of a writer who had already demonstrated her 'ability to write' was interpreted as a demonstration of how such an ability is by no means an autonomous skill. In the attempt to engage with more complex thematic formations of knowledge of the field her linguistic abilities were threatened. The response argued for in this chapter is one in which the patterning against the thematic system is developed further. This reflects the greater complexity of the systems that an ambitious student attempted to engage with in her first year assignment and which is likely to increasingly characterise the assignments she writes in later years.

A foundation for doing this had already been laid through the WOW programme described earlier in the thesis. This had provided the student and the literacy tutor

with a metalanguage by means of which they could discuss the writing the student was doing. The pedagogic devices of projecting a text into dialogue and reformulating a text were presented as additional components of the genre based pedagogy already proposed in this research as a response to the research question:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

The issues for MA in her exploitation of the literacy input appeared to be process issues rather than practices ones. At stake were the processes whereby she converted the input she received through the WOW component of the film studies course in the classroom and the additional input from the literacy tutor/researcher in an interview/tutorial situation into a text. MA displayed no sense that the textual forms and literacy practices modelled in the pedagogy were unwelcome or alienating for her. On the contrary she expressed interest in and enthusiasm for them. It has been suggested in this chapter that, for all its incoherences, MAMES represented an exercise in the artful practice by MA of her genre knowledge.

The following year saw MA engaged in further artful practice of her genre knowledge. For reasons unassociated with the research, the WOW component of the WOS1, 2000 programme was terminated early. As a result, the first year students in the year behind MA, were left with no tutor-led literacy support at the exact moment they were required to produce end of module assignments. In response to this situation, MA and a number of other WOS99 students – now in their second year - voluntarily organised essay-writing consultations for these first year WOS students. It is to be hoped that part of the genre knowledge that these students could call on in these consultations was the metalanguage for talking about text which was developed throughout the WOS/WOW99 programme.

CHAPTER 8   **THE ROLE OF LINGUISTIC DESCRIPTION OF TEXT IN THE TEACHING AND LEARNING OF FILM STUDIES: AN ONTOGENETIC PERSPECTIVE (CASE THREE)**

The previous two case studies were of students who had a positive attitude to the value of writing in film studies. Neither of them had followed a traditional academic route into higher education – one was a mature student and one had gained much of her further education on BTEC courses[1] – but each of them shared the view of the subject tutor and the researcher that writing was an integral part of film studies and were interested to explore it further. This third case study is of a student who expressed a strong commitment to the practice part of the theory-practice model of media studies but much less commitment to the value of writing in his study of film. He is the male student in the classroom debate (see chapter five) who was most critical of the emphasis on essay writing in the WOS programme and who perceived the literacy input as the imposition of institutional expectations on the personal writing styles of individual students.

The case study compares his diagnostic essay and end of module assignment and draws on an interview held with him after he received his end of module assignment grade in March, 2000. In contrast with the other two case studies, there is less detailed study of his essay and more emphasis on the views he expressed in the interviews. LN was selected to be one of the three case studies reported in this thesis not, initially, because of his scepticism about essay writing but because his diagnostic

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[1] BTEC courses are a form of vocationally oriented further education which provides an alternative to the more academic form of education offered on A-level courses.

essay was rated as 'inappropriate' in most categories and his end of module assignment was graded considerably higher. In the interview he explains how he approached writing this final essay and elaborates on his scepticism about essay writing generally.

LN's writing and interview help to bring into focus issues that are central to the genre debate: particularly the challenges proposed by literacy researchers with a 'practices' orientation to literacy. On the one hand, LN's WOS1 essays could be seen as clear evidence of the value of explicitly teaching essay schema and genre-specific linguistic features: his diagnostic essay was almost entirely a recount of the film, whereas his MES essay was a Taxonomic Film Analysis with many of the characteristics of the genre described in chapter four. On the other hand he did not regard the literacy component of the WOS course as having been a support in writing his WOS assignments, nor did he consider essays as relevant to his educational development at university. Much more important for him was whether he was interested in the tasks he did and how useful he thought they would be to his vocation in the media industry. Contrary to the intentions of the tutors, the writing component of the film studies course had not interested him in writing, convinced him that it was a useful learning activity or led him to conclude that approaching writing as a purposeful social activity in university would be an approach that was transferable to the vocational situations he aimed to enter.

In view of LN's avowed lack of conviction about the value of writing – and in spite of the apparent relevance of the genre pedagogy to the ontogenesis that LN's texts suggest he achieved - the data in his case study do not relate directly to any of the research questions since the questions are all premised on the assumption that university learning entails the learning of literacy:

• Can description of text construction contribute to the teaching and learning of literacy at university?

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- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy at university?

Scepticism about the value of literacy practices is a particularly extreme form of scepticism about dominant university practices. However, there is a place for such scepticism within a media studies department where forms of media other than written texts are a prominent part of the object of study. As pointed out in the literature review, this fact has long been a concern for researchers into the pedagogy of media studies. LN's case has been included, not because he was typical of the film studies students – there is some evidence he belonged to a significant minority – but because his comments on the WOS/WOW programme bring into focus the dilemmas that surround the role of literacy within media studies. In this research – drawing on a language-based theory of learning and concerned with the role of description of text in film study – these dilemmas are of concern. Of particular concern is the function of writing in the learning of film studies. LN's critique has been interpreted in this section as related in some ways to the kind of critique that Critical Discourse Analysts and New Literacists make of the dominant discourses of university (c.f., Ivanic, 1998; Lillis, 2000; Gee, 1990 1994). Central to their criticism are questions of identity and the ways in which students' identities can be threatened by the alien discourses of a university education.

In this chapter, LN's texts and his comments on those texts and on writing at university have been interpreted from that perspective. His expressed preference for other modes of meaning making has been interpreted as a reflection of his identification with and interest in those modes in which he experiences success and

satisfaction. However, underlying this interpretation a different interpretation can be seen. It is clear that the reproduction of the dominant discourse in his more successful second essay results in an essay which more effectively 'does the work' of film studies as seen from a WOS perspective. The issue this raises is whether LN can develop the media knowledge he wants without compromising his preferred writing practices - whether those preferences are to write in familiar but now 'less appropriate' ways, or not to write at all. The threat to identity entailed in writing may actually represent the challenge of new thematic formations represented by the WOS curriculum and more precisely focussed acts of meaning making not achievable in speech. It is difficult – and somewhat presumptuous – to interpret what the costs and benefits of LN's scepticism about writing - and other values represented by the WOS curriculum - are for him. However, it is clear that his scepticism provokes a reciprocal scepticism about his values by the tutors on the programme.

A language-based theory of learning provides two responses to his situation. First, it proposes that the knowledge that constitutes film studies curriculum is in part accessible only through the language forms represented by LN's final and more highly graded MES essay; in other words, he cannot acquire this knowledge through the language forms constituting his first diagnostic RRW essay. The second is that SFL linguistic analysis offers a means of clarifying how the language forms that construe the curriculum of the WOS programme relate to the linguistic, activity and thematic systems of the cinematic institution that LN has as his longer term goal. The goal oriented social processes that make up the WOS genres have been compared in this thesis to Bordwell's film criticism genres. They could also be compared to the professional and industrial genres that constitute the workplace LN is aiming for. Such a comparison could be carried out in the form of collaborative action research.

8.1 RRW TEXT COMPARED WITH MES TEXT

Despite LN's stated preference for other forms of communication than written ones, written text continues to play a central role in media studies. This case study begins with an account of what LN's texts appear to show about his literacy practices. So far, the language-based theory of learning on which this research is based has proposed that specific language forms – synoptic, nominalised written ones, rather than dynamic verbal ones, to use Macdonald's terminology – are necessary to do the 'work' of academic film studies. LN's preference for other forms – specifically spoken, i.e., verbal, ones, and multimodal ones – raises the question whether such 'work' can be done through these other forms. The textual evidence is then set in the light of his comments in the interview. [See Appendix 32 and 33 for texts, schemata, and text analyses.]

8.1.1 LNRRW

The diagnostic essay, LNRRW, is made up of four orthographic paragraphs which correspond with four conceptual paragraphs: macro-Theme^FILM DETAILS^Film Reading/Description^macro-New [See Appendix 32]. The macro-Theme and the macro-New are headed *Introduction* and *Conclusions*. In contrast with most other diagnostic essays, there is also a significant visual component. Next to the FILM DETAIL paragraph there is a reproduction of a video box illustration or film poster for *Red Rock West*; in the FILMREADING paragraph there are two visual displays which present two optional interpretations of a FILM READING with the student's opinion highlighted; at the end of the written text, there is a visual reproduction of the 'triangle of film noir themes' referred to in the set reading. One of these visuals - the reproduction of the film poster – prompted a margin note from the tutor querying its function: *This is inappropriate. If you are going to use images in your essay, use them to illustrate points you are making.*

The dominant act realised by the text is Description rather than Interpretation or Analysis. This is reflected in several margin comments by the course tutor: *you are just describing what you see, not interpreting;* and, *Why? The purpose of the essay is for you to demonstrate you know why mise en scene produces meaning.*

The macro-Theme performs a number of the acts identified as common in the macro-Theme of this essay: Orient to question-Naming MES-Making Technical-Taxonomising.

The FILM DETAILS paragraph is less typical, providing details of the film's production, and a plot synopsis with evaluative commentary highlighting features likely to be of audience interest: *John Dahl mixes black comedy into the noir sensibility here, and the actors (especially Nicholas Cage and Dennis Hopper, who were spot-on) run with it.* It resembles a text designed to encourage hire of the video or attendance at the cinema.

The Film Reading/Description+MEANING paragraph has features of the evaluative response of an observant and well-informed filmgoer rather than the sort of film analysis that is modelled in the genre description in chapter four. To some extent it is an Interpretive Response genre of the type described by Rothery (1994) which amounts to treating the film text as life-events to be interpreted rather than treating it as a construction and simulacrum of life to be deconstructed. The extract below is an example.

C5 He puts on his jeans then starts doing one handed press ups, this could be done for a couple of reasons.

C6 1)He wants to stay fit

or

C7 2)This shows how he prepares himself for the day ahead (like in Taxi Driver)

C8 My opinion is option two.

However, there is a different kind of deconstruction involved. The essay addresses aspects of the production process, particularly *the shot, the sequence* and actions by *the camera*. Rather than the film events being described and attributed MEANING, they are described and attributed to a film-maker's intent. It is likely that the reason the course tutor regarded the essay as simply descriptive is that the FILM READING is not framed by the dominant ELEMENTS-MAKE MEANING concept formation but by the FILM MAKER-MAKES MEANING formation. As a result, the role of ELEMENTS in the MEANING MAKING process is not foregrounded. What this means is that the ELEMENT Taxonomy which was proposed in the macro-Theme does not predict the text of the essay. Instead the conjunctive relations of the essay are the external temporal ones of the film narrative and the film making process. Clause Themes are mostly FILM CHARACTERS. There is relatively little use of technical vocabulary apart from the production terms referred to above.

The macro-New (the conclusion) introduces a number of concepts which were not referred to in the essay, particularly *film noir*. It introduces the first QUOTES and references to the set reading. It also makes a number of evaluative comments on the use of mise en scene: for example, *I think that mise-en-scene was used very well in Red Rock West* and *The thing I like most about the old film noir....*

The mode realised by the text is quite frequently spoken, with features of face-to-face address and predominantly sequences of co-ordinated or single clause sentences (41

sentences in a relatively short paragraph): *I think that this shot was used to give you the idea that it's the middle of nowhere; He puts his jeans on then starts doing one armed press ups, this could be done for a couple of reasons...My opinion is option two.*

There are a number of grammatically inaccurate clause and clause complex structures, and colligations:

C31 (Next Shot) As the white Cadillacs dives past we are shown the location we have just arrived in due to the town sign, which to me has to meanings:

C32 1. Just an ordinary town show

C33 2. The sign represents no escape

Planning feedback on LN's text caused the tutors to question the diagnostic procedure and the wisdom of comparing first year students' texts with 'appropriate' academic writing. In the ways described above, LN's text appeared not to be engaged in the kind of writing activity that was valued on the WOS course. But this was an early moment in his university life. From the perspective of the literature on writing as a process and writing as a social practice, there were a number of responses to make to the 'inappropriacy' of LN's essay. From a process perspective, LN's text could be seen as embodying 'powerful contradictory logics' (Flower, 1994). From a practices perspective, there was evidence of LN's experience with BTEC Report genres of writing in which it was also possible he had been encouraged to make a personal response to the film he was studying. From both perspectives it was likely that the acts in which he engaged in the essay meant much to him; that the processes of writing it entailed the complex problem solving processes described by Flower (1994); and that his identity was invested in and to some extent realised by this essay text.

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In the light of those perspectives it could be argued that his development as a writer could be expected to emerge naturally from supportive encouragement of his engagement in the discourse of the WOS programme – particularly oral discourse -, the literature of the field and the normal course tutor feedback on essays at the end of modules. It could also be asked on what grounds the valued acts and thematic concepts were being regarded as 'appropriate' and to what extent it was necessary for LN to adapt his use of the language system in order perform these acts and engage with the concept systems 'appropriately'.

However, in keeping with the goal of the literacy pedagogy, it was decided to go ahead with providing explicit feedback on the features of his text which the tutors thought were not 'appropriate' – in the sense that they were not performing the acts that were valued on the course. The rationale for this decision was that providing LN such feedback at this stage gave him time to act on it, while the literacy programme was underway, rather than leaving him to work out what kind of writing was valued on the WOS programme by his own trial and error and without any chance to discuss it.

One of the reasons for the style of feedback that was provided was the large number of students involved. Approximately 75 texts were rated in the diagnostic activity. To manage this large number, feedback was given by means of a feedback proforma (see Appendices 4-6). In order to personalise the experience as much as possible the feedback sheets were given to students by hand and a ten-minute tutorial was held with each student. There was also an hour-long lecture theatre activity before the sheets were handed back, designed to prepare students for receiving the feedback. It was made clear that if any student felt upset or worried by the feedback they could ask for an appointment with the literacy tutor. However, a weakness in the system was that – because of the numbers involved – there was no special provision available after the feedback for anyone who felt that they needed to work on their writing in a

separate writing class. This is an aspect of the approach that needs reconsideration. If a student is advised that their writing is 'inappropriate' there is a responsibility to offer support in developing writing that is 'more appropriate'. In this project, all of the resources for writing support were taken up in providing the literacy programme that was embedded in the WOS lecture programme. Personalised support was provided as much as possible, if students requested it and because of the 'culture of writing' generated by the programme quite a lot of students did request personal tutorials. The opportunity to obtain specific and individualised writing support was often commented on favourably by students but resources were inadequate to respond to all requests adequately.

The feedback on LN's text in terms of the four major categories was:

Information taken from the lectures, the reading and the film were not correct and appropriate for the task; the structure and development of the text were not clear or appropriate to the question; the vocabulary and grammar did not conform to appropriate patterns of written academic English; there were some problems with sentence structure.

Each of these categories was sub-categorised and in a number of these sub-categories, LN's essay was rated as successful. (See Appendices 4-6 for the diagnostic feedback form and details.)

It is not difficult to see how such feedback might be extremely discouraging for a student, and be experienced as negative rather than helpful criticism. This was the motivation for the questions in the end of term questionnaire about the students' experience of the diagnostic task. Each time, the diagnostic task was the most positively rated activity from the programme. However, from individual discussions it is also apparent that the feedback was experienced negatively by some students. [In

response, the implementation of the diagnostic procedure in the following year was modified. The first piece of writing in response to the film *Red Rock West* was described as 'a Review'. Then students were asked to write an academic essay. These texts were used contrastively. This created a more meaningful environment for addressing 'appropriacy'. The procedure needs further consideration.]

8.1.2 LNMES – the final essay

LN's final assignment was 'conceptually driven'. The following table shows that 73% of the clause Themes of the final essay were MES ELEMENTS in comparison with 7% of those of the diagnostic essay. For FILM CHARACTER the positions are reversed with only 1.5% of the final essay clauses having FILM CHARACTER as Theme compared with 47% of the diagnostic essay.

Table 8.1   Major clause-Theme Participants in LNRRW and LNMES

	RRW (diagnostic)	%	MES (final)	%
TOTAL NUMBER OF SENTENCE THEMES	**55**		**64**	
MES	4	7%	13	20%
ELEMENTS	0	0%	34	53%
FILM CHARACTER	26	47%	1	1.5%

ELEMENTS can still be instantiations from the text so the figures do not signify that LNMES was exclusively concept driven rather than text driven as in Macdonald's (1992) descriptions. However, the lack of FILM CHARACTER means that the essay

is not dominated by the narrative structure of the films, but by the conceptual formation, ELEMENTS MAKE MEANING. This framework is Taxonomised in the macro-Theme. The macro-Theme also Names and Makes Technical MES and MAINSTREAM CINEMA; and Names two MEANINGS concepts: GENRE and VERISIMILITUDE. Each orthographic paragraph is organised around a single ELEMENT. Paragraphs move from General to Particular with the hyper-Themes mostly having the pattern ELEMENTS–MEANING MAKING–MEANING (General). Hyper-Themes are often overtly dual facing: *Costumes, like the settings have certain functions within the end result of mainstream film.*

Technical lexis is used frequently throughout the text. Colligations are sometimes unconventional: *RRW fits into the film noir genre.* But they are also often appropriate: *make up is used to enhance the appearance of the actor on screen.* The concept ELEMENTS MAKE MEANING is often appropriately worded but there are also unusual wordings: *the lighting in mainstream cinema ... holds many other responsibilities.* A feature of the text which was identified as particularly good by the second tutor who graded the essay was the use of source material: there are frequent QUOTES and references to a number of set readings.

The MES essay was graded considerably higher than the diagnostic essay. This could be seen as a successful text by a student whose diagnostic essay was less successful. Or it could be seen as a capitulation to a dominant set of language practices – or a cynical manipulation of dominant language forms. From the perspective of Ivanic's representation of "writing [as] ...an act of identity in which people align themselves with socioculturally shaped possibilities for self-hood playing their part in reproducing or challenging dominant practices and discourses and the values, beliefs and interests which they embody" (1997:32), LN's final essay can be seen as an act of reproduction rather than challenge. The issue is whether the alternative linguistic forms available to him – particularly the more spoken forms of his diagnostic essay – provided anything more than a familiar vernacular. In the view of Sydney genrists it

is unlikely that the vernacular spoken forms of LNRRW offered a functional alternative to the 'dominant practices and discourses' that LNMES can be interpreted to represent. The choice is not necessarily an 'either-or' one; it could be seen as 'both-and' – and as the text analysis above shows, there continued to be realisations of both discourses in LNMES.

8.2 INTERVIEW WITH LN

In his own comments on the essay, LN seems to represent it both as a worthwhile induction and a capitulation – although he is unequivocal in his views on the literacy pedagogy. In order to represent the dilemmas of the literacy tutor/researcher and the student in understanding the value of essay writing and the literacy pedagogy the interview between them is quoted at length, with additional reflections by the literacy tutor/researcher, inserted into the interview text (Interview carried out 6/3/01, one month after LN completed the essay. In the interview, LN received his graded essay for the first time. The full transcript of the interview is presented in Appendix 34).

8.2.1 LN's approach to the writing of LNMES

Before he sees the grade the co-tutor has given his essay, LN describes an essay-planning procedure which was much more active than was usual for him and included research beyond the set texts he was advised to read. LN makes no suggestion in this exchange that the literacy pedagogy made any contribution to this procedure and it is not intended in this thesis to use his words here to claim it did. However, he describes the kind of clarity about what was expected in the essay and the consequent additional motivation to invest in the essay writing process which it was hoped by the tutors that the literacy programme would support. It must be reiterated that LN makes no suggestion that this is what the literacy programme meant to him.

LN I paid a lot more attention on this one, like, um, like I got more research on it as well.

JD: Yeah

LN So thats why

JD: That was a comment you got from the marker by the way. That you you'd used your source material well

LN Cos like I didn't um for all the other ones it was just what I was given to use that but for this one I actually did make a big effort going out getting the research and stuff

JD: ah did you

LN I think that's what I have to do you just concentrate like that just get all the research I need

JD: Yeah

LN if I have all the information I need I can do an essay

JD: Right

LN But then I also need time and because of all this other work we're getting

JD: sure

LN [inaudible] time to fix it all together, pressure

JD: there's a workload pressure

LN I think it's the question as well because

JD: you've done this question now once, twice before haven't you that was the mise en scene question

LN I kind of like had a good idea of what I wanted [inaudible]

JD: I'll give you a copy of the essay and then we can move on we might want to move on to read it...If you haven't seen your grade sheet that's what it looks like

LN are those the highlighted ones

JD: yes

LN ok

JD: in view of what you said about sources that's source material isn't it

LN yes

JD: good use of source books

LN and sources

JD: I think that's a good sign actually that the tutor's clearly recognising what youre saying as well that you went out and got material and used it

This second extract comes from later in the interview but is presented immediately after the last extract because it elaborates on the research and writing process. It shows LN being motivated because the structure of the topic, MES, lends itself to a systematic and organised essay structure. It is for this reason that this essay is regarded in this thesis as a good model for essay structure more generally. The ELEMENT-MAKES MEANING-MEANING Formation is a clear and authentic conceptual framework for an essay. It can be perceived from the perspective of the material abstractions, ELEMENTS, or from that of semiotic abstractions, MEANING – but either perspective provides a model of an essay that realises a conceptual framework and can be organised by it at a textual level.

JD: but what is the work you're doing I mean you've described very neatly the work you did here and it sounds like the work you did here you appreciated the work you did here

LN: this one here

JD: yes you dug around you found yourself being able to write better as a result of that

LN: I think stuff like that mise en scene has like all these different elements that go into it so you can write about what I did was I went into detail of each element

JD: sure

LN: and I split up all the elements to go into detail with it and then I dealt with the conclusion and I handed it in... other stuff... if it was just 'lighting', 2000 words, then I would be a bit baffled and uh

JD: because you had some structure to it some kind of purpose

LN: yeah

JD: you knew the elements and you went to the elements

LN: I mean just one of the elements and to write 2000 words on it ... now to me that would be a lot harder cos

JD: yeah

LN: I didn't even ... lighting is just one element

JD: yeah

LN: it's just one thing

JD: yes

LN: to write so much about something what doesn't seem possible to do

JD: I understand

LN: you're going to start waffling and stuff

JD: I understand. Um it's interesting to follow that up a bit you know about lighting if you take lighting as a kind of category a big category do you imagine that it's got sort of categories within it in the same way as mise en scene's got categories

LN: yeah

JD: within it

LN: you probably could just... like setting, moods, shadows, stuff like that

JD: and you start building up some new elements for lighting

LN: but how else can you write about shadows and stuff like that

JD: exactly

LN: that's when you have to do the research obviously go and get it

JD: and then you might be motivated to go out and do that reading which would give you your elements of the lighting essay

8.2.2 The essay as an act of identity

The next extract of the interview occurs after LN has received the grade for the essay. The grade is much better than the one he got for the diagnostic essay but, in LN's terms, is "only average". This extract is evidence of how writing for LN is the "act of identity in which people align themselves with socio-culturally shaped possibilities for self-hood" that Ivanic describes (Ivanic, 1997:32. See also Lillis, 2001).

LN yeah but it's still only averages [LN is referring to the scores on the pro-forma feedback sheet provided by the department which consists of 9 categories.]

JD: right thats right

LN if they were good like good ideas then I would be happier [i.e. if the feedback had been that the ideas in the essay were good.]

JD: so that's not totally happy

LN no no ....

LN in college I was way above average

JD: yeah

LN but I think coming here and seeing there's other people that know what they're talking about as well

JD: yeah

LN and you know it probably even more than I do

JD: yeah

LN so obviously I get put down and I got to work hard to be able to get myself back up to the top

JD: yeah I had the same feeling when I went to university

In the next extract LN develops this theme of adapting to a new context and learning to excel in it. It appears that it is the desire to succeed which makes his experience with essay writing so negative. He does not, in this extract, express any sense that for him an essay is a learning experience. His perspective on essay writing – as a test in which he expects to be found wanting – means that the diagnostic feedback was unlikely to be perceived as useful feedback but as more criticism of a performance that he did not feel positive about in the first place. The discussion with LN shows that even though his final essay shows every sign of having been constructed in terms of the purposes that had been proposed throughout the WOS/WOW programme and although he gained satisfaction and a reasonable grade for the work, this has not overcome his fundamental distaste for an activity that has disappointed him many times before. Essays appear to still be associated with threats to his sense of self-respect – they are acts he cannot perform as successfully as he wants to.

LN mmm I mean to me it's like from primary school to secondary school was a big leap and then from secondary school to college is kind of like the same kind of thing but then from college to university another big leap
JD: how does it work out for you in those leaps
LN at the beginning you're kind of looking and then you kind of get the idea
LN I mean like that second year by this semester I reckon I'll do a lot better
I think its just Ways of Seeing what's keeping me back
JD: yeah
LN cos all the other ones I get way above like Bs
JD: any thoughts about why that's happening
LN because I don't like essays I don't like writing essays

8.3.3 Preferred practices

In the next extract (which follows the previous extract immediately), LN makes a contrast between his experience of writing an essay and writing a report, a major part of which lies in the opportunity that a report provides for multimodality – which he refers to as 'Presentation'. What this extract addresses is the ambiguous status of essay writing in a media studies degree programme – in the same terms that its status is queried by Buckingham (1990) and Elliot (2000) in the theory-practice environment of media studies education – and also in education more generally - in the terms that the status of linguistic text is queried by recent writers investigating the impact of new technologies on traditional modes of representation (e.g., Kress and van Leeuwen, 2001). Such changing status for linguistic text creates the need to investigate what is achieved by linguistic texts, such as essays – in terms of knowledge construction and meaning making - in contrast with the kinds of multimodal texts that LN describes. And it calls for decisions about such matters by curriculum planners. The research for this thesis has been an attempt to consider the role of a single essay in the construal of film as a particular object of study. What LN's comments bring up is the question of what kind of object of study is construed in other modes.

JD: and the other course don't require essays?

LN well no not really no I can't think of any other essays I've done ... oh actually ... no, no, no ... I did a report for Presentation and Design [a first semester module] and got B for that ... it's like um only writing a report and writing an essay is a different thing isn't it?

JD: it can be. What's your thoughts about the difference between them?

LN I mean reports I guess they are the same but I mean I guess a report I can put more presentation in it ah that's probably why I got a better grade like I used images,

---

stuff like that

JD: oh ah visuals

LN so like I used

JD: do you mean that report that you did for the cartoon

LN yeah

JD: the one that went alongside that

LN mm

JD: ok so I read that didn't I

LN yeah

JD: yeah you gave me the cartoon and I read the report that went with it

LN ok yeah yeah I think I used like example she probably like it and gave me an extra grade stuff like that

JD: it was a part of the assignment

LN yeah

JD: the other part was the actual cartoon

LN I think I did actually put a picture on my essay the first essay [the RRW diagnostic essay for WOS]

JD: yes

LN and Jim no it was Jon

Jon

LN Jon said that if you're going to do that at least put something underneath it, you know like a caption and say why you did it and use it as an example. I guess I could do that

JD: I think it would be a good way forward. I think that's the way media studies is going to go in future

LN oh what, with visuals?

JD: with visuals, more visuals in the text

In the next three extracts LN elaborates on the negative value of essays for him but then concludes with an acknowledgement of their role as a learning device. From his earlier comments in this extract, it is apparent that the literacy input has not persuaded him that essay writing performs any useful purposes. His criticism of the amount of essay writing on the WOS course represents a serious criticism of the literacy pedagogy. On the other hand, his final comment on the learning that an essay entails could be a reiteration of some of the goals of the literacy pedagogy. Once again, the issue here is whether there are other modes of meaning making which would engage him in the knowledge formations of the field in ways that were the same as – or as good as – essay writing. Implicit in his comments are the value of oral or multimedia presentations. These modes already exist in the programme of study he follows. His comments suggest that, for him these other modes are preferable, likely to offer more satisfaction and do not entail the same threat to his self-esteem and motivation that essays do.

JD: and you said before well you said before something like you don't like essays or you don't like writing essays or something like that um

LN I did actually try to escape from this class (laugh) I tried to find something else but I just thought

JD: because of the essays

LN: yeah it's just that I don't like writing essays

JD: go into it a bit more if you can about what you don't like about essays writing

LN: I just think it's (cough) like the questions are brief but you have to write so much, like what's mise en scene, I could write what is mise en scene in about one sentence

JD: yes

LN: but then you don't want one sentence you want more, you want 2000 words of

what mise en scene is

JD: yeah

LN: like you've got to go into detail that's like then you think you've done your best but when you get your grades it's a different story and stuff like that

......

JD: I take your point that the essay business uh you don't like it

LN: and I know other people what escaped from the class they just said no I don't want all the essays any more and stuff like that

JD: oh really

LN: mm

JD: oh that's interesting

LN: I think it's just the essays, they sort of bring people down like a lot of work that has to go into it and stuff like that

JD: what so that means that people don't actually value the essay or think it's got a kind of useful function or something

LN: it's not that they, I don't know, I mean like me personally I don't like writing I don't like writing essays unless I have all the information. Like if I made an effort if the question is an interesting question then I like doing the essay

JD: right

LN: if the question is too brief and doesn't make too much sense to me then it's like you switch off like if there's a programme on that doesn't appeal to you just switch over switch on to something else

.....

JD: but it matters to you

LN: yeah it does yeah

JD: on the one hand you don't like the idea of doing the essay but on the other hand

they matter to you

LN: yeah the fact that I know I have to

JD: because it's a grade thing

LN: yeah it's the fact that I've come to university and I don't expect it to be easy

JD: right

LN: I worked hard enough to get here and I'm not going to fail now just because of stupid essays, stuff like that

JD: yeah you buy into an essay as a kind of part of the difficulty of university but from what you said so far you don't sound as though you've bought into a particular valuableness in essays. They don't really do much for you as a person, as a student

LN: I think an essay is because of all the research you have to do and then you have to interpret it in your own way and use quotations subconsciously you're actually taking it all in

JD: do you reckon?

LN: that's what I think

8.3.4 Film as an object of study: academic or practical

Continuing with the theme of motivation and the nature of film as an object of study, LN's next comments contrast the treatment of mise en scene as knowledge in an essay with his knowledge of it in film production. At one level the emphasis of his comments is on the importance of motivation in developing knowledge about a subject. However, this raises an issue that has permeated the entire discussion: what is the nature of film studies knowledge? The description that he gives of *La Haine* has many similarities with the description of *Red Rock West* in his first essay. Not too much should be made of this as this is an oral description produced spontaneously for

a non-specialist in film studies. But his description has some of the diagnostic essay's narrative form and Interpretive rather than Analytical approach, with the same emphasis on the FILM MAKER and the CAMERA. Implicit in these final comments by LN is the construction of film as an object of study in which production and enjoyment are central concerns. Such a thematic formation of FILM foregrounds and backgrounds some different thematic concepts to the ones that make up the WOS programme. This is not a simple contrast of film as object of enjoyment with film as object of academic study. The relation is more complicated and the characterisation does not do justice to either formation. But there are contrasting values here.

LN: I do actually like mise en scene anyway

JD: hmhm

LN: I mean when I do my own kind of films

JD: hmhm

LN: [inaudible] what's in the actual frame stuff like that there's a film I'm not sure if we're going to watch it yeah I've seen it with my friend and I liked it called um *La Haine* it's a French film

JD: hmhm

LN: and there's quite a few scenes its a really good film It's like *Boyz in the Hood* but like a French version of it. It's a bit funny as well

JD: hmhm

LN: it's a really good scene where they're walking through this kind of car park and like people are break dancing in one corner and then they see two people talking and one of the friends of that person is arguing with his sister and you can see um like just there so they're talking but you can overhear what the brother and sister are saying because they are swearing at each other and it seems really realistic the fact that normally they're miming and have you focus on those two people you've got to focus on both to understand what's going on

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JD: hm and what is it have you analysed that what's the interpretation you put on that how would that fit into some kind of analysis essay for example

LN: he tried to make the scene realistic because at the beginning it's like a news footage of actually riots of what happened it's supposed to be what happened the day after the riots and you see them walk around France just a bad part of France you dont get to see too much and theyre walking round France and like one of them he was a gymnast and the gym got burnt down and another one I think his car got broken into something like that and like the friend as well got shot by one of the police so theyr'e always after the police and the police are always after them I'm hoping that we see it because it's a good

JD: and if you see it here what will what will be the especial advantage of seeing it here

LN: I don't know if I see it here I'd be motivated to write an essay on it

JD: ok

LN: because it's interesting as a film

JD: right it does something

LN: if it's like a film that does something then I also want to write about it

8.4 CONCLUSIONS

LN's comments have been given exposure here to provide an alternative perspective against which to set the commitment to essay writing which motivated the literacy pedagogy developed by the film studies and literacy tutor. The attention they have received is not necessarily reflective of the degree of support they received among students in general, many of whom expressed appreciation of the literacy programme. However, LN's views provide a useful link with the concerns of literacy researchers and teachers who see literacy as one of the contexts in which conflicting practices and

discourses engage. They have implications for a new, 'vocationally' oriented university where the theory-practice divide is significant. This research was, in part, an attempt to understand the function and value of the MES essay. Its role in laying a foundation for Bordwell's middle range theorising was the main focus of the pedagogy: the linguistic description of text was patterned against these activity and thematic systems. LN's comments demonstrate the need to treat it more explicitly as the foundation for the development of production knowledge that it clearly has the potential to be.

This point was made in chapter four where the tutor's comments on the need for a fourth knowledge domain in addition to the three proposed by Macken-Horarik (1996) was reported. In his view, in addition to the 'everyday', the 'specialised' and the 'critical' domains, there was a need to acknowledge 'the cinematic institution' domain. It is this domain that LN relates most strongly to: film as a technical product is part of the knowledge of this domain. The critical literacy methodology described by Macken-Horarik (1996) provides a good model for how the contrasts and similarities of the two knowledge domains of academia and technical production can be addressed positively rather polarised into opposing forces – as described by Elliot (2000). Elliot points out the apparently inevitable conflict of interest and discourse which characterise the two domains – of specialised academic knowledge and specialised technical production knowledge. He also identifies the dilemmas for a 'university' in attempting to either avoid the academic or embrace the technical/vocational: universities are still working out their role in relation to these domains.

The approach to text description proposed in this thesis, in which 'the constructedness of text' constitutes a potentially powerful relational idea integrating the study of film and the study of the writing about film may make a contribution to the attempt to treat the specialised academic and specialised production domains positively. SFL based genre analysis has already been used, for example, to trace the

role and development of writing through different levels of science education and into different levels of employment in the science professions and industry. Such text based analysis offers a way towards an informed model of the particular demands of those different levels. Exploiting the Sydney model of critical text analysis, in which the differences between texts in terms of their context and function are used to inform literacy pedagogy provides a pedagogic model for exploring the actual literacy demands of the cinematic institution. Through such a procedure informed decisions can be made by tutors and by students like LN, about what status written text in general and particular linguistic forms of text actually have in the multimedia world of the media industries. In the light of that knowledge the pedagogic function of written text can be made clearer and some of the current dilemmas about its role be resolved.

In this respect, linguistic description of text can be exploited to address the concerns of students like LN who are currently unsure about the value of essay writing at university. This thesis has addressed essay writing as a pedagogic device for learning some of the knowledge constituting the thematic formation of the WOS curriculum. Drawing on Bordwell's middle range theorising and SFL text descriptions patterned against activity and thematic systems constituting academic film study, a case has been made for using text description in the teaching of literacy in a course like WOS. In order to address the reservations of LN about literacy generally, the approach to textual analysis carried out within the university needs to be extended to include the cinematic institution. It is possible that such an enterprise would provide further answers to the question:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

CHAPTER 9   CONCLUSIONS

GENRE-BASED LITERACY PEDAGOGY: THE NATURE AND VALUE
OF GENRE KNOWLEDGE IN TEACHING AND LEARNING WRITING
ON A UNIVERSITY FIRST YEAR MEDIA STUDIES COURSE

9.1 CLASSROOM BASED RESEARCH INTO THE USE OF A
LANGUAGE-BASED THEORY OF LEARNING IN THE TEACHING
AND LEARNING OF LITERACY IN A FILM STUDIES CLASSROOM

This research grew from an interest in a language-based theory of learning which
is based on the application of systemic functional linguistics in education. A
review of literature on the teaching and learning of literacy was carried out in
response to an initial research question:

- Can description of text construction contribute to the teaching and learning of
  literacy at university?

This review led to the hypotheses that text description based on systemic
functional linguistics could make a contribution to the teaching and learning of
literacy in a university, and that such an approach could be compatible with
processes and practices perspectives on the teaching and learning of literacy –
despite expressions of scepticism by some advocates of those approaches.

At stake in making this hypothesis was the nature of genre knowledge. Genre
knowledge in this thesis has been seen as the knowledge of how to perform
socially situated acts of writing. In the literature, descriptions of such knowledge

ranged from textually oriented descriptions to activity oriented descriptions. However, while all these descriptions purported to relate to socially situated acts of writing, there appeared to be, in the descriptions, a polarisation of text and activity. It was the intention in this research to attempt to demonstrate that the textual descriptions developed using systemic functional linguistics were both necessary for and compatible with activity oriented descriptions of literacy and – more particularly - literacy pedagogy.

To that end, two empirical research questions were posed:

- How can text be described in order to contribute to the teaching and learning of literacy at university, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy at university?

In response to the notion informing all three perspectives on literacy teaching and learning, that literacy is a situated practice, the empirical research was located within a particular material context of situation – a first year film studies module at a new university. The purpose was to locate the research as close as possible to the situation in which student-writers were expected to perform acts of writing. Research situated in such a location contrasts, for example, with research into literacy development within a general university study skills course or within a different academic subject area.

The general research questions were reworded to reflect this situatedness:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

The classroom based research designed in response to these questions was an application and investigation of the Sydney university model of genre based pedagogy. Sydney university educational linguists, working largely in secondary school contexts, regard curriculum subject areas as domains of 'specialised' or 'technical' knowledge. Knowledge domains are constituted by genres – goal oriented social processes - which construe and are construed by the situational values of field, tenor and mode, instantiated in linguistic form at clause level by means of choices from within the ideational, interpersonal and textual metafunctional linguistic systems; metafunctional linguistic elements organise and are organised by discourse semantic patterns to interrelate clauses and constitute text. To learn a school subject is to learn the ways in which texts constitute that subject. Written text is central to the construction of most specialised school knowledge domains. In order to facilitate students' engagement with the knowledge domains that make up the school curriculum, Sydney genrists employ linguistic analysis to inform a pedagogy in which the form and function of such written texts is explicated. The pedagogic challenge is to describe texts in terms that do justice to their complexity but can also be comprehended and exploited by non-linguist teachers and students.

The text oriented approaches of Sydney genrists have been criticised from two main perspectives. From a 'processes' perspective they have been criticised for reifying and privileging textual form over the complex meaning-making processes that a situated reader or writer engages in when reading or writing. From a 'practices' perspective, text oriented approaches have been criticised for privileging unitary and dominant discourses and discursive practices and ignoring diverse, alternative, non-conforming discourses and practices, and the dynamics of power and identity they entail. This research was designed to explore the value

of the text-oriented pedagogy of the Sydney genrists in the light of these critical perspectives.

Three features of the Sydney model were emphasised in response to the challenges to the use of textual descriptions referred to above. First, the complexity of systemic functional linguistic textual description was highlighted. Sydney genre descriptions are derived from an SFL model of text in which multiple linguistic features are seen as interactive across a text and its context of situation and culture. It was hypothesised that such a complex model of text and the complex notion of coherence it gives rise to represented a response to the process-oriented criticism that textual description is a debased currency unable to reflect the wealth of meanings entailed in an actual textual performance. Such a complex model may remain unconvincing for critics who maintain that coherence is entirely the achievement of a reader or writer and minimise the role of a text in the construction of that coherence. However, for those who acknowledge a role for text in mediating coherent meanings in the encounter between reader and writer, such a complex model is far from the simple textual forms that genre pedagogy has sometimes been accused of providing.

In this research, SFL based genre description was found to provide a basis for discussing an essay text as an interactive engagement by student-writers with a tutor-reader within a particular pedagogic context of situation and culture. A complex interactive model of text provided a complex notion of coherence which was used to explain why particular essays were highly valued within this context. The data discussed in this thesis suggest that students were able to incorporate such knowledge of text into their writing processes. However, there was also some evidence of essays becoming more incoherent as students attempted to respond to the input provided in the literacy pedagogy. Working with a complex notion of coherence means that such textual incoherence cannot simply be interpreted as failure. In some cases, students appeared to be attempting more complex engagements with the subject matter – particularly, by adopting more abstract frameworks of analysis. From the perspective of a model of genre as

engagement with a field of knowledge and activity, in interaction with a reader, through the construction of text, it is inadequate to measure such essays only in terms of their textual incoherence. The quality of their engagement with the field needs to also be considered.

The second element of a systemic functional linguistic description of text which was foregrounded in this research was the probabilistic, dialectical relationship between text and context. SFL emphasises the recursive relationship between structure and system. Each instantiation of a text both recreates in structural form an output from the linguistic system and at the same time recreates the elements of the linguistic system it represents choices from. The recreation of text in relation to changing contexts means that the language system, in turn, changes. At the centre of the relation between system and context is the agent. Structuration theory offers a model for understanding how the agent is both determined by and is the creator of structures of language. Particular social contexts are constituted by language – among other systems – and so, in some sense, provide external influences on an individual 'in' that context. However, it is the individual agent's choices from within the language system that reconstitute the context. Context is both given and produced. Text is both a response to context and a creation of context. This structuration model of text in context has been foregrounded in acknowledgement of those critics of SFL who regard the notion of context in SFL as deterministic and unitary. Halliday and Martin's account of SFL already represents the context-text relationship as probabilistic; structuration theory provides more insights into how such a probabilistic relation can operate and also emphasises the role of the individual agent in constructing the text-context relationship.

Central to the choices individuals make is the notion of power. This was the third emphasis that the present research attempted to acknowledge in the pedagogic exploitation of SFL. In a school context, considerable power is vested in the institution, its representatives and the curriculum. When students engage in acts of writing they are not necessarily determined by that context but they are influenced

by it and in many ways their meanings and meaning making practices are measured against it – both by themselves and by the institution. They negotiate their engagement with discourses – meanings and meaning-making processes – that constitute the institution by drawing on the resources of meanings and meaning-making processes at their disposal.

This encounter between the institution and the individual, and the power and identity struggles entailed have been well represented in Lemke's social semiotic description of classroom interaction. In order to situate SFL text descriptions within this context of conflicting meanings and meaning making processes, two emphases in Lemke's description were taken up in the present research. The first was his proposal that descriptions of the linguistic system be patterned against descriptions of the thematic system and the activity system. The thematic system in Lemke's account is a network of concepts: the meanings of the concepts and the relations among them are not universal but are socially constructed; they reflect the values of particular groups as they employ the concept terms to make sense of particular social situations. Activity systems are patterns of interaction between participants in situations, an important component of which is the social relations that they construe.

Explicitly patterning realisations of the linguistic system against realisations of the thematic and activity systems emphasises the diversity of meanings that can be attributed to the same linguistic item and the diversity of meaning-making activities which individuals may engage in to make those meanings. It acknowledges the concerns of both process-oriented and practice-oriented researchers that linguistic descriptions of text-in-context do not recognise diverse constructions of meaning by participants within the same context of situation. The meanings of the linguistic system are not unitary because meaning makers constitute diverse contexts of meaning making.

However, having acknowledged the diversity of meanings represented by thematic formations and meaning making processes represented by activity

systems, the issue of power remains. Lemke is not arguing for an infinite relativity or an absolute indeterminacy of meaning in the school context. Instead, he proposes that the curriculum be overtly recognised as an embodiment of dominant meanings and the texts that construe it be seen as dominant meaning making processes. To perceive the curriculum as dominant in these terms also entails perceiving the conflicting meanings and meaning making processes of students in their engagement with – and construction of – that curriculum. Such a perspective was adopted in this research to justify the representation of dominant textual forms valued by a dominant representative of the institution as in some senses normative for students. The textual description of an essay that was generated was the one that was likely to be most highly valued on the course. However, implicit in that representation is the corresponding representation of students as not necessarily sharing the same norms of meaning or meaning making processes. As far as possible, text descriptions were seen as mediating the encounter between dominant and less dominant constructions of the field of film studies.

The three principles of SFL described above were emphasised in responding to the second research question:

- How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course, in the light of the challenges to textual description from processes and practices accounts of literacy use and pedagogy?

This question was answered in two ways. The first description was linguistic and the second was pedagogic. A key essay genre of the course was described using a selection of linguistic categories from the Sydney model of systemic functional linguistics. The SFL model was supplemented by the clause relational work of Winter and Hoey. Following Lemke, the linguistic description was explicitly patterned against the thematic system which constituted the content of the film studies curriculum the essay was concerned with. Thus, the genre knowledge

students were expected to employ in responding to the essay question was seen as comprised of knowledge of the linguistic form of an essay, knowledge of the social acts of analysing film and constructing an essay, and knowledge of the thematic formations constituting the area of film studies mapped out on the film studies course.

The particular linguistic categories selected were those which seemed likely to be the most pedagogically salient. Taxonomic Film Analysis was represented as realised by a taxonomically organised text, in which General-Particular clause relations are established between elements of a conceptual framework of analysis and the material and semiotic features of a film. Macro-Theme and hyper-Themes were seen to scaffold the development of the text in performing a number of acts that constitute film analysis. Central to this is the notion of 'thingifying'. It was proposed that conceptually framing a film in a Taxonomic Film Analysis entails turning the film into an object of study – an abstract 'thing'. In this way writers distance themselves from the suspension of disbelief that a film is designed to create. Such a description of film analysis, it was proposed, conforms with Bordwell's account of how academic film critics conceptually frame constructions of a 'model film' in their writing. The Taxonomic Film Analysis essay is seen as a good introductory activity to some of the broader educational goals of a media studies programme. Because of its orientation to both the material and the semiotic dimensions of film, it was argued that it constitutes an introduction to middle range theorising about film as advocated by Bordwell, and also to the discourses of practical media production.

Thus, the first response to the question, 'How can text be described in order to contribute to the teaching and learning of literacy on a first year university film studies course?' was a linguistic description expressed in relation to thematic and activity systems. The thematic and activity systems constituting the tutor's representation of film studies on the module were privileged but it was acknowledged that students could well be – in fact, were quite likely to be - operating with other representations of film as an object of study. Pedagogy

entails the mediating of diverse representations of objects of study. At this stage of answering the research question, the emphasis was on representing a part of the curriculum in linguistic terms. In the next stage the emphasis was on mediating students' engagement with the curriculum.

Once the text had been described linguistically, the second response to the research question was a pedagogic one. In order to talk about text in a film studies classroom, a different metalanguage from the linguistic one used in the genre analysis above was developed. Where possible, this pedagogic metalanguage drew on concepts and terms which were already familiar to film study students.

In attempting to integrate the study of literacy with the study of film, the notion of 'the constructedness of text' emerged as a relational idea. A writing syllabus was designed, based on this idea and intended to represent literacy as integral to the study of film. The writing syllabus focussed on the reading and writing tasks required on the film studies course and combined process and text oriented approaches to literacy. A modified form of the Sydney pedagogic cycle informed the classroom use of text description. In the early stages of the research, the emphasis was on the dominant discourses and discursive practices of film studies. Throughout the eighteen months of the classroom based research, there was a move towards a more participatory and critical description of literacy, informed by interviews with students about their literacy practices and their perceptions of the pedagogy, and the growing awareness by the tutors that students were able, interested and willing to take a more active role in reflecting on their literacy practices in the lecture theatre and seminars.

The third research question was

- How does text description contribute to the teaching and learning of literacy on a first year university film studies course?

This question was addressed through cycles of reflection on the classroom activity, partly carried out in conjunction with participants in a modified form of critical action research and partly based on textual analysis. Evaluating educational innovation is difficult. Contrary to some criticisms of it, genre based pedagogy is not a product oriented model, in which an input text can simply be measured against an output text and the similarities and differences quantified. The purpose of a multidimensional model of text and a complex notion of coherence is to acknowledge the subtlety of textual performances – as proposed by process oriented writers – and the personal and idiosyncratic nature of discourse and discursive practices – as proposed by practice oriented writers. Cautious claims were made on the basis of subject tutor grading of end of module assignments and a comparison of top-scoring essays from each year. Comparisons were made in terms of text content and text form and there were indications of better performances among students who had participated in the literacy pedagogy.

A second effect of the focus on text in the film studies classroom was to make literacy a public and visible component of film studies. Student feedback indicated that most students welcomed this emphasis on the literacy that was required in their study of film. In general, focussing on 'text construction' was not perceived as the imposition of an 'English lesson' nor was it seen as confronting students' writing practices in a pejorative way. The most striking positive expression of student opinion was their approval of an initial diagnostic activity which had represented university writing as composed of certain linguistic forms performing specific academic functions. Students' texts were rated against these linguistic standards and feedback given on the 'appropriacy' of their writing. Such feedback clearly had the potential to be perceived by students as negatively critical of their writing practices. In acknowledgement of that negative potential, the feedback was accompanied by individual short tutorials with students. The positive student response to this activity is seen as a significant endorsement of the genre pedagogy developed throughout the course.

The diagnostic activity was carried out in an attempt to explicate expectations about writing on the film studies course. Features of writing were explained in terms of the disciplinary or educational functions they performed. Such an explication of expectations accords with the proposal by some practices-oriented researchers that universities demystify the kinds of texts that students are expected to consume and produce on courses. It suggests that such demystification is best carried out in the context of courses students are studying rather than in separate literacy provision.

In answering the third research question, over the period of the research there was a shift of focus away from the pedagogic intent of the literacy intervention and a move towards the experience of learners. The initial genre analysis in which the tutor-reader acted as specialist informant was replaced by a more extensive genre analysis in which student-writers became specialist informants. Three case studies tracked changes in students' texts and their writing practices.

In the case of one student, there had been a clear – and successful - attempt to implement the genre description, confirming that linguistic description of text could be incorporated by a student in their writing processes. However, while this resulted in a schematically more appropriate essay, his ambitious engagement with a more abstract thematic formation introduced ambiguities into his text. It is this complicated interrelation of features of field and mode that makes evaluating genre pedagogy much more complex than simply comparing an output text with an input text.

The same complicated findings emerged from the second case study. This student's model diagnostic assignment gave way to a less valued final assignment. Once again, her evident genre knowledge, demonstrated in her first assignment and throughout the course, could not be measured by a simple textual comparison of the first and last assignment. Instead, this case study was used to illustrate how it would be possible for a tutor to draw on genre knowledge of the Taxonomic Film Analysis essay genre to exploit incoherences in a student's text as a way of

engaging with the emerging thematic formations of the student as they learn to analyse film. To engage with the incoherence that a student's text mediates for a tutor is to express a commitment to the significance of a text as a realisation of thematic and activity systems. Such a practical engagement is more important as an outcome of genre based pedagogy than a measurement of 'gain' in terms of textual features of the final text. The textual features are important, but measuring what gain they represent is not simple.

This same difficulty was represented in a different way by the third case study. This student's final essay was far more highly valued by the course tutor than his first one. As with the first student this student's final essay reproduced the generic form of the genre description presented during the course. Undoubtedly, this form reflected a more appropriate analysis of film. Despite this – and despite having attended all of the genre pedagogy sessions – this student did not attribute his improved performance to the teaching. Once again, measuring the impact of a pedagogy in which textual description had played a major role could not be achieved by simply comparing an initial diagnostic assignment and a final assignment. The nature of the intervention is more subtle. The subtlety can be further illustrated by the fact that the third student's essay was less ambiguous than the other two – at a textual level it was more coherent. However, in terms of field it appeared to represent a less ambitious engagement. In the terms of the complex model of coherence employed in this thesis, this less ambitious engagement with the thematic formations of the field has to be balanced against the greater textual coherence and together these make evaluating the pedagogy complex.

This last student – whose text suggested he had benefited from the pedagogy - resented the emphasis on writing which had been incorporated into the film studies module. However, most of the data collected on the literacy intervention was interpreted in the thesis as positive. Rather than providing students with templates for producing model essays, the benefit of the pedagogy is seen in terms of the dialogue it facilitated about the processes and practices of writing on the

course. Textual description <u>was</u> employed to model successful textual engagement in film studies. Evidence from student feedback and essay writing performance indicated that students incorporated this information into their writing processes. However, of equal importance to the direct incorporation by students of textual features presented in the class was the culture of literacy which was facilitated by talking about texts in the film study classroom. The textual descriptions generated through the use of systemic functional linguistic analysis enabled the two tutors and the students on the course to engage in textually oriented discussions about the practices of film studies.

9.2 LIMITATIONS OF THE RESEARCH AND SUGGESTIONS FOR FURTHER RESEARCH

In the thesis, one of the case studies was used to foreground student critique of the literacy pedagogy. It will be used here to frame an account of the limits of this research and of suggestions for further research. What the case study highlighted was the <u>pedagogic</u> orientation of the literacy intervention in which 'the curriculum' – or at least, the joint tutor understanding of the curriculum – was privileged. The pedagogic justification for this privileging of the curriculum was discussed earlier in this chapter. However, it is important to recognise the extent to which the orientation towards a pedagogic model of literacy influenced the research.

The researcher entered the situation in the role of a <u>teacher</u>-researcher. It is important to acknowledge that adopting the role of teacher is likely to have coloured the researcher's perceptions of the film studies classroom. In particular it is likely that it led to a strong classification of film studies knowledge since – as Bernstein points out – such strong classification of knowledge is pedagogically salient.

A strong classification of film studies knowledge proposes that film studies is a specialised, technical area construed in specialised technical language. This is the

premise that informed the research and it appears to have been confirmed by it. Seen from a positive perspective, the explication of the expectations of the film studies course in terms of the linguistic, thematic and activity systems by which film studies knowledge is realised can be regarded as co-operative behaviour by course tutors. However, from a different perspective, descriptions of language, thematic and activity systems reflect interpretations by dominant participants in the construction of the situation which confront and challenge interpretations that less powerful participants may make.

As is proposed by some practice-oriented researchers, more research needs to be done into the perceptions of student writers about the meanings they are making in essays, without immediately judging the students' perceptions in terms of the tutor's expectations. The research would entail weakening the classification of film knowledge referred to above. Such research would have pedagogic value: previous students' texts could be discussed with later students – as was done on this course. However, rather than the texts being discussed simply in terms of whether they satisfied a tutor's expectations and were awarded a high grade – which was the standard of judgement used on this course – the discussion of texts could be carried out with greater acknowledgement of the expectations and intentions of the writers of the texts. In this way more status could be granted to the diversity of practices among students; texts would not only be seen in terms of their degree of conformity with the tutor's expectations.

A second reason for weakening the classification of film studies knowledge is to acknowledge many students' vocational ambitions to enter the media production sector of industry. Once again the goal would not necessarily be to privilege either the academic or the practical domain but to exploit the strong classification of each to critical purpose. The notion that new universities' vocational orientations can excuse students from engaging with critical academic activity has been challenged by Ellis: 'Practice teaching needs theoretical approaches like never before ... because the industry itself has changed. Craft skills are no longer enough to sustain a career in it.' (Ellis, 2000:6).

The issue is how to explore the relations between the two spheres. It was proposed in this thesis that the model of film analysis derived from Bordwell was compatible with both critically and practically oriented film study. However, that claim needs more research. One way to carry out this research would be to compare the genres, using methods like those employed in this research. Through such comparison, more critical awareness of both domains could develop and personal goals could be related to institutional ones. Such weakening of the classification of theory and practice could be carried out in conjunction with staff from both domains and could become a curriculum development programme in which staff and students collaborate.

A third form of weakened classification of film studies knowledge relates to the modality of text. In the overtly multimodal environment of a media studies department, the emphasis on written text in this research deserves to be challenged. By deliberately bringing the form and function of other modes of meaning making into comparison with essays, critical understanding of all modes would be enhanced and informed decisions could be made by all participants about which modes to emphasise. Essays have an ambivalent role in media studies, as indicated in the literature review and by staff and students in the department. The ambivalence about the role of essays is an understandable response to the increasing access to multimedia production in other modes. This thesis has privileged essay writing but that does not mean it should be so privileged in the education of media students. This research has been an attempt to understand and explicate the function of essay writing. New modes and media invite research with similar intent – rather than simply a tenacious clinging to forms of meaning making which may no longer deserve the prestige they have traditionally had or a total abandonment of old forms of meaning making simply because new forms are available.

In the second year of the classroom research, both classification of knowledge and the framing of the pedagogy were weakened. An example of the weakening of the

classification of film studies knowledge was the redesign of the diagnostic activity in the second year to include two pieces of writing – a film review and a film essay based on the same film. Redesigning the diagnostic assessment in this way provided opportunities to engage critically with two texts in terms of the different contextual expectations they were designed to meet. Such a comparison of the text-context relationship appeared to be more likely to represent academic writing as situated action rather than conformity to a textual norm and less confrontational than comparing an individual student's essays to an ideal academic essay.

To some extent knowledge was represented as more strongly classified because of constraints of working in a large lecture theatre with a large group. However, from the first year experience, it was clear that far more interaction was possible in the lecture theatre than had been thought possible and this was reflected in the second year. As a result, there were more periods in the second year where the pedagogy was less strongly framed than in the first year and where knowledge was less strongly classified. In order to most effectively situate textual descriptions, periods of strong and weak classification of knowledge and framing of pedagogy need to alternate in this way, as recommended by Macken-Horarik and others of the Sydney school concerned to ensure that genre based pedagogy is also a critical form of pedagogy.

9.3   IMPLICATIONS FOR LITERACY PEDAGOGY

The original purpose of the research was to investigate the value of linguistic description of text in the teaching and learning of literacy across the curriculum. The location of the research within a particular subject area raises questions about the general applicability of the approach in other subject areas.

Although a film studies module had particular appeal as a site for carrying out the research, it was not selected because it was anticipated that the approach would be more appropriate to that context than another. The relational idea of 'the constructedness of text' and the opportunity to exploit parallelisms in the study of

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film and the study of literacy were accidental discoveries. They emerged from an approach to literacy which was based on the expectations that literacy was integral to the study of the subject and so entailed a sensitivity to the content of the subject. In another subject area, a different relational idea might suggest itself but it is the underlying principles of a language-based theory of learning that are more important than such a pedagogic device.

The evidence of this research confirms the principle of a language-based theory of learning that learning a subject entails learning the language of a subject. However, the limitations implicit in that claim need also to be acknowledged. As the thesis has demonstrated, most of the linguistic features which were focussed on in the Taxonomic Film Analysis were derived from the study of other subject areas – history, science, geography, sociology, literature. None of the features is unique to film studies. To claim that to learn these particular features of language is to learn film studies is to claim that these non-unique features are used in specific ways to engage with the thematic formations and activity systems that constitute the field of film studies. For example, General-Particular clause relations occur in many texts which have nothing to do with film. What is significant is how they are employed in film analysis to construct a model film and exemplify concepts of the analytical framework being developed in the analysis.

In fact, it seems likely – judging from other SFL research into written text – that the features of text focussed on in the Taxonomic Film Analysis are typical features of much academic writing. The same hierarchical, point first, conceptually framed, Thematically scaffolded, general-particular text probably represents one of the preferred structures of knowledge making in western English speaking academic environments.

What makes its contextualisation within the situation of a film studies module important is that the complex problem solving process that Flower (1994) proposes writing to be is grounded in a material context and not practised in a

remote abstract environment. For a model of genre which seeks to pattern linguistic description against thematic and activity systems, such situating is necessary. In fact, the research demonstrates that 'problems with writing' are by no means general problems but emerge in the engagement with particular epistemological material and social acts – this is the lesson to derive from MA's production of a less valued version of a text which she had already produced a model version of.

Not only does a language-based theory of learning call for such situatedness of text, student motivation does too. While much of what is being learned about text may be applicable to many texts, students are likely to be more motivated to consider knowledge about text if it is overtly related to their area of interest or at least to the context of the reading and writing they are expected to do – and if the features of text are presented in functional terms. In other words, genre knowledge is not just linguistic knowledge – it is linguistic knowledge in context.

Achieving such integration of literacy and subject calls for specialist information from subject tutors. In this research, the quality of the subject tutor's collaboration was a defining influence. His willingness to share his knowledge, collaborate in the running of the modules, alter teaching schedules developed over the previous six years, and adapt his own teaching to visibly integrate literacy development provided an ideal environment for the research. Such a level of collaboration may be difficult to obtain but some level of collaboration is desirable. In part, the motivation for tutor collaboration depends on some acceptance of the principle of a language-based theory of learning. While literacy continues to be perceived as an autonomous skill extraneous or prior to studying a subject such collaboration is less likely to be forthcoming.

The film study tutor's commitment provided a necessary condition for the success of the intervention. However, the model of language provided by SFL-based genre analysts provided another. The value of the model was that it offered a way of talking about text which was functional and could thus be identified with and

valued by tutor and students. Learning about literacy was not perceived as an English lesson. Instead of being a shameful stigma, 'having problems with writing' was regarded as a normal part of learning. SFL concepts – reformulated in a more familiar metalanguage – provided everyone with a means for talking about an activity which would otherwise have been regarded as private.

However, treating literacy pedagogy as relevant for all also resulted in a limitation in the pedagogy and the research. It is inevitable that students arrive in a situation with different resources available to them. Because the pedagogy was designed to be non-stigmatising and writing development treated as relevant to all new students at university – not a 'remedial' few - it is not clear how the pedagogic use of text description in such a large class situation contributed to the learning of literacy by students who would normally be perceived as having particular problems with writing. A number of the students who participated in individual interviews were identified as having significantly 'inappropriate' writing in their diagnostic tasks and undoubtedly some of them produced end of module assignments which were awarded much higher grades. However, this detailed analysis of the performance of individual students needs to be extended in order to obtain more insight into how different students exploited the pedagogic input. Unfortunately, such extended analysis will constantly be confronted by the complexity of isolating textual and contextual variables sufficiently to identify actual change in performance.

Pedagogically, how to both represent literacy development as normal and also acknowledge special needs amongst some whose initial resources are particularly inappropriate to the situation remains a question. It is to be hoped that the kind of positive literacy awareness illustrated by the participants in this research combined with the motivating value of contextualising literacy development in relation to student interest provides an environment in which methods for addressing special needs can be developed. The more delicate textual analysis illustrated in the case studies models the kind of sensitivity to coherence in text which could inform individual or small group literacy development sessions.

A reciprocal development is in the construction of the subject curriculum and the pedagogy used for delivering it. In this research, as the subject tutor became more aware of students' difficulties with making sense of the thematic formations of film studies, he redesigned elements of the curriculum and pedagogy. This acknowledgement of the reciprocity of the meaning making procedures of a course is another significant impact of engaging with a curriculum in terms of the semiotic resources it depends on and seeks to develop.

Finally, the specificity of the essay genre investigated in this thesis requires comment. An apparent limitation of identifying the pedagogy so specifically with one genre in terms of a particular thematic pattern is that the knowledge developed about this genre may be perceived as irrelevant or invalidated when a student is required to produce a different genre. This is the issue of the transfer of genre knowledge from one context to another. The fact that this Taxonomic Film Analysis genre shares many of the features of a wide range of academic texts ensures a certain amount of transferability.

However, more important is an aspect of the genre knowledge that underlies a language-based theory of learning. Genre has not been represented as a textual formula but as a text in response to situation. It is the principle of text in context which has been emphasised. Such a principle proposes that each text is constructed in terms of a specific set of purposes. Much that has been practised in this Taxonomic Film Analysis genre will be generalisable to other essay tasks. But for a language-based theory of learning to have validity, not all will be. If genre based pedagogy is not to create a cage but to provide scaffolding, then it has to represent the construction of text as process and practice as well as form. It is that which this research attempted to do. It is on those terms that it is presented as an affirmative response to the first of the general research questions:

- Can description of text construction contribute to the teaching and learning of literacy at university?

APPENDICES

APPENDICES CONTENTS

Events directly involving WOS programme in bold. Other related activities during period of time at the university in ordinary type-face.

DATE	EVENT
1998-9	Familiarisation with university
	Meetings with supervisor;
	Modern languages staff
	Head of law
	Media Studies staff
	ESOL/EAP staff
	Observation of Academic Rhetoric lecture series
	Delivery of seminars for Academic Rhetoric course
	Delivery of CELS module (Contemporary English Language Studies - Academic Rhetoric course for English as Second language students)
	Analysis of sample essays: Academic Rhetoric (1997)
	Modern Language Studies (1999)
	Law dept model essays (1998)
	Delivery of English for Academic Purposes module for ESL students
	Design and administration of Academic Rhetoric mid term test
	Design and administration of Academic Rhetoric end term assignment
	Design and administration of CELS mid term test
	Design and administration of CELS end term assignment
	Design and administration of EAP mid term test
	Design and administration of EAP end term assignment
	Design, publicity and implementation of Study Skills academic writing course
	Design and administration of Study Skills mid term test
	Design and administration of Study Skills end term assignment
	Individual tutorials with Media Studies student
	Initial contact with WOS subject tutor
	Extended meeting with WOS tutor about syllabus, methods, materials, strategy
	Initial genre analysis (essay and reading texts)
	Initial needs analysis (essays and tutor discussions)
	Diagnostic test designed
	Alterations to WOS publicity and module requirements
	Continuing discussions about WOS genre analysis, needs analysis WOS/WOW programme implementation
	Meeting with deputy head Media Studies re: research ethics, protocol etc
	Initial meeting with tutor Moving Image re: 'control group' arrangement

1999-2000	Begin teaching WOS/WOW module
	Observing WOS lectures
	Observing WOS seminars
	Redesign and implementation of Academic Rhetoric module
	Administer Diagnostic test essay
	Evaluate diagnostic test essay (needs analysis)
	Tutorial and written feedback on diagnostic test essay
	Administer Diagnostic essay to Moving Image group
	Diagnostic Feedback to Moving Image group
	Discussion group launched by second supervisor: 'Academic genres' for university staff
	Interviews with WOS students
	Continuing discussions with WOS tutor
	Continuing materials and pedagogic method development
	Second WOS short essay
	Feedback on second essay
	First report to Faculty exec group
	Third WOS essay
	Abandon plan to use Moving Image as control group
	Intersemester break: Review of experience with WOS tutor
	Planning for WOS2 with WOS tutor
	Begin teaching WOS/WOW2
	Observe WOS2 lectures
	Observe WOS2 seminars
	Administer Diagnostic test essay
	Feedback WOS2 test essay
	Interview students
	Hold departmental meeting in conjunction with WOS tutor to disseminate findings
	Discussions with Media Studies Professor re: writing
	Teach Study Skills module
	Interview some study skills students
	Continue discussions with WOS tutor
	Continue monitoring and design of WOW2 materials, methods
	Have report back meeting with Media Studies Dept head.
	Give second report to Faculty exec group
	Second WOS2 essay -mid term long essay
	Give third report to Faculty exec group
	Begin detailed text analysis of selected student essays

	Review entire procedure in light of text analysis. Refine linguistic categories for analysis
	Write RS4 research proposal outlining linguistic categories and method for relating essay linguistic data to participant, observation and interview data
	Deliver Transfer seminar
2000-2001	Redesign WOW1 in preparation for new academic year, in conjunction with WOS tutor
	Request written 'review' from new WOS students
	Begin teaching WOS/WOW course
	Observe WOS lectures
	Observe WOS seminars
	Have meeting with Professor, field manager, WOS tutor re: Bordwell's book 'Making Meaning'
	Administer Diagnostic essay
	Provide diagnostic feedback
	Administer second short essay
	Continue discussions with WOS tutor
	Discuss publication of course book with WOS course tutor
	WOS course ends
	Detailed text analysis on selected essays from WOS1
	Begin listening to taped records

Cycles of data collection and analysis, 1999-2001

In order to represent the recursive nature of the data analysis, data are presented as analysed within different cycles of time.

Microcycle=immediately; Mesocycle=within the semester; Macrocycle=after end of semester; Grand cycle=after academic year

First macrocycle (Semester 1, 1999-2000)

Action (Semester 1)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Discussions with course tutor	Data tape recorded and annotated	Rereading/listening	Summarised		Code key issues Partial transcript
Initial essay-text analysis for genre and needs	Data transferred onto text analysis grids	Text analysis grid 1 (see appendix)	Checked with WOS tutor (and PhD supervisor?)		Text analysis grid 2 (refined version)
Syllabus,. methods and materials design	Documentation and materials stored and discussions with tutor recorded and noted	Checked with WOS tutor (and deputy head dept?)	Reviewed in light of lesson experience Sometimes checked with students in interviews	Emphasis refocussed in tutor-tutor discussions Reviewed using feedback form with students	Reviewed entire programme with students in lecture theatre dialogue (tape recorded - to be coded for thematic analysis) Reviewed entire programme with WOS tutor Reviewed with supervisors previous to transfer seminar Reviewed in contrast with reports of genre pedagogy in Australia

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Action (Semester 1)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Implementation of the pedagogy	Lesson plans, materials etc stored Tape recordings of some lessons. Review notes made afterwards	Usually discussions with WOS tutor Reflection on success, completeness of lessons prior to preparations for next session	Periodic review of content emphasis and classroom methods with WOS tutor	Review with WOS tutor	Review with transfer seminar group including staff from Linguistics, Media Studies and other departments
Observation of the subject tutor's lectures	All noted. Some tape recorded	Referred to in WOW lesson prep - for WOS subject metalanguage which could be exploited in writing teaching Post lesson discussions with tutor			To be coded for various areas of Thematic Formation
diagnostic essay	Texts collected, marked by literacy tutor, paid colleague literacy tutors and subject tutor, photocopied and specifically designed diagnostic feedback sheets completed	Diagnosed according to SFG derived genre categories (Sydney university diagnostic model)	Discussed with students in feedback tutorials Discussed in detail with students in taped interviews		Several examples used to refine SFG categories for analysis in wider set of essays A selection, focussing on the students interviewed, analysed using refined SFG categories for development, generic appropriacy, writing success Compared with student informant information from interviews
Feedback tutorials	Review notes made				To be reevaluated in light of refined SFG analysis of diagnostic essay

Action (Semester 1)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Interviews	Most tape recorded, some noted				To be compared with refined SFG analysis of diagnostic essay Functional analysis of text, writing process, genre knowledge to be done
Continuing discussions with tutor	Tape recorded or noted				To be examined for evidence towards Thematic Formation, experience and perception of writing pedagogy
subject tutor's seminars (weekly)	Most noted, some taped	Discussed afterwards			Recordings to be examined for relevant themes
Essay 2	Texts collected, marked by subject tutor and literacy tutor, photocopied and diagnostic feedback sheets completed	Diagnostic sheets used	Discussed in interviews		No detailed analysis intended - texts for cross-reference with first essay and last essay
Interviews	Most tape recorded, some noted				Used to cross refer
Essay 3	Texts collected, marked mostly by subject tutor, photocopied and departmental official assignment feedback sheets completed				Analysed using refined SFG analysis Contrasted with interview, observation and WOW pedagogic input

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Action (Semester 1)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Interviews	Most tape recorded, some noted				Contrasted with essays Coded for themes
Student perception of module feedback sheet					
End semester 1					

Second macrocycle (Semester 2, 2000)

Action (Semester 2)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Discussions with course tutor	Data tape recorded and annotated	Rereading/listening			
Initial essay-text analysis for genre and needs	Data transferred onto text analysis grids	Text analysis grid 1 (see appendix)	Checked with WOS tutor (and PhD supervisor?)		
Syllabus,. methods and materials design	Documentation and materials stored and discussions with tutor recorded and noted	Checked with WOS tutor	Reviewed in light of lesson experience Sometimes checked with students in interviews	Emphasis refocussed in tutor-tutor discussions Reviewed using feedback form with students	Reviewed entire programme with students in lecture theatre dialogue (tape recorded - to be coded for thematic analysis) Reviewed entire programme with WOS tutor Reviewed with supervisors previous to transfer seminar Reviewed in contrast with reports of genre pedagogy in Australia

Action (Semester 2)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Implementation of the pedagogy	Lesson plans, materials etc stored. Tape recordings of some lessons. Review notes made afterwards	Usually discussions with WOS tutor. Reflection on success, completeness of lessons prior to preparations for next session	Periodic review of content emphasis and classroom methods with WOS tutor	Review with WOS tutor	Review with transfer seminar group including staff from Linguistics, Media Studies and other departments. In light of transfer seminar entire programme reviewed for quality of student participation.
Observation of the subject tutor's lectures	All noted. Some tape recorded	Referred to in WOW lesson prep - for WOS subject metalanguage which could be exploited in writing teaching. Post lesson discussions with tutor			Some to be coded for various areas of Thematic Formation

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Action (Semester 2)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
diagnostic essay	Texts collected, marked by literacy tutor, and subject tutor, photocopied and specifically designed diagnostic feedback sheets completed	Diagnosed according to SFG derived genre categories (Sydney university diagnostic model)	Discussed with students in feedback tutorials Discussed in detail with students in taped interviews		Several examples used to refine SFG categories for analysis in wider set of essays A selection, focussing on the students interviewed, analysed using refined SFG categories for development, generic appropriacy, writing success Compared with student informant information from interviews
Feedback tutorials	Review notes made				To be re-evaluated in light of refined SFG analysis of diagnostic essay
Interviews	Most tape recorded, some noted				Some to be referred to during analysis of WOS1 essays using same functional analysis of text, writing process, genre knowledge
Continuing discussions with tutor	Tape recorded or noted				To be referred to for additional evidence towards Thematic Formation, experience and perception of writing pedagogy

Action (Semester 2)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
subject tutor's seminars (weekly)	Most noted, some taped	Discussed afterwards			Recordings to be referred to for relevant themes
Essay 2	Texts collected, marked mostly by subject tutor, photocopied and departmental official assignment feedback sheets completed				To be referred to using refined SFG analysis for ancillary information to WOS1 essays
Interviews	Most tape recorded, some noted				Contrasted with essays Coded for themes
End semester 2					

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Third macro-cycle (Semester 3, 2000-2001)

Action (Semester 3)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Discussions with course tutor	Data annotated				To be reviewed for contrast with preceding year WOS1
Adaptations to first year syllabus,. methods and materials design	Documentation and materials stored and discussions with tutor recorded and noted	Checked with WOS tutor	Reviewed in light of lesson experience	Emphasis re-focussed in tutor-tutor discussions	Reviewed for contrastive purposes
Implementation of the pedagogy	Lesson plans, materials etc stored Tape recordings of all lessons. Some review notes made afterwards	Usually discussions with WOS tutor Reflection on success, completeness of lessons prior to preparations for next session	Periodic review of content emphasis and classroom methods with WOS tutor	Review with WOS tutor	Reviewed for contrastive purposes
Observation of the subject tutor's lectures	All noted. Some tape recorded				Some to be coded for various areas of Thematic Formation
diagnostic essay	Texts collected, marked by literacy tutor, and subject tutor, photocopied and specifically designed diagnostic feedback sheets completed	Diagnosed according to SFG derived genre categories (Sydney university diagnostic model)	Discussed with students in feedback tutorials		Referred to for comparative purposes
Feedback tutorials	Review notes made				To be referred to for comparative purposes

Action (Semester 3)	Data collection	Analysis method: Microcycle	Mesocycle	Macrocycle	Grand cycle
Continuing discussions with tutor	Noted				To be referred to for additional evidence towards Thematic Formation, experience and perception of writing pedagogy
subject tutor's seminars (weekly)	Most noted, some taped	Discussed afterwards			Recordings to be referred to for relevant themes
Essay 2	Texts collected, marked mostly by subject tutor, photocopied and departmental official assignment feedback sheets completed				To be referred to using refined SFG analysis for ancillary information to WOS1 essays
End semester 3					

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Main phase

The two grids below illustrate how the analysis was refined during the period of the research.

LNRRW, Diagnostic Analysis grid

Para	Genre schema	Contents details	Discourse semantics	Lexicogrammar
1	Introduction (report-style layout)	repeat question mes roots/definition (elements)	Hypertheme: mes elements (not used to organise text)	
2	Text synopsis	genre plot director/actors (probably a genre-appropriate stage - but plagiarised - a genre issue)	Problems with reference chains in S1,2. Remaining sentences derived from video mag description (genre inappropriate tenor)	**Ideational** (lexis) in S1,2 is ok. Processes : _**check the type of processes typical of a good analysis cf Kirk's predominantly material (?) ones**_ **Interpersonal and APPRAISAL** resources misused (?) in remainder Mood: historic present APPRECIATION (APPRAISAL) _a lot of good looking ..._ _a twist filled plot_ _spot on_ _actors run with the idea_ **Textual** Mode _would like it the other way around_ _and that's all before..._

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| 3 | Analysis of text through mes | Narrative sequence analysed
Shot 1: the road
Shot 2: the man
Events: the man prepares
the pressups - interpreted | Macro theme is odd - orientates to film/question
establishing shot ... this shot ...next shot
This lexical chain is part of the taxonomy of the field - but the field context is not explicated | **Ideational**
field specific collocations are odd/less common
the film starts off (not important: opens)
to give you the idea (to create the impression)

Interpersonal
METAPHOR
I think this was ... to give you the idea
the next shot you see
APPRAISAL
for the long day ahead
Mode
for a couple of reasons |

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| 3 | Analysis cont | Interpretation of action
Narrative retold sequentially
Comment on mes
Narrative continued and intepreted | Macro theme for whole para is *first fifteen minutes of film* This tends towards narrative discourse organised by time conjunctions, participant themes
Reference chain focusses on Cage, not mes
Lack of causal conjunctions
Lexical chains include camera shots and various filmic participants | **Ideational**
Participant - mostly Cage
Processes - mostly material re Cage/ some attributive re interpretation
Little technical lexis
Interpersonal
METAPHOR
My opinion is option 2
life can't be that good for him
youre just seeing
you are led to believe
which to me has to meanings
metaphor and appraisal break down and they are the critical moments in the text development - but the language is "inappropriate"
APPRAISAL
mes is used very well
mes is at its very best
the camera slowly zooms in ... and you are lead to believe that he is fighting his conscience (this is an Appreciation reference to characterisation but no abstraction to anchor the illustration - it does not take its place as significant in a taxonomy)
which to me has to meanings:
  1 just a ordinary town show
  2 the sign represents no escape
Textual
MODE
Coordination, or simple clause rather than subordination - subord is all material processes with temporal conjunctions |

| 4 | Conclusion | Theme
summary
film noir
& genre conventions
reference
personal response/opinion
(KM-L believes the conclusion is "for your opinion") | Hyper-new? (it has many new elements - too many. How does the hyper new work - when it has to be so derived from the foregoing macro News)
Should the lexical chains reach completion here - the main ones being picked up for a finale?
Should there be rich occurrence of causal/consequence conjunctions?
As a text treated out of its semantic context this displays a fair number of the kinds of lack of textual cohesion that a normal study skills course would address. But more significant may be the generic incoherence of the entire conclusion:
zooming in and shading lexical chain members but chain never formally initiated
characters emotions is a technical term relating to the taxonomy of mes but not anchored in *characterisation*
mes is important... inappropriate Appreciation language so incoherent re genre
a complex genre first time "genre" - a key term - has been referred to (a student is expected to recognise this is akey element - at high level - maybe superordinate - in the taxonomy. Treatment of the term is not accurate. Class reading introduced in conclusion | **Ideational**
LEXIS
the zooming in and shading
Interpersonal
METAPHOR
I think that
In the reading given to the class by J O
the thing I like most ...in the beginning you're left
...
I also like ...
I think it sets the mood...

APPRAISAL
was used very well
kind [of] set the mood
?but referring it to film noir...is important
a complex genre
*(C*omposition*)elements which spit it up from all other...* |

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			(a genre problem - the place of citations in the staged goal oriented activity?) Quotation problem The final sentence is virtually NEW. (What does Martin say about text as clause - because it doesn't make sense that conclusion is new - though there may be some place for a New final sentence (my "opening up the horizon" idea) If so KLM's is just not new enough - it should have been introduced as macronew somewhere first	

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LNMES Analysis grid

Para	Genre schema	1 Contents details 2 Source material	Discourse semantics 1 Macro/ 2 Hyper/ (3 Clause Theme) 4 Paragraphs 5 Continuity :prediction, categories/ abstractions (5a Conjunction including clause relations:) (5b Reference) (5c Lexical chains)	Lexicogrammar 1 Field/experiential: technical 2 Field/experiential: abstractions (2a Field/experiential: building technicality: relational processes etc) (2b Field collocations) 3 Tenor/interpersonal: explicating vs solidarity (3a interpersonal metaphor 3b Appraisal)
1	Introduction	Names of films ref to "elements" and mes	Lexically some beginnings of Hyper theme *mes; elements* But no real interpersonal theme - i.e. position/appraisal Conceivably the intro goes through first two paras	**Ideational** *two references* *? to explain the meanings of mes by comparing the two films with the different elements ...mes* <u>**Where to put collocation and what to say?**</u> **Interpersonal** <u>METAPHOR</u> *I have chosen* *I feel it would be a good idea*

2	?Introduction	Identification of the ?Phenomenon or ?Token Attribution of elements ?Value (*stage the film; add verisimilitude*)	Check chain interaction Reference chain not developed lexical chain based on identical - ? not similar and so not demonstrating insight into the terms Themes are appropriately *mes* News/rheme are appropriately attributes and processes with mes as participant	**Ideational** **Interpersonal** MOOD [√]Declarative, unmodulated APPRAISAL focus *main elements* **Mode** *coordination not subordination
3	Definition of terms	MS Identification - dominant form; entertainment profit Attribution - high budget; distribution; genre: classical narrative	**Lexical chain** *mainstream cinema* in theme position, Some shift to similar with *classical narrative* Otherwise identical (somewhat overdone?) **Reference** Some examples of pronom ref; at least one case of lost opportunity for ellipsis **Conjunction** Contrastive No temporal No causal **Theme** *Mainstream cinema*	**Ideational** COLLOCATION *tends to stick with a classical narrative and correspond to the canonic story* **Interpersonal** MOOD Declarative, modalised METAPHOR [√]*can be seen as* [√]*tends to be* [√]*can fit* APPRAISAL [√]*most dominant form of film for a long time* **Mode** Coordination, but more clause complex than simplex (cf diagnostic)

| 4 | Element 1 | Settings
Ref
appraisal - function
Application SOL; 3
illustrations (***KLM probably doesn't understand the term setting to judge from the pov editing illustrations)*** | **Lexical chain**
1 live chains *mes; narrative action; the story;*
2 New chain *settings in films...cinema settings...design of setting*
3 New: *Clara*
Reference
* *settings...it*
*a lot of point of view shots...three examples of this
√*one is ...*
*in front of her friend and the shot switch to one another
Conjunctions
Mostly coordinators; ?*not only...but also*
Theme
MACRO
element identified, appraised, attributed
THEME
topical - generally following rheme of previous s. | **Ideational**
Actually, I think KLM has succeeded with the field - he makes the link between *settings* and *pov shots* and so processes the field ok
Interpersonal
METAPHOR
*I feel
MOOD
declaratives look good in the Clara section
MODALISATION
tend to add meaning
it can enter
can influence
APPRAISAL
an active role
one of the most important elements
a giant stage
*three perfect examples
Textual
No real live metaphors - though some fixed metaphors
Some embedding - is that written mode? |

| 5 | Element 2+3+4! | Costume
Functions
EG SOL prison uniform;
RRW good guy bad guy
Prop
Character - RRW cadillac
Make up - attribution | **Taxonomy**
I think that part of the learning is to know the taxonomy(ies) and part of the writing is to activate them periodically as KML does in MACRO THEME
costumes, like the settings, have certain functions within ...mainstream film

Taxonomy delineation/visibility breaks down in the move to "props"
This is a superordinate relationship of hyperonomy(mes) and hyponymy (costumes props) or composition (meronomy)
Lexical chain
Trace the *function* chain back.- eg *influence* in P4

Theme
MACRO
Identifies element
Appraisal opaque | **Ideational**
COLLOCATION
within the end result of a mainstream film
props go together very closely with ... the makeup
√*enhance the appearance*
TECHNICAL LEXIS
costumes ....settings....furnish props
√?*ongoing narrative structure*

Interpersonal
MODALISATION
the car is suppose to reflect upon
APPRAISAL
quite stylised; purely graphic qualities
Is there something like a taxonomy of appraisal items
or is it just applying general appraisal terms "meaningfully" i.e. recognisably in the context. *stylised* has no meaning in this context, or an uncertain one
In a way ...kind of like (FORCE)

METAPHOR
√*can be seen as suggesting*
the costume tells us the audience (what does it mean to get this "wrong"?)
√*costume can establish* |

6	Element 5	Lighting	**Lexical chain** whole text identity *mes* whole/local?text *impact-to help-holds* *responsiblities- sets-allows-create-* *attention is drawn-establish-you can tell-* whole/local?text (*mood of character?*)- *type of film-film noir genre-thriller* local text *lighting-lighter and darker* *areas- lighting-darkness and shaded(low* *key lighting) frames -lighting-dark-shady*	**Ideational** <u>COLLOCATION</u> **holds many other responsibilities* **Interpersonal** <u>METAPHOR</u> **to help us see* **allows you to see* *audiences attention is drawn* **type of film your'e watching* **you can tell* *unlike* <u>APPRAISAL</u> *a great deal of the impact*
7	Element 6	figures		
8	Conclusion		**Lexical chains** whole text *mise en scene- elements-(etc)-* *dresses-mannerism* *is used- made up of-make up what we* *see-adds-helping you-needed to* *understand-uses-to get there point across* *meaning-verisimilitude-characteristics-* *point* local text *a child's picture-the picture* *book-illustrations of necessary objects-* *?stereotypical view* **Reference chain** *we-we-* *you--you* *I-me* *there*	**Interpersonal** <u>METAPHOR</u> **we the audience can understand* *and interpret* **what we see on screen* **by helping you believe* **In a way you can compare..* *which are needed* **I would say to me* **to get there point across.* <u>APPRAISAL</u> *we the audience can understand* *and interpret properly* *without...would be hard to* *understand* *which are needed* *to get there point across quickly* *and simply*

DIAGNOSIS OF LITERACY SKILLS
FOR STUDENTS OF FIRST YEAR MEDIA STUDIES

Linguistics Department and Media Studies Department
University of Luton
[Adapted from materials created by the MASUS Project, University of Sydney]

Student Identification Number   _____

Family name   _____

Given name   _____

ABOUT THE DIAGNOSTIC PROCEDURE

1.   This leaflet contains the writing task which we are using to diagnose your literacy skills. It is based on the content of the first two lectures, the reading materials and a short film extract

2.   This task is a zero weighted part of your semester assessment, based on your understanding of the course content. We are interested in how you use your knowledge, so you should refer to readings, lecture notes and film notes.

3.   When we consider your writing, we will look at skills needed for writing a task involving application of principles to film interpretation, analysis and discussion.

This is not an examination and you will not be given a score, but we will give you feedback on specific aspects of your writing on a scale of 4-1 which you can, if you like, use in developing your own writing.

Qualitities of presentation - word processing, layout - will not be rated, but will be generally judged as being acceptable or not acceptable.

We are seeking your permission to make use of the short essay you write for us. The purpose of using your essay will be to show other students some examples of the different types of literacy skills. We would only use your essay anonymously (that is, without giving your name). If you agree to this please sign here.

_____

(Please note, there is no penalty for not agreeing)

We are currently reviewing the teaching of reading and writing in Media Studies. To do this, we would like to ask if you would be interested and willing to meet with Jim Donohue for a short discussion about once every three weeks. We would talk about your experience of the reading and writing that you are doing on the Media Studies programme. This would not be a teaching situation. We are interested in your experience.

If you would be interested to find out more about this, would you sign below. You are not committing yourself yet. We would talk with you first so you are clear about what we are doing.

_____

(Please note, there is no penalty for not signing)

INSTRUCTIONS FOR THE WRITING TASK:

1.   Read the question carefully

2   Take some time to plan your answer

3   You should refer to your notes from lectures and the film viewing and to reading materials. BUT REMEMBER, DO NOT PLAGIARISE (that is, copy directly from reading materials, unless it is a quote)

4   Write a short essay of 600 words.
        (This is shorter than essays you will write in the future, but it should have the same structure and style as a longer essay)

Here is the essay question:

In what ways does mise-en-scene work to construct meaning in film noir, with particular reference to the first fifteen minutes of *Red Rock West*?

Your answer should make reference to the film **and** to the chapter by Orr, J., "The Road to Nowhere"

[slightly reduced size]
[Adapted from materials created by the MASUS Project, University of Sydney]

MODULE _____ NAME _____

KEY TO RATING
4 = excellent/no problems/accurate/very appropriate   A = appropriate
3 = good/minor problems/mainly accurate/largely appropriate   NA= not appropriate
2 = only fair/some problems/often inaccurate/often inappropriate
1 = poor/major problems/inaccurate/inappropriate

CRITERIA			COMMENTS
A. Use of source material - is information taken from the lectures, the reading and the film correct and appropriate for the task?	4 3 2 1		
	A	NA	
1. relevant information from reading is employed			
2. irrelevant information from reading is avoided			
3. film material is interpreted correctly			
4. film material is transferred correctly			
5. written and film information is integrated with the text			
6. text is free from plagiarism			
7. bibliography constructed correctly			
B. Structure and development of text - is the structure and development of the answer clear and appropriate to the question and its context?	4 3 2 1		
	A	NA	
1. text structure (genre) is appropriate to the task			
2. introduction sets the theme			
3. beginnings of paragraphs and sentences orientate to theme			
4. critical evaluation of evidence			
5. use of evidence consistent with the theme			
6. statement of conclusion follows from argument/interpretation & relates to theme			
C Control of academic writing style - does the grammar conform to appropriate patterns of written academic English	4 3 2 1		
	A	NA	
1. appropriate use of abstract words			
2. appropriate combinations of words			
3. appropriate relationship with reader			
4. control of continuity devices in text			
5. control of categories			
6. appropriate choice of vocabulary			
7. appropriate evaluation language			
D Grammatical correctness	4 3 2 1		
	A	NA	
1. clause structure follows recognisable & appropriate patterns of English			
2. correct subject verb agreement			
3. consistent and appropriate tense choice, correctly formed			
4. correct singular plural noun agreement			
E Qualities of presentation	not rated		
	A	NA	
1. spelling generally correct			
2. word processing appropriate			
3. paragraphing reflects essay structure			
4. capitals, italics etc			

Diagnostic Assessment Sheet - Subject Raters (General)

COHORT   _____

NAME   _____

KEY TO RATING

4 = excellent/no problems/accurate/very appropriate   A = appropriate

3 = good/minor problems/mainly accurate/largely appropriate   NA= not appropriate

2 = only fair/some problems/often inaccurate/often inappropriate

1 = poor/major problems/inaccurate/inappropriate

CRITERIA		
A. Use of source material - is information retrieval and processing of visual and verbal data correct and appropriate for the task?	4 3	2 1
	A	NA
• relevant information selected • information is integrated with the text • text is free from plagiarism		
B. Structure and development of text - is the structure and development of the answer clear and generically appropriate to the question and its context	4 3	2 1
	A	NA
• generic structure is appropriate to the task • focussed position statement • critical evaluation of evidence • statement of conclusion which follows from argument/evaluation & relates to thesis		
C Control of academic writing style - does the grammar conform to appropriate patterns f written academic English	4 3	2 1
	A	NA
• language appropriately abstract and technical • generalisation qualified where appropriate • logical flow of ideas • appropriate choice of lexis		
D Grammatical correctness	4 3	2 1
	A	NA
• accurate sentence • correct subject verb agreement • consistent and appropriate tense choice, correctly formed • correct use of articles		
E Qualities of presentation	not rated	
	A	NA
• spelling generally correct • handwriting legible • paragraphing reflects essay structure		

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Notes for completing Diagnostic Assessment Sheet (Expert Literacy Raters)
COHORT   _____

NAME   _____

KEY TO RATING
4 = excellent/no problems/accurate/very appropriate
3 = good/minor problems/mainly accurate/largely appropriate
2 = only fair/some problems/often inaccurate/often inappropriate
1 = poor/major problems/inaccurate/inappropriate

A = appropriate
NA= not appropriate

A.   Use of source material - is information retrieval and processing of visual and verbal data correct and appropriate for the task?

- most relevant information is employed
- use of irrelevant information is avoided
- visual information is interpreted correctly
- visual information is transferred correctly
- information is integrated with the text

RELEVANT ISSUES
QUOTE
         Used only when exact words are essential (or particularly appropriate)
         Preferably used with commentary to establish relevance and/or critical interpretation
         Reference conventions
         Grammatically integrated in text (in sentence/para/ separate unit)
REPORT
         Paraphrase
         Summarise

Language strategies for paraphrase/summary

1. putting more information into the noun group (nominalising) (this one looks the most significant)

Source: *In all these movies the motel acts as the staging post to close encounters of a transient kind, a crucial nexus of flight. So it is that Lara Flynn Boyle breaks off her escape with Nicholas Cage at the Comfort Inn outside Red Rock West to use his unresisting body for her own pleasure.*

Student text: *For example Lara Flynn Boyle's seduction of Nicholas Cage at Comfort Inn*

Source: *For mass audiences who wish to exorcise their fear of evil by feeling helpless before it, serial killings are a form of serial sensation of the monstrous, goring by numbers.*

Student text: *For mass audiences serial killings can be cathartic (or therapeutic)*

Source: *For noir too is about cheating hearts but only when the circulation of blood through the aorta matches the circulation of blood through the black economy.*

Student text: *For noir, passion is a commodity*
For noir, passion is driven by money

2. taking information out of the noun group

Source: *Fay is a look-alike for the dead wife so that her fake dying could be **a re-enactment of the spouse's real death by drowning, a retrojection of intent in which Jack**, beset by guilt, feels himself to be the murderer.*

Student text: *When Fay dies she **reminds** Jack of the guilt he feels about his wife dying.*

Source: *A balance between repetition and novelty can be said to characterise a narrative film's relationship to the general cultural knowledge that it assumes of its viewers*

Student text: *A film **balances** repetition and novelty according to its view of the cultural knowledge of its audience.*

3. changing word form

Source: *The **movement from** initial disruption to final resolution, effective or not, takes place through a progression from event to event*

Student text: *The film **moves from** problem to solution through a series of events*

Source: ***Jack's sinking of the murder car in the Indian lake** with Fay's bloodstained clothes **triggers the flashback of his wife's drowning**, but Fay has already vanished.*

Student text: ***When Jack sinks the murder car in the Indian lake he remembers his wife's drowning**, but Fay has already vanished*

4. alternating active and passive verbs

Source: *Here Cage, stoic through all tribulation, **is given** the cachet of a justified sinner, his failing born out of a perverse strain of virtue which **lifts** him above husband, femme fatale and contract killer, Dennis Hopper*

Student text: *In this scene Cage, who has gone through so many trials **takes** on the cloak of a justified sinner. **He is lifted** above the other characters by a strange virtue.*

5. using synonyms

Source: *This **triumph is echoed** with self conscious irony in the ending of Red Rock West where Cage **flings** the **treacherous Boyle** from the freight train during their big escape and **tosses** the **tainted** money out with her.*

Student text: *There is **a repetition** of this triumph when Cage **throws** the **wicked woman** and the **dirty money** out of the train.*

6. using different logical connectors or different structures to express logical connections

Source: *Fay is a look-alike for the dead wife **so that** her fake dying could be a re-enactment of the spouse's real death by drowning, a retrojection of intent in which Jack, beset by guilt, feels himself to be the murderer.*

Student text: ***Because** Fay looks like Jack's dead wife it seems that her fake death is a repetition of his wife's real death which he feels responsible for.*

Source: *But the mystery deepens, **aided by** the film's title*

Student text: *The film's title **contributes to** the mystery*

7. changing the order of information

8. synthesising information from different sources to suit your purposes

- text is free from plagiarism

B. Structure and development of text - is the structure and development of the answer clear and generically appropriate to the question and its context

- genre is appropriate to the task

There is a basic genre shape but it's a fuzzy shape not a rigid structure
(Elements of it will be foregrounded, backgrounded or missing; sequence is broadly fixed but also negotiable):

<u>Basic genre move structure</u>

ORIENTATE TO QUESTION

ORIENT FORWARD (outline essay plan)

DEFINE TERMS

ELABORATE AND EXEMPLIFY DEFINITION

APPLY TERMS TO FILM/INTERPRET ASPECTS OF FILM

CONCLUSION

INTRODUCTION

    ORIENTATE TO QUESTION
    MAKE GENERALISATIONS [Take a position]
    ORIENTATE FORWARD TO ESSAY

    [E.g. Define *m-e-s; noir; genre* /Explain/Exemplify (details; effect)/Relate]
    [Maybe present essay structure]
    (over one or two - or three? - paragraphs)

BODY

APPLY MES TO NOIR FILM EXAMPLE & INTERPRET
[SELECT, EXEMPLIFY, DESCRIBE, ANALYSE]

PREFERRED OPTION (by WOS Tutor)	ALTERNATIVE
ORIENTATE TO FILM [summarise plot] LOCATION COSTUME SCENES +PROPS LIGHTING etc	ORIENTATE TO FILM DESCRIBE VARIOUS EPISODES ILLUSTRATING VARIOUS MES ELEMENTS

CONCLUSION

    RETURN TO ABSTRACT/GENERAL LEVEL (from specific film example level)
    REPRISE THEME
    SOME EXPANSION OF THEME

- clear focussed thesis statement

Somewhere in ORIENTATION section

- choice of Theme and New reflects structure

Themes of sentences will be argument/topic/position oriented not interpersonal or textual (mostly)

- critical evaluation of evidence

Evidence is situated - i.e. presented as one particular writer's position
(Ideally more than one position presented. However, in this essay the main positions are probably: one "authority"; the film; the student)

Evaluative language (this needs making more genre specific - these examples are from an argumentative essay. I'm not yet sure how this essay works differently):

Identifying strengths - "the findings are impressive but there are problems
(shortcomings etc)
Identifying what is missing - "the film fails to show"
Positive or negative qualities - " it is important to note"
Showing different degrees of certainty - " it is unlikely that...
Quantifying - a vast amount of...
Comments - significantly

- use of evidence consistent with the thesis

Not just summary of evidence but related to the thesis

Be wary of evidence always presented as "Orr says..." this is *author-oriented* not *argument-oriented*
(language strategies to achieve this: passives; "*it has been suggested*" etc (projecting "it"); using noun to refer to source ("*the suggestion that...*"))

- statement of conclusion which follows from argument/evaluation & relates to thesis

- appropriate use of grammatical metaphor and nominal group structure

Technical terms - *narratology etc*
Abstractions (processes/qualities/circumstances into things)
Textual/conceptual metaphors: *aspect, feature, etc*

- appropriate use of interpersonal metaphor

Evaluative language as above: (*errors: *it is perfectly reasonable/ I have discovered that/ to my personal delight/ I don't agree/ when mise en scene is used correctly*)

- demonstrated control of appropriate modality

modalised to acknowledge other voices: (*errors: *Ask yourself... then select ...; If you think of your favourite scene from a movie; it is obviously vital to make sure*;)

- demonstrated control of cohesive devices - reference chains, textual reference

- demonstrated control of taxonomic relations

Items selected/grouped/labelled with category abstract labels/related to other categories and to each other/superordinates;hyponyms;meronyms

- appropriate choice of lexis

Field appropriate

D Grammatical correctness

- clause structure follows recognisable & appropriate patterns of English
- correct subject verb agreement
- consistent and appropriate tense choice, correctly formed
- correct singular plural noun agreement

1) Some examples of genres as staged social processes from the literature of the 'Sydney school of genre-based pedagogy'.
2) The 'Sydney pedagogic cycle'

1) (Martin, 1985)

Factual writing at primary school

Narrative

Genre name	Examples	Social purpose	Stages	Features
Recounts		what happened to entertain		specific participants; specific events that happened; examples event focussed

Factual

Genre name	Examples	Social purpose	Stages	Features
Procedure		how things happen the way the world is to explore the world		general (*you*=generic people; *beans* = a class; actions timeless:
Instruction				imperative or simple present event focussed
Directions				Sequence of imperatives Declarative clauses, simple present, generalised Actor (*you*)
Description		what things are like/how (but not why)		particular individuals thing focussed
Reports		to store information what things are like/ how (but not why)	info organised into sets/ headings	general classes thing focussed specific statements but to back up general ones
Explanation	rare at primary level may be part of a report	why (in primary school: justifying an attitude)		general; judgement

Expository genres outside primary school

Exposition	more developed explanations	why -but more 'socially significant'		judgement (thesis) backed up by argument: *firstly, secondly*
Analytical	lectures, seminars, scholarly papers, essay writing	persuading that	Thesis is focal point: Statement	written mode
Hortatory	editorials, letters to news, sermons, political speeches	persuading to	Thesis is focal point: Command Letter to ed: 1 reason for writing 2 thesis 3 examples of how 4 first argument for thesis 5 real examples (second arg?) 6 reason why govs don't act 7 reasons why gov should act anyway	spoken mode (e.g. a letter - which is a mode and not a genre; a thank you letter is a genre - contrast between transmission and purpose)

Details

Social purpose why?	Features	Teaching
vulnerability of argument in conjunction form - too explicit	**Reasoning:** 1 causal relations: a) using conjunction to connect two clauses; (as in spoken) more likely within clauses b) prepositional phrase + nominalisation (*because of my concernd*) c) verbal phrase (*means*) d)vocabulary 3 (*reason*) NB the comments on spoken forms that undermine argument: a)spoken negative (if there wasn't no) b) spoken concord (if there wasn't any) c) spoken ellipsis (same with state gov) d)spoken coordination (vandalism, fighting)	Convert conjunctions into othe forms
impression of rationality	**Personality** Mental Processes Relational Processes emotive adjectives Hortatory ex - more spoken like emotion Analytical ex - impersonal - use nouns not verbs for attitude *my concern*	
to persuade	**Metaphor**	
Exposition is represented as a search for truth but is in fact a construction, a viewpoint	**Written versus Spoken language** density intricacy grammatical metaphor (to submerge argument): nominals, mood, modality	

Coffin (1997)

Secondary school history genres: genres as processes of induction into historical thinking.

Genre name	Stages	Features
Recount (Chronicle)	Background^ Record of events^ Deduction	Appraisal / Interpersonal system (Judgement - social sanction: integrity/veracity; social esteem: tenacity/capacity/normality; Attribution) inscribed (directly) or evoked Record stage: no direct judgement, but indirect ideational tokens - so 'neutral' Deduction: direct judgement Attribution: interpretation while 'neutral'; inscribed judgement through reporting, also projection makes judgement less negotiable Events are modally responsible for judgements: they are agents in relational processes where attribute judgement is nominalised -and thus also non negotiable Focus on groups of people and things - grammatically move from specific to generic and from concrete to abstract Abstract things= Abstract or Metaphorical: Abstract: technical; semiotic; dimensional Metaphorical: processual; quality Contextual pressure towards metaphor is interplay between field (expanding time lines) and tenor (developing status of apprentice historian); Time is organiser rather than conjunction system; processes of events are nominalised into, e.g. periods (*guerilla war; this period of black resistance)* + Appraisal nominalisation which maintains 'objective stance' Seemingly natural division of time into parts plays a significant role in history: a series of blank spaces into which something is to be put
Historical Account (Chronicle)	Background^ Account sequence^ Deduction	Similar to Recount but with causal links Topological vs Typological classification: 'How many causal links converts a Recount into and Account?' - more or less classification Time and events no longer a natural unfolding, but explained However, an oversimple mapping on of causality to time lines Events are nominalised as forms of belief or behaviour and brought into causal relations with other events; these are then nominalised and through Theme-Rheme pattern construct new events Cause construed as abstract thing Appraisal - inscribed and evoked - is exploited to underpin, realise the causal relations Ss learning how to present perspective as 'truth' not drawing attention to the role of writer as judge; and to construct a seamless storyline. Gender, race, class may remain invisible - but the explicit awareness of the constructedness of accounts may offer tools to students to become aware of the invisible

| Factorial + Consequential Explanation

(Purpose: to explain past events by examining cause and consequences) | Input^ Consequences^ Reinforcement of Consequences | Not constrained by time lines: long term structural causes integrated with short term precipitating events.
Explanation built on Text time not historical time scaffolded by logic

Key resource:grammatical metaphor - causality and appraisal
Nominalising cause can then be brought into relation with other abstract things and by means of Thematising and internal cohesive devices (for elaboration of theme) can scaffold the text by being a staging and ordering device: *One major effect of WW2 was a restructuring of the Aus economy*

Wave like text pattern: peak of abstraction and density in macro theme - cause nominalised; less dense hyperthemes; less dense mini account sequence with cause verbalised.

Appraisal as a result of nominals: *one major effect.* Specific VALUATION tokens are central in history - for grading causality and measuring degree of change and significance
Consequences can be appraised.
Appraisal at beginning and end of explanation (where?) - buried in metaphor - e.g *other important changes* -obscures the personal judgement
Reinforcement of Consequences stage Appraisal is foregrounded by means of interpersonal metaphor: Attributes rather than modeal verbs (*it is clear)*and judgement less negotiable;

Process of interpretation underlying explanation is elided: by metaphor and presentation of factors as facts: an apprenticing into the unified explanation by excluding extraneous/contradictory explanations |
| **Arguing:** Challenge

("success in school history is dependent on a student's control of the lexgram resources and text structure that realise the arguing genres") | Position challenged^ Rebuttal arguments^ anti-thesis | Similar to explanation in text time/internal temporal relations but different in foregrounding the interpretive process and negotiating different interps. Reconstruction of past as hypothesis rather than fact - so new resources are persuasive ones

Argues against a commonly held view

Persuasion resources are the Appraisal ones of Engagement: modality etc
By modality claims of others presented as possiblities not facts; rebuttal arguments are categorically presented in Hyper New position; Hyper new also guides and prepares reader to accept antithesis - by means of metaphorical and abstract things |

Rose (1997)

Science, Technology and Technical Genres

Genre name	Stages	Features
Explaining production systems (industry manual)	Macrotheme: classification of machine^ location^ function^ sequence corresponding to stages in manufacturing process	Macro: relational identifying clauses sequence of material processes linked by temporal, causal succession - the conjunctive relations are often implicit; an implication sequence; concrete spatial locations realised in prepositional phrases sequence the processes : purpose is to explain the process and build up a taxonomy Themes are the machine itself or components that act within the process; marked themes: prepositional phrases (location) or dependent clauses (purpose, succession); News focus parts of machine or process where events occur (using prepositional phrases) - thus building composition taxonomy Ideational metaphor (nominalisation) for thematising sequence created out of congruent clauses; agency is with the machine itself, or parts, or gas up to the point where human agency takes over (both agencies are institutionally dominated) Gas is actor in middle clauses; elements of technology are Actors in effective clauses. Logical/Causal relations between stages are predicted and then accumulated in the macro new as reasons for obligations - i.e.commands
conditional explanation (industry)		Conditional procedures: numbered if options which mean 'either... or" Logic is scaffolded by lexical cohesion and comparative reference
Scientific explanation (secondary scchool)		Field specific classification systems is built towards naming a natural feature Activity sequence has implicit conjunctive causal relations because it answers unwrittn question, Why? Causal relations are a combinations of experiential an exchange clause functions (middle class children more soicalised to causal explanations) - a vast range of expressions of obligation and evidentiality
conditional explanation (secondary school)		types of conditions as explanations of abstract physical phenomenon construed through an interweaving of conjunction, lexical cohesion and comparative reference to enable scientifically literate readers to generalise across different possible contexts and construct abstract models of reality. The abstractions can then be translated back into concrete situations abstract entities:

The Sydney 'Explicit Genre Pedagogy Teaching Cycle' (From Martin, 1999)
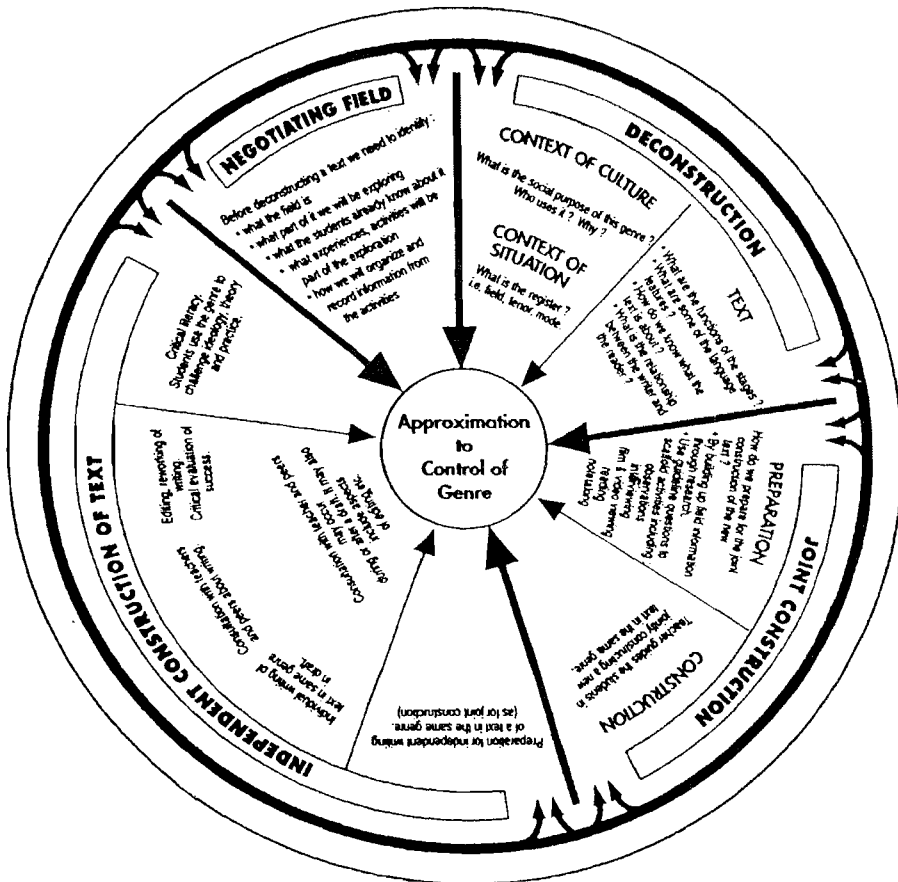
1992 DSP Primary Curriculum Model
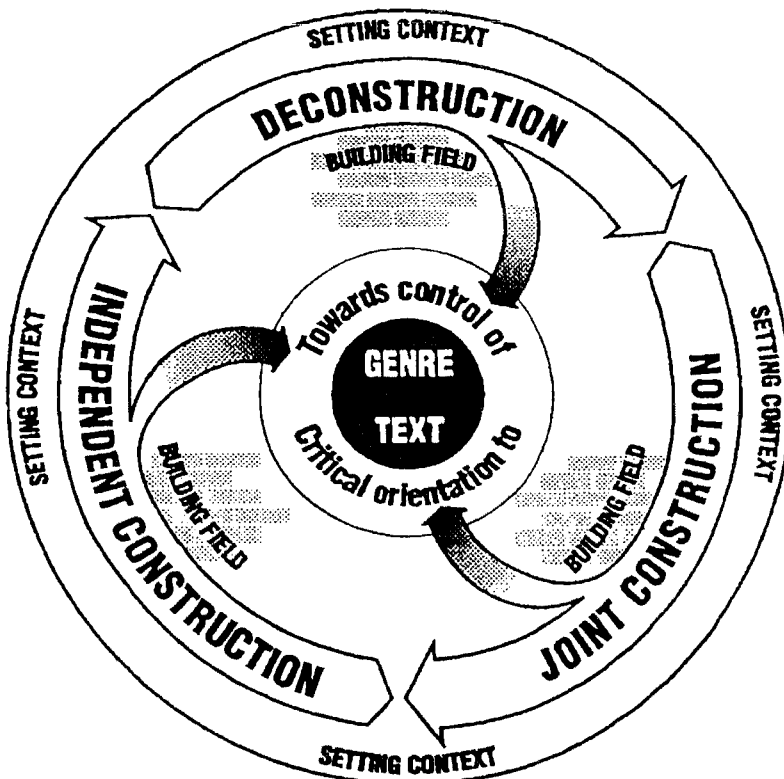
1994 DSP Secondary Curriculum Model

WHY DON'T THEY ALL WRITE THE SAME?

This activity starts looking at how writing is different. That is, writing is not one thing. It is different things in different situations. There are different *genres* of writing. In the activity, there are three pieces of writing which seem more or less the same. The activity explores how they are different.

The real purpose for doing this is to lead into thinking about how writing for Ways of Seeing is different from (and the same as) other writing you may have done.

There are three pieces of writing (i.e. *texts*). For each one you are going to consider three questions:

1 Why is this being written about?
2 How is this being written about?
3 What other ways of writing about it are there?

Question 1 deals with *purpose* and *context*
Question 2 deals with *schema, language* and *interpersonal relations*
Question 3 compares the three texts

TEXT 1   from *100 Best Films of the Century*, by Barry Norman

1 Why is this being written about?
   Purpose and *context*

Look at the list of some possible purposes Barry Norman may have had and tick any that you think may be appropriate.
Add any purpose that you think is not on the list.

1   It is a way for Barry Norman to make some money
2   Barry Norman wants to share his pleasure in the film with as many people as
       possible
3   Barry Norman wants to boost his reputation as the people's film critic
4   For entertainment
5   It accompanies a television series
6   Barry Norman wants to make a contribution to media studies

7   _____

8   _____

Casablanca (1942)

On the face of it there's no reason why *Casablanca* – probably the most frequently revived movie in the world – should ever have been more than a run-of-the-mill, top-of-the-bill programme filler. It has a plot that is by no means guaranteed to work, as Sydney Pollack's 1990 *Havana* quite disastrously proved. And initially Warner Brothers thought so little of the project that, having offered it to George Raft (whose judgement was so suspect that he turned it down, as he had earlier turned down *The Maltese Falcon*), they relegated it to B-picture status by pen-cilling in Ronald Reagan and Ann Sheridan for the lead roles. It was the promising first draft script by the Epstein twins – plus the happy, though belated, decision to offer the film to Curtiz, the third director approached – that brought about a change of mind and cast and created the *Casablanca* that the world knows and loves. And we love it for a variety of reasons – the faultless supporting cast, the song ('As Time Goes By', which the composer, Max Steiner, urged Warners to omit), the sparkling dialogue, the chemistry that crackled between Bogart and Bergman. It's the perfect romantic film, a story of star-crossed lovers in a world in turmoil whose love transcends mere self. If Bogart and Bergman had gone off together in the end, *Casablanca* would not now, I think, hold its special place in the memory. But, of course, they did not go off together; instead, acknowledging that in a time of war the immediate happiness of two individuals mattered no more than a hill of beans, they sacrificed love for duty – and so ensured that their love would last for ever. As Bogart says: 'We'll always have Paris.'

Two classic moments – 'Play it, Sam' (left) and 'Round up the usual suspects.'

Below is a list of steps that Barry Norman has taken to construct the text. They are not in the order that he took them. Using 1 to indicate the first step, 2 to indicate the second... and so on, put the steps into the right sequence.

He writes:

_____Reasons for the film's popularity

_____A classic moment to capture the character of the film

_____A background to the film's production

_____An explanation of its exceptional success

Draw a line in the text to show where each step begins and ends.

Barry Norman has included two visuals. Do any of the reasons below explain why.

He includes visuals

_____To fill up empty space

_____To evoke key moments from the film

_____To back up some of the claims he makes in the text

The language Barry Norman chooses to write tells us a lot about what's going on in this text. There are two aspects of the language which are important: *the subject* and the *relationship* between Barry Norman and his readers.

The subject
Below is a list of expressions which clearly belong to a text about film (and not one about banana importation, for example). Find the expressions and underline them in the text and then add more expressions to the list which obviously signal this is a text about film.

run-of-the-mill, top-of-the-bill programme filler
a plot
Warner Brothers
George Raft
The Maltese Falcon
relegated it to B-picture status
lead roles
promising first-draft script
director
cast
faultless supporting cast
the sparkling dialogue
the chemistry that crackled
the perfect romantic film
a story of star-crossed lovers
in the end

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2 How is this being written about?
Language

The relationship between Barry Norman and his readers.

Below is a list of expressions Barry Norman uses. Below that is a table with a number of words to describe *the kind of person* Barry Norman thinks he is and *the kind of relationship* he has with his readers. Judging from the expressions tick the boxes which best describe Norman and his relationship with the readers. Find at least one more expression in the text which you think fits in with these expressions and add it to the list.

the world knows and loves
we love it for a variety of reasons
the chemistry that crackled between Bogart and Bergman

a friend	a student	a media analyst	an authority on films	a man in a pub	informed member of the cinema audience

uncertain	confident	friendly	critical	knowledge-able	entertaining

3 What other ways of writing about it are there?
 This question focuses on the differences between texts.

Go back to the list of purposes in question 1 (page 1).
Are any of these purposes appropriate to a university essay?

Go back to the subject expressions in question 2 (page 3).
Tick any of these expressions which are appropriate to a university essay and cross any which are not
Why do you think so?

Go back to the relationship expressions in question 2 (page 4).
Do they signal the relationship between a student and a tutor?
Why/why not?

1   They want to create the impression the Guide is very intellectual
2   They want to provide a variety of viewpoints on film criticism
3   Rick Altman is a very important writer and the editors want to look important
4   They want to include some entertainment in their Guide

5   _____

6   _____

Look at the list of some possible purposes **Rick Altman** may have had in writing the
original text and tick any that you think may be appropriate.
Add any purpose that you think is not on the list.

1   He wrote it as a university essay
2   It is the text of a speech he gave at a film award ceremony
3   He wanted to engage in a written debate about the true nature of Hollywood
4   He wanted to make a name for himself
5   He wanted to make an old film sound very interesting
6   He wanted to contribute to the understanding of Hollywood within Media
       Studies

7   _____

8   _____

Casablanca

Rick Altman 'Dickens, Griffith and Film Theory Today' in Jane Gaines (ed.), *Classical Hollywood Narrative: The Paradigm Wars* (Durham, NC: Duke University Press, 1992)

For years the classical text was seen as opposed to the modernism of the Brechtian, the reflexive, and the dialogic. Then, in the wake of Barthes's *S/Z*, study after study attempted to champion this or that novel or style of filmmaking by demonstrating its relative modernity. Perhaps we now have reached the point where we acknowledge the short-sightedness of both enterprises. If so many apparently classical texts have modernist leanings, then maybe the classical text is not as unitary as was once thought. It operates as a dialogic text precisely because its single-focus linearity presupposes an embedded dual-focus context. With one foot in history and the other still in myth, the classical narrative text must always speak with two voices, each using its own logic.

Take the case of the quintessential Hollywood, Warner's 1942 *Casablanca*. The film's linear narrative stretches from Rick and Ilsa's idyll in Paris, through their reunion in Casablanca, to Rick's final heroic decision to send Ilsa off with her husband, while he and the French captain Renault walk off into the distance towards a career in the Resistance. Like *Le Père Goriot*, however, *Casablanca* does not owe its longevity to this familiar linear story. If *Casablanca* continues to enjoy success, it is not so much because of the ability of Bogie and Bergman to express the changing state of their emotions (in fact, in this film they are better at hiding emotions than expressing them), but because of the stakes for which they are playing. The secret of this film lies in its apocalyptic intensity. With the stereotypically sinister German major Strasser and the archetypically pure Resistance hero Victor Laszlo embodying the values of Good and Evil, as represented by the Nazis and their victims, the atmosphere of *Casablanca* provides a melodramatic backdrop to the personal actions that capture our more immediate attention.

While character psychology appears to advance the film through a chain of cause-and-effect relationships, the major moments are either coincidental or only minimally motivated. What brings Ilsa to the very café run by the man she jilted in Paris? (Little more than coincidence.) How does Rick gain possession of the visas apparently needed to liberate Ilsa and her husband? (Through the minimally motivated activities of the Peter Lorre character Ugarte, who is killed off as soon as the function has been fulfilled.) What motivates Rick's decision to send Ilsa off to freedom with her husband? (The overall melodramatic set-up much more than any clearly developed line of psychological reasoning.) How do Ilsa and her husband actually escape from Casablanca? (Not through the use of the much-touted visas which turn out

to be nothing more than a plot-unifying Macguffin, but by an armed confrontation between the Nazi commander and his liberty-loving American opponent.) What leads Captain Renault, ever the self-serving neutral womanizer, to break his bottle of Vichy water and march towards a life of bravery and moral rectitude? (Congenial hatred of the Hun? Embodiment of audience desires? No explanation is offered except to recognize that Renault is making the right decision within the film's melodramatic framework, even if the decision is not clearly motivated by the film's psychological progression.)

Nearly every character, every glance, serves to heighten the air of impending doom—or freedom. With the exception of *Casablanca*'s profiteers (and even profiteering has long been recognized as a common symptom of apocalyptic intensity), every character is directly defined by the conflict between national allegiance and personal independence. An aroused soldier, a sad woman, an expectant old man—all embody the hope and freedom represented by the United States in opposition to the cruelty and imprisonment threatened by the Nazis. Even the paradigms of money, clothing, and linguistic accent contribute to this opposition. Indeed, this effect has been heightened by the fact that one of the film's descriptive terms—concentration camp—has since taken on such strong connotations of inhuman cruelty.

We should not conclude, though, that the entire power of the film's melodrama is spent of the local and historical. By its very nature melodrama carries eternal mythic qualities, like those that make Major Strasser embody not just Nazism, but Evil itself, and those that make Bogie and Bergman an archetypal couple. The film's theme song further reinforces this sense that we are witnessing more than just an episode in the life of some guy named Rick.

Whenever the film moves towards psychology and time it is wrenched back towards myth and eternity. It is the very conflict between the two that leads to the bitter-sweet conclusion.

Why does *Casablanca* continue to enchant audiences around the world? Because of its linear causality? Yes, without a doubt. The film's suspense and expectation are carefully used to focus our attention on the future. As we dutifully fill all the plot's little gaps, we settle comfortably into the spectator position allotted to us. Because of the film's melodramatic underpinnings? Yes again. *Casablanca* is a film about human allegiance to things of eternal beauty and value. The one pushes us towards a temporal solution, the

union of Bogie and Bergman, the beautiful couple, while the other pulls us towards the eternal apotheosis of Good. That the melodramatic reasoning holds sway in the end does not mean that we should accept mythic causality as the film's dominant, overwhelming classical narrative causality. Instead we should retain from this analysis the importance of reading the text—even at this schematic level—as an amalgam of

deformed, embedded melodramatic material and carefully elaborated narrative classicism. To the personal identification that pushes us forward along a suspenseful linear hermeneutic corresponds a process of cultural identification that keeps us ever-mindful of a broader set of oppositions compared to which the problems of three people don't amount to a hill of beans.

He writes...

_____ A basic statement of the theme of his argument

_____ An example of a film to illustrate his theme

_____ Support for his theme (*character psychology/ cause-effect*)

_____ Support for his theme (*evidence of symbolism in character, setting etc*)

_____ Support for his theme (*universal and mythic qualities*)

_____ Support for his theme *(tension and the film's conclusion)*

_____ Repetition of the theme and conclusion

Draw a line in the text to show where each step begins and ends

Rick Altman has included no visuals. Why not?

The subject - academic language
Again the text is full of expressions which clearly belong to a text about *film*. However, there are also other expressions which could appear in other academic texts about other subjects (*society*, for example, or *literature*).

The first list below consist of expressions which are closely linked to film studies, many of which are *technical* words from the field. The second list consists of expressions which are linked to film studies but are also *more general academic* words. Find the expressions and underline them in the text and then add more expressions to each of the lists. (Don't worry too much about where each expression belongs, they are not clean-cut distinctions)

Closely linked to film studies	More general academic words
linear narrative stretches from	operates as
atmosphere provides melodramatic backdrop	presupposes
character psychology	owes its longevity to
advance the film	express the changing state of their emotions
minimally motivated	apocalyptic intensity
plot-unifying Macguffin	stereotypically
embodiment of audience desires	
melodramatic framework	
psychological progression	
heighten the air of impending doom	

Relationship: Who is involved? What sort of person is the writer? What sort of person is the reader?

The following activities look at some expressions which answer these questions

Paragraph 1
Who is Rick Altman talking to in the expressions listed below – especially who is *we*? Underline the expressions in paragraph 1. Tick the box(es) with the most likely audience for Rick Altman's text.

his friends	cinema audiences	newspaper film critics	media analysts	film producers

was seen as
study after study attempted to
we now have reached the point where we acknowledge
maybe the classical text is not as unitary as was once thought

Paragraph 8

Who is Rick Altman *talking to* in these expressions? Underline the expressions in paragraph 8. Tick the box(es)

his friends	cinema audiences	newspaper film critics	media analysts	film producers

Why does Casablanca continue to enchant audiences around the world?
Because of its... Yes, without a doubt.
Because of the film's melodramatic underpinnings? Yes again

Who is Rick Altman *talking about* in these expressions? Underline the expressions in the text. Then answer the questions by ticking the boxes below

The film's suspense and expectation are carefully used to focus our attention on the future. As we dutifully fill all the plot's little gaps, we settle comfortably into the spectator position allotted to us.

Who *uses suspense and expectation?*

his friends	cinema audiences	newspaper film critics	media analysts	film producers

Who is *we?*

his friends	cinema audiences	newspaper film critics	media analysts	film producers

a friend	a student	a teacher	an authority on films	a man in a pub	a person in the cinema
uncertain	confident	critical	humorous	knowledge-able	other

Paragraph 2
Take the case of...
Casablanca does not owe its longevity to this familiar story line
If Casablanca continues to enjoy success, it is not so much because ... but because...
The secret of this film lies in...
... that capture our more immediate attention

Paragraph 6
We should not conclude, though...

Language – subject

This is to compare the subject language of Barry Norman and Rick Altman.

Paragraph 6 in Rick Altman deals with the ending of the film. Find the section where Barry Norman deals with the same thing.

The section in Barry Norman begins with the words:

_____

and ends with the words:

_____

Barry Norman's expressions	Rick Altman's
they did not go off together in the end	psychology and time
they sacrificed love for duty and so ensured their love would last for ever	
If Bogart and Bergman had gone off together in the end it would not hold its special place in the memory	

Language – relations
Barry Norman evaluates the film in these words:

It's the perfect romantic film... it holds a special place in our memories

Rick Altman asks

Why does Casablanca continue to enchant audiences around the world?

Who is Barry Norman identifying with? Write B in the appropriate box below
Who is Rick Altman identifying with? Write R in the appropriate box below.

a person in the cinema	cinema audiences	newspaper film critics	media analysts	film producers

TEXT 3   *The 6th Virgin Film Guide*

1 Why is this being written about?
Purpose and context

2 How is this being written about?
Schema (i.e. procedure)

2 How is this being written about?
Language – the subject

2 How is this being written about?
Language – the relationship

3 How could it be written about differently?

The scale below represents a comparison between the three texts. Barry Norman (BN) is nearly at one end and Rick Altman (RN) is nearly at the other end. Where would you put the Virgin text (V) on the scale?

	BN				RA	

CASABLANCA

1942 102m bw Drama/War ★★★★★

Warner Bros. (U.S.) /U

Humphrey Bogart *(Richard "Rick" Blaine)*, Ingrid Bergman *(Ilsa Lund Laszlo)*, Paul Henreid *(Victor Laszlo)*, Claude Rains *(Capt. Louis Renault)*, Conrad Veidt *(Maj. Heinrich Strasser)*, Sydney Greenstreet *(Senor Ferrari)*, Peter Lorre *(Ugarte)*, S.Z. Sakall *(Carl, Headwaiter)*, Madeleine LeBeau *(Yvonne)*, Dooley Wilson *(Sam)*

p, Hal B. Wallis; d, Michael Curtiz; w, Julius J. Epstein, Philip G. Epstein, Howard Koch (based on the play *Everybody Goes to Rick's* by Murray Burnett and Joan Alison); ph, Arthur Edeson; ed, Owen Marks; m, Max Steiner; art d, Carl Jules Weyl; fx, Lawrence Butler, Willard Van Enger; cos, Orry-Kelly

AA Best Picture; AAN Best Actor: Humphrey Bogart; *AAN Best Supporting Actor:* Claude Rains; *AA Best Director:* Michael Curtiz; *AA Best Screenplay:* Julius J. Epstein, Philip G. Epstein, Howard Koch; *AAN Best Cinematography:* Arthur Edeson; *AAN Best Editing:* Owen Marks; *AAN Best Score:* Max Steiner

The most romantic picture ever made? The best film to come out of a Hollywood studio ever? More an icon than a work of art, CASABLANCA is still thoroughly entertaining romantic melodrama, flawlessly directed, subtly played, lovingly evoking our collective daydreams about lost chances and lost loves and love versus honor; everything about CASABLANCA is just right—it seems to have been filmed under a lucky star.

The familiar plot concerns expatriate American Rick Blaine (Humphrey Bogart), a cynical nightclub owner in Casablanca who discovers that his ex-lover, Ilsa (Ingrid Bergman), who abandoned him years before, has arrived in Casablanca with her husband, Resistance leader Victor Laszlo (Paul Henreid). With the Germans on Victor's trail, Ilsa comes to Casablanca to beg Rick for the precious letters of transit that have come into his possession. The documents would allow Victor to escape Casablanca and continue the fight against fascism.

Since its November 1942 release, CASABLANCA has been *the* movie, one that perfectly blends a turbulent love story with harrowing intrigue, heroic and evil characters, and the kind of genuine sentiment that makes the heart grow fonder with each viewing. Even upon its initial release, the film appealed to nostalgia for the vanishing, romanticized world between the two great wars, a cafe society crushed by fascism, a civilized, urbane generation in white linen suits, spectator shoes, and wide-brimmed sunhats desperately clinging to values no longer cherished.

Given its turbulent production history—the script was being rewritten almost on a daily basis—CASABLANCA was also most fortunate on all levels. The original leads were to have been Ronald Reagan, Ann Sheridan and Dennis Morgan. Other casting packages included George Raft, Hedy Lamarr and Herbert Marshall. And Lena Horne or Ella Fitzgerald might have crooned "As Time Goes By" instead of Dooley Wilson. Chemistry, that indefinable element, was surely carefully considered by veteran director Michael Curtiz.

So was timing. The film opened on Thanksgiving Day, 1942 at the Hollywood Theater in New York, three weeks after the Allies had landed at Casablanca, and further enjoyed widespread publicity generated by the Casablanca Conference two months later, when the eyes of the free world focused upon its leaders' meeting in the Moroccan city. It propelled Bogart's star to new heights, adding a romantic component to his world-weary persona, and gave Bergman a tragic edge to blend with her healthy radiance, making her seem complex and emotionally fragile. The film received eight Academy Award nominations and won three: Best Picture, Best Screenplay and Best Director.

Pollak *(Phillip Green)*, L.Q. Jones *(Pat Webb)*, Dick Smothers *(Senator)*, Frank Vincent *(Frank Marino)*

p, Barbara De Fina; d, Martin Scorsese; w, Nicholas Pileggi, Martin Scorsese (based on the book by Nicholas Pileggi); ph, Robert Richardson; ed, Thelma Schoonmaker; prod d, Dante Ferretti; art d, Jack G. Taylor Jr.; fx, Paul Lombardi, Craig Barron, The Effects House, NY, Matte World Digital; cos, Rita Ryack, John Dunn

AAN Best Actress: Sharon Stone

Martin Scorsese returns to the gangster milieu of GOODFELLAS, and the result is an accomplished film that carries with it the unshakable feeling that we've seen it all before.

Ace Rothstein (Robert De Niro) is a scientific gambler. Looking to get their piece of booming 1960s Las Vegas, the Kansas City Mafia installs him as manager of the Tangiers, where he lives up to his respectful but unaffectionate nickname, "The Golden Jew." The film's first third is a celebration of pre-theme park Vegas, the money-making machine and morality car wash, where the cash flow never dries up and acts that would be criminal anywhere else are the coin of the realm. The serpent in this tawdry Garden of Eden soon appears in the form of Ace's old friend Nicky Santoro (Joe Pesci), who begins busting heads and drawing unwanted attention to the Mafia's pervasive presence. The third point of an ultimately deadly triangle is Ginger McKenna (Sharon Stone) a hooker with a heart of, well . . . stone.

There's nothing really wrong with CASINO. In fact, there are lots of things right with it: the city in the desert has seldom looked so thrillingly sleazy (the grotesquerie of '70s fashions is a delightfully horrifying bonus), and the story delivers its old-fashioned moral (you reap what you sow) with such delirious viciousness that you almost forget what a dreary cliche it is.

Nevertheless, CASINO feels disturbingly predictable, a meticulous and coldly proficient going-over of familiar ground. After MEAN STREETS, GOODFELLAS, THE GODFATHER and countless other examinations of Mafia mores and morals, we don't need to be reminded that the mob-run gambling industry is a microcosm of American capitalism at its most rapacious. We know, we know.

CASINO ROYALE

1967 131m c Adventure/Comedy/Spy ★★

Columbia (U.K.) /PG

Peter Sellers *(Evelyn Tremble)*, Ursula Andress *(Vesper Lynd)*, David Niven *(Sir James Bond)*, Orson Welles *(Le Chiffre)*, Joanna Pettet *(Mata Bond)*, Daliah Lavi *(The Detainer)*, Woody Allen *(Jimmy Bond, Dr. Noah)*, Deborah Kerr *(Agent Mimi, Lady Fiona McTarry)*, William Holden *(Ransome)*, Charles Boyer *(Le Grand)*

p, Charles K. Feldman, Jerry Bresler; d, John Huston, Ken Hughes, Robert Parrish, Val Guest, Joseph McGrath; w, Wolf Mankowitz, John Law, Michael Sayers, Billy Wilder, Val Guest, Joseph Heller, Ben Hecht, Terry Southern (from the novel by Ian Fleming); ph, John Wilcox, Jack Hildyard, Nicolas Roeg; ed, Bill Lenny; m, Burt Bacharach; art d, John Howell, Ivor Beddoes, Lionel Couch; chor, Tutte Lemkow

AAN Best Song: Burt Bacharach (Music), Hal David (Lyrics)

A mess. CASINO ROYALE is two hours and eleven minutes of non sequitur. David Niven is Sir James Bond. (Author Ian Fleming, a close friend of Niven, always wanted Niven to assay his famous crea. He's retired, middle-aged, bejowled, and tired. SMERSH is good, so Niven is asked to help when M (John Huston) contacts several agents, all of them 007s. These incl Sellers, Terence Cooper, and Pettet (who is Niven's d of a liaison with Mata Hari). After more witless, s Niven finally learns that the real villain is no ineffectual nephew, Woody Allen.

WHY DON'T THEY ALL WRITE THE SAME? - ANSWERS

This activity starts looking at how writing is different. That is, writing is not one thing. It is different things in different situations. There are different *genres* of writing. In the activity, there are three pieces of writing which seem more or less the same. The activity explores how they are different.

The real purpose for doing this is to lead into thinking about how writing for Ways of Seeing is different from (and the same as) other writing you may have done.

There are three pieces of writing (i.e. *texts*). For each one you are going to consider three questions:

1 Why is this being written about?
2 How is this being written about?
3 What other ways of writing about it are there?

Question 1 deals with *purpose* and *context*
Question 2 deals with *schema, language* and *interpersonal relations*
Question 3 compares the three texts

TEXT 1   from *100 Best Films of the Century*, by Barry Norman

1 **Why is this being written about?**
   Purpose and *context*

Look at the list of some possible purposes Barry Norman may have had and tick any that you think may be appropriate.
Add any purpose that you think is not on the list.

1   **It is a way for Barry Norman to make some money**   √
2   **Barry Norman wants to share his pleasure in the film with as many people as possible**   √
3   Barry Norman wants to boost his reputation as the people's film critic
4   **For entertainment**   √
5   It accompanies a television series
6   Barry Norman wants to make a contribution to media studies

7   **Barry Norman enjoys writing about films**

8   _____

Below is a list of steps that Barry Norman has taken to construct the text. They are **not in** the order that he took them. Using 1 to indicate the first step, 2 to indicate the second... and so on, put the steps into the right sequence.

He writes:

_____**2**_____Reasons for the film's popularity

_____**4**_____A classic moment to capture the character of the film

_____**1**_____A background to the film's production

_____**3**_____An explanation of its exceptional success

Draw a line in the text to show where each step begins and ends

Barry Norman has included two visuals. Do any of the reasons below explain why.

He includes visuals

_____To fill up empty space

_____To evoke key moments from the film

_____To back up some of the claims he makes in the text

Casablanca (1942)

On the face of it there's no reason why *Casablanca* – probably the most frequently revived movie in the world – should ever have been more than a run-of-the-mill, top-of-the-bill programme filler. It has a plot that is by no means guaranteed to work, as Sydney Pollack's 1990 *Havana* quite disastrously proved. And initially Warner Brothers thought so little of the project that, having offered it to George Raft (whose judgement was so suspect that he turned it down, as he had earlier turned down *The Maltese Falcon*), they relegated it to B-picture status by pen-cilling in Ronald Reagan and Ann Sheridan for the lead roles. It was the promising first draft script by the **1** Epstein twins – plus the happy, though belated, decision to offer the film to Curtiz, the third director approached – that brought about a change of mind and cast and created the *Casablanca that the world knows and loves*. And we love it for a variety of reasons – the faultless supporting cast, the song ('As Time Goes By', which the composer, Max Steiner, urged Warners to omit), **2** the sparkling dialogue, the chemistry that crackled between Bogart and

3 *Bergman* It's the perfect romantic film, a story of star-crossed lovers in a world in turmoil whose love transcends mere self. If Bogart and Bergman had gone off together in the end, *Casablanca* would not now, I think, hold its special place in the memory. But, of course, they did not go off together; instead, acknowledging that in a time of war the immediate happiness of two individuals mattered no more than a hill of beans, they sacrificed love for duty – and so ensured that *their love would last for ever*. As Bogart says: 'We'll **4** always have Paris.'

Two classic moments – 'Play it, Sam' (left) and 'Round up the usual suspects.'

2 How is this being written about?
Language

The language Barry Norman chooses to write tells us a lot about what's going on in this text. There are two aspects of the language which are important: *the subject* and the *relationship* between Barry Norman and his readers.

The subject
Below is a list of expressions which clearly belong to a text about film (and not one about banana importation, for example). Find the expressions and underline them in the text and then add more expressions to the list which obviously signal this is a text about film.

run-of-the-mill, top-of-the-bill programme filler
a plot
Warner Brothers
George Raft
The Maltese Falcon
relegated it to B-picture status
lead roles
promising first-draft script
director
cast
faultless supporting cast
the sparkling dialogue
the chemistry that crackled
the perfect romantic film
a story of star-crossed lovers
in the end

2 **How is this being written about?**
Language

The relationship between Barry Norman and his readers.

Below is a list of expressions Barry Norman uses. Below that is a table with a number **of words** to describe *the kind of person* Barry Norman thinks he is and *the kind of relationship* he has with his readers. Judging from the expressions tick the boxes **which** best describe Norman and his relationship with the readers. Find at least one **more** expression in the text which you think fits in with these expressions and add it to **the list.**

the world knows and loves
we love it for a variety of reasons
the chemistry that crackled between Bogart and Bergman

Casablanca would not now, I think, hold its special place in our memory

a friend	a student	a media analyst	an authority on films	a man in a pub	informed member of the cinema audience
			√		√

uncertain	confident	friendly	critical	knowledge-able	entertaining
	√	√		√	√

3 **What other ways of writing about it are there?**
This question focuses on the differences between texts.

Go back to the list of purposes in question 1 (page 1).
Are any of these purposes appropriate to a university essay?

Go back to the subject expressions in question 2 (page 3).
Tick any of these expressions which are appropriate to a university essay and cross **any** which are not
Why do you think so?

These are personal opinions and judgements rather than argued and supported **critical** analysis

Norman is having a dialogue with his readers which is the same as a student and a tutor. But the purposes are different. The student has to show a more critical engagement with the film and with the texts they have read. The student can assume a shared experience with the tutor but it is a shared <u>critical</u> experience not one of solidarity like Norman has with his readers. The student cannot assume that the tutor thinks the same thing. Instead the student has to demonstrate why they think what they think

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1 Why is this being written about?
Purpose and *context*

In this case there are two "writers": the editors of *The Oxford Guide to Film Studies*
who chose this extract from a text to include in their Guide; and the author of the
original text from which this extract has been taken, Rick Altman.

Look at the list of some possible purposes the editors may have had and tick any that
you think may be appropriate.
Add any purpose that you think is not on the list.

1   They want to create the impression the Guide is very intellectual
2   **They want to provide a variety of viewpoints on film criticism**   √
3   Rick Altman is a very important writer and the editors want to look important
4   **They want to include some entertainment in their Guide**   √

5   _____

6   _____

Look at the list of some possible purposes Rick Altman may have had in writing the
original text and tick any that you think may be appropriate.
Add any purpose that you think is not on the list.

1   He wrote it as a university essay
2   It is the text of a speech he gave at a film award ceremony
3   **He wanted to engage in a written debate about the true nature of**
         Hollywood √
4   He wanted to make a name for himself
5   He wanted to make an old film sound very interesting
6   **He wanted to contribute to the understanding of Hollywood within Media**
         Studies   √

7   _____

8   _____

For years the classical text was seen as opposed to the modernism of the Brechtian, the reflexive, and the dialogic. Then, in the wake of Barthes's *S/Z*, study after study attempted to champion this or that novel or style of filmmaking by demonstrating its relative modernity. Perhaps we now have reached the point where we acknowledge the short-sightedness of both enterprises. If so many apparently classical texts have modernist leanings, then maybe the classical text is not as unitary as was once thought. It operates as a dialogic text precisely because its single-focus linearity presupposes an embedded dual-focus context. With one foot in history and the other still in myth, the classical narrative text must always speak with two voices, each using its own logic.

history + myth

Take the case of the quintessential Hollywood, Warner's 1942 *Casablanca*. The film's linear narrative stretches from Rick and Ilsa's idyll in Paris, through their reunion in Casablanca, to Rick's final heroic decision to send Ilsa off with her husband, while he and the French captain Renault walk off into the distance towards a career in the Resistance. Like *Le Père Goriot*, however, *Casablanca* does not owe its longevity to this familiar linear story. If *Casablanca* continues to enjoy success, it is not so much because of the ability of Bogie and Bergman to express the changing state of their emotions (in fact, in this film they are better at hiding emotions than expressing them), but because of the stakes for which they are playing. The secret of this film lies in its apocalyptic intensity. With the stereotypically sinister German major Strasser and the archetypically pure Resistance hero Victor Laszlo embodying the values of Good and Evil, as represented by the Nazis and their victims, the atmosphere of *Casablanca* provides a melodramatic backdrop to the personal actions that capture our more immediate attention.

While character psychology appears to advance the film through a chain of cause-and-effect relationships, the major moments are either coincidental or only minimally motivated. What brings Ilsa to the very café run by the man she jilted in Paris? (Little more than coincidence.) How does Rick gain possession of the visas apparently needed to liberate Ilsa and her husband? (Through the minimally motivated activities of the Peter Lorre character Ugarte, who is killed off as soon as the function has been fulfilled.) What motivates Rick's decision to send Ilsa off to freedom with her husband? (The overall melodramatic set-up much more than any clearly developed line of psychological reasoning.) How do Ilsa and her husband actually escape from Casablanca? (Not through the use of the much-touted visas which turn out

to be nothing more than a plot-unifying Macguffin, but by an armed confrontation between the Nazi commander and his liberty-loving American opponent.) What leads Captain Renault, ever the self-serving neutral womanizer, to break his bottle of Vichy water and march towards a life of bravery and moral rectitude? (Congenial hatred of the Hun? Embodiment of audience desires? No explanation is offered except to recognize that Renault is making the right decision within the film's melodramatic framework, even if the decision is not clearly motivated by the film's psychological progression.)

Nearly every character, every glance, serves to heighten the air of impending doom—or freedom. With the exception of *Casablanca*'s profiteers (and even profiteering has long been recognized as a common symptom of apocalyptic intensity), every character is directly defined by the conflict between national allegiance and personal independence. An aroused soldier, a sad woman, an expectant old man—all embody the hope and freedom represented by the United States in opposition to the cruelty and imprisonment threatened by the Nazis. Even the paradigms of money, clothing, and linguistic accent contribute to this opposition. Indeed, this effect has been heightened by the fact that one of the film's descriptive terms—concentration camp—has since taken on such strong connotations of inhuman cruelty.

We should not conclude, though, that the entire power of the film's melodrama is spent of the local and historical. By its very nature melodrama carries eternal mythic qualities, like those that make Major Strasser embody not just Nazism, but Evil itself, and those that make Bogie and Bergman an archetypal couple. The film's theme song further reinforces this sense that we are witnessing more than just an episode in the life of some guy named Rick.

Whenever the film moves towards psychology and time it is wrenched back towards myth and eternity. It is the very conflict between the two that leads to the bitter-sweet conclusion.

Why does *Casablanca* continue to enchant audiences around the world? Because of its linear causality? Yes, without a doubt. The film's suspense and expectation are carefully used to focus our attention on the future. As we dutifully fill all the plot's little gaps, we settle comfortably into the spectator position allotted to us. Because of the film's melodramatic underpinnings? Yes again. *Casablanca* is a film about human allegiance to things of eternal beauty and value. The one pushes us towards a temporal solution, the

union of Bogie and Bergman, the beautiful couple, while the other pulls us towards the eternal apotheosis of Good. That the melodramatic reasoning holds sway in the end does not mean that we should accept mythic causality as the film's dominant, overwhelming classical narrative causality. Instead we should retain from this analysis the importance of reading the text—even at this schematic level—as an amalgam of deformed, embedded melodramatic material and carefully elaborated narrative classicism. To the personal identification that pushes us forward along a suspenseful linear

2 How is this being written about?
   Schema (i.e. the procedure the writer has gone through)

Below is a list of steps that Rick Altman has taken to construct the text. They are not in the order that he took them. Using 1 to indicate the first step, 2 to indicate the second... and so on, put the steps into the right sequence.

He writes...

_____ A basic statement of the theme of his argument

_____ An example of a film to illustrate his theme

_____ Support for his theme (*character psychology/ cause-effect*)

_____ Support for his theme (*evidence of symbolism in character, setting etc*)

_____ Support for his theme (*universal and mythic qualities*)

_____ Support for his theme *(tension and the film's conclusion)*

_____ Repetition of the theme and conclusion

Draw a line in the text to show where each step begins and ends

Rick Altman has included no visuals. Why not?

The subject – academic language
Again the text is full of expressions which clearly belong to a text about *film*. However, there are also other expressions which could appear in other academic texts about other subjects (*society*, for example, or *literature*).

The first list below consist of expressions which are closely linked to film studies, many of which are *technical* words from the field. The second list consists of expressions which are linked to film studies but are also *more general academic* words. Find the expressions and underline them in the text and then add more expressions to each of the lists. (Don't worry too much about where each expression belongs, they are not clean-cut distinctions)

Closely linked to film studies	More general academic words
linear narrative stretches from	operates as
atmosphere provides melodramatic backdrop	presupposes
character psychology	owes its longevity to
advance the film	express the changing state of their emotions
minimally motivated	apocalyptic intensity
plot-unifying Macguffin	stereotypically
embodiment of audience desires	
melodramatic framework	
psychological progression	

heighten the air of impending doom	**archetypally**
a common symptom of apocalyptic intensity	**embodying the values represented by**
	paradigms of
character is defined by	**contribute to this opposition**
power of the melodrama	**connotation**
carries eternal mythic qualities	**embody Evil itself**
theme song	

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Relationship: Who is involved? What sort of person is the writer? What sort of person is the reader?

The following activities look at some expressions which answer these questions

Paragraph 1
Who is Rick Altman talking to in the expressions listed below - especially who is *we*? Underline the expressions in paragraph 1. Tick the box(es) with the most likely audience for Rick Altman's text.

his friends	cinema audiences	newspaper film critics	media analysts	film producers
			√	

was seen as
study after study attempted to
we now have reached the point where we acknowledge
maybe the classical text is not as unitary as was once thought

.

Paragraph 8

Who is Rick Altman *talking to* in these expressions? Underline the expressions in paragraph 8. Tick the box(es)

his friends	cinema audiences	newspaper film critics	media analysts	film producers
			√	

Why does Casablanca continue to enchant audiences around the world?
Because of its... Yes, without a doubt.
Because of the film's melodramatic underpinnings? Yes again

Who is Rick Altman *talking about* in these expressions? Underline the expressions in the text. Then answer the questions by ticking the boxes below

The film's suspense and expectation are carefully used to focus our attention on the future. As we dutifully fill all the plot's little gaps, we settle comfortably into the spectator position allotted to us.

Who *uses suspense and expectation*?

his friends	cinema audiences	newspaper film critics	media analysts	film producers
				√

Who is *we*?

his friends	cinema audiences	newspaper film critics	media analysts	film producers
	√			

a friend	a student	a teacher	an authority on films	a man in a pub	a person in the cinema
		√	√		

uncertain	confident	critical	humorous	knowledge-able	other
	√	√		√	

Paragraph 2
Take the case of...
Casablanca does not owe its longevity to this familiar story line
If Casablanca continues to enjoy success, it is not so much because ... but because...
The secret of this film lies in...
... that capture our more immediate attention

Paragraph 6
We should not conclude, though...

3 What other ways of writing about it are there?
This question focuses on the differences between texts

Go back to the list of purposes in question 1.
Are any of these purposes appropriate to a university essay?

Go back to the list of steps in question 2.
Tick any of these steps which are appropriate to a university essay

Language - subject

This is to compare the subject language of Barry Norman and Rick Altman.

Paragraph 6 in Rick Altman deals with the ending of the film. Find the section where Barry Norman deals with the same thing.

The section in Barry Norman begins with the words:

If Bogart and Bergman had gone off together in the end

and ends with the words:

We'll always have Paris

Barry Norman's expressions	Rick Altman's
they did not go off together in the end	psychology and time
they sacrificed love for duty and so ensured their love would last for ever	**myth and eternity**
If Bogart and Bergman had gone off together in the end it would not hold its special place in the memory	**bitter-sweet conclusion**

Language - relations
Barry Norman evaluates the film in these words:

It's the perfect romantic film... it holds a special place in our memories

Rick Altman asks

Why does Casablanca continue to enchant audiences around the world?

Who is Barry Norman identifying with? Write B in the appropriate box below
Who is Rick Altman identifying with? Write R in the appropriate box below.

a person in the cinema	cinema audiences	newspaper film critics	media analysts	film producers
B			**R**	

TEXT 3   *The 6th Virgin Film Guide*

1 Why is this being written about?
Purpose and context

2 How is this being written about?
Schema (i.e. procedure)

2 How is this being written about?
Language - the subject

2 How is this being written about?
Language - the relationship

3 How could it be written about differently?

The scale below represents a comparison between the three texts. Barry Norman (BN) is nearly at one end and Rick Altman (RN) is nearly at the other end. Where would you put the Virgin text (V) on the scale?

	BN				RA	

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ORIENTATION TO QUESTION

The opening paragraph acts as a frame for the essay. It sets the scene for everything that follows. For that reason, it often operates at a high level of abstraction in order to allow plenty of space for the action. But at the same time it orients to the question, picking up themes that are crucial to the discussion that follows.

Read through the following opening paragraphs. They are the first paragraph from 8 essays answering the question:

In what ways does mise-en-scene work to construct meaning in mainstream cinema?

For each example decide how many of the comments listed below apply. Tick the box with the appropriate number for each relevant comment. There will normally be more than one for each paragraph. When you have finished look at the follow up task on the last page.

COMMENTS
This opening paragraph...
1 orients to *genre*
2 orients to *narrative*
3 orients to *context*
4 orients to *audience-character relationships*
5 orients to the *elements* of mise-en-scene
6 orients to *editing*
7 orients to *construction of meaning*
8 orients to essay procedure
9 defines mise-en-scene
10 quotes at length from an authority
11 repeats the question

1 Films create an impression of reality but, in fact, an audience is looking at a construction. Possibly the most obvious elements that construct meaning in a film are the plot, the character, the dialogue and the acting. However, meaning depends on a context: the meaning of the words "I love you" between two lovers in a romantic setting is different to their meaning between two strangers in a deserted and dark back alley. Mise en scene plays a large part in creating the context for the action of a film and so makes an important contribution to the construction of meaning. In particular, it signals what genre the film is.

1	2	3	4	5	6	7	8	9	10	11

2

In order to answer this essay question I have researched into the various ways that mise-en-scene constructs meaning in mainstream cinema. I have presented and defined the main aspects of mise-en-scene and backed up each statement with various examples from films and quotes from books. I have drawn particular attention to two mainstream films that I believe contain good examples of mise-en-scene; "All the President's Men" (1976) and "The Postman Always Rings Twice" (1981)

1	2	3	4	5	6	7	8	9	10	11

3

"Mise-en-scene. French term - literally, the placing of a scene - for the act of staging or directing a play or a film. Derived from the terminology of the theatre, the term has acquired in recent years an additional meaning in its application to the cinema. Andre Bazin, and subsequently other theoreticians and critics have used it to describe a style of film directing basically distinct from that known as Montage. Whereas montage derives its meaning from the relationship between one frame to the next through editing, mise-en-scene emphasises the content of the individual frame" (**pp. 813-814, The International Film Encyclopaedia by Ephraim Katz**)

1	2	3	4	5	6	7	8	9	10	11

4

Mainstream cinema as we have come to regard it is the classical Hollywood cinema. It has become the dominant form of the film in the Western world and is based upon a narrative structure of beginning, middle and end. In the beginning there is an orientation, followed by a disruption to the situation generating a conflict consisting of a main plot and subplots and minor characters leading to a resolution at the end. This narrative form has become dominant for a number of reasons, including economic, cultural and psychological ones.

1	2	3	4	5	6	7	8	9	10	11

5

When talking about mainstream cinema, mise-en-scene should be acknowledged as an important factor of mainstream cinema because it constructs the meaning of everything that is seen on screen, meaning everything seen on camera. This includes the lighting, sound, and violence that are seen in mainstream cinema, which therefore constructs the genre of the film. However, mainstream cinema doesn't notice editing? Meaning it doesn't focus or emphasise on trying to impress the audience by focussing the audience's attention on the difficulty of the edit. So instead of highlighting the number of different cuts and fade-outs that construct the action of the film, mainstream cinema emphasis on getting the audience involved. This is achieved by allowing the audience to form a relationship with the characters in the film (usually the good guys) who's objective is to prevent crime and bring happiness.

1	2	3	4	5	6	7	8	9	10	11

6

Mise-en-scene literally means 'staging an action' this means that every thing in each shot of a film has to be thought about, the lighting, props, setting, location, costume, actors behaviour and camera movements. Mise-en-scene plays a huge part in main stream cinema as it envelopes everything a viewer sees on the screen. If directors didnt look at these aspects of film then every film would be very bland and incoherent.
"Mainstream films reproduce aspects of the real world accurately enough to signify a familiar location, are not interested in making use of the real events which might happen there every day. Instead they pursue a familiar story structure (providing the pleasures of the genre) [e.g. Good Fellas] of special stories with larger than life characters and unusual events" [e.g. The Mask]. *The Media Students Book, pg 40 Gill Branston and Roy Stafford 1996 Routledge.* Main stream films are anything that isn't alternative and examples of these will be used to back up the argument.

1	2	3	4	5	6	7	8	9	10	11

7

Mise-en-scene is arguably one of the most important aspects of constructing meaning in mainstream cinema. The setting for a scene is not just a place for the actors to act in, it is a dynamic setting which can help to assure the verisimilitude of a film. The mise-en-scene of a film is a combination of a number of important film making skills, these include lighting, set design, and costume and make up. The films I have chosen to look at incorporate these aspects to varying degrees as it is very rare to see just one aspect in isolation, for example the first film I have chosen, the Crow uses very dynamic and artistic set designs and lighting effects to create a very distinctive verisimilitude.

1	2	3	4	5	6	7	8	9	10	11

8

To answer the question 'In what ways does mise-en-scene work to construct meaning in mainstream cinema?' we must first be able to understand what mise-en-scene actually is. Mise-en-scene is a term that originated in the theatre and has been adapted to film; it refers to everything that is visible within the frame. Some of the key elements of mise-en-scene are the setting, costume and make-up, lighting, and figure movement and body language. These elements all work together to create the right image and atmosphere for the scene.

1	2	3	4	5	6	7	8	9	10	11

9

Blade Runner is a good example of a film with mise en scene. In Blade Runner Los Angeles is very dark and dismal. Skyscrapers are densely packed together towering into the sky, the sky is full of smoke and there is fire and small explosions. All through the film it is constantly raining in Los Angeles. There are very strong shadows, because of the neon lights, and the streets look very seedy. The people fit in to this situation. When Pris is first seen in the rain she has frizzy bleached hair, wearing a studded dog collar and her stockings are held up by garters but when Deckard finds Pris her costume changes and she looks more like a grotesque clown. Because she reveals this ugly side Deckard is justified in shooting her. It is also noticeable that Leon and Roy Batty both wear long black coats, not white coats. Finally, "Zhora is a pleasure goddess. When she dons cyberpunk garb, she becomes a hard-edged animalistic beast woman" (pp 5 of 10 Francesca Myman).

1	2	3	4	5	6	7	8	9	10	11	12

SUCCESSFUL OPENING PARAGRAPHS

Paragraph

_____

_____

_____

_____

_____

Paragraph

_____

_____

_____

_____

_____

Paragraph

_____

_____

_____

_____

_____

Paragraph 9 has a number of problems. A major one is that it is made up of a large amount of detailed information but does not clarify how this relates to the question. It is purely *descriptive*.

In order to relate to the question and provide a frame of reference for the essay that follows, this paragraph could indicate the *abstractions* that are illustrated by the details.

The list below lists a number of abstractions relevant to the question. Tick those abstractions that are illustrated (although not specifically mentioned) by the details in the opening paragraph 9.

mise en scene	
location	
genre	
make up	
sets	
verisimilitude	
costume	
mainstream cinema	
lighting	
body language	
film noir	
the shot	
story	
dialogue	
figure movement	
meaning	
visuals	
acting	

There are probably three opening paragraphs which create a good frame for the discussion which follows in the rest of the essay. The other paragraphs are far less successful.

Identify the three paragraphs you think are the most successful. Write the numbers below and next to each one write one or two sentences about the reason for your choice.

Imagine you were writing the introduction to the essay title given on the first page. You are going to use *Blade Runner* to illustrate your answer. Sketch out a rough outline for an opening paragraph in the space below.

First draft of an opening paragraph

mise en scene	
location	
genre	
make up	
sets	
verisimilitude	
costume	
mainstream cinema	
lighting	
body language	
film noir	
the shot	
story	
dialogue	
figure movement	
meaning	
visuals	
acting	

On the basis of your review of your opening paragraph, write a second draft making any changes you believe could improve it.

_____

_____

_____

_____

_____

_____

_____

ORIENTATION TO QUESTION

1

In order to answer this essay question I have researched into the various ways that mise-en-**scene constructs meaning in mainstream cinema**. I have presented and **defined the main aspects of mise-en-scene** and backed up each statement with various examples from films and quotes from books. I have drawn particular attention to two mainstream films that I believe contain good examples of mise-en-scene; "All the President's Men" (1976) and "The Postman Always Rings Twice" (1981)

1	2	3	4	5	6	7	8	9	10	11	12
							√				

2

Films create an impression of reality but, in fact, an audience is looking at a construction. Possibly the most obvious elements that **construct meaning** in a film are the plot, the character, the dialogue and the acting. However, meaning depends on a **context**: the meaning of the words "I love you" between two lovers in a romantic setting is different to their meaning between two strangers in a deserted and dark back alley. Mise en scene plays a large part in creating the context for the action of a film and so makes an important contribution to the construction of meaning. In particular, it signals **what genre** the film is.

1	2	3	4	5	6	7	8	9	10	11	12
√		√				√					

3

"Mise-en-scene. French term - literally, the placing of a scene - for the act of staging or directing a play or a film. Derived from the terminology of the theatre, the term has acquired in recent years an additional meaning in its application to the cinema. Andre Bazin, and subsequently other theoreticians and critics have used it to describe a style of film directing basically distinct from that known as Montage. Whereas montage derives its meaning from the relationship between one frame to the next through editing, mise-en-scene emphasises the content of the individual frame" (pp. 813-814, The International Film Encyclopaedia by Ephraim Katz)

1	2	3	4	5	6	7	8	9	10	11	12
								√	√		

4

Mainstream cinema as we have come to regard it is the classical Hollywood cinema. It has become the dominant form of the film in the Western world and is **based upon a narrative structure** of beginning, middle and end. In the beginning there is an orientation, followed by a disruption to the situation generating a conflict consisting of a main plot and subplots and minor characters leading to a resolution at the end. This narrative form has become dominant for a number of reasons, including economic, cultural and psychological ones.

1	2	3	4	5	6	7	8	9	10	11	12
	√										

5

When talking about mainstream cinema, mise-en-scene should be acknowledged as an important factor of mainstream cinema because it constructs the meaning of everything that is seen on screen, meaning everything seen on camera. This includes the **lighting, sound, and violence** that are seen in mainstream cinema, which therefore **constructs the genre** of the film. However, mainstream cinema doesn't notice **editing**? Meaning it doesn't focus or emphasise on trying to impress the audience by focussing the audience's attention on the difficulty of the edit. So instead of highlighting the number of different cuts and fade-outs that construct the action of the film, mainstream cinema emphasis on getting the audience involved. This is achieved by **allowing the audience to form a relationship with the characters** in the film (usually the good guys) who's objective is to prevent crime and bring happiness.

1	2	3	4	5	6	7	8	9	10	11	12
			√	√	√	√					

6 Mise-en-scene literally means 'staging an action' this means that every thing in each shot of a film *has to be thought about*, the **lighting, props, setting, location, costume, actors behaviour and camera movements.** Mise-en-scene plays a huge part in main stream cinema **as it envelopes everything a viewer sees on the screen.** *If directors didnt look at these aspects of film then every film would be very bland and incoherent.* "Mainstream films reproduce aspects of the real world accurately enough to signify a familiar location, are not interested in making use of the real events which might happen there every day. Instead they pursue a familiar story structure (**providing the pleasures of the genre**) [e.g. Good Fellas] of special stories with larger than life characters and unusual events" [e.g. The Mask]. *The Media Students Book, pg 40 Gill Branston and Roy Stafford 1996 Routledge.* Main stream films are anything that isn't alternative and examples of these will be used *to back up the argument*.

1	2	3	4	5	6	7	8	9	10	11	12
√				√		√			√		

7 Mise-en-scene is arguably one of the most important aspects of **constructing meaning** in mainstream cinema. The setting for a scene is not just a place for the actors to act in, it is a dynamic setting which can help to assure the verisimilitude of a film. The mise-en-scene of a film **is a combination of a number of important film making skills**, these include lighting, set design, and costume and make up. The films I have chosen to look at incorporate these aspects to varying degrees as it is very rare to see just one aspect in isolation, for example the first film I have chosen, the Crow uses very dynamic and artistic set designs and lighting effects to create a very distinctive verisimilitude.

1	2	3	4	5	6	7	8	9	10	11	12
				√		√					

8
To answer the question 'In what ways does mise-en-scene work to construct meaning in mainstream cinema?' we must first be able to understand what mise-en-scene actually is. Mise-en-scene is a term that originated in the theatre and has been adapted to film; it refers to everything that is visible within the frame. Some of the key elements of mise-en-scene are the setting, costume and make-up, lighting, and figure movement and body language. These elements all work together to create the right image and atmosphere for the scene.

1	2	3	4	5	6	7	8	9	10	11	12
				√		√		√		√	

9

Blade Runner is a good example of a film with mise en scene. In <u>Blade Runner</u> Los
Angeles is very dark and dismal. Skyscrapers are densely packed together towering into
the sky, the sky is full of smoke and there is fire and small explosions. All through the
film it is constantly raining in Los Angeles. There are very strong shadows, because of
the neon lights, and the streets look very seedy. The people fit in to this situation. When
Pris is first seen in the rain she has frizzy bleached hair, wearing a studded dog collar and
her stockings are held up by garters but when Deckard finds Pris her costume changes
and she looks more like a grotesque clown. Because she reveals this ugly side Deckard is
justified in shooting her. It is also noticeable that Leon and Roy Batty both wear long
black coats, not white coats. Finally, "Zhora is a pleasure goddess. When she dons
cyberpunk garb, she becomes a hard-edged animalistic beast woman" (pp 5 of 10
Francesca Myman).

1	2	3	4	5	6	7	8	9	10	11	12

There are probably two opening paragraphs which create a good frame for the discussion which follows in the rest of the essay. The other paragraphs are far less successful.

Identify the two paragraphs you think are the most successful. Write the numbers below and next to each one write one or two sentences about the reason for your choice.

SUCCESSFUL OPENING PARAGRAPHS

Paragraph 7

Mise-en-scene is arguably one of the most important aspects of **constructing meaning** in mainstream cinema. The **setting for a scene** is not just a place for the actors to act in, it is a dynamic setting which can help to assure the verisimilitude of a film. The mise-en-scene of a film **is a combination of a number of important film making skills**, these include **lighting, set design, and costume and make up**. The films I have chosen to look at incorporate these aspects to varying degrees as it is very rare to see just one aspect in isolation, for example the first film I have chosen, the Crow uses very dynamic and artistic set designs and lighting effects to create a very distinctive **verisimilitude.**

Paragraph 8

To answer the question 'In what ways does mise-en-scene work to construct meaning in mainstream cinema?' we must first be able to understand what **mise-en-scene** actually is. Mise-en-scene is a term that originated in the theatre and has been adapted to film; it refers to **everything that is visible within the frame**. Some of the key **elements** of mise-en-scene are the **setting, costume and make-up, lighting, and figure movement and body language.** These elements all work together to create **the right image and atmosphere for the scene.**

Paragraph 9 has a number of problems. A major one is that it is made up of a large amount of detailed information but does not clarify how this relates to the question. It is purely *descriptive*.

In order to relate to the question and provide a frame of reference for the essay that follows, this paragraph could indicate the *abstractions* that are illustrated by the details.

The list below lists a number of abstractions relevant to the question. Tick those abstractions that are illustrated (although not specifically mentioned) by the details in the opening paragraph 9.

mise en scene	√
location	√
genre	
make up	
sets	√
verisimilitude	√
costume	√
mainstream cinema	
lighting	√
body language	
film noir	
the shot	
story	√
dialogue	
figure movement	
meaning	
visuals	√
acting	

First draft of an opening paragraph

The suspension of disbelief that is required of the mainstream film viewer demands that mise-en-scene provides generic verisimilitude. That is, it demands the production by the film of a believable space and time within which the action can be played out. Although all the elements of a film go to make up the space and time of the film, it is the mise en scene that is of paramount importance. Without believable sets, locations, make-up, figure movement and lighting, the sound and editing would be unable to convince the viewer sufficiently to suspend disbelief. To examine role mise en scene plays in making meaning in mainstream cinema we will focus our attention on *Blade Runner* (Ridley Scott, 1987). This will allow us to see how mise en scene constructs a dystopian future by merging the visual conventions of sci-fi and film noir.

[Example paragraph written by film studies tutor]

mise en scene	√
location	√
genre	√
make up	√
sets	√
verisimilitude	√
costume	
mainstream cinema	√
lighting	√
body language	
film noir	√
the shot	
story	
dialogue	
figure movement	√
meaning	√
visuals	√
acting	
space and time	√
suspension of disbelief	√
the action	√
sci-fi	√
elements of a film	√

On the basis of your review of your opening paragraph, write a second draft making any changes you believe could improve it.

_____

_____

_____

_____

_____

_____

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WOW Session 3
Diagnostic Assessment Sheet – notes for students explaining feedback on diagnostic essay (See also teacher notes and proformas for feedback in Appendices 5 and 6)

MODULE _____ NAME _____

KEY TO RATING
4 = excellent/no problems/accurate/very appropriate
3 = good/minor problems/mainly accurate/largely appropriate
2 = only fair/some problems/often inaccurate/often inappropriate
1 = poor/major problems/inaccurate/inappropriate

A = appropriate
NA= not appropriate

CRITERIA		COMMENTS
A. *Use of source material - is information taken from the lectures, the reading and the film correct and appropriate for the task?*	4 3 2 1	
1. relevant information from reading is employed 2. irrelevant information from reading is avoided 3. film material is interpreted correctly 4. film material is transferred correctly 5. written and film information is integrated with the text 6. text is free from plagiarism 7. bibliography constructed correctly	A NA	
B. *Structure and development of text - is the structure and development of the answer clear and appropriate to the question and its context?*	4 3 2 1	
1. text structure (genre) is appropriate to the task 2. introduction sets the theme 3. beginnings of paragraphs and sentences orientate to theme 4. critical evaluation of evidence 5. use of evidence consistent with the theme 6. statement of conclusion follows from argument/interpretation & relates to theme	A NA	
C *Control of academic writing style - does the grammar conform to appropriate patterns of written academic English*	4 3 2 1	
1. appropriate use of abstract words 2. appropriate combinations of words 3. appropriate relationship with reader 4. control of continuity devices in text 5. control of categories 6. appropriate choice of vocabulary 7. appropriate evaluation language	A NA	
D *Grammatical correctness*	4 3 2 1	
1. clause structure follows recognisable & appropriate patterns of English 2. correct subject verb agreement 3. consistent and appropriate tense choice, correctly formed 4. correct singular plural noun agreement	A NA	
E *Qualities of presentation*	not rated	
1. spelling generally correct 2. word processing appropriate 3. paragraphing reflects essay structure 4. capitals, italics etc	A NA	

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Notes:

A. Use of source material - is information retrieval and processing of visual and verbal data correct and appropriate for the task?

5. information is integrated with the text

If quoting:

Not appropriate	Appropriate
Red Rock West cannot be simply referred to as Film Noir, although it has been referred to as "some have called the new hybrid of country noir" (In the Road to Nowhere by J.Orr)	*Red Rock West cannot simply be referred to as Film Noir, although it has been referred to as* *" the new hybrid of country noir" (Orr, J, 1998:47)*

If reporting
Summarise well

B. Structure and development of text - is the structure and development of the answer clear and generically appropriate to the question and its context

1. text structure (genre) is appropriate to the task

This mainly means you have done more than just describe the film. There is a basic text shape (see below) - but it's flexible

INTRODUCTION
ORIENTATE TO QUESTION
MAKE GENERALISATIONS [Take a position]
ORIENTATE FORWARD TO ESSAY

[E.g. Define *m-e-s; noir; genre* /Explain/Exemplify (details; effect)/Relate]
[Maybe present essay structure]
(over one or two - or three? - paragraphs)

BODY
APPLY MES TO NOIR FILM EXAMPLE & INTERPRET
[SELECT, EXEMPLIFY, DESCRIBE, ANALYSE]

PREFERRED OPTION (by WOS Tutor)	ALTERNATIVE
ORIENTATE TO FILM [summarise plot] LOCATION COSTUME SCENES +PROPS LIGHTING etc	ORIENTATE TO FILM DESCRIBE VARIOUS EPISODES ILLUSTRATING VARIOUS MES ELEMENTS

CONCLUSION
RETURN TO ABSTRACT/GENERAL LEVEL (from specific film example level)
REPRISE THEME
SOME EXPANSION OF THEME

2. introduction sets theme

This should be something general about the concepts you will use, or a generalisation about the film/genre/noir rather than the beginning of a description of the film. [See the lecture material on orientation to question]

3. beginnings of paragraphs and sentences orientate to theme

Inappropriate	Appropriate
We see Nicholas wearing blue jeans and a white shirt and we know he is the good guy.	Costumes play an important role in creating an impression of a character

4. critical evaluation of evidence

Inappropriate	Appropriate
When he first gets out of the car, you would be forgiven for thinking that he was a typical fall-guy	*Despite his display of physical strength, Cage's behaviour in the opening scenes also suggests vulnerability.*

6. statement of conclusion which follows from argument/interpretation & relates to theme
Not just a summary of the essay but a generalisation about it all

1. appropriate use of abstract words

There are three kinds:

> Technical terms - *narrative; verisimilitude, etc.*
> General abstract terms: e.g. in B4 above: *display of physical strength; behaviour; vulnerability.*
> Referring terms: *aspect, feature, characteristic, etc.*

2. appropriate combinations of words

Inappropriate	Appropriate
the main elements associated to mise en scene *the term combines location, costume....* *the ingredients to make the genre...*	*the main elements comprising mise en scene* *the term refers to location, costume...* *the characteristics of the genre*

3. appropriate relationship with reader:

This means finding the right level of impersonality

Inappropriate	Appropriate
I have discovered to my personal delight... *If you think of your favourite scene from a movie you will see...* *it is obviously vital to make sure...*	*It is clear that...* *Certain scenes can illustrate this very well...* *It is important to recognise...*

4. control of continuity devices in text

Inappropriate	Appropriate
Realism is an integral part of the mise-en-scene. Film noir displays the fore-mentioned characteristics through the look of the film	*The mise en scene elements of lighting, framing, costume and figure movement contribute to the verisimilitude of the film. Film noir exploits these elements in specific and typical ways.*

5. control of categories

This means using the key concepts of the analysis and relating them to each other
See the text structure in B1 above. It is organised around the <u>elements</u> of mise en scene
and not around the plot of the film. It uses categories not narrative as its organisation.

6. appropriate choice of vocabulary

Inappropriate	Appropriate
We can guess that passion will entail	*it is likely that passion will ensue*

D Grammatical correctness

1. clause structure follows recognisable & appropriate patterns of English

Inappropriate	Appropriate
In the opening sequence the narrative begins to start because the audience gets to see Nicholas he was getting ready for his interview	*In the opening sequence the audience is shown Nicholas Cage getting ready for an interview.*

E Qualities of presentation

4. Use of capitals, italics etc.

Inappropriate	Appropriate
Mise-En-Scene is important for noir Film like 'Red rock west'.	The mise-en-scene is one of the defining features of films of the film noir genre like *Red Rock West*

JOURNEY THROUGH THE TEXT, 'ROAD TO NOWHERE' by John Orr
[THE DIALOGIC WAY]

This is an exercise to practise active reading of a fairly difficult piece of text. (Reading difficult text can often be an exhausting experience. This reading method has the acronym ARSE. These initials stand for 'Active Reading Stops Exhaustion'.)

ARSE uses the paragraphs as an aid to constructing meaning from the text. Each paragraph is treated as if it were a scene in a film contributing to the development of the theme of the text. The opening sentence of each paragraph is treated as an 'establishing shot' for the scene. The opening paragraph of the text is treated as a particularly significant orientating scene for the theme of the whole text.

In ARSE, making meaning out of the text is seen as a form of dialogue with the text – a process where the text prompts questions in a reader's mind and then the text provides answers for the questions that are prompted. For each paragraph a number of questions have been suggested. Read on in the text in order to find if the text provides answers to these questions and jot down a few words to catch the gist of the answer. If you lose your way on the journey through the text the establishing shots of the paragraphs act like sign-posts. By looking back at the opening sentence of the paragraph you can often find your bearings again. These opening sentences are printed in bold type in this exercise.

Finally come back and fill in what the ultimate theme of the text is.

ULTIMATE THEME?

Major landmarks

P1   The very concept of genre is as cold as the tomb' Tarkovsky once said, yet sometimes it isn't.

Why?

Why?

How?

How do they relate?

THE ROAD TO NOWHERE:
1990s Noir

———⊂⊃———

'The very concept of genre is as cold as the tomb', Tarkovsky once said, yet sometimes it isn't. Film noir still remains an important form on the edge of American filmmaking, a low-budget needling of the culture of the Hollywood studios. It is the one genre which challenges the continuing power of money in the mythology of the American Dream. It has to be seen, therefore, as something more precise than mere house-style with intimations of dark motive in its familiar, stylistic motifs, low-key lighting, flashing neon, fog, rain and cross-hatched blinds. It has to be seen as a relationship between money, passion and murder, which form the points on a deadly triangle. Just as the forms of murder vary, so do the material emanations of passion and money. The former can be adulterous, interracial, lesbian, homoerotic, incestuous or if just plain straight, will inhabit places other than mattresses. Whatever it is, passion is always a source of betrayal while money is variously expressed through kidnapping and ransom, drugs, cars, gambling or Acapulco, all iconic signs of the power of the greenback. Whatever it is, the stash of stolen bills in the black suitcase bypasses the anonymous world of plastic and the invisibility of credit. It is there for all to see. The combination of money, murder and sex then gives us that darkly ambiguous epicentre of all good noir – the conspiracy of passion.

Noir in the 1990s is notable for the way in which filmmakers play self-consciously upon the theme which nourishes them. The fall-guy's ordeal is by now as pre-ordained as much by film history as by plot. Yet at the same time the style of noir has become more existential, more

what some have called the new hybrid of country noir. The cross-over can be seen in the trilogy of John Dahl, *Kill Me Again*, *Red Rock West* and *The Last Seduction*, in Carl Franklin's racial thriller *One False Move* in the Texas oil-towns of *Rush*, the cheap motels of *The Grifters* and the desert landscapes of *After Dark, My Sweet*. The fragmented and sometimes circular journey of the 1990s fall-guy is one which matches freedom of action and confusion of motive to necessity of plot. The cinema of poetry lies in the formal composition of indeterminacy. But noir is never fully indeterminate. As even Altman showed us in *The Long Goodbye*, finally a plot's gotta do what a plot's gotta do. 1990s noir, I want to argue, should be seen as *unfree* indirect subjectivity as the fall-guy journeys and flounders through the hazy recognition of the unfreedom which defines his fate.

In its mythic form, its resolving of social contradiction, 1990s noir further updates male anxieties in the period of gender crisis. Where sexuality is in flux, roles are shifting rapidly, and marriage is no longer sacred – though perhaps divorce is – things change. Females compete with males not only in the marketplace but in all spheres of carnality and knowledge. At the same time the new forms of agonistic tussling sit uneasily with a solemn discourse of women's rights which periodically exalts victimhood. Noir picks up on this contradiction. The new femme fatale eroticises the enterprise culture by making the money currency of commodities and the sexual currency of the male body exchange equivalents. Money is to be made, the body to get laid, but no longer just as in the classic idiom, to gain release from the tyranny of a dead marriage. Money and body are desirable objects in themselves. As it kicks over the traces of the old adultery code, noir treads the same ground as box-office like *Pretty Woman* but reverses the relationships. We may recall Julia Roberts as the Pygmalion hooker with a heart of gold who makes it from the streets of West Hollywood to Beverly Hills courtesy of Richard Gere, the businessman with table manners and gold credit cards. The complete opposite of Roberts is Linda Fiorentino in *The Last Seduction*, the married woman with a heart of glass whose idea of a happy ending is to destroy all the men around her.

The femme fatale is the centre of commodities at their most

P2   Noir in the 1990's is notable for the way in which filmmakers play selfconsciously upon the theme which nourishes them.

How?

But?

How?

What's it like?

What do they show?

P3   In its mythic form, its resolving of social contradiction, 1990s noir further updates male anxieties in the period of gender crisis.

How?

Where's the social contradiction?

What's that got to do with noir?

What's new there?

P4   The femme fatale is the centre of commodities at their most addictive

How?

Why addictive commodities?

So what?

How?

This is a significant but difficult turn in the text - you have to notice it or you go in the wrong direction. There is no real question to cue you in

So what?

addictive. In *Pretty Woman*, *Working Girl* and *Philadelphia*, serious corporate money is made but the methods never questioned. In 1990s noir, however, money is streamlined original sin, stolen as cash or commodity with its own circular economy spun like a web around its hapless subjects. Its commodities are highly addictive, gambling in *The Grifters* and *Kill Me Again*, narcotics in *Rush*, *One False Move*, *Light Sleeper* and *The Last Seduction*. In all of them, sex is also addictive but only when combined with one of the other forms. If this is a decade of addiction culture then noir is surely a confederate, celebrating the perfidy of risk. In the Dahl trilogy, the addiction culture fuses with the reflexive fix of genre play to give noir a distinctly comic edge. But even here the predominance of rural landscape gives noir a new edge. Traditionally it was the form of the city, and while this has been carried on in *Sea of Love* and *Light Sleeper*, it seems to work now within a knowable community, the small town no longer immune from the predations of the city. In the 1980s, *Body Heat* and *Blue Velvet* had established the small town as the fulcrum of dark conspiracy, but the 1990s format goes further in its embrace of the open road and the horizontal contours of the American West. *Kill Me Again* is set in Nevada, *Red Rock West* shot in Arizona posing as Wyoming, *After Dark, My Sweet* in the arid Californian landscapes also used in *Delusion*, *Rush* in small-town Texas. *One False Move* leaves south-central LA for South-Central USA as its murderous trio of drug dealers drives through New Mexico and Texas to the home town of Cynda Williams in rural Arkansas. In all these movies the motel acts as the staging post to close encounters of a transient kind, a crucial nexus of flight.

So it is that Lara Flynn Boyle breaks off her escape with Nicholas Cage at the Comfort Inn outside Red Rock West to use his unresisting body for her own pleasure. She has after all just shot her previous lover and no-one else seems readily available for the sacred cause of adultery. As the gender wars hot up, it also becomes clear that political noir only operates in the past tense. In adapting Walter Mosley's *Devil in a Blue Dress*, Carl Franklin looks back to the corrupt post-war politics of a racially segregated LA, where Denzil Washington must tread warily to uncover a conspiracy with racial overtones. *Rush* starts in 1975, the year of Watergate, which is duly mentioned on the car radio in the opening sequence of the film. It cues the enveloping paranoia of Jason Patric as undercover narc who gets lost in his own heroin addiction. His target

Gregg Allman, as a suspected dealer controlling the flow of all kinds of decadence to the town, also provides with his own drugs history as a big rock star of the period, something of a knowing reference. For this is a metaphorical dating of America's loss of narcotic innocence as the flood of hard drugs flows on apace. By the 1990s, in *The Last Seduction*, drug-dealing has become a form of moonlighting by city professionals.

Less remarked, but equally clear, is the antidote noir offers to the carnage genre of serial killing. For mass audiences who wish to exorcise their fear of evil by feeling helpless before it, serial killings are a form of serial sensation of the monstrous, goring by numbers. This sets up a double audience addiction – addiction to the monster as icon and addiction to the mechanism as sequence. The pattern links *Manhunter* and *Silence of the Lambs* to *Heat* and *Se7en* but reaches its nadir of sentimental brutality in *Natural-Born Killers*. The myth of serial killing, that of the true-life case history of the invisible monster who roams the country at will looking for arbitrary victims, is a form of decadent reason. It predicates rational scientific investigation of the unspeakable in which investigators must be seen using the latest forensic science and computer technology. The fantasy of the monster is freed from such stringencies. As science or pseudo-science provide an anchor, homicidal fantasies run riot. Noir by contrast is existential. *One False Move* may have nine brutal murders to *Se7en's* seven, but its plot is not a mechanical feeder in which killing is a form of punctuation. Its murders are bunched and though always likely, are unpredictable when they come. There is also a strong sense of fatality which runs counter to the pseudo-science of the serial killing investigation. Here *One False Move* (tragically) and *Red Rock West* (comically) involve spirals of descent, whose subjects seem to be instruments of fatality which transcend circumstance. Here country music, never used on soundtrack, is a grey eminence, the familiar wail of cheating hearts wafting up from the car radios tuned to local stations the length and breadth of the American highway. For noir too is about cheating hearts but only when the circulation of blood through the aorta matches the circulation of money through the black economy. If noir reinstates the power of passion now unfashionable in other genres, it reinstates it as pure commodity. Therein lies its predictability. With passion comes betrayal, real or imagined, and something existential is suddenly a form of destiny.

P5   So it is that Lara Flynn Boyle breaks off her escape with Nicholas Cage at the Comfort Inn outside Red Rock West to use his unresisting body for her own pleasure.

Why tell me that? Is it just an example?

This is another difficult turn in the journey. The connections are unclear. Hang onto your hat.

Why mention that?

P6   Less remarked but equally clear is the antidote noir offers to the carnage genre of serial killing.

Why antidote?

How double?

What's the point?

What's that got to do with noir?

What does that mean?

Again there is a twist in the trail here.
Why are you talking about country music next?

P7   *One False Move* is a series of false moves, of mishaps, wrong encounters and mistakes all governed by a dread serendipity which subverts the melodrama it creates.

What happens?

What's the point?

One False Move is a series of false moves, of mishaps, wrong encounters and mistakes all governed by a dread serendipity which subverts the melodrama it creates. After the butchery of the botched robbery in LA there is understatement amidst Jacobean horror. The killers' captioned flight through the small towns of New Mexico, Texas and finally Arkansas is an eastward flight which is also a return to the South, that freak of naming in American geography whereby West and South, capitalised, work on the same latitude. The psychopathic ex-cons, Ray and Pluto, one white, one black, one histrionic the other ice-cool, are heading for Houston to sell off their stolen cocaine with Fantasia (Cynda Williams) their accomplice fast regressing into her first identity as Lila, a black girl of the South, making the trip back to Arkansas to see her young son. This double flight, chaotic and tragic, suggests a Nietzschean descent towards origin, but also echoes the African-American search for roots, the movement back South. It is the tension between the two, homecoming and descent, which gives the film a mythic power far in excess of its modest production values. As the Fantasia of LA and the Lila of the ironically-named Star City, Williams has the double identity of West Coast wannabee and small-town girl. But she also has mixed blood and is fatally linked with two white men, the Law and the Psychopath.

Repetition is the key to nemesis. Her secret return home reveals her chequered past, the disaster of teenage sex with the Sheriff (Bill Paxton) who is the father of her child. As lawman and lawbreaker, the sheriff and killer Ray are doubles of one another, one repeating the forced relationship of white man and black woman the other has instigated. But the second time around Lila is a willing accomplice. She betrays her black friends in LA, shoots the highway patrolman who tries to arrest the gang, but finally betrays her current lover to her former lover in the film's gruesome ending. The film transforms the role of the gangster's moll into femme fatale and femme fatale into femme fataliste. Fantasia acts while appearing to react, determines while appearing to submit, and becomes an instrument of the bloodbath which finally consumes her. The narrative turns upon three defining actions. First her refusal to tell the killers of the child she has found hiding in the dealer's house in LA because it reminds her of her own. Second, her shooting of the patrolman as he arrests Ray and Pluto, filmed by an elliptical cut to a brief long-shot of her firing on the edge

of the nocturnal highway. Third, her stealing of Ray's money from the drugs heist to give to her own son which draws the killers back to Star City and their own death. Lila is thus the orchestrator of nemesis, including her own, and we do not know at the end if Paxton, wounded bloodily in the shoot-out, will survive her. 'Are you dead, mister?' his black son asks him, standing by his prone body, as the LA detectives arrive tardily to witness the gunfight they were unable to prevent.

Country noir deals here not in the dumbing of America which we can readily find in box-office hits such as *Pulp Fiction*, *Forrest Gump* and the aptly named *Dumb and Dumber*, but in the simulation of dumbness, a feature which links Paxton to the fall-guys of *Kill Me Again*, *After Dark, My Sweet* and *Red Rock West*. Their professed naivety is ambiguous, and only in *The Last Seduction* does Dahl give us in comic vein a purified male idiocy. Otherwise naivety disconcerts us because, we suspect, it may be something of a pose. If the true sheriff of Star City is not all that he seems this applies elsewhere in noir too. Though two years apart in the making, three things link *Kill Me Again* and *After Dark, My Sweet*. First, both films cue the agoraphobic nature of the new noir. The credits roll over a montage of panning shots across desert hills and shrubland in twilight, linking distortion to distance. Second, both femmes fatales are called Fay and played by English actresses, Rachel Ward in Foley's Californian thriller, Joanne Whalley-Kilmer in Dahl's Nevada pastiche. Third, and most important, the naivety of their fall-guys, Jason Patric and Val Kilmer, is itself suspect and their mindscreen flashbacks are sources of ambiguity, not revelation. As an ex-boxing champ Colley (Patric) appears to recall obsessively the fight in which he killed his opponent. As a private eye whose wife has tragically died, Kilmer appears to recall her drowning after their car has swerved off the road and crashed into a lake. Initially, we take the flashbacks to be real. But after Resnais and Buñuel, there is always the lingering doubt. Thus both films go beyond the *locus classicus* in noir to which they are both indebted, Jacques Tourneur's *Out of the Past*. Here we assume Robert Mitchum's extended flashback to be the true account of his shady past, aided by his defining voice-over. His Bridgeport refuge on the Californian border near Lake Tahoe is a landmark, too, for country noir. But it is a place of innocence and retreat, idyllic, untouched by the corrupt life of the city. In 1990s noir, there is no rural hiding place. After Lynch, each small town opens up to the

P8   Repetition is the key to nemesis.

How?

Anything more?

What does that mean?

Can you give me some examples?

**P9   Country noir deals here not in the dumbing of America which we can
readily find in box-office hits such as *Pulp Fiction, Forrest Gump* and the aptly
named *Dumb and Dumber,* but in the simulation of dumbness, a feature which links
Paxton to the fall guys of *Kill Me Again, After Dark, My Sweet and Red Rock West.***

Why is it "simulated"?

In what way?

What do you mean?

Why not?

**P10   In the age of the designer jeep and the four wheel drive, the noir automobile
is the flash used car which has seen better days - the white finned Cadilacs favoured
by Dahl or beat up 1970s saloons and station wagons suggesting well-preserved
decay.**

So what?

In what way?

Is that all?

prying camera lens its can of worms. Patric stumbles out of the mountains near the Mexico border to become involved in a kidnapping conspiracy. *Kill Me Again* starts with Vince (Michael Madsen) and Fay's robbery at a desert mining depot. In *Red Rock West* Nick Cage is a penniless drifter mistaken by the saloon-bar owner for a contract killer who has come to murder his wife.

In the age of the designer jeep and four-wheel drive, the noir automobile is the flash used car which has seen better days – the white-finned Cadillacs favoured by Dahl or beat-up 1970s saloons and station wagons suggesting well-preserved decay. The car's transient identity matches its owner's. It is traded in, its number-plates changed and it never musters respectability, though hi-tech inventions can always lend themselves to a good twist in the plot. Linda Fiorentino in *The Last Seduction* spots the airbag – driver-side only – sign as she sits alongside the New York detective sent by husband Bill Pullman to track down his drugs money. Her shiny black jeep becomes an instant wreck, the unprotected and unwanted passenger dead, and the femme fatale survives courtesy of the latest safety device. Cars are transient possessions and country noir follows road movies and the commercials which copy them in cannibalising the West as the landscape of the open road. One of Dahl's favourite shots is the 'front-wheel' shot, the low-angle deep focus of the four-wheeled rectangle, a slick monster of mayhem elongated on the angle and given even greater depth by an empty desert highway. This is the shot which frames Vince and Fay's desert hold-up at the start of *Kill Me Again*. But country noir also sees the moving car as a medium of circles and detours, not straight lines, despite the flat Western roads. Like money and drugs, cars are circulating commodities.

Repetition also aligns itself with the doubling of identity. 1990s noir is a coda to the split screen of the expressive double. Jack Andrews is as close to Scottie Ferguson as he is to Philip Marlowe. *Kill Me Again* is more indebted to *Vertigo* than *Out of the Past* and closer in style to *Liebestraum* where Kim Novak is femme fatale twice over, having ordered the killing of the first couple and now willing on her deathbed for the death of the second, that of her son and his married lover, the movie's other femme fatale played by Pamela Gidley, to be enacted by the enraged husband. To make the point, Figgis has the two couples of different decades played by the same actors. To stress the close

identity of Fay and Jack's dead wife, Dahl twice cuts early on from a close profile shot of Fay to the shattered frame of the honeymoon photo in which Jack stands with his wife under a blurred motel sign. The frame has been shattered by the marauding loan sharks who have broken his finger for late payment but the action, typical of the physical knocks of the private eye, also cues us into the spiral of shattered glass which blots out the woman's face. In the reprise of this cut Jack is looking at the shattered photo just as Fay walks into his ramshackle office with the plan to fake her murder and thus escape the clutches of the casually psychotic Vince.

As in *Liebestraum*, Dahl drives his plot forward to link death and eros in the spirit of *Vertigo* and here the faking of the murder, using a bag full of Fay's blood type, itself becomes an erotic *mise-en-scène*. The ubiquitous motel, hypostatic double of the circulating car and familiar scene of nocturnal seduction, is the scene of the mock crime. The couple wrestle at Fay's command to make the death-struggle real. Jack sitting over her, cuts the blood-bag to leave tell-tale traces on the bed but his knife slices too hard and the blood drenches her on the bed. It is a good comic touch with a chilling edge, the spilt blood connoting spilt semen, the slicing of the bag done with swift arousal and intimating premature ejaculation. The fake murder is thus a form of sexual desire out of control. But the mystery deepens, aided by the film's title. Fay is a look-alike for the dead wife so that her fake dying could be a re-enactment of the spouse's real death by drowning, a retrojection of intent in which Jack, beset by guilt, feels himself to be the murderer. Or maybe he was a murderer by default, by swimming in too late to save her.

Jack's sinking of the 'murder' car in the Indian lake with Fay's blood-stained clothes in the boot triggers the flashback of his wife's drowning, but Fay has already vanished. She rings the identity changes of name, hair and clothes which see her as a high-roller at the gambling tables. The red-tinted hair, the tight dresses and high heels intimate the world of glamour she seeks as an independent woman, but when she flees for the second time with Jack after murdering the mobsters who seek revenge for the original heist, she is once again transformed, and the role of Andrews himself becomes suspect. He takes her to Echo Bay, Dahl's self-referential title for the drowning lake and the motel under whose sign the original photo had been taken. 'Ain't I seen you before?'

P 11   Repetition also aligns itself with the doubling of identity.

What do you mean?

P12   As in *Liebestraum*, Dahl drives his plot forward to link death and eros in the spirit of *Vertigo* and here the faking of the murder, using a bag full of Fay's blood type, itself becomes an erotic mise-en-scene

How?

Is this something to do with the doubling business?

P13   Jack's sinking of the murder car in the Indian Lake with Fay's bloodstained clothes in the boot triggers the flashback of his wife's drowning but Fay has already vanished.

Is this still in the example?

Where's this example taking us?

Why do you tell me about homme fatale?

This next question is not exactly answered in the text, but somewhere this question needs to come up:
And why are you making all these links between different movies and even country music?

P14   If Michael as drifter is a reinvention of Frank, the drifter in *The Postman Always Rings Twice*, the plot of this movie reads more like *Double Indemnity* crossed with *Waiting for Godot.*

So what does that mean?

How do they work?

the motel clerk asks as Andrews hides behind shades. He is now homme fatale to her femme fatale and the agonistic game has a perverse parity. As Dahl cuts after love-making to a breakfast scene in the motel Fay, the glamorous gambler, has changed into a domesticated woman cooking in dowdy dress and apron. The dress replicates that of Andrew's spouse in the flashback, and inverts the making-over process of *Vertigo* where Scottie makes Judy over again into the glamorous Madeleine. Jack here makes Fay over by turning her from glamorous moll into plain domestic, the image of the mourned spouse. Thus when Fay suggests a second faking of her murder the phrase 'kill me again' resonates with an erotic edge and chill double-register. Andrews suggests a fake mutual drowning in the lake to fool the Law before they collect the loot which he will bury on Indian land. In the double-cross that follows, it is he who plunges into the lake, shot by the duplicitous Fay. Yet the ending where he is saved by Indians on the reservation and leaves for Arizona with the loot suggests something else. It is the man who gets away with it through the power of his own distrust and his own forms of unresolved duplicity, a triumph for the homme fatale who, in his own way, did kill her again. This triumph is echoed with self-conscious irony in the ending of *Red Rock West* where Cage flings the treacherous Boyle from the freight train during their big escape and tosses the tainted money out with her. Here Cage, stoic through all tribulation, is given the cachet of a justified sinner, his failing borne out of a perverse strain of virtue which lifts him above husband, femme fatale and contract killer Dennis Hopper, the fall-guy who constantly stumbles but never falls. Cage and Hopper in part reprise their respective roles in *Blue Velvet* and *Wild at Heart*, understandable in a director whose movies were produced by Propaganda Pictures, the offbeat offshoot of Polygram which had previously come up with *Wild at Heart*. That there should then be a kind of sneaky in-joke when one Lynch icon is mistaken for the other by Red Rock's no-good sheriff (J. T. Walsh) is predictable. If Cage goes with the mistake, however, he also resists its package of temptations. If Cynda Williams is fatalistic and deadly then so is he, giving stoicism a bad name and being knocked back and forth like a tennis ball by cheating players. When the sheriff asked him to kill his unfaithful wife, the wife then promises to double the amount if he kills her husband. In a sustained visual gag on wishful thinking his car unwittingly runs down Boyle's bimbo lover after she

has shot him, without of course Cage knowing that she has shot him. Aptly named Michael, one presumes, after the bumbling Mike O'Hara whom Orson Welles had played in *Lady from Shanghai*, Cage's alterego contract killer (Hopper) is called 'Lyle from Dallas' so that Dahl can stress, perhaps, his film's affinity with the dry humour in the lyrics of Texan singer Lyle Lovett. This is, after all, country noir.

If Michael as drifter is a reinvention of Frank, the drifter in *The Postman Always Rings Twice*, the plot of this movie reads more like *Double Indemnity* crossed with *Waiting for Godot*. Just as Didi and Gogo resolve to leave the stage and never do, Michael resolves to leave Red Rock West and ends up driving back into town past its welcome sign, in an endless series of departures and arrivals. Mexico, the common pipe-dream of 1940s noir, is given short shrift. 'Fuck Mexico!' the exasperated Cage shouts at Boyle. Dahl reduces Lynchian dynamics to comic and lugubrious stagnancy. The vertical descent of Frank Booth into living hell and the horizontal flight west of Sailor, a natural-born romantic, are transformed into a different pattern for Hopper and Cage, a series of overlapping circles which eventually merge. Dahl and Cage show us, like Woody Allen, that the mindscreen's existential dread can be seriously funny, but the whole conceit would be lost without Cage's virtue, or rather his morally virginal state which no one is able to violate. He can be beaten up and shot at. He can be easily seduced. But he can still say at the end to Hopper, the dumb psycho on autopilot, who has sneered at his professed goodness: 'You know what. I am better than you.' And mean it. Better, though, offers no chance of moral ascent. It simply means going round in circles and staying above the level of those beneath, never quite descending to their level. It is a tactic which is seen to work, perverse to the end, but just as the automobile now offers no way out, the freightliner and the rail track are in the end the only means of escape. All roads, it seems, lead to Red Rock West.

The Last Seduction, the third of the trilogy, is the best-known but the least complex, remarked on for its virtuoso performance from Linda Fiorentino. The trick of the film is a 1990s first, even in the fast-changing play upon genre for which noir is known. The mindscreen here belongs uniquely to the femme fatale, no longer the figure of mystery or opaque deceit but shamelessly transparent, our guide through the labyrinth of double-dealing and double-crossing at which she is the

P15 The *Last Seduction*, the third of the trilogy is the best-known but the least complex, remarked on for its virtuoso performance from Linda Fiorentino.

What's significant about it?

And what is the effect?
.

In what ways?

What's the woman like?

And what is the outcome?

P16 In the same way, the freedom of the open road is the freedom to go nowhere in the pursuit of wealth and money, to visit non-places with meaningless names and no nature so that nature is conveyed by the speed of movement into them and out of them again.

How does all this tie together?

What's the secondary experience?

So?

How come?

What's wrong with that?

So it's all tragic?

champion. Dahl's camera, it has to be said, is in love with its subject
who outwits every witless male in sight. The cross-over effects of
gender, never far from contemporary thoughts, are turned by Dahl into
instances of wicked fun. In the small town in upstate New York where
Wendy (Fiorentino) changes her identity to escape from her dealer-
husband back in NYC – 'Cowtown' as the private eye tracking her calls
it – she scores with an ex-married man, married as she soon finds out,
by mistake to another man. While the local fall-guy's past mistake
had been to fall for a man trying to pass as a woman, his present mis-
take is to fall for a woman whose ruthlessness would be defined as
male. Fiorentino has claimed to inject into her character many of the
characteristics she had observed in male Hollywood producers of her
acquaintance, but to make them convincingly female. The camera lov-
ingly goes with the charade. It observes the body-language of existential
deceit, which is not however a sign of the weak trying to manipulate
the strong, but rather a sign of strength itself eroticised in a sexually
charged performance. The fall-guy by comparison is a repository of all
those open sensitivities which are supposed in the 1990s to be the
hallmark of the New Man. Dahl, however, gives us a version of the
New Man as village idiot, prattling on about 'feelings' and 'relation-
ships' in a vacuum to a woman whose interests are money and power.
The female mindscreen is notably anti-paranoid, not fearful of what is
being plotted, too busy plotting itself, probing and second-guessing
the weak spots of all its male victims. The existential recognition of
weakness, Fiorentino's body-language conveying instant awareness of
the Achilles Heel, is one of the film's visual joys. And the ending thus
becomes obvious. If you are that sexy and that larger-than-life, you
can't be punished. You get away with it, whatever it is. And in the end,
it doesn't matter what it is at all.

In the same way, the freedom of the open road is the freedom to go
nowhere in the pursuit of wealth and money, to visit non-places with
meaningless names and no nature so that nature is conveyed by the
speed of movement into them and out of them again. Here the auto-
mobile becomes an imaginary character like its occupants with its
special look, its own charm, its own menace. That which exists is that
which moves, the country noir's version of primary experience. That
still place, the small town or short stop on the road which movement
confronts, is merely a secondary experience of being. Yet the freedom

of primary experience is an illusion, an illusion of the car that is going
nowhere. Transience, solitude, rootlessness: all part of the spin-off
from the lust for greenbacks and the prelude to violent death. In noir,
killing and conspiracy and those alone translate the expectation of
going somewhere into the reality of going nowhere. In this low-
budget incessant movement, all small towns are ghost towns formed
on the axis of perennial motion. Their absurd names come from a
different time, the past, and their nature from a different space, a zone
of transition where no-one relies on the kindness of strangers. In
country noir, the road to nowhere is circular but not tragic, a violent but
comic fate.

JOURNEY THROUGH THE TEXT, 'ROAD TO NOWHERE'
[THE DIALOGIC WAY]

In the exercise, it was suggested that the text prompts questions in a reader's mind and the subsequent bit of text answers the question. This is seen as a dialogue between the reader and the text. The skill of the reader is to engage in this dialogue by coming up with questions which are answered by the text. If this question and answer process breaks down, the reader often gives up reading because the text 'doesn't make sense'. This is the problem of 'difficult reading'.

In the process of engaging in this dialogue, certain key words – concepts or abstractions – which refer to the central theme of the text come into focus. It can be useful to highlight these thematic terms as they accumulate through the text to construct the argumentative theme of the article.

In this answer sheet, answers to the questions on the exercise sheet are suggested. These answers are mostly obtained from the bit of text that follows. The give and take of the answers and the questions makes the dialogue between the text and the reader. The key words – concepts or abstractions - which refer to the central theme are highlighted in italics and underlined.

ULTIMATE THEME?

P1 The very _concept of genre_ is as cold as the tomb' Tarkovsky once said, yet sometimes it isn't.
Why?

Film noir

Why?

It challenges money in the _mythology_ of American Dream

How?

Relation - _money/passion/murder_

How do they relate?

Passion:betrayal   Money:icon (not anonymous)
Money+murder+sex=conspiracy of passion=epicentre of noir

P2 *Noir in the 1990's* is notable for the way in which filmmakers *play selfconsciously upon the theme* which nourishes them.

How?

fall guy's *ordeal preordained by film history as much as plot*

But?

noir style more existential, more *digressive*

How?

Cross over ⇒ *hybrid "country noir"*

What's it like?

Examples

What do they show?

Circular movement = freedom of action and confusion of motive subject to necessity of plot
= unfree indirect subjectivity of fall-guy within preordained plot

P3 In its *mythic form*, its *resolving of social contradiction*, 1990s noir *further updates male anxieties* in the *period of gender crisis.*

How?

Social flux, Change ⇒ *females compete* in carnality and knowledge

Where's the social contradiction?

Women's rights talks about victims

What's that got to do with noir?

Femme fatale equates *money and male body as objects of desire*

What's new there?

Noir women *destroy men.*

P4 The *femme fatale* is the centre of *commodities* at their most *addictive*

How?

money is "*streamlined original sin*"/ *circular economy* / like a web

Why "addictive" commodities?

Examples: gambling, narcotics, plus sex

So what?

This is decade of *addiction culture* - noir celebrates it

How?

This is a significant but difficult turn in the text - you have to notice it or you go in the wrong direction. There is no real question to cue you in

Playing with the genre gives *comic effect* but new noir genre is located in *rural landscape*

So what?

open road/ motels / transience / nexus of flight

P5 So it is that Lara Flynn Boyle breaks off her escape with Nicholas Cage at the Comfort Inn outside Red Rock West to use his unresisting body for her own pleasure.

Why tell me that? Is it just an example?

Yes

This is another difficult turn in the journey. The connections are unclear. Hang onto your hat.

Political noir is retrospective

Why mention that?

Gets back to an earlier date and then comes forward to the beginning of *the narcotic period*

P6 Less remarked but equally clear is the _antidote_ noir offers to the _carnage genre of serial killing._

Why "antidote"?

audiences get _double addiction_ to serial killings

How double?

to the _monster as icon_/to the _mechanism as sequence_

What's the point?

decadent reason - science versus monster fantasy

What's that got to do with noir?

Noir=existential

What does that mean?

Noir _not predictable+fatality - i.e. spirals of descent_

Again there is a twist in the trail here.

Why are you talking about country music next?

It symbolises cheating hearts but in noir _hearts = money_
∴ _passion = commodity &_ ⇒ _betrayal_
∴ _passion = destiny_

P7 _One False Move_ is a series of false moves, of mishaps, wrong encounters and mistakes all governed by _a dread serendipity_ which _subverts the melodrama_ it creates.

What happens?

Lots of details

What's the point?

Double flight: descent towards origin/roots= mythic power

P8 *Repetition* is the key to *nemesis.*

How?

Doubling leads her to doom

Anything more?

She is transformed from *femme fatale to femme fataliste*

What does that mean?

Her *deliberate* actions are *determined*; her determined actions are deliberate

Can you give me some examples?

Yes, here's three occasions where she brings nemesis down on them all

P9 Country noir deals here not in the *dumbing of America* which we can readily find in box-office hits such as *Pulp Fiction, Forrest Gump* and the aptly named *Dumb and Dumber*, but in the *simulation of dumbness*, a feature which links Paxton to the fall guys of *Kill Me Again, After Dark, My Sweet* and *Red Rock West.*

Why is it "simulated"?

Fall-guys' naivity is usually *ambiguous* (except in *The Last Seduction*)

In what way?

Here's a coupleof films. They have three things in common. The third one answers your question: the flashbacks of the the fallguys are ambiguous

What do you mean?

The original film had trustworthy flashbacks but in modern films you are never sure.

Why not?

Because there are *no safe places; small towns = cans of worms*; examples

P10 In the age of the designer jeep and the four wheel drive, the _noir automobile_ is the flash used car which has seen better days - the white finned Cadilacs favoured by Dahl or beat up 1970s saloons and station wagons suggesting _well-preserved decay_.

So what?

Car's **_transient identity_** matches owner's

In what way?

They are transient possessions

Is that all?

No, they are **_circulating commodities_** - like money and drugs

P11 Repetition also aligns itself with the _doubling of identity_.

What do you mean?

Lots of examples from _Kill Me Again_

P12 As in _Liebestraum,_ Dahl drives his plot forward to _link death and eros_ in the spirit of _Vertigo_ and here the faking of the murder, using a bag full of Fay's blood type, itself becomes an _erotic mise-en-scene_

How?

Details of the scene

Is this something to do with the doubling business?

Yes, there are lots of doubling examples

P13 Jack's sinking of the murder car in the Indian Lake with Fay's bloodstained clothes in the boot triggers the flashback of his wife's drowning but Fay has already vanished.

Is this still in the example?

Yes

Where's this example taking us?

Into more doubling - and finally, ___homme fatale___

Why do you tell me about homme fatale?

Because it's a theme in another movie, *Red Rock West*

This next question is not exactly answered in the text, but somewhere this question needs to come up:

And why are you making all these links between different movies and even country music?

You'll have to recall what this chapter is all about.
Because there is some special significance in the way this genre works: the characters are destined by the plot. The plot is like fate - it moves in mysterious ways which is determined by the genre. The characters are not free. They are even controlled by plots of other movies

P14 If Michael as drifter is a reinvention of Frank, the drifter in *The Postman Always Rings Twice,* the plot of this movie reads more like *Double Indemnity crossed* with *Waiting for Godot.*

So what does that mean?

More circles

How do they work?

The fall-guy is *morally virtuous* but this is *highly dangerous* to the people around him and does not get him out of the circles

P15 *The Last Seduction,* the third of the trilogy is the best-known but the least complex, remarked on for its *virtuoso performance from Linda Fiorentino.*

What's significant about it?

The mindscreen is in the femme fatale so she is *shamelessly transparent*

And what is the effect?

She is *smarter* than all the men which is *a gender challenge*. But it's also wicked fun.

In what ways?

The fall-guy is a *New Man* and the new woman cruelly outsmarts him

What's the woman like?

Totally *scheming, sexy, larger than life*.

And what is the outcome?

She *gets away with everything*

P16 In the same way, the freedom of the open road is the _freedom to go nowhere_ in the _pursuit of wealth and money_, to visit non-places with meaningless names and no nature so that nature is conveyed by the _speed of movement_ into them and out of them again.

How does all this tie together?

We're back to movement - it's the primary experience in noir

What's the secondary experience?

The town

So?

The movement is actually _**illusion**_

How come?

It is related to lust for money

What's wrong with that?

It is linked to killing which leads nowhere

So it's all tragic?

No it's _**circular and comic**_

NOTEMAKING as CHOICE AND PRODUCTION

In the previous activity, active reading was seen as a dialogue between a reader and a text. By using 'establishing shots' as signposts along the way, the reader was seen to accumulate the argumentative theme of the text as a sequence of questions and answers. In the process certain key thematic concepts came into focus and were highlighted in the text. These thematic concepts and the questions and answers work together to construct the meaning of the text. This was the ARSE method of reading. However, for reading to become truly active, the reader has to enter more fully into the reading process by writing. This is the function of notemaking.

Making notes is the next step in taking control of the meaning of the text. It comes between reading academic texts and writing academic essays or other assignments. Like reading, it is an active process in which the notemaker makes choices about which themes from the argument to note and which words to use to reproduce those themes. In this process, the notemaker constructs generalisations and abstractions which reduce the argument of the text into a more compressed version of the original.

It is this process which is practised in this exercise. Some of the 'abstractions' or 'generalisations' which are used to reduce the text are taken directly from the text – they are the kind of 'thematic concepts' which were highlighted in the previous exercise. Deciding which ones to choose is a judgement based on the reader's reasons for reading the text. On the other hand, some of the abstractions which are produced are the active creation of the notemaker: they are not the words of the text but they capture the meaning of those words – often in more compressed form.

In this exercise, the reader's reason for reading the text are not specified. It will become clear that having an 'open reason' for reading makes it difficult to make decisions about which thematic concepts from the argument to choose to reproduce. What this demonstrates is the importance of knowing the reasons why one is reading. By confronting the notemaker with the question, 'Do you use this abstraction?', the exercise emphasises how important having a reason for reading is.

Paragraph 1

Do you choose anything from this paragraph?
Can you find an abstraction in S1? Do you use it?
Can you make an abstraction from S2? Do you use it?
Can you make an abstraction from S3? Do you use it?

Film music

Claudia Gorbman

Psychology

The psychological dimensions of film music have sub-tended much writing in the field. What effects does music have on the film's spectator-auditor? What psychological factors motivate the presence of music in movies? *[Para 1]*

In my book *Unheard Melodies* (1987), I begin to address these questions by summarizing historical, psychological, and aesthetic arguments explaining the presence of music to accompany the silent film. For one thing, music had accompanied a number of nineteenth-century theatrical forms, and it persisted for numerous practical reasons in the evolution of film exhibition. For another, music covered the distracting noise of the movie projector. It served to explicate and advance the narrative; it provided historical, geographical, and atmospheric setting; it identified characters and qualified actions. Along with intertitles, its semiotic functions compensated for the characters' lack of speech. It provided a rhythmic 'beat' to complement, or impel, the rhythms of editing and movement on the screen. It served as an antidote to the technologically derived 'ghostliness' of the images. And, as music, it bonded spectators together in the three-dimensional space of the theatre. *[Para 2]*

The book then explores reasons why music persisted in films after the coming of sound—when the movies' new realism would seem to make music an unwelcome guest. One compelling line of thought, which has elicited considerable elaboration and debate, draws on psychoanalytic theory to explain the psychic 'pay-off' of having music on the soundtrack. Psychoanalysis was a dominant discourse of film studies in the 1970s, providing a way to understand the cinema's mechanisms of pleasure and spectator identification (see Creed, Part 1, Chapter 9). It was particularly well suited to describing the workings of classical Hollywood cinema; in film music studies a decade later, the primary testing ground for the psychoanalytic perspective has also been the classical cinema. *[Para 3]*

According to French psychoanalytic theorists Guy Rosolato (1974) and Didier Anzieu (1976), sound plays a crucial role in the constitution of the subject. The infant exists in a 'sonorous envelope' consisting of the sounds of the child's body and maternal environment; in this primordial sonic space the child is as yet unaware of distinctions between self and other, inside and outside the body. Rosolato suggests that the pleasure of listening to music—organized, wordless sound—inheres in its invocation of the subject's auditory imaginary in conjunction with the pre-Oedipal language of sounds. *[Para 4]*

In applying this idea to cinema, critics argue that background music recaptures the pleasure of the sonorous envelope, evoking the psychic traces of the subject's bodily fusion with the mother. Classical cinema capitalizes on music's special relation to the spectator's psyche to lower the threshold of belief in the fiction. Thus film music works in the perceptual background to attack the subject's resistance to being absorbed in the narrative. *[Para 5]*

Like Muzak, which acts to make consumers into untroublesome social subjects (relieving anxiety in airports and medical waiting-rooms, greasing the wheels of consumer desire in shopping-malls), film music lulls the spectator into being an untroublesome (less critical, less wary) viewing subject. Music aids the process of turning enunciation into fiction. In doing so, film music helps fend off two potential displeasures which threaten the spectator's experience. The first is the threat of ambiguity: film music deploys its cultural codes to anchor the image in meaning. Second, film music fends off the potential displeasure of the spectator's awareness of the technological basis of cinematic discourse—the frame, editing, and so on. Like the sonorous envelope, music's bath of affect can smooth over discontinuities and rough spots, and mask the recognition of the apparatus through its own melodic and harmonic continuity. Film music thereby acts as a hypnotist inducing a trance: it focuses and binds the spectator into the narrative world.

Jeff Smith (1996) has challenged psychoanalytic film music theory by problematizing the basic premiss of film music's inaudibility. He quotes my formulation:

'were the subject to be aware (fully conscious) of [music's] presence as part of the film's discourse, the game would be all over' (Gorbman 1987:64). Although many of the questions Smith raises about my writing on soundtrack audibility are already answered in my book, his critique points aptly to further areas of investigation. If music is crucial to the creation of a 'subject-effect' but also has more foregrounded functions of narrative cueing (such as establishing historical and geographical setting, and conveying information through leitmotifs), then the spectator must be aware of the music at least some of the time. The spectator must be slipping in and out of the trance created by the music-as-hypnotist. There must be a complex fluctuation between the state of unawareness crucial to the psychoanalytic account, and levels that permit cognition of musical cues.

Smith counters the psychoanalytic model with perspectives from cognitive theory, drawing from the work of David Bordwell (1985: 29–47) and Noël Carroll (1988: 213–25) as well as from psychologists of music such as McAdams (1987) and Sloboda (1985). He argues that, like other music, film music is apprehended through a variety of different listening modes and competencies. He calls for an account of film-musical cognition that directly addresses the spectator's mental activities in processing film music's narrative cues. This focus on the competencies of film spectator-auditors is promising.

Kassabian (1993) also emphasizes the issue of competence: 'like any other language, [music] is acquired, learned, in a specific sociohistorical context' (36). Focusing on such categories of filmgoers gender and ethnicity, she lays the groundwork for an understanding of ways in which individuals identify with films. Depending on 'differences in perceivers' relations to the music', they will 'interpret cues' differently in the cues' filmic settings (69).

Paragraph 2

Choose a label for this paragraph from these three:
Unheard Melodies
Music in silent films?
Arguments
The paragraph is a list of arguments. Do you summarise the list?
Which one of the following words summarises the first argument in list:
accompaniment; tradition; 19th century
Use three words to summarise the next argument
Complete the following phrase to summarise the next argument:
contributed to _____ _____
_____ *and* _____
Complete a summary of the list using as few words from the text as possible

Paragraph 3

Do you choose one or both of the following labels for this paragraph (or do you have one of your own that you prefer?):
Arrival of sound?
Psychoanalytic theory
Which of these two abstractions catches the gist of this paragraph best:
psychic payoff
the cinema's mechanism of pleasure and spectator identification

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Paragraph 4

Which abstraction in the text labels what
this paragraph is about?
Would you put it in your own words?
Use some new words for this (if possible
only one): *plays a crucial role*
Can you catch the whole description of
'sonorous envelope' (most of the para) in
five or six words?

Paragraph 5

This para has two expressions with similar
meanings. What are they? Do you use them
both in your summary?
Can you make an abstraction (a noun) out
of *being absorbed*?

Paragraph 6

Which abstraction from the first sentence
do you think is worth using? Would you
refer to Muzak?
Would you use *enunciation into fiction*?
Would you put it in your own words?

Which abstract word in the text catches the
essence of the first *displeasure*?
Can you <u>make</u> an abstract term to catch the
second *displeasure*?
Now can you write about three words to say
how music *discourages* the first displeasure.
And the same for the second?

In your own words, according to the
paragraph, what is the effect of music on
the spectator?

Paragraph 7

Paragraph 8

Paragraph 9

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NOTEMAKING as CHOICE AND PRODUCTION

Paragraph 1
Psychological dimension
Spectator/auditor effects?
Psychological motivation?

Paragraph 1
Do you choose anything from this
paragraph?
Can you find an abstraction in S1? Do you
use it?
Can you make an abstraction from S2? Do
you use it?
Can you make an abstraction from S3? Do
you use it?

Paragraph 2
Music in silent films?
  tradition
  distracting projector noise
  contributed to narrative/setting/
                characters/ action
  compensated no speech
  beat in time with film rhythm
  gave life to images
  united spectators

Paragraph 2
Choose a label for this paragraph from
these three:
Unheard Melodies
Music in silent films?
Arguments
The paragraph is a list of arguments. Do
you summarise the list?
Which one of the following words
summarises the first argument in list:
accompaniment; tradition; 19th century
Use three words to summarise the next
argument.
Complete the following phrase to
summarise the next argument:
contributed to _____
_____ *and* _____
Complete a summary of the list using as
few words from the text as possible

Paragraph 3
Arrival of sound?
Psychoanalytic theory

cinema's mechanism of pleasure and spectator
identification

Paragraph 3
Do you choose one or both of the following
labels for this paragraph (or do you have
one of your own that you prefer?):
Arrival of sound?
Psychoanalytic theory
Which of these two abstractions catches the
gist of this paragraph best:
psychic payoff
*the cinema's mechanism of pleasure and
spectator identification*

Paragraph 4
Constitution of subject (Rosalato G & Anzieu D)
    sound vital
    relates to womb experience/
    total immersion in sound

Paragraph 5
Film music
    - exploits womb experience to lower
threshold of belief in film
    - reduces subject's resistance to absorption
of narrative

Paragraph 6
  Untroublesome viewing subject
    ⇒ "enunciation into fiction"

discourages
(i) ambiguity - grounds image in meaning
(ii) technological disruption - overrides with
harmony

ties viewer into world of film

Paragraph 4
Which abstraction in the text labels what
this paragraph is about?
Would you put it in your own words?
Use some new words for this (if possible
only one): *plays a crucial role*
Can you catch the whole description of
'sonorous envelope' (most of the para) in
five or six words?

Paragraph 5
This para has two expressions with similar
meanings. What are they? Do you use them
both in your summary?
Can you make an abstraction (a noun) out
of *being absorbed?*

Paragraph 6
Which abstraction from the first sentence
do you think is worth using? Would you
refer to Muzak?
Would you use *enunciation into fiction* ?
Would you put it in your own words?

Which abstract word in the text catches the
essence of the first *displeasure* ?
Can you make an abstract term to catch the
second *displeasure* ?
Now can you write about three words to say
how music *discourages* the first displeasure.
And the same for the second?

In your own words, according to the
paragraph, what is the effect of music on
the spectator?

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Paragraph 7
Problem of audibility

Conflict between: unconscious/ inaudible
(psychoanalytic)
narrative cueing/audible (cognitive)

∴ fluctuating consciousness necessary

Paragraph 8
Cognitive approach
⇒ attention to film spectator-auditor
competence

Paragraph 9
Viewers' social category affects interpretation
of film cues

Highly rated essay written for the diagnostic task

This is an example of an essay written for the diagnostic activity. It demonstrates many of the features which have been explored in the previous activities:

- An introduction which orientates to the theme of the text.
- The establishment of a number of key thematic concepts in the introduction which are developed in the argument through the text.
- Establishing shots at the beginning of each paragraph which orientate to the theme of the 'scene' in the paragraph

In these ways the student writer has turned their academic reading and film viewing into an academic essay which analyses a film. The essay creates the conditions for the tutor reader to enter into a dialogue with the essay text – and consequently with the student writer.

The opening paragraph and the establishing shot of each subsequent paragraph are highlighted in order to illustrate how they orientate to the themes of the essay. The opening paragraph sets the scene for the entire essay; the opening sentence of each paragraph is an establishing shot for the theme of the paragraph. (The sentences have been numbered for ease of reference. The student writer did not, of course, do this)

The key concepts – generalisations or abstractions - which are signalled in the opening paragraph and in each of the establishing shots are underlined and italicised to show how they are set up and followed through in the essay.

NB: This is not a 'perfect' essay. It was written after only three weeks of the film studies course. It has been reproduced almost exactly as the student wrote it, complete with errors. However, while it is not perfect, it demonstrates very well how the student set up an essay which engaged with the themes in a way which the tutor hoped she would do - because what she is doing is Film Analysis.

INSTRUCTIONS FOR THE WRITING TASK:

1.   Read the question carefully

2   Take some time to plan your answer

3   You should refer to your notes from lectures and the film viewing and to reading materials. BUT REMEMBER, DO NOT PLAGIARISE (that is, copy directly from reading materials, unless it is a quote)

4   Write a short essay of 600 words.

In what ways does mise-en-scene work to construct meaning in film noir, with particular reference to the first fifteen minutes of *Red Rock West*?

Your answer should make reference to the film **and** to the chapter by Orr, J., "The Road to Nowhere"

In what ways does mise-en-scene work to construct meaning in film noir, with particular reference to the first fifteen minutes of *Red Rock West*?

'Mise-en-scene is inescapably *visual* and a vital *element of style, and of meaning.'*
(Nichols, 1976:122)

A1 *Lighting, the shot, setting, location, props and costume* are some *key elements* of *mise-en-scene.*

A2 When effectively presented within the context of *the genre*, in this case *film noir* each of the aforementioned elements of mise-en-scene can work to *construct meaning* for the audience.

A3 There are various *cinematic codes* (discussed in this essay) within the genre of film noir that audiences can instantly recognise and identify.

A4 However this would not be possible without the significant contribution that mise en scene makes to aid *the narrative of the film* by constructing meaning in the visuals.

B1 *Costume and props* play an essential role in *creating verisimilitude* and conveying different meanings within the context of a film's *genre, in particular 'country noir'.*

B2 Costume worn by Wayne and Michael contributes significantly to the generic verisimilitude of the film.

B3 Audiences expect to see characters in contemporary American West settings to wear denim, cowboy boots and cowboy style shirts.

B4 Their costumes also visually convey meanings to the audience about their respective characters.

B5 The protagonist is dressed in light serene colours, stone washed denim and a white cowboy style shirt, giving the audience an indication that this is possibly a good character.

B6 Whilst Wayne is attired in dark sombre colours, black trousers and waistcoat with a navy blue shirt conveying to the audience that this is a dark and sinister character.

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C1 'Films are also dependent on *'props'* as a device for *conveying meaning*. In a familiar sense props are *definers of genre*.' (Rowe, 1994:101)

C2 The prop element of mise-en scene in Red Rock West distinctively works to construct meaning for the audience.

C3 When we see a substantial amount of dollar bills in Wayne's office it immediately becomes a visual device conveying meanings connected with crime and misconduct.

C4 It is a widely recognised and accepted presentation of money in film noir thus aiding generic verisimilitude.

C5 The money effectively aids the narrative as we soon discover that the cash being offered to the protagonist is directly connected with murder.

C6 In his article entitled 'The Road to Nowhere', John Orr also discusses the role money plays as a visual device and cinematic code in film noir,

C7 'Money is variously expressed through kidnapping and ransom, drugs, cars and gambling.

C8 Whatever it is, the stash of stolen bills in the black suitcase bypasses the anonymous world of plastic and the invisibility of credit.

C9 It is there for all to see.' (Orr, 1998:210)

D1 Orr makes an interesting observation comparing *the appearance of the car* (as a prop) to *the temperament of its owner*

D2 'The noir automobile is the flash used car which has seen better days-the white finned Cadillacs favoured by Dahl.

D3 The car's transient identity matches its owner's.

D4 It is traded in, its number-plates changed and it never musters respectability.' (Orr,1998:216)

D5 Orr sums up the meaning conveyed by the car as part of the film's mise en scene succinctly in a key sentence.

D6 'The car's transient identity matches its owners'

D7 This statement is decidedly true with regards to the protagonist's character as he himself is a drifter moving aimlessly from one town to another in search of work.

E 1 The _setting and location of Red Rock West_ differs from that of the _traditional big city metropolitan settings of film noir_ of the 1940s and 50s.

E2 Orr tries to set up a new category of film noir by describing films similar to _Red Rock West_ like _After Dark, My Sweet, Kill Me Again_ and _The Last Seduction_ as 'reworking(s) of the 1970s road movie' and 'the new hybrid of country noir'.

E3 This new genre that Orr has created takes conventions from film noir and the road movie.

E4 The settings and locations in Red Rock West correspond with this notion of 'country noir' the opening scenes instantly present images of small town western America, the dusty opening road and the desert landscapes.

E5 The interior of Wayne's bar/saloon works effectively in mise en scene for its narrative context, the audience identifies the interior and exterior of the bar with that of one that could in found in contemporary small town western America

F1 The various ways in which _actors and locations are lit and shot_ within mise-en-scene can instantly _convey meanings and messages_ to the audience by creating an _atmosphere_ and allowing the audience to _read into certain characters_ just by the way their _images_ are presented.

F2 The interior of Wayne's bar only seems to be illuminated by a single source of dull and opaque light, possibly a key light coming from the exterior through the front door and windows.

F3 This chiaroscuro creates the appearance of a dim, murky and seedy atmosphere in the bar creating low-key lighting on the character's faces.

F4 This type of lighting is appropriate for the film noir context of the narrative.

G1 Throughout *the interaction in the bar between Wayne and the protagonist* **both of them are illuminated with** *low key lighting* **both characters faces appear to be half lit, with one side completely in shade and the other in sharp contrast lit.**

G2 The bar scene is the first time we see Wayne so the way in which he is lit and shot creates an image of his character for the audience.

G3 He constantly appears in medium close up shots, the harsh low key lighting on him makes his clothes appear completely black giving the audience an impression that he is a sinister and unsavoury character.

G4 This image of Wayne's character is continued in his office where he is framed in a lot of choker shots creating a dramatic emphasis illustrating his disturbing character and intentions.

H1 Significantly *the lighting in the mise en scene* *of the bar* **presents the viewer with** *a* *meaning* **as to why both characters are lit in such a way.**

H2 This presents the audience with the duplicity of both characters.

H3 The lighting symbolises that both characters are literally in the shade about each other's ulterior motives.

H4 This notion is continued in another shot when the protagonist is walking from the bar into the office.

H5 The rest of the bar is illuminated whilst his image is completely black causing him to appear in complete silhouette exemplifying the fact that he is completely in the dark about what is happening.

I1 The outset of Red Rock West is *shot with a wide angle lens* **giving** *deep perspective* *shots of the open road* **that appears to be** *vast and incessant.*

I2 A shot of the protagonist standing next to his car framed in sharp focus whilst the depth of field is created with a deep perspective shot of the road ahead of him symbolises his constant journey through life as a drifter travelling on the perpetual open road.

J1 After having meticulously studied the various ways in which mise-en-scene works to construct meaning in Red Rock West.

J2 It can be deduced that the very concept of mise en-scene holds a significant amount of importance in clearly constructing and conveying meanings to the audience visually.

NB: This is not a particularly good concluding paragraph. It is the most important weakness of the essay.

SCHEMATIC PRESENTATION OF CURRICULUM DESIGN and PEDAGOGIC METHOD

Syllabus design	Based on curriculum design	
Materials	Content decisions based on:	WOW course to parallel and articulate with WOS Student response to materials Genre text analysis
	Format	High quality Ease of access (low intensity teacher involvement)
	Use	
Classroom procedure	Principles	Relevance of WOW to WOS forefronted Clarity Students' active involvement (despite large group size): pairs, groups, lecture theatre discussions, student centred question-answer
	Setting	Lecture theatre (80 students) One hour session
	Practice	'Activity based' lecture theatre activity. Appropriated WOS film studies terminology to talk about text and writing

		Procedure	Sydney school teaching cycle DECONSTRUCT/ MODELLING	ACTIVITY
		INDEPENDENT CONSTRUCTION	LECTURE DISCUSSION	
		Review with WOS tutor		
Text processing	Diagnostic essay feedback sheet Grading Student discussions: tutorial/interview			
Availability outside classroom	"Culture of writing" (Available to students to discuss writing 'at any time')			

6 Top-scoring essays from the film studies course in the year previous to the literacy intervention: texts, schematic structure, text analysis

Each student's essay is presented in three forms:
1. Complete text, with sentences numbered.
2. Schematic form, expressed in terms of acts and concepts.
3. Detailed text analysis with linguistic features investigated in the research highlighted
(Students' names represented by initials. The first four essays [WJ DS PT DA] are organised 'taxonomically'. The fifth essay [JD] is organised narratively. The sixth essay [AC] is a hybrid form.)

WJ
1. Complete text, with sentences numbered.

In what ways does mise-en-scene work to construct meaning in mainstream cinema?

A1 Before discussing mise-en-scene in relation to how it crates meaning within mainstream cinema, it is important that, at this stage, the term itself is fully understood.
A2 Some confusion exists in defining the term however, as it is used in different contexts by different film theorists/writers.
A3 The true application of the term, is in the practice of stage direction in the theatre, where various components are 'put into the scene'.
A4 This definition of the term, includes many of the visual aspects that can be found in films, and that are needed by the camera: setting, lighting, costume. props and the performance of the actors themselves.
A5 By extension from theatre to cinema, the term has come to mean the director's control over what appears in the film, and the way things are staged for the camera (through framing, camera movement and editing).
A6 This second definition of the term, that includes these cinematographic qualities, is the definition that will be used throughout this essay in answering the above question.

[PARA 2]
B1 Each of the aforementioned elements, that make up mise-en-scene, are cinematic codes that create different meanings within a film when carefully 'read' by the viewer.
B2 In the 1960 film 'Psycho', director Alfred Hitchcock cleverly used various props to not only reinforce the film's narrative, but also to create underlying meanings and themes.
B3 The film "accumulates the traditional window dressings of the gothic tale: the forbidding house. a dark stormy night and a series of bizarre murders" (Donald Spoto - The Art of Alfred Hitchcock - pg. 3 16).
B4 Possibly one of the most effective (and significant) 'gothic' elements used throughout the film's duration, are the abundance of mirrors.
B5 The character Marion (Janet Leigh), is seen reflected in a mirror at several key points in the film, which appears to act as a conscience for her, making her more self-aware of the acts that she has committed.
B6 It is not until her sister, Lila, is startled by her double reflection in Mrs. Bales's bedroom mirror, towards the end of the film, that this prop's real purpose (to represent split personalities) becomes clear.

B7 Possibly the most remembered prop in 'Psycho', is the knife used to kill Marion during the infamous 'Shower Scene'.

B8 This has great importance in the narrative, but again (like all of the imagery in the film), it also has a double meaning.

B9 In Freudian terms, it is seen as a 'phallic' object and therefore creates a very different interpretation of the stabbing.

C1 Although seen as an extension of props, costume is also a very important factor for conveying meaning in films, because of its close link to character.

C2 In early westerns, for example, if a character wore white it signified purity and goodness, while black indicated villainy.

C3 A variation of this, can be seen at the end of 'Black Narcissus' (1947), when Sister Ruth breaks away from the hold the convent has on her, by "donning a worldly, vampish crimson dress" (McVay - pg22).

C4 This change not only points the two characters out as being rivals (Sister Clodagh continues to wear the white habit), it also works towards showing Ruth's psychological degeneration (the 'red' motif intensifies as the film progresses).

C5 Costume can also be used more subtly in the narrative, to signal a possible change in a character's status as in 'Mildred Pierce' (1945).

C6 When we initially see Mildred (through the identification made between the suit that she wears), we assume she is a business-woman, but during one of the flashbacks, we see her as a housewife (because of a similar identification made between the apron that she is wearing).

[PARA 4]

D1 The change from housewife to business-woman, is made more believable because of the different settings used.

D2 We see Mildred (the business-woman) in an office or working environment, whereas we see Mildred (the housewife), in a domestic setting.

D3 As well as enhancing the verisimilitude of the film, by offering the audience these recognisable locations in which to place the characters, settings can also create their own meanings through the film.

D4 The scenes in 'Black Narcissus', of the convent perched on the edge of a cliff over-looking the valley below, "establish a subliminally unsettling sense of human beings on the brink of some psychic disaster" (McVay - pg. 20).

D5 This example clearly illustrates the point.

[PARA 5]

E1 Lighting in film has now also become a meaningful aspect of mise-en-scene, by slowly replacing lighting for illumination, with lighting for dramatic effect and atmosphere.

E2 Once again. in 'Black Narcissus', this can be seen quite clearly as the lighting gradually changes from a bright, natural light at the beginning, to a very dark light with a dependence on 'unnatural' shadows at the end.

E3 It becomes almost expressionistic lighting at one stage, momentarily altering the appearance of Ruth's red dress to a shocking black.

E4 This, in turn, builds upon the meaning suggested earlier when discussing costume, and represents one of the themes the film has taken on i.e. a battle between good (Clodagh), and evil (Ruth).

E5 Shadows are also used to great effect in 'Mildred Pierce'.

E6 In the scene where Mildred locks Wally in the beach house, to frame him, he is literally (and metaphorically) trapped, as the shadows cut across him at every turn, and form a web-like pattern on the ceiling.

E7 This gives the idea to the viewer that Mildred is a 'spider-woman' who has lured Wally into her web.

[PARA 6]
F1 One of the richest sources of meaning within films, is derived from the actor's performance in a role.
F2 As with the aforementioned use of props and costume in film to create meaning, there are also a number of strong codes to be 'read' in the body language (facial expressions and body positions), of the performer.
F3 Whereas in early films (and indeed the theatre) this had to be exaggerated, the use of close-ups in film now, allow the meanings contained in the slightest of movements to be clearly expressed to the audience.
F4 The way Norman nervously twitches in 'Psycho' helps to make the viewer feel uncomfortable, and the close-up of Sister Ruth's face, as she looks out of the top of her eyes, accentuate her menacing presence at the end of 'Black Narcissus'.
F5 Sometimes meaning is produced when a certain 'star' appears in a film, for example, the viewer might immediately assume they are watching a gangster film simply from the appearance of Robert De Niro or Al Pacino.

[PARA 7]
G1 So far, the essay has only concentrated on the construction of meaning through the aspects of mise-en-scene needed by the camera.]
G2 However, hidden meanings can become more prominent in films with help from those elements that make up the process of filming itself.
G3 Hitchcock emphasises the importance of duality in his film (as suggested by the use of mirrors in the paragraph discussing props), by effectively dividing or splitting numerous images, through framing.
G4 At one point, for example, Marion's parked car is bisected by a telephone post, in another instance the Phoenix skyline is divided by a construction crane.
G5 It is even hinted at in the way the house looms vertically over the horizontal motel.
G6 Framing can also be used to aid characterisation within a film, and give it a deeper meaning.
G7 In 'Black Narcissus', from the very first time we see Sister Ruth, we are meant to perceive her as being different from the way the way the frame is set on a weird angle.
G8 In another instance, to show she is mentally' on the edge ', she is literally positioned on the edge of the frame.

[PARA 8]
H1 Finally, the cutting or editing of the film can be expressive in conveying meaning in itself.
H2 This is especially true when editing an action sequence in a film, where the audience can feel the excitement of a scene through the speed of the cutting.
H3 It can also work to create certain moods in a film, so that viewing individual shots becomes subliminal.
H4 'Psycho" offers us the most famous example of montage in the 'Shower Scene ', where "rapid and highly fragmented images" (Allan Rowe - An Introduction to Film Studies - pg. 108), are used to enhance the shocking, un-expectedness of the murder.

[PARA 9]

I1 Throughout this essay, it can be seen that although mise-en-scene increases the verisimilitude of a film through setting, props, costume, etc., these elements can also work to construct various ' meanings' within that same film.

I2 Some aspects, like props, reinforce the themes of the film e.g. in 'Black Narcissus' mirrors were used as a representation of the film' s main theme (and title), narcissism.

I3 On the other hand, we saw that props and other parts of mise-en-scene, could also create their own meanings, as in 'Psycho' where mirrors were used once again, but for a different purpose i.e. to show the split personalities of not just Norman, but of all the characters in the film.

I4 It has also been noted that where as these individual elements can create meaning, often, deeper meanings can be developed when two of more of these elements work together.

2. Schematic form, expressed in terms of acts and concepts.

WJ MES98 (JH)

WJ has more of an emphasis on the nature of the taxonomy – whether ELEMENTS are discrete members of the TAXONOMY or which ELEMENTS make up the TAXONOMY.

Mac-T: ORIENT TO QUESTION – MES – MAKING TECHNICAL – TAXONOMY1 – TAXONOMY2 – ORIENT TO ESSAY
B: ELEMENTS-MEANING-MAKING – FILM1 READING – ELEMENT1 – MEANING
C: ELEMENT2 -MEANING-MAKING – MEANING – FILM READING (General) – FILM2 READING/ DESCRIPTION/ MEANING (Exemplification) – MEANING2(General) - FILM3 READING/DESCRIPTION/ MEANING (Exemplification) -
D: FILM3 READING/DESCRIPTION/MEANING (Specific) -MEANING-MAKING – ELEMENT3 – FILM3 READING/DESCRIPTION(Exemplification)
E: ELEMENT4 - MEANING-MAKING – MEANING1 – FILM2 READING/DESCRIPTION/MEANING1 (Exemplification) – FILM3 READING/DESCRIPTION/MEANING1 (Exemplification)
F: MEANING-MAKING – ELEMENT5 - FILM1 READING/DESCRIPTION/MEANING1 (Exemplification)
G: TAXONOMY2 - MEANING-MAKING - ELEMENT6 – FILM1 READING/MEANING (General Exemplification) – FILM1 READING/MEANING (Specific Exemplification)- MEANING2 - FILM2 READING/MEANING2 (Exemplification1&2) -
H: ELEMENT 7 - MEANING-MAKING – FILM READING/DESCRIPTION/MEANING 1(General) – MEANING2 (General) – FILM1READING/DESCRIPTION/MEANING2 (Specific)
Mac-N: REVIEW ELEMENTS/MEANING MAKING/MEANING – REVIEW ELEMENT1 (Exemplification)/ MEANING1 (Exemplification)/FILM2 READING (Exemplification) - REVIEW ELEMENT1 (Exemplification)/ MEANING2 (Exemplification)/FILM1 READING (Exemplification) - COMBINATION

An aspect to consider is how far the student engages with and identifies MEANING with FILM MAKER and AUDIENCE in contrast with MEANING as constructed by ELEMENTS, i.e Senser based Mental Processes versus Actor based Material Processes – Film/Text as object
There are also a number of additional Concepts which can be observed – GENRE, COMBINATION, MAINSTREAM CINEMA
And then the incidence of totally unique ones.

3. Detailed text analysis with linguistic features investigated in the research highlighted

WJ MES 98 Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 Before discussing mise-en-scene in relation to how it crates meaning within mainstream cinema, it is important that, at this stage, the term itself is fully understood. ORIENT TO QUESTION – MES – MAKING TECHNICAL A2 Some confusion exists in defining the term however, as it is used in different contexts by different film theorists/writers. MAKING TECHNICAL A3 The true application of the term, is in the practice of stage direction in the theatre, where various components are 'put into the scene'. MAKING TECHNICAL A4 This definition of the term, includes many of the visual aspects that can be found in films, and that are needed by the camera: setting, lighting, costume. props and the performance of the actors themselves. TAXONOMY 1 A5 By extension from theatre to cinema, the term has come to mean the director's control over what appears in the film, and the way things are staged for the camera (through framing, camera movement and editing). TAXONOMY 2 A6 This second definition of the term, that includes these cinematographic qualities, is the definition that will be used throughout this essay in answering the above question. ORIENT TO ESSAY
	Concepts	The 'Concepts' are actually mostly 'Moves' that operate on text A number of valued Concepts are not named or elaborated: genre, narrative, mainstream cinema
	Schema predicted	Very strongly signaled in A6: the second definition
	General - Particular	From General Concept to Definition (within the macroTheme) must be a Preview to Detail movement. This creates the space for Generalisation – Exemplification in the body of the text; although there is a cycle of Preview-Detail along the way (each hypertheme is an Example of mise en scene, Previewed as MAKING MEANING, The MEANING MAKING is then Detailed Then the Preview/Detail is treated as a Generalisation and the FILM READING becomes an Example in which the MEANING (General) is Exemplified by a MEANING (Particular). To learn how to frame the FILM READING in the General Concepts of ELEMENTS MAKE MEANING is the essence of the learning in this stage of WOS. The description here using Halliday/Martin: Genre andTheme and Winter/Hoey: Claause relation and Text pattern gives a rich description of the genre action and the text construction the students are called on to perform. I need to relate it more clearly to the Wignell and Martin work on Theme and Field construction. Then the second stage is Grammatical Metaphor as a Thingifying process that is embedded in the General to Particular movement that the text construes.

	Coherence	
		At a Textual level it is strong. But the denotations of the Concept terms (even here where the emphasis is on the meaning of the terms) is difficult to determine from the definitions and this counteracts the Textual Coherence (in other words, Ideational incoherence versus Textual incoherence) .
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; in relation to (is it Vocab 3) ?understood, definition, mean question, answering, the way labels; term, defining, term, application, components, aspects, term, definition, qualities, definition, the practice of (stage direction) The large number of Vocab 3 and labels reflects the MAKING TECHNICAL work that is going on in this macroTheme. abstractions; contexts, theatre, cinema, director's control technical terms; mise en scene, meaning, mainstream cinema, film theorists/writers, stage direction, setting etc, director, framing etc, cinematographic relational process: A1, Pi:at, A3 Pi:at; A5, Pi:id, A4, Pi (poss), A6 embedded Pi (poss), A6 Pi:id . High number reflects the MAKING TECHNICAL emphasis of macroTheme MEANING A1 only
Para	**Schema**	**hyper-Theme text**
		B1 Each of the aforementioned elements, that make up mise-en-scene, are cinematic codes that create different meanings within a film when carefully 'read' by the viewer. ELEMENTS – MEANING MAKING B2 In the 1960 film 'Psycho', director Alfred Hitchcock cleverly used various props to not only reinforce the film's narrative, but also to create underlying meanings and themes. FILM READING /DESCRIPTION – ELEMENT - MEANING
	Concepts	'Canonical' sequence
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition elements, (synonym for: components, visual aspects, qualities), mise en scene, cinematic (partial repetition – cf Hoey – for cinematographic) codes, 'read' (partial/complex repetition of director's control, 'read' implies 'write' = director in this taxonomy – although in another text – e.g. JT's – the director is absent.) director, props, film, create meanings vocab3 element, anaphoric nouns 1960 film - postmod aformentioned elements that make up...; cataphoric nouns – cinematic codes that create.... gm conjunction relational process B1 Pr:id (organises Given-New);

	Clause relations **General -** **Particular**	The move towards Particular is canonical but the step down into the FILM READING is to sudden, it needs framing in the Example from the ELEMENTS Taxonomy, props. This explains the incoherence problem discussed in next section
	Coherence	To B1, Can you give me an example?. Thematising In the 1960 film signals an example. Here to fit with the text schema, Thematising props would be more coherent To B2 How? And the paragraph answers this.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	All of the mode/dual face items appear to play a role in building Field. (Is it possible that the more coherent essays map dual facing coherence onto Field building and so texture is more rich) Vocab 3; labels; abstractions; technical terms; relational process MEANING
Para	Schema	**hyper-Theme text**
		C1 Although seen as an extension of props, costume is also a very important factor for conveying meaning in films, because of its close link to character. ELEMENT – MEANING MAKING - MEANING C2 In early westerns, for example, if a character wore white it signified purity and goodness, while black indicated villainy. FILM READING (general) – MEANING (general)
	Concepts	Canonical
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Dependent clause in Theme position is dual facing Repetition of props from para B and props and costume from macroTheme. vocab3 anaphoric nouns - postmod gm extension of props conjunction Although exploited to create dual facing dependent clause relational process C1 Cr^Pi:at^At; C2 signified, indicated (Given New – link to character justifies [enhances] the claim which was Given in the macroTheme first
	Clause relations **General -** **Particular**	Generalisation-Example. It is noticeable here that an Example can also be Detail to Preview
	Coherence	The issues around Coherence here are interesting and important (See chapter 5, page 11 for details)

	Field	Vocab 3; As for dual face: extension, factor, link
	Vocab 3;	labels;
	labels;	abstractions;
	abstractions;	technical terms; props, costume, meaning, character
	technical terms;	relational process C1 Cr^Pi:at^At; C2 signified, indicated
	relational	MEANING conveying meaning
	process	
	MEANING	
Para	Schema	**hyper-Theme text**
		D1 The change from housewife to business-woman, is made more believable because of the different settings used.
		FILM READING/MEANING – MEANING MAKING - ELEMENT
		D2 We see Mildred (the business-woman) in an office or working environment, whereas we see Mildred (the housewife), in a domestic setting.
		FILM READING/DESCRIPTION
	Concepts	MEANING is used as a dual facing item
	Dual face	Repetition housewife, business woman, from previous para; settings from macroT
	Repetition	vocab3
	vocab3	anaphoric nouns
	anaphoric nouns	- postmod
	- postmod	gm change (nominalisation for preceding para); different settings used (ellipted post mod)
	gm	conjunction because, circumstantial of manner to support claim made about (Instrument – Achievement Relation. This seems to capture the relation better than Circumstantial of cause, though it seems to equate with Circumstantial of manner.)
	conjunction	relational process
	relational	
	process	
	Clause relations	The General Particular pattern is reversed here to effect the bridge from the Particular level of MEANING in preceding paragraph. The para begins with Particular level of MEANING and then the ELEMENT acts as Generalisation for specific Examples of the ELEMENT making MEANING in the FILM READING.
	General -	
	Particular	
	Coherence	HyperTheme cues request Give an example and the paragraph does that
	Field	Rather little in the way of Field building
	Vocab 3;	Vocab 3;
	labels;	labels;
	abstractions;	abstractions;
	technical terms;	technical terms; different settings used
	relational	relational process
	process	MEANING made more believable
	MEANING	

Para	Schema	hyper-Theme text
		E1 Lighting in film has now also become a meaningful aspect of mise-en-scene, by slowly replacing lighting for illumination, with lighting for dramatic effect and atmosphere. ELEMENT – MEANING MAKING - MEANING E2 Once again. in 'Black Narcissus', this can be seen quite clearly as the lighting gradually changes from a bright, natural light at the beginning, to a very dark light with a dependence on 'unnatural' shadows at the end.
	Concepts	Canonical
	Dual face **Repetition** **vocab3** **anaphoric nouns** ** - postmod** **gm** **conjunction** **relational** **process**	Repetition Essentially this could be seen as a Replacement Clause for this canonical formation/figure. Having said that, the lexicogrammar of the Conceptual nodes can be drawn from a wide potential range of choices – this is particularly evident for the MEANING component (see ch 5 p42 for details) vocab3 meaningful aspect (meaningful is partial repetition), anaphoric nouns - postmod cataphoric nouns dramatic effect, atmosphere gm conjunction by -ing relational process Cr^Pi:At^ At
	Clause relations **General –** **Particular**	This hyperTheme descends through levels of General-Particular ending up making a space for E2, the Example In view of Bartholomae's observations about students' difficulties with levels of abstraction it is worth tracking how exactly the shifts up and down are effected. For example, when a new Preview/Generalisation is introduced into the paragraph on an ELEMENT – e.g. E5 which moves to the other FILM REFERENCE, Mildred Pierce. It entails Thematising the ELEMENT (specific) – *shadows* – a vocab 2 conjunction, and the Film Reference in New position Or in D3 where the dual facing Vocab2 device and a subordinated adverbial clause in marked Theme position effects the transition to a new MEANING for the ELEMENT
	Coherence	E1 is discussed at length on p16, ch 5. Coherence is disturbed by the use of an enhancing hypotactic clause (by replacing) rather than a nominal form in a Circumstantial (by the replacement of) – since the hypotactic clause requires an ellipted subject from the main clause and the subject in the precding main clause is not the subject of the Verb But, as discussed in the chapter, the Repetition in the 'Replacement clause' – the hyperTheme – establishes this cohrerently within the emerging text structure.

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	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; aspect labels; abstractions; illumination, dramatic effect atmosphere technical terms; lighting mise en scene relational process ?become, (Cr?, ELEMENT At, MEANING MAKING) MEANING become a meaningful aspect
Para	**Schema**	**hyper-Theme text**
		F1 One of the richest sources of meaning within films, is derived from the actor' s performance in a role. MEANING MAKING - ELEMENT F2 As with the aforementioned use of props and costume in film to create meaning, there are also a number of strong codes to be 'read' in the body language (facial expressions and body positions), of the performer. TAXONOMY - MEANING MAKING – MEANING (AUDIENCE)
	Concepts	F2 is not part of the hyperTheme MEANING MAKING is less common as Theme of hyperTheme. It may represent a marked version exploited to introduce a different aspect of the taxonomy or it may simply represent an alternative. This can be compared across the corpus. In some ways it is a more sensible order since it puts ELEMENT into New position and this becomes what the paragraph is about.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition richest sources of meaning (a Comparative form, with synonym of MEANING MAKING – derived from is a part of it?) vocab3 none anaphoric nouns - postmod gm source of meaning is some kind of gm of meaning derived from conjunction One of (taxonomising ordinal) relational process derived from does not collocate with source of meaning – is is more appropriate
	Clause relations **General -** **Particular**	One of signals Example – which is what the ELEMENT hyperTheme always is. It then acts as Preview to the ensuing Detail which then becomes the Generalisation to the Psycho Example (The way Norman....)
	Coherence	Collocational incoherence but this does not disturb macrostructural coherence too greatly.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; sources of meaning abstractions; technical terms; performance in a role relational process derived from is an error for Pi:At MEANING Not ELEMENTMAKES MEANING but still an impersonal form of MEANING MAKING

Para	Schema	hyper-Theme text
		G1 So far, the essay has only concentrated on the construction of meaning through the aspects of mise-en-scene needed by the camera. ORIENT TO ESSAY – TAXONOMY 1 G2 However, hidden meanings can become more prominent in films with help from those elements that make up the process of filming itself. MEANING – TAXONOMY 2 G3 Hitchcock emphasises the importance of duality in his film (as suggested by the use of mirrors in the paragraph discussing props), by effectively dividing or splitting numerous images, through framing. FILM MAKER - MEANING (specific) - ELEMENT
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition construction of meaning, aspects of mise en scene (from the previous hyperThemes), needed by the camera (from Taxonomy in macroTheme) (hidden) meanings can become more prominent (a sort of synonym) elements, (from macroTheme) process of filming itself vocab3 aspects, elements anaphoric nouns essay (derived) construction of meaning (enables Rhematising of this concept) - postmod gm conjunction so far, only, however, relational process can become
	Clause relations **General -** **Particular**	Two Generalisations set against each other. The distinction is not clearly expressed – the essence of the defining quality of the Taxonomy 1 and 2
	Coherence	The transition is coherent but the opposition between the Taxonomies is unclear – this is partly attributable to the source material (Nelmes?) where the two defining attributes of the Taxonomies are equally indeterminate.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; aspects (of mise en scene) elements (that make up the process of filming) labels; abstractions; technical terms; (post mod) aspects of mise en scene needed by the camera elements (that make up the process of filming) relational process ? become MEANING construction of meaning through aspects of mise en scene; ?* hidden meanings can become more prominent with help from those elements

Para	Schema	hyper-Theme text
		H1 Finally, the cutting or editing of the film can be expressive in conveying meaning in itself. ELEMENT – MAKES MEANING H2 This is especially true when editing an action sequence in a film, where the audience can feel the excitement of a scene through the speed of the cutting. FILM READING (general)/DESCRIPTION/MEANING
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition editing (repeated from the macroTheme) vocab3 anaphoric nouns - postmod gm conjunction finally relational process can be expressive in conveying meaning (such a use of Pr:at does not seem particularly valuable because any Process would put editing in Theme/Subject position so it is a default position not a strategy). Lexical metaphor?
	Clause relations **General -** **Particular**	Generalisation in hyperTheme is followed by an Example (General) cued by word *especially*
	Coherence	Yes, supported by the Repetition and the conjunction
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; cutting or editing relational process modalised can be MEANING expressive in conveying meaning
Para	Schema	hyper-Theme text
		I1 Throughout this essay, it can be seen that although mise-en-scene increases the verisimilitude of a film through setting, props, costume, etc., these elements can also work to construct various ' meanings' within that same film. I2 Some aspects, like props, reinforce the themes of the film e.g. in 'Black Narcissus' mirrors were used as a representation of the film' s main theme (and title), narcissism. I3 On the other hand, we saw that props and other parts of mise-en-scene, could also create their own meanings, as in 'Psycho' where mirrors were used once again, but for a different purpose i.e. to show the split personalities of not just Norman, but of all the characters in the film. I4 It has also been noted that where as these individual elements can create meaning, often, deeper meanings can be developed when two of more of these elements work together.

DS
1. Complete text, with sentences numbered.

In what ways does mise-en-scene work to contruct meaning in mainstream cinema?

A1 The aim of this essay is to discuss the way in which meaning is constructed withinmainstream cinema using mise-en-scene, using both notes taken during seminars and evidence from the book, Film Art, Bordwell and Thompson, 1997.
A2 To identify findings and look at various aspects of mise-en-scene this essay will examine lighting, setting, costume, make-up, body language, movement, space and time.

B1 Firstly the essay will look at the ways in which both lighting and framing builds meaning in films and mainstream cinema.
B2 Lighting can change mise-en-scene and the influence a particular film has on its audience, it can also draw attention to a particular subject and add status to certain characters using framing and lighting.
B3 By examining the film Black Narcissus focusing on the main character Cloda, her face is softly lit for most of the film. This creates a widely spread illumination of her character whilst the welcoming and friendly light cast on her emphasises her star status that links to her character being the leading role.

C1 The mother superior is focused upon using hard lighting which clearly defines the sense of power that the character carries.
C2 The lighting used also creates the bold shadows that link to the characters strict and stem facial expressions.
C3 Mother superior and Cloda are looking down at the nuns from a balconey, in the covent as they eat there supper. The lighting used in this scene is purposely to enhance the cross that connects the nuns with their Christianity. Hard lighting is used once more as the bell tower is lit from a very dark and glommy point of view. The shadows cast are bold and crisp that invents the embedded evil edge to the narrative structure of the film.

D1 Lighting can also enhance the influence of any dubious characters that are involved in the storyline.
D2 An example of this is when Ruth enters the convent as the other nuns have supper.
D3 There is a very bright light cast on the empty seat, whilst the other nuns are cast in shadow. This recognises that the empty seat is of great importance to the narrative of the film. Ruth makes a dramatic entrance framed at an angle, which is a visual device used to indicate that Ruth will become problematic to the narrative.

E1 Ruth is in many shots that involve the lighting being cast from below her character.
E2 This is intended to create realism and beliveability and to intesify the menacing portrayal of her character.
E3 Underlighting can also suggest that the figure is distorted which then entwines with the horror story effect. "...The proper use of light can embellish and dramatize every object... " (pp. 179, Bordwell & Thompson, 1997)

F1 Three point lighting is a central key to mainstream Hollywood cinema as full attention is drawn to the subject due to the positioning of the lighting.
F2 It causes a high key lighting effect which uses fill and backlight topreate low contrast between brighter and darker areas.

G1 However the lighting will obviously differ depending on the genre of the/film.
G2 The audience would not recognise a romantic film if it were to use hard lighting during a love scene whereas the soft lighting effect would link to romance and love.

We are used to our everyday surroundings and so the lighting used in film is realistic within the audiences minds. However the look of a shot is controlled using the adventure of light using light quality, direction, source and colour.

H1 Going on to discuss setting and locations it is significant in our minds that the design and location of a setting can form the audiences understanding of the narrative structure of a film.
H2 The filmmaker may deceide to set various parts of a film out on location or in a studio using various scenery and props that link to the narrative.
H3 However it is a very important factor for any film that authenticity is imported throughout the film to create realism and believability.

I1 An example of this would be during the film Black Narcissus the audience would not expect to see the nuns carrying out there duties in a shopping centre.
I2 This scenerio would just be too un-realistic and would not tie up with historical verisimilitude. Moreover nuns at a convent is what the audience expects and recognises as a convention of the narrative. Colour is also an important associate linked to settings that enhances realism within a film.

J1 Costume and make-up are another crucial aspect of any film that helps to separate the cultural backgrounds and attitudes of different characters.
J2 Costume and make-up can also contribute to a films overall progression and add to enhancing actors appearance and expressions.
J3 An example of costume can again be taken from the film Black Narcissus.
J4 The nuns are dressed in their habit's which creates realism and helps the audience to distinguish that this is recognisable constitutional dress. The nuns are very pale faced and plain which is how society would expect a nun to dress. This in turn links the nuns to their cultural background. Mr. Dean does work within the convent although he is dressed in casual shorts, sandals, a leather hat and smokes a pipe. This automatically shows the audience that he is not an official part of the convent. He is a fairly laid back character with an attitude that is completely the opposite to that of the nuns. This reflects a twist in the narrative of the film and adds the interesting fact that the characters have different attitudes towards one another and they way they carry out their duties.

K1 The main aim of using make-up within film is to complete the realistic appearance of particular characters.
K2 For example the audience would not expect to see Dracuala dressed in his recognisable cape wearing pink, glittery make-up as this would not be convincing enough to pursue verisimilitude throughout the film.
K3 However for that particular genre a pale face and red lips resembling blood would create the horror storyline.
K4 Make-up can also signify that a particular character is different or has a different meaning to others. The characters make-up may stand out or be completely different to that of another character which poses to the audience that this particular character will add a twist or problem to the storyline.

L1 Body language is a very important factor linked to film that the audience uses to analyse a character or storyline.
L2 After examining the film Mildred Pierce there are recognisable aspects of the narrative that link to the characters body language.
L3 An example would be the relationship between Veda and Monty. Although Mildred is having a love affair with Monty, Veda, her daughter does not hide the flirtations behaviour that goes on between herself and Monty. This suggests to the audience that Veda is a very bold character that is not at all afraid to hide her impertinence. Her body language also shows that she is pleased with herself when she manages to get her mother to retaliate against her attitude and problematic behaviour.

M1 Mildred's body language enables her to come across to the audience as a very innocent character.
M2 She does however carry herself in a bold manner that links to her sexual power that she uses to achieve her goals.
M3 Veda and Monty use there body language to rebel against Mildred and her hopes and wishes for her family and the quality of life they live.

N1 Space is a key factor to any film that can enable the audience to distinguish day to night and any chronological orders.
N2 In a lot of films three-dimensional space often occurs.
N3 The image projected on the screen is flat and the aspects of lighting, characters and setting can guide the audiences attention across the screen emphasising certain parts of a film. Mildred pierce consists mainly of flashbacks which can jumble sense of time. Flashbacks and flashforward are generally outside the conventions of classical Hollywood cinema.

O1 Coherent space is very important as the fade in and fade outs during a film are an aspect of realism that the audience can relate to.
O2 The 180 degree eyeline space infront of the audience can make cinematic space work.
O3 The narrative events that happen are made coherent that then links to the understanding of space as a whole.

P1 Throughout film the audience becomes used to colour change, variations in size and a moving image that can very often draw attention to the subject quicker that of a static image.
P2 Colour and contrast are also components that can quickly draw the eye to the screen.
P3 Warm colours such as orange, yellow and pinks are more likely to draw attention than cool colours such as purple, red and green that are less noticeable colours.

Q1 Sound can add an emotional impact to any film as it goes beyond hearing what the audience are actually watching.
Q2 A visual image works parallel to the sound that it is placed with.
Q3 The audience would not recognise a love story that has dietetic sound such as booming footsteps throughout a scene. This would be more likely to connect to a horror story whilst a love story would use non-dietetic sound such as violins or a sweet, soft tune playing in the background.

R1 In conclusion to this essay misc-en-scene represents how lighting, setting, costume, body language, space, time and sound present themselves in mainstream Hollywood cinema.
R2 Mise-en-scene has an element of pattern that functions throughout particular films using the above motifs.
R3 Space and time are used to guide the viewer's attention throughout the film and to create suspense or surprise.
R4 Mise-en-scene allows realism and openness to vary throughout mainstream cinema and draws on the conclusion that with mise-en-scene the possibilities are endless

2. Schematic form, expressed in terms of acts and concepts.

Schematic form: Conceptual Synoptic

DSMES 98 (JT)

This is organised around the MES TAXONOMY with a variety of types of FILM READING exemplifying the MEANINGS. Two central FILMS are MP and BN. There are also references to genres or classes of films rather than to specific FILMs in the illustration of the function and MEANING of ELEMENTS in MAINSTREAM CINEMA. In one case there is no FILMREADING. Then – in the final third - there is a mistaken examination of a number of other aspects of MAINSTREAM CINEMA which are not MES (This is commented on by the tutor as 'loss of focus')

Mac-T ORIENTATION TO QUESTION – MEANING MAKING – MES – WRITING METHOD – ELEMENTS TAXONOMY

B: ELEMENT1+2 – MEANING (General) – FILM1 READING1 (Exemplification)/MEANING (Specific)

C: ELEMENT1 – FILM READING1/MEANING(Specific) –

D: ELEMENT1 – MEANING2 (General) – FILM1 READING/MEANING(Specific)

E: FILM1 READING- ELEMENT1 (Instantiation) – MEANING(General)

SD selects an ELEMENT, Generalises about its MEANING, Exemplifies with instantiations from FILM READING to demonstrate MEANING MAKING. This can span several paragraphs as in B,C,D,E

F: ELEMENT3 – MAINSTREAM CINEMA – MEANING (General)

G: ELEMENT3 – MEANING/GENRE

No Exemplification

H: ELEMENT4-MEANING(General)

I: FILM READING (Exemplification) – MEANING (specific)

J: ELEMENT5 – MEANING(General) – FILM READING(Exemplification)

K: ELEMENT6 – MAKING MEANING – MEANING (General)- FILM (General) READING (Exemplification: General)

M: ELEMENT7 – MEANING(General) – FILM2READING (Exemplification: Specific)-

N/O: ?ELEMENT/ MEANING(General)

There is a problem making sense of these two paras – see notes

P AUDIENCE - ?ELEMENT?8 – ELEMENT9 – MEANING(General)

Q: ?ELEMENT –

R: Mac-N: *?Very confused*

So these first three are somewhat different although they are still – broadly speaking NAMING, MAKING TECHNICAL, TAXONOMISING, attributing MEANING MAKING properties and describing MEANINGS and illustrating/exemplifying with FILM READINGS.

CA is the most radically different – ELEMENTS MAKE MEANING – MEANINGS – FILM1,2 READING

JD is somewhat erratic but embeds the canonical schema ELEMENTS – MEANING in a single FILMREADING

SD is more canonical – ELEMENTS – MEANING – FILM1,2...READING but has a number of extra and erroneous ELEMENTS in the TAXONOMY

3. Detailed text analysis with linguistic features investigated in the research highlighted

DS MES98 (JT, ?) Corpus genre analysis

Para	Schema	macro-Theme text
		A1 The aim of this essay is to discuss the way in which meaning is constructed within mainstream cinema using mise-en-scene, using both notes taken during seminars and evidence from the book, Film Art, Bordwell and Thompson, 1997. ORIENTATION TO QUESTION - MEANING MAKING - MES - WRITING METHOD A2 To identify findings and look at various aspects of mise-en-scene this essay will examine lighting, setting, costume, make-up, body language, movement, space and time. ELEMENTS
	Concepts	MacroTheme Concepts ORIENTATION TO QUESTION - MEANING MAKING - MES - WRITING METHOD ELEMENTS
	Schema predicted	Schema predicted ELEMENTS MAKE MEANING
	General – Particular	High level of Generalisation – no Details or Exemplifications. The writing performatives are an unusual Generalisation. The general lack of elaboration in MAKING TECHNICAL or framing the MES TAXONOMY in some other Thematic relation is unusual.
	Coherence	CoherenceThe writing performatives are generically odd (from report writing?) and so make for incoherence in that respect. The wording of the figure ELEMENTS MAKE MEANING– *meaning is constructed using mise en scene- o* is unusual, and may reflect a lack of familiarity with the convention of talking about meaning as if it were constructed by the ELEMENTs themselves, rather than a FILM MAKER . The purpose clauses – *to identify findings and look at various aspects of mise en scene –* are unusual collocations But the brevity of the macroTheme and the relative simplicity of its propositions mean that these oddities do not , probably, seriously threaten coherence. *Coherence is joint construction between writer and reader – I presume that I as a reader (and not the intended one at that) can comment on coherence in a general sense. I do not see how we can usefully speak of coherence in an objective sense (by means of cohesive harmony analysis for example). Coherence is created by a writer in relation with (a) reader(s). What I as a literacy teacher attempt to do is enter into the relation of coherence between a subject teacher and the subject student. This is to recognize that the student may be in a process of developing towards more and more coherent expression/construction of meaning. But it is not to leave the*

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		student working in a vacuum where no coherence beyond the student's own meaning making exists. While to take this latter course might seem respectful of the student's autonomy, right to self directed learning, current interlanguage and expression of identity, it does not – I propose - contribute to the learning processes that are entailed in writing an essay. I am in fact attempting to do the same with the essay text that the essay title prompts the students to do with the film text – to treat it as a construct that can be deconstructed in terms of meaning, even though this cannot be a guarantee that it is understood to mean the meaning that is deconstructed to all of its reader/writers/viewers. The enterprise is to deconstruct the text in terms of 'preferred' or 'dominant' readings. There is not a one to one fit between signifier and signified since the signifier exist/is constructed somehow in the minds of participants – but there is not a total unpredictability of fit – or communication would be impossible.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; aim, evidence, findings, aspects, ? discuss, ? examine, labels; the way abstractions; technical terms; mainstream cinema, ELEMENTS, space, time relational process, is to discuss (rel:id)= making technical but in a metatextual sense not in a metaconceptual sense. MEANING *the way in which meaning is constructed using mise en scene
Para	Schema	**hyper-Theme text**
		B1 Firstly the essay will look at the ways in which both lighting and framing builds meaning in films and mainstream cinema. ELEMENT - MAKES MEANING B2 Lighting can change mise-en-scene and the influence a particular film has on its audience, it can also draw attention to a particular subject and add status to certain characters using framing and lighting. ELEMENT - MEANING B3- 4 FILM READING
	Concepts	ELEMENT - MAKES MEANING – MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face Repetition (in B1) the essay (Derived Theme – an essay genre feature), lighting (lighting occurs in macroTheme but not framing), builds meaning (synonymy) mainstream cinema (the opposition of films and mainstream cinema is not meaningful in this context) vocab3 anaphoric nouns - postmodthe ways (in which …) gmlighting framing conjunctionfirstly relational process – no, but the metaphorical *will look* is a predictive Mental Process and relevant to the dual face

	Clause relations General - Particular	Clause relations General – ParticularThe hyperTheme is at the most General Preview level. The next sentence B2 moves to give Details (MEANINGS) about the MEANING MAKING. The two sentences operate as Generalisation for the FILM READING which Exemplifies. However, there are a number of MEANINGs in the Generalisation and it is not immediately obvious which of these is being Exemplified.
	Coherence	CoherenceThere is some incoherence as the paragraph develops because of the relations between the Generalisation and the Examples just referred to. It is probable that the Example is of *status added to character* but this is not clear. The problem may have been induced by attempting to orient both to the FILM REFERENCE for the FILM READING and to the MEANING MAKING in the marked dependent clause of Manner that begins B3. This occupies the place that a specific link to the particular MEANING Generalisation from B2 would occupy (e.g. An example of lighting adding status to character can be seen in Black Narcissus). The ellipsis of Subject (B3a/b)is not successful either and this adds to the incoherence. Once again, such incoherence has not prevented the essay being awarded a fairly high grade – at a generic level the essay appears to have verisimilitude: Paragraph B identifies a Generalisation and Preview then provides Examples and Details. Another example of the underlying incoherence referred to in Martin's Discourse on Discourse analysis.
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Field Vocab 3; labels;the ways (in which …) abstractions; technical terms;lighting framing relational process MEANINGlighting builds meaning If B2 is included in hyperTheme there are a number of collocations that may not be usual: lighting can change mise en scene, and a clause relation that is not coherent: Lighting…using framing and lighting.
Para	Schema	**hyper-Theme text**
		C1The mother superior is focused upon using hard lighting which clearly defines the sense of power that the character carries
	Concepts	This is an orthographic paragraph but probably part of the conceptual paragraph beginning in the previous orthographic paragraph
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	

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	Clause relations General - Particular	
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	
Para	Schema	**hyper-Theme text**
		D1 Lighting can also enhance the influence of any dubious characters that are involved in the storyline.
	Concepts	(Possibly also part of the previous paragraph but will be treated as a new conceptual paragraph) Concepts ELEMENT - MEANING

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Lighting, This clause can be seen as a Replacement clause ELEMENT – MEANING. This clause recurs throughout the text. It is worded differently so it is unlike Winter's examples where a number of lexicogrammatical items remain constant. But if the frame is seen as ELEMENT – MAKES MEANING (specific) then clause D1 Lighting can also enhance the influenceany dubious character ELEMENTMAKES MEANING MEANING (specific) can be equated with the nominalization in B1the ways in which both lighting and framing build meanings in films and mainstream cinema ELEMENTSMAKE MEANING The replacement in D1 is an Example based on the original Generalisation. vocab3 cataphoric nouns - postmod influence of any dubious characters… gm conjunction also relational process
	Clause relations **General -** **Particular**	Clause relations General – Particular See discussion above about Replacement. The shift down towards Exemplification is signalled in D2 *An example of this*
	Coherence	Coherence Dual face is based on preceding paragraph and the subsequent one and succeeds.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels;influence + postmodification abstractions; technical terms;characters, story line relational process MEANINGcan enhance the influence
Para	**Schema**	**hyper-Theme text**
		E1 Ruth is in many shots that involve the lighting being cast from below her character. E2 This is intended to create realism and beliveability and to intesify the menacing portrayal of her character.
	Concepts	ConceptsFILM READING/DESCRIPTION – ELEMENT - FILM READING/MEANING This is a separate orthographic paragraph but is analysed as a part of the same conceptual paragraph as D because the same Concept of *dubious character* is continued. The introduction of *realism and believability* means significant new Concepts are introduced but they are not developed and do not contribute to the Thematic development of the paragraph.

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	**Schema**	**hyper-Theme text**
		F1 Three point lighting is a central key to mainstream Hollywood cinema as full attention is drawn to the subject due to the positioning of the lighting. ELEMENT (TAXONOMY) – MAINSTREAM CINEMA – MEANING
	Concepts	The Thematising of a type of lighting in F1 brings attention to the fact that there is a taxonomy of lighting types underlying the lighting paragraphs. This is not foregrounded and coherence is achieved without the vocabulary 3 terms (a third type of lighting, for example) simply because this Theme can be seen as Derived from the hyperTheme of B1. It is harder to see this as a Replacement clause for the ELEMENT MAKES MEANING MEANING clause – but it is obviously close to that clause in Conceptual form. It includes other components – a contextualising in Mainstream Cinema and a Circumstantial of Cause.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	

Para		
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	
Para	Schema	hyper-Theme text
		G1 However the lighting will obviously differ depending on the genre of the/film.
	Concepts	This represents a hyperNew to the preceding four paragraphs. It draws all the preceding Generalisations and Examples together under a new General Concept – Genre. As commented elsewhere this is valued in the Field and this paragraph will presumably create a good effect. Having said that it is not entirely coherent containing a number of underdeveloped Concept terms that are intended to generalize about the preceding features of lighting but actually introduce new Concepts that require elaboration and making technical for their real value to be established.
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	
	Clause relations General - Particular	
	Coherence	Coherence is maintained by the conjunction However, the anaphoric the (lighting) and the Thematising of lighting with genre being placed in New position.
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	

Para	Schema	hyper-Theme text
		H1 Going on to discuss setting and locations it is significant in our minds that the design and location of a setting can form the audiences understanding of the narrative structure of a film. ELEMENT - MEANING
	Concepts	Effectively, the hyperThemes are identified with the transition to a new Element. This is an orientation to the text structure which I have developed that risks leading me to overriding other hyperThematic developments (such as the various Themes that I did not choose to treat as hyperThemes in the section on lighting, preferring to see the whole section related to the first hyperTheme on lighting). H1 is such an obvious transition in the text that it is incontrovertibly a hyperTheme. Concepts ELEMENT – MEANING It is not clear if *the audiences understanding of the narrative structure of a film* is a particular MEANING or a way of attributing MEANING MAKING in general to the ELEMENT.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face Repetition setting, location, There is a certain amount of Repetition but it is so interrupted with new components that it is more difficult to see it as a Repetition clause. The interruptions are *going on to discuss, and it is significant in our minds.* These introduce a metatextual level and change the Interpersonal relation that the clause establishes. They are also odd collocations vocab3 anaphoric nouns - postmod gm (cataphoric nouns) - the audience's understanding of the narrative points forward and prompts questions How or Why? conjunction Going on to discuss setting and locations relational process
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING

Para	Schema	hyper-Theme text
		I1 An example of this would be during the film Black Narcissus the audience would not expect to see the nuns carrying out there duties in a shopping centre.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition vocab3 anaphoric (and cataphoric) nouns - postmod an example of this gm conjunction relational process
	Clause relations **General -** **Particular**	
	Coherence	This is a new orthographic paragraph which illustrates the fact that the Generalisation – Example schema can be constructed within a paragraph or across a number of paragraphs – in fact it seems characteristic of SD's essay that she does make this pattern of working across several paragraphs, working on a conceptual paragraph basis and not an orthographic one This paragraph ends with an unexemplified or detailed Generalisation (Is it likely that such Generalisations are not acceptable in such an essay)
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		J1 Costume and make-up are another crucial aspect of any film that helps to separate the cultural backgrounds and attitudes of different characters. ELEMENT - MEANING J2 Costume and make-up can also contribute to a films overall progression and add to enhancing actors appearance and expressions. MEANING J3 An example of costume can again be taken FILM READING/DESCRIPTION

	Concepts	Canonical – although the Specific MEANING embedded in the nominalised anaphoric noun *another crucial aspect* is misleading – this has not been presented as such and so cannot be presumed. The most common presented and presumed items would be the Generalisation makes meaning so there is some conflict between this expected canonical item and the actual one in the text.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Costume and make up vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	See Concepts above for discussion of some problems with this
	Coherence	The problems discussed in Concepts and Clause Relations affect the coherence
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	**Vocab 3;** **labels;** aspect **abstractions;** cultural backgrounds and attitudes of different characters **technical terms;** costume and makeup **relational process** are a crucial aspect of a film **MEANING** No metaphors of MEANING
Para	**Schema**	**hyper-Theme text**
		K1 The main aim of using make-up within film is to complete the realistic appearance of particular characters. ELEMENT – MAKING MEANING - MEANING K2 For example the audience would not expect to see Dracuala dressed in his recognisable cape wearing pink, glittery make up…
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	**Repetition** make up (from previous hyperTheme and macroTheme), film, characters (from previous hyperTheme) realistic appearance (from previous paragraph) **vocab3** aim (as a purpose signal to express MEANING MAKING) **anaphoric nouns** the main aim of using make up **- postmod** **gm** realistic appearance (functions to set up the paragraph by nominalising the main Concept) **conjunction** **relational process** is to complete (nominalization of verb *use* allows for New/ Focus to go on *the appearance of the character*

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	Clause relations **General -** **Particular**	Generalisation followed in K2 by Exemplification. The Generalisation is the canonical one of ELEMENT – MEANING MAKING - MEANING
	Coherence	The paragraph answers the question left by the previous one, which signaled an intent to address *costume and make up* and only dealt with *costume* (What can you tell us about make up, now?) Therefore it can be seen as coherent.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	**Vocab 3;** the main aim **labels;** **abstractions;** realistic appearance **technical terms;** make up, realistic?, appearance of characters **relational process** is to complete (function – MEANING MAKING – of ELEMENT) **MEANING** MEANING MAKING Metaphor not used. Alternative wording more congruent – *make up is used to complete the realistic appearance,* it does not MAKE MEANING itself. **This more congruent version of the MEANING MAKING process can be seen as one of the Concepts that students are being inducted into. It might be another contributory factor to the valuableness of a text in response to this essay question – how far do other samples suggest that successful texts exploit the metaphor more?**
Para	Schema	**hyper-Theme text**
		L1 Body language is a very important factor linked to film that the audience uses to analyse a character or storyline. ELEMENT – AUDIENCE – MAKE MEANING L2 After examining the film Mildred Pierce there are recognisable aspects
	Concepts	Once again there are a number of untypical colligations here – the audience does not usually analyse a character, body language is not linked to a film. These can be seen as novice errors: they appear once again to be related to the degree of control over the central metaphor ELEMENTS MAKE MEANING – In this instance they represent circumlocutions – or alternative, more congruent, more human Senser-based wordings.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	**Repetition** body language is repeated from macroTheme; audience has appeared in several preceding hyperThemes; uses has been a recurrent congruent form of the MEANING MAKING metaphor; roughly, the clause is the canonical Replacement clause **vocab3** factor (probably not accurate word choice: element?) **I still need to establish the function of vocab 3 words – how does factor or element serve to predict? Probably it is the postmodification that predicts – as proposed by Gill Francis (see next category)** **anaphoric nouns** - postmod factor linked to film that the audience uses to analyse a character or storyline **gm** See above **conjunction** none **relational** Value is entire postmodified nominal – so relational process performs significant role

	Clause relations General - Particular	Generalisation for the Mildred Pierce Example in the paragraph
	Coherence	Would be enhanced by conjunction – but coherence is derived from the Taxonomic text pattern and the Generalisation - Example
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational process** **MEANING**	**Vocab 3;** factor is wrong term but is used for taxonomising. **labels;** **abstractions;** **gm** factor linked to film that the audience uses to analyse a character or storyline - postmodification of vocab 3 term makes the delexical vocab 3 term contributory to building Field **technical terms;** body language is made technical by the gm above; the gm itself is a technical term **relational process** Token Value in Identifying Relational **MEANING** congruent form rather than metaphorical
Para	Schema	**hyper-Theme text**
		M1 Mildred's body language enables her to come across to the audience as a very innocent character. M2 She does however carry herself in a bold manner that links to her sexual power that she uses to achieve her goals.
	Concepts	This orthographic paragraph is a continuation of the FILMREADING that was begun in previous paragraph and the two can be regarded as one conceptual paragraph
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational process** **MEANING**	

Para	Schema	hyper-Theme text
		N1 Space is a key factor to any film that can enable the audience to distinguish day to night and any chronological orders. N2 In a lot of films three-dimensional space often occurs.
	Concepts	The Concepts of this hyperTheme are not part of the taxonomy that is signaled in the macroTheme. For this reason – and for others related to the syntax and lexical choices in the clause complex – it is not possible to locate N and O paragraphs within the emerging text schema. In the literature, space and time – the Concepts under discussion here - are MEANINGS but since the paragraphs have followed a taxonomic pattern up to now and the clause pattern here is similar to the canonical Replacement clause which has recurred in the hyperTheme of many previous paragraphs, it is easy to read space and time as ELEMENTS. This is not meaningful. Nor is the relation between the Token (space) and the Value (factor to any film that can…) meaningful. These two paragraphs will not be examined further for that reason
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		O1 Coherent space is very important as the fade in and fade outs during a film are an aspect of realism that the audience can relate to. O2 The 180 degree eyeline space infront of the audience can make cinematic space work.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod**	

	gm conjunction relational process	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		P1 Throughout film the audience becomes used to colour change, variations in size and a moving image that can very often draw attention to the subject quicker that of a static image. AUDIENCE - ?ELEMENT (colour) – ELEMENT (size, moving image) – MEANING (attention)
	Concepts	This paragraph on colour is closer to the dominant Thematic Formation for mise en scene. Colour is presented as contributing to the MEANINGs that ELEMENTS make – although the interrelation of colour with the other mise en scene ELEMENTS is not foregrounded. The value of size and movement is unclear. Neither becomes a theme of the paragraph
	Dual face **Repetition** **vocab3** **anaphoric nouns** ** - postmod** **gm** **conjunction** **relational** **process**	Repetition audience, film, (these locate the paragraph within the MEANING MAKING taxonomy – but rather confusingly since it is not signaled in the macroTheme – unlike space and time which are but which were not discussed in this analysis for reasons given above. vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	
	Coherence	This paragraph is difficult to read coherently
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

Para	Schema	hyper-Theme text
		Q1 Sound can add an emotional impact to any film as it goes beyond hearing what the audience are actually watching.
	Concepts	Like the preceding paragraphs this does not deal with the canonical ELEMENTS that MAKE MEANING. It would be possible to write about the interrelation between sound and the mise en scene elements – but relationship is not foregrounded as a concept here. Probably the tutor accepted this as relevant even if the nature of the relevance was not spelled out. This is a first year essay and, in general the student is engaging with relevant concepts and carrying out some relevant procedures of FILMREADING. However, close examination reveals considerable indeterminacy and a lack of significant FILMREADING.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	These are difficult to analyse in light of the comparative incoherence of the Concepts and of the clause structures
	Clause relations **General -** **Particular**	
	Coherence	The degree of clause and text level incoherence raises a question about the value of coherence as a factor in the valuing of an essay text. If such an essay can be graded quite high, it suggests that there are other factors – such as significant references to key concepts that can persuade a busy tutor a student is doing good work. It raises a question about genre based literacy pedagogy: can it propose that a genre form can be realized even more effectively than the course tutor himself recognizes? How valid is it to propose that a text that has been graded as good by the course tutor could be better? It seems to be the direction followed by Martin in Discourse on Discourse and could be followed in this essay also In fact JT comments that the essay 'begins to lose focus towards the end' which presumably refers to all of the preceding incoherence.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; emotional impact technical terms; sound relational process MEANING add an emotional impact
Para	Schema	hyper-Theme text
		R1 In conclusion to this essay misc-en-scene represents how lighting,

		setting, costume, body language, space, time and sound present themselves in mainstream Hollywood cinema. R2 Mise-en-scene has an element of pattern that functions throughout particular films using the above motifs. R3 Space and time are used to guide the viewer's attention throughout the film and to create suspense or surprise. R4 Mise-en-scene allows realism and openness to vary throughout mainstream cinema and draws on the conclusion that with mise-en-scene the possibilities are endless
	Concepts	
	Dual face Repetition vocab3 **anaphoric nouns** - postmod **gm** conjunction relational process	
	Clause relations General - Particular	
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process **MEANING**	

1. Complete text, with sentences numbered.

In what ways does mise-en-scene work to construct meaning in mainstream cinema?

A1 The term mise-en-scene derived from the French and the term literally means 'having been put into the scene'.
A2 The is used to describe the visual aspects which appear within a single shot.

B1 The term has been used quite differently by writers and critics of film.
B2 Some choose to describe it as the elements which the camera needs.
B3 These talked of elements being, movement, lighting, shadow, colour and so on.
B4 Others have included further elements such as the 'art of recording, the focusing of shots and the movement of the camera'.

C1 Our first term of mise-en-scene is limited to a kind of 'pro-filmic event', meaning the elements which are their before filming.
C2 In documentaries a 'real world' existence is created, and therefore such elements appear not to be 'encoded' and if so are only coded to the extent of elements in the real world.

D1 Mise-en-scene as a concept was developed by theorists who were interested in the issue of authorship, the role of participants and particularly director's in constructing the meaning of film.

E1 At the time of the classic Hollywood studio era, directors were limited only to what was going on during the actual recording of a film.
E2 Before a film was shot the overall narrative was already established, and the script would be fully finished before a director was assigned to the film.
E3 The editing and post-dubbing of the soundtrack was also completely out of the directors hands.
E4 They would have no control or say at this point.
E5 Sometimes studios would even re-cut on the strength of an audiences response at a preview of the fill.
E6 This is somewhat different to directors of today, some of whom Stanley Kubrick for example, who at times seems to have a fⅰ:ighteningly large amount of control over the studio bosses themselves.

F1 A directors artistic greatness was therefore evaluated on how they handled what happened on the set, and the way this was recorded by the camera.
F2 So a directors work would he judged by his style and inevitably his control over the mise-en-scene.

G1 It is clear that mise-en-scene is made up and therefore exists due to these factors of lighting, movement, objects, etc.
G2 And it is these factors which I will explain in full shortly, but many film theorists see film as a 'realistic medium par excellence'.
G3 This is that they feel that the mise-en-scene is what makes up the realism of a film, cinema's power lies in it's ability to present a recognisable reality.
G4 The realist theorist thus often values authenticity in costume setting, 'naturalistic' acting and unstylised lighting.

H1 An excellent example of this would be Robert Bresson's 1956 film, A Man Escaped, which is said to have had no 'real' actors in it at all and has indeed got the most natural of looks to it.
H2 With minimal lighting, fancy costumes or over the top settings or backdrops.
H3 These together make for an achieved over all 'realist' look.

I1 Mise-en-scene can be spilt into four main aspects which together make up the rudimentaries of Mise-en-scene as a concept.
I2 These are the setting, costume and make up lighting and figure expression and movement.
I3 Firstly we will take setting, which critics and audiences have understood plays a more active role in cinema than most of the other known styles.
I4 Andre Bazin wrote,
I5 'The human being is all important in the theatre.
I6 The drama on the screen can exist without actors.
I7 A banging door, a leaf in the wind, waves beating on the shore can heighten dramatic effect.
I8 Some film master pieces use man only as an accessory, like an extra or in counter point to nature, which is the true leading character.

J1 Settings can be controlled in two ways.
J2 Firstly the filmmaker can choose to go on location, for example, a film such as 'Braveheart' may have been shot in an actual castle, in order to show the realism of the setting.
J3 Secondly a filmmaker may decide to set his film in a completely artificial world.
J4 Thus having complete control over the set, and also this means they have more freedom of expression.
J5 In order to create realism, the set whether it be on location, or on a sound stage, must relate the time period correctly.
J6 For example, a radio, or television in a period drama will completely change the audience perception of the time.

K1 Costume, like setting can have specific functions in the overall film and the range of 'possibilities therefore, is vast.
K2 Erich Von Stroheim went so far to have even created underwear of the time as part of the actors' costume to ensure that he even instilled the proper mood within his actors.
K3 Costume clearly sets the genre and time of the film, for example, the audience would immediately recognise from the opening scenes of 'Sense and Sensibility' the era of the film, due to the costumes the actors were wearing.
K4 In the same way, it may even indicate the social standing or ethnic origin of an individual character.

L1 Make-up can aim at complete realism, when Laurence Olivier blackened his skin and hair to make a film of 'Othello' he endeavoured to be as convincing a Moor as possible.
L2 In most film, women wear make-up that is intended to give them a natural, everyday look.
L3 Whereas, men in films wear make-up which is designed to look unnoticeable.
L4 Though in recent years, make-up has become an invaluable part of the horror genre.
L5 David Cronenberg's work is a prime example of the use of make-up development, such as rubber and plasticene compounds, which can be used to create bumps, layers of artificial skin, and even extra organs ('The Fly', 'Rabid', and 'Crash').
L6 In such context, make-uplike costame, becomes important in creating character traits or motivating plot action.

M1 Lighting is the third aspect and a very important one as much of the image impact comes from the manipulation of the lighting.
M2 It is not only a medium which allows us to see the action.
M3 There are two main types of shadow which lighting can create, these being 'attached shadows' and 'cast shadows'.
M4 Attached shadow is when light fails to light part of an object due to it's shape or surface features.
M5 For example if an actors face is lit by a candle in a darkened room parts of the actors face and body will fall into darkness, but there will also be a shadow on the wall created by the candle, this is known as the cast shadow.
M6 It is known as the cast shadow because the body of the actor blocks out the light.

M7 As this suggests highlights and shadow help to create our sense of a scene's space.

N1 Lighting also helps to tell the viewer the kind of texture and shape of a chosen object within a shot.
N2 In the same way lighting can also shape's a shot's overall composition, and can depicted the central character within a shot by lighting them in a particular way giving them either less or more 'strength'.

O1 Lighting can also play's a part in setting the feel of a particular scene.
O2 Whether the scene was intending to look either depressing, joyful, or scary.
O3 Lighting was a huge element within the 'Film Noir era', heavy shadow and dramatic lighting was and still is a trait of the genre and style of 'Noir'.

P1 Our final aspect, figure expression and movement concerns the directors ability to control the behaviour of various figures within the mise-en-scene.
P2 The actors actions within a given scene could well be seen as the driving force of this aspect it would be true to say that the figure expression and movement would indicate the mood of a scene.
P3 In Gary Oldman's 'Nil By Mouth' Many of the scenes are affective solely because of the actors facial expressions and body language and not due to the lighting, placement of figures or objects.
P4 In the scene after the leading lady, kathy Burke, is beaten up by her husband she stands in her house listening to a song no dialogue is spoken between her or the two other characters in the room but the mood and atmosphere is clearly understandable.
P5 It is the actress herself who sets the tone of the scene.

Q1 It's therefore true to say that when we watch any fictional film, we are aware to some extent that the performances on the screens are successful due to the actor's skills and decisions.
Q2 If we were to use the phrase 'larger than life' to describe an effective and enjoyable performance, we would clearly be acknowledging the actors craft.
Q3 Finally, we would have to say that when analysing a film, it is more than often necessary to go beyond assumptions about realism and take into account the functions and purpose of the actors craft itself.

R1 In conclusion a general viewer may not that the mise-en-scene is affecting their enjoyment of a film so greatly.
R2 When coming away from an enjoyable I'm sure there are very few viewers who comment with their friends on such technical aspects as the editing or off-screen sound.
R3 Although as a viewer you can not help but notice the costumes in Sense and or the vivid, rainy, doom and gloom on the streets in Seven, or the extraordinary backdrops and settings in Ben Hur.
R4 Mise-en-scene, whether you take the 'realism' theory or the more set 'rules' of mise-en-scene, it is without a doubt a hugely important part of the modern cinema and for that matter the history of cinema, it has set a directors job requirements if you like, and I believe is the over riding factor which makes up and dictates the style and genre of a film itself.

2. Schematic form, expressed in terms of acts and concepts.

PTMES98 (JH)

It was necessary to exercise discretion in deciding on the extent of the Mac-T – it does not correspond with the orthographic first para.
Starting in this text I am signalling incidence of Sensers in MEANING MAKING process.

Mac –T (para A-I): MES/MAKING TECHNICAL1 – MES MAKING TECHNICAL2 – TAXONOMY1 – TAXONOMY2 – TAXONOMY1/MAKING TECHNICAL – FILM MAKERS/MAKE TECHNICAL – TRADITIONAL H/W FILM MAKING – CONTEMPORARY H/W FILM MAKING – EVALUATING FILM MAKERS – FILM THEORISTS/REALISM – TAXONOMY?3
I3: ELEMENT1- [CRITICS/AUDIENCES] – MAKES MEANING - QUOTE –
J: ELEMENT1- SUB-TAXONOMISING – ELEMENT1a – FILM READING (Exemplification General) /ELEMENT 1b – FILMREADING (Exemplification General)
K: ELEMENT2 – MAKES MEANING – FILMREADING (Exemplification Specific) –MEANING (General) - FILM READING (Exemplification Specific) – MEANING
L: ELEMENT3 – MEANING – FILMREADING/DESCRIPTION/MEANING (Exemplification Specific) – FILM READING/MEANING (General) – GENRE – FILM READING (Exemplification General)
M/N/O: ELEMENT4 – MEANING1 – FILM READING(Exemplification General)- MEANING2 – MEANING3 – MEANING4 – FILM READING (Exemplification General)
P/ Q: ELEMENT (MAKING TECHNICAL) [FILM MAKER] – MEANING – FILM READING (Exemplification General-Specific)- [FILM VIEWER] – MEANING
Mac-N: [VIEWER] – MES MAKES MEANING – MES EVALUATION
The Mac-N is not very coherent with rest of essay.

P: *Our final aspect* – characteristic of film review genre
PT has an ELEMENT TAXONOMY based text but without a single specific FILMREADING as illustration. He refers to several FILMREADINGS in mostly a General Exemplification.
A question that needs exploring is what features of the process of FILMREADING students are beginning to exploit and how the essay scaffolds their development. Essentially, this comes down to 'What is FILMREADING?'

3. Detailed text analysis with linguistic features investigated in the research highlighted

PT MES 1998 Corpus genre analysis - Theme

It is very difficult to identify a macroTheme as a stretch of text that predicts the form and content of this essay. The paragraphs A-H all operate at a relatively high level of Generalisation elaborating on a number of terms and concepts that can be seen as background to the rest of the essay. The orthographic paragraphs A-H are very short and might be regarded as comprising a smaller number of conceptual paragraphs. One reason for treating the macroTheme as everything up to and including paragraph H is that paragraph I begins the 'canonical' procedure of treating mise en scene as a taxonomic concept made up of a number of ELEMENTS which serve to organise the remainder of the essay.

Para	Schema	macro-Theme text
		A1 The term mise-en-scene derived from the French and the term literally means 'having been put into the scene'. MES/MAKING TECHNICAL A2 The is used to describe the visual aspects which appear within a single shot. MES/MAKING TECHNICAL B1 The term has been used quite differently by writers and critics of film. MES/MAKING TECHNICAL B2 Some choose to describe it as the elements which the camera needs. MAKING TECHNICAL - TAXONOMY 1 B3 These talked of elements being, movement, lighting, shadow, colour and so on. TAXONOMY 1 - ELEMENTS B4 Others have included further elements such as the 'art of recording, the focusing of shots and the movement of the camera'. TAXONOMY 2 - ELEMENTS C1 Our first term of mise-en-scene is limited to a kind of 'pro-filmic event', meaning the elements which are their before filming. TAXONOMY 1 - MAKING TECHNICAL C2 In documentaries a 'real world' existence is created, and therefore such elements appear not to be 'encoded' and if so are only coded to the extent of elements in the real world. TAXONOMY 1 - MAKING TECHNICAL D1 Mise-en-scene as a concept was developed by theorists who were interested in the issue of authorship, the role of participants and particularly director's in constructing the meaning of film. MES/ MAKING TECHNICAL - FILM MAKERS E1 At the time of the classic Hollywood studio era, directors were limited only to what was going on during the actual recording of a film. CLASSIC HOLLYWOOD - FILM MAKERS E2 Before a film was shot the overall narrative was already established, and the script would be fully finished before a director was assigned to the film. H/W FILM MAKING E3 The editing and post-dubbing of the soundtrack was also completely out of the directors hands. H/WFILM MAKING

		E4 They would have no control or say at this point.
		E5 Sometimes studios would even re-cut on the strength of an audiences response at a preview of the fill.
		H/W FILM MAKING
		E6 This is somewhat different to directors of today, some of whom Stanley Kubrick for example, who at times seems to have a fi:ighteningly large amount of control over the studio bosses themselves.
		CONTEMPORARY FILM MAKERS
		F1 A directors artistic greatness was therefore evaluated on how they handled what happened on the set, and the way this was recorded by the camera.
		EVALUATING FILM MAKERS
		F2 So a directors work would he judged by his style and inevitably his control over the mise-en-scene.
		EVALUATING FILM MAKERS
		G1 It is clear that mise-en-scene is made up and therefore exists due to these factors of lighting, movement, objects, etc.
		MES TAXONOMY
		G2 And it is these factors which I will explain in full shortly, but many film theorists see film as a 'realistic medium par excellence'.
		REALISM
		G3 This is that they feel that the mise-en-scene is what makes up the realism of a film, cinema's power lies in it's ability to present a recognisable reality.
		G4 The realist theorist thus often values authenticity in costume setting, 'naturalistic' acting and unstylised lighting.
		REALISM+ELEMENTS
		H1 An excellent example of this would be Robert Bresson's 1956 film, A Man Escaped, which is said to have had no 'real' actors in it at all and has indeed got the most natural of looks to it.
		FILM READING/REALISM
		H2 With minimal lighting, fancy costumes or over the top settings or backdrops.
		H3 These together make for an achieved over all 'realist' look.
		FILM READING/DESCRIPTION - MEANING (realism)
		I1 Mise-en-scene can be spilt into four main aspects which together make up the rudimentaries of Mise-en-scene as a concept.
		TAXONOMY ?3 - MAKING TECHNICAL
		I2 These are the setting, costume and make up lighting and figure expression and movement.
		ELEMENTS
	Concepts	Main Concepts: TAXONOMY 1, TAXONOMY 2, FILM MAKERS, REALISM, TAXONOMY?3, ELEMENTS
	Schema predicted	The main predictions for the essay are difficult to determine (see Coherence below for reasons) - but apparently they include TAXONOMY 1, TAXONOMY 2, ?FILM MAKERS, REALISM

| | General - Particular | A1-2 are a conventional definition of terms - MAKING TECHNICAL - so, an elaboration but at General level.
B1-4 problematises the MAKING TECHNICAL by proposing two TAXONOMIES in a Matching Contrast relation. These prompt a question 'Which one will you use in your essay?' but the question is not answered which leaves these two TAXONOMIES at a General level - but not predicted to be in relation with subsequent Exemplification or Details
C1-2 may be an elaboration on the first of the TAXONOMIES, but there is insufficient signalling or repetition to establish the linkage: as a result the major concepts in these sentences - *profilmic event, documentaries, real world, encoded, coded* - are not grounded in preceding text and so remain at a high level of General
D1 introduces more General concepts - *theorists, authorship, the role of participants, director* - in relationship to MES. E1-F2 appear to be an elaboration on D1. It is a point-last text organisation. D1 suggests that the ensuing text will answer the question, 'How did mise en scene help theorists interested in authorship?' or 'For What reasons did theorists develop mise en scene as a concept?' In fact there are few clues that the text is answering these questions since the emphasis of E1-E6 is apparently on limitations on authorship rather than its significance. The contrast with contemporary directors who have *a frighteningly large amount of control* suggests a preference for the classic HW system. This seems at odds with an emphasis on authorship - but the paradox is resolved in F1-2, where the constraints on authorship are presented as a stimulus to certain kinds of creativity with mise en scene. The course teacher presumably knows the Thematic Formations that the student is drawing on here, but it is doubtful that without that disciplinary knowledge the rhetoric of this section would work. The solution could be in vocabulary 2 item in a signalling sentence (E1<u>Paradoxically</u>, the interest in authorship derives from the constraints on the director. Or, moving F1 from point last to point first: '<u>Because of</u> constraints on the director, authorship was evaluated on the basis of mise en scene.)
Again there are a number of unelaborated generalisations in F1-2; this means a lack of clarity in the causal relations between the concepts *what happened on the set, the way this was recorded, style, inevitably his control over mise en scene.*

The section on *realism* in G1-4 is not obviously related to the preceding paragraphs. It is an elaboration on a General concept - *realism* - which may be in Matching Contrast with the 'made up mise en scene' referred to in G1 probably in anaphoric reference to the preceding section on authorship. However, this is not signalled by any vocabulary3 items and the value of the elaboration within the emergent text is left to the reader to intuit. Once again it is likely the course teacher can do this but the rhetoric of the text does not support the intuition. |

	Coherence	It seems to me that there are considerable problems with coherence in this extract. A range of relevant concepts are mentioned but the relations between the concepts and the position that the writer is taking on the concepts is either ambiguous because of an absence of overt commitment to a position, an indeterminacy in the propositions that are made about the concepts or in the exact reference of the propositions that are made. A notable example is the section on REALISM. It is not at all clear what relationship is intended with the previous section on HW FILM MAKERS or the function of MES, as represented by either TAXONOMY. Finally the hyper New of the macroTheme (I1-2) establishes the canonical TAXONOMY which is different to the preceding two TAXONOMIES. It will be important to see how much of this macroTheme is carried through. Despite these problems with coherence it is possible the text is valued because of its engagement with disciplinary debates - as signalled by the incidence of epistemic Subjects (theorists etc)
	Field **Vocab 3;** **labels;** **abstractions;** **gm** **technical terms;** **relational** **process** **MEANING**	There is a large amount of technical vocabulary some but not all of which is defined through elaboration but is not made clear by being placed in relationship with other technical terminology by means of clause relations and signalling vocabulary. Vocab 3; example, labels; term, (visual) aspects [which appear in each shot], elements [which the camera needs], talked of elements, elements which are there before filming, elements in the real world, concept, issue of authorship, role, what [happened on the set], the way [this was recorded], factors, abstractions; [quite a lot of these can be considered to be technical terms] gm: [see also underlined] the strength of an audience response, control over the mise en scene, ability to present a recognisable reality, achieved overall realistic look technical terms; mise en scene, visual aspects, elements [which the camera needs] movement, lighting, shadow, colour, art of recording, focussing of shots, movements of the camera, profilmic event, documentaries, encoded, directors, classic HW studio era, narrative, script, editing, post dubbing, soundtrack, recut, preview, studio bosses, artistic greatness, set, style, realistic medium par excellence, realism of a film, authenticity, naturalistic acting, unstylised lighting, minimal lighting, settings, backdrops, setting, costume, make up, lighting, figure expression, movement relational process: *these all need checking against Wignell* A1; A2; B2; B3; B4; C1; C1; C2; C2; D1; E3; E6; E6; G1; MEANING D1, constructing the meaning,

Para	Schema	hyper-Theme text
		I3 Firstly we will take setting, which critics and audiences have understood plays a more active role in cinema than most of the other known styles.
	Concepts	ConceptsELEMENT – MAKES MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face Repetition Setting from I2. vocab3No anaphoric nounsmost of the other known styles (*although 'styles' is an error – intended to be a synonym for element – and so meaning of the clause is somewhat indeterminate) - postmod gmSee relational process for one of these conjunction Firstly (Vocab2) relational process plays a more active role is metaphorical for relational process, is more important : it faces forward to paragraph and back to macroT
	Clause relations **General -** **Particular**	Clause relations General – ParticularDetails from macroTheme Preview. Preview for subsequent paragraph
	Coherence	CoherenceConjunction, Replacement clause (though the wording is somewhat unmatched – *plays an active role* is not exactly *constructs meaning* = lack of lexical cohesion), Matching General- Specific.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; No – although styles may have been intended to be vocab 3, elements labels;(plays a role) abstractions; technical terms; relational processSee above MEANINGplays an active role – but PT introduces human agents also

Para	Schema	hyper-Theme text
		J1 Settings can be controlled in two ways.
	Concepts	ConceptsELEMENTS – MAKING TECHNICAL
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face RepetitionSettings vocab3in two ways anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	Clause relations General – ParticularGeneralisation - Exemplification
	Coherence	CoherenceThe link back and forward has been made in the dual face above but the exact function of the paragraph is not entirely clear. It establishes two types of setting but emphasises the film maker's purpose (predicted by *can be controlled* [by the film maker]) which becomes the Thematic focus in J2 (Firstly the film maker) and J3 (Secondly the film maker). But there is no MEANING MAKING identified. This does not occur in the taxonomised section of the paragraph. The final section of the paragraph where MEANING MAKING <u>is</u> examined, is related to the preceding part by anaphoric lexical repetition (whether it be on location or on a sound stage) but not in a discriminatory way. In effect it is only the final two sentences which deal with ELEMENTS MAKE MEANING: J5 makes a Generalisation about the MEANING, time period and J6 provides a hypothetical and therefore General Example as an illustration.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels; abstractions; technical terms; settings relational process MEANING

Para	Schema	hyper-Theme text
		K1 Costume, like setting can have specific functions in the overall film and the range of 'possibilities therefore, is vast.
	Concepts	Concepts ELEMENT – MAKES MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face Repetition Replacement clause; like settings vocab3functions (demands lexicalisation); range of possibilities anaphoric nouns - postmod gm conjunction relational processattributive relational possessive; identifying relational
	Clause relations **General -** **Particular**	Clause relations General – ParticularGeneralisation followed by Example, another Generalisation/Details (K3,4) followed by General Example and more General Details (It is notable how little close FILM READING is going on here)
	Coherence	Coherence The Repetition in the hyperTheme creates the appearance of strong coherence. Throughout the paragraph there is strong use of conjunction to establish coherence. At the prepositional level the work is less coherent (it seems to me) – in as far as it is not clear that the prediction of a 'vast range of possibilities' is really fulfilled – and because of the absence of close READING. However, I have to accept that the tutor graded this as A-, a high grade.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels;functions abstractions; technical terms;costumes relational process MEANING*can have specific functions. It does seem as though the language of MEANING MAKING is very imprecise – both at a General level and at an Exemplification level.

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Para	Schema	hyper-Theme text
		L1 Make-up can aim at complete realism, when Laurence Olivier blackened his skin and hair to make a film of 'Othello' he endeavoured to be as convincing a Moor as possible.
	Concepts	Concepts ELEMENT – MEANING(realism) – FILM READING/DESCRIPTION – FILM READING/MEANING *Rather unclear how 'realism' is being used here. Obviously the hyperTheme signals a shift to a new ELEMENT but the MEANING is a controversial one since 'realism' is a contested term and probably does not apply in the specific Film Example given here.*
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face RepetitionELEMENT is repeated from macroTheme. Realism is repeated but appears to be with a different meaning to the original mention in the macroTheme. vocab3 anaphoric nouns - postmod gmrealism – as discussed above conjunction relational process
	Clause relations **General -** **Particular**	Clause relations General – ParticularThis is unusual for having a specific Example in the hyperTheme (although this is the result of an erroneous punctuation of the orthographic sentence rather than being a true hyperThematic item). It has some indeterminacy but the Generalisation in the first clause provides a frame for the Example and the whole clause complex leads into a paragraph dealing with 'realism' which appears to be used to mean 'natural' without problematising the term
	Coherence	Coherence Within the context of the essay there is some incoherence with regard to the original use of 'realism' and also with its use in the dominant Thematic Formations of the Field. But within the context of the paragraph there is a coherence around the Concept 'realism'/natural
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels; abstractions; technical terms;realism relational process?can aim MEANING?*aim at realism

Para	Schema	hyper-Theme text
		M1 Lighting is the third aspect and a very important one as much of the image impact comes from the manipulation of the lighting.
	Concepts	ELEMENT - MAKES MEANING

	<u>Dual face</u>
	Repetition
	vocab3
	anaphoric nouns
	- postmod
	gm
	conjunction
	relational
	process
		<u>Dual face</u>
		Repetition Lighting, Replacement clause, synonym: image impact
		vocab3
		anaphoric nouns third aspect (back)
		  - postmod
		label image impact (forward)
		gm manipulation/ comes from: to achieve Given - New
		        image impact
		conjunction
		relational process is
		
		Although there is indeterminacy, he is on closer inspection doing a number of valued linguistic acts

	<u>Clause relations</u> **General -** **Particular**	Preview - Detail Leads into 2 examples/taxonomic elements in a MAKING TECHNICAL sub taxonomy The whole of M-O can be seen as a conceptual paragraph. It all operates at a level of relatively high Generalisation ELEMENT - MAKES MEANING - MEANING It taxonomises Lighting into 2 types of Lighting and 4 types of Meaning: space, texture/shape, composition/central character, feel
	Coherence	For: Replacement clause in hyperTheme establishes coherence anaphoric noun + label Given - New (through gm) Preview - Detail Against: aspect does not equal element The comment, a very important, is foregrounded by being given a paratactic clause relation. The comment is really just a device for presenting the ELEMENT Image impact works as a label that demands lexicalisation. But while its Classifier^ Thing structure suggests a meaningful Technical term,in fact it is probably not a a term that exists in this form in the Thematic Formation of the Field. However, easily modified into a postmodified prepositional qualifier 'impact of the image'
	<u>Field</u> **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	<u>Field</u> all as for dual face Vocab 3; labels; abstractions; technical terms; relational process MEANING No: much of the image impact comes from manipulation Thers is still an implied director/human agent

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Para	Schema	hyper-Theme text
		N1 Lighting also helps to tell the viewer the kind of texture and shape of a chosen object within a shot.
	Concepts	
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations General - Particular	
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING
Para	Schema	hyper-Theme text
		O1 Lighting can also play's a part in setting the feel of a particular scene.
	Concepts	
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations General - Particular	

	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING
Para	Schema	hyper-Theme text
		P1 Our final aspect, figure expression and movement concerns the directors ability to control the behaviour of various figures within the mise-en-scene.
	Concepts	ELEMENT - (MAKING TECHNICAL) - FILM MAKER
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Dual face Repetition ELEMENT FILM MAKER vocab3 anaphoric nouns final aspect - postmod gm ability (labels that demand lexicalising) figure expression/movement (also technical term) behaviour (a label but really a frozen metaphor) conjunction relational process * concerns is an error for 'can be seen as/defined as' It is hard to reword this since the Value does not seem to add anything to the Token - the elaboration is not really an elaboration Given-New: does not really exist
	Clause relations General – Particular	Not a Replacement Clause - but it is a General-Preview with a number of labels that demand lexicalisation. So it functions to preview Details The anaphoric noun group relates it back to macroTheme

	Coherence	Against; The relational clause is relatively incoherent in that it does not say anything For: So coherence is dependent on General-Preview abstractions/gm/labels (forward) vocab3 Repetition (taxonomic element) Film maker (Though this is not coherent with Field, in the sense it is not treating the film as text/object)
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; labels; aspect - taxonomy building - though incorrect abstractions/technical terms; figure expression and movement abstractions; ability, behaviour relational process see dual face for problems MEANING - None, partly because there is an attempt at making Technical which is not successful **SUMMARY** A reasonably effective writer who is able to set up a number of coherent relations can get away with a lot of incoherence (cf Jim Martin's student in Discourse on Discourse) The dominant one is the Element taxonomy
Para	**Schema**	**hyper-Theme text**
		Q1 It's therefore true to say that when we watch any fictional film, we are aware to some extent that the performances on the screens are successful due to the actor's skills and decisions.
	Concepts	This may not be a true new conceptual paragraph but will be treated as such FILM VIEWER - ELEMENT - MAKES MEANING It is difficult to focus the Concepts since they contradict the hyperTheme of the previous paragraph where FILM MAKER was responsible for the ELEMENT and now it is the FILM ACTORS who are. But not only does it contradict the previous point - the New of the clause is apparently no different to the Given. My impression is that the student is not clear of the point here. It is an opportunity to prompt 'How does this relate to hyperTheme P1?' 'What kinds of actor's skills and decisions?' [This is probably the main problem: skills and decisions need lexicalising - because figure expression and movement is not all skill and decision) 'What do you mean by succesful?' (because the essay is about constructing meaning - not success)

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face Repetition Element/actors - but errors in Lexical cohesion vocab3 No anaphoric nouns - postmod No gm intepersonal (cleft/projecting sentence) gm/technical: performances, skills, decisions conjunction therefore, due to (does this one function as dual face?) relational process is (true to say), (performances)are successful It does dual face
	Clause relations **General -** **Particular**	It is a Preview - although the Details are not coherent (larger than life is now presented as a positive feature in contrast with realism. Q3 appears to propose a new value 'beyond realism' although this perspective has previously remained unexamined: the assumption being that realism is somehow a positive value -as in the paragraph on the realism of Olivier's make up) The vocab2 conjunction 'therefore' proposes a relation between Q1 and P1-5. But - as discussed in Concepts section this relation is disturbed by Lexical Cohesion disruption
	Coherence	[Students can still score high grades with fairly incoherent texts. This is good as a developmental approach. It just requires skills in prompting development. This is very much about TFs and the exact value and relations of Thematic Concepts
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Field Vocab 3; No labels; performances abstractions; technical terms; performances (although the Making Technical is probably not correct) relational process These are embedded in Senser Processes which de-thingifies MEANING ?'successful' Is not really dealing with MEANING MAKING. Whole paragraph is indeterminate

R1 Macronew
Is highly incoherent with preceding text

DA
1. Complete text, with sentences numbered.

In what ways does Mise- En - Scene work to construct meaning in main stream cinema?

A1 The idea of Mise en scene began in the early theatres.
A2 In translation it means "staging an action".
A3 This basically means that what is being seen by the viewer has been placed there by the director for a reason.
A4 The director has chosen that location or that costume to represent something within the story.
A5 However, this is not always the case.
A6 Some directors use accidents of nature to heighten the action that is occurring within a film.
A7 By this I mean that they may use the weather systems to enhance the mood of the piece for example.

B1 Mise en scene was first used in the cinema by Georges Melies.
B2 He used the idea of making his own sets to create an imaginary world.
B3 This meant that the sets could include anything that Melies thought would be appropriate to get the meaning of the film across.
B4 Melies created the whole mise en scene for his films himself from costume to backdrop.
B5 Due to technology directors are now given the choice.
B6 Building sets, as Melies did, is still an option but more and more film makers are going out of the studio and using the real world as their "backdrop".

C1 Nowadays films are often remembered by realism and realism is now a valuable part of the mise en scene of a film.
C2 The viewer will go away from a film with the thought that it was believable or unbelievable.
C3 However realism can change.
C4 What may have looked realistic during the classic Hollywood period can look stylised and dated by today's standards.
C5 For example, the 1999 remake of Hitchcocks' "Psycho" looks stilted as Van Sant has copied the original shot by shot.
C6 The language, although changed slightly still sounds a little old fashioned and the use of camera to get the point across now looks somewhat contrived.

D1 There are a number of things that make up the mise en scene of a film.
D2 I have mentioned setting already.
D3 Others include costume and make up, props, lighting and acting / mannerisms.

E1 Throughout this essay I shall be looking at how mise en scene is used to steer the narrative of the film.
E2 This will involve me looking at several of the aforementioned components that make up mise en scene; looking at the them in detail and using them, in turn, to look at a number of different films.
E3 As the title says I shall be looking at main stream cinema.
E4 This means that I shall use films that either use the conventions of Classic Hollywood or are well known in today's society.
E5 I shall not be using any French Art or those that are not at the forefront of today's cinema.

F1 I shall start by looking at how setting help to carry narrative.
F2 I have mentioned briefly in the introduction that settings can be used to help the viewer realise what is going on - to get the meaning of the film.
F3 By this I mean that they are able to have that all important second insight into the film.
F4 A strong example of this again is Hitchcocks "Psycho".

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F5 When Norman Bates first invites Marion into his office the walls are covered with stuffed birds.

F6 Bates then explains that his hobby is taxidermy.

F7 Hitchcock's use of the camera throughout this scene is particularly notable.

F8 The way that the camera is used is also, in my opinion, a valuable part of mise en scene as it gives that extra level of suggestion.

F9 In the aforementioned scene Hitchcock uses a number of shots that show the shadows of the birds hovering over Bates.

F10 The camera is still looking up slightly at Bates as we are to realise that Bates has that little bit of power over Marion but by looking up at Bates we are then treated to these shots with the stuffed birds casting shadows across Bates' face.

F11 With this hidden insight the viewer is then given the suggestion that Bates is being controlled by a higher force or a dominating figure and as this scene comes shortly after an argument between Bates and his "mother" and as Bates talks of his mother through this scene we, the audience, are given this extra slice of information.

G1 Setting is becoming more and more important in films and there is a huge number of films that I can use to illustrate this point.

G2 For example, in the road movie 'Thelma and Louise" there is a shot just after the girls have killed the rapist outside the club where the scenery of cliffs and valleys around them look almost "alien".

G3 It is difficult to describe on paper but basically the shot looks like it would be more suited to a science fiction film.

G4 The use of shadow on the cliff faces and also the use of a strange, almost green light add to this "out of this world" feel that is brought across during this scene.

G5 The purpose of this shot is that the girls have entered the unknown.

G6 They have just committed a murder which is something that they would have never done when they were back home in familiar surroundings and now they feel that they are out of their depth and they do not know what is going to happen to them next.

G7 This is a vitally important part of the film and it stands out because of its mise en scene.

H1 Costume is also a valuable part of mise en scene.

H2 It's main purpose is to help set status of particular characters.

H3 For example if a character is wearing velvets and rich colours it suggests that he or she is of a high status.

H4 This is true when we look at "The Black Narcissus"

H5 The title character of this film is often seen wearing much richer clothes than the Indian locals and of coarse the nuns.

H6 This makes his character stand out and therefore give him a higher status than the other characters.

I1 However costume does not just signify status.

I2 In "Thelma and Louise" costume becomes a very important part of the mise en scene even though, at first it can be overlooked.

I3 When we first see Thelma and Louise together they are just getting in the car to set out on their journey.

I4 Thelma is dressed casually in jeans and shirt whereas Louise wears a dress and looks a lot more feminine.

I5 As the film continues and as the character of Louise is getting stronger her clothes become more masculine and it is the costume of Thelma that starts tell us that she is becoming the softer character.

I6 The change in costume is something that many do not notice as it is very subtle but it does, nevertheless, play an important role in setting the mise en scene.

I7 In these instances the costumes are also carrying the narrative along.

I8 They are constructing a meaning or a depth to the individual films.

J1 In Roegs' "Don't look now" the red coat of the little girl starts as just a costume but throughout the film it becomes a motif to the central character.

J2 A motif is something that throughout the film is repeated several times thus giving it meaning within the film narrative.

J3 To lengthen this example, the coat starts off as the costume for the drowning daughter but throughout the film it is seen a number of times by the main character therefore making it a significant motif.

J4 In many instances the motif can start as a prop but if it later becomes significant to the plot then it becomes a motif.

J5 For example the written sum that Marion does in "Psycho" to find out how much of the stolen money she has left is merely a prop until she disposes of it in the bathroom lavatory later to be found as proof that she had been in the motel.

K1 Story line is often linked only with the script but I feel that I have proven, within this essay, that mise en scene plays a vital part in making the story what it is.

K2 Mise en scene has been described as being the thing that people go away remembering.

K3 I think this is true but the viewer often does not realise why this scene is staying in their minds.

K4 But when they say "Oh do you remember the bit when..." it is the mise en scene that has helped this part of the film be memorable in the first place.

L1 Although I have only talked in detail about a few of the aspects that make up mise en scene I feel that they are the most important ones.

L2 It is these aspects that help the narrative along and help to construct meaning within the narrative.

L3 They help to give that third dimension within a film that give the viewer a stronger insight into the story line thus making it more enjoyable.

END

2. Schematic form, expressed in terms of acts and concepts.

DA MES98 (JH)
Mac-T: Naming MES - Making Technical - MEANING MAKING – FILM MAKER Exemplification - MES Making Technical – Exemplification - REALISM Naming-Making Technical – Exemplification1,2 - Taxonomising ELEMENTS - Orient to essay- MAINSTREAM – Naming- Making Technical F Orient to essay-ELEMENT1 – MEANING MAKING- MEANING (Generalisation) - FILM REFERENCE (Exemplification) - Film Reading/Description G ELEMENT2 – Naming - Film Reading/Description/MEANING (Exemplification) - Film Reading/ ANALYSIS H ELEMENT 3 – Taxonomising - MEANING – (General) – Exemplification - FILM REFERENCE - Instantiation I ELEMENT3 - MEANING (General) J ELEMENT3 (Instantiation) Film Reading(Particular)/ MEANING (General) - MEANING – Making Technical - Film Reading (Particular)/Description/Meaning (General) K MEANING-Orient to essay-MES-MEANING MAKING - MES-MEANING MAKING - Orient to essay - MEANING-FILM VIEWER

3. Detailed text analysis with linguistic features investigated in the research highlighted

DAWOS98 Corpus genre analysis –

Para	Schema	macro-Theme text
		A1 The idea of Mise en scene began in the early theatres. **Naming MES** A2 In translation it means "staging an action". **Making Technical** A3 This basically means that what is being seen by the viewer has been placed there by the director for a reason. A4 The director has chosen that location or that costume to represent something within the story. **MEANING MAKING – FILM MAKER Exemplification** A5 However, this is not always the case. A6 Some directors use accidents of nature to heighten the action that is occurring within a film. A7 By this I mean that they may use the weather systems to enhance the mood of the piece for example. B1 Mise en scene was first used in the cinema by Georges Melies. **MES Making Technical** B2 He used the idea of making his own sets to create an imaginary world. B3 This meant that the sets could include anything that Melies thought would be appropriate to get the meaning of the film across. B4 Melies created the whole mise en scene for his films himself from costume to backdrop. B5 Due to technology directors are now given the choice. B6 Building sets, as Melies did, is still an option but more and more film makers are going out of the studio and using the real world as their "backdrop". **Exemplification** C1 Nowadays films are often remembered by realism and realism is now a valuable part of the mise en scene of a film. **REALISM Naming-Making Technical** C2 The viewer will go away from a film with the thought that it was believable or unbelievable. C3 However realism can change. C4 What may have looked realistic during the classic Hollywood period can look stylised and dated by today's standards. **Exemplification** C5 For example, the 1999 remake of Hitchcocks' "Psycho" looks stilted as Van Sant has copied the original shot by shot. C6 The language, although changed slightly still sounds a little old fashioned and the use of camera to get the point across now looks somewhat contrived. **Exemplification**

		D1 There are a number of things that make up the mise en scene of a film. D2 I have mentioned setting already. D3 Others include costume and make up, props, lighting and acting / mannerisms **Taxonomising ELEMENTS** E1 Throughout this essay I shall be looking at how mise en scene is used to steer the narrative of the film. E2 This will involve me looking at several of the aforementioned components that make up mise en scene; looking at the them in detail and using them, in turn, to look at a number of different films. **Orient to essay** E3 As the title says I shall be looking at main stream cinema. E4 This means that I shall use films that either use the conventions of Classic Hollywood or are well known in today's society. E5 I shall not be using any French Art or those that are not at the forefront of today's cinema. **MAINSTREAM – Naming- Making Technical**
	Concepts	A1 Naming MES A2 Making Technical A3-A7. MEANING MAKING – FILM MAKER Exemplification B1 MES Making Technical B2 –B6 Exemplification C1 REALISM Naming-Making Technical C2 –C4 Exemplification C5-C6 Exemplification D1 –D3 Taxonomising ELEMENTS E1 –E2 Orient to essay E3 –E5 MAINSTREAM – Naming-- Making Technical
	Schema predicted	
	General - Particular	MES set up as Tazonomy, so that Generalisation is in place. E2 Orient to essay explicitly describes the General – Particular procedure AD intends There is a reasonably high amount of Exemplification in the macro-theme which would explain why it is so long REALISM is a bit misleading as a high level Generalisation – but it is a Generalisation. However, lack of ref to e.g. GENERIC VERISIMILITUDE meant that the Generalisation of MEANING is underestablished MAINSTREAM is Generalised and Made Technical

	Coherence	Apart from being long, macroTheme sets up a number of appropriate Generalisations. Internally coherent with the co-text of macroT. Sometimes through explicit signalling back and forward. Historic account of Melies ?coherent with essay title – not obviously so (even though it comes from text book where it has the same position in text). ?'Contradictory logics' Realism, somewhat Field incoherent – and Historic Exemplification not really coherent with the propositional development. Again 'contradictory logics'? Strong orientation to essay creates global coherence. Making Technical plays coherence role. Length, the main incoherence A5 ref back this ambiguous; contrast relation A4 and A5,6,7 not clear between has chosen and accidents of nature. MEANING collocations: *steer the narrative
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	idea, translation, the case, idea, part, the thought, the use of camera, point, *a number of things, components, conventions MES, location, costume, story, action, backdrop, realism, classic HW period, shot by shot, make up, props, lighting and acting, narrative, mainstream cinema, Classic HW, French art. MEANING is not thingified – always identified with a FILM MAKER and Material Process
Para	Schema	**hyper-Theme text**
		F1 I shall start by looking at how setting help to carry narrative. **ELEMENT1 – MEANING MAKING** F2 I have mentioned briefly in the introduction that settings can be used to help the viewer realise what is going on - to get the meaning of the film. F3 By this I mean that they are able to have that all important second insight into the film. **MEANING (Generalisation)** F4 A strong example of this again is Hitchcocks "Psycho". **FILM REFERENCE (Exemplification)** F5 When Norman Bates first invites Marion into his office the walls are covered with stuffed birds. **Film Reading/Description**
	Concepts	F1 Orient to essay-ELEMENT1 – MEANING MAKING F2 –F3 MEANING (Generalisation) F4 FILM REFERENCE (Exemplification) F5 Film Reading/Description

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	dual face is very explicit – so not as efficient as possible- ?three sentences to do the work of one. Element is repeated But main realisation is through Mental and Verbal Processes (performative verbs) acting as Conjunction: I shall start; I have mentioned – no Relational clauses MEANING Generalisation is fuzzy (all important second insight) – not abstracted or thingified because focus on FILM VIEWER – again related to lack of Relational clauses
	Clause relations **General -** **Particular**	First three sentences do establish the Particular ELEMENT and also act as Generalisation for the ensuing example. However, the Exemplification is not related to a MEANING Generalisation throughout the following 6 sentences. There are two Generalisations referred to – but not foregrounded, or foregrounded contradictorily – Bates power, and Bates dominated by higher force. These would be Exemplifications of the Generalised MEANING 'second insight' – the issue is can the ladder of descending Generalisations be more strongly constructed (and would the student want to do this – again the pedagogic implications are to present various Reformulations and ask students to evaluate various clause relations)
	Coherence	Affected by the General-Particular relations discussed above
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	No real use of labels, vocab 3 etc setting, narrative, *help to carry narrative; help the viewer realise what is going on, to get the meaning of the film, they are able to have that all important second insight into the film
Para	Schema	**hyper-Theme text**
		G1 Setting is becoming more and more important in films and there is a huge number of films that I can use to illustrate this point. **ELEMENT2 - Naming** G2 For example, in the road movie 'Thelma and Louise" there is a shot just after the girls have killed the rapist outside the club where the scenery of cliffs and valleys around them look almost "alien". **Film Reading/Description/MEANING (Exemplification)** G3 It is difficult to describe on paper but basically the shot looks like it would be more suited to a science fiction film. **Film Reading/ANALYSIS**
	Concepts	G1 ELEMENT2 - Naming G2 **Film Reading/Description/MEANING (Exemplification)** G3 Film Reading/ANALYSIS

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	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Setting 'more and more important' ...huge number of films to illustrate point (This is a common device in these texts for setting up dual face: 'important....illustrate point') for example
	<u>Clause relations</u> **General -** **Particular**	Generalisation in hyperTheme is not a real one – it is a device for reinstating the ELEMENT Generalisation, Setting. A Reformulation could present a more focussed Generalisation in the h-T
	Coherence	Although it is a device, there is a h-T and it does have a dual face. So coherence is achieved – it could be achieved more powerfully though
	<u>Field</u> **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	point (not really Field construing), settings (I get the impression that there is a limited range of technical terms) Relational Process becoming. Other Process is Existential
Para	Schema	**hyper-Theme text**
		H1 Costume is also a valuable part of mise en scene. **ELEMENT 3 - Taxonomising** H2 It's main purpose is to help set status of particular characters. **MEANING – (General)** H3 For example if a character is wearing velvets and rich colours it suggests that he or she is of a high status. **Exemplification** H4 This is true when we look at "The Black Narcissus" **FILM REFERENCE - Instantiation**
	Concepts	H1 ELEMENT 3 - Taxonomising H2 MEANING – (General) H3 Exemplification H4 FILM REFERENCE - Instantiation
	<u>Dual face</u> **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition by Taxonomising. So forward pointing because reader expects answer to question Why/How valuable? Vocab 3, part, could be Reformulated; purpose; Relational process for taxonomising Relational process for MEANING (This seems a good wording for MEANING)
	<u>Clause relations</u> **General -** **Particular**	Very classic succession from ELEMENT-TAXONOMY to MEANING (General) to Exemplification (General) to Exemplification (Particular) Language of Exemplification (This is true) could be Reformulated.

	Coherence	reader expects answer to question Why/How valuable? and receives a clear answer in second sentence with a Generalisation This para seems to have strong coherence. Some oversimplification of the Signifier-Signified relation perhaps re. character wearing velvets of high status (A Thematic Concept incoherence) but the paragraph performs very coherent sequence from AcS
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	part, purpose, status, costume, characters is, is it suggests ....status (good example)
Para	**Schema**	**hyper-Theme text**
		I1 However costume does not just signify status. ELEMENT3 I2 In "Thelma and Louise" costume becomes a very important part of the mise en scene even though, at first it can be overlooked. MEANING (General) I3 When we first see Thelma and Louise together they are just getting in the car to set out on their journey. I4 Thelma is dressed casually in jeans and shirt whereas Louise wears a dress and looks a lot more feminine.
	Concepts	I1 ELEMENT3 I2 MEANING (General) I3 –I4
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	costume, status However, not just signify
	Clause relations **General -** **Particular**	See below
	Coherence	AD does not have a name for the MEANING she is analyzing here. Consequently, the paragraph has an ELEMENT Theme but no definite MEANING Theme. That is ok but could be more powerful if Generalised with a label
	Field **abstractions;** **technical terms;** **relational** **process** **MEANING**	status costume signify signify status

Para	Schema	hyper-Theme text
		J1 In Roegs' "Don't look now" the red coat of the little girl starts as just a costume but throughout the film it becomes a motif to the central character. **ELEMENT3 (Instantiation) Film Reading(Particular)/ MEANING (General)** *J2 A motif is something that throughout the film is repeated several times thus giving it meaning within the film narrative.* **MEANING – Making Technical** J3 To lengthen this example, the coat starts off as the costume for the drowning daughter but throughout the film it is seen a number of times by the main character therefore making it a significant motif. **Film Reading (Particular)/Description/Meaning (General)**
	Concepts	J1ELEMENT3 (Instantiation) Film Reading(Particular)/ MEANING (General) J2 MEANING – Making Technical J3 Film Reading (Particular)/Description/Meaning (General)
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	red coat (Instantiation costume) just a costume abstraction: motif becomes
	Clause relations **General -** **Particular**	Instantiation/Generalisation ELEMENT – MEANING Generalisation – Making Technical (motif) NB need for colligation to extend this example in J3
	Coherence	Good transition from Instance to General MEANING. Generalisation creates unity in para for two sets of Instances
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	costume motif character motif

Para	Schema	hyper-Theme text
		K1 Story line is often linked only with the script but I feel that I have proven, within this essay, that mise en scene plays a vital part in making the story what it is. **MEANING-Orient to essay-MES-MEANING MAKING** K2 Mise en scene has been described as being the thing that people go away remembering. K3 I think this is true but the viewer often does not realise why this scene is staying in their minds. K4 But when they say "Oh do you remember the bit when..." it is the mise en scene that has helped this part of the film be memorable in the first place. **MES-MEANING MAKING** L1 Although I have only talked in detail about a few of the aspects that make up mise en scene I feel that they are the most important ones. **Orient to essay** L2 It is these aspects that help the narrative along and help to construct meaning within the narrative. L3 They help to give that third dimension within a film that give the viewer a stronger insight into the story line thus making it more enjoyable. **MEANING-FILM VIEWER**
	Concepts	K1 MEANING-Orient to essay-MES-MEANING MAKING K2 –K4 MES-MEANING MAKING L1 Orient to essay L2 –L4 MEANING-FILM VIEWER
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	
	Clause relations General - Particular	
	Coherence	Good example of incoherence through imprecise technical terminology, abstraction – the work intended is not achieved accurately or efficiently: (Pedagogic opportunity – to offer various other wordings for students to evaluate and choose from) Story line is often linked only with the script ?related to; narrative identified with the dialogue and actions, associated with I have proven demonstrated, attempted to show, within this essay This essay has suggested, claimed MES, the thing people go away remembering/ Oh do you remember the bit when... Intention is to focus on MEANING MAKING quality but emphasis is on

		memorability	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**		

1. Complete text, with sentences numbered.

IN WHAT WAYS DOES MISE-EN-SCENE CONSTRUCT MEANING IN MAINSTREAM
CINEMA ?

A1 Mise en scene comes from the French language meaning "setting the stage".
A2 It could be defined as elements in and including the camera shot that produces the overall meaning of that shot.
A3 The elements include settings, costume and make-up, lighting, figure moment / body language and the shot itself.
A4 For example, imagine a typical garden scene in a costume drama.
A5 The setting would be in the grounds of large manor house with plush green countryside surrounding it.
A6 The costumes would be of Victorian / Edwardian style as would the make-up. the figure movement / body language would be slow and elegant, the lighting simple and no obscure camera shots.
A7 All of these elements make up the mise en scene of the shot and give the overall impression of the scene to the audience.
A8 Mise en scene also reflects the realism of the scene too.
A9 If, say, in our garden scene one of the characters came shot wearing an American style baseball cap it would shatter the illusion of believability, a factor which mainstream cinema strives for.
A10 However, in other contexts e.g. in a comedy the baseball cap would be out of place. Therefore mise en scene is, to an extent, driven by the genre of the film itself.

B1 The use of mise en scene to construct meaning is evident in Martin Scorsese's Taxi Driver.
B2 The film stars Robert De Niro as Travis Bickle, an ex marine turned taxi driver who embarks on a personal mission to clean up the "open sewer" that is New York, by attempting to assassinate a presidential candidate and killing low lives.
B3 The location for the film was New York.
B4 This was, however, was seen through Travis' eyes, who saw the city as dirty and felt someone should "wash all the scum of the streets".
B5 To bring together this perspective of the city, Scorsese used elements of violence and uncleanliness.
B6 As Travis cruises in his taxi he encounters various scenes which represent these elements; two men brawling, prostitutes looking for business; a mentally deranged man pacing through the streets shouting Tll kill her' and a group of thugs who attack his cab.
B7 These scenes and events get Travis' attention but they don't unease him - as if he sees this type of thing everyday (which he probably does).
B8 It is also not just the events that represent New York.
B9 During the filming of Taxi Driver, the garbage collectors strike was on, so the streets were abundant with litter, thus allowing Scorcese to develop, visually, the uncleanliness element of New York.
B10 But it's not just the city as a whole that gives an impression, other factors such as individual buildings also produce understanding.
B11 In the film Travis frequents a pornographic cinema.
B12 This suggests that he is currently out of relationship and has a lonely lifestyle - something that Travis emphasises even more by confiding in a diary rather than people close to him.
B13 Also the darkened enclosed space of the movie theatre may offer security and protection to Travis from the outside world.

C1 Paul Schrader, the script writer of Taxi Driver, tells us many other elements that separate Travis from the outside world, primarily the cab that he drives.
C2 Schrader indicates that yellow car is:

C3 '[The] primary metaphor of loneliness [the taxi] not only isolates Travis behind the wheel, but interposes it's bulk between him and the urban life he observes but rarely engages.' (1)

C4 An example of this is where in one scene, some thugs pelt the cab with eggs and other missles.

C5 The thugs represent New York city but Travis is protected by his cab.

C6 For Travis there is no avoiding the element of filth in the city.

C7 ' [The scum] that's when they come out a night' (I)

says Travis, monitoring the sidewalks.

C8 However, the only time Travis works is all through the night (6pm to 6am) so there is no avoiding the filth.

C9 Travis is also encouraged to be amongst this element due to his driving limits 'anywhere - anytime' which stretches to parts of the city where only a small proportion of cabbies would go, so, obviously Travis is worked over these areas a lot.

D1 Costume plays an important role in characterists in Taxi Driver.

D2 When Betsy 'Appeared like an angel' (II) out of the crowd, she is wearing white, which, separates her from the background (the city) visually and by suggesting purity, purer than the rest.

D3 The colour red is abundant in the Palantine office; it's one of the electoral colours, the colour of the walls, in posters and, of course, the costumes of the representatives. The two times Travis is in the office, he wears red. As red is the primary, Travis feels he has to fit in and agree with the people inside the office especially Betsy, who wears red but with shades of white, a different style to plain clothing her co-workers wear, making her stand out and be different - just like when Betsy wears the white dress to begin with.

E1 When Travis enters the office the second time, it is to confront Betsy.

E2 He still wears red because part of him still wants to belong to her and her life but the prominent piece of clothing is his combat jacket he wears.

E3 This suggests confrontation and violence and Travis does fly into a rage in the office. Friedman writes:

'Travis is a former marine, a Vietnam vet whose frequent dressing in combat fatigues signals potential or actual violence.' (2)

But the red in the Palantine office can also represent other feelings, the feeling of mild passion between Betsy and Travis at their first meeting. We encounter red again in the scene where Travis kills a local pimp named Sport and his associates. First and most obviously we have the blood which is very abundant in the scene. But as we study Travis' final resting place, the upstairs hotel room, we find all the walls are red as is the sofa as is the bead curtain across the doorway. This time the red represents the murder and blood that the room contains and the anger of the people inside it. After the bloodbath, Travis rests on a red sofa 'his blood soaked body bleeding' (3) into it, wishing now he had done the deed to fake out of the picture, to disappear.

F1 Friedman has commented that Taxi Driver is a new version of an old classic western film called The Searchers.

F2 Friedman argues that there is an underlying western theme to Taxi Driver.

F3 We can see this by the dress of Travis and Sport, the two opposing characters.

F4 Travis the "hero" wears cowboy boots and is told by Sport 'O.K. cowboy'.

F5 Sport has an indian hairstyle and headband and is thus the indian, therefore confrontation is created. However later in the film Travis wears a mohecan hairstyle, which relates him, as an indian, to Sport. This shows that Travis is as bad as Sport, morally, for killing or attempting to kill Palantine - but as Travis wants to rid the city of scum (a hero's job), he still has his good element about him, namely his cowboy boots. Friedman comments:

'Certainly good and bad indians sometimes collide in Western movies but the sequence jells only after Travis asks 'How are things?' and Sport replies 'O.K. cowboy'.' (4)

Therefore Sport distances himself from Travis by identifying him as a cowboy thus, indirectly, the enemy.

G1 The gun buying scene in Taxi Driver tells us a lot about Travis especially by the type of guns he chooses.

G2 The first choice of gun is predetermined by the scene when Scorsese is in the back of Travis' cab and tells him what he's going to do to his adulterous wife with a .44 Magnum.

G3 This makes Travis relate to Scorsese and therefore find acceptance in his planned actions.

G4 Therefore it is no surprise that the first gun Travis opts for is the .44 Magnum.

G5 The first shot of the gun is where the camera pans along it's barrel, emphasising it's length.

G6 This could represent an extension of Travis' manhood; in buying the gun he becomes more mentally endowed; or more likely, acts as a substitute.

G7 Travis failed with Betsy and given up on relationships with women:

G8 '[Betsy is] just like the others; cold and distant, women for sure, they're just like the union.' (IID

G9 So therefore has made his penis redundant and replaced it with a different phallic Object, the Magnum. Other gun choices include the Walther, Smith and Wesson and .25 Automatic. Friedman and Ide argue that these are guns given a heroic status in other films and therefore give Travis a heroic aura:

'The transaction with Easy Andy evolves into parody of the action heroes Travis hopes to emulate' (5) Travis also copies the stance of one security guard in the film (later, donning a pair of similar sunglasses to the ones the guard was wearing) which tells us that he endures to be of authority and a heroic figure.

H1 According to Friedman, Travis' confused state of mind is summed up by the close up of the glass of Alka-seltzer

H2 '... it's seething carbonation representing the turmoil of Travis' mind.' (6)

H3 However, this could be seen as the building pressure in Travis' mind as it's this point in the film where Travis himself seems lost and frustrated.

The lighting source for the street scenes comes from the neon lights and bright sighs that line the sidewalks of where Travis runs his cab. The lights themselves advertise for sex shows, cigarettes and cheap booze; all catalysts for the cause of the bad element in New York. It is as though these overwhelming lights are battling against Travis' taxi's headlights, representing Travis' fight against the masses.

I1 And so setting, costume, gestures and lighting - the mise en scene - all add to the overall understanding of the characters and ultimately the movie.

I2 A simple gestation can add new dimensions or strengthen others already identified.

I3 Travis only looks at his customers through his rear view mirror - something that distances himself from them and therefore the city itself.

I4 A simple dollar bill that Sport throws into Travis' cab, all creased and dirty represents both Sport and Travis' view of New York.

I5 All these subtle but important elements build up the audiences understanding and construct something which is know as mise en scene.

2. Schematic form, expressed in terms of acts and concepts.

JD (JT98)
The ELEMENTS are embedded in a FILM READING, (although not in narrative sequence). As a result, there is little Generalisation about the MEANINGs – they are mostly instantiations from the film *the sequence is somewhat erratic – sometimes driven by a scene description, sometimes by the ELEMENT taxonomy.* DOMINANT SCHEMA: FILM READING/DESCRIPTION – ELEMENTS (instantiations) – FILM READING/MEANING (instantiations)

Mac-T: ELEMENTS TAXONOMY – FILM READING (General/hypothetical) – MAKING MEANING – MEANING (General/hypothetical) - GENRE FILM READING – ELEMENT1 (two instances)– MEANING (specific/instantial) FILM READING - ELEMENT ?2 (instantiation)– MEANING (specific) ELEMENT 3 (general ^ 4 instantiations) – MEANINGs (specific) FILM READING – GENRE – ELEMENT 3 (instantiation) FILM READING/DESCRIPTION – MEANING – ELEMENT ?2 (instantiation) FILM DESCRIPTION/MEANING – ELEMENT ?2 (instantiation) – ELEMENT 4 (instantiation) Mac-N: ELEMENTS – MAKE MEANING – MEANING – ELEMENT? – ELEMENT? – ELEMENT ?2 – MAKE MEANING = MES The Mac-N is made up of new instantiations of ELEMENTS which may be odd but they are framed in the Generalisations of MES – MAKES MEANING so they do 'exemplify', in a 'general' sense. Final concluding sentence is General but constructs odd relation between ELEMENTS – MAKE MEANING – MES (Latter is not presented as Achievement of the Instrument ELEMENTS) The relatively under-taxonomised and generalised form of this essay may reflect the subtle shift in the orientation of the question: 98: In what ways does mes construct meaning 99: What kinds of meaning does mes construct

Mac-T relates MES to imaginary FILMREADING example. WOS99 are more likely to relate it to film studies concepts – NARRATIVE, MEANING

3. Detailed text analysis with linguistic features investigated in the research highlighted

JD MES 1998 Corpus genre analysis -

Para	Schema	macro-Theme text
		A1 Mise en scene comes from the French language meaning "setting the stage". MAKING TECHNICAL A2 It could be defined as elements in and including the camera shot that produces the overall meaning of that shot. MAKING TECHNICAL- ELEMENTS - MAKE MEANING A3 The elements include settings, costume and make-up, lighting, figure moment / body language and the shot itself. ELEMENTS TAXONOMY A4 For example, imagine a typical garden scene in a costume drama. FILM READING/DESCRIPTION (General) A5 The setting would be in the grounds of large manor house with plush green countryside surrounding it. FILM READING/DESCRIPTION/ELEMENT A6 The costumes would be of Victorian / Edwardian style as would the make-up. the figure movement / body language would be slow and elegant, the lighting simple and no obscure camera shots. FILM READING/DESCRIPTION/ELEMENT A7 All of these elements make up the mise en scene of the shot and give the overall impression of the scene to the audience. FILM READING/DESCRIPTION/ELEMENTS - MAKE MEANING A8 Mise en scene also reflects the realism of the scene too. ELEMENTS - MAKE MEANING - MEANING A9 If, say, in our garden scene one of the characters came shot wearing an American style baseball cap it would shatter the illusion of believability, a factor which mainstream cinema strives for. FILM READING/DESCRIPTION - MEANING - MAINSTREAM CINEMA A10 However, in other contexts e.g. in a comedy the baseball cap would be out of place. FILM READING/DESCRIPTION - GENRE - MEANING A11 Therefore mise en scene is, to an extent, driven by the genre of the film itself. ELEMENTS - GENRE
	Concepts	Unlike some macroThemes this has illustrative FILM READING. It is, arguably, appropriate for the General level of a macroTheme as it is not a Real but Hypothetical READING (This is actually signalled by the modalised verb forms). It illustrates the Generalisations about the ELEMENTS. The effect might be different if the macroTheme contained Specific references to the FILM READINGS of the essay. It includes a MAKING TECHNICAL component which is one of the common macroTheme Concepts
	Schema predicted	Apart from the differences outlined above, the function of the macroTheme is the common one of predicting that the essay will be about the Taxonomy and that the MEANINGS are related to GENRE.

	General - Particular	The macroTheme signals most of the key Concepts. It includes a MAKING TECHNICAL component which remains at the level of General. The illustrative FILM READING is more Particular but because it is Hypothetical does not become as specific as it would were it Real The final contextualising within GENRE moves back up the ladder of abstraction
	Coherence	Strong use of Repetition, Anaphoric pronouns, conjuncts and verb tense shift to signal the Clause Relations maintain coherence
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING** **attribution**	Mode Voc3 *defined as, elements(x3), include, for example, say, a factor* Field technical terms: *camera shot, settings, costume, make up, lighting, figure movement/body language, (garden) scene, costume drama, realism, believability, genre* MEANING *produces overall meaning, give the impression of the scene to the audience, reflects the realism, shatter illusion of believability* abstractions:
Para	Schema	**hyper-Theme text**
B		B1 The use of mise en scene to construct meaning is evident in Martin Scorsese's Taxi Driver. ELEMENTS - MAKE MEANING - FILM REFERENCE B2 The film stars Robert De Niro as Travis Bickle, an ex marine turned taxi driver who embarks on a personal mission to clean up the "open sewer" that is New York, by attempting to assassinate a presidential candidate and killing low lives. FILM READING/DESCRIPTION/MEANING B3 The location for the film was New York. ELEMENT B4 This was, however, was seen through Travis' eyes, who saw the city as dirty and felt someone should "wash all the scum of the streets". FILM READING/DESCRIPTION - ELEMENT - MEANING B5 To bring together this perspective of the city, Scorsese used elements of violence and uncleanliness. ELEMENTS - MEANING

	Concepts	The MEANING of the ELEMENT (location) is generalised but not in a MAKING TECHNICAL realisation, where location as a general ELEMENT is attributed one or more general MEANINGs: the MEANINGS are specific to the FILM READING and more integrated within the FILMREADING/DESCRIPTION. This is - to some extent - a different conceptual schema to the 'Canonical one'. It can be seen as derived from the Taxonomy of ELEMENTS but the FILMREADING is much more foregrounded. This is signalled in B1and the FILM SYNOPSIS in B2. These two sentences, in conjunction with B3-5 function as General Preview at high level of abstraction to capture general MEANING of the film before the FILM READING Details. For this reason, it might be possible to see the entire set of five sentences as hyperTheme. Location as an ELEMENT is not foregrounded but embedded in the middle of these sentences. It is the implied motivation for the FILM READING but is not isolated overtly as the hyperTheme. This could have resulted in an Interpretation and not an Analysis. But B3 and B5 bring in the constructedness of the MEANING. The MEANING is labelled as *this perspective of the city* (B5) and used in Thematic position to ground the constructed meaning: *used elements of violence and uncleanliness*. It is this which provides the Preview for the Details that follow in the FILM READING. There is some difficulty in tracking a focussed Theme in the paragraph. There are two conjunctions that signal a change in Theme. But while the first one maintains the Theme, New York (B8 It is also not just the events that represent New York.) the second moves from New York to another aspect of location (B10 But it's not just the city as a whole that gives an impression). The signalling clauses are clearly signals but repetition of the ELEMENT would help to ground these two Examples and establish what the Generalisation is.
	General - Particular	Arguably, the FILM READING DESCRIPTION is at too particular a level. The essay title appears to prompt a more general response. This essay is confined to one FILM. However, the fact that it received a good mark indicates this response is valued. The success of such a response probably depends on particularly sensitive Analysis, with a clear signalling of constructedness at the heart of MEANING.
	Dual face **Repetition** **vocab3** **anaphoric nouns** ** - postmod** **gm** **conjunction** **relational** **process**	Link back: Repetition of *mise en scene to construct meaning*. Link forward: FILM

	Coherence	Coherence is established by means of nominalising labels+postmodification: B1 *the use of mise en scene* B5 *this perspective of the city* This use of labels continues through the paragraph: B6 *scenes which represent these elements* B7 *these scenes; this type of thing* B8 *the events* B9 *the uncleanliness element* There is also effective use of anaphoric reference and conjuncts (Give examples)
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING** **attribution**	voc3: (B5) perspective of the city labels: use of mise en scene abstraction: personal mission, open sewer, elements of violence and uncleanliness technical terms: location MEANING: (B1) construct meaning
Para	**Schema**	**hyper-Theme text**
		C1 Paul Schrader, the script writer of Taxi Driver, tells us many other elements that separate Travis from the outside world, primarily the cab that he drives. ?ELEMENT - MEANING - ELEMENT(instantiation) C2 Schrader indicates that yellow car is:
	Concepts	It is, once again, difficult to know what the Theme is. In other essays, a car is a prop. Here that is not signalled. The central Generalisation seems to be the MEANING (separate...) rather than the ELEMENT. The ELEMENT (cab) is an instance of an 'element that separates...' but not clearly linked to the ELEMENT Taxonomy as it was predicted in the macroTheme
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Within the conventions of the film analysis genre the reference to the script writer could be seen as intrusive (removing the focus from the film as an object). The link back is 'many other elements that separate' which is to the final sentence of the previous paragraph (B13) rather than to the macroTheme (B13 ...the movie theatre may offer security and protection to Travis from the outside world.) The link forward is based on the same phrase, which is in apposition to the phrase *the cab that he drives*. So together these prompt the question 'What is it about the yellow cab that separates Travis from the outside world?' The schematic development of the whole paragraph is related to a number of Thematic concepts: yellow cab, separateness, New York, filth. These frame an Analysis/Interpretation of the film which is probably valued because of the degree of detail that it has - but the dynamic of the text is not immediately clear at the junctures betweeen concepts. There is a slippage in the paragraph focus and probably a need for more than one paragraph

	General - Particular	C1 moves towards a more Particular item in New position. This is elaborated in C2 in response to the question prompted by C1 but still at a General level. C3 begins with Vocab 3 *an example of this* so signals an Exemplification of the preceding Generalisation in C2 However, as commented above the vocab 3 word in C1 - *elements* - is a taxonomising word at a different level of Generality to the elements of mise en scene taxonomy signalled in the macroTheme. This adds to the processing difficulties of this paragraph opening sentence
	Coherence	See above
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Voc 3 see above abstractions see above and the quote has *metaphor of loneliness* technical terms - no technical terms.
Para	Schema	hyper-Theme text
		D1 Costume plays an important role in characterists in Taxi Driver. ELEMENT - MAKES MEANING - ?MEANING D2 When Betsy 'Appeared like an angel' (II) out of the crowd, she is wearing white FILM READING
	Concepts	This would be the canonic form of hyeprTheme except that the MEANING component *characterists* is uninterpretable.
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Repetition of taxonomy and *plays an important role* links back and forward. ('What role does it play?')
	General - Particular	Canonic
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING attribution	vocab3 role technical term ?*characterists*

Para	Schema	hyper-Theme text
		F1 Friedman has commented that Taxi Driver is a new version of an old classic western film called The Searchers. FILM READING - MEANING/GENRE F2 Friedman argues that there is an underlying western theme to Taxi Driver. FILM READING - GENRE F3 We can see this by the dress of Travis and Sport, the two opposing characters. FILM READING/ELEMENT - MEANING
	Concepts	It seems likely that this paragraph could have been better framed if the ELEMENT *costume* had appeared in the opening sentence. The link with GENRE is appropriate but it is not clear that this is what the paragraph is about or that the Theme of *costume* is being maintained. This is indicated by the most likely question prompted by F1 which is 'Why are you telling me that?' The answer is likely to be the Generalisation that should go in hyperTheme position 'There is a close link between genre and costume'
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Genre was thematised in the macroTheme so this hyperTheme relates back to that. However, the term *genre* is not used and the relationship between this paragraph and the previous one on costume is interrupted by an unexplained reference to the *western theme*
	General - **Particular**	The Generalisation that underlies this paragraph - expressed in the answer to the question given above ('There is a close link between genre and costume') is not explicitly worded. Western (and costume) is a Generalisation that frames the FILM READING that follows but the higher level Generalisation is not established.
	Coherence	Some disruption for the reasons above - but the paragraph is itself relatively internally coherent
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING** **attribution**	labels: underlying western theme technical: a new version of an old classic western. relational: Taxi Driver is a new version...

[UNREVISED] TO HERE

Para	Schema	hyper-Theme text
		G1 The gun buying scene in Taxi Driver tells us a lot about Travis especially by the FILM READING - MEANING type of guns he chooses. - ?ELEMENT
	Concepts	Focus is again not on the Taxonomy of ELEMENTS. However, this specific FILM READING is given a MEANING MAKING function that acts as a Generalisation for the paragraph. It uses a vocabulary 3 item - *tells us a lot about Travis* - which begs the question, 'What does it tell us about Travis, and how?' The paragraph answers these questions. But it does not link back overtly to the Taxonomy - as a result of being a specific FILM READING and because there is no overt connection to the schematic form of the essay - except at the film narrative level, not the conceptual level.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Dual face: No - except in the most general way - it is Derived from the FILM Repetition: of Film and Film Character vocab3: a lot about anaphoric nouns: No - postmod gm conjunction relational process: ?*tells us a lot*
	Clause relations **General -** **Particular**	As discussed above: General at level of film analysis. But not connecting with higher level of macroTheme Generalisation (ELEMENTS and GENRE)
	Coherence	Some level of incoherence because of the General-Particular limitations just referred to. Para is internally coherent but lacks schematic coherence. No real cohesive devices and limited conceptual links.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING** **attribution**	Vocab 3; *tells us a lot about* is Field building (MEANING) labels; *gun buying scene* abstractions; technical terms; relational process *tells us a lot about* MEANING *tells us a lot about* - Senser focussed but the FILM is Actor/Sayer/Carrier? (*what is it?*)
Para	Schema	hyper-Theme text
		H1 According to Friedman, Travis' confused state of mind is summed up by the close up of the glass of Alka-seltzer AUTHORITY - MEANING - ELEMENT H2 '... it's seething carbonation representing the turmoil of Travis' mind.' (6)
	Concepts	This might be seen as ELEMENT/prop but this is not signalled implicitly or explicitly. So this hyperTheme is not related explicitly or implicitly to the essay structure.

	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	There are effectively none - except the repetition of the Authority, Friedman
	Clause relations General - Particular	H1 acts as Preview to the Details of the QUOTE. The clause relations with H3 are confused by the conjunction However, when the clause reiterates the message of H1 and H2 H4 is an entirely different topic and will be regarded as a different paragraph
	Coherence	This has only the coherence that it repeats the process of relating a film prop to a MEANING. Otherwise it is not integrated into the essay schema.
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING attribution	abstraction: confused state of mind technical: close up MEANING: *summed up attribution: to Friedman
Para	Schema	hyper-Theme text
		I1 And so setting, costume, gestures and lighting - the mise en scene - all add to the overall understanding of the characters and ultimately the movie. ELEMENTS - MEANING I2 A simple gestation... ELEMENT I4 A simple dollar bill that Sport throws into Travis' cab... ELEMENT

1. Complete text, with sentences numbered.
AC MES 98

1. IN WHAT WAYS DOES MISE EN SCENE WORK TO CONSTRUCT MEANING IN MAINSTREAM CINEMA?

A1 Mise-en-scene is a French term that roughly translated means 'what is put in the scene'.
A2 The term is used to show the directors control of the shot.
A3 Mise-en-scene includes costume, set, lighting and actors movement.
A4 The terms of mise-en-scene and the different factors regardins it are crucial when constructing meaning in mainstream cinema.
A5 Many would regard mise-en-scene the most important factor of a movie rather than it's acting or soundtrack.
A6 Often viewers judge mise-en-scene according to how realistic the film may look.
A7 This can have a negative effect on a film, if you looked at an old film from the 1950's people may of judged the film's mise-en-scene as realistic.
A8 If you look at how realistic the mise-en-scene looks now in the 1990's it may seem fake and unrealistic.
A9 The viewer may have ideas about how a film may unfold thanks to mise-en-scene. It contributes to plot action and also shows the viewer more then he or she might be expecting

B1 The setting of mise-en-scene has as much meaning to a film as the characters.
B2 Setting refers to the location where the scene is filmed.
B3 The change of settings in a film can support a narrative development in the story. The setting and it's objects are given as much meaning as the characters, films differ in how they use their settings in relation to the story or character of a film.

C1 If mise-en-scene is to give a film meaning, then the setting of the film must be significant in relation to themes or aspects to the film.
C2 This could be said about other aspects of mise-enscene, if the mise-en-scene is to give a film meaning then, along with the setting, figure movement, lighting and costume it must be significant to the film.

D1 Costumes make up part of mise-en-scene and can vary.
D2 They provide the character with identity and tell us something about the society he or she lives in.
D3 We learn something about the characters identity, for instance James Bond will often wear a tuxedo, Superman will always wear his tights and cape etc.
D4 The star changing it's costume has an impact on the story and might tell us something about the actor or actress's personality in the film.
D5 There are special features of costume which often will help the viewer to analyise and make a judgement on the character.
D6 For example in Martin Scorsese's Taxi Driver (1976), the main character, Travis Bickle (Robert De Nero) is driven almost to insanity by the world in which he inhabits.
D7 His costume by the end of the film has changed, he has a shaved head, blood stained clothes and is armed with guns, he is a completely different character by the end of the film.
D8 Make-up is also another obvious aspect of mise-en-scene and this, along with costume can show what the films character is going through.
D9 Horrror movies such as The Exorcist (1973) rely heavily on make-up, so to action or drama films, for example Platoon (1986).

E1 Lighting shows how the cinema can show a scene being illuminated, the impact of lighting is underestimated.
E2 It allows a filmaker to direct a viewers attention in a certain way or create a certain atmosphere.

E3 Directors like Steven Spielberg use lighting techniques to the very limit with spectacular results in films such as Close Encounters of the Third Kind (1978), E.T. (1982) and Jurassic Park (1993).
E4 In Close Encounters the lighting is a key to the heart of the movie.
E5 The aliens which land on Earth are portrayed through bright lights and other lighting effects.
E6 The lighting helps the versimilitude become even more realistic. In nearly every one of Spielbergs films he uses spectacular lighting sequences which leaves the audience breathless. Jurassic Park has it's actors running away from Dinosaurs holding big, beaming torches. The lighting is quick and creates an atmosphere of tension and panic.

F1 Lighting can also be used to a minimal effect. Dark, mysterious films will use low-key lighting.
F2 Horror films usually use low lighting to create a sense of fear and menace.
F3 It was common in horror films in the 1930's and film noir of the 1940's and 50's.
F4 Alot of mise-en-scene's qualities are often overlooked, people forget about costumes and lighting, audiences thinking that these tasks may seem less hard work then shooting or editing a film, but these aspects are important for mise-en-scene, the lighting and costume give the film meaning, they are not just picked at random.

G1 One film that does echo the ideas of how mise-en-scene can be used to it's highest potential is Mildrid Pierce (1945), a postwar noir thriller.
G2 Mildred Pierce is typical film noir, it can be defined by it's visual characteristics. Mildred Pierce concerns itself with the view of sexual power.
G3 Women are central to film noir, not only concerning a womans face but her body also. The strength of the Mise-en-scene is evident from the start of Mildred Pierce, the lighting and costume is quick and dark along with the actors movement which is pacy and almost frantic.

H1 The film is a gloomy one predetermined by the past, the characters such as Mildred and her daughter Veda are doomed from the beginning without a clear moral or personal identity.
H2 These aspects are so typical of film noir, Mildred Pierce's visual style conveys this mood through mise-en-scene.
H3 Through the use of darkness in both nightime scenes and daylight ,there is a claustrophobic feel to the film.

I1 The characters relate to the mise-en-scene perfectly with moody and dark performances.
I2 Thanks to these relation between the acting and the mise-en-scene the film is given great meaning and significance.

I3 " Everything about Mildred Pierce is top rate, from stellar production values to Curtiz's marvelously paced direction where he refuses to allow sentiment rule the story.
I4 The Curtiz string pulling is greatly aided by Grots imposing sets and Hallers lush, moody photography."

- James Monaco, The Virgin Film Guide

J1 " Mildred (Joan Crawford) is a conventional 'womens picture' heroine who rebels against strictures of convention.
J2 She has two wishes, to be a successful business woman and to have an exclusive relationship with her daughter.
J3 The 'womens picture' narrative and it's conventional mise-en-scene are set within a crime/detective story.
J4 The film opens and closes in an emphatically noir mode, featuring the highly dark visual style associated with thrillers and also a generically codified crime intrigue."

- Frank Krutnik, In a Lonely Street

K1 Another film to use mise-en-scene well is Black Narcissus (1946) a visually stunning colour film.
K2 The film tells the story of a group of Nuns leading a tough, isolated existence on a mountain convent and find themselves psychologically disturbed by all manner of things.
K3 The Nun in charge, Sister Clodaugh, played by Deborah Kerr has the job of keeping order and sanity.

L1 The costumes range from eleqant to extravagant and the setting high up on a mountain is breathtaking.
L2 The Mise-en-scene works to separate the character of sister Ruth from the other nuns with the use of dark lighting and costume.
L3 As the film progresses the close ups become more extreme, the shots between runaway nun Ruth and Sister Clodagh gives a great dramatic presence to the conflict between the two.
L4 Ruth has become frightening and menacing. The mise-en-scene becomes more intense as Ruths insanity gets worse.

M1 The lighting works to create the atmosphere of the location at the beginning of the film the setting is bright and colourful but by the end, as the mood changes it becomes a dark place.
M2 Some of the scenes towards the end have very low lighting to emphasise the faces of the characters who are cut off from each other and the strange new world that exists around them.

N1 " Black Narcissus is a heady melodrama that treats India as a state of mind rather than a real country.
N2 Director Michael Powell use of colour, design and music was never so perfectly in tune with the emotional complexities of Emeric Pressburgers script.
N3 Their talents combining to create one of Britains great cinematic masterpieces, a marvellous evocation of hysteria and repression, and incidently one of the few generally erotic films ever to emerge from these sexually staid isles."

- John Pym, Time Out Film Guide

O1 In conclusion, mise-en-scene is all about the use of space within a shot, how it is arranged and how the actors and objects relate within it.
O2 Mise-en-scene is thought out through space and time and attracts the viewers attention through watching a film.
O3 The arrangement of props, characters and objects within a setting have a special significance relating to the characters or story of the film.

2. Schematic form, expressed in terms of acts and concepts.

AC (JT98)
Mac-T includes (MEANING) REALISM which is an unusual component unless it is contrasted with an authentic MEANING – verisimilitude. If this bit is removed the Mac-T becomes the canonical one. DOMINANT SCHEMA: ELEMENTS - MAKE MEANING – MEANING (General/Hypothetical)– FILM READING(Example1) - FILM READING(Example2)
Mac-T: MES – MAKING TECHNICAL – ELEMENTS (TAXONOMISING) - (MEANING)REALISM/ NEGATIVE EVALUATION –MEANING MAKING – MEANINGs *No indication of the shape of the essay in the Mac-T* B: ELEMENT1 – MAKES MEANING – [NO MEANING] C: ELEMENT1 – MAKES MEANING – [NO MEANING] D: ELEMENT2 – MEANING – FILM READING/DESCRIPTION (General) E/F: ELEMENT3 – MEANING - FILM READING/DESCRIPTION (General) Interim Mac-N: MES – MAKES MEANING G: FILM REFERENCE (Exemplification) – FILM READING/DESCRIPTION(General) – FILM READING/MEANING (General) – MES H: FILM READING/MEANING (General, Interpretation) – ELEMENTS – MAKE MEANING I: FILM READING/DESCRIPTION/MEANING – QUOTE J: QUOTE *There is very little specific relating of the TAXONOMIC first half to the FILM READING/MEANING of FILMREADING1– MEANING is referred to in relation to MES but the specifics are not drawn.* K: FILM READING (Exemplification 2)– EVALUATION – FILM READING/DESCRIPTION L: ELEMENT 2, ELEMENT1 – FILM READING DESCRIPTION/MEANING M: ELEMENT3 – FILM READING/ MEANING N: QUOTE *More specific relating of the TAXONOMIC first half to the FILM READING/MEANING of FILMREADING2– MEANING is referred to in relation to MES.* Mac-N: MES – SPACE – TIME – ELEMENTS – MAKE MEANING *This introduces two new Concepts but does return to General level as well*

3. Detailed text analysis with linguistic features investigated in the research highlighted

AC MES 98

Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 Mise-en-scene is a French term that roughly translated means 'what is put in the scene'. MES – NAMING – MAKING TECHNICAL A2 The term is used to show the directors control of the shot. MAKING TECHNICAL A3 Mise-en-scene includes costume, set, lighting and actors movement. ELEMENTS (TAXONOMISING) A4 The terms of mise-en-scene and the different factors regardins it are crucial when constructing meaning in mainstream cinema. ?ELEMENTS – MAKE MEANING A5 Many would regard mise-en-scene the most important factor of a movie rather than it's acting or soundtrack. MAKE MEANING A6 Often viewers judge mise-en-scene according to how realistic the film may look. MES – MEANING (REALISM) A7 This can have a negative effect on a film, if you looked at an old film from the 1950's people may of judged the film's mise-en-scene as realistic. EVALUATION – AUDIENCE EVALUATION/ MEANING (realism) A8 If you look at how realistic the mise-en-scene looks now in the 1990's it may seem fake and unrealistic. MEANING (realism) - EVALUATION A9 The viewer may have ideas about how a film may unfold thanks to mise-en-scene. AUDIENCE – MEANING MAKING - MES A10 It contributes to plot action and also shows the viewer more then he or she might be expecting MES – MAKES MEANING – MEANING
	Concepts	AC has an orthographic paragraph with 'sub-paragraphs' – it is treated as a single conceptual paragraph composing the macroTheme Clauses A6-A8 are a departure from most of the other macroTheme Formations in the other essays. The nature and value of *realism* is a contested and complex one in film studies. The function of this diversion into the question is not established before the diversion or evident after it. Within the context of the clause relations between A6,7,8 it is possible to make a meaning out of the concepts proposed – something like, AUDIENCES – EVALUATE MES – CONTEXT OF TIME. However, there is no clause relation between this proposition and the rest of the macroTheme, despite there being a Repetition of a number of Concepts from the rest of the paragraph. Coherence is disturbed by the collocation of AUDIENCES and EVALUATE (in this case *judge*). This is a slippage between the object of study (MES MAKES MEANING) and the process of study (TAXONOMISING the kinds of meaning made) where the process of study (judge MES) is attributed to part of the object of study (AUDIENCES).

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	Concepts	Because the whole field is one of semiotic analysis, such an attribution confuses the type of MEANING MAKING of the audience and of the analyst. The audience interprets - i.e. 'follows the film' - rather than judges - the analyst – arguably - judges – i.e 'reads the film'. The incoherence here could be resolved somewhat if *realism* was identified as one of the MEANINGS of MES – even though the term is a contested one. The possibility of this interpretation is disturbed by the *audience's judging the mise en scene* rather than its *making meaning (*i.e 'realism') out of the mise en scene. In the end this is a problem of collocation and probably relates to the unfamiliarity with the absence of human Sensers making meaning and their replacement with objects making meaning. In the literature from which this extract on realism is drawn (Bordwell and Thompson) the relevance is in terms of *verisimilitude* which is a MEANING and the difference between that term and the term *realism*. Without that opposition between terms this examination of realism is unmotivated. The extract between A6,7 and 8 can be removed leaving a coherent macroTheme. A1MES – NAMING – MAKING TECHNICAL A2 MAKING TECHNICAL A3ELEMENTS (TAXONOMISING) A4 The terms of mise-en-scene and the different factors regardins it are crucial when constructing meaning in mainstream cinema. ?ELEMENTS – MAKE MEANING A5 MAKE MEANING A9 AUDIENCE – MEANING MAKING - MES A10 It contributes to plot action and also shows the viewer more then he or she might be expecting MES – MAKES MEANING – MEANING This Concept Formation is the dominant canonical one for macroThemes. However, it is disturbed in a number of places in ways that can be compared to the 'slippage' discussed for A6-8. The Processes that various Participants are miscollocated (mis colligated) with appear to be a result of slippage between the Participants: *the term is used to show the director's control of the shot* (correct colligation: *to refer?*) *The terms of mise en scene and the various factors regarding it are crucial when constructing meaning in mainstream cinema* (terms = ?elements; factors regarding it = ? ; when ?who is constructing meaning [audience, director, mise en scene?] *the viewer may have ideas about how a film may unfold* (?) *shows more than she might be expecting*

	Schema predicted	ELEMENTS MAKE MEANING In fact the arrangement of FILM READINGs is different to the other texts discussed to now. After a series of paragraphs on ELEMENTS MAKE MEANING – MEANING in which there are some limited FILM READING examples the second half of the essay focusses on two films using FILM READING to illustrate the previous ELEMENTS MAKE MEANING paragraphs. This constitutes a different text-surface schema, although the underlying schema arguably remains the same.
	General - Particular	The macroTheme remains at a high level of General although the incoherent section A6-8 does descend to some FILM READING (general) but as it is difficult to make this cohere with the rest of the macroTheme it does not contribute to the General-Particular relations.
	Coherence	This has been discussed above. In addition, the fact that the essay will be organised around General MEANINGS in the first half with an extended Exemplification in the final half could have been signalled and would have contributed to the coherence.
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	As examined above, a number of these are used inaccurately and, in a text evaluation, this needs to be balanced against the fact that they are used at all. Vocab 3; labels; term, term (*used to show), *terms of mise en scene, *factors regarding it, *factor of a movie, *effect on a film, ideas about how a film may unfold abstractions; technical terms; director's control of the shot, mise en scene, costume, setting etc., acting, soundtrack, *realistic, plot action relational process; A1 Pi, Pi, A2*Pi, A3 Pat, A4 *Pi; ?(Many would regard: ?Pat); **What are the relational processes in A6-8?** MEANING ?*crucial when constructing meaning in mainstream cinema (the time conjunction *when* moves the abstraction into real time from no-time (as in *in constructing meaning*). The effect of this is to prompt a search for a human Senser or Actor.- Who constructs meaning? - for which there is an ambiguous implied answer in the text: the audience or the director – but not the ELEMENTS, at least, not in the macroTheme. ?*mise en scene the most important factor of a movie ?the viewer may have ideas about how a film may unfold thanks to mise en scene it contributes to plot action and *also shows the viewer more than she might be expecting.

Para	Schema	hyper-Theme text
		B1 The setting of mise-en-scene has as much meaning to a film as the characters. ELEMENT – MAKES MEANING
	Concepts	There is ambiguity in the collocations – settings of mise en scene, has meaning to a film, contrast with characters (as opposed to dialogue for example. Problem is with undefined nature of MEANING – the realism section did not satisfy this need to have MEANING defined). So the General/Preview of the hyperTheme is not clear – it is contrasted with character. Most of the ensuing sentences repeat the same General ELEMENT MAKES MEANING without Detailing or Exemplifying. There is a Definition in B2 but it is not elaborated very far and effectively only provides a synonym for the term *setting*. The indeterminacy of the paragraph may reflect the difficulty of making a term in film studies technical purely through Generalising without using Exemplification to illustrate the meaning. The same problem appears to continue in paragraph C, see below.
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Repetition setting (partly repeats set from macroTheme) *has as much meaning is a grammatically inaccurate repetition of the MEANING MAKING process, *characters appears to be a presuming term but has not been presented previously (it might be considered as Derived but so might any term in that case). The comparative form appears to reverse the Given New order of a clause – *as much as* implies that the second term is a Given term and the first is New in relation to the Given term vocab3 None anaphoric nouns - postmod settings of mise en scene is an erroneous Conceptual relation gm none conjunction *as much as, discussed above relational process *has as much meaning = constructs/contributes
	Clause relations General - Particular	The failure of the General Particular relation disussed above
	Coherence	A high level of indeterminacy and lack of motivation
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Vocab 3; none labels; none abstractions; none technical terms; setting relational process none MEANING *has as much meaning to a film

Para	Schema	hyper-Theme text
		C1 If mise-en-scene is to give a film meaning, then the setting of the film must be significant in relation to themes or aspects to the film. ?MES – MAKE MEANING – ELEMENT – MAKES MEANING
	Concepts	The relation between the Concepts in this hyperTheme is Hypothetical-Real. However, the reality of the Real member of the relation (then the setting …etc) does not add much information to the Hypothetical member since it is made up of four signal words which require lexicalising (significant, in relation to, themes, aspects). In principle these could function as dual facing items providing a bridge into the new paragraph. However, such an accumulation of vocabulary 3 items makes an overload of signals without real content., The indeterminacy is compounded by an ambiguous use of significant and the relationship it constructs between the Concepts in the clause complex. The indeterminacy is completed by the lack of lexicalisation in the subsequent sentences of the paragraph which continue at an abstract and delexical level. The question prompted by the hyperTheme, How does it do this? is not answered by the subsequent sentences which prompt the same question again.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition The hypothetical member repeats the proposition from the preceding paragraph and amounts to a strong dual facing device. vocab3 as discussed above, there are four of these. It is possible that the indeterminacy described above could be resolved by CA, if he provided a strong Exemplification for the Generalisation C1 makes. The accumulation of vocab 3 points forward strongly to an Exemplification. Because it does not come the forward pointing effect of the hyperTheme is frustrated. anaphoric nouns - postmod significant in relation to themes etc – but with the problems discussed above gm none conjunction subordinator, If…then (this does strong organizing work) relational process (Hypothetical) Pat, (Real) Pat
	Clause relations **General -** **Particular**	See above for criticism
	Coherence	At a grammatical level there are many dual facing and therefore coherence forming devices. But the General and delexical nature of the lexical items demands grounding in Specifics which are not forthcoming and therefore there is incoherence.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	All of the comments about dual face and the threats to coherence mean that the Field building value of the hypertheme is undermined. Vocab 3; settings must be significant in relation to themes or aspects to the film labels; abstractions; technical terms; settings, mise en scene relational process (Hypothetical) Pat, (Real) Pat MEANING give meaning; settings significant in relation to themes

Para	Schema	hyper-Theme text
		D1 Costumes make up part of mise-en-scene and can vary. ELEMENT – (TAXONOMY) D2 They provide the character with identity and tell us something about the society he or she lives in. MEANING (general) D3 We learn something about the characters identity, for instance James Bond will often wear a tuxedo, Superman will always wear his tights and cape etc. MEANING (General) – FILM READING/DESCRIPTION (General)
	Concepts	It is difficult to regard the first sentence as a hyperTheme since, while it signals the ELEMENT it does not make any meaningful Generalisation about it – even the canonical ELEMENT MAKES MEANING has more conceptual content than this clause. The second clause refers to MEANING so the first two sentences can be seen as the kind of Generalisation that the text schema favours. This is followed by the Exemplification in D3.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition The Replacement clause ELEMENTS – MAKE MEANING – MEANING is realised across the two first sentences. Costume links back to macroTheme; mise en scene, character is not presumed from macroTheme but appeared in contrast with setting in previous paragraph, so constitutes a form of repetition vocab3 ?make up, ?part (signal taxonomy building) something (about the society) [this concept is not elaborated, so does not actually function as forward facing item anaphoric nouns - postmod part of mise en scene gm conjunction relational process make up: Pr:att
	Clause relations **General -** **Particular**	See Concepts above and Coherence below
	Coherence	The ambiguous Process, *they can vary* is not included in Winter's vocab 3 terms but seem to share some of the indeterminacy of those terms. The word *differ* does appear in the list of vocab 3; it is a clearer signal of clause relation than vary suggesting a relation between propositions rather than members of a set; vary seems more likely to signal relations between concepts (ref Carter Vocabulary for this) differ between clauses. Therefore vary organises Field, differ organises Mode/ Text. The indeterminacy is promoted by the inability to establish the kind of variation that is intended by the writer within the field of costume, without further information about the semantic field. This might have been done by a hypotactic –ing clause e.g. 'depending on time, location, genre, character....' – any ?qualifying clause would contextualise the term *vary*

	Field	Vocab 3; part (of mise en scene);
	Vocab 3;	labels;
	labels;	abstractions; identity, something about the society
	abstractions;	technical terms; costume, mise en scene, character
	technical terms;	relational process Pr:att
	relational	MEANING *provide (character with identity); tell us something
	process	
	MEANING	

Para	Schema	hyper-Theme text
		E1 Lighting shows how the cinema can show a scene being illuminated, the impact of lighting is underestimated. ELEMENT – MAKES MEANING - EVALUATION E2 It allows a filmaker to direct a viewers attention in a certain way or create a certain atmosphere. MEANING E3 Directors like Steven Spielberg use lighting techniques to the very limit with spectacular results in films such as Close Encounters of the Third Kind (1978), E.T. (1982) and Jurassic Park (1993). FILM READING/DESCRIPTION (general)
	Concepts	There is slippage between ?referents in the MEANING MAKING realisation in E1 which makes it difficult to establish relations between the propositions. Lighting shows how ELEMENT MAKES MEANING the cinema can show MEANING [CINEMA MAKES MEANING] a scene being illuminated ELEMENT The relation between the first and second of these Concept Formations and the second and third is not retrievable from the wording. The clause relation between the first main clause and the second, in E1 is also unretrievable. There is no obvious signal word (vocab 1,2 or 3) which can lexicalise the relationship (the closest possible realisation might be *although* but this is not really meaningful). EVALUATION is often used as a device for reinstating a taxonomic member in hyperTheme position (see JW essay) but the EVALUATION is more obviously related to the proposition it evaluates E2 is a more typical MEANING realisation. E3 is an appropriate General Example although this instantiation of the ploy of using an EVALUATION as a pretext for making the claim (to the very limit) is probably not meaningful within the context of Evaluation within film studies (what is the limit?). More meaningful would be 'play a central role in creating the spectacular effects in...'. Here Evaluation is not real Evaluation but a device for justifying the Example chosen or the claim made.

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition lighting, cinema, film maker, viewer (which of these repetitions is coherence forming? – only lighting as the taxonomy signal?, and a particular version of the ELEMENTS MAKE MEANING Generalisation Replacement clause) vocab3 impact, in a certain way, anaphoric nouns - postmod cataphoric nouns (label?) atmosphere gm viewer's attention conjunction none relational process Pr:At

	Clause relations **General -** **Particular**	There is the usual Generalisation-Exemplification pattern to the first three sentences – but the incoherences discussed above interfere. A possible problem for CA related to incoherence may be revealed in his references to the film maker. The focus of all the MEANING MAKING is the film maker and his intent. In most of the paragraphs MEANING MAKING is contextualised in the film maker's intent or the audience's response. This may reflect a difficulty in treating the ELEMENT as the Agent/Actor in the MEANING MAKING Process and may explain the difficulty in constructing a coherent Generalisation hyperTheme for the paragraph The vocab 3 word in E1, impact, prompts the question 'What kind of impact?' and so it signals the clause relation very well
	Coherence	See above
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Again because of incoherence it is questionable how far these lexical instantiations actually construe the Field Vocab 3; impact, labels; ?scene, in a certain way abstractions; a certain atmosphere, a viewer's attention technical terms; Lighting, scene, film maker, viewer, atmosphere relational process Pr:At MEANING ?shows, show a acene being illuminated, the impact of lighting, film maker directs a viewer's attention, create a certain atmosphere
Para	**Schema**	**hyper-Theme text**
		F1 Lighting can also be used to a minimal effect. ELEMENT – MAKES MEANING - MEANING F2 Dark, mysterious films will use low-key lighting FILMS – MEANING - ELEMENT
	Concepts	The realisation of the MEANING Concept in F1 appears to be an EVALUATION (to minimal effect). However, this is probably a miswording of the MEANING Concept. The correct wording is not entirely clear but is something like, lighting can be used to minimise as well as maximise illumination, in order to create tension and suspense.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	There are a number of dual facing devices which shows that it is possible to produce a Conceptually incoherent text while producing a textually cohesive one. Repetition Lighting (from macroTheme and previous para), used (from E3) vocab3 effect anaphoric nouns - postmod gm conjunction also relational process Process is based on human Senser (film maker and viewer) so there are fewer relational processes
	Clause relations **General -** **Particular**	The vocab 3 effect establishes this as a Generalisation/Preview that is followed by Examples/Details.

	Coherence	As discussed this is undermined by a Field misconceptualisation rather than a Mode mistextualisation As with so many text messages though, the incoherence may not matter so much to the tutor reader who picks up a broad outline schema with a number of appropriate technical and abstract concept and does not depend on the COncept and Clause Relations as much as a different reader (like me). As a result these incoherences may not interfere with the grade
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; *effect (probably used wrongly) labels; abstractions; technical terms; lighting relational process MEANING to minimal effect (used wrongly)
Para	**Schema**	**hyper-Theme text**
		G1 One film that does echo the ideas of how mise-en-scene can be used to it's highest potential is Mildrid Pierce (1945), a postwar noir thriller. FILM REFERENCE – FILM READING/ DESCRIPTION (general) G2 Mildred Pierce is typical film noir, it can be defined by it's visual characteristics. FILM READING/DESCRIPTION G3Mildred Pierce concerns itself with the view of sexual power. FILM READING/MEANING G4 Women are central to film noir, not only concerning
	Concepts	This text schema is different to the 'canonical' one. The first half deals with the four ELEMENTS, settings, costumes, make up, lighting, in the usual General – Particular way. The second half carries out a text based evaluation (to its highest potential) of MES in two particular films. The MEANINGS of the film are established and MES proposed to be contributory to them.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition one film, mise en scene, be used, vocab3 anaphoric nouns - postmod the ideas of how mes can be used gm embedding in postmodified nominalisation (one film that....etc) conjunction relational process Pr:id (is Mildred Pierce) The Value and Token are important in the Given-New organisation of the clause and manage the dual face powerfully
	Clause relations **General -** **Particular**	The move to a specific Example is signalled by *one film that*
	Coherence	HyperTheme coherence is very high. Transition to new schematic stage well managed

	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; the ideas of how mise en scene is used labels; abstractions; to its highest potential (Appraisal) technical terms; post war noir thriller relational process Pr:id taxonomises Mildred Pierce within the world of film explored in preceding essay MEANING the ideas of how mise en scene can be used: generic term for the 'kinds of meaning' of the title
Para	Schema	**hyper-Theme text**
		H1 The film is a gloomy one predetermined by the past, FILM READING/DESCRIPTION/ MEANING (Interpretation) the characters such as Mildred and her daughter Veda are doomed from the beginning without a clear moral or personal identity. FILM READING/DESCRIPTION/ MEANING (Interpretation) H2 These aspects are so typical of film noir, Mildred Pierce's visual style conveys this mood through mise-en-scene. FILM READING/DESCRIPTION - ?ELEMENTS – MAKE MEANING
	Concepts	In fact, the first main clause of H1, which is in reality (if punctuated correctly) the first orthographic sentence, functions as hyperTheme (The second clause of H2 is probably tautological.)
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition the film, vocab3 anaphoric nouns - postmod one predetermined by the past gm the embedded postmod above conjunction relational process Pr:At relates previous text, the film, to subsequent text, gloomy one predetermined etc.
	Clause relations **General -** **Particular**	Details to the Preview of preceding paragraph but by way of classification (How does that work exactly)
	Coherence	effective
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; a gloomy one predetermined by the past (this is not a technical abstraction but an interpretive one – the kind that typifies humanities writing – see MacDonald and Martin) technical terms; relational process Pr:At to identify by attributing to class of film MEANING this is instantiated not attributed in a general sense

Para	Schema	hyper-Theme text
		I1 The characters relate to the mise-en-scene perfectly with moody and dark performances. FILM READING/DESCRIPTION/MEANING
	Concepts	The relationship between CHARACTERS and MES is probably the reverse of what it would be in the dominant Thematic Formation
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition characters, mise en scene, gloomy and dark, vocab3 ?relate anaphoric nouns - postmod gm performances (pointing forward) conjunction relational process
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		The next two paragraphs are both QUOTES which do have some relation to the preceding text in that they refer to Mildred Pierce and the atmosphere and sets of the film but as they are not framed by CA's own comments will not be analysed here
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	

Para		
	Coherence	
	<u>Field</u> **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		K1 Another film to use mise-en-scene well is Black Narcissus (1946) a visually stunning colour film. FILM REFERENCE – EVALUATION – FILM READING/DESCRIPTION
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition (another) film, mise en scene. Effectively this is a Replacement Clause for G1 signalling the second Exemplification vocab3 anaphoric nouns [?another film – not an anaphoric label] - postmod [to use mise en scene well] gm conjunction relational process Value is the link back and Black Narcissus is the Token that points forward
	Clause relations **General -** **Particular**	Replacement **(I must check the Replacement idea – 25,113 On the Surface)**
	Coherence	effective
	<u>Field</u> **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; none labels; none abstractions; none technical terms; mise en scene relational process Classification **(Check this against the canonic classifications in Wignell)** MEANING Film uses, not ELEMENTS MAKE MEANING – still not establishing the dominant Thematic Relation

Para	Schema	hyper-Theme text
		L1 The costumes range from elegant to extravagant and the setting high up on a mountain is breathtaking.
	Concepts	ELEMENTS – FILMREADING/DESCRIPTION
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition costumes, setting vocab3 none anaphoric nouns none - postmod gm ?range (dead gm) conjunction none relational process ?range: Pat, is Pat, evaluation (Interpretation) to predict the Analysis [although the ensuing sentences do not exactly provide the Analysis – the Interpretative evaluation is really a ploy to put the ELEMENTS back on the map. Costume is exploited as an ELEMENT of mise en scene that makes meaning but it is not Thematised in the next sentence L2 and so the link is not foregrounded.
	Clause relations **General -** **Particular**	Relates the Film Reference to the General Categories established in the previous text. Seeks to ground those Generalisations in more Specific Exemplifications.
	Coherence	The Attributes that are attributed to the Carriers (ELEMENTS) are not the kind that constitute MEANING within this Genre – they are the kinds of Appraisal that is more appropriate in the Genre Film Review. They thus do some of the orienting work required but do not orient forward to the kinds of MEANING that are really coherent in this Field
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; none labels; none abstractions; elegant, extravagant, breathtaking (not appropriate to this Genre) technical terms; costumes, setting relational process Attributive MEANING None
Para	Schema	hyper-Theme text
		M1 The lighting works to create the atmosphere of the location FILM READING/ DESCRIPTION/MEANING - ELEMENT – MAKES MEANING at the beginning of the film the setting is bright and colourful but by the end, as the mood changes it becomes a dark place. FILM READING/DESCRIPTION/ MEANING
	Concepts	The Film Reading is fairly descriptive but because it is related to the ELEMENT it also becomes an Analysis of MEANING

	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Repetition lighting, works to create atmosphere, location (Again a Replacement-type clause – this is a strong link back to the preceding text and creates the framework needed to interpret the ensuing paragraph) vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations General - Particular	By reiterating the ELEMENT MAKES MEANING form this Example is related to the preceding set of Generalisations and links forward to the Detailed FILM READING
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Vocab 3; none labels; none abstractions; atmosphere, technical terms; lighting relational process MEANING works to create is dominant Formation form
Para	Schema	hyper-Theme text
		N1 Quote
	Concepts	
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	
	Clause relations General - Particular	
	Coherence	
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	

Para	Schema	hyper-Theme text
		O1 In conclusion, mise-en-scene is all about the use of space within a shot, how it is arranged and how the actors and objects relate within it. O2 Mise-en-scene is thought out through space and time and attracts the viewers attention through watching a film. O3 The arrangement of props, characters and objects within a setting have a special significance relating to the characters or story of the film.
	Concepts	The Generalisations in the macroNew are – perhaps – imprecise but they are attempting appropriate Concluding work of encapsulating/accumulating the preceding text.

STUDENT PERCEPTION OF MODULE

The Ways of Seeing course has emphasised the place of writing in media studies. Please would you give us your views on this approach.

Using the numbers as a scale between the pairs of statements listed below, please circle the response that is nearest to your view. (1=strongly agree, 2=agree, 3=midpoint:agree/disagree, 4=disagree, 5=strongly disagree)

	1	2	3	4	5	
The writing component has helped me to develop my writing	7	13	3	0	0	I don't think I got much out of the writing component
It's useful to have some explanation of what is expected in academic writing	10	10	3	0	0	I would have preferred to have been left to develop my writing in my own way
Focussing on writing has helped me in my study of WOS	6	14	2	0	0	I could have studied WOS just as well if there had been no writing component
The writing component was pitched at the right level of difficulty	4	12	7	0	0	The writing component was difficult to understand
The writing component was pitched at the right level of difficulty	2	11	6	1	0	The writing component was too simple
The writing component was interesting	2	15	4	2	0	The writing component was not interesting
I think that you can learn about writing in a big lecture group	2	11	8	2	0	I think you can only learn about writing in small groups or one to one
The feedback on the diagnostic essay was helpful	12	10	0	1	0	The feedback on the diagnostic essay was demoralising
The feedback on the diagnostic essay was clear	10	12	0	1	0	The feedback on the diagnostic essay was impossible to understand
I think there should be a focus on writing in WOS	2	18	3	0	0	I think it is unnecessary to focus on writing in WOS
In future I would like to learn about writing in a lecture theatre group	1	10	10	2	0	In future I would like the writing teaching to be in seminars or one-to-one
In future I would like to learn about writing in smaller groups	4	12	6	1	0	In future I would like to learn about writing one-to-one

Amalgamated evaluation scores WOS1/WOW99 – <u>expressed as percentages</u> (percentage totals do not necessarily equal 100 because of missing responses on some forms and because of rounding up or down of some fractional percentages)

STUDENT PERCEPTION OF MODULE

	1 %	2 %	3 %	4 %	5 %	
The writing component has helped me to develop my writing	30	57	13	0	0	I don't think I got much out of the writing component
It's useful to have some explanation of what is expected in academic writing	43	43	13	0	0	I would have preferred to have been left to develop my writing in my own way
Focussing on writing has helped me in my study of WOS	26	61	9	0	0	I could have studied WOS just as well if there had been no writing component
The writing component was pitched at the right level of difficulty	17	52	30	0	0	The writing component was difficult to understand
The writing component was pitched at the right level of difficulty	9	48	26	4	0	The writing component was too simple
The writing component was interesting	9	65	17	9	0	The writing component was not interesting
I think that you can learn about writing in a big lecture group	9	48	35	9	0	I think you can only learn about writing in small groups or one to one
The feedback on the diagnostic essay was helpful	52	43	0	4	0	The feedback on the diagnostic essay was demoralising
The feedback on the diagnostic essay was clear	43	52	0	4	0	The feedback on the diagnostic essay was impossible to understand
I think there should be a focus on writing in WOS	9	78	13	0	0	I think it is unnecessary to focus on writing in WOS
In future I would like to learn about writing in a lecture theatre group	4	43	43	9	0	In future I would like the writing teaching to be in seminars or one-to-one
In future I would like to learn about writing in smaller groups	17	52	26	4	0	In future I would like to learn about writing one-to-one

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Amalgamated student evaluations and comments WOW299 Appendix 12

Students' evaluation forms were coded alphabetically and the comments from each form were recorded with the letter so that comments could be grouped by student.

STUDENT PERCEPTION OF MODULE

This year, the Ways of Seeing courses 1 and 2 have emphasised the relationship between media studies and reading/writing. We would like to ask you to participate in an evaluation of the two courses. At the next Wednesday session (17 May) there will be a class discussion about them. There will also be a WOS lecture. Could you please prepare this form before the session and we will discuss your answers after the lecture.

Using the numbers as a scale between the pairs of statements listed below, please circle the response that is nearest to your view (The form has two sides) (1=strongly agree, 2=agree, 3=midpoint:agree/disagree, 4=disagree, 5=strongly disagree)

	1	2	3	4	5	
The combination of media studies with reading/writing has been a help in learning the content of WOS 1& 2	8	10	6			The combination of media studies with reading/writing has been no help in learning the content of WOS 1& 2

Further comments

K] The extra essays help in learning the content
S] I feel that writing (and reading) are essential to studying media - after all, the media are about communication
W] The writing side improved and taught me new ways of writing
M] I believe the individual sessions allow u 2 get a grip on what ur doing wrong and what ur doing right

	1	2	3	4	5	
Treating reading/writing as a meaning making process has helped me to analyse how films make meaning	7	9	3	2		Treating reading/writing as a meaning making process has not helped me to analyse how films make meaning

Further comments

S] ...and to understand the importance of understanding

W] Still not sure what to look for in films

	1	2	3	4	5	
The close reading of the Bordwell article *Art cinema as a mode of film practice* in the lecture and discussion of key concepts from it in the seminar helped me to understand the article. [If you were in a seminar that did not discuss the article imagine your answer]	7	9	6			The close reading of the Bordwell article *Art cinema as a mode of film practice* in the lecture and discussion of key concepts from it in the seminar did not help me to understand the article

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Further comments

H]Even though I had not seen all the films mentioned in Bordwell's article I could still relate the films I had seen to his words. The relation helped my understand and therefore enjoyed many of the readings
M] It allowed me to not only break down that particular article and gain extra information from it, it also allowed me to have techniques for approaching other texts
S] The tree diagrams were/are very helpful
W] Especially if it was read before attending the lecture on it

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What was your experience
of the reading on WOS 1&2 ?

B] Too hard, especially for people who haven't done A levels, not enough guidance
D] It was sometimes hard to understand at first
J] Occasionally too heavy
O]I found most of the reading difficult to digest as I am not used to academic work (previously BTEC student)
C] Interesting and informative. Although a better introduction to some of the more complicated subjects could have been done more
N] Quite useful – I wasn't always sure how to incorporate it into an essay
F]Hard at first
H] Found some of it hard going – but was v. useful for essay writing
S] At first it was tricky to get to grips with the terminology of 'film studies language' and the technical concepts (editing for example) but constant reading and reinforcement of terms in conversation made it easier as time went on
T] Hard but helpful I did not read the readings every week because I did not have enough time Felt some of it was hard going - but v. useful for essay writing
K] Most of the reading was easy and relevant to the topics covered
M] I found that as the module progressed I was able to come to grips with the readings and gain a greater understanding
E] The available reading has helped with both understanding the lectures and writing the assignments
G]Very rewarding and increased my interest in European cinema particularly
L] Very useful
P] I found it to be of much interest and had good relevance to the topics
Q] It has helped me to analyse the reading more and how I find best to read - i.e. twice over etc.
U] OK Sometimes criptic but as the lectures progressed I understood them
V] Difficult at first but interesting and informative articles
W] Helped me to get back into academic reading after taking a year out
X] Some of the reading was quite hard but made easier being taught the analytical techniques Good structure of learning how to analyse an essay. Good film analysis
R] Quite a good selection of material easily available on most subjects. More topics and books needed

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What are the main film
analytical concepts you
have learned in WOS1& 2?

N] Er...I'll know them when I see them – not sure what you mean by 'analytical concepts'
A] mise en scene, editing, sound
C] verisimilitude, mise en scene
D] lighting, film genre/styles i.e Art cinema, French New Wave
E]Which meanings are/can be conveyed through the details of the language
G] The auteur theory and the theory of film construction are those that particularly stood out
L] Looking at meanings in films (Hollywood and art cinema) and understanding of films
O] I know what verisimilitude is!
P] Learnt a lot about film technique ans also the meaning in cinema
S] Verisimilitude, mise en scene, editing, genre, narrative
U] specticle (sic) verisimilitude mise en scene, all terms applicable
V] Seeing film for political purpose. Recognising 'authorship' and differences in film genre
X] Everything really as I did not do any course to do with media before I came here

The concepts I have learned in WOS 1&2 have been useful in other modules	8	11	4	1		The concepts I have learned in WOS 1&2 have not been useful in other modules

Further comments

P]Probably would have been more useful if I did more film-based modules
B]Found it useful in reading large texts to locate the most important points
H] Working in a group in video skills helped us all in understanding our shots and styles a little more
S] Generally, the things I've learned in WOS 1/2 have helped me to understand the reading for other subjects (greatly)
K] Most/all modules on the production course require similar info as the WOS module
M] They have enabled me to understand terms that I had no prior knowledge of and adapt my writing techniques from a psychological one to a more media style
U] Extremely useful.
W] Sometimes the 'stuff' taught on ways of seeing has been more helpful than the stuff taught on the module being studied
X] Some modules cover some of the same concepts or techniques

What analytical concepts have you
not learned in WOS1& 2 but wish you
had?

C] More practical theory/practise. Editing techiques etc
X] Directing
S] It would have been more useful to have more 'film reading' discussions because I found applying what was talked about in lecures quite difficult

The whole-film screenings were useful	15	5	2	2		It would have been better to have film extracts

Further comments

N] I had to miss most of them due to a clash. Short extracts would have suited me better
G]Would have been useful to go into more depth with screenings of certain movements like see films of less well known directors
B] A direction of what parts to look at and examples of points made in the lecture or to answer questions could be useful
C] The choice of films was good and varied and represented the courses features well
V] Great choice of films. Varied and inspiring
E] Allowed us to begin to get into and enjoy several different types of cinema
F] Would have never seen certain films if screening had not happened
H] I thought it was helpful to see examples of all film concepts in a particular film
M] Most certainly. I only regret that we were not able to view all the films scheduled. I believe that it would be good if we were given a recommended viewing list as well as a reading list
S] It was an enjoyable challenge to view a whole text in context of lectures. Extracts can be manipulated and possibly misleading
U] I enjoyed them and found they helped with my further learning by putting the lectures into practise
W] Help cross-reference films in essays

	11	9	2	1		
The diagnostic writing activity was useful						The diagnostic writing activity was not useful

Further comments

B]My diagnostic essays gained better marks than my actual essays so some feedback on why this was could be useful

N] I did better in the diagnostic essays than the longer ones

E] Allowed feedback before undertaking the real assignment and helped to gain experience

G] Gave good practice for full assessments

H] Even though some points were common sense - it helped me to build some confidence in my writing

K] Helped in other modules. Help in next years of course

It provided a firm starting point - and midpoint - for gauging my learning curve, and my attitude to academic studies

S] It provided a firm starting point – and midpoint – for gauging my learning curve and my attitude to academic studies

U] It helped me understand what is really required of me

W] Be selective with material for diagnostic essays

	8	9	6			
I think that my writing practices have improved through WOS 1&2						I think that my writing practices have not improved through WOS 1&2

Further comments (How? Why?)

C] More detail and focused

Through the lectures on writing, tutorials and feedback

My diagnostic writing seemed better than my assignment writing

P] My writing has improved immensely thanks to tutorials and supportive criticism

S] WOS has taught me not to fear my own responses to film (and film studies) and to write in a more focussed

way. Learning has involved realising that without the terminology used in film studies it is hard to talk about film (write about it) accurately

T] By doing the diagnostic asseys (sic) and reading more

F] My knowledge has improved to help my writing

M] Firstly I have found that my grades have improved greatly as the module has progressed and this therefore gives me the feeling that I have a better idea of what is expected from me on the two modules

U] structure and content

There was too much focus on reading/writing in WOS 1&2	6	6	10	2		There was not enough focus on reading/writing in WOS 1&2

Further comments

B]Not enough done on the practical side for second project especially if Video skills [another course] wasn't done
F] May have gone a bit too deep into some readings
M] I have to admit to at times resenting the writing on the module as I prefer the practical side of the module
U] Sometimes it was overrepetitive and long. With no chance for us to individualise approach at a later date
P] Because of the assignments it was of great relevance
E] As the time seemed to be split 50/50 the balance was ok. However, in the seminars after screening concentrating on the film seemed the right thing to do
S] The balance was good
W] No because the assignments involve 'writing essays'

There was enough contact with tutors on WOS 1&2	13	7	3	1		There was not enough contact with tutors on WOS 1&2

Further comments

C] The tutors were very helpful and available at most times
G] Tutors were friendly and easily available for queries
N] Quite good that you eat in the cafe - that made you easy to find!
P] There was many opportunities to speak to tutors
S] Always willing to discuss issues, clarify confusion and teach without patronisation or ridicule
W] Contact with tutors is very important as the understanding is sometimes better explained

On future WOS courses it would be ok to learn about writing in a lecture theatre group	10	6	6		1	On future WOS courses it would be better to learn about writing in smaller groups

Further comments

E] Yes but there needs to be both lecture work and smaller discussions
F] Smaller groups would have made feedback easier
G] It is good but one to one sessions are really useful

P] The lectures were good and I don't think they'd work as well in smaller groups
U] It is very useful when you come from a GNVQ course and have not written essays for about 2 1/2 years

Do you have any general comments
you would like to make?

F] Would have liked a more practicle based learning
C] The course as an introduction to film studies was excellent The course was well structured and taught
G] Found the course very rewarding and was enjoyable for me
N] I may not be a major film fan but I enjoyed this course
S] I think that without the reading/writing aspects of WOS 1/2, the road to good academic writing would have been long and demoralising. As it stands the course has reduced insecurity and promoted awareness
U] I really enjoyed the way in which WOS is taught and can take it on board through good notes and recommended reading
H] I felt that the lectures were interesting every week. I enjoyed them and felt I learned a lot of information and had many opportunities to put across points and ask questions. Jon Tilley and Jim Donohue made each week stimulating and interesting. This kept me focussed
I] Glad the lecturers no a lot about what they're talking about
L] Cheers

Amalgamated student evaluations and comments WOS2/WOW99 – <u>expressed as percentages</u>

STUDENT PERCEPTION OF MODULE

	1	2	3	4	5	
The combination of media studies with reading/writing has been a help in learning the content of WOS 1& 2	% 36	% 45	% 27			The combination of media studies with reading/writing has been no help in learning the content of WOS 1& 2
Treating reading/writing as a meaning making process has helped me to analyse how films make meaning	31	41	13	9		Treating reading/writing as a meaning making process has not helped me to analyse how films make meaning
The close reading of the Bordwell article *Art cinema as a mode of film practice* in the lecture and discussion of key concepts from it in the seminar helped me to understand the article. [If you were in a seminar that did not discuss the article imagine your answer]	31	41	27			The close reading of the Bordwell article *Art cinema as a mode of film practice* in the lecture and discussion of key concepts from it in the seminar did not help me to understand the article
The concepts I have learned in WOS 1&2 have been useful in other modules	36	50	18	4		The concepts I have learned in WOS 1&2 have not been useful in other modules
The whole-film screenings were useful	68	23	9	9		It would have been better to have film extracts
The diagnostic writing activity was useful	50	41	9	4		The diagnostic writing activity was not useful
I think that my writing practices have improved through WOS 1&2	36	41	27			I think that my writing practices have not improved through WOS 1&2
There was too much focus on reading/writing in WOS 1&2	27	27	45	9		There was not enough focus on reading/writing in WOS 1&2
There was enough contact with tutors on WOS 1&2	59	32	14	4		There was not enough contact with tutors on WOS 1&2
On future WOS courses it would be ok to learn about writing in a lecture theatre group	45	27	27		4	On future WOS courses it would be better to learn about writing in smaller groups

Extracts from transcript of Lecture Theatre Evaluation Debate,
end of WOS2/WOW module, Summer, 2000

As preparation for the session, students were given an evaluation sheet with evaluative statements for grading the programme and open sections to write more extensive comments. These are referred to on a number of occasions.

Key:
WOST - Ways of Seeing Tutor (subject) - Jon
WOWT - Ways of Writing Tutor (literacy) - Jim
MS1   - Male student 1 etc
FS1   - Female student 1 etc
Where it is impossible to hear a student contribution but possible to interpret it from clues in the cotext, the interpretation is enclosed in [square brackets].
Some editing has been done, where material is repetitive or apparently less important
Some of the scaffolding remarks (Yeah, mmm, etc) have been left out of the transcript

WOST How does the experience...This is the first time we've done any kind of focus on writing and reading and understanding. Previously WOS has been just like all your other modules where you just come in and you get a lecture and you don't.. you get some kind of feedback ..some kind of input on how to write essays .. how to read or whatever but that's on a very adhoc basis ... dependent on the personality of the tutor .. and how they do that.

And my sense, sitting here through Jim's sessions and the seminars and seeing people in tutorials and things is that this has been a really good thing ... a really positive thing ...for me it's been really... I've kind of learned a lot about writing essays and I think I've become a lot more sympathetic towards students' problems with writing essays ... but it's really important we get a sense of how you feel about it

FS1[JA] [Have the essays this year been better than the ones last year's students wrote?]

WOST You mean are your essays better than previous WOS essays?

FS2 [Well have we developed more in the sorts of things we're saying?]

FS3[DLJ] Have you noticed a difference, not necessarily better?

WOST ...Yes.... Definitely Yes...
[Student laughter]

WOST I think definitely, perhaps, maybe ...I think .... We haven't done any kind of statistical analysis of the essays and I think that would probably be quite difficult to do to say that Dee has done this and improved this and Mark has improved this way and Judy's done this ...Yeah yknow you can kind of like plot a progresssion.. I think that would be ... that's quite a difficult thing to do ... but I think marking the essays ...YES most people improved and I think from my experience of working with you you're asking more sophisticated questions about the intellectual process ...not just about how to write an essay ...you're thinking in a more precise, clearer way and because the only difference between WOS last year and the year before and the year before that and this year has been the focus on how to write and how to read then I think there has to be some ... yeah there definitely is some ... quantifiable ...I don't know how you would quantify ...

WOWT That is what I'm planning to do ... It's quite difficult what you're asking. It's a fair question it's what I'm asking as well but to actually ...as Jon says ...kind of describe it and say how this essay has improved and how this essay is better than that essay is quite hard but I think one of the things I want to try and do is to compare your essays with last years' WOS students and I've got last years WOS student essays and I'm planning to do that... But it's quite a big job ..it's difficult but it's not impossible ...there are things we can look at and say well it looks as though this is kind of happening more in this year's students than in last years students and that's what I want to try and do. Ask me in a year's time

WOST Do you think your essays are improved?

MS1 Yeah

WOST What would you put that down to?

MS1 Learning about [? writing]

FS2 Jim's wonderful tree diagram
[Laughter]

WOWT The tree diagrams ... you think ...

MS1 [?In the other lectures] they don't really tell you how to approach it but with the combination of you and Jim [we got that]

FS2 I think it's taken a lot of fear out of writing.

MS1 Yeah

FST2 You see it's just a process ...just like everything else ..it's not this great ...

MS1 Yeah

WOST I think that's the important thing because most of the other work you do here is a social activity ...the productions that youre doing now is a group activity ... there's more kind of interaction you share things ... other than writing your essays ...essay writing is kind of like ...put your hand over the page and don't share quotes and you don't want to let people share your structure or your ideas or your particular analysis of film and I think the process that we've had in WOS has kind of removed some of that kind of taboo about you know talking and sharing essays ...I mean what I'd really like to do is get everyone to read everyone elses essay ..Not with my comments or marks on... we're not going to do that ... but I think the way to learn is to read other people's essay ...It's not just about experts kind of giving you ..you can learn just as much about how to organise your thoughts by reading other peoples essays

MS1 It s the same anywhere ...films music...learning from other people

WOWT Should we do that in next year's course? Give out more essays that students have written ...Give out your essays to next year's students to read

MS2 Why not?

FS3 No

WOST Well apart from probably you feel a bit kind of ...your name's going to be on the top of the...

WOWT Well, it wouldn't be

WOST Well it would be completely anonymous. So why wouldn't that be a good idea

FS3 It is a good idea

MS2 They would help people next year and be an example

WOWT Is there anyone who thinks it's a really bad idea

MS4 Yeah

WOWT Yeah ..Is there a reason for that?

MS4 Well we didn't get so much

FS2 (Dee) Yeah but we did

WOWT You did see bits of other people's essays

WOST Would you have liked to have seen more?

FS4 [Inaudible]

FS3 One of the problems is you have an expectation ...something you don't know ... the more you read what other people have written ...it puts it all in perspective ... you're not expected to do this amazing...

MS5 [Yeah but then all the essays start to look the same] ..there'll be no more originality anymore ...you write it out the way everyone else has done it before you

WOWT Have you had that feeling this time Gary?

MS5 Sometimes yeah ...you know what is expected of you so you just fill in the blanks

WOWT And is that destructive? in some way

MS5 It can be [you lose] the originality of what you're writing

WOWT Have you ....because you came from a background where you'd done writing previously. Have you found that you've had to kind of fit into a mold or something here

MS5 [Yes]

WOWT And have you resented that?

MS5 A bit yeah

WOWT Is there anyone else here who's got that kind of feeling

FS3 [What do you mean?]

WOWT Well whether you've kind of come in to university and feel like it's trying to impose a mold of writing on you ... sorry Judy

FS1 *speaking to MS5* You say you fit a mold but what grades are you getting As and Bs

MS5 No
[Laughter]

FS4 (Vicky) I think so

WOWT What's that Vicky

FS4 You are... I write how I speak and the two main structures you give ..I can't ...at the beginning of the year I couldn't do ...and you can't change the structure...

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I can improve it ..the structure I use but I can't change it ...you're not forcing or anything ...its just everybody writes differently ... and you can't keep to one... do you know what I mean ...you can't sort of mark down just because of the structure ...if you know what I mean

WOWT Do you feel like you've lost your individuality through this year

FS4 Mmm

WOWT Kirk you do. Do you?

FS4 Yes

WOWT Can you say ...was that what you were just saying really .. that's what you were just saying...

WOWT Is it ok for me to say that your grades have improved this year

FS4 Yeah

WOWT How do you square those two things ... you've lost your individuality but your grades have improved

FS4 Yeah the only way my grades have been improved is by my ...I personally went and met somebody that I knew wrote like me and got the grades ...and its not the way ... I kept the same structure as I usually write ... I just improved it so I actually get a good grade ...do you know what I mean ... I haven't used the two structures that you said use ... Ive used my own structure that I know I had individually but I changed it ...and improved it. thats how I feel my grades have improved

WOWT So you kind of resisted the system in a way

FS4 Yeah cos you kept telling us... I couldn't get my head round it ...I couldn't do it that way and get a good grade that way

WOWT Right. So for you has this whole business of teaching a system been of any benefit ...has there been resistance from you all down the line

FS4 Well no half and half I suppose

WOWT Half and half

FS5 [Inaudible]

FS4 Yeah the reading and writing has helped a lot... because I don't read ... I don't read at all ... I haven't got very good vocab in my brain at all

WOWT And have you done more reading

FS4 I have done more reading this year because I know that the only way I can change my structure ... improve my structure is by changing the vocab ... that's all I've done ... and by reading I've got a better vocab

WOWT You say better but you're compromising you're losing your individuality

FS4 Yeah in a way but I still try and keep it

WOWT Ok Does that fit with your thoughts Kirk when you said you thought it was somehow like a mold

MS4 [essays] we were told you don't do it like that you do it like this

FS4 Yeah

WOWT Yeah

MS4 With our essays we were told that you don't do it like this you do it like that. I used to do it that way myself. You have to do it in a certain way and some people say [so we have to change and write essays in the way the teacher wants]

WOWT Sorry I didnt' catch that last bit

MS4 Some of us are used to doing essays other ones are used to doing essays ....[inaudible] ... we all have to change. It's the same in video making. It can be something you relate to and the teacher doesn't relate to and enjoy it

WOWT So does the same experience occur in practical activities like video as you say ...it's not just in essay writing ... the whole operation is about getting you to fit into molds

FS3 Its about understanding what the point of writing is ... is it to show that we've learned something .. is it?

WOWT Right Kirk we'll come back to you if we could in a second Dee is just asking ... Kirk... Dee is just asking ... I think something about this point you were making... we'll come back to you in a second

FS3 It's trying to understand wha... it's not always clear to us why we're writing the essay ...are we trying to display our knowledge or are we trying to show that we can string sentences together or are we trying to show that we read a lot or what ... sometimes it's not clear why we are doing ... writing ... Is there a specific purpose to writing an essay which eludes me

WOWT Is there anyone who can answer what Dee's asking which is fundamentally what is the purpose of writing essays ...or at least has got some thoughts about it ...Judy you have

FS1 To know we understand the subject we're actually being taught

FS3 But you can express your undersstanding of the subject without writing in an academic way ... so

MS4 Yeah

WOST Do you think now, do you think you can

MS4 Me personally, [??I can] [better in ?talking ?making video]

WOST Right

WOWT Yeah ...but that's fair enough and I think that sounds right ... but is the writing down on a piece of paper in that way of not any value? Is it simply another way of doing things

MS4 Yeah [inaudible ??? that suits some people]

FS4 Everybody's different ... some people might be better at actually making videos than they are at writing essays .... some people are better at dissertations .... than they are at wri..making videos ... some people are better at essays than anything else ...me, personally, I'd be far better off talking than I am writing it down ... I don't know about videos yet because I don't do video skills

WOWT So that comes back to Dees question then about why is it that univerities keep on getting students to write essays ... even in media studies ...

FS2 In a particular way... that's the point

WOWT Ahh

FS4 Why is it in one particular way ... why can't .... I don't know .... I mean if I put a point across which is the same point as say what Judy put across in her essay... but I put it in a completely different structure than her ... we both back it up ... both make a good reason ... but I might get a low grade because it's not in a structure that you turn round and put it ... I don't see... I'm not saying you do that

WOWT No

FS4 Because I don't see why there should be a certain structure

FS3 Style

FS4 Yeah certain style

WOWT I was going to say I was going to pick up on the word structure because if you do simply see it in terms of structure then the whole thing is a kind of oppression

FS3 No I think she means style

WOWT But if you think of it as a style and a kind of procedure for going through a way of thinking then it's about learning ways of thinking

FS4 I mean I might write it... I mean I might write it the way I speak ... but I still get the same point across ...if I still back it up ... Judy might say it in a more formal way ... like in a text book way ... but she's doing the same point ... [inaudible comment towards Judy, Laughter] but I get a lower grade because I've written how I've spoken

WOWT Yeah I mean that's a lot of hypothesis in what you're saying you're supposing that you might get a lower grade for the reasons that you're...

FS4 No I'm not saying I have done

WOWT Right I know you're not but you're suggesting that a structure kind of gets a good grade just because it's a structure ...but that's not actually the case .... what gets a good grade is ... a way of thinking through a question and whether that ... if that's not structured it's very hard for it the tutor to actually follow the thinking ...that's one of the issues about structure .... it isn't that one structure is the only way to do it ... it's simply that some kind of structure is a sign evidence of critical and analytical thinking by the student and ... I'm not going to do it now but ... I've gone through six essays from your group ... from this last cycle of essays and every structure is different ... and yet they all got good grades ... pretty good grades ... there isn't just one structure but there is structure in the sense that you're adopting a way of moving through a question and ... thinking

FS3 And that's the purpose of writing an essay...

WOST I think the purpose of writing an essay at a university is pretty much the same whatever the subject is ... whatever the essay question is ... it's a very general thing ... and this is about I think ... why you come to university ... for me and as a teacher and I think your motives why you come to university are probably different from why I think university is a good thing .... Why I think university is a good thing and what essays are about is learning to think precisely ... and to differentiate between quite subtly different things ....things that on the surface appear very similar and almost the same but if you think precisely and you can express yourself precisely by using the specific language ... the particular word ... which mean very precise things ... then you can learn to distinguish between things... on the one... .... in a general sense outside of the university ... you think Oh well that's just a film or whatever ... but we can differentiate or

become more exact ... and I think that's a good thing to learn because that allows you to be more critical ... and in a very general kind of airy fairy way that's what I think the purpose of the essay is ... and it just so happens that it's media ... I know that the media for you has much more concrete reasons and motives ... but I think why a lot of you come to do media courses perhaps vocational things or wanting to learn particular skills about making things or wanting to get a job in the industry ...and then when you come to write ...you're asked to write an essay on the difference between art cinema and classical cinema it all seems a bit ... what is the point of it ... and the point is that it allows you... it encourages you and gets you on the process of thinking very precisely and specifically and exactly .... and I think that has a benefit to all your other work ... and it's a good thing to be able to do

WOWT Is that... Would anyone like to come back on that ... kind of impression ...cos that seems to be what universities do think essays... particularly are for ... even what universities are for actually

MS6 If we were told that reason before we might have understood why we've got to write essays a bit more

WOWT Sorry .. say it again

MS6 We just found out at the end of the course [Laughter] ..why we got to write essays .. if we'd have found that out beforehand ... if I'd had a bit more insight

FS3 Yeah I think it would have been useful to make that clear

MS6 Yeah you write essays ...

FS2 Yeah why..

WOST I'm telling you that now at the end of the course but I haven't known that and thought I'm not going to tell Mark why you write an essay ... I'm just going to make you write an essay ... I think that's ... in the way that this has been a kind of consciousness -raising process for you in terms of learning how to read and write and think ... this whole WOS experience ... which I hope has been a positive one .... that's what I've come to understand ... that I've just taken it for granted that at university essay writing is about those kind of things ... and I haven't really been able to articulate it myself

FS3 No it's not clear when you start

WOST Yeah and I think this is a big failing ... and I don't know about other universities but I think something where we don't do very well is actually tell you ... generally what the course is about .. about that critical thinking ... thinking precisely ... being able to differentiate between things ... and that's why we have stupid words like verisimilitude or... generic verisimilitude ... because it means a

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specific thing ... if we use other words ... more general words ... we're kind of ....
we're just stuck in ... a generality and we can't differentiate

FS3 One of my ... well not criticisms ... we learned all these things as principles or
whatever ... and I .. I feel that we need more practice at applying them to film or
...discussing ... talking about them... getting us used to throwing the jargon around
not just

SS Yeah

WOST Talking about them....

FS3 .... I know we do it in the seminars but only once a week

WOWT How could that be done

FS3 Perhaps having the screening ...a bit of talk... and then the screening ...and
talking afterwards

MS6 Talking after the screening...[inaudible]

WOST In here

FS3 Yeah while it's fresh in our minds

WOST And the seminar later in the week. How do you feel about that... I always
get the sense that when the film is over ..and I come in and turn the lights on
everyone is desperate to get out

FS3 You concentrated a lot at the beginning about how to read a film ... but that
kind of got lost underneath all the theory and everything else and ... I don't feel I
can read a film properly in that sense

WOST No well, to be fair noone's expecting you to be able to read a film
properly.. well properly doesn't

FS3 Practising and applying... those things...

WOST Yeah Yes ... So perhaps to pick up on that point would it have been better
not to have films but just to have extracts

SS No

FS3 No you need the benefit of the whole film

FS4 You actually see ... what you explain in the lecture ...we actually see on the
screen and we can actually think well, yeah

FS1 Yeah what you did was useful ... you actually gave us questions to allow

WOST We do that or you do that

FS1 No you do that in the lecture beforehand ...do an analysis, something about related to that film

FS3 The one that we're going to be seeing

WOWT But don't you get into that sort of... you're being oppressed then? I mean your sort of vision is kind of channelled aren't you? like the essay writing

MS3 Yeah you're being told....

FS3 When you're trying to lay the foundations ... it's all very well trying to swing theory at us ...talking about it ... but you need somebody to demonstrate how we can learn even when we're kids because we need to see how it's done before we can start to understand ...

WOST I can understand the point that you need more practice in how to interpret films... and applying a particular idea and concept to a film ... more talk ... I think that's

FS3 Like the editing and stuff like that

WOST Yeah

FS3 Because that's a huge ...

WOST But I wonder if we did a lecture on a specific film then you saw that film wouldn't the ideas then in your mind just become associated with that film

MS3 That's what would happen

WOST The concepts ..particularly in the beginning of the year that we dealt with were meant to be fairly general film language ...and I can see some positive things in that... what we could have done is screen a film first ... do a bit of a lecture on continuity editing ...have the film and then perhaps for me to come back and give you my kind of understanding of the film but not to always foster that ... but I think more talk .... I think the seminars .... the main problem is just the size of the group .... I think the main .... even now people are kind of intimidated ... the fact that there's only three or four of you talking ...and the majority of you are not speaking kind of bears witness to the idea that a lot of people find it very difficult ...all of you here have probably got ideas ...and are thinking about this ... but not many of you have got the .. are prepared to.. or feel comfortable ... I don't mean prepared in the sense of you're lazy or something ...it's hard to talk inthese big groups... and that's the trouble with mass eduaction ... you know there a re a lot of people at the university now so classes are very big

SECTION OF DISCUSSION ABOUT WHOLE FILM SCREENINGS OMITTED

WOST ...And to carry into other modules as well. I don't want you to just

WOWT That was one of your questions on the evaluation form JT...How much you've been able to apply stuff from the WOS module to other modules

FS3 I think this module is the most important in terms of ...

SS Yeah

FS3...getting to grips with other modules. It's been very detailed ...spent a lot of time laying those foundations ...explaining...a lot of other modules ...I'm not criticising them ... necessarily ...there attitude tends to be ... well go and read about it. It's all very well going to read about it if you're not getting to grips with the fundamental problems ...cant understand anything you're reading. You won't see how it relates to anything. It's all down to talking about ....

WOST TK when you said it's more central...?

MS7 O something like WOS you can use it in other modules

WOST Can you?

MS7 Oh certainly. And they expect you to know as well. Sometimes

FS5 They assume that level of knowledge

WOST Do you think we could have spent...This is coming back to the question sheet Do you think we could have spent more time with the kind of exercise that we did around the David Bordwell article ...this semester... kind of looking at an article in some detail ...picking out these key words and trying to ...and a couple of times in seminars we had kind of little vocabulary activities and things like that. I don't mean to kind of like put more... I don't mean about testing but to give you that more kind of basic knowledge

MS8 No too much like English lesson

WOWT Did you get that feeling JB?

MS8 No but it could do couldn't it?

WOWT No I think it's a fair point. I mean I was going to say that might be a feeling people would get.

FS4 Yeah but I found those things helpful though. But that was me personally because the vocabulary

WOWT The vocabulary stuff you mean

FS4 Yeah

WOWT And the way of looking at the article?

FS4 Yeah but like you said if you do too much ...but the amount that you done ...that was enough . Any more than that would have turned into an English lesson

FS3 As these things are so important you have to really make sure you understand

WOST I think from the way that we've organised ...the most important thing that Ive thought is... the stuff about writing the essays is useful but I think the stuff that we've done on reading ...actually breaking down an article and interpreting it ...I think that's been the best ... the most useful...Because you can't write until you actually make sense of an argument and some of the stuff you get when you come to university and WOS in particular ... most of the stuff you get to read is pretty tough to make sense of.

WOWT What Ive been trying to make sense of. What I've learned is that the course has focussed on how films are about making meaning. And I've realised that reading is making meaning out of books and that the essays are making meaning as well. So the whole thing just seems to be about making meaning. So I think what JT said about universities and precise thinking – what you said we should have said at the beginning of the course. I reckon that is kind of central to what's going on. The whole of the university business is about how people make meaning for themselves, how you make meaning for yourselves. And I think it's different in different modules. So that's why it's quite interesting how you relate what goes on in this module to what goes on in another module. And you may find in the second year that an essay... and you work at it in the same kind of way that you worked at it in this module and the tutor doesn't respect it. And that could be confusing. And it may well be that in that module there's a different kind of meaning being made or the way they make meaning is different and I think it's really important to try and check outwhat is the way they make meaning in this particular situation. Rather than kind of ship out into the new situation everything you've done in WOS and then get frustrated because it doesn't seem to apply

FS3 This goes back to the problem that it's not made clear what the purpose of a.. It needs to be made really clear how to approach this right from the beginning

WOST I think that's something we do in every other area of the course apart from essay writing. We teach you ...and we give you video skills or ... I don't know ... on multimedia you get introductions to everything except an introduction on how to write an essay and how to think ...university thinking kind of thing

WOST One of my last questions. This has been a film studies course called WOS But whatever it is ...whatever else it might be thought of outside this lecture

theatre it's still a film studies course. And so we've looked at film studies themes...cinematic language, we've looked at film language, the building blocks of film, sound , mise en scene, different kinds of cinema. So a very very specific focus. How much of that very specific stuff have you been able to take to modules that are not filmstudies. How much do you think has been useful not to Film Stars and Film Genres [another film studies module] but to Media in Context [a general Media Studies module] for example.

FS3 The reading. Learning to read. Understanding reading

SS Yeah

FS3 The tree diagrams. And comparing. We've learned to compare. Spotting differences. Analysing

MS 6 ...Different aspects of film as well. Marxism ...films that were made by people like that... [inaudible]

FS3 Media in context which we are doing this semester...should be done in the first semester because it laid down all this theory which is needed

WOST Understanding the context in which it is...

WOST You do Presentation and Design in semester one don't you.

FS3 They should swap them round

WOST My next question leading on from that is do you think WOS should be a core module or not because I'm not sure it has enough transferability to be a core module. Do you think you should have more modules like Media in Context which are much more general.

FS6 Surely university is to taste a bit of everything. If you come here and you know that you want to do media but you don't know exactly what you want to do. And you want to narrow down what to do. I know what I want to study for the next three years and for me WOS should be a core but if other people want to study radio, journalism they'll be thinking why am I studying film it's got nothing to do with them. But you need to understand everything because you're going to interact with these people for the rest of your life once you go into the media

WOST Hmm. Good. Has anyone thought WOS why am I doing this as a core module.

MS4 Sometimes yeah.

WOST Because ...

MS4 Inaudible

FS2 Yeah but you might want to go into making videos so your'e interested in editing, lighting and so on. And someone else wants to go into analysing films and they think editing and lighting and so on is good. So I think it's a good course because it's an all-rounder. You get to know things you might not need to know but they are useful to know.

WOST Thanks. But KLM I'm still interested. Theres some things you're not interested in.

MS4 Well it's an all-rounder. For some people some things are interesting and for some they are not. I think what didn't appeal was writing essays.

SS Laughter

WOST I'd like to teach on a course where there were no lectures either.

FS6 But in a way... the other lecturers they stand at the front and they assume you know everything ...but you don't understand what's going on and you sit there for an hour and you think what are we supposed to have learned. If you actually lay stuff out in a structured way and you can make decent notes and make use of what you said

FS3 Yes you can't assume that we've all touched on it

WOST Yeah And that's why I think that WOS... I like teaching it and I think it's always a very positive experience for me But I wonder whether it should be core and whether the way WOS is taught that way should be taken to other more general courses like Media in Context. Because I think Media in Context and those kinds of general critical thinking courses are more kind of applicable for everyone in all kinds of pathways because people perhaps who are doing radio or ... are coming here every week and studying about Italian neo-realism or continuity editing and are thinking why? But understanding the Media in Context, Media history, the way sociology applies to media would be useful to everyone

FS3 Well Media in Context is core isn't it

WOST Yes

FS3 It should definitely be in the first term.

FS7 Presentation and Design should be out

SS Yes

FS2 Sorry but it's useless

FS1 I got a lot out of it actually

FS2 All I'm saying if you think about it we only got taught what we knew already. Making posters... mostly it's from your own imagination. We got marked on our imagination

FS1 I think it was about working in groups

FS2 Yea but it [Inaudible]

Tape ends

6 top-scoring MES99 essays – texts, schemata, text analysis.   Appendix 14

Each student's essay is presented in three forms:
1. Complete text, with sentences numbered. 2. Schematic form, expressed in terms of acts and concepts. 3. Detailed text analysis with linguistic features investigated in the research highlighted
Students' names expressed by initials.

1. Complete text, with sentences numbered.
SW MES 1999
What meanings are made by mise-en-scene in mainstream cinema?
Illustrate your answer with reference to no more then 2 films seen on the module

A1 Without motivation and meaning the narrative of a film text is little more then a sequence of images and sounds.
A2"We can watch, we can listen.
A3 All the rest is in the mind.
A4 We cannot cross the screen to investigate for ourselves" (Film as Film p71).
A5 If this is so then it is up to the 'filmmaker' to somehow create a sense of coherence.
A6 "Coherence is the prerequisite of meaning.
A7 It is the means by which the filmmaker creates significance" (Film as Film p II 6).

B1 The use of mise-en-scene and it's elements; setting, props, costume, movement, lighting and the shot all guide the spectator towards a sense of meaning within the films assumed fabula and the actual images that are on-screen.
B2 Within mainstream cinema there are 'codes' that have been developed which are assigned to certain meanings.
B3 For instance, people dressed in dark angular clothing are often portrayed as bad.
B4 As the majority of western audiences generally accept these codes (consciously or unconsciously) the filmmaker has a unique opportunity to use this system of understanding to create drama, excitement or any of our emotive desires.

C1 One of the most visually obvious areas of mise-en-scene is setting.
C2 Specific to genre the choice of location enables us to understand the type of film we are watching.
C3 An example of this can be seen in the genre of the 'western', if we are presented with a diegetic world that is primarily made up of ranches, wooden prairie houses and saloons we infer that the narrative that unfolds will be based around a 'western' theme.
C4 If we take a section of the film *Patriot Games (P. Noyce 92)* the main protagonist, Ryan is seen with his family in a plush tastefully decorated hotel room. This is a seemingly ambiguous setting but there is more meaning behind this choice of location. We assume that a hotel room of this quality must cost money, therefore we assume Ryan has money. We as an audience may connect money to power, which is fairly common in mainstream cinema. Settings and location are also a signifier of authenticity, which aids in the creation of verisimilitude. We believe Ryan is in a hotel and we believe that the act of him being there is within his financial means. The linear, cause and effect nature of mainstream cinema calls for a change in the lives of the on screen characters. This event of disequilibrium calls for a disruption on screen, so if we as an audience internalise this information (hotels and fine food are normal) we can establish a clear understanding of when the narrative has moved along. Settings also convey different feelings that can be connected to genre; a crooked house on a hill or a disused graveyard may produce feelings of fear, an American high school could create a sense of teenage angst and instability.

D1 Locations and setting work towards creating individual meaning within a film.

D2 In the same text *Patriot Games,* the location of the 'home' signifies a return to equilibrium, it means to the audience that the narrative has reached a specific point or conclusion.

D3 The 'home' is where Ryan and his family are striving to be. If we take the scene in which Ryan is about to initiate a fatal strike on the Irish splinter group the two locations that are featured are starkly different. Ryan is situated inside an office; the groups are located in a desert. The reason for this could be linked to the theory of a clean and impersonal murder. Ryan's place within the narrative calls for some level of compassion (he *is* a family man) so the choice to execute the attack via satellite, which physically separates Ryan from the violence, is one that appeals to the 'action / thriller' genre and the characters history (he *was* a CIA agent).

E1 The use of props aids in the creation of meaning.

E2 Close ups of props canattach importance and relevance within the narrative.

E3 In the film *Silence of the lambs (J. Demme 1990)* the character Lecter, or 'Hannibal the Cannibal' is seen at points in the text to be wearing a mouthpiece. The on screen metaphor employed here is that the danger and power of Lecter comes in two forms, both from his mouth. He has the malicious venom and sharp nature of his vocabulary and the more physical nature of his bite. The act of focusing on this mouthpiece and the understanding we have of the constraints of this event makes we the spectator more aware of the power that he holds.

F1 Costume is a variant of props but is more linked to character for obvious reasons.

F2 Costume is an important factor in the creation of meaning and within this area expectations can be brought to mind.

F3 The first time we see Lecter in *Silence of the lambs* he is wearing a one piece, one colour suit.

F4 This leads the audience to concentrate on his expressions and dialogue without the distraction of costume. The blandness of his attire amplifies the frustration and power that he has over the people that he speaks to. They are afraid of his mind and the deviousness of his intelligence rather then the belongings that he has, he has no body protection as such and he is not armed yet he still inflicts fear into the audience. "Changes in costume can suggest changes in status, attitude and even the passing of time." (Introduction to film studies p103). An example of this can be seen in the closure section *of Lambs,* as there is a drastic change in the costume of the escaped doctor. The once drably dressed prisoner is now presented as a smart looking Mediterranean holidaymaker, the meaning here is that there has been a return to
equilibrium, the doctor is once again free.

G1 The movement of characters is essential to the extraction of meaning and is arguably the richest form of mise-en-scene that is used in mainstream cinema.

G2 The way in which a character portrays him/herself on screen gives us a good indication to who they are and why they are.

G3 Harrison Ford's screen presence and use of 'gestus' creates vulnerability and strength in his actions. If Ford gave a different level of performance we as the spectator may not connect with his emotions or desire to protect his family, therefore the verisimilitude would be interrupted. Similarly Hopkins rendition of the cannibal doctor works in context to the established genre conventions of a 'psychological thriller' if he was seen to be approachable or familiar it would upset the narrative.

H1 In the final scenes *of Patriot Games,* all of the lights in the home of Ryan are cut off by the avenging splinter group.

H2 The effect of this is one of disorientation for both the characters and the audience. We associate to some degree a level of tension and apprehension when we are suddenly plunged into darkness. (Lighting as an art form and a constructor of meaning can be seen best in the studio 'noir' era of the late 30's and 40's.)

I1 All of the previous elements of mise-en-scene are important but the main factor that separates the term from its French theatrical origin is the inclusion of the 'shot'.

I2 The choice and length of shot, its angle and position are genre specific.

I3 If we take 'mainstream cinema' and it's preordained codes we find that the majority of these films are built upon the structure of establishing shot, shot reverse shots and point of view shots. The inclusion of close up shots can give us a deeper insight into the thoughts and desires of the characters. In reference to *Lambs,* Starlings first encounter with Lecter is supposed to be unnerving. To create a feeling of unease the choice of shot used is the 'extreme close up'. The effect of this shot is one of direct interaction, we as the viewer cannot escape the gaze of Lecter or misinterpret his importance within the structure of the narrative. Also the choice of camera angle can attach different levels of status during each scene. Low angle shots give character superiority whereas high angle shots amplify the character's weakness.

J1 Mise-en scene is essential to plot development and its understanding, as the diegetic world that we are witnessing on screen is literally that, *on screen.*

J2 Mise-en-scene therefore must work to create a huge proportion of the meaning and the narrative cues that are applicable to the genre of any film.

J3 According to Bazin, the development of mise-en-scene, deep focus and the sequence shot are not just a cinematic device but more so "A dialectical step forward in the history of film language" (How to read a Film p330). It is the amalgamation of all of these features that create

meaning in mainstream cinema. The elements of form line and colour also carry their own intrinsic interests, significant weights that counteract, reinforce, counterpoint or balance each other in complex systems. Such is true, as without the trait of virtue there can be no villain, without the darkness and claustrophobia of Lecter's cell there can be no freedom to strive for.

2. Schematic form, expressed in terms of acts and concepts.

SW MES99 (JT)

SW foregrounds ELEMENTS and FILM MAKER in construction of meaning (Reflecting his own practical orientation?) He has detailed and specific examples from FILM1, Patriot Games and FILM2 SOL, with strong reference to Interpretative frames of NARRATIVE, and also other illustrations of MEANING from non-specific FILMS but with reference to specific GENRES. He has a very regular division into ELEMENTS. This may partly account for his confidence in exploring the topic and represents a challenge to the anti genre-as – formula argument. The parallelism of this text can be seen as one of its central strengths

Mac-T: MEANING(MAKING TECHNICAL=coherence) - ELEMENTS – MAKE MEANING – MEANING(general- codes) – MEANING (Exemplification General) - FILM MAKER – MAKE MEANINGS – MEANINGS (Generalisation Exemplification) C: ELEMENT1 – MEANING (GENRE)- FILMREADING (Exemplification,General) – FILM1 READING (Exemplification, Specific) – MEANING1(Specific) – MEANING2 (Specific) – MAINSTREAM CINEMA / NARRATIVE STRUCTURE – ELEMENT1 – MEANING3/4/GENRE (Exemplification General) D: ELEMENT2 – MAKE MEANING – FILM1READING/MEANING (specific) E: ELEMENT3 – MAKE MEANING – MEANING – FILM2READING/MEANING (specific) – F: ELEMENT4 – MEANING1 – FILM2READING (Exemplification specific) – MEANING2 – FILM2READING – MEANING (re NARRATIVE) G: ELEMENT5 – MEANING (general) –FILM1 READING –[AUDIENCE] - FILM2READING – GENRE H: FILM READING/MEANING (Exemplification specific) *This para is anomalous* I: MES TAXONOMY – ELEMENT6 – GENRE/MAINSTREAM – FILM READING/MEANING1 (specific)- MEANING2 (General) Mac-N: MES MAKES MEANING – GENRE – COMBINATION

para E brings *we the spectator* to the fore SW moves around the areas of GENRE and AUDIENCE and NARRATIVE effectively SW shows creativity in his choice of language and in the detail and originality of his film analysis. But the schematic form is conventional and 'formulaic', if we want to use that word.

3. Detailed text analysis with linguistic features investigated in the research highlighted

SW 1999 Corpus (JT, 13)genre analysis

Para	Schema	macro-Theme text
		A1 Without motivation and meaning the narrative of a film text is little more then a sequence of images and sounds. A2"We can watch, we can listen. A3 All the rest is in the mind. A4 We cannot cross the screen to investigate for ourselves" (Film as Film p71). A5 If this is so then it is up to the 'filmmaker' to somehow create a sense of coherence. A6 "Coherence is the prerequisite of meaning. A7 It is the means by which the filmmaker creates significance" (Film as Film pII6). B1 The use of mise-en-scene and it's elements; setting, props, costume, movement, lighting and the shot all guide the spectator towards a sense of meaning within the films assumed fabula and the actual images that are on-screen. ELEMENTS - MAKE MEANING B2 Within mainstream cinema there are 'codes' that have been developed which are assigned to certain meanings. MEANING (general - 'codes') B3 For instance, people dressed in dark angular clothing are often portrayed as bad. MEANING (specific - ELEMENT-MEANING) B4 As the majority of western audiences generally accept these codes (consciously or unconsciously) the filmmaker has a unique opportunity to use this system of understanding to create drama, excitement or any of our emotive desires. FILM MAKER - MEANING (general)
	Concepts	A] MEANING (MAKING TECHNICAL- 'coherence') B] ELEMENTS - MAKE MEANING - MEANING (general - 'codes') - MEANING (specific - ELEMENT-MEANING) FILM MAKER - MEANING (general)
	Schema predicted	ELEMENTS/FILM MAKER - MAKE MEANING - MEANING (general - 'codes') *Equal emphasis on FILM MAKER and ELEMENTS as agent is precursor of significant role of human agents in essay - particularly AUDIENCE as Senser. This reduces thingifying effect of ELEMENTS MAKE MEANING*
	General - Particular	Very distinct movement from General in para A down through more Specific (Example MEANING) in B3 ending with General in hyper-New of Macrotheme (B4 MEANING). No FILM READING in macroTheme
	Coherence	Coherence maintained by Lexical strings [film viewer-film maker; coherence-meaning-codes; bad - drama - excitement -desires (instantiated meanings)]; Anaphoric referencing devices; Repetition; Conjunction (Vocab3)

	Field
	Vocab 3;
	labels;
	abstractions;
	technical terms;
	relational
	process
	MEANING
		Mode. See Coherence
		Field. Technical: *narrative, coherence, meaning, mise en scene,*
		*fabula, codes,
		    Abstraction: images, sounds, drama, excitement, emotive desires
		    Vocab3: means, elements, for instance,
		    Labels:

Para	**Schema**	**hyper-Theme text**
C		C1 One of the most visually obvious areas of mise-en-scene is setting. ELEMENT C2 Specific to genre the choice of location enables us to understand the type of film we are watching MEANING (GENRE)
	Concepts	ELEMENT - MEANING (GENRE)
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Link back to Taxonomy of ELEMENTS by Repetition (*mise en scene/* *setting*) and Comparison (*one of the most*) Synonymy *setting-location* creates link forward to MEANING (GENRE)
	General - **Particular**	C1 and C2 at level of Generalisation, C3 provides Example at General level, C4 moves into specific Example from FILM READING
	Coherence	Yes
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode. Vocab3: *an example of this* in C3 reinforces Generalisation- Example form Field. Technical: *genre*

Para	Schema	hyper-Theme text
D		D1 Locations and setting work towards creating individual meaning within a film. ELEMENT - MAKE MEANING - ?MEANING D2 In the same text *Patriot Games,* the location of the 'home' signifies a return to equilibrium, it means to the audience that the narrative has reached a specific point or conclusion. FILM READING/DESCRIPTION and MEANING
	Concepts	ELEMENT - MAKE MEANING - ?MEANING - FILM READING/DESCRIPTION and MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **– postmod** **gm** **conjunction** **relational** **process**	Link back Repetition Link forward ?*individual* (ambiguous signal of new MEANING)
	General - **Particular**	High level Generalisation probably needs Preview -Details before this General- Example to explain ambiguity about *individual meanings*
	Coherence	Link back, yes but forward indeterminate - except in a general way, the paragraph topic is still *setting*. New distinction unclear but grounded in Example - see label below.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode. Nothing significant here. D2 signals Example with Comparative Adjunct, *in the same text* Field. Film as *text, equilibrium, narrative, specific conclusion* are all technical thingifying terms.
Para	Schema	hyper-Theme text
		E1 The use of props aids in the creation of meaning. ELEMENTS MAKE MEANING E2 Close ups of props canattach importance and relevance within the narrative. ELEMENTS MAKE MEANING (specific) E3 In the film *Silence of the lambs (J. Demme 1990)* the character Lecter FILM READING/DESCRIPTION
	Concepts	ELEMENTS MAKE MEANING - FILM READING/DESCRIPTION

	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition of macroTheme Generalisation ELEMENTS MAKE MEANING Moves towards more Specific meaning. *within narrative* E3 Example is Specific
	General - **Particular**	As above
	Coherence	As above.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Aa above 〵
Para	**Schema**	**hyper-Theme text**
		F1 Costume is a variant of props but is more linked to character for obvious reasons. ELEMENT - MEANING F2 Costume is an important factor in the creation of meaning and within this area expectations can be brought to mind. ELEMENT - MAKES MEANING - ?MEANING F3 The first time we see Lecter FILM READING/DESCRIPTION
	Concepts	ELEMENT - MEANING - ELEMENT - MAKES MEANING - ?MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Link back and forward Vocab 3 *variant, factor* Link forward ambiguous *?expectations*
	General - **Particular**	Generalisation-Example (in F3)
	Coherence	General-Particular but ambiguity of *expectations*
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode: See above Field. Technical *character*

Para	Schema	hyper-Theme text
		G1 The movement of characters is essential to the extraction of meaning and is arguably the richest form of mise-en-scene that is used in mainstream cinema. ELEMENTS- MAKE MEANING G2 The way in which a character portrays him/herself on screen gives us a good indication to who they are and why they are. ELEMENT - MEANING (general) G3 Harrison Ford's screen presence FILM READING/DESCRIPTION
	Concepts	ELEMENTS- MAKE MEANING - MEANING (general) - FILM READING/DESCRIPTION
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Link back: Repetition from macroTheme Link forward: Generalisation predicts an Example The hyperTheme to paragraph movement is particulate (the first sentence functions as paragraph Theme) but is also wave like and indeterminate (the move into second and third sentences carries elements of hyperTheme. For this reason I include the other sentences)
	General - **Particular**	See above
	Coherence	See above
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode: See above Field: Label *The way in which*
Para	Schema	**hyper-Theme text**
		H1 In the final scenes *of Patriot Games,* all of the lights in the home of Ryan are cut off by the avenging splinter group. FILM READING/DESCRIPTION H2 The effect of this is one of disorientation for both the characters and the audience FILM READING/MEANING
	Concepts	FILM READING/DESCRIPTION - FILM READING/MEANING
	Dual face	This is a Derived TP (see Hewings, Fries) from the FILM. Its link back to Taxonomy in macroTheme is unclear. It is an Example and not a Generalisation. The ELEMENT is not overtly signalled, though it is implicitly signalled in the bracketed sentence at the end of the paragraph. The inversion of the canonical General-Particular order could be successful - the ,hyperTheme 'arouses desire' by not explicating in point first, academic style. But the ELEMENT Concept does need some foregrounding somewhere

	General - **Particular**	See above
	Coherence	See above. Coherence is maintained because of the strong Taxonomic Schema but it could be explicitly signalled.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Abstraction: *disorientation*
Para	**Schema**	**hyper-Theme text**
		I1 All of the previous elements of mise-en-scene are important but the main factor that separates the term from its French theatrical origin is the inclusion of the 'shot'. ELEMENTS - MAKING TECHNICAL - ELEMENT I2 The choice and length of shot, its angle and position are genre specific. ELEMENT - GENRE
	Concepts	ELEMENTS - MAKING TECHNICAL - ELEMENT - GENRE
	Dual face	Link back Anaphoric ref *All of the previous elements* Dual face Vocab 3 *factor that separates the term , genre specific*
	General - **Particular**	Stays at level of General
	Coherence	See Dual face
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode: See Dual face Field: Making technical *the term, theatrical origin*

Para	Schema	hyper-Theme text
		J1 Mise-en scene is essential to plot development and its understanding, as the diegetic world that we are witnessing on screen is literally that, *on screen.* ELEMENTS - MAKE MEANING - FILM DESCRIPTION (General) J2 Mise-en-scene therefore must work to create a huge proportion of the meaning and the narrative cues that are applicable to the genre of any film. ELEMENT - MAKE MEANING - GENRE
	Concepts	ELEMENTS - MAKE MEANING - FILM DESCRIPTION (General) - ELEMENT - MAKE MEANING - GENRE
	Dual face	Repetition
	General - Particular	High level of General. Whole paragraph stays General with a FILM READING at end to illustrate General MEANING
	Coherence	Termination of a set of lexical strings from throughout whole essay
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Mode: See above Field: new Technical terms - that can be seen as having been accumulated - bring to an end the lexical strings FILM MAKER/FILM VIEWER *(diegetic world on screen)* and MAKE MEANING *(narrative cues)*

1. Complete text, with sentences numbered.

What kinds of meanings are made by mise en scene in mainstream cinema? Illustrate your answer with reference to no more than two films seen on the module.

A1 To answer this question definitions of mise en scene and mainstream will first have to be provided.
A2 Mise en scene is a technique whereby meaning is conveyed through the relationship of things visible within a single shot.
A3 It literally means 'the "putting-in-the-scene": the direction of the actors, placement of cameras, choices of lenses, etc' (taken from How to Read a Film, Revised Edition, James Monaco, 1981, page 441).
A4 Mainstream cinema usually consists of 'feature-length narrative films created for entertainment and profit.

A5 Mainstream is usually associated with 'Hollywood', regardless of where the film is made' (taken from An Introduction to Film Studies the Second Edition-Edited by Jill Nelmes, 1999, page 492).

B1 One element of mise en scene that helps construct meaning in mainstream cinema is the location/setting.
B2 The location of a shot can help in understanding where this particular part of the story is taking place (the space) and in which period of the story line it is happening (the time).
B3 The location of a film can (by showing conventions) also help to show the genre of a film e.g. a film set in Space is most likely a science fiction film whereas a film in set in Hell is most likely a horror film.
B4 A change of location from one scene to another can also help to back up the continuity of time.
B5 By showing a character in one location in a scene, then placing that character in a totally different location in the following scene, the audience can believe in the passing of time in the narrative. The location/setting in which the audience views the characters can help a lot in cliaracter development, by seeing characters in their environment it helps the audience to establish what kind of person they (the characters) are. In Jonathon Demmes thriller "The Silence of the Lambs' (1990) we find Hannibal Lecter in a state of the art (for it's time), high security prison. Finding Lecter in this location has already told us that despite however charming Lecter mav come across as, we know that he is an extremely dangerous man. Although, the way that Lecter acts in this environment compared to his fellow inmates who act like a bunch of insane animals, shows us that he is a more civilised man who, maybe, doesn't belong there. Which in turn works to lull the viewer into a false impression of Lecter. The viewer later finds out how dangerous Lecter really is when he escapes from the high security building in which he is being held by using a warders face to mask his own.

C1 Another element ofmise en scene that helps construct meaning in mainstream cinema are the props.
C2 Films are 'dependent on props as a device for conveying meaning. In a sense props are definers of genre' (taken from An Introduction to Film Studies the Second Edition-Edited by Jill Nelmes, 1999, page 101).
C3 This is very true with mainstream films. Often mainstream cinema will convey its genre by the use of props that are conventional to their genre e.g. a laser gun for a Science Fiction film or a cowboy hat for a Western.
C4 In the majority of mainstream films most scenes are constructed around props but also, in that scene, our attention can be drawn to particular objects by the use of a close up, or the dialogue. The focus on this image will show that this prop/object has a hidden meaning and will be important in the following storyline. Props are often used to show that a certain character may have many different sides to him (alter egos). In "The Silence of the Lambs' Hannibal Lecter may seem charming and civilised, compared to his fellow inmates, and even in comparison to most of his prisons wardens but in later scenes, we see) how dangerous he really. Hannibal Lectors danger comes directly from his mouth (whether from his cunning, subject changing speeches or from his capacity to bite into human

flesh without a second thought); this danger is exemplified by the muzzle like face restraint strapped on him when being transported. The meaning conveyed by this face guard lies in the fact that his face has now been covered (almost masked), when the face guard is in place we really begin to understand the kind of monster Lecter is.

D1 Another element of mise en scene that helps construct meaning in mainstream cinema is lighting.
D2 Lighting is very important in a shot/scene because it helps to make a scene more believable, because the camera does not see exactly what the human eye sees, lighting can give a scene more depth and authenticity.
D3 In classical/mainstream cinema the lighting of a shot involves a strong level of lighting on the main objects, with a fill light being used to eliminate shadows. Then to take away the two-dimensional feel of the shot, the set is backlit to provide a more realistic three-dimensional feel.
D4 Therefore the meaning portrayed through the lighting is being controlled by the choices of level and direction of lighting (most of the time in mainstream cinema the focus of the lighting is usually placed on the most important characters/props of a scene).
D5 Like most elements of mise en scene lighting can also be used to convey the genre of a film e.g. the widespread use of shadows and the dominant presence of low key lighting shows that the film being viewed is most probably of the Film Noir genre. Lighting is also very important in giving the scene of the film a certain atmosphere. A scene lit very brightly (even in daylight) creates a feeling of openness and freedom. Whereas in The Silence of the Lambs, in the scene where Starling meets Lecter in his maximum security prison for the first time, this scene is very under lit and full of shadows thus creating a very claustrophobic atmosphere. This type of Lighting can also be seen in Michael Curtiz's classic Mildred Pierce (1945), which when made was definitely of the Mainstream genre but can also be viewed as belonging to the Film Noir genre. In one of the early scenes, where Wally is being framed for the murder of Mildreds husband, we see Wally trapped by shadows created by the low key lighting e.g. table lamps. The under use of lighting illustrates that Wally is not only being trapped by the shadows but is also being trapped by the seductive femme fatale and from this point we start to realise just how powerful and cunning Mildred really is.

E1 Another element of mise en scene that helps construct meaning in mainstream cinema is the use of costumes.
E2 Characters in mainstream cinema are often primarily identified by their costume e.g. a character dressed all in leather or denim would be viewed as a rebel or a drifter.
E3 Costumes also help to indicate in which time within the narrative the scene is taking place e.g. a film set in the Nineties involving a flashback sequence 'twenty years ago' will use Seventies costumes to help illustrate the change in time.
E4 Costumes can also be used to show a transaction in characters; a good example of this can be seen in Mildred Pierce, where Mildreds costumes change along with her personality. The first view of Mildred is as a smart, business like wpman. In the first flashback we see Mildred looking like a run down housewife. This costume change again shows a change in time but also highlights the character transformation that took place in Mildred after the death of her husband thus raising the dominant storyline of 'who killed Mildreds husband?' This costume change representing a personality change can also be seen in Mildreds daughter Veda who progresses from wearing white, frilly dresses to wearing sharp, well-tailored dresses, representing her transformation from innocent, young girl to greedy, selfish woman.

F1 So in conclusion, there are many meanings made by mise en scene in mainstream cinema and therefor to illustrate every meaning it is necessary to examine every aspect of mise en scene in very close detail.
F2 In this essay only four aspects (lighting, props, setting and costume) of mise en scene have been examined and have then been related to just two films.
F3 To demonstrate more meanings made by mise en scene aspects e.g. the actor's body language, the framing of the shot, the position of actors within the shot etc would have to be investigated. 'We all have a notion of the typical Hollywood film. The very label carries a set of expectations, often

apparently obvious' (taken from The Classical Hollywood Cinema, Bordwell, Staiger, Thompson, Routledge, 1985, page 3). However, even though mainstream cinema and Hollywood cinema are viewed as one in the same, when it comes to the actual label/definition of 'mainstream' the set of expectations are not as obvious. Mainstream is defined as 'the dominant trend of opinion or style' (taken from the Oxford Paperback Dictionary, Third Edition, compiled by Joyce M. Hawtans, 1990). Therefor the task of classifying a mainstream film becomes incredibly difficult due to the fact that opinions and styles are ever changing. So the majority of film genres could be looked upon as being mainstream just because of box office success e.g. "The flavour of the month' could be family action/adventures such as Titanic or Jurassic Park ,then the next month it could be 'not suitable for all the family' horror films such as the Blair Witch Project or the Sixth Sense. Therefor the task of answering any questions on mainstream cinema is huge due to the spectrum of genres that have to be considered.

2. Schematic form, expressed in terms of acts and concepts. 3. Detailed text analysis with linguistic features investigated in the research highlighted

RM MES99 (JT)
Are MES99 shorter essays? SW and RM seem so. Word counts do not suggest this is true – Perhaps it is paragraphing that distinguishes them. No – it is because I havent completed the clause analysis! RM's is even more rhythmic in its treatment of the ELEMENTS. There may be some lack of clarity around the MEANINGS that are being analysed in comparison with SW. RM spends longer in the area of generality and some of the Generalisations are somewhat ambiguous and would be clarified with ref to a FILMREADING The 'formulaism' of the ELEMENT based form provides a much clearer scaffold on which to engage with Students' management of the FILMREADINGS RM is effectively responding to What kinds of meaning in the title – and it is different to How does MES construct meaning which is far more easily responded to with a single continuous FILM READING example.

MacT: ORIENT TO QUESTION – ORIENT TO ESSAY – MES/MAKING TECHNICAL-MAINSTREAM CINEMA B: ELEMENT1 – MAKES MEANING- MEANING1 – MEANING2(GENRE) – MEANING3 – MEANING4 – [AUDIENCE] – FILM1 READING/MEANING (Exemplification, specific) C: ELEMENT2 – MAKES MEANING – MEANING1 (GENRE) – MEANING2 – MEANING3 – FILMREADING/MEANING(Specific) D: ELEMENT3 – MAKES MEANING – MEANING1- MAKING TECHNICAL – GENRE – FILMREADING(General) – MEANING2 – FILM1READING/MEANING (specific) – FILM2 READING/ GENRE/ MEANING (specific) E: ELEMENT4 – MEANING1 – MEANING2 – MEANING3 – FILM READING/MEANING3(specific) Mac-N: MEANINGS – ELEMENTS (in this essay) – other ELEMENTS – other MEANINGS – MAINSTREAM
RM does not establish the TAXONOMY in the Mac-T. In the Mac-N he refers back to kinds of MEANINGS and then explores MAINSTREAM for a reason that is not clear.

Para	Schema	macro-Theme text
		A1 To answer this question definitions of mise en scene and mainstream will first have to be provided. ORIENT TO QUESTION - ORIENT TO ESSAY A2 Mise en scene is a technique whereby meaning is conveyed through the relationship of things visible within a single shot. MAKING TECHNICAL - ELEMENTS - MAKE MEANING A3 It literally means 'the "putting-in-the-scene": the direction of the actors, placement of cameras, choices of lenses, etc' (taken from How to Read a Film, Revised Edition, James Monaco, 1981, page 441). MAKING TECHNICAL - ELEMENTS A4 Mainstream cinema usually consists of 'feature-length narrative films created for entertainment and profit. MAKING TECHNICAL - MAINSTREAM CINEMA A5 Mainstream is usually associated with 'Hollywood', regardless of where the film is made' (taken from An Introduction to Film Studies the Second Edition-Edited by Jill Nelmes, 1999, page 492). MAINSTREAM CINEMA
	Concepts	A different taxonomy of ELEMENTS to most other essays
	Schema predicted	?direction of actors, placement of cameras, choices of lenses
	General - Particular	Preview for the essay Paragraph moves from the two dominant Concepts as Preview in A1 through elaboration, which functions as Detail
	Coherence	There are a number of infelicities in collocation: mise en scene is not *a technique*, the taxonomy in A3 does not predict the schema of the essay that follows. The value of A5 to the argument is not clear. These are predictive coherence. However, internal paragraph coherence is high with the marked Theme of the hyperTheme (*To answer this question*) orientating backwards to the title and the Rheme setting up a Split Rheme progression for the paragraph.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; *definitions,* labels; *technique whereby meaning is conveyed*, relationship of things visible within a single shot abstractions; technical terms; mise en scene, mainstream, shot, actors, cameras, lenses, feature-length narrative films, relational process mise en scene is a technique, it means, mainstream consists of, is associated with HW MEANING technique whereby meaning is conveyed

Para	Schema	hyper-Theme text
		B1 One element of mise en scene that helps construct meaning in mainstream cinema is the location/setting. ELEMENT - MAKES MEANING
	Concepts	This is the most general of hyperThemes
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition mise en scene vocab3 anaphoric nouns *one element of mise en scene [that helps construct]* - postmod gm conjunction relational process *is*
	Clause relations **General -** **Particular**	This high level General Preview is succeeded by an unusually long series of Details (MEANINGS) which are still at a fairly high level of Generalisation. Eventually they give way to a FILM READING Example
	Coherence	High level of coherence
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; *one element of mise en scene [that helps construct]* labels; abstractions; technical terms; location/setting relational process *is* MEANING helps construct meaning
Para	Schema	**hyper-Theme text**
		C1 Another element ofmise en scene that helps construct meaning in mainstream cinema are the props. ELEMENT - MAKES MEANING
	Concepts	Similar to previous paragraph. This is a canonical pattern.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational**	Repetition This is a Replacement sentence so necessarily repeats mise en scene vocab3 anaphoric nouns another element - postmod that helps construct meaning gm conjunction relational process is
	Clause relations **General -** **Particular**	The hyperTheme is a Replacement sentence. Another long series of clauses dealing with General MEANINGS leading to an Example FILM READING
	Coherence	As for para B
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **MEANING**	As for Dual face Vocab 3; labels; abstractions; technical terms; relational process MEANING helps construct meaning

Does counting the incidence of dual facing items or Field abstractions in hyperTheme really get close to the reality of the text construction? This is a very formulaic hyperTheme pattern. It got a good grade because it scaffolds a clear and elaborate text. But Jocelyn's text, for instance, shows quite different form and got the same grade. In that instance hyperThemes were all totally different to these Replacement hyperThemes. What does that say about form?

Para	Schema	hyper-Theme text
		D1 Another element of mise en scene that helps construct meaning in mainstream cinema is lighting. ELEMENT - MAKES MEANING
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition The four hyperThemes that scaffold the body are exact copies – Replacement Clauses. They could not be more formulaic. The repetition of *another* is particularly striking. vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	Generalisation/Preview – Details/ Examples
	Coherence	Despite the repetitiveness – and in some ways because of it – coherence between the paragraphs is high – and the unity of meaning within the paragraphs, between clauses is also high
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	These are repeated from the previous paragraphs Vocab 3; labels; abstractions; technical terms; relational process MEANING RM repeats the *constructs meaning* figure throughout the text
Para	Schema	hyper-Theme text
		E1 Another element of mise en scene that helps construct meaning in mainstream cinema is the use of costumes. ELEMENT - MAKES MEANING
	Concepts	All as for the other paragraphs

Para	Schema	hyper-Theme text
		F1 So in conclusion, there are many meanings made by mise en scene in mainstream cinema and therefor to illustrate every meaning it is necessary to examine every aspect of mise en scene in very close detail. F2 In this essay only four aspects (lighting, props, setting and costume) of mise en scene have been examined and have then been related to just two films.
	Concepts	There is an emphasis on kinds of meanings (the Taxonomy of Meanings) which is not evident in other essays The macroNew accumulates meanings at a very General level from the essay – almost a repeat of the Generalisation of the Question. F3-F12 open up a new line of argument and debate the significance of mainstream cinema and genre. These are relevant to the essay but are probably not appropriate in the last sentences of the macroNew. The attempt to reconnect with MAINSTREAM CINEMA is particularly relevant to the predicted text from macroTheme. However, they do need integrating into the text somewhere earlier
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

1. Complete text, with sentences numbered.
UA
What kinds of meanings are made by mise en scene in mainstream cinema?

A1 Mise en scene is a French term, when literally translated means "setting the scene".

A2 Elements comprising mise en scene are costume and make-up, sets and locations, figure movement and body language, lighting and the shot.

A3 It is these elements that contribute to the verisimilitude of the film.

A4 "So expressive can mise en scene be that sometimes entire major scenes use only visuals to convey moods, characterisations, and meanings or implications" (Phillips p9).

A5 Other techniques are used within filmmaking to convey the narrative.

A6 Classical editing provides narrative intangibility through the 180-degree rule and sound, which is thought to be an invisible aid, sets the mood and atmosphere.

A7 All these elements work together in one way, in not bring awareness of the filmmaking process to suspend disbelief.

A8 This essay will focus on how mise en scene works to convey meaning and aid the narrative with the help of two film examples, Taxi driver, made in 1976 and directed by Martin Scorsese, and Raging Bull, made in 1980 and also directed by Martin Scorsese.

B1 To answer this question we first have to define mainstream cinema.

B2 Mainstream cinema is "any film created for entertainment and profit.

B3 Mainstream is usually associated with "Hollywood" regardless of where the film is made", (Rowe p92 Nelmes) and usually classical narrative.

B4 It relies strongly on convincing the spectator sufficiently to suspend disbelief.

B5 This suspension of disbelief has to be effective at the beginning of the film so the viewer can be drawn into the film's world and become emotionally involved with the characters. In Raging Bull the opening credits play an important role in creating a bond with the characters. The opening credits bring meaning to the film with just one image, a young Jake La Motto played by Robert De Niro, in a boxing ring. Jake is shown in slow motion, using soft lighting and within a long shot. The music add to the image. Raging Bull centres on a Sport that is sometimes brutal, but with this image we do not see the Sport, we see the legend.

C1 Costumes and make-up play an important role in creating an impression of a character.

C2 They work beyond words to bring meaning and add verisimilitude to the narrative.

C3 Taxi Driver shows an example of this when the character of Betsy, played by Cybill Shepherd, is introduced to the narrative.

C4 The world in which Betsy lives differs from that of prostitute Iris, played by Jodie Foster.

C5 This is shown through Betsy's costume.

C6 Her tailored dresses and immaculate make-up shows she is a woman of class as oppose to Iris's hot pants, skimpy tops and her adolescent face paint. Another example of this comes later in the film vi. tten we first see Sport. For the viewer to believe Iris's pimp can control her life in the way he does the viewer first has to believe he is a powerful man. He wears the extravagant clothes of the era; this shows that Sport is a confident man. If his costume where that of Travis would Sport's character, dominating pimp, be believable? Moreover, would Iris's character be believable, as a prostitute if her costume was that of Betsy's?

D1 To discuss setting we first must differentiate between a set and a location: "a set is a constructed place used for filming and a location is a place that is not built expressly for the filmmaker" (Phillips p10).

D2 Settings are used within the narrative to add verisimilitude to the film.

D3 In a scene of Taxi Driver Iris takes Travis to her apartment and we are shown a long corridor leading to a small room.

D4 This is a place where Iris lives and works.

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D5 This set has been created to convey the narrative, if we feel she is trapped within this world then we can understand the action of Travis later in the film. A characters surrounding must be believable to create narrative intangibility. If Iris had taken Travis to a luxury apartment the outcome of the film would not be believable.

Settings can also provide the viewer with temporal verisimilitude. If a film is set in the present day then the it could still be view within that same format years later, just as films set in the future, when viewed after the year in which they were set, still portray futuristic values, as the sets are still deemed to be how the future would look at the films release.

E1 Within mainstream cinema lighting is use to convey different meanings.

E2 "Back lighting can make the subject look threatening because viewers cannot interpret the subject's mood or perhaps identity", (Phillips p78) while key lighting could be use to cast the subject into shade, if lit from above can give a suggestion to the characters sinister motives.

E3 Mainstream relies on three-point lighting to make the subject stand out from the background and give definition.

E4 In the film Taxi Driver most of the action takes place at night, in the shots involving Travis during the day he is never seen in sunshine. The scene where Travis is speaking to the man from the secret service, he is standing in a dull light, even though we have just witness Betsy protecting her eyes from the sun in the same scene. This Scene when analyse could be conveying Travis depression. The almost ghost like image of the hotel owner coming from shade into light to meet Travis after his first meeting with Iris is an example of using top lighting to give a image another meaning.

F1 "A shot is an uninterrupted strip of exposed motion picture film make up of at least one frame"(Phillips p127).

F2 A point of view shot is effective within mainstream in providing the viewer with a understanding of what is happening in the narrative and why a character reacts in a certain way.

F3 Mainstream cinema also relies on a shot reverse shot rhythm, which sutures the viewer into the space between the characters.

F4 An example of this is clear when Betsy and Travis have lunch.

F5 The viewer is drawn into their world, even though events are taken place through a window they are sitting in front. of. We are first shown the establish shot and the sequences of over the shoulder shots. Within mainstream cinema the smallest of movements can be analysed to a point where they have a thousand meanings, for instants a characters smile can have two reasons, they are happy or embarrassed. Within the scene described. Travis and Betsy are clearly happy in each others company we can tell this through the body language and dialogue.

G1 In conclusion mainstream cinema relies on the spectator becoming emotionally involved with the characters.

G2 All the elements of raise en scene, when put together, work to convey meaning within the narrative and suture the viewer within the film.

2. Schematic form, expressed in terms of acts and concepts.

UA MES99 (JT)
MacT: MES – MAKING TECHNICAL – TAXONOMY – MAKE MEANING – COMBINATION – FILM REFERENCES –   B ORIENT TO QUESTION – MAINSTREAM (MAKE TECHNICAL) – SUSPENSION OF DISBELIEF – FILM1READING/MEANING   C: ELEMENT1 – MEANING – FILM2READING/DESCRIPTION/MEANING –   D: ELEMENT2 – MEANING – FILM2READING/DESCRIPTION/MEANING1(specific) – MEANING2 – FILM READING/MEANING2 (General)   E: ELEMENT3 – MEANING – FILM 2READING/MEANINGs (?Exemplification)   F: ELEMENT4 – MAKING TECHNICAL – MEANING1- MEANING2 – FILM READING2/MEANING2 (Exemplification) – ELEMENT5   G: MAINSTREAM CINEMA/SUSPENSION OF DISBELIEF – MES – COMBINATION - MEANING
The MacT is very systematic and thorough   Para E is a good comparison with DJ's management of the Taxidriver setting – UA is much more organised and framed. It is quite confusingly constructed at clause level but works because of its macrostructure.   Para F is probably quite a good attempt to analyse a scene in a film – but it veers off in the end into a different ELEMENT   MacN reprises the SUSPENSION OF DISBELIEF MEANING.   I suspect this is much better because UA did employ the setting the scene, abstraction, establishing shot, continuity approaches. But can I prove it.

3. Detailed text analysis with linguistic features investigated in the research highlighted

UA MES99 (JT, 11) Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 Mise en scene is a French term, when literally translated means "setting the scene". MAKING TECHNICAL A2 Elements comprising mise en scene are costume and make-up, sets and locations, figure movement and body language, lighting and the shot. TAXONOMY/MES ELEMENTS A3 It is these elements that contribute to the verisimilitude of the film. MES ELEMENTS - MAKE MEANING A4 "So expressive can mise en scene be that sometimes entire major scenes use only visuals to convey moods, characterisations, and meanings or implications" (Phillips p9). MES ELEMENTS - MAKE MEANING - MEANING A5 Other techniques are used within filmmaking to convey the narrative. OTHER ELEMENTS - MAKE MEANING A6 Classical editing provides narrative intangibility through the 180-degree rule and sound, which is thought to be an invisible aid, sets the mood and atmosphere. EDITING ELEMENTS - MEANING A7 All these elements work together in one way, in not bring awareness of the filmmaking process to suspend disbelief. COMBINATION - MEANING A8 This essay will focus on how mise en scene works to convey meaning and aid the narrative with the help of two film examples, Taxi driver, made in 1976 and directed by Martin Scorsese, and Raging Bull, made in 1980 and also directed by Martin Scorsese. FILM REFERENCE
	Concepts	Canonical occurrence and sequence
	Schema predicted	Identified explicitly in A8. Canonical
	General - Particular	Canonical
	Coherence	At a macrolevel it is coherent. But at a clause level there are a number of indeterminate collocations. However, these do not destroy the sense because the canonical sequence is strong. This may represent a good example of coherence coming from a strong scaffolding. Possibly UA would have been incoherent at the macrolevel as well as the microlevel without the strong teaching input on macrolevel organisation (this has some support from UA's own spoken comments)

	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; term, elements, techniques, labels; abstractions; technical terms; mise en scene, costume etc, scenes, verisimilitude, visuals, moods, characterisations, narrative, classical editing, *narrative intangibility, 180-degree rule, sound, atmosphere, film making process, suspend disbelief, relational process (A1) is, means, (A2) comprising, MEANING (A3) contribute to verisim, (A4) expressive, scenes use only visuals to convey (A5) convey narrative (A6) provides narrative *intangibility, sets the mood, (A7)work together in not bring awareness (A8) convey meaning, aid narrative A very high incidence of technical terms and MEANING but UA prefers to collocate *convey* with *meaning* - conduit rather than construction metaphor
Para	**Schema**	**hyper-Theme text**
		B1 To answer this question we first have to define mainstream cinema. ESSAY - MAKE TECHNICAL/MAINSTREAM CINEMA
	Concepts	This paragraph is almost a part of the macroTheme. Here it is treated as part of the Body of the essay
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **adjunct** **relational** **process** **Given-New**	Dual face Repetition vocab3 to answer, question, to define anaphoric nouns this question - postmod gm conjunction first adjunct to answer this question relational process Given - New mainstream cinema
	Clause relations **General -** **Particular**	Preview (intention to define)
	Coherence	The New item in hyperTheme becomes the beginning of a series of Derived Thematic Progressions which follow in a coherent sequence.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; mainstream cinema relational process; (intention to define) MEANING

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Para	Schema	hyper-Theme text
		C1 Costumes and make-up play an important role in creating an impression of a character. ELEMENT - MEANING
	Concepts	Canonical
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Replacement sentence vocab3 an impression anaphoric nouns - postmod a role in creating an impression gm conjunction relational process (?play a role)
	Clause relations **General -** **Particular**	High level of General - Preview: What role do they play? What impression do they create?
	Coherence	Taxonomic/canonic
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; a role in creating an impression labels; abstractions; technical terms; a character relational process (?play a role) MEANING play a role in creating an impression
Para	Schema	hyper-Theme text
		D1 To discuss setting we first must differentiate between a set and a location: "a set is a constructed place used for filming and a location is a place that is not built expressly for the filmmaker" (Phillips p10). ELEMENT - MAKING TECHNICAL D2 Settings are used within the narrative to add verisimilitude to the film. ELEMENT - MEANING D3 In a scene of Taxi Driver Iris takes Travis to her apartment and we are shown a long corridor leading to a small room. FILM READING
	Concepts	D1 and 2 work together to establish the hyperTheme. UA makes a relatively uncommon distinction in D1. D2 builds on this in a Canonical form. D3 provides the Example for the previous Generalisation
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition D2 is the Replacement sentence vocab3 anaphoric nouns - postmod (in quote) a constructed place used for filming, a place that is not built expressly for the filmmaker gm conjunction first adjunct to discuss settings relational process in quoted definition

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	Clause relations **General -** **Particular**	Matching Contrast - Generalisation - Example
	Coherence	Yes
	Field **Vocab 3;** **labels;** **gm** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; differentiate labels; gm; a constructed place used for filming, a place that is not built expressly for the filmmaker - These examples from a text book demonstrate the kind of gm valued in the field abstractions; technical terms; set, location, narrative, verisimilitude relational process MEANING used to add verisimilitude to film
Para	**Schema**	**hyper-Theme text**
		E1 Within mainstream cinema lighting is use to convey different meanings. MAINSTREAM CINEMA - ELEMENT - MAKES MEANING
	Concepts	Canonical
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Replacement sentence vocab3 anaphoric nouns - postmod gm different meanings conjunction adjunct; within mainstream cinema relational process Given-New different meanings
	Clause relations **General -** **Particular**	Preview - Details - Example (FILM READING)
	Coherence	Yes.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; lighting relational process - enhancing clause of purpose (to convey different meanings) MEANING convey different meanings

Para	Schema	hyper-Theme text
		F1 "A shot is an uninterrupted strip of exposed motion picture film make up of at least one frame"(Phillips p127). ELEMENT - MAKING TECHNICAL F2 A point of view shot is effective within mainstream in providing the viewer with a understanding of what is happening in the narrative and why a character reacts in a certain way. ELEMENT (specific) - MAKES MEANING - MEANING
	Concepts	Canonical. The MEANINGS concepts of F2 are General and require illustration. The paragraph that follows is not entirely clear in doing this.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition The schematic format has included a definitional component which is repeated here in F1. F2 is a canonical sequence although it appears to be focussed on one form of lighting rather than lighting in general. This is a little confusing vocab3 understanding of what is happening, a certain way anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; understanding of what is happening, a certain way labels; abstractions; technical terms; shot, strip of film, point of view, relational process F1 is, make up of, F2 is effective MEANING shot is effective in providing the viewer with understanding UA has high incidence of technicality building
Para	Schema	hyper-Theme text
		G1 In conclusion mainstream cinema relies on the spectator becoming emotionally involved with the characters. G2 All the elements of mise en scene, when put together, work to convey meaning within the narrative and suture the viewer within the film.

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1. Complete text, with sentences numbered.

LP

Ways Of Seeing One: Assignment Two

What kind of meanings are made by *mise-en-scene* in mainstream cinema?

A1 The term, mainstream cinema is best exemplified by films identified as "Hollywood".
A2 Bordwell and Thompson called this type of film the "classic narrative text" as it owes a debt to the nineteenth century novel.
A3 For instance, these dominant films incorporate well "rounded" characters, and a logical and comprehensible narrative, which gradually progresses, ending in closure.

A4 In cinematic terms the visual style of a film is as equally significant to the film as the narrative.
A5 They work side by side to influence the audience's perception and aid the audience's understanding of the film.
A6 The term *mise-en-scene* is used to describe those visual aspects that appear within a single shot of a film at the pre-editing stage.
A7 In order for me to discuss how exactly it is that *mise-en-scene* creates meaning in mainstream cinema, I must go into detail on each factor of *mise-en-scene.*
A8 For example, not only costume, props, setting, body language, performance and movement, but also, lighting, camera framing and camera movement.

B1 If *mise-en-scene* is to create any meaning in a film what so ever, then there must be generic verisimilitude.
B2 That is to say, that the *mise-en-scene* of the film must be believable to its genre.
B3 If this does not occur then the audience's suspension of disbelief will be broken and they will be able to draw little, if any meaning from the film.
B4 I have decided, therefore, to concentrate on a specific genre and it's codes and conventions in order to illustrate clearly the ways in which *mise-en-scene* cremes meaning in mainstream cinema.
B5 I will focus on the noir genre of the 1940's and 50's and the neo-noir genre which derived from it, using two of its films: **Mildred Pierce** Micheal Curtiz 1945) and Red Rock West (John Dahl 1993) to emphasise my points with specific examples.
B6 Noir translates literally as "dark" or "black" film and the genre is actually extremely difficult to define, although it's characteristics are among the most recognisable of any genre.

B7 The noir genre portrays a brutal, violent urban world full of crime and corruption, where the settings are shadowy and bleak, and it is almost constantly night time.
B8 The visual style and general *mise-en-scene* ofa noir film act together to create the unstable environment of the film and captivate the audience, by drawing them into a world where there is little safety or security.

C1 The first aspect of *mise-en-scene* that I intend to discuss is lighting.
C2 As opposed to using the traditional three quarter lighting system to create pleasant, balanced lighting, the noir genre is accustomed to using many different variations of this set up, in order to create atmospheric shadows and oppositions of light and dark.
C3 Low-key lighting and shadow-covered sets are major characteristics of noir cinematography, portraying the genre's films as places of evil entrapment and paranoia.
C4 Chiaroscuro and high contrast photography are also significant traits of film noir.
C5 Both of which are used effectively in Red Rock West in the scene where Michael meets Wayne.
C6 The great contrast of the bright outside light and the dull light inside the bar results in Cage becoming a faceless silhouette as he enters the bar.
C7 Somewhat expressionistically, the light also creates eerie shadows within the bar adding to it's sombre atmosphere.

C10 "Low key noir style opposes light and dark, hiding faces, landscapes, rooms, and by extension motivations and true character" (Place/Peterson p327))

D1 This is most definitely one of the most common ways in which lighting is used in film noir to create meaning.
D2 In Red Rock West, when Michael lies and says that he is "Lyle from Texas" his face is half covered in shadow and half not, emphasising the two sides of him; the honest side and the desperate side whb would lie and cheat to survive.
D3 We also see an example of this in Mildred Pierce, when because the brim of Mildred's hat causes an obstruction, so the low-key lighting cannot reach her, her face is also half covered in shadow.
D4 Again hinting at the struggle of vice and virtue within the character.

E1 The shadowy, dark atmosphere of film noir connotes a feeling of mystery, trouble and hidden secrets.
E2 More often than not, lighting is used to create the effect that the characters are trapped in the seedy world of the film, the contrast of shadows and light forming an apparent web or cage from which the characters cannot escape.
E3 The perfect example of this is in Mildred Pierce, when at the beach house Wally is encased in shadows from all angles, symbolising the fact that he too is trapped in this world of corruption and the fact that he has been set up by Mildred for the murder of her husband.
E4 By creating such an atmosphere the lighting not only helps in distinguishing what type of genre the film is, but it also aids the narrative by creating the required sense of uneasiness and anticipation needed in order to keep the audience on the edges of their seats.

F1 The camera and the movements that it makes are also vital aspects *of mise-en-scene* being used to create meaning in films.
F2 The camera is used in many different ways to create the atmosphere of the film.
F3 When Nicholas Cage in Red Rock West is in the gas station and we see him consider stealing the money from the till, tight framing is used.
F4 This assists in not only drawing attention to his facial expression, but also by enclosing the character within the lime, as if again he is trapped in this dark place where temptation of the unlawful is so strong.
F5 The tight framing of Mildred as she gives her statement during the police enquiry in Mildred Pierce, emphasises the fact that there is no escape for her from the memories of what she is describing.
F6 Doors, mirrors, windows, separate character from others and emotions.

G1 Slow tracking is another camera technique, which is used.
G2 As Cage drives up to the gas station in Red Rock West, this creates a feeling of uncertainty and canted shots are used to give the impression that everything is not as it should be.
G3 The shot where Cage is framed in the window of his car reinforces the constant feeling of entrapment and claustrophobia that noir films formulate.
G4 Doors, mirrors and windows are used liequently in noir to do this, as a way of isolating a character.
G5 By positioning the camera at a high angle to look down on Cage he appears helpless and small and as though the world is bearing down on him, pressuring him to do wrong.

G6 *"Mise-en-scene* (is) designed to unsettle, unjar and disorient the viewer in correlation with the disorientation felt by the noir heroes..." (Place/Peterson p333)
G7 This is exemplified clearly through the use of shots in film noir which appear unnerving, because of the irregular placing of characters within the frame and their slightly off composition.
G8 Creating the perception that everything is not quite right.

H1 By using alternative shot composition, the *mise-en-scene* yet again contributes to the vulnerable feeling of noir films.

H2 For instance by denying the audience the usual establishing long shot, it creates the sense of being lost and stranded.

H3 Very extreme close ups of just fractions of a person's face, say their chin or eyes, also proves to be very disturbing and intrusive.

I1 The costume and prop features *ofmise-en-scene* are both extremely necessary in devising meaning within a film.

I2 The costumes that are worn on film are very closely connected to that particular character, as on first impressions, appearance is all that the viewer has to draw conclusions about that character.

I3 A costume can also be the source of emphasising an important change in the character's personality or life.

I4 The first time, in Mildred Pierce that we see Mildred she is dressed in a fur coat with impeccable hair and makeup, suggesting that she is rich, successful and powerful.

I5 However, later on, when Mildred takes the audience into a flash back we see her in domestic surroundings wearing an apron.

I6 The iconography of the mother baking cakes suggests a happy family life.

I7 This also aids in stimulating the storyline, as the question is posed: Why has this woman changed so drastically?

J1 The two most common character types of film noir are the male anti-hero who becomes part of the crime and corruption as a result of being in the wrong place at the wrong time and *the femme fatale-* the woman who is not what she at first seems to be, capable of seducing the male and leading him astray.

J2 Red Rock West contains both of these character types, whose clothing most definitely aids the understanding and meaning of the film.

J3 By using basic symbolism and iconography, Nicholas Cage, the "good" guy is seen to be wearing light white coloured clothes the first time we see him, with his white car, the pure colours suggesting honesty and goodness.

J4 Whereas, when the audience are first introduced to Wayne, he is wearing a black waistcoat and dark shirt with his face shrouded in shadows behind the bar, suggesting the exact opposite.

J5 This is contradicted later, when Wayne turns up at the hospital wearing a white sheriff's hat, perhaps illustrating that he hides the real him behind the image of the town's reliable Sheriff.

J6 Also, the first time the audience lays their eyes upon Wayne's wife, who turns out to be *the femme fatale* of the narrative, is in a photo where she is wearing black clothing and dark red lipstick, resembling a creature of the night.

K1 The *mise-en-scene* also obviously adds to the verisimilitude of the film.

K2 For instance, the fact that Nicholas Cage's character drives a worn out Cadillac, and wears ripped jeans and scruffy cowboy boots, links with the fact that the character was supposed to be a penniless drifter.

K3 Other props such as, the Texas number plates, cowboy style clothing, as well as the location in a small dusty old town also contribute to the realism and authenticity of the film.

K4 The locations can also act as catalysts for the action in a film.

K5 In Red Rock West it seems highly appropriate that the final dramatic scene unfolds in a quiet, deserted graveyard; a symbol of death and the end of life.

L1 The final aspect *of mise-en-scene,* which creates meaning in mainstream cinema is the actual performance and movement of the actors in the film.

L2 This, of course, has a great effect on the implications that the audience draw from a narrative.

L3 For instance if an actors performance is not believable, then the audience's suspension of disbelief will be broken, whereas if an actors performance is realistic, then the viewer would be able to draw conclusions about the character and the plot through body language alone.

L4 For instance in the scene in Mildred Pierce where the detective finds her on the pier, through the non verbal communication of Joan Crawford's nervous mannerisms, the audience is able to deduce that despite what she says, Mildred is perhaps lying.

L5 She appears to be hiding something, and is thus incriminating herself.

M1 Performance can also make the unspecific items of a narrative crystal clear.

M2 For instance after hearing constantly about Lyle from Texas in Red Rock West, we are suddenly introduced to Dennis Hopper with his strong Texan drawl.

M3 The audience is therefore able to deduce the identity of Hopper's character,'

N1 Finally, despite the genre, the *mise-en-scene* of a particular film is not just organised to look visually appealing on screen.

N2 Every small detail that appears in a certain shot is carefully planned in order to enhance the narrative, and to increase the audience' s comprehensibility of the film.

N3 In the cases that I have discussed: Red Rock West and Mildred Pierce, because of the anti-traditional cinematography and *mise-en-scene* of the noir genre, the result is that the audience are able to find little safety or security within the world of the film.

N4 However, verisimilitude is still created through the *mise-en-scene, in* order for the viewer to escape into the narrative, suspending their disbelief.

2. Schematic form, expressed in terms of acts and concepts.

LP MES99 (RW)

MacT: MAINSTREAM CINEMA (MAKING TECHNICAL) - MES – MAKING TECHNICAL – NARRATIVE – MAKING MEANING – ESSAY METHODOLOGY - ESSAY STRUCTURE - MAKING MEANING – GENERIC VERISIMILITUDE– MAKING TECHNICAL -AUDIENCE – MAKING MEANING - ESSAY METHODOLOGY– FILM REFERENCES - NOIR – MAKING TECHNICAL - NOIR FILM READING/ DESCRIPTION - NOIR FILM READING/MEANING

C: ELEMENT1 – MEANING(in NOIR) – TAXONOMISING – FILM1 READING (Exemplification) – MEANING2 – FILM2READING –
E: ELEMENT1 – MEANING3 – FILM2 READING/MEANING
F/G: ELEMENT2 – MEANING1 – FILM1READING/MEANING – FILM2READING/ MEANING – ELEMENT2 – MEANING2 – FILM1READING/MEANING - MEANING (General) -
I/J ELEMENT3 – MEANING1/2 – FILM2READING/MEANING – FILM1READING/MEANING
K: MES – MEANING – FILM1READING/MEANING –
L: ELEMENT4 – MEANING1 – FILM 2READING/MEANING – MEANING2 – FILM 1READING/MEANING2
MacN: MES MAKES MEANING – FILM NOIR – GENERIC VERISIMILITUDE

MacT is very 'full' and has made a large number of terms TECHNICAL
F/G ELEMENT2 are very extensive explorations of Shot.

3. Detailed text analysis with linguistic features investigated in the research highlighted

LP MES 1999 Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 The term, mainstream cinema is best exemplified by films identified as "Hollywood". MAINSTREAM CINEMA (MAKING TECHNICAL) A2 Bordwell and Thompson called this type of film the "classic narrative text" as it owes a debt to the nineteenth century novel. MAINSTREAM CINEMA (MAKING TECHNICAL) A3 For instance, these dominant films incorporate well "rounded" characters, and a logical and comprehensible narrative, which gradually progresses, ending in closure. MAINSTREAM CINEMA - MAKING TECHNICAL A4 In cinematic terms the visual style of a film is as equally significant to the film as the narrative. MES - MAKING TECHNICAL A5 They work side by side to influence the audience's perception and aid the audience's understanding of the film. MES - NARRATIVE - MAKING MEANING A6 The term *mise-en-scene* is used to describe those visual aspects that appear within a single shot of a film at the pre-editing stage. MES - MAKING TECHNICAL A7 In order for me to discuss how exactly it is that *mise-en-scene* creates meaning in mainstream cinema, I must go into detail on each factor of *mise-en-scene*. MES - MAKING MEANING - ESSAY METHODOLOGY A8 For example, not only costume, props, setting, body language, performance and movement, but also, lighting, camera framing and camera movement. ESSAY STRUCTURE B1 If *mise-en-scene* is to create any meaning in a film what so ever, then there must be generic verisimilitude. MES - MAKING MEANING - GENERIC VERISIMILITUDE B2 That is to say, that the *mise-en-scene* of the film must be believable to its genre. VERISIMILITUDE - MAKING TECHNICAL B3 If this does not occur then the audience's suspension of disbelief will be broken and they will be able to draw little, if any meaning from the film. AUDIENCE - MAKING MEANING B4 I have decided, therefore, to concentrate on a specific genre and it's codes and conventions in order to illustrate clearly the ways in which *mise-en-scene* cremes meaning in mainstream cinema. ESSAY METHODOLOGY B5 I will focus on the noir genre of the 1940's and 50's and the neo-noir genre which derived from it, using two of its films: **Mildred Pierce** Micheal Curtiz 1945) and Red Rock West (John Dahl 1993) to emphasise my points with specific examples. ESSAY METHODOLOGY - FILM REFERENCES B6 Noir translates literally as "dark" or "black" film and the genre is actually extremely difficult to define, although it's characteristics are among the most recognisable of any genre. NOIR - MAKING TECHNICAL

		B7 The noir genre portrays a brutal, violent urban world full of crime and corruption, where the settings are shadowy and bleak, and it is almost constantly night time. NOIR FILM READING/DESCRIPTION B8 The visual style and general *mise-en-scene* ofa noir film act together to create the unstable environment of the film and captivate the audience, by drawing them into a world where there is little safety or security. NOIR FILM READING/MEANING
	Concepts	LP has covered all of the valued Concepts in this macroTheme. More than most she has defined her terms, making them technical. She also has a very strong prediction of Essay Methodology, again more than most other essays have: while these consist of explicit performatives, this does not carry the same naivite that other essays sometimes embody. They are grounded in the Making Technical and so obviously construe the Field.
	Schema predicted	NOIR GENRE – ELEMENTS (the extended cinematographic Taxonomy) – MAKE MEANING
	General - Particular	This macroTheme is a very extended one. It contains far more elaboration than most. Much of the elaboration is by way of Exemplification. So it represents a macroTheme in which General-Particular are realised. It is also a Generalisation for the ensuing Examples, as are all the essays Many examples of vocab 3 words appear in the macroTheme. Some signal relations within the macroTheme: A1 exemplified, A3 for instance, Others signal relations across the text: A7 go into detail, A8 for example B4 specific, B5 focus, specific examples A high level of vocab 3 signals like this probably signals an organised text
	Coherence	MacroTheme is internally coherent and predicts coherently
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; Some signal relations within the macroTheme: A1 exemplified, A3 for instance, Others signal relations across the text: A7 go into detail, A8 for example B4 specific, B5 focus, specific examples labels; A2this type of film, A4 in cinematic terms, A6 the term mise en scene, visual aspects, A7 detail on each factor of mise en scene, B6 characteristics abstractions; technical terms; mainstream cinema, Hollywood, classic narrative text, well rounded characters, logical and comprehensible narrative, closure, cinematic terms, visual style, audience's perception, mise en scene, single shot, pre-editing stage, costumes etc, generic verisimilitude, suspension of disbelief, codes and conventions, noir genre, settings, This is a very high level of Technical Terms and appears to contain all the possibilities for this question relational process A1 is exemplified, identified as, (A2 has a Verbal Process acting as Relational; A3 has Material acting as Relational/Attributive); A4 Rel:id, A6, is used to describe (Verbal as Relational) B1 modalised Relational to intro term, B2 modalised Relational defining term,B6 Relational Attributives (twice) to perform definition of terms., B7 Rel:At to describe film noir B8 ditto MEANING A5 style of film and narrative work side by side to influence the audience perception and aid audience's understanding A7 mise en scene creates meaning

		B1 mise en scene creates meaning B3 audience will draw little meaning from film B4 mise en scene creates meaning B8 visual style and general mise en scene act together to create the unstable environment
Para	**Schema**	**hyper-Theme text**
		C1 The first aspect of *mise-en-scene* that I intend to discuss is lighting. ESSAY METHODOLOGY - ELEMENT C2 As opposed to using the traditional three quarter lighting system to create pleasant, balanced lighting, the noir genre is accustomed to using many different variations of this set up, in order to create atmospheric shadows and oppositions of light and dark. ELEMENT - MEANING
	Concepts	HyperTheme is made conceptually very simple by exploiting Essay Methodology as a frame. C2 is not treated as hyperTheme but as next sentence in the paragraph Beginning to taxonomise the types of lighting is probably valued move. It presumes the Three point lighting system as characteristic of mainstream cinema and proposes a different noir system in opposition.. To contrast types and then classify one of the types further is probably valued strategy.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition mise en scene, lighting vocab3 aspect anaphoric nouns first aspect that I intend to discuss - postmod first aspect that I intend to discuss gm post mod conjunction relational process Reversed Token and Value makes Token New. Pointing forward to para because of the dual facing anaphoric noun modalised verbal process: intend to discuss - points forward
	Clause relations **General -** **Particular**	aspect signals Details : Ref back to A7 I must go into details on each factor of mise en scene. Clause functions as Generalisation/Preview for types of lighting (i.e Examples of lighting) and accompanying Details which run through C2-4; signal words:many different variations, major characteristics, significant traits. Film Example in C5-C7 (in the scene where: label)
	Coherence	The simple and powerful hyperTheme does ground the paragraph and establish strong coherence
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Because of its simplicity the dual facing devices also construct the Field – although they do not do so very extensively – that occurs in the ensuing sentences Vocab 3; labels; abstractions; technical terms; relational process MEANING

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Para	Schema	hyper-Theme text
		C10 "Low key noir style opposes light and dark, hiding faces, landscapes, rooms, and by extension motivations and true character" (Place/Peterson p327)) ELEMENT – MAKES MEANING D1 This is most definitely one of the most common ways in which lighting is used in film noir to create meaning. TAXONOMISING – ELEMENT – MAKES MEANING
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition most of the terms in C10 are repeated from C2-7. D1 simply reiterates the proposition of C10 vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	The QUOTE establishes a number of Generalisations about the function/meaning of lighting in film noir. D1 affirms the relevance of these Generalisations in the reading of the Film Examples (although the examples are not referred to in the hyperTheme) The question prompted by the emphatic proposition of D1 is 'Can you give me an example of how that is done?' or 'Why do you say that (so emphatically)?'
	Coherence	The dual face achieved by the repetition in the hypertheme and the emphatic proposition and its prompted question do establish coherence. The prompted question is answered in the ensuing paragraph
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; one of the most common ways in which lighting is used abstractions; light, dark, motivations, true character, technical terms; low key noir style, lighting, relational process Ref back This establishes preceding sentence as Value for the Token that is labelled one of the most....etc MEANING create meaning

Para	Schema	hyper-Theme text
		E1 The shadowy, dark atmosphere of film noir connotes a feeling of mystery, trouble and hidden secrets. ELEMENTS - MEANING
	Concepts	LP has a wider range of MEANINGS than other essays. Each of the major categories of Meaning for lighting is Generalised and then Exemplified. Here the Preview/Generalisation of mystery and hidden secrets is Detailed in E2 (trapped in a web) and Exemplified in E3 (The perfect example of this..) The paragraph ends with a hyperNew of accumulated meanings.
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Repetition most of the lexis is repeated from the preceding two paragraphs on lighting and also from the section of the macroTheme on film noir. vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations General - Particular	See Concepts for the General-Particular relations.
	Coherence	The clause prompts the question: 'In what way?' The paragraph answers.
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	The abstract terms are so strongly associated with film noir, they have the quality of being semi technical These are the established MEANINGS of film noir

Para	Schema	hyper-Theme text
		F1 The camera and the movements that it makes are also vital aspects *ofmise-en-scene* being used to create meaning in films. ELEMENTS – TAXONOMY – MAKE MEANING
	Concepts	This is the hyperTheme that signals the opening of the second ELEMENT. Unlike RM's essay for example, LP shows how it is possible to use a differently formed sentence for each, while still performing the same function.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Although the wording is significantly different, the Conceptual composition of this sentence is a Replacement one. ELEMENTS, aspects of MES, are repeated from C1. MAKE MEANING was implied in that sentence and is explicated here. vocab3 anaphoric nouns - postmod vital aspects of mes being used to make meaning gm conjunction also links the aspects here with C1 The first aspect relational process Pr:At, defining quality is attributed to ELEMENT, thus situating it in relation to the taxonomy of MEANING MAKING ELEMENTS.
	Clause relations **General -** **Particular**	The canonic Generalisation.
	Coherence	The prompted question is 'How is it done?' The answer begins in the next sentence, in many different ways
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; aspects abstractions; technical terms; camera and movements relational process are Pr:id Taxonomising MEANING post modifying position create meaning but there is still connection with animate agent: is used
Para	Schema	hyper-Theme text
		G1 Slow tracking is another camera technique, which is used.
	Concepts	This is a part of the camera Thematic Paragraph. It is a different member of the camera taxonomy
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition: another camera technique (technique is a noun version of the previous postmodified process + circumstantial used in many different ways) which is used vocab3 anaphoric nouns another technique which is used - postmod gm conjunction relational process Pr:id Taxonomising

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	Clause relations General - Particular	An Example of the camera taxonomy; a Generalisation to the Example of the film which follows.
	Coherence	Apart from the dual facing features it is likely that the two way Clause relation: Example/Generalisation is a coherence forming feature
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; technique abstractions; technical terms; slow tracking, camera technique relational process Making technical: Pr:id MEANING none
Para	Schema	**hyper-Theme text**
		G6 *"Mise-en-scene* (is) designed to unsettle, unjar and disorient the viewer in correlation with the disorientation felt by the noir heroes..." (Place/Peterson p333)
	Concepts	MES – MEANING This is a shift into a QUOTE which deals with the whole of mise en scene. But it is used to frame the continuing analysis of the use of camera. The next sentence relates it by Exemplification to the use of shots
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition the evaluation implied or expressed by the verbs and nouns repeats the tone of the evaluations expressed earlier in the text – even if the words are not exact repetitions. vocab3 anaphoric nouns - postmod gm disorientation (nominalisation of the previous clause – disorient the viewer - and of the figure in G5 for example: Cage appears helpless and small) conjunction relational process
	Clause relations **General -** **Particular**	Generalisation followed by a number of Examples. Facing back, the fact the Generalisation is about mise en scene rather than lighting is slightly disconnected from the preceding few paragraphs but facing forward it provides the basis for the Examples
	Coherence	See Clause relations
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; unsettle, unjar, disorient, disorientation [abstract verbs are unusual in the essays] technical terms; relational process MEANING mes is designed to unsettle etc the viewer

Para	Schema	hyper-Theme text
		H1 By using alternative shot composition, the *mise-en-scene* yet again contributes to the vulnerable feeling of noir films.
	Concepts	This is a continuation of the conceptual paragraph above, continuing the taxonomy of examples
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		I1 The costume and prop features *of mise-en-scene* are both extremely necessary in devising meaning within a film.
	Concepts	ELEMENTS – MAKE MEANING
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition Replacement clause vocab3 anaphoric nouns features of mise en scene - postmod cataphoric noun: meaning within a film gm conjunction relational process
	Clause relations **General -** **Particular**	This is the highest level of Generalisation for a hyperTheme
	Coherence	It is an effective transition to a new Element to have such a simple hyperTheme
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process**	Vocab 3; labels; abstractions; technical terms; relational process MEANING

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Para	Schema	macro-Theme text
		J1 The two most common character types of film noir are the male anti-hero who becomes part of the crime and corruption as a result of being in the wrong place at the wrong time and *the femme fatale*- the woman who is not what she at first seems to be, capable of seducing the male and leading him astray.
	Concepts	FILM READING/DESCRIPTION These are used to create a context for the Element of costume. Once the ELEMENT is associated with this DESCRIPTION in the next sentence, J2, the DESCRIPTION becomes an Analysis. This is foregrounded in J3 by reference to the technical abstractions *basic symbolism and iconography*.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition character (has been focussed in preceding para) film noir, the crime and corruption, leading him astray vocab3 types points forward to the Matching Contrast relation in the paragraph anaphoric nouns - postmod cataphoric nouns -post mod the two types: male anti hero, femme fatale point forward to the paragraph structure gm conjunction relational process to organise information into Theme/Given and New/projecting forward to paragraph content
	General - **Particular**	By making a Generalisation about the kinds of MEANING that are made in film noir there is a transition from the Exemplary Analysis of MEANING in the previous paragraph on the role of costume in Mildred Pierce and the Exemplary Analysis of the function of costume in RRW.
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; types labels; abstractions; male anti hero who...., femme fatale – the woman who... technical terms; as for technical terms relational process MEANING To taxonomise the two types of character Pr:id

Para	Schema	hyper-Theme text
		K1 The *mise-en-scene* also obviously adds to the verisimilitude of the film.
	Concepts	MES – MEANING This paragraph deals with MES in terms of all of its ELEMENTS which makes it less motivated by the predicted structure of the macroTheme. Versimilitude is predicted but it is at a higher level of Generalisation than the ELEMENTS and it is a MEANING rather than an ELEMENT. As LP returns to an ELEMENT in the next paragraph this detour into *verisimilitude* is disruptive. However, the MEANING verisimilitude is central to the essay and needs to be included so this is likely to override the disruption
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition mise en scene, verisimilitude vocab3 anaphoric nouns - postmod gm conjunction also relational process
	Clause relations **General -** **Particular**	
	Coherence	As discussed above, somewhat difficult to integrate with the immediately preceding text but it is obviously motivated by Thematic Formation of the Field: the lexical items in the sentence are technical terms
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; mise en scene, verisimilitude relational process MEANING adds to the verisimilitude:

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Para	Schema	hyper-Theme text
		L1 The final aspect *of mise-en-scene,* which creates meaning in mainstream cinema is the actual performance and movement of the actors in the film.
	Concepts	Canonical, Replacement clause
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Conjunction/Vocab 3 the final aspect
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		M1 Performance can also make the unspecific items of a narrative crystal clear.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

Para	Schema	hyper-Theme text
		N1 Finally, despite the genre, the *mise-en-scene* of a particular film is not just organised to look visually appealing on screen. N2 Every small detail that appears in a certain shot is carefully planned in order to enhance the narrative, and to increase the audience's comprehensibility of the film. N3 In the cases that I have discussed: Red Rock West and Mildred Pierce, because of the anti-traditional cinematography and *mise-en-scene* of the noir genre, the result is that the audience are able to find little safety or security within the world of the film. N4 However, verisimilitude is still created through the *mise-en-scene, in* order for the viewer to escape into the narrative, suspending their disbelief.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

1. Complete text, with sentences numbered.
DBcl MES 1999

A1 The term Mise-en-scene originated in the theatre and means, essentially all the visuals of a scene.
A2 The term encompasses: sets/ locations, costume/props, figure movement/ body language, lighting and in the case of film the frame of all these things, the shot.
A3 These elements of Mise-en-scene are used in mainstream cinema to help to create: genre, a believable diegesis, and character and narrative verisimilitude.
A4 This essay intends to look at these separate elements and establish the meanings they create both separately and collectively.
A5 To this end the films this essay looks at are John Dahl's *Red Rock West* and Quentin Tarantino's *Pulp Fiction.*

B1 Mainstream cinema is the cinema of narrative and is made to entertain its audience and emotionally involve its audience in the lives of its protagonists.
B2 For this emotional connection between audience and character to take place, the elements of Mise-en- scene are used to establish and enhance the verisimilitude of the narrative that the audience are presented with, making it a very important part of the process of producing mainstream cinema.

C1 The location and sets in mainstream cinema are designed both to enhance the verisimilitude of the diegesis and to add to the atmosphere of a scene.
C2 For the audience to believe in the narrative taking place, the characters need to be surrounded by a set with verisimilitude.
C3 In *Pulp Fiction* when John Travolta goes to buy his drugs from Eric Stoltz, the house set in which the scenes take place are disorganised.
C4 This is how the audience expect the house to look, because is the stereotypical view of a drug dealer.
C5 When this is combined with Stoltz's appearance (dishevelled), the verisimilitude of his character and the scene is established.
C6 The reflection of the disorganisation in Stoltz's character is brought in further in a later scene; when the mess of the set prevents him from finding his "little black medical book".
C7 In this case the set is clearly seen to help create the verisimilitude of Stoltz's character.

D1 The locations used in *Red rock west* reflect the nature of Nicholas Cage's character.
D2 "The credits roll over a montage of panning shots across desert hills and shrub land in twilight"(Orr, J, p.215).
D3 The emptiness of the desert opening, establishes Cage as a loner, an outsider, and the run down nature of the town sets reflect his state of mind.
D4 As the film progresses and Cage's character gets caught in his moral downward spiral, the sets become much darker and abandoned until the conclusion in the deserted, run down cemetery.
D5 The progressive bleakness of the sets reflects Cage's emotional conflict.

E1 "Specific kinds of dress have become characteristic icons of genre"(Gibson, P C, p. 3 8), wrote Pamela Church Gibson in reference to the gangster genre in particular.
E2 Costume plays an important part in establishing genre and character roles.
E3 In *Pulp Fiction* the high class gangsters wear well-cut suits, the first timers wear casual dress and the drug dealers spend their time in dishevelled dressing gowns.
E4 The costumes help establish the hierarchy of the criminal world.
E5 The gangster genre of the film is backed up with these established forms of dress for the characters.
E6 In the "hybrid country-noir"(Orr, J, p. 2 II) genre *of Red Rock West* the costumes reflect both the film noir and American west road movie conventions of costume.
E7 The denim of the road movie is used along with Dark colours of material, for the criminalistic

characters, this reflecting the darker nature of their characters.

E8 Using costume in these ways allows this part of the Mise-en-scene to enhance the verisimilitude of the characters and contribute to the establishing of genre in mainstream cinema.

G1 Figure movement and body language are important to the verisimilitude of characters and their power in relation to others.

G2 A character can appear confidant or scared depending on their body language without the need for dialogue.

G3 The body language in the opening scene *of Pulp fiction* is a good example of this.

G4 In the scene in which Samuel L Jackson and John Travolta enter the boy's apartment, their body language and movement ooze confidence and security, where as the boy's mannerisms exude fear.

G5 Combined with being shot slightly below eye level the body language of Travolta and Jackson quickly establishes the power balance in the scene and almost pre-ordains the outcome; the pair emerging 'victorious' over the boys.

G6 This element of Mise-en-scene enhances the verisimilitude of the narrative, by causing the characters to be portrayed in a believable way.

H1 Lighting in mainstream cinema is used to enhance genre and character along with mood and emotion.

H2 Particular genres use lighting in different ways, which have been established in mainstream cinema.

H3 A genre, which relies heavily on lighting, is film noir.

H4 This genre uses the lighting element of Mise-en-scene to show the duplicity of its characters.

H5 Characters depicted as being the bad guys are darkly lit, were as the fall guys are brightly lit, or in heavy moments of duplicity only half their face is bright, representing their indecision.

H6 An example a this kind of lighting in *Red Rock West* is in the Bar scene where Cage is Mistaken for a hit man and offered a deal by the Bartender/ Sheriff played by J.T.Walsh.

H7 As Cage enters the bar the scene is nearly all black besides the light from the door and half closed blinds.

H8 The angles change unsteadying the viewer, preparing them for what is to follow.

H9 The film uses lighting and shot in conjunction to destabilise the normalcy of that which we perceive.

H10 As Cage meets the darkly lit barmen we know he is heading for a fall.

I1 The lighting of a scene can change the mood or emotion within that scene.

I2 A darkly lit scene can give the audience a sense of claustrophobia or anticipation because, they cannot see exactly what is going on or what is going to happen.

I3 In contrast a brightly lit scene can promote a feeling of safety and well being for the opposite reasons.

I4 However this use of lighting is affected by the way the shot uses this light or lack of it;

I5 If a character is shot in extreme close up and brightly it can add to the disturbing nature of the close up.

I6 If a close up of an object is darkly lit it can make the shot more intriguing; the audience wish to find out exactly what they are seeing.

J1 The shot frames all the other aspects of Mise-en-scene, but can in its self create meaning in terms of character roles and narrative verisimilitude.

J2 Mainstream cinema uses extreme close ups and angles to help define the power distribution between characters in a scene and enhance the narrative in terms of instability.

J3 For example in the conversation that takes place between Samuel L Jackson and Tim Roth towards the end *of Pulp Fiction,* Jackson is shot in extreme close, which both emphasises the power he has over Roth and gives the audience a feeling of unease, not knowing which way Jackson's character will go in terms of the situation.

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K1 The angles of shot come into play when there is instability in a scene, be it in a characters personality or the situation.

K2 Seeing settings or people from a tilted angle disturbs the audience and informs them that the equilibrium of the narrative or character is being disrupted.

K3 Film noir combines these tilted angle shots with its generic lighting to show the duplicity of its characters.

K4 In the scene in Red Rock West where Cage is offered the deal to kill the sheriffs wife this is particularly evident. Cage is continually half lit to emphasise the conflict his character is having.

K5 As the offer is made the focus of the shot is split between; a shot of the money, an angled shot of the intended an angled shot of Cage.

K6 This constant changing of focus and angle emphasises that cage's character is of a dubious nature;

K7 He's honest jet he entertains the proposal.

K8 The audience is left in doubt of his character increasing their emotional involvement with him and the narrative; they need to know how he will turn out.

L1 In combination the elements of Mise-en-scene: sets/location, costume, figure movement/ body language, lighting and the shot, work together, relying on each other to create meaning in mainstream cinema; in terms of: generic verisimilitude , character and digenetic verisimilitude and most importantly narrative verisimilitude.

L2 Mainstream cinema depends on Mise-en-scene to create these meanings in order to produce the emotional involvement between the audience and the protagonists of its narrative, thus creating the emotional ride cinema goers expect when they go to view a mainstream film.

L3 Only when all the aspects of Mise-en-scene are used, effectively, together in mainstream cinema does this emotional bond form.

2. Schematic form, expressed in terms of acts and concepts.

DB MES99 (RW)
MacT: MES – MAKING TECHNICAL – TAXONOMY OF ELEMENTS1&2 – TAXONOMY OF MEANINGS - ORIENT TO ESSAY – ELEMENTS – MEANINGS – COMBINATION – FILM REFERENCES1&2 – MAINSTREAM CINEMA/AUDIENCE/VERISIMILITUDE C: ELEMENT1 – MEANING1&2 – FILM2 READING/DESCRIPTION/MEANING1 D: ELEMENT1 – FILM1READING/DESCRIPTION/MEANING E: QUOTE/ELEMENT2 – MEANING1&2(GENRE) – FILM2READING/MEANING – FILM1READING(GENRE)/ELEMENT2/MEANING G: ELEMENT3 – MEANING1&2 – FILM2READING/DESCRIPTION/MEANING2/ MEANING1/ COMBINATION H/I: ELEMENT4 – MEANING1,2,3,4 – GENRE – FILM NOIR – FILM READING(General)/MEANING (Specific) – FILM1READING/MEANING – COMBINATION – MEANING3,4 – COMBINATION J: ELEMENT5- MEANING1&2- MAINSTREAM CINEMA – FILM2READING/MEANING – MEANING3 – FILM NOIR/COMBINATION, ELEMENT4&5 – FILM2READING/MEANING MacN: ELEMENTS/COMBINATION – MEANINGS (VERISIMILITUDE1,2,3) – AUDIENCE INVOLVEMENT
DB has a generalising hypernew to each paragraph (which is very effective) I have the impression this is very well organised and very rich in content.

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3. Detailed text analysis with linguistic features investigated in the research highlighted

DB MES 99 Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 The term Mise-en-scene originated in the theatre and means, essentially all the visuals of a scene. MES – MAKING TECHNICAL A2 The term encompasses: sets/ locations, costume/props, figure movement/ body language, lighting and in the case of film the frame of all these things, the shot. TAXONOMY OF ELEMENTS 1 and 2 A3 These elements of Mise-en-scene are used in mainstream cinema to help to create: genre, a believable diegesis, and character and narrative verisimilitude. TAXONOMY OF MEANINGS A4 This essay intends to look at these separate elements and establish the meanings they create both separately and collectively. ORIENT TO ESSAY – MEANING MAKING - COMBINATION A5 To this end the films this essay looks at are John Dahl's *Red Rock West* and Quentin Tarantino's *Pulp Fiction.* FILM REFERENCE B1 Mainstream cinema is the cinema of narrative and is made to entertain its audience and emotionally involve its audience in the lives of its protagonists. MAINSTREAM CINEMA – MAKING TECHNICAL B2 For this emotional connection between audience and character to take place, the elements of Mise-en- scene are used to establish and enhance the verisimilitude of the narrative that the audience are presented with, making it a very important part of the process of producing mainstream cinema. AUDIENCE – ELEMENTS – MAKE MEANING
	Concepts	This is the first essay with so much emphasis on Details of MEANING in the macroTheme A3, A4 B1 and B2 all develop the Concept MEANING. Many of the key Concepts that make up this area of Film Studies Field are referred to
	Schema predicted	How ELEMENTS MAKE MEANING. This is predicted more explicitly than many other essays
	General - Particular	A1-5 All Concepts are at a General level
	Coherence	Very significant clause level Thematic development based on Vocab 3 and reference+ nominalisation (identification + ideation). Results in a clear prediction of the relationships between the Concepts
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; the term, the term, these elements, elements, the elements, labels; this essay abstractions; emotional connection, the process of producing mainstream cinema technical terms; mise en scene, visuals of a scene, sets etc, mainstream cinema, genre, diegesis, character and narrative verisimilitude, narrative, protagonists, relational process A1 means, A2 Pr:At encompasses, B1 Pr:id, rel: is, MEANING are used to help create: genre etc, these elements and the meanings they create, elements are used to establish and enhance

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Para	Schema	hyper-Theme text
		C1 The location and sets in mainstream cinema are designed both to enhance the verisimilitude of the diegesis and to add to the atmosphere of a scene. ELEMENT - MEANING C2 For the audience to believe in the narrative taking place, the characters need to be surrounded by a set with verisimilitude. AUDIENCE - MEANING C3 In *Pulp Fiction* when John Travolta goes to buy his drugs from Eric Stoltz, the house set in which the scenes take place are disorganised.
	Concepts	The hyperTheme relates specific forms of MEANING to the ELEMENT and so becomes a Generalisation about the ELEMENT – which then gets Exemplified by Pulp Fiction
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition location/sets,mainstream cinema, enhance verisim, (not, add to the atmosphere) vocab3 anaphoric nouns - postmod gm conjunction both (actually appears to add authority) relational process
	Clause relations **General -** **Particular**	
	Coherence	Repetition – which is the only dual facing feature - seems to create a strong coherence (if the preceding text is very coherent then creating more coherence presumably becomes an accumulative matter)
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; none labels; none abstractions; technical terms; location, sets, mainstream cinema, enhance verisimilitude, atmosphere of scene relational process none MEANING are designed to... (so does not foreground the ELEMENTS MAKE MEANING perspective)

Para	Schema	hyper-Theme text
		D1 The locations used in *Red rock west* reflect the nature of Nicholas Cage's character. D2 "The credits roll over a montage of panning shots across desert hills and shrub land in twilight"(Orr, J, p.215). D3 The emptiness of the desert opening, establishes Cage as a loner, an outsider, and the run down nature of the town sets reflect his state of mind.
	Concepts	This is really a continuation of the Theme in hyperTheme C1. It is another Example after the Pulp Fiction one
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

Para	Schema	hyper-Theme text
		E1 "Specific kinds of dress have become characteristic icons of genre"(Gibson, P C, p. 3 8), wrote Pamela Church Gibson in reference to the gangster genre in particular. QUOTE – ELEMENTS – MAKE MEANING/GENRE E2 Costume plays an important part in establishing genre and character roles. ELEMENTS – MEANING(genre, character) E3 In *Pulp Fiction* the high class gangsters wear well-cut suits, the first timers wear casual dress and the drug dealers spend their time in dishevelled dressing gowns. FILM READING
	Concepts	ELEMENT is cued by QUOTE rather than the usual ELEMENTS MAKE MEANING.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition One way to see this is that it exploits the taxonomy by treating dress as a Given, although this is the first mention of it since the macroTheme This also exploits the genre Concept and gangsters (although it has not been mentioned specifically). The rather specific features of E1 –that it is a quote and is related to a specific genre do not seem to disturb the coherence nor stop it acting as a Generalisation to the paragraph although the next sentence is the canonic ELEMENTS MAKE MEANING Generalisation. vocab3 anaphoric nouns - postmod gm conjunction relational process become: Pr:At, rel,
	Clause relations **General -** **Particular**	Although there are a number of tokens of specificity in this, it is a Generalisation which is followed by Examples.
	Coherence	It is coherent, although it is interesting that it is since its relation to preceding text depends on quite an amount of ellipsis.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; kinds labels; abstractions; technical terms; icons of genre, gangster genre relational process MEANING (characteristic icons of genre)

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Para	Schema	hyper-Theme text
		G1 Figure movement and body language are important to the verisimilitude of characters and their power in relation to others. ELEMENT - MEANING G2 A character can appear confidant or scared depending on their body language without the need for dialogue. MEANING - ELEMENT G3 The body language in the opening scene *of Pulp fiction* is a good example of this. FILM READING/DESCRIPTION
	Concepts	Once again DB's hyperTheme is comparatively detailed — more than the ELEMENTS MAKE MEANING ones that JW had. It remains at a level of generality/abstraction but is fairly explicit about the kind of MEANING that the ELEMENT makes. This reflects the strong sense of MEANING Taxonomy that DB expressed in his macroTheme.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition All of the participants in this sentence are repeated from the previous paragraph and some from the macroTheme. *power in relation to others* is similar to the previous paragraph *hierarchy of the criminal world* although it goes on to deal with a different facet of power. vocab3 none: it is noteworthy that so far in this text vocab 3 and conjunction have not played a big role in establishing coherence in the hyperThemes (although these were important in the macroTheme.) anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	See Concepts above
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; all technical terms relational process Pr:at (are important) MEANING

Para	Schema	hyper-Theme text
		H1 Lighting in mainstream cinema is used to enhance genre and character along with mood and emotion. ELEMENT - MEANINGs H2 Particular genres use lighting in different ways, which have been established in mainstream cinema. GENRE - ELEMENT H3 A genre, which relies heavily on lighting, is film noir.
	Concepts	DB is conscientiously foregrounding MEANINGs along with ELEMENTS. In H1 he has four MEANINGs. As a MEANING Genre is of a different order to the others so this is not entirely coherent. There is a relationship between genre and character etc but it cannot all be subsumed under the Process word enhanced as if they were all affected in a similar way. This paragraph deals with Lighting, Genre and character. The next with mood and emotion.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition enhance is a term that has recurred in the MEANING MAKING context; all the other Concepts are repeated. The transition from Lighting to an Example of lighting is strongly linked vocab3 anaphoric nouns - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	There is a strong movement from Lighting in mainstream cinema in H1 through to lighting in film noir in H3/4.
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; abstractions; technical terms; all technical terms relational process MEANING to enhance genre etc

Para	Schema	hyper-Theme text
		I1 The lighting of a scene can change the mood or emotion within that scene. I2 A darkly lit scene can give the audience a sense of claustrophobia or anticipation because, they cannot see exactly what is going on or what is going to happen. I3 In contrast a brightly lit scene can promote a feeling of safety and well being for the opposite reasons.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

Para	Schema	hyper-Theme text
		J1 The shot frames all the other aspects of Mise-en-scene, but can in its self create meaning in terms of character roles and narrative verisimilitude. ELEMENT – MES - MEANING J2 Mainstream cinema uses extreme close ups and angles to help define the power distribution between characters in a scene and enhance the narrative in terms of instability. MEANING
	Concepts	DB continues to work with the set of MEANINGS he established in the macroTheme. In J2 he introduces a new MEANING which is picked up in K1.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition shot (from macroT), (all the other aspects of) mise en scene, create meaning, character, narrative verisim. vocab3 (?) in terms of anaphoric nouns all the other aspects of mise en scene - postmod gm conjunction relational process
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; aspects of mise en scene, in terms of labels; abstractions; technical terms; shot, mise en scene, character roles, narrative verisim relational process MEANING create Meaning

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Para	Schema	hyper-Theme text
		K1 The angles of shot come into play when there is instability in a scene, be it in a characters personality or the situation. K2 Seeing settings or people from a tilted angle disturbs the audience and informs them that the equilibrium of the narrative or character is being disrupted.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		L1 In combination the elements of Mise-en-scene: sets/location, costume, figure movement/ body language, lighting and the shot, work together, relying on each other to create meaning in mainstream cinema; in terms of: generic verisimilitude , character and digenetic verisimilitude and most importantly narrative verisimilitude. L2 Mainstream cinema depends on Mise-en-scene to create these meanings in order to produce the emotional involvement between the audience and the protagonists of its narrative, thus creating the emotional ride cinema goers expect when they go to view a mainstream film. L3 Only when all the aspects of Mise-en-scene are used, effectively, together in mainstream cinema does this emotional bond form.
	Concepts	This is an ideal macroNew. DB has accumulated meanings and developed his own taxonomy of verisimilitudes

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1. Complete text, with sentences numbered.

SS Ways of Seeing
"What kind of meanings are made by **mise en scene** in mainstream cinema?"

A1 When answering the question "What kind of meanings are made by mise en scene in mainstream cinema?" two additional questions must be asked.
A2 Firstly what is mise en scene? Mise en scene is a French term that literally translates as "the fact of putting into the scene", or in simpler terms mise en scene is everything you see on screen.
A3 Costume, make up, lighting, setting and body movement are all included in the mise en scene definition.

B1 Secondly, what is mainstream cinema?
B2 This is a question that must be addressed in order to answer the original essay question.
B3 Mainstream cinema includes all films that are screened at cinemas for the general public as opposed to films shown solely at specialist cinema or film festivals.

C1 The interpretation of mainstream cinema includes a huge variety of film genres which, in turn, means that the styles of mise en scene within mainstream cinema will also be vast.
C2 That is why this essay is going to concentrate on just two films, *Pulp Fiction* and *Taxi Driver,* so that the essay question can be answered as clearly as possible.

D1 The majority of mainstream films are supposed to be realistic or if the story line is based around something that maybe considered fictional, it is mise en scene that is used to create verisimilitude.
D2 The lighting in particular is an important factor of mise en scene when it comes to developing verisimilitude.
D3 "Classical Hollywood filmmaking developed the custom of using at least three light sources per shot: key light, fill light and back light." (Bordwell, Thompson, 1986:130)
D4 The technique described in this quote is a standard one called "Three point lighting".
D5 It's used to light characters in way that makes them appear naturally lit, therefore creating believability.
D6 A good example of this is in the scene in *Pulp Fiction* where; *Vincent* (John Travolta) has taken *Mia* (Uma Thurman) to the restaurant *'Jack Rabbit Slims".*
D7 However, it is not only the three point lighting system used in mainstream films.
D8 There are many different techniques used for many different effects.
D9 If a character is lit with just a backlight they will appear as a silhouette on the screen.
D10 If they are lit with full frontal lighting the image on the screen can appear flat.
D11 There is also the use of "hard" and "soft" lighting in mainstream cinema.
D12 In *Taxi Driver* the character, *Betsy* (Cybil Shepherd) is always softly lit, perhaps to appear as the angelic type of woman *Travis* (Robert De Niro) sees her as. "...the chronically lonely cabbie fixates on Betsy (Cybil Shepherd), a shimmering blonde movie incarnation of the Virgin Mary." (Friedman, 1997:64)

E1 So the way a character is lit could, maybe subconsciously, help the audience decide what kind of person a certain character is.
E2 For example, if someone is lit with just a backlight, as I mentioned before, and appears on screen as a silhouette, the audience may be led to believe that this is a "shady" character, someone not to be trusted.
E3 However, it is not just lighting that builds character.
E4 What we see on the person (costume and make up) influences a lot of the judgement made by the audience.
E5 *Pulp Fiction's Jules* (Samuel L Jackson) and *Vincent* are dressed in black suits throughout the majority of the film.

E6 The audience from this alone that these two men care about their appearance and know that whatever it is that they do for a living they are serious about, otherwise they would not put so much effort into their look.

E7 The darkness of their suits could also be symbolic for the darkside they both hold.

E8 When the audience discover that they are hitmen it all fits perfectly.

E9 The clothes and guns they possess work well with. the title "hit men" and Tarantino probably knew that.

E10 "Just as setting may furnish props for the films on going narrative system, so may costume.

E11 To think of Dracula is to think how his billowing cape enwraps him, unfolds and closes decisively around the victim." (Bordwell, Thompson, 1986:126)

E12 He knew that a large portion of the audience are going to assume that hit men equals guns and suits.

E13 This is why the audience find it so amusing when these two violent, menacing, but likeable men are forced to wear uncoordinated, inappropriate shorts and t-shirts in "The Bonnie Situation".

E14 It's funny because it's unbelievable.

E15 It's this example that leads me to conclude that the main aim of costume in mainstream films is, again, to maintain verisimilitude.

E16 Of course there are exceptions.

E17 *Travis* of *Taxi Driver* mostly wears his army green jacket which immediately associates him with war which, in turn, is linked to death and suffering.

E18 "Travis is a former marine, a Vietnam vet whose frequent dressing in combat fatigues signals potential or actual violence." (Friedman, 1997: 62)

E19 So colours and styles of clothes maybe used as a sort of metaphor as has been proven with the above quote, but research suggests that the overall purpose of costume is to uphold the plausibility.

F1 Costume and setting usually work together in films.

F2 For example, irs highly unlikely that a film exists where the costume is late 19th century but is set in urban London, late 90's.

F3 For a film to work these two aspects of mise en scene must combine convincingly.

F4 The setting is important in the film although not often as noticed as the costume as it's usually just there, in the background.

F5 It's impossible to have a film without a setting and it's because it's always there and rarely unrealistic.

F6 That's why the audience fail to notice the relevance it sometimes has.

F7 However, the setting} in *Taxi Driver* has to be realised as it is a major factor of the story line. "... the determinant role of New York can not be overlooked." (Friedman, 1997: 72) "... the scary symptoms of Travis's encroaching dementia-flourish in the city he regards as Hell." (Friedman, 1997: 72)

F8 But this is not relevant when looking at the meaning of setting in mainstream cinema as a whole.

F9 *Travis* could be a black cab driver in East End London and the story could probably still exist.

F10 It's not New York that is the important ingredient to the film; it's the feelings *Travis* has towards it that is significant.

F11 It's necessary that the setting is urban though. It's the same with *Pulp Fiction*.

F12 It wouldn't have been credible for it to be set in the countryside.

F13 The point is that the setting, as well as all other components of mise en scene, depends on the film itself.

F14 In general though, the setting should compliment the costume, story line and characters of the movie or in other words, continue to keep it conceivable.

G1 When researching the meanings of mise en scene it's easy to drift into explaining meanings for particular genre's or films.

G2 Trying to discover meanings for mainstream cinema as a whole is extremely difficult.

H1 Lighting is used for the same reason throughout all genres.

H2 It can create particular atmospheres and moods as well as the obvious use of lighting characters and set.
H3 Of course different techniques are used in different films.
H4 Horror films are normally very dark and poorly lit whereas noir is known for its use of harsh shadows.
H5 Overall though, the principles of lighting are the same throughout cinema.

I1 The uses of setting and costume on the other hand vary widely.
I2 It all depends on the details of the film itself.
I3 Costumes have to fit the character's personality.
I4 Settings have to fit the story line.
I5 Both have to fit the time in which the film is set.
I6 However, there is one key factor that links all the elements of mise en scene within mainstream cinema together.
I7 Verisimilitude. It's the one component that all mainstream films possess.
I8 The audience have to be able to believe what they are seeing on screen could really happen.
I9 Otherwise the whole point of watching films is destroyed.
I10 The directors want the audience to become emotionally involved with the film.
I11 They want them to grow to love, like or even hate the characters they have created and relate with the story being told.
I12 For this to happen verisimilitude is the answer.
I13 That means making the costumes that the characters wear realistic to their personality and the time the film is set in, the setting realistic to the time and story line and the lighting must light the characters naturally apart from when being used to established a certain mood.
I14 If these rules are followed the popularity of cinema will continue until verisimilitude becomes an unnecessary requirement, which doesn't look probable for the near future.

2. Schematic form, expressed in terms of acts and concepts.

SS MES 99 (RW)

MacT: ORIENT TO QUESTION – ORIENT TO ESSAY - MES – MAKING TECHNICAL – TAXONOMY - MAINSTREAM CINEMA – MAKING TECHNICAL - GENRE – FILM REFERENCE
D: MAINSTREAM/'REALISM'/VERISIMILITUDE – ELEMENT1 – MEANING/VERISIMILITUDE – SUBTAXONOMISING ELEMENT1a– MEANING - FILM1
READING/DESCRIPTION(Exemplification) – ELEMENT1b,c,d –
FILM2READING/DESCRIPTION(Exemplification) –
E: ELEMENT1 – MEANING – FILM READING(Exemplification General) – ELEMENT2 – MEANING – FILM1READING/MEANING1,2 – QUOTE – MEANING3/VERISIMILITUDE – FILM2READING/MEANING4 (Specific) – QUOTE – MEANING4, 3
F: ELEMENT2 – ELEMENT3 – COMBINATION – FILM2READING/MEANING(Specific) – MAINSTREAM FILM READING (General) – MEANING2 – FILM1READING - FILM2READING – MEANING3(General) – COMBINATION/VERISIMILITUDE
G ESSAY METHODOLOGY – MES MAKES MEANING (Specific) – MES MAKES MEANING (General)
H ELEMENT4 – MEANING1,2,3 – FILM READING/GENRE(General Examples) – FILM READING/MAINSTREAM
I ELEMENT3 and 2/MAINSTREAM – ELEMENT 2/MEANING1 – ELEMENT3/MEANING2 – COMBINATION/MEANING3 – COMBINATION/MEANING4/VERISIMILITUDE – DIRECTOR/AUDIENCE – COMBINATION - OUTLOOK

Compare the schematic form of the essays with the schema that is predicted.
Like a number of MES99 this one is very explicit about what it intends to do. When MES 98 essays attempt such explicitness they become naïve and obvious.
The dual face in E is so elaborated that it interferes with the hypT to some extent
The macroNew is not signalled by orthography or lexis – but it is a classic accumulation of meaning in many ways, complete with an Outlook beyond the end of the essay.

3. Detailed text analysis with linguistic features investigated in the research highlighted

SS MES 99 Corpus genre analysis - Theme

Para	Schema	macro-Theme text
		A1 When answering the question "What kind of meanings are made by mise en scene in mainstream cinema?" two additional questions must be asked. ORIENT TO QUESTION – ORIENT TO ESSAY A2 Firstly what is mise en scene? MES – MAKING TECHNICAL A3 Mise en scene is a French term that literally translates as "the fact of putting into the scene", or in simpler terms mise en scene is everything you see on screen. MES – MAKING TECHNICAL A4 Costume, make up, lighting, setting and body movement are all included in the mise en scene definition. MES - TAXONOMY B1 Secondly, what is mainstream cinema? MAINSTREAM CINEMA – MAKING TECHNICAL B2 This is a question that must be addressed in order to answer the original essay question. ORIENT TO QUESTION B3 Mainstream cinema includes all films that are screened at cinemas for the general public as opposed to films shown solely at specialist cinema or film festivals. MAINSTREAM CINEMA – MAKING TECHNICAL C1 The interpretation of mainstream cinema includes a huge variety of film genres which, in turn, means that the styles of mise en scene within mainstream cinema will also be vast. GENRE – MES C2 That is why this essay is going to concentrate on just two films, *Pulp Fiction* and *Taxi Driver,* so that the essay question can be answered as clearly as possible. ORIENT TO ESSAY – FILM REFERENCE
	Concepts	The term 'Concepts' needs reviewing. In this essay it becomes clear that many of my 'concepts' are actually Moves or Propositions. This is particularly so for ORIENT TO ESSAY which plays an important role in the macroTheme and was also a main part of the pedagogic input This is a long macroTheme but it is reasonable to treat the whole section as the introduction, not least because of the clear signal towards the ensuing essay in C2
	Schema predicted	TAXONOMY of ELEMENTS, MAINSTREAM CINEMA, GENRE
	General - Particular	At high level of General with Definitions (Making Technical) being the step down to the Particular and these still remaining at General level and not exploiting specific examples. Creates good framework of Generalisation for the essay.

	Coherence	The macroTheme displays strong coherence with Vocab 1,2 and 3 combining with Reference, anaphoric nouns and nominalizations, Questions and statements of intent. Particularly powerful is its appropriation of the question (SS writes with authority)
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; ?do these construe the Field: answering, can be answered labels; (using these does seem part of construing the Field) questions, term, simpler terms, question, interpretation, variety, ?styles, definition abstractions; the fact of putting into the scene, cinemas, general public, specialist cinema, film festivals technical terms; mise en scene, ELEMENTS, mainstream cinema, genres, relational process must be asked, Pr:id, what is, is (a French term) that translates as; Pr:at included (Taxonomy), what is; this is, must be, includes, includes, will also be, MEANING what kinds of meaning are made

Para	Schema	hyper-Theme text
		D1 The majority of mainstream films are supposed to be realistic or if the story line is based around something that maybe considered fictional, it is mise en scene that is used to create verisimilitude. MAINSTREAM – 'REALISM' – MEANING/VERISIMILITUDE D2 The lighting in particular is an important factor of mise en scene when it comes to developing verisimilitude. ELEMENT – MEANING/VERISIMILITUDE
	Concepts	D1 acts as a transition from the macroTheme exploiting the Concept MAINSTREAM CINEMA to effect the bridge and relating it to the valued technical term *verisimilitude* which is used to frame the introduction of the first ELEMENT, lighting. The two sentences thus operate together as hyperTheme The propositions about realism, fiction and verisim are possibly not accurate but at Textual level they succeed
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition mainstream, mise en scene, verisimilitude (from D1 to D2) vocab3 factor (of mise en scene) anaphoric nouns factor - postmod gm something that maybe considered fictional conjunction in particular relational process Pr:id/modal supposed to be; pseudo cleft sentence it is mise en scene, foregrounds MES in making MEANING/verisim; lighting is (Taxonomising)
	Clause relations **General -** **Particular**	D1 Generalisation about mise en scene in MAINSTREAM and MEANING D2 Exemplification by way of Taxonomising ELEMENT 1:lighting D3-5 Give Details of ELEMENT makes MEANING. Acts as Generalisation for Exemplification D6 A good example of this
	Coherence	Coherence is high. SS engages with her reader strongly through Evaluative Signals *a good example of this is*
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; factor labels; something that maybe considered fictional abstractions; technical terms; realistic, story line, fictional, mise en scene, verisimilitude, lighting, relational process Pr:id/modal supposed to be; pseudo cleft sentence it is mise en scene, foregrounds MES in making MEANING/verisim; lighting is an important factor (Taxonomising) MEANING create verisim; develop verisim

Para	Schema	hyper-Theme text
		E1 So the way a character is lit could, maybe subconsciously, help the audience decide what kind of person a certain character is. ELEMENT – MEANING (general) E2 For example, if someone is lit with just a backlight, as I mentioned before, and appears on screen as a silhouette, the audience may be led to believe that this is a "shady" character, someone not to be trusted. FILM READING (general) – ELEMENT – (more specific/new) MEANING E3 However, it is not just lighting that builds character. ELEMENT – MEANING (general) E4 What we see on the person (costume and make up) influences a lot of the judgement made by the audience. (new) ELEMENT – (old) MEANING MAKING
	Concepts	SS has again exploited a very strongly signalled transition to the second ELEMENT. Like D1,2 she is using one Concept – here, lighting – in conjunction with a second Concept – character – to bridge through the second Concept to a third – costume and makeup
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition character, lighting, backlight, silhouette, MEANING (although it is a new MEANING, not a repeated one from the previous paragraph) vocab3 anaphoric nouns - postmod the way a character is lit, what kind of person a character is anaphoric peformatives: as I mentioned before gm conjunction for example However, relational process (in postmodification) what kind of person a character is; (in projection) that this is a shady character; it is not just lighting: shift in taxonomy Cleft sentence; what we see on the person...influences...
	Clause relations **General -** **Particular**	The manipulation of General and Particular relations is referred to in Concepts
	Coherence	Again coherence is handled overtly and strongly – this time with a performative to add to the cohesion. For the second time coherence has been established by strong bridging into the canonical ELEMENTS MAKE MEANING pattern. So the hyperThemes are not the simple ELEMENTS MAKE MEANING ones they are in other essays – the transition is heavily scaffolded. In paragraph E the scaffolding is perhaps overemphasised – but the MEANING is reiterated with a new component so the repetition is modified.
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	Vocab 3; labels; the way a character is lit, what kind of person abstractions; a shady character, technical terms; backlight, silhouette, relational process (in postmodification) what kind of person a character is; (in projection) that this is a shady character; it is not just lighting: shift in taxonomy Cleft sentence; what we see on the person...influences... MEANING Audience plays an overt role – in E1,2, and 4. Only in E3 ELEMENT makes MEANING

Para	Schema	hyper-Theme text
		F1 Costume and setting usually work together in films. (old) ELEMENT 2 – (new) ELEMENT 3 - COMBINATION F2 For example, irs highly unlikely that a film exists where the costume is late 19th century but is set in urban London, late 90's. COMBINATION F3 For a film to work these two aspects of mise en scene must combine convincingly. COMBINATION F4 The setting is important in the film although not often as noticed as the costume as it's usually just there, in the background. ELEMENT 3
	Concepts	Similar bridging to D and E paragraphs The management of Concepts, particularly through Evaluation of the MEANING of setting, in the paragraph suggests an uncertainty about the way Concepts are understood by SS and probably reduces the valuableness of the text despite its overt coherence building features.
	Dual face Repetition vocab3 anaphoric nouns - postmod gm conjunction relational process	Repetition Costume (from previous para) Setting (from macroTheme) vocab3 aspects, combine anaphoric nouns - postmod gm conjunction for example, although relational process costume is... (taxonomising); is important (Pr:at)
	Clause relations General - Particular	General level – even for the Exemplification which is hypothetical
	Coherence	See Concepts above
	Field Vocab 3; labels; abstractions; technical terms; relational process MEANING	Vocab 3; labels; abstractions; combine technical terms; relational process MEANING

Para	Schema	hyper-Theme text
		G1 When researching the meanings of mise en scene it's easy to drift into explaining meanings for particular genre's or films. ESSAY METHODOLOGY – MES MAKES MEANING - GENRE G2 Trying to discover meanings for mainstream cinema as a whole is extremely difficult. ESSAY METHODOLOGY – MES MAKES MEANING – MAINSTREAM CINEMA
	Concepts	This is an unusual insertion. It is a valued reference to genre and a valued problematising by reference to mainstream. However, it is also a reference back to the argument of the preceding paragraph. That the preceding paragraph has an argument is valued – although it is difficult to track the point of the argument, there is a number of indeterminacies in the Concepts and their Relations. Nonetheless, the short paragraph G is a reference back and an accumulation of the meanings construed in paragraph F G is also a prediction forward. It signals the intent to explore the contrast between *particular genres* and *mainstream as a whole* and the fact that it is *extremely difficult* So, in common with much of SS's text this is a very strong signalling set of sentences. The incoherence comes from a particular perspective on the key Concepts and the choice of Process and Evaluative lexis SS collocates with the Concepts. Clearly, Textual cohesion is not enough, Field coherence (Concept and Collocation) are also important. However, with a strongly signalled text, the framework for addressing Conceptual incoherences is stronger.
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition when researching meanings of mise en scene (ref back to preceding essay) particular genres (contradicts F8 looking at mainstream cinema as a whole) Trying to discover meanings (essay performative, Derived), mainstream cinema as a whole (confirms F8) Sentence parallelism (G1,G2) vocab3 particular ...as a whole, difficult anaphoric nouns - postmod the meanings of mise; gm conjunction when, -ing relational process
	Clause relations **General -** **Particular**	
	Coherence	

Para	Schema	hyper-Theme text
		H1 Lighting is used for the same reason throughout all genres. ELEMENT4 - H2 It can create particular atmospheres and moods as well as the obvious use of lighting characters and set. MEANING1,2,3
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	
	Clause relations **General -** **Particular**	
	Coherence	What is the reason? for H1 What about the differences predicted in H2
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	

Para	Schema	hyper-Theme text
		I1 The uses of setting and costume on the other hand vary widely. I2 It all depends on the details of the film itself. I3 Costumes have to fit the character's personality. I4 Settings have to fit the story line.
	Concepts	
	Dual face **Repetition** **vocab3** **anaphoric nouns** **- postmod** **gm** **conjunction** **relational** **process**	Repetition the uses of setting and costume vocab3 vary anaphoric nouns - postmod the uses of setting and costume gm conjunction on the other hand relational process
	Clause relations **General -** **Particular**	
	Coherence	
	Field **Vocab 3;** **labels;** **abstractions;** **technical terms;** **relational** **process** **MEANING**	
Para	Schema	hyper-Theme text
		I6 However, there is one key factor that links all the elements of mise en scene within mainstream cinema together. I7 Verisimilitude. It's the one component that all mainstream films possess.
	Concepts	Although this comes in the middle of the orthographic paragraph it is clearly a new Conceptual paragraph which is signalled by However, there is one key factor ...mainstream cinema. This can be treated as the macroNew

OCCURRENCE OF NAMED TECHNICAL TERMS in the macro-Themes of 12 top scoring essays.

Essay text Name	DJ	CA	SD	JW	TP odd m-T	AD	SW	RM	UA	LP 10	DB	SS
MES Visual style	\	\	\	\	\	\	\	\	\	\ \	\	\
ELEMENTS Camera shot	\	\					\		\ \		\ \	\
Settings	\	\	\	\		\			\		\	\
location						\			\		\	
costume	\	\	\	\		\	\		\		\	\
make up	\		\		\	\			\		\	\
lighting	\	\	\	\	\	\	\		\		\	\
shadow					\							
colour												
props				\		\	\		\	\		
actors' performance					\	\				\		
figure movement/	\	\	\			\	\		\	\		\
body language	\		\						\	\		\
space			\									
time			\		\							
art of recording					\							
focussing of shots					\							
camera movement				\								
framing				\						\		
editing				\						\		
(cinematographic qualities)				\								
visual aspects					\							
	7	5	8	8	8	8	6	0	9	10	7	6
Essay text Name	DJ	CA	SD	JW	TP odd m-T	AD	SW	RM	UA	LP 10	DB	SS

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Essay text Name	DJ	CA	SD	JW	TP	AD	SW	RM	UA	LP 10	DB	SS
MEANING	\	\	\	\			\(5)	\	\(2)	\	\	
codes				\			\			\		
coherence							\					
believable diegesis											\	
drama							\					
excitement							\				\	
emotive desires							\					
overall impression	\											
significance							\					
system of under-standing							\					
moods									\			
characterisations									\			
implications									\			
atmosphere									\			
conventions										\		
unstable												
environment										\		
	2	1	1	2	0	0	8	1	5	4	3	0
VERISIMIL									\		\	
*realism	*\	*\			*\							
illusion of believ-ability	\											
suspend disbelief									\	\		
generic verisimil										\		
character verisim											\	
narrative verisim	1	0	0	0	0	0	0	0	2	2	\3	0
Essay text	DJ	CA	SD	JW	TP		SW	RM	UA	LP 10	DB	SS

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Essay text Name	DJ	CA	SD	JW	TP	AD	SW	RM	UA	LP 10	DB	SS
GENRE Noir Neo-noir	\ 0	0	0	0	0	0	0	0	0	\ \ \ 3	\ 1	\ 1
MAINSTREAM Classic narrative text Well rounded characters Logical and comprehensible narrative	0	\ 1	0	\ 1	\ 1	\ 1	\ 1	\ 1	0	\ \ 2	\ 1	\ 1
NARRATIVE Fabula Plot action Motivation Closure protagonists	0	\ 1	0	0	\ 1	\ 1	\ \ \ 2	\ 1	\(2) 1	\ \ 2	\ \2	0
OTHER Images sounds							\ \					
TOTAL[excluding ELEMENTS]	3	3	1	3	2	3	11	3	8	13	10	2
Essay text Name	DJ	CA	SD	JW	TP	AD	SW	RM	UA	LP 10	DB	SS

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Seems that the 99 group have a wider variety of technical terms and use more technical terms for the commonsense terms used by 98 group – cfNarrative and Meaning

Meaning as a concept is much less a focus of the WOS98 group and is seldom referred to by means of the technical term Meaning

ELEMENTS seem to be more in 98 than 99, which is interesting since the emphasis of my teaching was on the taxonomy and yet the impact could be seen as elsewhere in the text formation: More well-defined macrothemes (Check this) with a focus on MEANING And the taxonomy of ELEMENTS creating a motivation for the paragraphing.

Making a term technical is to define, describe or explain it. The table below lists the Concepts that are named in the corpus from each of the years and indicates in how many of the essay texts the Concept is made technical.

Concept	WOS98	WOS99
MES MAKE TECHNICAL	6 4	6 5
ELEMENTS MAKING TECHNICAL	6 0	6 0
MEANING MAKING TECHNICAL	2 0	4 2
GENRE MAKING TECHNICAL	1 0	3 1
VERISIMIL MAKING TECHNICAL	0 0	3 1
REALISM (*not generally an appropriate technical term) MAKING TECHNICAL	4 1	
MAINSTREAM MAKING TECHNICAL	4 1	5 5
COMBINATION MAKING TECHNICAL	2 0	2 0
NARRATIVE MAKING TECHNICAL	0 0	5 1
TOTAL NO. OF CONCEPTS MADE TECHNICAL	6	15

Realisations of MAKING TECHNICAL in WOS98

Concept	WOS98	
MES MAKE TECHNICAL	6 4	A1 Mise-en-scene is a French term that roughly translated means 'what is put in the scene'. A2 The term is used to show the directors control of the shot. [CA] A2 Some confusion exists in defining the term however, as it is used in different contexts by different film theorists/writers. A3 The true application of the term, is in the practice of stage direction in the theatre, where various components are 'put into the scene'. A5 By extension from theatre to cinema, the term has come to mean the director's control over what appears in the film, and the way things are staged for the camera (through framing, camera movement and editing). [JW] A1 The term mise-en-scene derived from the French and the term literally means 'having been put into the scene'. A2 The is used to describe the visual aspects which appear within a single shot. B1 The term has been used quite differently by writers and critics of film. B2 Some choose to describe it as the elements which the camera needs. [TP] A1 The idea of Mise en scene began in the early theatres. A2 In translation it means "staging an action". A3 This basically means that what is being seen by the viewer has been placed there by the director for a reason. [AD]
REALISM MAKING TECHNICAL	4 1	C1 Nowadays films are often remembered by realism and realism is now a valuable part of the mise en scene of a film. C2 The viewer will go away from a film with the thought that it was believable or unbelievable. [AD]
MAINSTREAM MAKING TECHNICAL	4 1	E3 As the title says I shall be looking at main stream cinema. E4 This means that I shall use films that either use the conventions of Classic Hollywood or are well known in today's society. E5 I shall not be using any French Art or those that are not at the forefront of today's cinema.
TOTAL NO. OF CONCEPTS MADE TECHNICAL	6	

Realisations of MAKING TECHNICAL in WOS99

Concept	WOS99	
MES MAKE TECHNICAL	6 5	A2 Mise en scene is a technique whereby meaning is conveyed through the relationship of things visible within a single shot. A3 It literally means 'the "putting-in-the-scene": the direction of the actors, placement of cameras, choices of lenses, etc' (taken from How to Read a Film, Revised Edition, James Monaco, 1981, page 441).[RM] A1 Mise en scene is a French term, when literally translated means "setting the scene". A2 Elements comprising mise en scene are costume and make-up, sets and locations, figure movement and body language, lighting and the shot. A3 It is these elements that contribute to the verisimilitude of the film. A4 "So expressive can mise en scene be that sometimes entire major scenes use only visuals to convey moods, characterisations, and meanings or implications" (Phillips p9).[UA] A6 The term *mise-en-scene* is used to describe those visual aspects that appear within a single shot of a film at the pre-editing stage.[LP] A1 The term Mise-en-scene originated in the theatre and means, essentially all the visuals of a scene.[DB] A2 Firstly what is mise en scene? A3 Mise en scene is a French term that literally translates as "the fact of putting into the scene", or in simpler terms mise en scene is everything you see on screen.[SS]
MEANING MAKING TECHNICAL	4 2	A1 Without motivation and meaning the narrative of a film text is little more then a sequence of images and sounds. A2 "We can watch, we can listen. A3 All the rest is in the mind. A4 We cannot cross the screen to investigate for ourselves" (Film as Film p71). A5 If this is so then it is up to the 'filmmaker' to somehow create a sense of coherence. A6 "Coherence is the prerequisite of meaning. A7 It is the means by which the filmmaker creates significance" (Film as Film p II 6).[SW] B2 Within mainstream cinema there are 'codes' that have been developed which are assigned to certain meanings. [SW]

GENRE MAKING TECHNICAL	3 1	B5 I will focus on the noir genre of the 1940's and 50's and the neo-noir genre which derived from it, using two of its films: **Mildred Pierce** Micheal Curtiz 1945) and Red Rock West (John Dahl 1993) to emphasise my points with specific examples. B6 Noir translates literally as "dark" or "black" film and the genre is actually extremely difficult to define, although it's characteristics are among the most recognisable of any genre. B7 The noir genre portrays a brutal, violent urban world full of crime and corruption, where the settings are shadowy and bleak, and it is almost constantly night time. B8 The visual style and general *mise-en-scene* ofa noir film act together to create the unstable environment of the film and captivate the audience, by drawing them into a world where there is little safety or security.[LP]
VERISIMIL MAKING TECHNICAL	3 1	B1 If *mise-en-scene* is to create any meaning in a film what so ever, then there must be generic verisimilitude. B2 That is to say, that the *mise-en-scene* of the film must be believable to its genre. B3 If this does not occur then the audience's suspension of disbelief will be broken and they will be able to draw little, if any meaning from the film. [LP]

MAINSTREAM MAKING TECHNICAL	5 5	A1 To answer this question definitions of mise en scene and mainstream will first have to be provided. A4 Mainstream cinema usually consists of 'feature-length narrative films created for entertainment and profit. A5 Mainstream is usually associated with 'Hollywood', regardless of where the film is made' (taken from An Introduction to Film Studies the Second Edition-Edited by Jill Nelmes, 1999, page 492). [RM] B1 To answer this question we first have to define mainstream cinema. B2 Mainstream cinema is "any film created for entertainment and profit. B3 Mainstream is usually associated with "Hollywood" regardless of where the film is made", (Rowe p92 Nelmes) and usually classical narrative. B4 It relies strongly on convincing the spectator sufficiently to suspend disbelief. [UA] A1 The term, mainstream cinema is best exemplified by films identified as "Hollywood". A2 Bordwell and Thompson called this type of film the "classic narrative text" as it owes a debt to the nineteenth century novel. A3 For instance, these dominant films incorporate well "rounded" characters, and a logical and comprehensible narrative, which gradually progresses, ending in closure.[LP] B1 Mainstream cinema is the cinema of narrative and is made to entertain its audience and emotionally involve its audience in the lives of its protagonists. [DB] B1 Secondly, what is mainstream cinema? B2 This is a question that must be addressed in order to answer the original essay question. B3 Mainstream cinema includes all films that are screened at cinemas for the general public as opposed to films shown solely at specialist cinema or film festivals. [SS]
NARRATIVE MAKING TECHNICAL	5 1	A2 Bordwell and Thompson called this type of film the "classic narrative text" as it owes a debt to the nineteenth century novel. A3 For instance, these dominant films incorporate well "rounded" characters, and a logical and comprehensible narrative, which gradually progresses, ending in closure.[LP]
TOTAL NO. OF CONCEPTS MADE TECHNICAL	15	

Realisations of TAXONOMY in WOS98 and WOS99
Key:
Taxonomy with respect to Mode/genre
Table attempts to indicate whether the essay text is taxonomically organised. There are four modes of taxonomic organisation:
Exhaustive/staging: Taxonomy predicts all the taxonomic elements employed in the essay and the elements are used to stage the essay (at an explicit text-surface structure level, by being what each conceptual paragraph is about)
Exhaustive/scaffolding: Taxonomy predicts all the taxonomic elements employed in the essay but the elements do not necessarily correspond with the stages of the essay. They underlie a more explicit text-surface structure which is organised according to some other organising principle.
Illustrative/staging: Macro-Theme taxonomy illustrates <u>some</u> of the elements which are used to organise the text. The taxonomy which the elements are drawn from does explicitly organise the text-surface structure.
Illustrative/scaffolding: Taxonomy predicts <u>some</u> of the taxonomic elements employed in the essay but the elements do not necessarily correspond with the stages of the essay. They underlie a more explicit text-surface structure which is organised according to some other organising principle.
Where any of these systems are blended in the tables below it is because it is unclear which system is dominating. Such a blended system may or may not reflect difficulty in reading the text.

TAXONOMY with respect to Field
A second way of describing taxonomies is with respect to Field. Some taxonomies can be seen as established in Thematic Formations that are dominant in the discourse of the Field. An example is the NARRATIVE taxonomy which in most of its dominant formations is seen as having a Resolution stage or element. If a student represents the NARRATIVE taxonomy without this stage then this cannot be seen as a Field exhaustive taxonomy. Instead it is a partial taxonomy. Deciding whether a taxonomy is Field exhaustive or Field partial is not simple because there are seldom single Thematic Formations for taxonomies: in fact, in several essays the controversies surrounding taxonomy formation are explicitly referred to and competing taxonomies are identified. However, bearing in mind that 'Field exhaustive' or 'Field partial' will privilege dominant formations and tend towards employing normative principles in the description of student texts, there is some value in locating the taxonomies students use within the Thematic Formations of the Field. This is most clearly the case where the student writer themselves signals their acknowledgement of a dominant Field taxonomy by means of an expression like 'etc'.

Concept	WOS98	
MES ELEMENTS TAXONOMY Illustrative/staging? scaffolding?	6	A3 The elements include settings, costume and make-up, lighting, figure moment / body language and the shot itself. [DJ]
Illustrative/staging (first half of essay) scaffolding (second half) Exhaustive/staging		A3 Mise-en-scene includes costume, set, lighting and actors movement. [CA]
Exhaustive/staging		A2 To identify findings and look at various aspects of mise-en-scene this essay will examine lighting, setting, costume, make-up, body language, movement, space and time.[SD]
Illustrative/staging		A3 The true application of the term, is in the practice of stage direction in the theatre, where various components are 'put into the scene'. A4 This definition of the term, includes many of the visual aspects that can be found in films, and that are needed by the camera: setting, lighting, costume. props and the performance of the actors themselves. A5 By extension from theatre to cinema, the term has come to mean the director's control over what appears in the film, and the way things are staged for the camera (through framing, camera movement and editing). [JW]
Illustrative/staging		B1 The term has been used quite differently by writers and critics of film. B2 Some choose to describe it as the elements which the camera needs. B3 These talked of elements being, movement, lighting, shadow, colour and so on. B4 Others have included further elements such as the 'art of recording, the focusing of shots and the movement of the camera'
Exhaustive/staging		G1 It is clear that mise-en-scene is made up and therefore exists due to these factors of lighting, movement, objects, etc. G2 And it is these factors which I will explain in full shortly,
Illustrative/staging		I1 Mise-en-scene can be spilt into four main aspects which together make up the rudimentaries of Mise-en-scene as a concept. I2 These are the setting, costume and make up lighting and figure expression and movement. [TP]
		D1 There are a number of things that make up the mise en scene of a film. D2 I have mentioned setting already. D3 Others include costume and make up, props, lighting and acting / mannerisms. [AD]

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CINEMA	1	E3 As the title says I shall be looking at main stream cinema. E4 This means that I shall use films that either use the conventions of Classic Hollywood or are well known in today's society. E5 I shall not be using any French Art or those that are not at the forefront of today's cinema. [AD]
GENRE TAXONOMY Field partial	1	A4 For example, imagine a typical garden scene in a costume drama. A10 However, in other contexts e.g. in a comedy the baseball cap would be out of place. A11Therefore mise en scene is, to an extent, driven by the genre of the film itself. [DJ]
TOTAL NO	8	

Realisations of TAXONOMY in WOS99

Concept	WOS99	
MES ELEMENT TAXONOMY Exhaustive/staging	6	B1 The use of mise-en-scene and it's elements; setting, props, costume, movement, lighting and the shot all guide the spectator towards a sense of meaning within the films assumed fabula and the actual images that are on-screen. [SW]
Not Illustrative/ (neither staging nor scaffolding)		A2 Mise en scene is a technique whereby meaning is conveyed through the relationship of things visible within a single shot. A3 It literally means 'the "putting-in-the-scene": the direction of the actors, placement of cameras, choices of lenses, etc' (taken from How to Read a Film, Revised Edition, James Monaco, 1981, page 441).[RM]
Exhaustive/staging (one ELEMENT not used)		A1 Mise en scene is a French term, when literally translated means "setting the scene". A2 Elements comprising mise en scene are costume and make-up, sets and locations, figure movement and body language, lighting and the shot. UA]
Exhaustive/staging (but not in same sequence)		A7 In order for me to discuss how exactly it is that *mise-en-scene* creates meaning in mainstream cinema, I must go into detail on each factor of *mise-en-scene*. *A8* For example, not only costume, props, setting, body language, performance and movement, but also, lighting, camera framing and camera movement. .[LP]
Exhaustive/staging		A1 The term Mise-en-scene originated in the theatre and means, essentially all the visuals of a scene. A2 The term encompasses: sets/ locations, costume/props, figure movement/ body language, lighting and in the case of film the frame of all these things, the shot.[DB]
Illustrative/staging (first two-thirds of essay, final third recursive MES ELEMENTS, scaffolded by MAINSTREAM and VERISIMILITUDE		A3 Mise en scene is a French term that literally translates as "the fact of putting into the scene", or in simpler terms mise en scene is everything you see on screen. A4 Costume, make up, lighting, setting and body movement are all included in the mise en scene definition. .[SS]

MEANINGS TAXONOMY Text Exhaustive/ scaffolding	1	A3 These elements of Mise-en-scene are used in mainstream cinema to help to create: genre, a believable diegesis, and character and narrative verisimilitude. [DB]
Text Illustrative/ scaffolding	2	B4 As the majority of western audiences generally accept these codes (consciously or unconsciously) the filmmaker has a unique opportunity to use this system of understanding to create drama, excitement or any of our emotive desires. [SW]
Text Illustrative/ scaffolding		A3 It is these elements that contribute to the verisimilitude of the film. A4 "So expressive can mise en scene be that sometimes entire major scenes use only visuals to convey moods, characterisations, and meanings or implications" (Phillips p9). A5 Other techniques are used within filmmaking to convey the narrative. A6 Classical editing provides narrative intangibility through the 180-degree rule and sound, which is thought to be an invisible aid, sets the mood and atmosphere. A7 All these elements work together in one way, in not bring awareness of the filmmaking process to suspend disbelief. [UA]
GENRE TAXONOMY Text Exhaustive/ Scaffolding	1	B5 I will focus on the noir genre of the 1940's and 50's and the neo-noir genre which derived from it, using two of its films: **Mildred Pierce** Micheal Curtiz 1945) and Red Rock West (John Dahl 1993) to emphasise my points with specific examples. B6 Noir translates literally as "dark" or "black" film and the genre is actually extremely difficult to define, although it's characteristics are among the most recognisable of any genre.[LP]
NARRATIVE TAXONOMY Text Illustrative/ Scaffolding (very slightly)	1	A2 Bordwell and Thompson called this type of film the "classic narrative text" as it owes a debt to the nineteenth century novel. A3 For instance, these dominant films incorporate well "rounded" characters, and a logical and comprehensible narrative, which gradually progresses, ending in closure.[LP]
TOTAL NO. OF CONCEPTS TAXONOMISED	11	

OCCURRENCE OF CONCEPTS/ACTS in the macro-Themes of 12 top scoring essays.

Essay text Concept/Act	DJ	CA	SD	JW	TP odd m-T	AD	SW	RM	UA	LP 10	DB	SS
MES NAMING	\	\	\	\	\	\	\	\	\	\	\	\
MAKE TECHNICAL	0	\	0	\	\	\	0	\	\	\	\	\
ELEMENTS	\	\	\	\	\	\	\	\	\	\	\	\
TAXONOMY ELEMENT	\	\		\	\\\	\	\	\5	\7	\11	\	\
MEANING- MAKING	\	\	\	\	\	\	\	\	\	\	\	0
MEANING MAKING + SENSER	\	\	\	\		\	\	0	\	\	\	0
MEANING MAKING - SENSER	\	\	0	\	\	0	\	\	\	\	0	0
MEANING MAKING TECHNICAL	\(G)	\(G)	0	0	\	0	coherence codes \(G)(P) \	0	\9	\	\ \	0
TAXONOMY MEANINGS	0	0	0	0	0	0	0	0	0 (but some egs	0 but eg.s	\	0
GENRE NAMING MAKING TECHNICAL	\	0	0	0	0	0	0	0	0	\ \	\ ·0	\ 0
VERISIMIL NAMING MAKING TECHNICAL	*realism	*realism	0	0	*realism	*realism		0	\ \	\ \	\ \	0
MAINSTREAM NAMING MAKING TECHNICAL	0	\ 0	0	\ 0	\	\	\ 0	\ \	\(in para B)	\ \	\ \	\ \
FILM REFS									\	\	0	\
COMBINATION	\(imp)	0	0	\	0	\	0		\	\	0	0
NARRATIVE NAMING MAKING TECHNICAL	0	0	0	0	0	0	\ 0	\ 0	\	\ \	\ 0	0

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FILM READING DESCRIPTION	\(G)	0	0	0	\(P)	0	0	0	0	\(G)	0	0
FILM READING MEANING	\(G)	0	0	0	\	0	\(G)	0	0	\(G)	0	0
ORIENT TO QUESTION	0	0	\	\	0	\	0	\	0	\	0	\
ORIENT TO ESSAY METHODOL.	0	0	\	\	0	\	0	0	\	\	\	\
EVALUATION COMMENT	0			\	\	0	\	0	0	0	0	0
QUOTE	0	0	0	0		0	\	\	\	0	0	\12
(General etc)												
NOTES:			1		2, 3		4	6	8			
TOTAL:	10	9	5	13	12	10	13	10	14	21	16	11

Just having a Concept in m-T is no indication of how it has been realised – there is such a range of realisations of propositions about Concepts and of degrees of coherence among the realisations

Although this is a very particulate process – and in case of SW listing does not explain why essay works, it is a process for beginning to pay attention to the realisation of the essay
1 SD: The orient to essay and question is odd for its explicitness
2 TP: This one is particularly difficult to code – too many other concepts in m-T and high level of incoherence
3 TP: Evaluation/Comment is not a sufficiently refined category: in this instance there is Comment but it is 'inappropriate'

WOS 98 are very derivative from Bord and Thompson – especially those which deal inaccurately with realism. WOS99 show more diversity of source materials?

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4 SW has a rich variety of Concepts in his macroTheme – most of them intended to Generalise about MEANING – coherence, assumed fibula, codes (actually an aspect of ELEMENT but with MEANING-MAKING entailed in its meaning, cf 'this system of understanding'), drama, excitement, emotive desires

5 RM: ELEMENT TAXONOMY is not the same as others – and not the one he uses in the essay (cameras, lenses etc versus setting, props etc)

6 Although RM's macroT is not as rich in Concepts as SW, it is a very coherent and neat 2 Acts of definition on two central Concepts MES and MAINSTREAM

7 UA does strong taxonomising work on ELEMENTS – uses comprising and an exhaustive list

8 Up to here QUOTES only appear in the WOS99 macroT – is this evidence that they have a stronger sense of the purpose of academic essay writing as built on the study of others? Although LPs essay is probably the best and does not have any

9 UA brings in suspension of disbelief into MEANING

10 LP has a macroT that goes over many paragraphs. It indicates something about macroTheme – it sets the scene by establishing the frame for the essay. How do the two years compare in this?

11 LPs taxonomising – like a number of the students – contrasts taxonomies of ELEMENTS

12 Good example of QUOTE being glossed in simpler language displaying interpretation

13 SS is interesting in that she does not cover a lot of Concepts so why is it a good opening. Is it simply necessary in macroT to begin to do some of the things that are expected in an intro – to set the scene, name a number of Concepts and if necessary define

TAXONOMY MEANINGS – WOS98 Exemplify but have no conceptualised technical terms

WOS 99 are either fuller and more technical or – if short – neat and coherent with explicit predicting

I think the orient to essay scores suggest WOS99 have a stronger sense of the essay as a purposeful text they construct
[it was also taught on the WOW programme]

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<u>**In what way does mise-en-scene work to construct meaning in film noir~**</u>
<u>**with reference to the first fifteen minutes of 'Red Rock West'?**</u>

A1 In film noir, and in the specific case of John Dahl's contemporary film noir 'Red Rock West', mise-en-scene can provide plenty of information about the characters and setting before the plot is clearly developed.

A2. This mini-essay attempts to highlight examples of how the mise-en-scene of the opening of 'Red Rock West' constructs meaning.

A3. The opening shots provide a great deal of information about both Cage's character Michael, and the rural Wyoming setting where he has come attempting to find work.

A4. They show the road stretching off into the distance and wide expanses of open farmland.

A5 Michael is seen clearly suffering from an old leg injury as he wakes from an uncomfortable night in his car at the deserted roadside, but is seen making as good a job he can preparing himself for his upcoming interview at the rig.

A6 He manages to wash, shave, perform some (one armed) press ups and sort himself out a clean interview shirt - apparently taking great delight in smelling the cleanliness of this, his passport to a brighter future.

A7. His obvious physical strength is clearly compromised by his leg injury (we later learn that he is an ex-Marine).

A8 He is not the man he used to be and, because of his injuries, finds himself alone at the fringes of society.

A9 So, before a word of dialogue has been uttered we are already being offered a burgeoning picture of Michael as film noir fall guy.

A10 His honesty and decency are highlighted in a couple of early scenes on the rig where he mentions his injury on the application form, and thereby doesn't get the job.

A11 After that disappointment, although he's next to penniless, his pride will not allow him to accept money from a friend.

A12. We also see his honesty shine through in the apparently deserted gas station where, rather than make off with the cash lying unattended in a moneybox, he turns to leave.

A13. As in later scenes in the film (notably when he has to drive back to Red Rock having knocked over Suzanne's ex-lover) it seems that Michael's major handicap is not his leg, but his overriding sense of decency- as John Orr puts it his "morally virginal state"

B1 However, the gas station is not deserted.

B2 The attendant splashes $5 of petrol into the old Cadillac (which, like it's owner, has clearly seen better days) and points Michael fatefully in the direction of Red Rock.

B3. And so Michael rolls past the Red Rock 'welcome' sign for the first of many times in what becomes a "circular journey" (Orr).

B4 Red Rock is apparently deserted too, until Michael enters the dimly lit bar.

B5 It's a bright morning but what little light there is in the bar is streaming in from the door and windows, casting long 'noirish' shadows.

B6 The dingy, seedy character of the bar helps identify the equally shady Wayne, an example of film noir mise-en-scene helping to reveal our first 'bad egg' in his true light.

B7 There are obviously, many more examples of 'noirish' mise-en-scene within the body of the film.

B8. Expressionism is evident in that as small town intrigue closes in on our hapless hero - so does the night.

B9. Dennis Hopper (of all people) arrives on the scene, Suzanne manifests herself into the noir femme fatale, and all the time Michael just wants to get out.

C1 Dahl certainly uses mise-en-scene to provide information about characters and setting in the first few minutes.

C2 The Red Rock sign seen in the light of day to start with, becomes a running gag.

C3 As John Orr observes, for Michael, "all roads lead to Red Rock".

TK RRW - Schema

Para	Genre schema	Contents details
A		ELEMENTS-MEANING MAKING-FILM REFERENCE - FILM READING/DESCRIPTION - MEANING - FILM READING/ DESCRIPTION mes = info about character and setting - examples in RRW - road/leg injury; press ups, shirt=passport to the future, injuries = on edge of society = film noir fall guy*- honesty and decency: job application/petrol station moneybox - handicap not leg but decency *Comment: 'film noir fall guy' is a MEANING - but it probably needs more definition to work as a MEANING ascribed to the preceding FILM DESCRIPTION. And the subsequent character attributes - honesty and decency do not establish the critical features of this MEANING* *General issue here is not coding the MEANINGS sufficiently closely to mise en scene or to generic categories.*
B		FILM READING/DESCRIPTION gas station - RRW sign - circular journey - dimly lit bar - noirish shadows: Wayne as 'bad egg' - expressionism:intrigue and night close in at same time- Hopper, Suzanne as femme fatale, M wants out
C		MES-MEANING MAKING - ELEMENT - MEANING - QUOTE mes - characters and settings - RRW sign = running gag; 'Orr'

What kinds of meanings are made by mise en scene in mainstream cinema, with reference to 'Mildred Pierce' and 'Taxi Driver'

"Cinema is a matter of what's in the frame and what's out"
Martin Scorsese

A1 In order to discuss the above question we must first clarify what are meant by the terms 'mise en scene' and 'meaning'.

A2 Mise en scene is, basically, everything that is put in front of the camera in order to be filmed –set and props, lighting, costumes and figures.

A3 This essay will examine individual elements of mise en scene and in the particular case of two (albeit very different) mainstream films – 'Mildred Pierce' (Michael Curtiz, 1945) and 'Taxi Driver' (Martin Scorsese, 1976) - attempt to highlight the different meanings constructed by them.

A4 As well as different elements making up mise en scene, we can also identify very different levels of meaning.

A5 One area of meaning is 'referential meaning', which alludes to knowledge of the world outside the film which is shared by both filmmaker and viewer.

A6 'Explicit meaning' alludes to elements of overt significance, whereas 'Implicit meaning' is left for the viewer to look back on as narrative events unfold (or later in reflection).

A7 'Symptomatic meaning' is acquired by a film on the basis of the time and conditions in which it was produced - entailing implications over when it was made, where it was made, and through to the fine points of the artistic, social and political situation at the time.

A8 Therefore, we appreciate, for example, the referential meaning in the fact that Bickle driving a yellow cab amongst skyscrapers places him in New York City.

A9 We should also recognise, as another example, the symptomatic meaning in that the model of car, and fashion sense of the characters, places them in the 1970's.

B1 Setting plays an important role in creating both mood and meaning of a film.

B2 In Taxi Driver it is easy to compare the seediness of Bickle's working environment with the relative opulence enjoyed by Betsy.

B3 Both profess to have high minded aspirations to change the world.

B4 However, Bickle is caught in a lifestyle that sustains but undermines and disgusts.

B5 Betsy's workplace, the campaign offices of presidential candidate Charles Palantine, is a hive of cheerful, optimistic, activity.

B6 Betsy's large open plan office has her working in a big supportive (if not over attentive) group, whilst Bickle works very much alone.

B7 When he does meet his fellow taxi-drivers, he finds it almost impossible to talk to them.

B8 Between the taxi cab, his drab apartment, and the porno theatre, Bickle's insomnia ravaged world is presented as something of a living nightmare to the viewer.

B9 Although Betsy's world is not embellished beyond her place of work, the allusion is certainly that her lifestyle is far healthier than Bickle's.

B10 This environmental juxtaposition creates explicit meaning, and whilst it could also allude to the reason why Betsy might originally find Bickle enigmatic and interesting – it certainly portends to the fact that their relationship is doomed to failure (up until her ultimate ironic, and implicitly meaningful, hero worship).

B11 Clearly the set design in different films changes according to the genre – a decision which will in itself largely depend on the established style which alludes to referential meaning developed between filmmaker and viewer.

B12 Whereas the majority of mainstream films stick to one genre there is a clear contrast between different set characteristics during Mildred Pierce, as the film slickly moves between the genres of melodrama and film noir.

B13 During its melodramatic scenes, as Mildred is at the height of her powers, she holds court in the elegant, businesslike but cheerful offices of her restaurant chain.

B14 However, as Veda, Monty and Wally conspire against her, the world seems to draw in on Mildred.

B15 This is represented by the sets, swathed in darkness, becoming almost claustrophobic – until, ultimately, Mildred's world is destroyed.

C1 Lighting clearly plays a key role in this last instance – as the film takes on the visual appearance of film noir.

C2 The soft lighting which lights Joan Crawford's face during the early 'flashback' scenes is replaced by harsh low key lighting, which is most noticeable when Mildred appears in the police station.

C3 The use of noirish lighting obviously points towards meaning within the narrative of the film, Pam Cook alludes to the meaning thus "the lighting (shadows) on Mildred's face suggest her own guilt in the present when she has just been seen as so successful in her own right in the past" (Kaplan Women in Film Noir, Routledge p.74).

C4 The fact that Mildred is not guilty is not known by the viewer until the flashback sequences have run their course, after which the meaning of the noir-style lighting must be seen as implicit.

C5 Pam Cook now regards "sharp contrasts of light and shadow suggest[ing] partial truth: something is missing, but whatever it is remains hidden" (Kaplan Women in Film Noir, p.81).

C6 Lighting is used to convey all sorts of other moods and meanings.

C7 Under lighting is traditionally synonymous with horror, soft three point lighting can help beautifying the female lead by suggesting volume.

C8 The use of light also plays an important role in Taxi Driver.

C9 Fundamentally, Travis Bickle is a creature of the night – his excursions into daylight, whether to woo a young woman or to kill her boss, are ultimately unsuccessful.

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C10 He feels alienated and disaffected, and that meaning is emphasised by windscreen reflected flashes from the neon lit canyons through which he plies his nocturnal trade.

D1 Guns, notably in the way of Travis Bickle's personal armoury, are especially prevalent props in Taxi Driver.
D2 Pretty soon after the gun salesman arrives to meet Bickle, the viewer is left in little doubt that De Niro's character is not just buying a firearm for his own protection whilst doing his job.
D3 The meaning that he means to 'get up to no good' is quite explicit as he first turns his attention to the biggest, most powerful, pistol in the case.
D4 The fact that he buys every other gun alludes to the same explicit meaning.
D5 The notion that Mr Bickle is fast losing his fragile grip on the outer limits of sanity is reinforced as we watch him studiously turn himself into a human tank.
D6 Another clear use of props in the film is when Bickle takes Iris, Jodie Foster's character, to breakfast.
D7 The fact that the prostitute is so young and innocent is endearingly evident in the way that she plays with her food as Bickle gently admonishes her.
D8 In other films, repeated use of props can convey additional meaning if they become a motif – thereby, the presence of (for example) a ceremonial dagger in a scene might provide the viewer with an explicit clue that a murder is about to be committed.
D9 Film noir, had a fair few traditional props – including the bag of dollar bills, the revolver, cigarettes and hard liquor.

E1 The costumes that a film's characters wear depend both genre, and the time and place in which it is set – this obviously also applies to the meaning conveyed by costume.
E2 And, highlighted in the set design, use of costume may also be governed to a great extent by a style and referential meaning.
E3 Costume can clearly also allude to explicit, implicit and symptomatic meaning.
E4 All three types of meaning can be read into De Niro's costumery in the part of Travis Bickle.
E5 An example of costume alluding to an explicit meaning is when Bickle smartens himself up, donning his red jacket and tie, in his (not unsuccessful) attempt to ask Betsy out.
E6 An implicit significance could be seen in the fact that he still wears his army fatigues from his days in Vietnam – an ordeal that may be seen as a root cause of his precarious mental state.
E7 The fact that such anti-Vietnam meaning might be alluded to may also be seen as significant in terms of its being symptomatic of the style of film being made by 'New Hollywood' directors in the 1970's.
E8 On a more trivial note, as mentioned in the introduction, the fashions of the day also give symptomatic meaning alluding to the time that the film was made.

E9 In the case of Mildred Pierce, there is significance in the clothing worn by Joan Crawford as she plays Mildred going through her torment.

E10 Her character changes from the clean cut housewife look, through to the hardworking kitchen hand, to the smart suited business woman and finally to the noirish femme fatale look in furs.

E11 The significance of her kitchen uniform is clearly, if implicitly significant, as Veda attempts to humiliate her mother for the fact that she has a job that requires she wear a uniform.

F1 Finally, the actors on screen can often carry their own meaning into a film.

F2 In the case of Taxi Driver, the precedent of a Scorsese collaboration with Robert De Niro had already been set with 'Mean Streets' in 1973.

F3 Although a comparatively early film in Scorsese's career, he had already created a niche for himself.

F5 Likewise De Niro, having won the 1974 Oscar for Best Supporting Actor for 'The Godfather Part II', had developed his own trademark 'tough guy' on screen persona.

F6 Such a star performance pertains to referential, explicit and symptomatic meaning.

F7 Implicit (and symptomatic) meaning is alluded to in the case of Joan Crawford's performance in Mildred Pierce.

F8 In retrospect it could be seen that Mildred's personal struggle was mirrored by that of Crawford, who was widely regarded as old news in 1945, having already spent 20 years in the business.

F9 However, her performance in Mildred Pierce won her the 1945 Oscar for Best Actress and resurrected her career.

F10 Hollywood is full of such folklore and many top performers have a star appeal which alludes to a referential meaning of their on screen persona.

F11 In terms of non-star performances, the way that an actor/actress carry themselves can create immediate meaning in the mind of the viewer – referential and explicit meaning can be alluded to in the way a character acts to suggest that they are a certain type of character.

F12 For example, a character who hangs around in a street corner gang would be seen as bad – whereas the fellow helping an elderly pedestrian across the road would be seen as good.

G1 Here then are just a few examples of the kinds of meanings that are made in mise en scene.

G2 The examples highlighted in this essay from Mildred Pierce and Taxi Driver clearly only scratch the surface of information contained within the mise en scene of the pictures.

G3 It is clear then that the viewer of mainstream cinema is well advised to consider meanings within mise en scene, as well as that within dialogue and narration, if they are to begin to fully appreciate the film as a statement.

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FILMOGRAPHY

'Mildred Pierce', Michael Curtiz, 1945
'Taxi Driver', Martin Scorsese, 1976

TK MES Schema

Para	Genre schema	Contents details
A	MACROTHEME	NAMING (ELEMENTS+MEANING)-TAXONOMY-FILM REFERENCE - MAKING TECHNICAL (MEANING TAXONOMY) - FILM READING/DESCRIPTION/MEANING mes/meaning - mes:elements - Mil P, Taxi Driver - meaning: referential/shared knowledge of the world; explicit/overt significance; implicit/look back on in narrative; symptomatic/? - Bickle's yellow cab= New York - model of car and fashion = 1970's
B	ELEMENT 1	ELEMENT - MEANING MAKING - FILM READING/DESCRIPTION/MEANING - MEANING TAXONOMY setting - mood and meaning - Taxi D: Bickle's and Beckys work environ: Bickle/disgusts; alone; living nightmare -Becky/optimistic;in a group; healthier = explicit meaning+ portents of failed relationship ELEMENT - FILM READING/DESCRIPTION (general) - MEANING TAXONOMY - FILM READING/DESCRIPTION (specific)/MEANING set - related to genre = referential meaning; Mil P:different genres - melodrama/film noir - melodrama: MP powerful=elegant offices; MP conspired against= swathed in darkness= MPs world destroyed *Comment: TK integrates DESCRIPTION and MEANING more closely than many others: it is frequently difficult to isolate them as separate units. He is operating at a number of MEANING levels - genre, taxonomy, individual reading - So his writing could be judged more sophisticated. The set of Thematic Items does not cope so well with this complexity*
C	ELEMENT	ELEMENT - MEANING - FILM READING/DESCRIPTION / MEANING - QUOTE - MEANING TAXONOMY - QUOTE - lighting - film noir - soft light/early flashbacks - harsh light/police station - noirish light - 'guilt versus success' - MP not guilty not known by viewer - implicit - 'partial truth' ELEMENT- MEANING MAKING - MEANING - FILM READING/ DESCRIPTION/MEANING lighting =other moods - underlight=horror; soft three point=female beauty - Taxi D: Bickle night creature- alienated/disaffected:windscreen and neon
D	ELEMENT	FILM READING/DESCRIPTION - ELEMENT - FILM READING/ DESCRIPTION/MEANING guns in Taxi D-props - Bickle up to no good=buys biggest gun - losing sanity=human tank FILM READING/DESCRIPTION/MEANING - FILM READING (general)/MEANING Iris plays with her food =young/innocent - repeated props=motifs - e.g ceremonial dagger - film noir: several props

E	ELEMENT	ELEMENT - FILM READING/DESCRIPTION/MEANING (general) - MEANING TAXONOMY - FILM READING/ DESCRIPTION/ MEANING costumes - depend on genre/time and place - governed by style and referential meaning - alludes to explicit, implicit, symptomatic meaning - in Taxi D explicit=smartens himself up; implicit=Vietnamese army fatigues; symptomatic=anti Vietnam film ELEMENT - MEANING TAXONOMY - FILM READING/DESCRIPTION fashions of day=symptomatic meaning - MP: significance in clothes= kitchen hand, business woman, furs - kitchen uniform+ Veda's humiliating= implicit *Comment: At this point I wonder about introducing GENRE as a Thematic Item. Until now I have been treating it as FILM READING/MEANING (general) but here, for example, it is the motivator for ELEMENT not the MEANING.* *The MEANING TAXONOMY is not providing good insights into the film text in this paragraph; more like additions to the other interpretations*
F	ELEMENT	ELEMENT - MAKING MEANING - FILM READING/DESCRIPTION/MEANING - FILM READING/ DESCRIPTION/MEANING - ELEMENT - MEANING - FILM READING/DESCRIPTION (general) actors - Taxi D: precedent in Mean Streets/ De Niro tough guy image= referential, explicit and symptomatic meaning implicit and symptomatic meaning = Joan Crawford in MP - MPs struggle mirrored by Crawford from 'old news' to Best Actress = star appeal: referential meaning non star: how character carries self=character - e.g. street corner gang
G	MACRONEW	MEANINGS a few examples - only scratch the surface - viewer should consider mes as well as dialogue and narration = film as statement

TK Interview (27/1/00, immediately after completing MES essay)

TK Interview 3 27/1/00

WRITING PROCEDURE
205 a plan
I had my notes from the books and I scribbled all over them
The only ones I used was Mildred Pierce and Film Art
Film Art provides foundation. Most valuable thing is glossary of terms: All the different kinds of Meaning
JD Did you grasp meanings from these fairly short descriptions
Yeah. Hopefully. But if I haven't that's a disaster because its just about what I've done on every - I've taken the elements of mes and said how they might apply to these different kinds of meaning.

JD It seems like a good piece of writing. I can't comment on the content. It has the verisimilitude of an essay
TK Thats because you saw 'juxtaposition'
JD Yeah. There are some parts which are journalistic. The conclusion
TK Yeah - I've no idea how to conclude
JD You've kind of gone - there you go. A kind of wrapping up. Here are just a few examples of kinds of meanings
TK I was worried about the bibliography as well
I like Halliwell's [A film goers book]. But JT is going to talk to us about sources

JD I was not familiar with the categories you've used from Film Art. Referential Meaning, Explicit and so on. I was expecting the more usual categories associated with mes - generic verisimilitude, time and place, character, mood/atmosphere etc. You've done it from another perspective

TK What I've done is seen meaning, thought what do they mean by meaning, looked in Film Art
JD You have to do that
TK Even so I got the wrong end of the stick
JD I'm pretty sure you haven't I talked to JH (another tutor) and he said it sounds like Bordwell and Thompson to me. And so you've got some categories and you've applied them- and that's what makes an academic essay.
TK When I started I realised I'd misinterpreted one of them, I can't remember - referential I think. It draws on the outside frame of reference.
JD You felt that once you were writing about it you didn't understand it properly.
TK Yeah but this was quite soon into the essay so it didn't make a big difference.

JD How did this get written then
TK To be honest there were times when I was padding it out - and I was worried I was just talking about these two films and nothing else
JD I would judge that as good - wouldn't you?
TK No, it is what kinds of meanings are made by in mainstream cinema - that is the question

JD Tell me what you are doing in the introduction
TK Outlining what mise en scene is and what I've taken meaning to mean.
JD And you reckon that was the important thing to do in the introduction - to take those two things
TK Yea- and a couple of examples - the yellow cab in new york. Whereas another kind of meaning would be symptomatic - model of car and fashion sense.
JD Why did you choose to illustrate referential meaning and symptomatic meaning

TK Specifically they are very different.

JD You wanted to bring out the contrast.

TK Yeah

TK What do you think of this quote anyway. 'Its a matter of what's in the frame and what's out' . It s also got different meanings too - I thought because of that

JD It struck me and I didn't know what to do with it

TK It was the only Scorsese quote I could find

What's in the frame is mise en scene. And what's out - but then it's also got different meanings.

I think TK was picking up on earlier discussions about 'frames of reference' and sees this in terms of the mise en scene in the film frame refers to meanings outside the film frame. But I'm not sure. The significance of the quote was greater for him than for me)

JD You got a lot more out of it than I did. Or you put a lot more into it than I did

TK I used that Raging Bull/Taxi Driver book - an autobiography by Scorsese. It was all there is. I'll get chastised for it no doubt

TK is referring to the fact that JT had recently spoken about appropriate source books and pointed out that such books were not appropriate

JD You sometimes sound as if you are living under constant threat from the institution

TK Too right *(probably joking)*

JD Do you feel that way.

TK Nah *(joking)*

JD You probably should give references for where you got these meanings from. Because I'm thinking Dead smart - did he do it himself or...

TK Where am I going to put that in - after every reference

JD No, Where would you say

TK At the beginning - Bordwell and Thompson identify four areas.

JD Just to talk about the production of text here. Do you just put it up on the screen and think that will do?

TK Yeah in my notes I've got an outline

JD four meanings, name the films, mise en scene

TK Yeah

JD And you just turn that into text

You're probably good at that because you're a text worker. You can probably generate text.

TK As I say I don't go back and read it really.Because the point I want to make I go back to see where I should put it in. But I don't go back and read it once I've written it

This raises a question about the function of the kind of essay text analysis I'm teaching which I've usually thought had especial value in an editing stage. This also suggests that the shape of this essay which corresponds much more to the model I was giving guided TK 's writing and was not imposed retrospectively.

TK It's dodgy.

JD You ought to try and leave space to revise

JD I get the idea you are moving towards much more academic language than before. For example 'This essay will examine individual elements of mise en scene'

TK Yeah I've taken out all I's

JD O right. You mean you didn't put them in

TK Yeah

JD So it's less personal in that respect

And earlier you said how bored you were doing it. Do you think that's because you were somehow not there in the text?

TK Yeah I took out the funnies.

JD Yeah why is it dodgy

I suppose its because sarcasm is a bit casual

TK And I stopped at certain points when I started getting too silly

JD Referential meaning is meaning that alludes to knowledge of the world

TK There is a lot of allusion in this

JD I noticed that you've picked up on this

TK Where's the Bordwell and Thompson gone.

JD O it's in there

TK Yeah

JD And once that word was on your lips you couldn't get it off

TK I couldn't think of one better really

JD No it works. And it is something that makes the whole thing academic And if you speak like that

TK hands over the page in Bordwell and T

JD Yeah allusion you're right. Yeah you turned it into a verb. It's got allusion here in the book and you turned it into alludes

TK I did wonder. I think I used it right

JD The other thing I thought about is that you require a lot from me to follow your definitions.

TK Yeah

JD That's ok. Jon has all the prior knowledge . Let's see if he buys this.

TK Whereas with mise en scene I've gone into actually listing them which I thought was in contrast to the meaning where it does need a bit more knowledge from the reader

I wasn't sure whether that was

JD Well meaning is a much more conceptual thing anyway. Mise en scene is actual visible thing, whereas meaning is a far more conceptual thing.

TK Would I have had to have mentioned the elements of mise en scene and list them out again anytime I write an essay about it

JD On the grounds that the tutor will know previously

I doubt it in the second year lets say or in the second semester. You wont be demonstrating your knowledge of mise en scene. You'll be demonstrating your application of it. No probably not

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JD So the second paragraph is about setting.

TK Yes. I put the key word at the beginning of the sentence

JD And that was deliberate?

TK Yes. A formula

JD Formulaic? We'll have to keep talking about this T. because the time may come when you rebel. Quite rightly so.

TK A bloodbath

JD No because in a way you're right, it is formulaic But it's kind of laying a foundation which you should definitely break away from. Definitely if it's boring you as well *TK had commented previously that he found writing this essay boring*

The formulaic thing is death in the end.

Any thoughts on this section on setting as you look back on it now.

TK Again I was worried that I was just going over what was happening in the film

TK is particularly sensitive to the danger of recounting the film since that is what he did in his diagnostic essay. In this essay he is attempting to conceptualise the film. But he wonders if he is actually achieving that

TK I went through Taxi Driver

JD Yes. What points do you think you were actually making if you have that fear. What were you really doing

TK I'm going on about open plan office, big supportive group - that's not the setting is it. I mean its the working environment. Yes the set is different really. Yes I was worried if I'd tied that in

JD I think it's alright. We'll see again how JT responds.

TK is trying to define/make technical the term setting here. He seems to recognise a danger that he is describing the film and not establishing how the details of the set are contrived. He may well be right. The details of how the set was constructed would reveal how the set made the kinds of meanings he wants to identify in the 'working environment'. Instead he is talking about the setting in relatively broad, informed cinema goer terms and suspects there is a more technical description that would provide an explanation for how the large open plan office with its big supportive group was constructed in the filmic space and contributed to the development of the narrative. Again I think the necessary pedagogic work was to emphasise the kinds of material features that could exist in the mise en scene and a deeper engagement with the meanings of the narrative - an opening up to the kinds of meanings that get constructed.

JD 'Bickle's insomnia ravaged world' - that's not boring

TK 'environmental juxtaposition' - are you impressed with that?

JD yes. No I think that's your point. I think therefore your description before hand is relevant *environmental juxtaposition is a C^T form - an 'academic form' that TK is proud of - in a self mocking way. It is a thingifying of the preceding description - a very typical metaphor that turns an abstraction into a participant in the clause. It is overdone - juxtaposition of environments would be more appropriate - and would make the kind of meaning TK wants to at this juncture. Pedagogically it offers a chance to affirm his thingifying and thematising - since it is an instantiated nominalisation. And It opens up the opportunity to contrast this C^T form with T^postM the juxtaposition of environments* **WHAT IS THE EXPLANATION FOR THE DIFFERENCE?**

JD Is this your own phrase by the way - the environmental juxtaposition?

TK Too right

JD You're pleased with it. *[reading]* And whilst it could also allude to the reason why Betsy might originally find Bickle enigmatic and interesting - it certainly portends to the fact that their relationship is doomed to failure

TK Is that dodgy

JD Its' not quite the right use of portends. You should use portends here - you shouldn't use it with to.

TK Damn

JD The actual use of portends is it certainly portends the failure of their relationship.

TK And you say I should take out the bit in the brackets?

JD You've actually lost me here because I haven't seen this much of the film. Is that what happens - does she become obsessed with him

TK Yes she gets in his cab. He kills people. He's trying to save Jodie Foster and he becomes a hero because of this.

JD Right, he's presented as a hero and she falls in with him again then

TK Yes she gets in his cab, I read about you in the papers

JD And why is it ironic?

TK The irony is she likes him again. And the irony is he's a kind of American hero for the fact that he's shot loads of people. And he's changed the world in a way that perhaps her boss

JD I think you're treading on thin ice with this word irony here But I wouldn't change it if I was you. But just between you and me here now I think that to use ironic here would suggest that she did not mean it. That she did not mean her hero worship. But I think what you mean is that stepping back out of the character we think it's ironic that this guy gets treated as a hero when he's really a murderer. But I think the problem is it's not her ironic hero worship,

I think this extract illustrates the challenge for students to describe an event, and evaluate it as an analyst. In this case the issue is does irony describe her behaviour as she is represented as experiencing it - is she behaving ironically (and she is not) - or does it describe the situation - does it strike the spectators as they observe the situation that it is ironic that she should hero worship a murderer (and TK means that it is this that it does). The different orders of reality which are entailed here is symptomatic of the field of film analysis - a film which is not reality at a narrative level is <u>described</u> in the terms with which we discuss reality - as if it happened. The analyst is <u>commenting</u> on that 'reality' either by evaluating and commenting on the narrative as if it were an event in reality available for moral and logical evaluation or <u>uncovering</u> the mediation techniques which have gone

into constructing such a simulacrum of reality. 'Irony' is a value judgement - which is appropriate to describe any of the three levels which have just been referred to. But it is important that the writer makes it clear at which level the 'irony' lies. I think this is the same issue of levels that is represented in the Taylor quote about 'development': an abstract(and technical) term that is used to conceptualise a set of figures (processes and participants) at a level above the details of the figures (see p. for quote). 'Irony' is conceptualising at a similar level of abstraction but it is an evaluative abstraction - or rather it does not hide its evaluative role (development, too, is an evaluative term - but it purports to a scientific and testable quality, it is less available to a subjective and individualistic exploitation than irony, which has as part of its semantic field a sense that 'it is in the eye of the beholder' (again this is not in absolute contrast with 'development' which also can be acknowledged to be subject to difference of opinionated judgement) [This may represent my own lack of induction into the technicality of literary criticism where irony may have a far more objective, shared and criteria related meaning than I am aware of]. The confusion is engendered by the deictic possessive 'her ultimate ironic and implicitly meaningful hero worship' where ironic is an Epithet of her behaviour when what is needed is a Thing with a postmodifier - the irony of her hero worship- to label the event

You could call it up until the ultimate irony because the irony is in the film. But her hero worship in the way you told me was honest it wasn't ironic.
TK Up until the ironic ending?
JD Uhuh Even that's a bit dodgy but I dont think you should worry about it any more. See if JT buys it.
TK Yeah I like the implicit meaning
JD Yeah that's right because that's one of your meanings isn't it. One of your four meanings so you shouldn't lose this bit in brackets.

JD reading on, 'Clearly the set design in different films changes according to the genre - a decision which will in itself largely depend on the established style which alludes to referential meaning developed between film maker and viewer' You lose me here but that's because I'm not clear about the concepts you are using
TK Yes I think this is one where I've gone back to mainstream film rather than to just these two films
JD Yes you're right to use the word genre. I think you definitely must bring genre in. My question is whether your use of the word referential meaning is appropriate here. And it may well be.

JD Just a comment on the academic style of writing by the way. If you take that sentence, beginning whereas -a perfect academic opening by the way - down to the end where it says film noir. There's something that doesn't look to me like typical academic vocabulary.
TK stick to?
JD Yes in a way, that wasn't the one I was looking at. I think that may be more acceptable than the one I was looking at.
TK slickly maybe.
JD Yes. Its not a criticism. All the time I am not trying to impose on you. All the time I'm trying to bring out the distinctions between journalistic and academic writing.and a bit why. And I think that's more journalistic than academic and we can both ask how come?

JD I have the idea that this is a good film reading here of Mildred Pierce. Was that your own or was it coming from the literature?
TK No I didn't find it in the literature.

JD The next paragraph you've got a linking back which is good. You really like this word alludes
TK Do you like the word 'thus'
JD laughs Yes

JD O on a different topic for a minute I mentioned your case to an English Professor- you are a great journalist who is learning a new genre. And he said, is he a great journalist or does he have a great backup team.

TK No I havent' but I wish I had sometimes. When I was working I had this lovely old guy who used to proofread my English. They subedit it. I never read it to be honest. I get the enjoyment when I'm writing it. Sometimes I look in the paper to see if they cut anything out. That's why I don't read it.

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JD: Here's some academic language if you want it. Lighting is used to convey a variety of moods and meanings or a range - rather than all sorts of

TAPE 2
TK I'm writing differently to how I used to write
JD And thinking differently? Conceptualising things in new ways?
TK Quite possibly. It's a struggle at the moment. So. Yes of course thinking differently. It's very different from how I'm normally writing. Taking hours and hours longer
JD Is it the kind of business you want to be in? Is it doing what you want as a university experience
TK Yeah I wanted to diversify. I'm just loving it.
JD Are you really.
TK Yeah. Apart from this week.

JD So now you're signalling a shift to props in this next paragraph. I think that's working very well - you signal the change very well. Any thoughts about this paragraph?
TK Probably 'he gets up to no good' is not good
JD I think it's ok because you put it in inverted commas
'The meaning that he means to' I'm going to change that .. the fact that he means to

This is a thingifying move.

DISCUSSION OF MEANING OF MOTIF
JD I think you're onto something with this motif stuff at the end but it's kind of dangling of the end. It's not clear how you're relating it to what you've just been talking about.
TK I haven't mentioned motifs before or bring it out to other films. I mean there's nothing here about Mildred Pierce so I was conscious of that.
JD I suppose the issue becomes do you want to propose that the guns were a motif in Taxi Driver.
TK No not in my understanding of motif
JD That might be a good point to make - the gun in Taxi Driver is not a motif although in other films ..That would give you a link in a way.
TK But then he might say why is he saying that? When the guns turn up this happens Know what I mean. That's what a motif is If its on the set people think Hi something's awry.
JD No I don't think so. I have a sense that a motif is a recurring symbol through the film, indicative of something, symbolic of something but recurring is the point
TK No then this is wrong then. 'Thereby the presence of'.
JD Because you say 'repeated use of props'. That's the point it's the repeated use
TK OK
JD No so your analysis is a bit wrong there because of the motif
TK Yeah I'll take out motif

JD What could you use instead of 'allude'
TK represents
JD refer to
TK allude to ...refers to is definite isn't it.

DISCUSSION OF CONCLUSION

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INTERVIEW 4 6/3/00
160 -
DEMONSTRATING THE ESSAY LEVELS DIAGRAM WITH MES ESSAY
A LOT ON ABSTRACTION

INTERVIEW 5 10/4/00
DISCUSSION ABOUT PREPARATIONS FOR BRECHTIAN AESTHETIC ESSAY

INTERVIEW 6 20/5/00
REVIEW OF BRECHT ESSAY
MOVES THROUGH CATEGORIES OF HIS ESSAY
COMPARES TO BECKY'S PROCEDURE

This shows the coding used in order to obtain ratio of lexical to grammatical items in the two essays written by TK. (Lexis where category was difficult to decide are italicised)

TKRRW

In what way does mise-en-scene work to construct meaning in film noir~ with reference to the first fifteen minutes of 'Red Rock West'?

A1. In <u>film noir</u>, and in the <u>specific case</u> of <u>John Dahl's contemporary film noir</u> '<u>Red Rock West</u>' (Cl), mise-en-scene (A) *can* provide (Pm) *plenty* of <u>information</u> about the <u>characters</u> and <u>setting</u> (G)

A1a. before the <u>plot</u> (Cr) is (Pi) <u>clearly developed</u> (At).

A2. This <u>mini-essay attempts</u> to <u>highlight</u> (Pm) <u>examples</u> of [[how the <u>mise-en-scene</u> of the <u>opening</u> of '<u>Red Rock West</u>' <u>constructs meaning</u>]] (Vb).

A3. The <u>opening shots</u> (A) <u>provide</u> (Pm) a <u>great deal</u> of <u>information</u> about *both* <u>Cage's character Michael</u> and the <u>rural Wyoming setting</u> [[where he has <u>come attempting</u> to <u>find work</u>]] , (G).

A4. They (As) <u>show</u> (Pi) the <u>road</u> (Cr) <u>stretching</u> off into the <u>distance</u> and <u>wide expanses</u> of <u>open farmland</u> (At).

A5. <u>Michael</u> (Ph) is <u>seen</u> (Pme)

A5a. <u>clearly suffering</u> (Pb) from an <u>old leg injury</u> (Cm)

A6. as he (Be) <u>wakes</u> (Pbe) from an <u>uncomfortable night</u> in his <u>car</u> at the <u>deserted roadside</u> (Cl),

A7. but is <u>seen</u> (Pme)

A7a <u>making</u> (Pm) as <u>good</u> a <u>job</u> he *can*(R)// <u>preparing</u> (Pm) himself (G) for his <u>upcoming interview</u> at the <u>rig</u> (Cpurp).

A8. He (Be) <u>manages</u> to <u>wash, shave,</u> (Pbe) <u>perform</u> (Pm) some (<u>one armed</u>) <u>press ups</u> (R)// and <u>sort</u> himself out (Pm) a <u>clean interview shirt</u> (G) -

A9. <u>apparently taking great delight</u> (Pm) in [[<u>smelling</u> (Pb) the <u>cleanliness</u> of this (R) , his <u>passport</u> to a <u>brighter future</u>]].

A10. His <u>obvious physical strength</u> (G) is <u>clearly compromised</u> (Pm) by his <u>leg injury</u> (A)

A11. (we <u>later</u> (S) <u>learn</u> (Pme)//that he <u>is</u> an <u>ex-Marine</u> (Ph)).

A12. He (T) <u>is</u> *not* (Pi) the <u>man</u> [[he *used to* <u>be</u>]] (V)

A13. and, *because* of his <u>injuries</u> (Cc), <u>finds</u> (Pm) himself (G) <u>alone</u> at the <u>fringes</u> of <u>society</u> (Cl).

A14. *So, before* a <u>word</u> of <u>dialogue</u> has been <u>uttered,</u> //we (Rc) are <u>already</u> being <u>offered</u> (Pm) a <u>burgeoning picture</u> of <u>Michael</u> (G) as <u>film noir fall guy</u> (Co).

A15. His <u>honesty</u> and <u>decency</u> (G) are <u>highlighted</u> (Pm) in a <u>couple</u> of <u>early scenes</u> on the <u>rig</u> (Cl)

A 15a. where he (Sy) <u>mentions</u> (Pv) his <u>injury</u> (Vb) on the <u>application form</u>(Cl),

A 15c. and *thereby* does*n't* <u>get</u> (Pm) the <u>job</u> (G).

A16. After that <u>disappointment,</u> although he'<u>s</u> <u>next</u> to penniless,

A 16a his pride (Ag) will *not* allow (Pm) him (A) to accept(Pm) money (G) from a friend (Cl).

A17. We *also* (S) see (Pme) his honesty (Ph) [[shine through (Pv) in the apparently deserted gas station

A17a[[25 where, he (Be) turns to leave (Pbe)...

A17b *rather than* make off with (Pm) the cash [[lying unattended in a moneybox...,]]]]]] (G)

A18. *As* in later scenes in the film (notably *when* he *has to* drive back to Red Rock

having knocked over Suzanne's ex-lover) ?

A18a. it (Cr) seems (Pi) [[that Michael's major handicap is *not* his leg,

A18b. but his overriding sense of decency-]] (At)

A19? as John Orr (Sy) puts it (Pv) his "morally virginal state" (Vb)

Lexical items171
Clauses 32

B1 However, the gas station (Cr) is (Pi) *not* deserted (At).

B2. The attendant (A) splashes (Pm) $5 of petrol (G) into the old Cadillac (Cl)

B2a. //which, like it's owner,(C) has clearly seen (Pme) better days (Ph)

B3. and points (Pm they're all metaphorical) Michael (G) fatefully (Cm) in the direction of Red Rock. (Cl)

B4. And *so* Michael (A) rolls (Pm) past the Red Rock 'welcome' sign (Cl) for the first of *many* times (Cl) in [[what becomes a "circular journey" (Orr)]] (Cl).

B5. Red Rock (Cr) is (Pi) apparently deserted *too* (At),

B5a. *until* Michael (A) enters (Pm) the dimly lit bar (R).

B6. It's (Cr) (Pi) a bright morning (At) ?

B6a. but what little light [[there (is in the bar]] (A) is streaming in (Pm) from the door and windows (Cl),

B6a. casting (Pm) long 'noirish' shadows. (R)

B7. The dingy, seedy character of the bar (A) ? helps identify the equally shady Wayne,

B7a an example of film noir mise-en-scene (This is a group level elaboration when it should be clause level) helping to reveal our first 'bad egg' in his true light.

B8. There are (Pe) obviously, *many more* examples of 'noirish' mise-en-scene *within* the body of the *film*. (X)

B9. Expressionism (C) is (Pi) evident (At)

B9a *in that* as small town intrigue (A) closes in (Pm) on our hapless hero (Cl) -

B9b. *so does* (Pm) the night (A).

B10. Dennis Hopper (of *all* people) (A) arrives (Pm) on the scene (Cl),

B11. Suzanne (Ag) manifests (Pm) herself (Cr) into the noir femme fatale (A),

B11a. and all the time Michael just (S) wants (Pme) to get out (Ph).

Clauses 20
Lexical Items 99

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C1. Dahl certainly (A) uses (Pm) mise-en-scene (G)

C1a. to provide (Pm) information (G) about characters and setting in the first *few* minutes (Cl) (This is the clause of purpose that becomes much more common in his later mes essay) .

C2. The Red Rock sign //seen in the light of day to start with//, (Cr) becomes (Pi) a running gag (At).

C3 *As* John Orr (Sy) observes, (Pv)

C3a for Michael, "all roads (A) lead (Pm) to Red Rock (Cl)".

Clauses 6
Lexical Items 25

Total lexical items   295
Total clauses   58
Lexical Density   5.1

TKMES lexical density

What kinds of meanings are made by mise en scene in mainstream cinema, with reference to 'Mildred Pierce' and 'Taxi Driver'

"Cinema is a matter of what's in the frame and what's out"
Martin Scorsese

A1. //*IN ORDER to* discuss the above question// we (S) *must* first clarify (Pme) [[what (V) are meant (Pi) by the terms 'mise en scene' and 'meaning' (T)]] (Ph).
A2. Mise en scene (T) is (Pi), basically everything [[that (G) is put (Pm) in front of the camera (Cl) 2a //*In order to* be filmed //]] – set and props, lighting, costumes and figures (V).
A3. THIS ESSAY (S) will examine (Pme) individual elements of mise en scene (Ph) // and in the particular case of two (albeit *very* different) mainstream films – 'Mildred Pierce' (Michael Curtiz, 1945) and 'Taxi Driver' (Martin Scorsese, 1976) (Cl) - attempt to highlight (Pme) the different meanings [[constructed by them]] (Ph) .
A4. *As well as* different elements making up mise en scene, //we (S) can also identify (Pme) *very* different levels of meaning (Ph).
Is this ellipted clause right?
A5. One area of meaning is (Pi) 'referential meaning' (V), // which (Sy) alludes to (Pv) knowledge of the world outside the film [[which (G) is shared (Pm) by both filmmaker and viewer (A)]] (Vb).
A6. 'Explicit meaning' (Sy) alludes to (Pv) elements of overt significance, (Vb)
A6a. whereas 'Implicit meaning' (G) is left (Pm) //for the viewer (S) to look back on (Pb) // as narrative events (A) unfold (or later in reflection))//.
A7. 'Symptomatic meaning' (G)is acquired (Pm) by a film (A) on the basis of the time and conditions [[in which it (G) was produced (Pm)]] (Cm) //11a. entailing (Pi) implications over [[when it was made, // where it was made, and *through* to the fine points of the artistic, social and political situation at the time]] (At).
A8. Therefore, we (S) appreciate (Pme), for example, the referential meaning [[in the fact that Bickle driving a yellow cab a*mongst* skyscrapers places him in New York City]](Ph).
A9. We should also (S) recognise (Pme), as *another* example, the symptomatic meaning [[in that the model of car, and fashion sense of the characters, places them in the 1970's.]] (Ph)

Clauses 17
Lexical Items 126

B1. Setting (T) plays (Pi) an important role [[in creating (Pm) *both* mood and meaning of a film (G)]] (V)
B2. In Taxi Driver it is easy to compare (Pme) the seediness of Bickle's working environment with the relative opulence [[enjoyed (Pi) by Betsy (Cr) M]] (Ph).
B3. Both (Sy) profess (Pv) //to have (Pi) high minded aspirations [[to change (Pm) the world (G)]] (At).
B4 However, Bickle is caught (Pm) in a lifestyle [[that sustains (Pm) but undermines (Pm) and disgusts (Pme)]] (Cl).
B5 Betsy's workplace, the campaign offices of presidential candidate Charles Palantine, (Cr) is (Pi) a hive of cheerful, optimistic, activity (At).

B6 <u>Betsy's</u> large <u>open plan</u> <u>office</u> (Ag) <u>has</u> her (A) [[<u>working</u> (Pm) in a <u>big</u> <u>supportive</u> (if not <u>over attentive</u>) <u>group</u> (Cl)]] (G),

//whilst <u>Bickle</u> (A) <u>works</u> (Pm) *very much* <u>alone</u> (Cm).

B7 *When* he (A) does <u>meet</u> (Pm) his <u>fellow</u> <u>taxi-drivers</u> (G),

//. he (S) <u>finds</u> (Pme) [[it <u>almost</u> <u>impossible</u> to <u>talk</u> to them//(Ph) (This needs reviewing).

B8. Between the <u>taxi cab</u>, his <u>drab</u> <u>apartment</u>, and the <u>porno</u> <u>theatre</u>, (Cl) <u>Bickle's</u> <u>insomnia</u> <u>ravaged</u> <u>world</u> (V) <u>is presented</u> (Pi) as *something* of a <u>living</u> <u>nightmare</u> (T) to the <u>viewer</u> (Cl)

B9 Although <u>Betsy's</u> <u>world</u> (G) is not <u>embellished</u> (Pm) *beyond* her <u>place of work</u> (Cl),

// the <u>allusion</u> (T) is (Pi) <u>certainly</u>

//that her <u>lifestyle</u> (Cr)[[is (Pi) far <u>healthier</u> than <u>Bickle's</u> (At)]] (V).

B10 This <u>environmental</u> <u>juxtaposition</u>(A)<u>creates</u> (Pm) <u>explicit</u> <u>meaning</u> (G),

B10a and whilst it (T) *could also* <u>allude</u> (Pv) to the <u>reason</u> [[<u>why</u> Betsy (S) *might* <u>originally</u> <u>find</u> (Pme) <u>Bickle</u> <u>enigmatic</u> and <u>interesting</u> (Ph)]] (Vb)

// – it (S) <u>certainly</u> <u>portends</u> (Pv) to the <u>fact</u> [[that their <u>relationship</u> is <u>doomed</u> to <u>failure</u> (up *until* her <u>ultimate</u> <u>ironic</u>, and <u>implicitly meaningful</u>, <u>hero</u> <u>worship</u>)]] (Vb).

B11 <u>CLEARLY</u> <u>the set</u> <u>design</u> in <u>different</u> <u>films</u> (A) <u>changes</u> (Pm) <u>according</u> to the <u>genre</u> (Cc)– a <u>decision</u> [[<u>which will</u> in itself <u>largely depend</u> on the <u>established style</u> [[<u>which</u> <u>alludes</u> to <u>referential</u> <u>meaning</u> <u>developed</u> between <u>filmmaker</u> and <u>viewer</u>]]]]// [Is this a clause or a group in apposition?).

Is apposition a clause?

B12 *Whereas* the <u>majority</u> of <u>mainstream</u> <u>films</u> (A) <u>stick</u> (Pm) to one <u>genre</u> (Cl)

//THERE (X) is (Pe) a <u>clear</u> <u>contrast</u> between <u>different</u> <u>set</u> <u>characteristics</u> during <u>Mildred</u> <u>Pierce</u> (X),

// as the <u>film</u> (A) <u>slickly</u> <u>moves</u> (Pm) between the <u>genres</u> of <u>melodrama</u> and <u>film noir</u> (Cl).

B13. During its <u>melodramatic</u> <u>scenes</u> (Cx), as <u>Mildred</u> (Cr) is (Pi) at the <u>height</u> of her <u>powers</u> (At),

//she (A) <u>holds</u> <u>court</u> (Pm) in the <u>elegant</u>, <u>businesslike</u> but <u>cheerful</u> <u>offices</u> of <u>her restaurant</u> <u>chain</u> (Cl).

B14. However, as <u>Veda</u>, <u>Monty</u> and <u>Wally</u> (A) <u>conspire</u> (Pm) against her (Cl),

//the <u>world</u> (A) <u>seems</u> to <u>draw in</u> on (Pm) <u>Mildred</u> (G).

B15 This (V) is <u>represented</u> (Pi) by the <u>sets</u>, [[<u>swathed</u> (Pm) in <u>darkness</u> (Cm), <u>becoming</u> (Pi) <u>almost</u> <u>claustrophobic</u> (At)]] (T) –

// *until*, <u>ultimately</u>, <u>Mildred's</u> <u>world</u> (G) is <u>destroyed</u> (Pm).

Clauses 26
Lexical Items 180

C1 <u>Lighting</u> <u>clearly</u> (T) <u>plays</u> (Pi) a <u>key</u> <u>role</u> (V) in this <u>last</u> <u>instance</u> (Cl)

// – as <u>the film</u> (A) <u>takes</u> on (Pm) the <u>visual</u> <u>appearance</u> of <u>film noir</u>.(At)

C2. The <u>soft</u> lighting [[which <u>lights</u> <u>Joan Crawford's</u> <u>face</u> *during* the <u>early</u> 'flashback' <u>scenes</u>]] (G) is <u>replaced</u> by (Pm) <u>harsh</u> <u>low key</u> <u>lighting</u> (A),

//. which (Cr)is (Pi) most <u>noticeable</u> (At)

//.when <u>Mildred</u> (A) <u>appears</u> (Pm) in the <u>police station</u> (Cl).

C3. The <u>use of</u> <u>noirish</u> <u>lighting</u> <u>OBVIOUSLY</u> (A) <u>points</u> (Pm) towards <u>meaning</u> *within* the <u>narrative</u> of <u>the film</u> (R), (TK is constructing a kind of interlanguage. It will be worth comparing it with fully formed academic writing)

C4 <u>Pam Cook</u> (S) <u>alludes</u> (Pv) to the <u>meaning</u> (V) thus

//. "the <u>lighting</u> (shadows) on <u>Mildred's</u> <u>face</u> (Sy) <u>suggest</u> (Pv) her own <u>guilt</u> (Vb) (There is some kind of slippage between relational and verbal clauses as a result of metaphorisation) in the <u>present</u> (Cl)

// when she (Ph) has just <u>been seen</u> (Pme) as so <u>successful</u> in her *own* <u>right</u> in the <u>past</u>"(Cm) (Kaplan Women in Film Noir, Routledge p.74).

C5 The <u>fact</u> [[that <u>Mildred</u> is not <u>guilty</u>]] (Ph) is not <u>known</u> (Pme) by the <u>viewer</u> (S)

// until the flashback sequences (A) have run their course(Pm),

//. after which the meaning of the noir-style lighting (Ph) must be seen as (Pme) implicit

(Crole ? this still needs checking).

C6 Pam Cook now (Sy) regards (Pv - but this is an interlanguage form)

// "sharp contrasts of light and shadow (T) suggest[ing] (Pi) partial truth (V):

//something (Cr) is (Pi) missing (At),

//but whatever it is (Cr) remains (Pi) hidden (At)" (Kaplan Women in Film Noir, p.81).

C7. Lighting (G)is used (Pm)

//to convey (Pm) all *sorts* of *other* moods and meanings (G) (This is Pm metaphorising for intensive process. A second kind of metaphorical process that seems to typify academic writing. The clause is an enhancing clause of purpose - another feature worth examining for extent)

C8 Under lighting (Cr) is (Pi) traditionally synonymous with horror (At),

//. soft three point lighting (A) can help beautifying (Pm) the female lead (G)

// by suggesting volume (Cm).

Is this a clause

C9 The use of light also (T) plays (Pi) an important role in Taxi Driver (V).

C10 Fundamentally, Travis Bickle (T) is (Pi) a creature of the night (V) –

// his excursions into daylight, (Cr) ... , are (Pi) ultimately unsuccessful (At)...

// whether to woo (Pm) a young woman (G) or to kill (Pm) her boss....(G)

C10 He (S) feels (Pme) alienated and disaffected (Ph),

//and that meaning (G)is emphasised (Pme) by windscreen reflected flashes (A) from the neon lit canyons [[through which he plies his nocturnal trade]] (Cl).

Clauses 27
Lexical Items 127

D1 Guns, notably in the way of Travis Bickle's personal armoury, (Cr) are (Pi) especially prevalent props (At) in Taxi Driver (Cl).

D2 Pretty soon after the gun salesman arrives to meet Bickle,

//the viewer (G) is left (Pm) in little doubt [[that De Niro's character is not just buying a firearm for his *own* protection whilst doing his job]] (Cl).

D3 The meaning [[that he means to 'get up to no good']] (Cr) is (Pi) quite explicit (At)

//as he (A) first turns (Pm) his attention (G) to the biggest, most powerful, pistol in the case (Cl).

D4 The fact [[that he buys *every other* gun]](Sy) alludes to (Pv) the *same* explicit meaning (Vb). D5 The notion [[that Mr Bickle is fast losing his fragile grip on the outer limits of sanity]](G) is reinforced (Pm)

//as we (S) watch (Pme) him (Ag)

// studiously turn (Pi)himself (Cr) into a human tank (At) (Ergative analysis. Transitive analysis treats "him" as Atributor . Discuss this wording, which is journalistic in style, as stylistic eccentricity, artful practice, or dysfunctional).

D6Another clear use of props in the film (V)is (Pi) when [[Bickle takes Iris, Jodie Foster's character, to breakfast]] (T).

D7 The fact [[that the prostitute (Cr) is (Pi) so young and innocent (At)]] (Cr) is (Pi)

endearingly evident? (At) in the way [[that she plays with her food

// as Bickle gently admonishes her]] (Cm).

D8In other films, repeated use of props (T) can convey (Pm) additional meaning (G)

// if they (T) become (Pi) a motif (V) –

// thereby, the presence of (for example) a ceremonial dagger in a scene (A) might provide (Pm) the viewer (B) with an explicit clue [[that a murder is about to be committed]](G).

D9 Film noir, (Cr) had (Pi) a *fair few* traditional props (At)
//. – *including* (Pi) the bag of dollar bills, the revolver, cigarettes and hard liquor (At).

Clauses 17
Lexical Items 123

E1 The costumes [[that a film's characters wear]] (Cr) depend (Pi) both genre and the time
and place[[in which it is set]](At)
// this OBVIOUSLY also (T) applies to (Pi) the meaning conveyed by costume (V) .
E2 And, //highlighted in the set design
//, use of costume (G) may also be governed (Pm a metaphorical relational process) to a
great extent (Cx) by a style and referential meaning (A). (This whole section should be
reviewed with TK for meaning and purpose)
E3 Costume (Sy)can clearly also allude to (Pv) explicit, implicit and symptomatic meaning
(Vb).
E4 All three types of meaning (Ph) can be read into (Pme) De Niro's costumery (Cl There is a
problem here with how to treat 'read into' - as a phrasal verb or not) in the part of Travis
Bickle (Cl) .
E5 An example of costume [[alluding to an explicit meaning]] (T) is (Pi) [[when Bickle
smartens himself up
//donning (Pm) his red jacket and tie (G), in his (not unsuccessful) attempt to ask Betsy out]]
(V).
E6 An implicit significance (Ph) could be seen (Pme) in the fact [[that he *still* wears his army
fatigues from his days in Vietnam - an ordeal [[that may be seen as a root cause of his
precarious mental state]]]](Cl).
E7The fact [[that such anti-Vietnam meaning might be alluded to]] (T) may also be seen (Pi)
as significant [[in terms of its being symptomatic of the style of film being made by 'New
Hollywood' directors in the 1970's]] (V).
E8 ON A MORE TRIVIAL NOTE ,
//as mentioned (Pv) in the introduction (Cl),//

the fashions of the day also (A) give (Pm) symptomatic meaning (G)
// alluding to (Pv) the time that the film was made (Vb).
E9 In the case of Mildred Pierce, there is (Pe) significance (X) in the clothing worn by Joan
Crawford (Cl)
//as she (T) plays (Pi) Mildred [[going through her torment]] (V).
E10 Her character (A) changes (Pm) from the clean cut housewife look, through to the
hardworking kitchen hand, to the smart suited business woman and finally to the noirish
femme fatale look in furs. (Cl)
E11The significance of her kitchen uniform (T) is (Pi)clearly, if implicitly significant, (V)

//as Veda (Be) attempts to humiliate (Pbe) ?her mother for the fact [[that she has a job that
requires she wear a uniform]].

Clauses 18
Lexical Items 140

F1. Finally, the actors on screen (A) can often carry (Pm) their own meaning (G how to
code incongruence - this is not really a material process) into a film (Cl).
F2 In the case of Taxi Driver (Cm), the precedent of a Scorsese collaboration with Robert De

Niro (What kind of process is "to set a precedent" ?)had already been set (Pm) with 'Mean
Streets' in 1973 (Cm/a).
F3 Although a comparatively early film in Scorsese's career,

Is this an ellipted clause

//he (A) had *already* created (Pm) a <u>niche</u> (G) for himself (B).

F4 <u>Likewise</u> <u>De Niro</u> (A),... , had <u>developed</u> (Pm) his own <u>trademark</u> 'tough guy' on <u>screen</u>

<u>persona</u> (G) **?** (is it meaningful to call these material processes?)....

// having <u>won</u> (Pm/) the <u>1974</u> <u>Oscar</u> for Best <u>Supporting Actor</u> for 'The <u>Godfather Part II</u>
<u>(</u>G/Pd)...

F5 'Such a <u>star performance</u> (Cr)<u>pertains</u> (Pi) to <u>referential, explicit</u> and <u>symptomatic</u>
<u>meaning</u> (At).

F6 <u>Implicit</u> (and <u>symptomatic</u>) <u>meaning</u> (Vb)is <u>alluded</u> to (Pv) in <u>the case</u> of <u>Joan Crawford's</u>
<u>performance</u> in <u>Mildred Pierce</u> (Ct).

F7 In <u>retrospect</u> it (Ph)could <u>be seen</u> (Pme)

//. that <u>Mildred's personal struggle</u> (/T)was <u>mirrored</u> by (Pi) that of <u>Crawford</u> (V),

// who (Ph) was <u>widely</u> <u>regarded</u> (Pme) as <u>old news</u> in <u>1945</u> (Ph),

// having <u>already spent</u> (Pm) <u>20 years</u> in the <u>business</u> (R).

F8 However, her <u>performance</u> in <u>Mildred Pierce</u> (A/T) <u>won</u> (Pm/ Pi) her (B) the <u>1945</u> <u>Oscar</u>
for <u>Best Actress</u> (G/V)

//and <u>resurrected</u> (Pm) her <u>career</u> (G).

F9 <u>Hollywood</u> (Cr) is (Pi) <u>full</u> of such <u>folklore</u> (At)

// and many <u>top</u> <u>performers</u> (Cr) have (Pi) a <u>star</u> <u>appeal</u> (At)

// which (A) <u>alludes</u> to (Pv) <u>a referential meaning</u> of their <u>on screen persona</u> (V) .

F10 In <u>terms</u> of <u>non-star performances</u>, the <u>way</u> that an <u>actor/actress</u> <u>carry</u> themselves (A)
can <u>create</u> (Pm) <u>immediate meaning</u> (G) in the <u>mind</u> of the <u>viewer</u> (C)

// – <u>referential</u> and <u>explicit</u> <u>meaning</u> (Vb) can be <u>alluded</u> to (Pv) in the <u>way</u> a <u>character</u> <u>acts</u>
(Cm) to <u>suggest</u> that they <u>are</u> a <u>certain type</u> of <u>character</u> (Cc).

F11 <u>For example</u>, a <u>character</u> [[who <u>hangs</u> around in <u>a street corner gang</u>]] (Ph) would be <u>seen</u>
(Pme) <u>as bad</u> (Co) –

// whereas the <u>fellow</u> <u>helping</u> an <u>elderly</u> <u>pedestrian</u> *across* <u>the road</u> (Ph) would be <u>seen</u> (Pme)
as <u>good</u> (Cm).

Clauses 21
Lexical items 123

G1 *Here then* <u>are</u> (Pe) *just a few* <u>examples</u> of the <u>kinds</u> of <u>meanings</u> [[that are <u>made</u> in <u>mise en</u>
<u>scene</u>]].(X)

G2 The <u>examples</u> <u>highlighted</u> in this <u>essay</u> from <u>Mildred Pierce</u> and <u>Taxi Driver</u> <u>CLEARLY</u>
<u>ONLY</u> <u>scratch</u> (Pm) the <u>surface</u> of <u>information</u> [[<u>contained</u> *within* the <u>mise en scene</u> of the
<u>pictures</u>]] (G).

G3 It (C) <u>is</u> (Pi) <u>clear</u> (At) *then* that the <u>viewer of mainstream cinema</u> (Rv) is well <u>advised</u>
(Pv) // to <u>consider</u> (Pme<u>) meanings</u> within <u>mise en scene</u> , *as well as* that within <u>dialogue</u> and
<u>narration</u> (Ph), (This projected verbiage seems to have embedded Pm?)

// if they <u>are</u> to <u>begin</u> to <u>fully appreciate</u> (Pme) <u>the film</u> as a <u>statement</u>.(Ph)

Clauses 5
Lexical items 37

Lexical item 856
Clauses 131
Lexical Density 6.5

Table of categories of 'thing' coded in TKRRW and TKMES

Cat no.	Semantic choice	Metaphorical Realisation Function/Class	Congruent Realisation Class	Occurr ences Type	Occur rences Total
1a	material process	Thing/nominal grp	verbal group		
1b	mental process	Thing/nominal grp	verbal group		
1c	relational process	Thing/nominal grp	verbal group		
1d	verbal process	Thing/nominal grp	verbal group		
1e	behavioural process	Thing/nominal grp	verbal group		
1f	existential process	Thing/nominal grp	verbal group		
1g	process (phase)	Thing/nominal grp	verbal group		
2a	material process	Epithet, Classifier/ adjective	verbal group		
2b	mental process	Epithet, Classifier/ adjective	verbal group		
2c	relational process	Epithet, Classifier/ adjective	verbal group		
2d	verbal process	Epithet, Classifier/ adjective	verbal group		
2e	behavioural process	Epithet, Classifier/ adjective	verbal group		
3a	quality of a Thing	Thing/Nominal grp	adjective		
3b	quantity of a Thing	Epithet, Classifier/ adjective	adverb		
3c	quality of a process	Thing/nominal grp	adverb		
3d	quantity of a Thing	Thing/nominal grp	adverb		
3e	quantity of a Thing	Epithet/adjective	adverb		
4a	modality	Epithet/adjective	adverb		
4b	modality/modulation	Thing/nominal grp	adjective, passsive verb		
5a	logical connection	Thing/nominal gp	conjunction		
5c	logical connection	circumstance/ prep phrase	conjunction		
6a	circumstance	process/verbal gp	prep phrase		
6b	circumstance	Epithet, Classifier adjective	prep phrase		
7a	participant	Classifier/adjective	nominal gp		
7b	participant	Thing/nominal gp	nominal gp		
8a	expansion	Act, rel clause/ embedded clause	ranking clause		
8b	projection	Fact/embedded clause	ranking clause		

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	'metalinguistic labels', following Francis				
9a	general nouns				
9b	illocutionary nouns				
9c	language activity nouns				
9d	mental process nouns				
9e	text nouns				
10	semiotic nominals				
	nominals that deal with the mise en scene meronymy				
10a	general terms, like *elements* or *most remembered prop*;				
10b	instantiations like *abundance of mirrors*				
11	Nominals that functioned as 'meta film-text' labels like *action sequence* or *most famous example of montage*				
12	Nominals that label film events in general: *the acts that she has committed*				
13	Nominals that label specific film events: *her double reflection in Mrs B's mirror*				
14	Nominals that label events outside the film *e.g. the practice of stage direction*				
15	all instances of the word 'meaning'				
16	Technical terms				
17	General abstractions				
18	Metaphors of Transitivity				
19	Dead metaphor				
20	Lexical metaphor				

TKRRW grammatical metaphor
(coded text - see gmtable for category descriptions represented by numbers in this text)
In what way does mise-en-scene work to construct meaning in film noir~ with reference to the first fifteen minutes of 'Red Rock West'?

A1. In film noir, and in the specific case of John Dahl's contemporary film noir 'Red Rockest'

(Cl) mise-en-scene (A) can provide (Pm) plenty of information about the characters and setting (G)
      18   19   16   16

A1a. *before* the plot (Cr) is (Pi) clearly developed (At).
     16   X18

A2. THIS MINI-ESSAY (A) attempts to highlight (Pm) examples of [[how the mise-en-scene of
                        18   9
the opening of 'Red Rock West' constructs meaning]] (Vb).
   X1a   18

A3. The opening shots (A) provide (Pm) a great deal of information about both Cage's character
    16   18   ?1a/19 19   16
Michael and the rural Wyoming setting [[where he has come attempting to find work]] , (G).
                            16

A4. They (As) show (Pi) the road (Cr) stretching off into the distance and wide expanses of open
          18
farmland (At).

A5. Michael (Ph) is seen (Pme)

A5a. clearly suffering (Pb) from an old leg injury (Cm)
                19
A6. *as* he (Be) wakes (Pbe) from an uncomfortable night in his car at the deserted roadside (Cl),
          ?   2a
A7. *but* is seen (Pme)
A7a making (Pm) as good a job he can(R) preparing (Pm) himself (G) for his upcoming
?   2a
interview at the rig (Cpurp).
A8. He (Be) manages to wash, shave, (Pbe) perform (Pm) some (one armed) press ups (R) and
                                          ?
sort himself out (Pm) a clean interview shirt (G) -
                 2d
A9. apparently taking great delight (Pm) in [[smelling (Pb) the cleanliness of this (R) , his
        ?   18   3a
passport to a brighter future]].

A10. His obvious physical strength (G) is clearly compromised (Pm) by his leg injury (A)
    ?   17   19
A11. (we later (S) learn (Pme) that he is an ex-Marine (Ph)).

A12. He (T) is not (Pi) the man [[he used to be]] (V)
                      8a
A13. *and*, because of his injuries (Cc), finds (Pm) himself (G) alone at the fringes of society (Cl).
                            19
A14. *So*, before a word of dialogue has been uttered, we (Rc) are already being offered (Pm) a
                16   18?
burgeoning picture of Michael (G) as film noir fall guy (Co).
              6b

A15. His honesty and decency (G) are highlighted (Pm) in a couple of early scenes on the rig (Cl)
        17   17   16

A 15a. *where* he (Sy) mentions (Pv) his injury (Vb) on the application form(Cl),
                                    19
A 15c. *and thereby* doesn't get (Pm) the job (G).

A16. After that disappointment, although he's next to penniless,
                    17/13
A 16a his pride (Ag) will not allow (Pm) him (A) to accept(Pm) money (G) from a friend (Cl).
        17   18
A17. We *also* (S) see (Pme) his honesty (Ph) [[shine through (Pv) in the apparently deserted gas
                            17   2b
station
A17a[[25 where, he (Be) turns to leave (Pbe)...

A17b *rather than* make off with (Pm) the cash [[lying unattended in a moneybox...,]]]]]] (G)
                                    8a
A18. As in later scenes in the film (notably when he has to drive back to Red Rock having
                    16
knocked over Suzanne's ex-lover)

A18a. it (Cr) seems (Pi) [[that Michael's major handicap is not his leg,
                                                                            17
A18b. but his overriding sense of decency-]] (At)
            2a/18   17
A19? *as* John Orr (Sy) puts it (Pv) his "morally virginal state" (Vb)
                    X18   /17

B1 *However,* the gas station (Cr) is (Pi) not deserted (At).
B2. The attendant (A) splashes (Pm) $5 of petrol (G) into the old Cadillac (Cl)
B2a. //which, like it's owner,(C) has clearly seen (Pme) better days (Ph)
                                        18
B3. *and* points (Pm) Michael (G) fatefully (Cm) in the direction of Red Rock. (Cl)

B4. *And so* Michael (A) rolls (Pm) past the Red Rock 'welcome' sign (Cl) for the first of many times
(Cl) in [[what becomes a "circular journey" (Orr)]] (Cl).
B5. Red Rock (Cr) is (Pi) apparently deserted too (At),
                    ?   2a
B5a. *until* Michael (A) enters (Pm) the dimly lit bar (R).
                                    3b/2a
B6. It's (Cr) (Pi) a bright morning (At) ?
                ?19
B6a. *but* what little light [[there (is in the bar]] (A) is streaming in (Pm) from the door and
                                            8b
windows (Cl),
B6a. casting (Pm) long 'noirish' shadows. (R)
                    16
B7. The dingy, seedy character of the bar (A) ? helps identify the equally shady Wayne,
                    17   18
B7a an example of film noir mise-en-scene helping to reveal our first 'bad egg' in his true light.
                    16   18
B8. There are (Pe) obviously, many more examples of 'noirish' mise-en-scene within the body of
                            9   16   16
the film. (X)

B9. Expressionism (C) is (Pi) evident (At)
      16   2a

B9a *in that as* small town intrigue (A) closes in (Pm) on our hapless hero (Cl) -
                17   18

B9b. *so* does (Pm) the night (A).
           20

B10. Dennis Hopper (of all people) (A) arrives (Pm) on the scene (Cl),

B11. Suzanne (Ag) manifests (Pm) herself (Cr) into the noir femme fatale (A),

B11a. *and* all the time Michael just (S) wants (Pme) to get out (Ph).

C1. Dahl certainly (A) uses (Pm) mise-en-scene (G)
                16

C1a. to provide (Pm) information (G) about characters and setting in the first few minutes (Cl)
                      16   16

.

C2. The Red Rock sign //seen in the light of day to start with//, (Cr) becomes (Pi) a running gag
                                              17/?16

C3 *As* John Orr (Sy) observes, (Pv)
C3a for Michael, "all roads (A) lead (Pm) to Red Rock (Cl)"
                18

Pi 9   16%
Pme 6 11%
Pv 4   7%
Pm 29 53%

TKRRW Technicality and abstraction

The table below gives statistics for the number of occurrences of each

Cat no.	Semantic choice	Metaphorical Realisation Function/Class	Congruent Realisation Class	Occurrences
1a	material process	Thing/nominal gp	verbal gp	
1b	mental process	Thing/nominal gp	verbal gp	
1c	relational process	Thing/nominal gp	verbal gp	
1d	verbal process	Thing/nominal gp	verbal gp	
1e	behavioural process	Thing/nominal gp	verbal gp	
1f	existential process	Thing/nominal gp	verbal gp	
1g	process (phase)	Thing/nominal gp	verbal gp	
2a	material process	Epithet, Classifier/ adjective	verbal gp	A6, A7, A18b, B5, B5a, B9
2b	mental process	Epithet, Classifier/ adjective	verbal gp	
2c	relational process	Epithet, Classifier/ adjective	verbal gp	
*2d	verbal process	Epithet, Classifier/ adjective	verbal gp	
2e	behavioural process			
				A8
3a	quality of a Thing		adjective	
3b	quality of a process	Thing/nominal gp Epithet, Classsifier/	adverb	A9, B5a,
3d	quantity of a Thing	adjective	adverb	
3e	quantity of a Thing	Thing/nominal gp	adverb	
4a	modality	Epithet/ adjective	adverb	
4b	modality, modulation	Epithet/adjective	adjective,	
5a	logical connection	Thing/nominal gp	passive verb	
5c	logical connection	Thing/nominal gp	conjunction	
6a	circumstance	circumstance/prep	conjunction	
6b	circumstance	phrase	prep phrase	
		process/verbal gp	prep phrase	A14
7a	participant	Epithet, Classifier/		
7b	participant	adjective	nominal gp	
8a	expansion	Classifier/adjective	nominal gp	
		Thing/nominal gp	ranking clause	A12, A17b,
8b	projection	Act, rel clause/		B6a,
		embedded clause	ranking clause	
		Fact/embedded clause		
9a	'metalinguistic labels', following Francis illocutionary nouns			
9b	language activity nouns;			
9c	mental process nouns;			
9d	text nouns			A2, B8

	nominals that deal with the mise en scene meronymy:			
10a	general terms, like *elements* or *most remembered prop*;			
10b	instantiations like *abundance of mirrors*			
11	Nominals that functioned as 'meta film-text' labels like *action sequence* or *most famous example of montage*			
12	Nominals that label film events in general: *the acts that she has committed*			
13	Nominals that label specific film events: *her double reflection in Mrs B's mirror*			A16
14	Nominals that label events outside the film *e.g. the practice of stage direction*			
15	all instances of the word 'meaning'			A1, A2
16	Technical terms		A1, A1, A1, A1, A1, A3, A14	A1,A1, A1, A1, A1, A1, A2, A3, A3, A14, A18, B6a, B7a, B8, B8, B9 C1, C1a, C1a,
17	General abstractions			A9, A10, A14, A15, A15, A16, A16a, A17, A18a, A18b, A18b, A19, B7, B9a,
18	Metaphors of Transitivity		A1, A2, A3	A1, A2 , A2, A3, A16a B2a, B7, B7a, B9a, C3a
19	Dead metaphor		A5a	A5a, A10, A15a

The main features highlighted by this tabulation are:

1 There is a very low proportion of GM in general. In particular there is a striking absence of nominalisations, with only one example from category 1, which is the most common form of GM in most accounts of GM. None of category 2a, which are material processes used in adjective form are Classifiers, they are Epithets. This means they are not being built to construct taxonomies but are more likely to be used to evaluate (*deserted roadside, overriding sense of decency*) in other words to modify descriptions of the film)

Compared to JW there are very few of category 8a/b - postmodified nominals. In JW these are used to thingify events in the film - in TKRRW, such events are described congruently - see for example, much of paragraph B, where there are stretches of narrative description over several clause complexes with comparatively little incongruence in the textual realisation of the figures from the film.

In JWMES there are few examples of nominalisations that are instantiated in the discourse (a nominalisation of a preceding process). In TKRRW, there are none at all.

2 One of the features of JWMES which contributed to the objectifying of the film and - particularly noticeably - to the construction of the text by providing Thematic Items which were cohesive was the use of metalinguistic labels. These too are almost absent from TKRRW. This is probably the result of text coherence being derived from narrative flow (i.e field time) rather than from argument structure (i.e text time) **Is this true? There is an odd meeting of texts here. The field is constructed partly of a deliberately produced text - so field time is text time in a different text - but it is a narrative text.**

3 There are almost no nominals for managing the mise en scene taxonomy. *Mise en scene* itself, occurs a number of times and three of the ELEMENTS are mentioned. However, there is very little reference to the mise en scene ELEMENTS as a taxonomy, so the general terms used by JW to manage such a taxonomy are not evident; and, for the same reason, instantiations of the taxonomy are difficult to recognise even though they are included in the narrative recount in some places - e.g *the cleanliness of [a clean interview shirt] ....his passport to a brighter future.* This is the instantiation of ELEMENT and MEANING and could be represented as ELEMENTS - MAKE MEANING. But that analysis is not forefronted by reference to the MEANING MAKING process and so the text remains at the level of narrative interpretation.

4 Similarly there are few nominals that function as meta-film text labels. *Opening shot* and *scene* are two that do.

5 As has been repeated in previous sections, there are very few examples of the word *meaning* and, in fact, the word *information* (2 instances) is more common than *meaning* (1 instance). Again this reflects a lack of focus on this aspect of the response to the essay prompt. Instead of overt reference to MEANING MAKING, there are numerous references to MEANINGS (realised by use of General Abstractions). Examples of these are *his honesty and decency, the dingy seedy character of the bar.* These would be valued as MEANINGS if the MEANING MAKING of the ELEMENTS involved was exposed by analysis.

6 There is a high proportion of Technical Terms in comparison to the other categories in the essay. Most of these occur in the opening three sentences. After that they appear near the end of the narrative recount in paragraph A, in the middle of paragraph B (the evaluation of MEANING section) and in the first sentence of the conclusion. This was written very early in the course and the range of Technical Terms is still not very broad.

7 As there are only three instantiations of the concept MEANING MAKING there are correspondingly few Metaphors of Transitivity for this concept. There are other examples of such Metaphors (e.g. *his pride will not allow him*) which demonstrate how Metaphors of Transitivity are a typical part of everyday speech and are not necessarily exclusive to a specialist or technical register. However, it is a typical part of the dominant Thematic Formation that informs the field of this essay (to judge from JW's essay) that MEANING MAKING is an attribute of the ELEMENTS of mise en scene. So, the small number of instances of this relationship is significant.

TKMES GRAMMATICAL METAPHOR etc

What kinds of meanings are made by mise en scene in mainstream cinema, with reference to 'Mildred Pierce' and 'Taxi Driver'

"Cinema is a matter of what's in the frame and what's out"
Martin Scorsese

A1. //IN ORDER to discuss the above question// we (S) must first clarify (Pme) [[what (V) are

meant (Pi) by the terms 'mise en scene' and 'meaning' (T)]] (Ph).
     9d   10a/16   15/16/1b

A2. Mise en scene (T) is (Pi), basically everything [[that (G) is put (Pm) in front of the camera
  10a/16   8a

(Cl) 2a //In order to be filmed //]] – set and props, lighting, costumes and figures (V).
       16   16   16   16   16

A3. THIS ESSAY (S) will examine (Pme) individual elements of mise en scene (Ph) and in the
        18   10a   10a/16

particular case of two (albeit very different) mainstream films – 'Mildred Pierce' (Michael
 9d?   16

Curtiz, 1945) and 'Taxi Driver' (Martin Scorsese, 1976) (Cl) - attempt to highlight (Pme) the

different meanings [[constructed by them]] (Ph) .
   15/18/1b8a

A4. As well as different elements making up mise en scene, we (S) can also identify (Pme) very
         10a   10a/16

different levels of meaning (Ph).
   10   15/1b

A5. One area of meaning is (Pi) 'referential meaning' (V), which (Sy) alludes to (Pv) knowledge
10   15/1b   2c   1b/15/16   17

of the world outside the film [[which (G) is shared (Pm) by both filmmaker and viewer (A)]]
                 8a
(Vb).

A6. 'Explicit meaning' (Sy) alludes to (Pv) elements of overt significance, (Vb)
   2e   1b/15/16   ?12/14/10/17

A6a. whereas 'Implicit meaning' (G) is left (Pm) //for the viewer (S) to look back on (Pb) // as
     2e   1b/15/16   16
narrative events (A) unfold (or later in reflection))//.
16   12   16/1b

A7. 'Symptomatic meaning' (G)is acquired (Pm) by a film (A) on the basis of the time and
  ?   1b/15/16   17
conditions [[in which it (G) was produced (Pm)]] (Cm) 11a. entailing (Pi) implications over
17   8a
  1b/17
[[when it was made, // where it was made, and through to the fine points of the artistic, social
  8a   10
and political situation at the time]] (At).
    17
A8. Therefore, we (S) appreciate (Pme), for example, the referential meaning [[in the fact that
                 2e   1b/15/16 8a 13

Bickle driving a yellow cab amongst skyscrapers places him in New York City]](Ph).

A9. We should also (S) recognise (Pme), as another example, the symptomatic meaning [[in that
               9b   ?   1b/15/16 8a

the model of car, and fashion sense of the characters, places them in the 1970's.]] (Ph)
  17   17   16
B1. Setting (T) plays (Pi) an important role [[in creating (Pm) both mood and meaning of a film
  16/10b   18   ?10   8a
(G)]] (V)

B2. In Taxi Driver it is easy to compare (Pme) the seediness of Bickle's working environment
                       17   10b

with the relative opulence [[enjoyed (Pi) by Betsy (Cr) M]] (Ph).
         14   8a (?18)

B3. Both (Sy) profess (Pv) //to have (Pi) high minded aspirations [[to change (Pm) the world
                    ?   17 8a

(G)]] (At).

B4 However, Bickle is caught (Pm) in a lifestyle [[that sustains (Pm) but undermines (Pm) and
                     13   8a

disgusts (Pme)]] (Cl).

B5 Betsy's workplace, the campaign offices of presidential candidate Charles Palantine, (Cr) is
  10b

(Pi) a hive of cheerful, optimistic, activity (At).
  13

B6 Betsy's large open plan office (Ag) has her (A) [[working (Pm) in a big supportive (if not over
  10b   18
  13

attentive) group (Cl)]] (G), whilst Bickle (A) works (Pm) very much alone (Cm).

B7 <u>When he</u> (A) does meet (Pm) his fellow taxi-drivers (G), 22. <u>he</u> (S) finds (Pme) [[it almost

impossible to talk to them//(Ph) (This needs reviewing).

B8. <u>Between the taxi cab, his drab apartment, and the porno theatre,</u> (Cl) <u>Bickle's insomnia</u>

<u>ravaged world</u> (V) is presented (Pi) as something of a living nightmare (T) to the viewer (Cl)
    13/10b   13

B9 <u>Although Betsy's world</u> (G) is not embellished (Pm) beyond her place of work (Cl), 25. <u>the</u>

<u>allusion</u> (T) is (Pi) certainly 25a. that <u>her lifestyle</u> (Cr)[[is (Pi) far healthier than Bickle's (At)]]
1d/15(?)   ?8a

(V).
B10 <u>This environmental juxtaposition</u>(A)creates (Pm) explicit meaning (G),
      13   2e   15/16/1b

B10a <u>and whilst it</u> (T) could also allude (Pv) to the reason [[why Betsy (S) might originally find
                                                                  9a   8a

(Pme) Bickle enigmatic and interesting (Ph)]] (Vb) − <u>it (S) certainly</u> portends (Pv) to the fact

      9a/13

[[that their relationship is doomed to failure (up until her ultimate ironic, and implicitly
8a   X17   ?
      2b
meaningful, hero worship)]] (Vb).
1b   13   (this is a very recursive GM with several levels)
B11 <u>CLEARLY the set design in different films</u> (A) changes (Pm) according to the genre (Cc)−
                        10b/16   ?18
16

// a decision [[which will in itself largely depend on the established style [[which alludes to
9b   8a   2a   16   8a

referential meaning developed between filmmaker and viewer]]]]// [Is this a clause or a group in
1c   1b   8a   16   16
apposition?).

B12 <u>Whereas the majority of mainstream films</u> (A) stick (Pm) to one genre (Cl) <u>THERE</u> (X) is
                        16   18

(Pe) a clear contrast between different set characteristics during Mildred Pierce (X), 33. <u>as the</u>
            9c   10a/7a 9a
<u>film (A) slickly</u> moves (Pm) between the genres of melodrama and film noir (Cl).
                                                  16   16   16

B13. <u>During its melodramatic scenes (Cx), as Mildred (Cr) is (Pi) at the height of her powers</u>
            11   16   13

760

(At), she (A) holds court (Pm) in the elegant, businesslike but cheerful offices of her restaurant here, adjectives carry the labelling

chain (Cl).

B14. However, as Veda, Monty and Wally (A) conspire (Pm) against her (Cl), the world (A)

seems to draw in on (Pm) Mildred (G).

B15 This (V) is represented (Pi) by the sets, [[swathed (Pm) in darkness (Cm), becoming (Pi)
                                                16/10a   8a   17
almost claustrophobic (At)]] (T) – until, ultimately, Mildred's world (G) is destroyed (Pm).
         17

C1 Lighting clearly (T) plays (Pi) a key role (V) in this last instance (Cl) – as the film (A) takes
        10a/16   ?   9c
        18
on (Pm) the visual appearance of film noir.(At)
        2b   1b   16

C2. The soft lighting [[which lights Joan Crawford's face during the early 'flashback' scenes]]
        16/10a   8a   11

_(G) is replaced by (Pm) harsh low key lighting (A), 43. which (Cr)is (Pi) most noticeable (At)
                                          16/10a
43a.when Mildred (A) appears (Pm) in the police station (Cl).

C3. The use of noirish lighting OBVIOUSLY (A) points (Pm) towards meaning within the
        14   16   15/1b

narrative of the film (R),
16/11
(TK is constructing a kind of interlanguage. It will be worth comparing it with fully formed academic writing)

C4 Pam Cook (S) alludes (Pv) to the meaning (V) thus 46. "the lighting (shadows) on Mildred's
                                                        1b/15   10a
 face (Sy) suggest (Pv) her own guilt (Vb)
                        17
(There is some kind of slippage between relational and verbal clauses as a result of metaphorisation)

in the present (Cl) when she (Ph) has just been seen (Pme) as so

 successful in her own right in the past"(Cm) (Kaplan Women in Film Noir, Routledge p.74).
 17

C5 The fact [[that Mildred is not guilty]] (Ph) is not known (Pme) by the viewer (S) until the
        9a   8a   16

flashback sequences (A) have run their course(Pm), 49. after which the meaning of the noir-style
11   15/1b
lighting (Ph) must be seen as (Pme) implicit (Crole ? this still needs checking).
10a   2b/16

C6 Pam Cook now (Sy) regards (Pv - but this is an interlanguage form) "sharp contrasts of light
                                                                                     3b 9a/1b 16/10

and shadow (T) suggest[ing] (Pi) partial truth (V): 52. something (Cr) is (Pi) missing (At), 53. but
16/10   17
 whatever it is (Cr) remains (Pi) hidden (At)" (Kaplan Women in Film Noir, p.81).

C7. Lighting (G)is used (Pm) //to convey (Pm) all sorts of other moods and meanings (G) (This is
          16/10   17/16   15/1b
 Pm metaphorising for intensive process. A second kind of metaphorical process that seems to
typify academic writing. The clause is an enhancing clause of purpose - another feature worth
examining for extent)

C8 Under lighting (Cr) is (Pi) traditionally synonymous with horror (At), 56. soft three point
10/16   ?   10/16
 lighting (A) can help beautifying (Pm) the female lead (G) by suggesting volume (Cm).
                                          16   17
C9 The use of light also (T) plays (Pi) an important role in Taxi Driver (V).
?14 (this needs a better category)   ?category

C10 Fundamentally, Travis Bickle (T) is (Pi) a creature of the night (V) – 59. his excursions into
                                                           17   13
 daylight, (Cr) ... , are (Pi) ultimately unsuccessful (At)...60. whether to woo (Pm) a young

woman (G) or to kill (Pm) her boss....(G)

C10 He (S) feels (Pme) alienated and disaffected (Ph), 62. and that meaning (G)is emphasised
                                                                                 15

(Pme) by windscreen reflected flashes (A) from the neon lit canyons [[through which he plies his
                                13   8a
nocturnal trade]] (Cl).
17
D1 Guns, notably in the way of Travis Bickle's personal armoury, (Cr) are (Pi) especially
                                                                        17
prevalent props (At) in Taxi Driver (Cl).
10a

D2 Pretty soon after the gun salesman arrives to meet Bickle, 64. the viewer (G) is left (Pm) in
                                                                                  16

little doubt [[that De Niro's character is not just buying a firearm for his own protection whilst
          15   8a   16
doing his job]] (Cl).

D3 The meaning [[that he means to 'get up to no good']] (Cr) is (Pi) quite explicit (At)   66. as he
          15   8a   2d
 (A) first turns (Pm) his attention (G) to the biggest, most powerful, pistol in the case (Cl).

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D4 The fact [[that he buys every other gun]](Sy) alludes to (Pv) the same explicit meaning (Vb).
     9a   8a
     2d/1b/15/16
D5 The notion [[that Mr Bickle is fast losing his fragile grip on the outer limits of sanity]](G) is
     9d   8a
reinforced (Pm) 69. as we (S) watch (Pme) him (Ag)69a. studiously turn (Pi)himself (Cr) into a
18
human tank (At) (Ergative analysis. Transitive analysis treats "him" as Atributor . Discuss this
wording, which is journalistic in style, as stylistic eccentricity, artful practice, or dysfunctional).

D6Another clear use of props in the film (V)is (Pi) when [[Bickle takes Iris, Jodie Foster's
         14
character, to breakfast]] (T).

D7 The fact [[that the prostitute (Cr) is (Pi) so young and innocent (At)]] (Cr) is (Pi)
     9a/13   8a
endearingly evident? (At) in the way [[that she plays with her food // as Bickle gently
     2b   9a/13   8a
admonishes her]] (Cm).

D8In other films, repeated use of props (T) can convey (Pm) additional meaning (G) 73. if they
        14   10a   18   1b

(T) become (Pi) a motif (V) – 74. thereby, the presence of (for example) a ceremonial dagger in
     16   13
 a scene (A) might provide (Pm) the viewer (B) with an explicit clue [[that a murder is about to
                16   9a/13   8a
be committed]](G).

D9 Film noir, (Cr) had (Pi) a fair few traditional props (At)? 75a. – including (Pi) the bag of
                             10a
dollar bills, the revolver, cigarettes and hard liquor (At).

E1 The costumes [[that a film's characters wear]] (Cr) depend (Pi) both genre and the time and
     10a   8a   16
     17
place in which it is set (At) – 78. this OBVIOUSLY also (T) applies to (Pi) the meaning
17
     15
conveyed by costume (V) .
8a 18   10a/16
E2 And, //highlighted in the set design //, use of costume (G) may also be governed (Pm a
                       10a   ?   10a
metaphorical relational process) to a great extent (Cx) by a style and referential meaning (A).
                                   16   16/15/2c
(This whole section should be reviewed with TK for meaning and purpose)

E3 Costume (Sy)can clearly also allude to (Pv) explicit, implicit and symptomatic meaning (Vb).
     10a   2d   2d   ?
     1b/16/15
E4 All three types of meaning (Ph) can be read into (Pme) De Niro's costumery (Cl There is a
        9a   15   10a
problem here with how to treat 'read into' – as a phrasal verb or not) in the part of Travis Bickle
(Cl) .
                      16

E5 <u>An example of costume</u> [[alluding to an explicit meaning]] (T) is (Pi) [[when Bickle smartens
     9c   10a   8a   2d   1b/15/16
himself up // 84 donning (Pm) his red jacket and tie (G), in his (not unsuccessful) attempt to ask
                                                                    13
Betsy out]] (V).

E6 <u>An implicit significance</u> (Ph) could be seen (Pme) in the fact [[that he still wears his army
      2d   1c/15/16   9a/13 8a
fatigues from his days in Vietnam - an ordeal [[that may be seen as a root cause of his precarious
                                            17   8a

mental state]]]](Cl).
13

E7<u>The fact [[that such anti-Vietnam meaning might be alluded to]]</u> (T) may also be seen (Pi) as
        9a/13   8a

significant [[in terms of its being symptomatic of the style of film being made by 'New
15/   8a   ?17   17
Hollywood' directors in the 1970's]] (V).

E8 <u>ON A MORE TRIVIAL NOTE</u> , <u>as</u> mentioned (Pv) in the introduction (Cl), 89 <u>the fashions of</u>

    13/17
<u>the day also</u> (A) give (Pm) symptomatic meaning (G) 90 alluding to (Pv) the time that the film
                                     17/15/16/1b
was made (Vb).

E9 <u>In the case of Mildred Pierce, there</u> is (Pe) significance (X) in the clothing worn by Joan
                                          15   10a   8a

Crawford (Cl) <u>92 as she</u> (T) plays (Pi) Mildred [[going through her torment]] (V).
                      ?   8a   17

E10 <u>Her character</u> (A) changes (Pm) from the clean cut housewife look, 94 through to the
     16   17

hardworking kitchen hand, 95 to the smart suited business woman 96 and finally to the noirish
17   17   16
femme fatale look in furs. (Cl)
16/17
E11<u>The significance of her kitchen uniform</u> (T) is (Pi)clearly, if implicitly significant, (V) 98 <u>as</u>
     15   8a   2d   15

<u>Veda</u> (Be) attempts to humiliate (Pbe) ?her mother for the fact [[that she has a job that requires
                                                 9a/13   8a
she wear a uniform]].

F1. <u>Finally, the actors on screen</u> (A) can often carry (Pm) their own meaning (G how to code
           10a   18   15

incongruence - this is not really a material process) into a film (Cl).

F2 <u>In the case of Taxi Driver (Cm), the precedent of a Scorsese collaboration with Robert De</u>
                                             14
<u>Niro</u> (What kind of process is "to set a precedent" ?)had already been set (Pm) with 'Mean Streets' in 1973 (Cm/a).

F3 <u>Although a comparatively early film in Scorsese's career, he</u> (A) had already created (Pm) a

niche (G) for himself (B).

F4 <u>Likewise De Niro (A),...</u> , had developed (Pm) his own trademark 'tough guy' on screen
                                                                                              16
persona (G) ? (is it meaningful to call these material processes?).... 104 having won (Pm/) the 1974 Oscar for Best Supporting Actor for 'The Godfather Part II (G/Pd)...

F5 <u>'Such a star performance</u> (Cr)pertains (Pi) to referential, explicit and symptomatic meaning
                10a   2d   2d   17
            15/16/1b
(At).

F6 <u>Implicit (and symptomatic) meaning</u> (Vb)is alluded to (Pv) in the case of Joan Crawford's
           2d   17   16/15/1b   9a

performance in Mildred Pierce (Ct).
10a

F7 <u>In retrospect it</u> (Ph)could be seen (Pme) 107a. <u>that Mildred's personal struggle</u> (/T)was
                                                                                              13
mirrored by (Pi) that of Crawford (V), 108 <u>who</u> (Ph) was widely regarded (Pme) as old news in
                                                                                              17
1945 (Ph), 109. having already spent (Pm) 20 years in the business (R).

F8 <u>However, her performance in Mildred Pierce</u> (A/T) won (Pm/ Pi) her (B) the 1945 Oscar for
                                        10a
Best Actress (G/V) 111. and resurrected (Pm) her career (G).

F9 <u>Hollywood</u> (Cr) is (Pi) full of such folklore (At) 113. <u>and many top performers</u> (Cr) have (Pi)
                                                14
a star appeal (At) 114. <u>which</u> (A) alludes to (Pv) a referential meaning of their on screen
        17/16   2d   15/16/1b
persona (V) .
16
F10 <u>In terms of non-star performances, the way that an actor/actress carry themselves</u> (A) can
                                        10a   12   8a
create (Pm) immediate meaning (G) in the mind of the viewer (C) 116. – <u>referential and explicit</u>
18   1b/15/16   16   2d   2d
<u>meaning</u> (Vb) can be alluded to (Pv) in the way a character acts (Cm) to suggest that they are a
1b/15/16   16
certain type of character (Cc).
            9a   10a

F11 <u>For example, a character [[who hangs around in a street corner gang]]</u> (Ph) would be seen
                16   8a

(Pme) as bad (Co) – 118. <u>whereas the fellow helping an elderly pedestrian across the road</u> (Ph)
                                    17   8a
would be seen (Pme) as good (Cm).

G1 <u>Here then</u> are (Pe) just a few examples of the kinds of meanings [[that are made in mise en
                                      9c   9a   1b/15/168a   10a

scene]].(X)

G2 <u>The examples highlighted in this essay from Mildred Pierce and Taxi Driver CLEARLY</u>
         9c   8a

 <u>ONLY</u> scratch (Pm) the surface of information [[contained within the mise en scene of the
                                     15   18 8a   10a

pictures]] (G).

G3 <u>It</u> (C) is (Pi) clear (At) then <u>that the viewer of mainstream cinema</u> (Rv) is well advised (Pv)
                                          16

121a. to consider (Pme) meanings within mise en scene , <u>as well as</u> that within dialogue and
                                1b/15/1610a   16
narration (Ph), (This projected verbiage seems to have embedded Pm?) 123 <u>if they</u> are to begin to
16
fully appreciate (Pme) the film as a statement.(Ph)
               11`

TKMES Grammatical Metaphor
The table below gives statistics for the number of occurrences of each

Cat no.	Semantic choice	Metaphorical Realisation Function/Class	Congruent Realisation Class	Occurrences Total
1a	material process	Thing/nominal grp	verbal group	
1b	mental process	Thing/nominal grp	verbal group	A1 A3 A4 A5 A5 A6 A6a A6a A7 A7 A8 A9 B10 B10a B11 C1 C3 C4 C5 C6 C11 D3 D4 D8 E1 E2 E4 E5 E8 F1 F5 F6 F10 F10 G1 G3 **37**
1c	relational process	Thing/nominal grp	verbal group	B11
1d	verbal process	Thing/nominal grp	verbal group	B9
1e	behavioural process	Thing/nominal grp	verbal group	
1f	existential process	Thing/nominal grp	verbal group	
1g	process (phase)	Thing/nominal grp	verbal group	
2a	material process	Epithet, Classifier/ adjective	verbal group	B11
2b	mental process	Epithet, Classifier/ adjective	verbal group	B10a C1 C5 D7
2c	relational process	Epithet, Classifier/ adjective	verbal group	A5 E2
2d	verbal process	Epithet, Classifier/ adjective	verbal group	D3 D4 E5 E6 E11 F5 F6 F10 F10 **9**
2e	behavioural process	Epithet, Classifier/ adjective	verbal group	A6 B10
3a	quality of a Thing	Thing/Nominal grp	adjective	
3b	quantity of a Thing	Epithet, Classifier/ adjective	adverb	C6
3c	quality of a process	Thing/nominal grp	adverb	
3d	quantity of a Thing	Thing/nominal grp	adverb	
3e	quantity of a Thing	Epithet/adjective	adverb	
4a	modality	Epithet/adjective	adverb	
4b	modality/modulation	Thing/nominal grp	adjective, passsive verb	
5a	logical connection	Thing/nominal gp	conjunction	
5c	logical connection	circumstance/ prep phrase	conjunction	
6a	circumstance	process/verbal gp	prep phrase	
6b	circumstance	Epithet, Classifier adjective	prep phrase	
7a	participant	Classifier/adjective	nominal gp	B12

7b	participant	Thing/nominal gp	nominal gp	
8a	expansion	Act, rel clause/ embedded clause	ranking clause	A2 A3 A5 A7 A7 A8 A9 B1 B2 B3 B4 B10 B10a B11 B11 B11 B15 C2 C5 C11 D2 D3 D4 D5 D7 D7 D8a E1 E1 E5 E6 E6 E7 E7 E9 E9 E11 E11 F11 F11a G1 G2 G2 **43**
8b	projection	Fact/embedded clause	ranking clause	**TOTAL 102 CLAUSES 131 = 0.8**
	'metalinguistic labels', following Francis			
9a	general nouns			A2 A7 B10 B10a B12 C5 C6 D4 D7 D8 D8 E4 E6 E7 E11 F2 F6 F10 G1 **19**
9b	illocutionary nouns			A9 B11
9c	language activity nouns			B12 C1 E5 G1 G2 **5**
9d	mental process nouns			D5
9e	text nouns			A1 A3

10	semiotic nominals			
	nominals that deal with the mise en scene meronymy			
10a	general terms, like *elements* or *most remembered prop*;			A1 A2 A2a A2a A2a A2a A2a A3 A3 A4 A4 B1 B11 B12 B15 C1 C2 C2 C4 C5 C6 C6 C7 C8 D1 E1 E2 E2 E4 E5 E9 F1 F5a F6 F8 F10 G1G2 **38**
10b	instantiations like *abundance of mirrors*			B2 B5 B8
10c	meaning taxonomy			A4 A5
11	Nominals that functioned as 'meta film-text' labels like *action sequence* or *most famous example of montage*			B13 C3 C5 G3
12	Nominals that label film events in general: *the acts that she has committed*			A6a F10
13	Nominals that label specific film events: *her double reflection in Mrs B's mirror*			A8 B4 B6 B8 B8 B10 B10a B10a B13 C10 C11 D7 D8 D8a D8a E5a E6 E7 E8 E11 F7 **21**
14	Nominals that label events outside the film *e.g. the practice of stage direction*			B2 C3 C9 D6 D8 F2 F3 F9 **8**

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| 15 | all instances of the word 'meaning' | | | A1 A3 A4 A5 A5 A6 A6a A7 A8 A9 B9 B10 C3 C4 C5 C7 C11 D2 D3 D4 D8 E1 E2 E4 E5 E6 E7 E8 E9 E11 E11 F1 F5 F10 G1 G2 G3 **37** |
| 16 | Technical terms | | | A1 A1 A2 A2a A2a A2a A2a A2a A3 A3 A4 A5 A5 A5 A6 A6a A6a A6a A7 A8 A9 A9 B1 B10 B11 B11 B11 B11 B11 B12 B12 B12 B12 B13 C1 C1 C2 C2 C3 C3 C5 C5 C5 C6 C6 C7 C7 C8 C8 C8 D2 D2 D4 D8 D8a D8a D9 E1 E1 E2 E2 E4 E5 E6 E8 E10 E10 E10 F4 F5 F6 F8 F10 F10 F10 F10 F11 G1 G3 G3 G3 G3 **82** |

17	General abstractions			A5 A6 A6a A7 A7 A7 A7 A9 A9 B2 B3 B15 B15 C4 C4 C6 C7 C8 C10 C11 D1 E1 E1 E6 E7 E7 E8 E8 E9 E10 E10 E10 E10 F3 F5 F6 F7 F8 F11 **40**
18	Metaphors of Transitivity			A3 A3 B1 B6 C1 D8 E1 F1 F10 G2 **10**
19	Dead metaphor			
20	Lexical metaphor			

<u>In what ways does mise-en-scene work to construct meaning in film noir with particular reference to the first fifteen minutes of Red Rock West?</u>

'mise-en-scene is inescapably visual and a vital element of style, and of meaning.'
Movies & Methods, Bill Nichols, University of California press 1976

A1 Lighting, the shot, setting, location, props and costume are some key elements of mise-en-scene.

A2 When effectively presented within the context of the genre, in this case film noir, each of the aforementioned elements of mise-en-scene can work to construct meaning for the audience.

A3 There are various cinematic codes (discussed in this essay) within the genre of film noir that audiences can instantly recognise and identify.

A4 However this would not be possible without the significant contribution that mise en scene makes to aid the narrative of the film by constructing meaning in the visuals.

B1 Costume and props play an essential role in creating verisimilitude and conveying different meanings within the context of a film's genre, in particular 'country noir'.

B2 Costume worn by Wayne and Michael contributes significantly to the generic verisimilitude of the film.

B3 Audiences expect to see characters in contemporary American West settings to wear denim, cowboy boots and cowboy style shirts.

B4 Their costumes also visually convey meanings to the audience about their respective characters.

B5 The protagonist is dressed in light serene colours, stone washed denim and a white cowboy style shirt, giving the audience an indication that this is possibly a good character.

B6 Whilst Wayne is attired in dark sombre colours, black trousers and waistcoat with a navy blue shirt conveying to the audience that this is a dark and sinister character.

C1 'Films are also dependent on 'props' as a device for conveying meaning. In a familiar sense props are definers of genre,'
An Introduction to Film Studies, 'Film Form and Narrative ' Allan Rowe, Routledge, p.101

C2 The prop element of mise-en scene in Red Rock West distinctively works to construct meaning for the audience.

C3 When we see a substantial amount of dollar bills in Wayne's office it immediately becomes a visual device conveying meanings connected with crime and misconduct.

C4 It is a widely recognised and accepted presentation of money in film noir thus aiding generic verisimilitude.

C5 The money effectively aids the narrative as we soon discover that the cash being offered to the protagonist is directly connected with murder.

C6 In his article entitled 'The Road to Nowhere' John Orr also discusses the role money plays as a visual device and cinematic code in film noir,

C7 'money is variously expressed through kidnapping and ransom, drugs, cars (and) gambling.

C8 Whatever it is, the stash of stolen bills in the black suitcase bypasses the anonymous world of plastic and the invisibility of credit.

C9 It is there for all to see.'
John Orr, Contemporary Cinema 'The Road To Nowhere' Edinburgh University
Press 1998 p210

D1 Orr makes an interesting observation comparing the appearance of the car (as a prop) to the temperament of its owner

D2 'The noir automobile is the flash used car which has seen better days-the white finned Cadillacs favoured by Dahl..

D3 The car's transient identity matches its owner's.

D4 It is traded in, its number-plates changed and it never musters respectability.' p216

D5 Orr sums up the meaning conveyed by the car as part of the film's mise en scene succinctly in a key sentence.

D6 'The car's transient identity matches its owners'

D7 This statement is decidedly true with regards to the protagonist's character as he himself is a drifter moving aimlessly from one town to another in search of work.

E 1 The setting and location of Red Rock West differs from that of the traditional big city metropolitan settings of film noir of the 1940s and 50s.

E2 Orr tries to set up a new category of film noir by describing films similar to Red Rock West like 'After Dark, My Sweet', 'Kill Me Again' and 'The Last Seduction' as 'reworking(s) of the 1970s road movie' and 'the new hybrid of country noir'.

E3 This new genre that Orr has created takes conventions from film noir and the road movie.

E4 The settings and locations in Red Rock West correspond with this notion of 'country noir' the opening scenes instantly present images of small town western America, the dusty opening road and the desert landscapes.

E5 The interior of Wayne's bar/saloon works effectively in mise en scene for its narrative context, the audience identifies the interior and exterior of the bar with that of one that could in found in contemporary small town western America

F1 The various ways in which actors and locations are lit and shot within mise-en-scene can instantly convey meanings and messages to the audience by creating an atmosphere and allowing the audience to read into certain characters just by the way their images are presented.

F2 The interior of Wayne's bar only seems to be illuminated by a single source of dull and opaque light, possibly a key light coming from the exterior through the front door and windows.

F3 This chiaroscuro creates the appearance of a dim, murky and seedy atmosphere in the bar creating low-key lighting on the character's faces.

F4 This type of lighting is appropriate for the film noir context of the narrative.

G1 Throughout interaction in the bar between Wayne and the protagonist both of them are illuminated with low key lighting both characters faces appear to be half lit, with one side completely in shade and the other in sharp contrast lit.

G2 The bar scene is the first time we see Wayne so the way in which he is lit and shot creates an image of his character for the audience.

G3 He constantly appears in medium close up shots, the harsh low key lighting on him makes his clothes appear completely black giving the audience an impression that he is a sinister and unsavoury character.

G4 This image of Wayne's character is continued in his office where he is framed in a lot of choker shots creating a dramatic emphasis illustrating his disturbing character and intentions.

H1 Significantly the lighting in the mise en sene of the bar presents the viewer with a meaning as to why both characters are lit in such a way.

H2 This presents the audience with the duplicity of both characters.

H3 The lighting symbolises that both characters are literally in the shade about each other's ulterior motives.

H4 This notion is continued in another shot when the protagonist is walking from the bar into the office.

H5 The rest of the bar is illuminated whilst his image is completely black causing him to appear in complete silhouette exemplifying the fact that he is completely in the dark about what is happening.

I1 The outset of Red Rock West is shot with a wide angle lens giving deep perspective shots of the open road that appears to be vast and incessant.

I2 A shot of the protagonist standing next to his car framed in sharp focus whilst the depth of field is created with a deep perspective shot of the road ahead of him symbolises his constant journey through life as a drifter travelling on the perpetual open road.

J1 After having meticulously studied the various ways in which mise-en-scene works to construct meaning in Red Rock West.

J2 It can be deduced that the very concept of mise en-scene withholds a significant amount of importance in clearly constructing and conveying meanings to the audience visually.

Mise en scene *costume *make up *sets/location *figure movement *performance *lighting *the shot *visuals *props	Generic verisimilitude mise en scene must be believable for the genre that film is set in Essay Plan IN WHAT WAYS DOES MISE EN SCENE WORK TO CONSTRUCT MEANING IN FILM NOIR WITH PARTICULAR REFERENCE TO FIRST 15 MINUTES OF RED ROCK WEST Opening paragraph Talk about how the essay discusses and evaluates how each component/ element of mise en scene constructs meaning in film noir Lighting how do these things construct meaning in film noir element lighting mise en scene constructs meaning 4 audience in scenes of office and bar in noir appropriate in context: aids verisimilitude lighting of bar and office lighting of characters Wayne - choker low key - *notes* Michael - *notes* (protagonist) Costume/props Jill Nelmes - props p.101 How do these things construct meaning in film noir Michaels car - *refer to Orr p216* Money - visibility - *notes from seminar* Gun - glove compartment Costume Wayne/Michael

Para	Genre schema	Contents details
1	MACROTHEME	elements context of genre (film noir) elements construct meaning cinematic/genre codes + audience mes, contribution to narrative, visuals
2	ELEMENT 1	ELEMENT-MEANING MAKING-FILM REFERENCE (general) costume/props-verisimilitude-genre:country noir ELEMENT-MEANING costume - generic verisimilitude FILM READING/DESCRIPTION audiences expect American west:cowboy boots/shirts MEANING characters: white=good; dark=sinister
3	ELEMENT 2	QUOTE props define genre ELEMENT-MEANING MAKING props make meaning for audience FILM READING-MEANING dollar bills = crime, misconduct MEANING money: generic verisimilitude MEANING aids narrative=murder MEANING visual device, cinematic code QUOTE/MEANING visibility
D	Instance of ELEMENT 2	QUOTE/FILM READING-MEANING car identity:owner identity (Individual)FILM READING true:character drifts aimlessly
E	ELEMENT 3	ELEMENT - FILM REFERENCE settings differ from other noir films FILM REFERENCE new hybrid genre of country noir MEANING conventions from film noir and road movie ELEMENT-MEANING settings = country noir = small town America ELEMENT-MEANING Wayne's bar:audience identifies it with location
F	ELEMENT 4	ELEMENT-MAKING MEANING-MEANING lighting, conveys meanings: atmosphere and character FILM READING- MEANING Wayne's bar light: chiaroscuro=dim, murky COMMENT suitable for film noir

		FILM READING/DESCRIPTION-MEANING (specific)
		Wayne-shadows: character
		FILM READING/DESCRIPTION - MEANING
		dark clothes=unsavoury
		ELEMENT-FILM READING/DESCRIPTION-MEANING
		Framing: dramatic emphasis/disturbed character
		ELEMENT-MEANING MAKING
		lighting-characters
		MEANING
		duplicity
		ELEMENT-MEANING
		lighting-'in the shade'
		FILMREADING/DESCRIPTION
		another shot
		FILM READING/DESCRIPTION-MEANING
		silhouette in bar-'in the dark
G	ELEMENT 5	FILM READING/DESCRIPTION
		opening shot, open road
		FILM READING/DESCRIPTION-MEANING
		character, road:constant journey
H	CONCLUSION	FILM REFERENCE-MEANING MAKING
		mes, meaning making, RRW
		ELEMENTS-MEANING MAKING
		mes constructs meaning visually

I WHAT KINDS OF MEANINGS ARE MADE BY MISE EN SCENE IN MAINSTREAM CINEMA?
A1 'Mainstream cinema, feature length narrative films created for entertainment and profit. Mainstream is usually associated with 'Hollywood' regardless of where the film is made.'
(Nelmes J, Introduction to film studies :92)

B1 Quentin Tarantino's 'Pulp Fiction' (1994) and Johnathan Demme's The Silence of the Lambs' (1991) will be used as two examples of mainstream cinema.
B2 'Pulp Fiction,' the contemporary gangster film also includes conventions of other genres including film noir.
B3 The Silence of the Lambs' is also multi-generic comprising of a contemporary detective, thriller, horror film with a subject matter (serial killers) that has become a regular feature of mainstream films today including David Fincher's critically acclaimed 'Seven' (1995).
B4 " " With reference to Nelme's definition of mainstream cinema 'Pulp Fiction' falls under this category.
B5 It appears to have been made for entertainment purposes and profit.
B6 The entertainment came from the performances from the ensemble cast and the narrative.
B7 Profit may have been intended due the abundant appearance of so many well recognised and respected Hollywood actors.

C1 Despite The Silence of the Lambs' and 'Seven' comprising of similar genres and subject matter, the way in which mise en scene is presented in one film it's, meaning can be altered with the inclusion of other elements of film making including sound, editing, and narrative structure.
C2 This essay looks at the various ways in which the aforementioned conventions of film making contribute to changing and adding to different aspects of mise en scene in the two examples of mainstream cinema that have been selected.

D1 The presence of guns, money and drugs work to aid generic verisimilitude for the mise en scene within the diegesis, these props are conventions of the film noir genre, one that could be included in such a multi generic film like 'Pulp Fiction'.

D2 'money is variously expressed through kidnapping and ransom, drugs, cars (and) gambling. D3 Whatever it is, the stash of stolen bills in the black suitcase bypasses the anonymous world of plastic and the invisibility of credit. It is there for all to see.' (Orr J, Contemporary cinema The Road to Nowhere' :210)

D4 Money in 'Pulp Fiction is connected with drug abuse and corruption.
D5 The first time the audience sees a substantial amount of money being offered to Butch, the dialogue accompanying the image aids the narrative by telling the audience that the money is being given to arrange illegal match fixing.
D6 Vincent pays Lance a substantial amount of money to pay for heroin.

E1 'While scenes are constructed around a number of props - to make the sequence'look right' - our attention can be drawn to particular objects by use of close up and dialogue.
E2 This in itself suggests the significance of these objects - we know that such objects will be important to the narrative.' (Rowe A, Nelmes J Introduction to Film Studies: 101)
E3 The significance of the gold watch in 'Pulp Fiction' is the manipulation of classical time.
E4 Despite the temporal order being altered the film is still classically constructed.
E5 The watch is also a key prop within the narrative of the second story becoming a catalyst for Vincent's imminent demise.

E6 It holds sentimental meaning for one of the characters, its importance is conveyed in the narrative through dialogue and two extreme close ups whilst its history is being relayed to the young Butch.

F1 Scenes depicting drug abuse are frequently framed in extreme close up shots, including the preparation and consummation of heroin and cocaine.
F2 The framing of the props reinforce the fact of their importance to narrative development significantly so when Mia mistakes Vincent's heroin for cocaine and subsequently overdoses.

G1 Hannibal Lecter's face guards could be interpreted as symbolism and an insight into his character.
G2 The audience in informed through the narrative that he is a cannibal so it may appear suitable for him to be restrained in such a way and also maintains generic verisimilitude within the narrative.

G3 'While Hannibal Lecter in The silence of the Lambs' may appear increasingly civilised, even charming, in relation to his fellow inmates and warders, the danger from his mouth, whether in terms of his speech or more obviously in his capacity to bite, is exemplified by the face-guard placed over him when he is being transported.
G4 The significance of this guard is that it denies the viewer full access to him in the way that we are permitted in the earlier exchanges through the reinforced glass.' (Rowe A, Nelmes J Introduction to Film studies: 102)

I1 There are two distinctive scenes in 'Pulp Fiction' where Tarantino is deliberately trying not to maintain verisimilitude, he does so by using false background projection for interior and exterior shots of car rides, this could indicate several meanings.
I2 The first time this appears it is directly after Vincent has just taken heroin so the audience could perceive this as being a hallucination depicting his state of mind where his surroundings appear to be animated and distorted.
I3 The second time this background appears is when Butch is driven home by Esmerelda after winning his last fight.

J1 If we read Pulp Fiction intertextually we can recognise that it is a post modernist film that has explicitly borrowed some of its ideas from many other films and genres including gangster films of the 1940's and 50's hence the deliberate dated appearance of the background projections from those eras.
J2 This image could also mean that Tarantino wanted to remind the spectator that they were watching a film thus occasionally breaking verisimilitude.
J3 Tarantino does this again when Mia tells Vincent " Don't be a square" as she says the word square she motions the imaginary shape with her fingers, as she does so a superimposed square appears on screen then abruptly disappears.

K1 Contrasting qualities in character between the two male protagonists Hannibal Lecter and Jame Gumb slightly alters audience perception of each persons characters and motives'
K2 Lecter is heterosexual and appears to be cultured and educated.
K3 He is a qualified doctor reads literature, listens to classical music and he is also an artist.
K4 Whilst Gumb is sexually confused and 'effeminate' it becomes apparent later on in the narrative that he is a seamstress and is making a suit from womens' skin.
K5 He becomes hysterical and begins to cry when Catherine captures 'Precious' his small poodle.
K6 In one particular scene he dresses up as a woman and poses with his arms outstretched holding up a multi-coloured sheet like a butterfly spreading its wings.
K7 He wants to transform in to something beautiful like ' the moths he breeds.
K8 'Lecter's victims are bureaucrats and authority figures, such as the census taker whose liver he ate with a nice Chianti. Meanwhile, Gumb goes after young, overweight women.
K9 Additionally, of course Gumb is played as effeminate.' (Staiger J Taboos and Totems: Cultural meanings of The Silence of the Lambs' Film Theory Goes to the Movies: 145)
K10When Lecter attacks the two prison guards he is cunning and incisive.

K11 He attacks calmly his movements are slow and almost graceful as he strikes he powerful blow to the head with a truncheon.

L1Clarice's pursuit of Jame Gumb reaches its climax in his basement when she stumbles into darkness (verisimilitude is maintained distinctively by Jodie Foster's performance)the audience can only observe her movements from Jame Gumb's point of view through his sophisticated night vision spectacles.
L2 When the audience sees Clarice from this position they empathise with her.
L3 Her breathing is heavy and frantic, whilst trying to maintain her composure with her gun she is visibly shaking uncontrollably.
L4 The impression of her being in complete darkness is reinforced by her hand movements and facial expressions, her eyes widen as she glares trying to find her way around the basement, she instinctively waves her hand in front of her as she tries to feel her way around the room.
L5 She uses her body to support her self whilst trying to maintain a controlled position with her gun.

M1Camera and figure movement work effectively well for a particular scene in 'Pulp Fiction'.
M2 After Butch and Marsellus have both been involved in a car crash a chase ensues between both characters.
M3 Once the chase begins the shot immediately cuts to handheld cameras exemplifying the disco-ordination of Marsellus and Butch's movement.
M4 Both characters' figure movements indicates the extent of their injuries, they are both incapable of walking, running properly and firing weapons thus maintaining generic verisimilitude.

N1 A combination of lighting, framing and dialogue in a significant scene works effectively together to create fear, apprehension and tension not just for Clarice, but also for the audience.
N2 Before Clarice's first encounter with Hannibal Lecter, on her way down to the cells with Doctor Chiltern they enter an area that appears to be lit with a red high key light which creates an unsettling atmosphere for the spectator.
N3The colour immediately presents connotations of danger and a cause to be alert.
N4 As soon as they enter this area Doctor Chiltern begins to relay graphic details of a horrific attack Lecter made on a female nurse.
N5As he continues to go into detail slow cuts are made to extreme close up reactions on Clarice's face, whilst Doctor Chiltern is framed from high angle, close up shots with a menacing expression on his face.

O1 Similar lighting is used in 'Pulp Fiction' at the beginning of 'Vincent Vega and Marcellus Wallace's Wife' but for a different purpose.
O2 A low key red light is used for the first scene, it creates a mood and atmosphere adding to the seedy setting of a topless bar where conversation between Marsellus and Butch is centred around the corrupt subject matter of pre match fixing.
O3 Figure movement and spatial relations between the characters indicate that their relationship is strictly serious business.

P1 Two characters in particular enter each section of the narrative by the spectator only seeing individual parts of their body, curiosity and mystery surrounds them created by dialogue in the narrative.
P2 Before we are visually introduced to Mia and Marsellus, Jules and Vincent converse in a story surrounding her involvement with her husband disfiguring a fellow gang member for giving her a foot massage.
P3 This conversation brings the audience to believe that Marsellus is a violent and irrational man.
P4 The first shots we see of Marsellus are usually medium close up shots of the back of his head allowing the audience to partially create an image of his physical appearance and character through limited shots and his voice.

P5 Mia is physically introduced with a series of extreme close up shots of her lips hands and feet, including her preparing and snorting cocaine, giving the audience an insight into her character also contributing to the narrative as it is her constant drug abuse that almost kills her.

Q1 Different examples of mainstream cinema with similar mise en scene can distinctively hold various meanings especially when other aspects and conventions of film making are considered such as sound, editing and narrative structure they can also distinctively change and vary the meaning of mise en scene within the diegesis.
Q2 Abstractions including mood, atmosphere, relationships, symbolism, verisimilitude and characterisation also contribute expanding the meaning of on aspect of mise en scene consdierably.

MA MES essay schema

Para	Genre schema	Contents details
A	Quote - Definition	NAMING-MAKING TECHNICAL mainstream cinema: narrative/entertainment/profit
B	MACROTHEME	FILM REFERENCE Pulp Fiction, Silence of Lambs FILM READING/DESCRIPTION(specific-general) (PF)genre conventions:contemporary gangster,film noir (SOL) multi-generic FILM READING/DESCRIPTION (specific-general) (PF) entertainment/profit:cast/narrative
C	MACROTHEME	FILM READING/DESCRIPTION-MEANING MAKING *??interpretation problem* *Comment: There is no reference to the MES taxonomy in the* *Macrotheme. Only ref to MES is embedded within 'other elements'.* *Orientation is to how other elements 'change and add to' mise en scene*
D	?ELEMENT 1	ELEMENT(instantiation)-MEANING MAKING-MEANING-FILM REFERENCE guns, money, drugs; generic verisimilitude: <u>props/film noir;</u> multi genre(PF) (QUOTE)ELEMENT-FILM READING/DESCRIPTION(general) money is visible ELEMENT(instantiation)-FILM READING/MEANING - COMBINATION - FILM READING/DESCRIPTION money (PF): drug abuse,corruption; <u>dialogue+image,</u> for matchfixing, heroin purchase
E	ELEMENT 1	QUOTE-ELEMENT(general)-MEANING - ELEMENT(specific) - COMBINATION - MEANING number of props:scene 'looks right'-particular props/ <u>close up + dialogue</u> :important to narrative ELEMENT-MEANING-MEANING watch:<u>manipulation of time;</u> <u>catalyst for V's demise</u> FILM READING/MEANING-FILM READING/DESCRIPTION - COMBINATION sentimental meaning; through <u>dialogue + closeups</u> *Comment: although she hasn't foregrounded it, it may be that MA is* *orienting to the interrelationship of MES ELEMENTS and other film* *elements here. This TF may be informing her text organisation.* *The gold watch interrupts the drugs, money sequence* *She may also have been working with a ELEMENT=SEVERAL* *MEANINGS*
F	ELEMENT 1	FILM READING/DESCRIPTION- COMBINATION - -FILM READING/MEANING <u>drug abuse-close up framing;</u> significance to narrative; Mia and heroin

G	?ELEMENT 1	ELEMENT-MEANING Hannibal face guard:symbolism-character; generic verisimilitude QUOTE-ELEMENT-FILM READING/MEANING Hannibal civilised but danger from mouth-audience denied access
I	?ELEMENT ??2 ?MEANING	FILM READING/MEANING-?ELEMENT (PF) not verisimilitude-?setting FILM READING/DESCRIPTION-MEANING Vincent's hallucination; after Butch's fight *Comment: This is a point where the text organisation breaks down. MA has a TF/staging about verisimilitude in her mind that is not foregrounded and framed within the emerging text on the page. It could be if she Thematised it*
J	?MEANING	FILM READING/MEANING (general)-FILM READING/ DESCRIPTION (PF) postmodern borrowing-deliberate dated appearance of backgrounds MEANING-FILM READING/DESCRIPTION remind spectator watching a film; Mia's square *Conjunctive relations in this sentence broken down* *This shows how difficult it is to maintain control over the emerging text and cries out for the planning and rereading that MA did not do this time.*
K	?ELEMENT(?figure movement, ?props) ?MEANING	FILM READING/DESCRIPTION-MEANING contrast character of Hannibal and Gumb-audience perception of character/motive FILM READING/DESCRIPTION Hannibal: cultured and educated; Gumb: sexually confused, seamstress, cries over 'Precious', dresses like a woman, wants to transform QUOTE? Hannibal's victims=bureaucrats; Gumb:young women, is effeminate *Comment; Tutor's comment asks for 'more analysis'. In fact, MA has not foregrounded the abstraction (the thing) that organises this bit of her TF. Consequently this FILMREADING/DESCRIPTION does not relate to ELEMENT-MEANING MAKING or to MEANING. And the quote, in particular, does not cohere.* FILM READING/DESCRIPTION Hannibal attacks guards cunningly and calmly
L	?ELEMENT (figure movement) ?FILM READING/ DESCRIPTION	FILM READING/DESCRIPTION Clarice's pursuit of Gumb reaches climax; narration of her physical actions *Comment: I suspect MA is orienting to camera and figure movement interaction in para K,L,M. The theme of 'COMBINATION is important in her essay but is not foregrounded and that may explain some incoherences. This paragraph is purely DESCRIPTION*

M	ELEMENT 3+4	ELEMENT-MAKING MEANING-FILM REFERENCE camera and figure movement in PF FILM READING/DESCRIPTION-ELEMENT - MEANING Butch and Marsellus car crash and chase; hand held cameras: discoordination of movements:generic verisimilitude
N	ELEMENT 5+3+ dialogue	ELEMENT (COMBINATION)-MEANING-FILM READING/ DESCRIPTION lighting+ framing+dialogue:fear; Clarice to cells-red light:unsettling; Doctor's horrific recount+closeups on C's face/high angle closeups on Dr: menacing
O	ELEMENT 5	ELEMENT-FILM REFERENCE-MAKING MEANING PF-lighting-Vega and Wallace's wife sequence FILM READING/DESCRIPTION-MEANING red light:corrupt subject matter; figure movement+spatial relations:serious business
P	?ELEMENT 3+4	FILM READING/DESCRIPTION-MEANING characters introduced through body parts:mystery; Mia+foot massage story+closeups/ Marsellus+foot massage story+back of head:Marsellus, violent/Mia, character insight + contribution to narrative *Comment: shifting between FILM REFERENCES is a threat to coherence and demands continuous reinstatement of Thematic items*
Q	MACRONEW	FILM REFERENCE-ELEMENTS-MAKE MEANING - (COMBINATION) mainstream cinema with same mes have different meanings, especially when seen in combinations ?MEANINGS-MAKE MEANING-ELEMENTS abstractions: mood, atmosphere, relationships, symbolism, verisim, characterisation expand meaning of MES *The coherence here is difficult. MA has attempted to organise essay around MEANINGS (see her interview). This has led to an overemphasis on how MES is contextualised by MEANINGS and a lack of reference to how ELEMENTS make the MEANINGS. MA is probably dealing with the dialectical relationship there is between ELEMENTS and MEANING, wherein ELEMENTS come to have context specific MEANINGS and this MEANING context in turn influences (redounds with) how an ELEMENT operates to MAKE MEANING. I imagine this is a valid issue to address but requires careful framing if it is to cohere with the purpose of the essay which is in the first instance to establish the MEANINGS made by ELEMENTS* *MA appears to be trying to exploit the conclusion conventions: revisit thesis with added value at higher level of abstraction than detailed in essay body*

lexgram D1	The presence of guns, money and drugs	work	to aid generic verisimilitude for the mise en scene within the diegesis
thematic concept	ELEMENT (specific)	MEANING MAKING	GENRE/MEANING

| | Specific | | General |

lexgram D1	these props	are conventions of the film noir genre one that could be included in such a multi generic film like	'Pulp Fiction'.
thematic concept	ELEMENT	MULTIGENRE	FILM REFERENCE

| | Specific | General | Specific |

lexgram E1	'While scenes are constructed around a number of props	- to make the sequence 'look right'	- our attention can be drawn to particular objects by use of close up and dialogue
thematic concept	FILM DESCRIPTION (general)	MEANING	COMBINATION

| | | | General |

lexgram E3	The significance of	the gold watch in 'Pulp Fiction	is the manipulation of classical time,
thematic concept	MAKING MEANING	ELEMENT (specific)	MEANING

| | | Specific | General |

lexgram F1	Scenes depicting	drug abuse including the preparation and consummation of heroin and cocaine	are frequently framed in extreme close up shots,
thematic concept	FILM READING (specific)	ELEMENT (specific)	COMBINATION

| | | General (but not enough) | |

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lexgram G1	Hannibal Lecter's face guards	could be interpreted	as symbolism and an insight into his character
thematic concept	ELEMENT	MEANING MAKING	MEANING

lexgram I1	There are two distinctive scenes in 'Pulp Fiction'	where Tarantino is deliberately trying not to maintain verisimilitude	
thematic concept	FILM READING	MEANING	

lexgram J1	If we read Pulp Fiction intertextually	we can recognise that it is a post modernist film	that has explicitly borrowed some of its ideas from many other films and genres including gangster films of the 1940's and 50's	hence the deliberate dated appearance of the background projections from those eras.
thematic concept	META-FILM READING	FILM READING (general)/ DESCRIPTION	GENRE	ELEMENT (specific)

lexgram K1	Contrasting qualities in character	between the two male protagonists Hannibal Lecter and Jame Gumb	slightly alters audience perception	of each persons characters and motives'
thematic concept	MEANING	FILM READING DESCRIPTION	MEANING MAKING	MEANING

lexgram L1	Clarice's pursuit of Jame Gumb reaches its climax in his basement when she stumbles into darkness	(verisimilitude is maintained	distinctively by Jodie Foster's performance)
thematic concept	FILM READING DESCRIPTION	MEANING	ELEMENT

lexgram M1	Camera and figure movement	work effectively well	for a particular scene in 'Pulp Fiction'.
thematic concept	ELEMENT/ COMBINATION	MEANING MAKING	FILM READING / DESCRIPTION

lexgram N1	A combination of lighting, framing and dialogue	in a significant scene	works effectively together to create	fear, apprehension and tension not just for Clarice, but also for the audience
thematic concept	COMBINATION	FILM READING	MEANING MAKING	MEANING

lexgram O1	Similar lighting	is used in 'Pulp Fiction' at the beginning of 'Vincent Vega and Marcellus Wallace's Wife'	but for a different purpose.
thematic concept	ELEMENT	FILM READING DESCRIPTION	MAKING MEANING

lexgram P1	Two characters in particular enter each section of the narrative by the spectator only seeing	individual parts of their body	curiosity and mystery surrounds them	created by dialogue in the narrative.
thematic concept	FILM READING	ELEMENT?	MEANING	COMBINATION

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MA talks about some lack of organisation with the second essay (Continuity Editing)

MA The seminar on tuesday helped. I hadn't looked at the question until then. Stuff like seminars help because you're hearing everyone else's ideas and what they think the question means. I really have to be clear about my understanding of the question.

JD So talking about it helped.
JD So what did you come out of that seminar with

MA Examples of mainstream cinema, what it means [The seminar had consisted of a review of each of the films from the course and a discussion of which ones were 'mainstream']
JD But you understood mainstream cinema before
MA Yes I understood it before...
JD Did you make your mind up which ones you were going to use
MA In the seminar yes. I didn't know what I was going to do before. I'd thought about the genre of each film on the module more and what's on at the cinema these days And I chose Silence of the Lambs and Pulp Fiction
JD Those are the ones you chose
MA Yeah I chose those two Because I think those two are examples of [inaudible]

JD You came up with an idea which struck me as being interesting in the seminar around gender Did you follow that up at all.
MA Yes I think I might do on the different aspects of mise en scene. I was thinking Was it the same question as the first question on mise en scene
JD That's a good question yes what's your decision
MA I think I don't know
JD Have you got the question
MA This one is What kinds of meanings are made. What kinds of meanings
JD Yes that's the question
MA So I've sort of planned it the way I did the first essay. Sort of breaking it down into bits. Lighting, costume props set location shot. And then picking out different parts of the films. I watched Silence of the Lambs first and noted different scenes and stuff that would are sort of associated with the question.
JD Let me just interrupt you a minute. No maybe I shouldn't. It" s just that I think you shouldn't organise it around those elements this time. Because of what the question says.
MA Yes different kinds of meanings. Like what do you mean. Like one thing could mean several different things
JD The first question you had was how does mise en scene construct meaning. There it's logical to think about the elements. How does the lighting do it. How does the costume do it.
But now it's logical to think about the different kinds of meanings. It's hard though. I interrupted you though. Let's just stay with the organisation
MA Yeah the elements lighting costume things that they could possibly mean
JD What have you got for that then.
MA For costume and props I suppose it was easier because they are spelt out in the film. Things like the suit that he makes out of a woman's skin is because he wants to be a woman. And he's like the costume is a prop it symbolises that.
JD So that's one meaning - symbolising aspects of a character ok carry on
MA Theres a moth as well. The serial killer breeds moths - and moths change from a caterpillar into a butterfly. So this character wants to change from one thing into another. From being a man into a woman. So that's where gender comes into it. And for Dr Lector. He's got two differrent muzzles for

his face and he's a cannibal and so thats' covering up his mouth something to do with cannibalism. And he's also vital to solving the case because he has information. But they are trying to silence him

JD So more symbolism. But it's going to be symbolism isn't it because visuals are symbols. So the question is what meanings are being symbolised. All the ones you said so far, I think I'm right, are to do with character.

MA Yes. It's more to do with the first question not this one

JD No I think you're right. I think those are the right meanings to be considering.

MA Different meanings that one thing can have

JD Say that again

MA You know I just said like the muzzle thing. He's a cannibal. He eats people.

JD Ok that's one meaning.

MA And also he's got vital information on the serial killer

JD And he's being silenced

MA Yeah sort of by the authorities

....

JD Ok so you've got one prop that is meaning two different things. Can you come up with the abstraction that is being symbolised in the one case and the abstraction that is being symbolised in the other case. Now the cannibal is an example of his ...

MA Character

JD Yeah now what's the other one

MA I don't know. Something to do with the plot or something or the narrative

JD In what way?

MA I don't know

...

JD I think youve got another abstraction there. My idea ..you don't have to take it. It's something to do with relationships. Now that might be another kind of meaning which you get in mise en scene in films. It makes meanings about the relationships between people

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JD Carry on a bit. Have you got anything else down there.

MA Yes That was like costumes and props. It' smainly the way that when Lecter comes into shot, he's mainly framed in like a choker shot in a close up of just his face ...

JD What meaning is being created there

MA It's like a dark and disturbing character

JD We're back to character again. It's worth hanging on to what the abstraction is - it's character. If you do it the other way. If you end up doing it the way you're saying you'll be using the abstractions of mise en scene to organise it. If you discover you've got enough meanings you might organise your essay around those abstractions. So you've got character which is one kind of meaning that is made and you've got maybe relationships which is another meaning that is made. You just said that was to do with character. I agree with that but if you consider it in terms of its genre, its horror genre what is the effect of this lighting from underneath all the time in the horror genre.

...

Is lighting used for any other purpose in horror

MA Setting In the way the prison cell's little or something

JD Yes think of the abstraction what's the kind of meaning that it makes

MA I don't know What are you thinking of

...

JD I'm thinking of something like atmosphere or mood.

MA For setting?

JD Yeah I don't know You've got to decide

...

JD Have you got anything else

MA One thing I noticed was that they had like this. On top of inside it .. car If you had something like you know an old film you have like you can see the background's fake yeah and it's like a projection.

But with technology to day you can't really notice its stuff like that. But in Pulp Fiction it's like deliberately put there and I was thinking it's part of reference to the title maybe because they're short fictional stories and the film is divided up into three short stories. Is that something to do with it. This fake background. Is that something to do with it

JD Sounds like it doesn't it What's the meaning that is being made there.

MA Well one of the characters is on drugs so maybe the meaning is connected with that. That things don't occur as they seem. Maybe everything looks animated to him

JD I mean now you're talking...

MA Is that meaning?

JD It is but now we're talking the central issue about making meaning. I mean what is it youre describing here. Why wouldn't they normally do that in films

MA Because they want it to appear realistic

JD Yes because they want what's the word

MA Verisimiltude

JD And in this place they're playing around with verisimilitude.... So now your'e into this whole area of versimilitude and that's a meaning.

MA Ok

JD So that's different to the other meanings

MA Is it trying to remind you that you're watching a film then?

JD It might be...So in this case instead of trying to maintain the verisimilitude theyare deliberately trying to disturb it. But it's all in the area of verisimilitude. So if you use Silence of the Lambs and you compare it with Pulp Fiction you should probably explore verisimilitude in SOL where there is a more realistic verisimilitude.

MA Ok

JD And that would be verisimilitude. Once you get into verisimilitude you can go through all the other elements of mise en scene

MA Would that still be answering the question because it's like a different meaning isn't it?

JD Yeah. Have you got more?

MA You know with stuff like costume

JD It could come under the heading character. It could come under one of the other headings which we've been working out.

MA What mood or atmosphere.

JD I don't think so. That's not how I would see it. For example the positioning of those two in Lyall's office that was about what?

MA What figure movement?

JD And what was the meaning that was created there

MA Superiority.

JD And what was the abstraction there. What's the concept , the theme, whats the kind of meaning that is about?

MA What do you mean abstraction

JD Well the concept. You've got one concept is character. Youve got one concept that's verisimilitude. You've got one concept that's atmosphere and mood. And there's another one which I suggested earlier. I don't know if you agreed with it or not. Which is like the dominant and the subordinate or whatever. Now what is that about. What's the concept there?

MA Is it the way they are shot

JD No that's not the meaning that is being made. That's the way they make the meaning.

MA It's not figure movement

JD Again that's an element of mise en scene and the issue is what kind of meaning is made by it. If you take Lyall and Cage in the back office there it was about positioning. What else. If you take the character movement, the figure movement of the woman and Nicholas Cage in some kind of scene what does it tell us.

MA Relationship

JD Yeah That I think is another kind of meaning.

MA What relationship with each other - in the case of Pulp Fiction.

JD Now what were we..

MA I was just talking about how like Vincent and Jules and Mr Wolf have like the accents
Can it also mean like in the first scene like the relationship between them and the people they meet at breakfast

JD Yes that's a way to look at it that'it's to do with their relationship. I dont know if this is going to work for you . You look a bit dubious

MA Yeah I know and it's got to be in on wednesday

JD It has and you haven't got much time. Do you prefer to go down the route that you've organised

MA Well can I see you for ten minutes tomorrow

JD Don't let me throw you off balance If you're not ready for this

MA I wasn't really sure I knew it wouldn't be exactly the same as the first one.

JD I think strictly speaking you ought to be going down that road of looking for types of meaning..
Before you looked for types of mise en scene. So you're reversing it. Before you looked for types of mise en scene and this is the meaning that it creates I think you should be saying here's the type of meaning and this is how the mise en scene does it

MA Ok

MA When I did it I just gave it in and I didn't even read it.

JD You mean you wrote it and you didn't read it through

...

MA I wasn't very happy with it... because I didn't spend enough time on it. ... the way I was doing it, I hadn't done a big draft of it. I was doing it whilst I was on the computer and I don't normally work like that I usually do a rough draft first.

JD in handwriting

MA Yeah and then type it up and look at it like I did the first one.

JD Do you reckon this will become more of your pattern that you will work more straight on to the computer.

MA No

JD You don't want that. You don't rate it It doesn't work

MA I always have to do a rough draft first before I get on the computer. I think it works best like that when you look at what you've done

JD I think it must have been a benefit that you did it before.

MA Yeah

JD Did you feel differently because it was longer

MA No not really Because I've done this sort of amount in Moving Image as well

...

JD What did you think about your Moving Image essay

MA I don't know what was it about. It was on sound

JD Was that what it was

MA I don't remember it that well. There's only so much you can say really. I did Raging Bull because I did that in WOS. And I don't know. Your're trying to get a lot out of a little. I didn'[t think it was very good anyway

JD So you're not dead disappointed to hear you didn't get an A

...

JD Did you think you were exploiting what you learned on the module [when you were making the video for MOving Image]

MA It wasn't as detailed as WOS

JD Detailed?

MA You know where each week we have editing and we look at a film and watch it specifically for editing and stuff like that and we have the seminar. It was different in the fact that the lecture wasn't really. It was like WOS in that we were looking at different types of cinema.I don't think we were learning so much. But the seminar was interesting. That was where we discussed ....

JD It sounds when you say detailed that the focus wasn't sharp enough or the organisation wasnt' clear or something like that.

MA Yes its not like in WOS he says things that are important and you take down notes. I do I do note form what ever he talks about. Pick up points that will help me understand it better. But with Jim it was more He'd just be chatting a bit. We looked at Jurassic Park for special effects and we'd look at something but it wasn't very ....

JD It sounds like you are looking for concepts and tools to do anallysis with

MA Hm

JD Does that make sense. And it sounds as if you were getting them in WOS but not in the other.

MA Definitiely I always felt that I was learning something new every week in WOS It was always interesting. I didn't find it boring because of the way he does it as well. Use examples to explain what he's talking about. That's the best way to do it. It helps you understandd it better as well.

JDYou mean bits of film and stuff

MA Yeah like editing look at the Birds and stuff Because I have a problem understanding 180 degree rule and I saw that and it helped. And he did it with sound as well But with Jim it was different. It didnl;t look as if it was planned.

JD Do you feel yourself developing as a film analyst
MA Yes I think so.
JD And do you appreciate that. Is that what you want to do
MA Yes. I think it's definitely developed mainly in WOS. I can't think of any other module really.
JD How do you find it as the film's running and you're trying to analyse it as its running
MA I can't watch it once I have to watch it more than once
JD I know
MA I actually rented RRW. To show it once. I don't know maybe I'm stupid. Even when I'm at the cinema if I ve seen something I'm thinking ok get the main idea of the plot you can just about I always have to watch it a second time if I think it's worth seeing for a second time
JD O even if you're going for you own interest in the cinema
MA Yes if I'm going for entertainment sometimes I do go twice. First time I think o that's quite good. Second time I think that's a load of rubbish I always do that. I do that often I go to the cinema once or twice a week.
...

MA I bought Silence of the Lambs. Ive seen it about 100 times but in order to analyse it for essays I have to watch it more than once
JDAnd do you feel ok about that. You said before maybe it's because I'm stupid. But do you think that
MA Not really I just think that's just me. I f I want to understand I knew I had to rentit anyway. When you say concentrate on the first fifteen minutes that was the first time I d ever seen it and it was right ok but I've forgotten what happened...I've got to go overit a hundred times.
JD I'm not surprised

MA I can't make notes when I'm watching films... I looked at the questions he set afterwards thought about it but where the questions ask you to look for something like editing or whatever, I wasn't really looking for that I was trying to follow what was going on....I always have to watch it more than once. Especially when I m doing an essay on it. If it's not for an essay then I wont look at it again
JD What do you think is the value or function of having a lecture and showing a filmin which you're meant to apply the lecture to the film. Do you think it's slightly artificial.
MA No I think as long as you've got the seminar its ok
....

JD Can we look back at the essay here
MA He said it was difficult to follow my line of argument from one paragraph to the next
I think I agree because
JD That's what I thought
MA Because in our meeting we did different abstractions yeah. We did verisimilitude, relationships ...and I was trying to Instead of putting it in different paragraphs like the first one You know costume props like that. This one it came into almost everything. Because I did do costume props thingy but then I did verisimilitude and relationship in it as well. I think it came into everything I did so I was all over the place. It wasn't like structured very well
JD Tell me more about that please
MA I wasnt doing a paragraph on verisimilitude and a paragraph on relationships It was coming into different paragraphs.
JD Ok so what were you using to make your paragraphs Were you using different...
MA I was using different elements so I think that was abit confusing
JD But that's what you did in the other essay
MA Yeah but you told me not to
JD No I didn't

MA Yeah you said I shouldn't do it like the first way. I'm not blaming you so don't worry

JD No I'm interested that that s what you picked up from me because that isn't what I meant

MA You said I should look at the abstractions of verisimilitude, and relationship and something else

JD Oh I said this in the seminar. Oh

MA No here. I was struggling to do that. I was really struggling And

JD So instead of organising around the elements

MA Which is how I started off

JD I was suggesting you organise it around verisimilitude and relationships. Oh because it was the kinds of meanings that was what it was about Oh right. Let's see how you handled that

MA It ended up being all over the place

JD So let's see. So you've got a quote And that was just to give us the mainstream idea. And then your examples, multigeneric idea,

MA I didn't like doing this one I don't know

JD Do you think it was because you were struggling with this idea that I said about working around the meanings as opposed to the elements

MA I think so

JD I'm glad you told me that because it did strike me so strongly - because obviously I really valued you r first essay because obviously I'd used it as a model and so on and I thought to myself why did I make it such a big issue that I valued it and when Madeleine came towrite her next version she changed all the structure and the reason you changed it is because of the talk we had here

MA Hm

JD Oh

MA No but if Id done it the way I was going to do it I wouldn't I would probably have done about 500 words or something because it would have been about symbolism which was the main thing I was looking at and it asked for different kinds of meanings lookking for more than one kind of meaning isn't it and that was what I was looking at so that did sort of help. I think. I think I should have organised it better but that's because I rushed it.

JDAnd I think that - and I don't want to defend myself that I screwed you up - that the benefit of it, in a way your first year grades give you scope to experiment and explore and I think you tried something ambitious and perhaps you didn't really commit to it or whatever but that way of working with those three meanings was ambitious and you were doing something educational even if you dont get agreat grade at the end of it. And just to keep pressing on that point you felt you were working with the wrong kind of system thewrong kind of organising system. Do you think that was the problem. I know the pressure of time wasn't helping but this advice to use these three abstractions do you think that was what made you not enjoy it

MA No I don't know. I always choose the easy ones

Discussion about Naked

JD What I notice is you don't flag up what categories you're going to use in the opening.

MA Ok what do you mean like props and

JD Yeah you don't say mention any of that stuff. You talk about the multigeneric nature of some films. You speak about profit which is relevant but you don't show how precisely. Is that fair to say that?

MA Hm

JD I'm looking now at the paragraph beginning despite I can't quite integrate the first sentence and the second sentence looks like the one where you start saying what your essay will do.

MA I don't think I put it very well

JD Your're doing something quite ambitious here but I'm not sure what it is

MA What I was sayiing was Silence of the Lambs and Seven are similar They've got similar subject matter and it's a similar type of genre but the mise en scene in both films can have differenet meanings despite

JD Mise en scene creates differrent meaning in each film.

MA Ah I don't know if I should have put that it was just to take up space

JD Which aforementioned elements are you talking about

MA Sound editing and narrative

JD Contribute to changing and adding to different aspects of mise en scene. So you appear to be shifting the focus of the question

MA What kinds of meanings

JD Well no you're going to speak about the way sound editing and narrative structure contribute to changing and adding to different aspects of mise en scene

MA Yeah was I not meant to do that.

JD Well

MA Well it says what kinds of meanings so that adds to different types doesn't it

JD I cant follow

MA I mean sound editing and narrative structure can change what something means cant it. What the imagery means

JD Give me an example because you're taking a risk here

MA Like dialogue for example

JD Ok

MA I use an example that dialogue adds to . I mean I talk about drugs and corruption in Pulp Fiction and you see money being offered No one of the characters is offering Bruce Willis money and you find out that the money is connected to corruption through the dialogue through what's being said I mean in RRW you saw the big bunch of money yeah and then you saw the gun money connected with murder. But in this you see the money but you don't know what it's for until you hear what they're saying Its connected with match fixing Do you know what I mean

Otherwise the money wouldn't really mean that much would it. If we just saw it with nothing with no accompanying dialogue But dialogue gives a meaning to it. Dialogue gives a meaning to why money is being offered Do you know. It's a different meaning. Thats what' I meant with sound - dialogue

JD O right maybe you should have said that

MA Ok

JD But thats not the real point I want to make. You seem to be saying that the misen en scene has to be interpreted in relation to the other elements of the film like dialogue

MA O right

JD Is that what is underlying here

MA I don;t know ... Did you not think I should have applied it to stuff like sound and editing

JD I think you've got a good point I think you've got a good ..And by the way what I wrote down in my notes and I think that's why you got a good grade is that your film analysis strikes me as being extremely good in the sense that you notice stuff in films

MA I watched it about a hundred times

JD And I think that's great and I mean that's what this course is wanting you to do. But what I see happening here is that you are shifting the focus of the question which was asking you what meanings does mise en scene make to the shift you're making is that to interpret mise en scene meanings we have to have the narrative and other stuff.Now that#s ok to do that as long as you keep the focus on mise en scene instead of shifting the focus away so they tend to take centre stage a bit.

So when you say this essay looks at the ways the conventions of film making contribute to changing the misen en scene meanings you['re putting the other conventions in a priority

MA O right yeah.

MA I didn't like talking about contrasting characters. Page 3. About Lector and

JD O why

MA I found that very difficult.

JD See I put down a note that you used If I understand my notes properly. YOu had an opposite argument. You had an argument going on and you used an opposite argument to the main argument you were using.

MA I had it originally in note form just comparing each persons character comparing and cotrast

JD Just tell me a bit about that and we'll stop. What was the central point of this paragraph

MA I was trying to relate the meanings of mise en scene to the character of each man each charecter. The character, the mise en scene To compare with Hannibal's character and Buffalo Bill's character

JD Ok and how do you do itf?

MA Just by watching the film and reading ONe of the readings we were given on SOL one woman was talking about how Lector is meant to be educated or whatever. And cultured And they sort of demonstrate that in the film by having classical music and having him drawing and sketching

JD Which aspect of mise en scene is in play here

MA Props The drawings are props and the books are props but the music is sound.

JD So the props are the mise ens scene here. That sounds good did you bring that out in the paragraph

MA Just very briefly, he's a qualified doctor listens to classical music and is also an artist

JD Now I'm noticing what JT has written down the side here: more analysis needed

MA So would I have needed to say he sketches pictures and as a prop the pictures are props would I have needed to say that

JD What do you think is the answer

MA Yes but he knows that so I thought I didn't have tosay it again

JD O Madeleine You know better than that

MA I didn't want it to be too descriptive just giving a plot analysisor whatever

JD That's fair enough but isn't it funny that what you've just given as a description sounds like what he's calling for when he asks for more analysis needed.

MA Yes

JD Your're right what it needs to do is pin down your analysis

MA So I've made a point there but I sort of need to back it up

JD Yes I think in this case the analysis means evidence So he's a qualified doctor and the mise en scene gives us some of that information or supports that

MA That's what I got from it anyway

JD I think it#s a great idea Ok take me on a bit further Now where are we getting the mise en scene connection here

<u>In what ways does mise-en-scene work to construct meaning in film noir with particular reference to the first fifteen minutes of Red Rock West?</u>

Introduction
A1 In this diagnosis I will be answering the question, "In what ways does mise-en-scene work to construct meaning in film noir, with particular reference to the first fifteen minutes of Red Rock West?".
A2 Mise-en-scene originates from the theatre, it is also used for films.
A3 Mise-en-scene is everything that is visible within the frame.
A4 The main elements of mise-en-scene are the settings, costumes and make-up, lighting, and figure movement and body language.

B1 Red Rock West was directed by John Dahl.
B2 Red Rock West is a modem day film noir, Neo-noir or country noir, and this film as demonstrates.
B3 John Dahl uses Lara Flynn Boyle as the femme fatale, a lot of good looking Wyoming atmosphere, and a twist filled plot which starts when an innocent penniless drifter (Nicholas Cage) walks into a bar and is mistaken as a killer.
B4 J.T. Walsh wants him to murder his wife, while the seductive Boyle would like it the other way around - and that's all before the real killer (Dennis Hopper) arrives in town.
B5 John Dahl mixes black comedy into the noir sensibility here, and the actors (especially Nicholas Cage and Dennis Hopper, who were spot on) run with the idea.

C1 I will be studying and discussing the first fifteen minutes of the film Red Rock West.
C2 The film starts off with an establishing shot of a road which disappears into the distance, I think this shot was used to give you the idea that it's the middle of nowhere.
C3 The next shot you see the main character, Nicholas Cage, immuring from a bad nights sleep, he was sleeping in his car.
C4 He then starts preparing himself for the long day ahead.
C5 He puts on his jeans then starts doing one handed press ups, this could be none for a couple of reasons.
C6 1)   He wants to stay fit
or
C7 2)   This shows how he prepares himself for the day ahead (like in Taxi Driver)
C8 My opinion is option two.
C9 The fact that his home is a beaten up rusty Cadillacs and he has a damage leg also he has no money, life can't be that good for him.
C10 After the press ups he shaves then puts on a white cow boy looking shirt and looks at himself in a mirror and say, "Nice to meet you... ".

C11 The next shot is the white Cadillacs from a distance driving into an oil field.
C12 Nicholas Cage's character meets with someone he seems to know and walk into an
office.
C13 In the office he is told to complete an application form.
C14 The sequence after that is of the manager and Cage's friend talking about his bad leg.
C15 It is at this point that the mise-en- scene is used very well, the camera is focused at the window of the office and you're just seeing the silhouettes of the characters.
C16 Then the camera slowly moves down and focuses on Cage who hears the whole conversation and then starts walking away.
C17 He gets into his car thanks his friend for the help, while his friend apologies.
C18 As Cage is driving down the road he starts punching the ceiling of the car this is a medium long shot from inside the car.
C19 Their is a close up of the petrol metre.
C20 Cage growls and stops at the closest gas station.
C21 Cage is outside his car.
C22 He looks into his wallet to see only five dollars then starts calling for some service.
C23 He walks inside the gas station calling still.
C24 As he turns round to walk out he sees some money stashed under the counter, again this is when mise-en-scene is at it's very best.
C25 Nicholas Cage's face is very shady on one side of his face as he stares at the money.
C26 The camera slowly zooms in onto his face and you are lead to believe that he is fighting his
conscience.
C27 He shrugs it off and begins to walk away.
C28 As he walks away an old man walks in, (he works there) and works out what just
happens.
C29 He starts talking to Cage then tells him about Red Rock West.
C30 He tell Gages that there are a lot of jobs there.
C31 (Next Shot) As the white Cadillacs dives past we are shown the location we have just arrived in due to the town sign, which to me has to meanings:
C32 1. Just an ordinary town show
C33 2. The sign represents no escape
C34 We are show a man working in a bar cleaning glasses.
C35 There is a Close up of his face as he looks outside.
C36 He notices the Texas number plate on a white Cadlilacs.
C37 Cage walks into the bar and orders a coffee.
C38 The bar tender starts asking questions then tells him to come round the back.
C39 As Cage sits and listens to what the bar tender say.
C40 One side of his face is hidden with in the shades the bar tender face looks very shady.

C41 As the bar tender tells Cage what he has to the shade on the side of his face slow dimmers.

Conclusions

D1 I think that the mise-en-scene was used very well in "Red Rock West".

D2 The zooming in and shading kind set the mood for the film but also the characters emotions.

D3 Mise- en-scene to me is important to all films but referring it to film noir mise-en-scene is important.

D4 Film noir is a complex genre it has many elements which spits it up from all the other types of genre, it's a mystery with twists and turns the subjects covered are money, love, betrayal, murder.

D5 In the reading given to the class by John Orr "The road to nowhere", he describes film noir as a deadly triangle:

love

passion money

D6 He also goes on to says,"

D7 The thing I like the most about the old film noir was that in the beginning you're left in

mystery until the end

D8 I also like the low key-lighting I think that it sets the mood and adds to the suspense.

Para	Genre schema	Contents details
A	MACROTHEME	ORIENTATE TO QUESTION - MAKING TECHNICAL - TAXONOMY the question - mes originates in theatre - in the frame - elements
B	FILM DETAILS	DIRECTOR - GENRE - ACTORS/SETTING/PLOT/EVALUATION John Dahl - country noir - femme fatale/Wyoming/drifter/real killer/comedy/spot on actors
C	FILM READING	FILM READING/DESCRIPTION + INTERPRETATIVE COMMENT establishing shot=middle of nowhere - Cage press ups= prepares for day ahead - rusty car/no money/damage leg=life can't be that good - job interview=mes used very well:camera moves from office to Cage - inside car: medium long shot - money in service station: mes at its best* - the rest of the film is recounted with some commentary on the lighting * *Comment: the problem with KLM's analysis here is not necessarily that he is not 'thingifying' but that he is not applying the dominant meaning of the concepts. For example, C15/16 are not clear about how this is 'a good use of mes'. This does make an essay seem like a knowledge display, because of course the tutor could establish what in this analysis is about mise en scene - but it is necessary for the student to display how he is using the term. This is the pedagogic aspect of the essay - to demonstrate how a concept is being understood as a means of establishing a coherence that the tutor could provide for himself- but in this genre does not necessarily do, since the purpose of the writing is for the student to make the meaning. So, in a way KLM is not 'thingifying' because he is not identifying which 'thing' he is referring to: the 'analysis' in C15/16 is just more description, but this time it is description of the film making process. The task is to give this process description a name (ELEMENT) and a MEANING (that is, an explanation)* *KLM's response is an evaluative not analytic one: a well-informed filmgoer, not an analysis of the construction of meaning ('I liked that bit' not 'that bit works like this'; 'I interpret that bit to mean' not 'that bit was put together with these components to achieve this effect' - so almost like treating the film as life which must be interpreted rather than as a construction and imitation of life which can be deconstructed - the task is to uncover the constructedness of the images. Does this really act as a metaphor for the deconstruction of social meanings that (maybe) constitutes the enterprise of academic study. It is the first step in analysis rather than personal response (ref D. Andrews who comments on the shift towards*

		theory as the basis of reading films - rather than the naive direct response that was assumed before 1960s). It is about systematising readings by reference to frames of reference rather than calling on free floating inspiration to motivate readings. Is it about 'holding still' the flux, reifying it for purposes of analysis, stepping out of participation? ** Note the comment by tutor on KLM's reading that the RRW sign 'represents no escape' "Why. The purpose of the essay is for you to demonstrate you know why the mes produces meaning"*
D	MACRONEW	EVALUATION -FILM READING/DESCRIPTION/ MEANING (specific) - EVALUATION - FILM READING/DESCRIPTION (general) - EVALUATION mes works well - zooming in and shading=mood/emotions - film noir: complex/money, love, betrayal, murder, - I like old film noir: mystery/ lighting

<u>What kinds of meanings are made by mise en scene in mainstream cinema?</u>
<u>Illustrate your answer with reference to no more than 2 films seen on the module</u>

A1 The two references I have chosen for this essay are, "Silence of the Lambs and 'Red Rock West".
A2 I feel it would be a good idea to use these two films to explain the meanings of mise en scene by comparing the two films with the different elements which make up mise-en-scene.

B1 Mise en scene a French term meaning "staging an action", originating from the theatre, it is also used within films.
B2Mise en scene is everything that is visible within the frame.
B3 The main elements of mise-en-scene are the settings, costumes and make-up, lighting and figure movement and body language.
B4By controlling the mise en scene, the director is able to stage the film for the camera.
B5 Mise en scene is also used to add verisimilitude to a film.

C1 Mainstream cinema has been the most dominant form of film for a long time.
C2 It can be seen as the body of *"feature length narrative films created for entertainment and profit" (Nelmes - p 492).*
C3 Mainstream cinema tends to be high budget Hollywood productions, but also mainstream films are any films which are widely distributed.
C4 Mainstream cinema can fit into any genre, but a lot of the time it tends to stick with a classical narrative and tends to correspond to the canonic story.

D1 The settings in films are important and tend to add meaning to the film.
D2 It plays an active role in the film, Andre Bazin says;
D3 *"The drama on the screen can exist without actors.*
D4 *A banging door, a leaf in the wind, waves beating on the shore can heighten the dramatic effect.*
D5 *Some film masterpieces use man as an accessory, like an extra, or in counterpoint to nature, which is the true leading character" (p 172)*

E1 Cinema settings are one of the most important elements in mise-en-scene, not only is it a giant stage for human (actors) events, but also it can enter the narrative action.
E2 The overall design of the setting can influence the way we the audience understand the story.
E3 In "Silence of the Lambs" I feel that the makers didn't just want you to watch the film but they also wanted you to become a part of it.
E4 In "Silence of the Lambs" there were a lot of point of view shots.
E5 There are three perfect examples of this, one is when Clara is in the prison wardens office and she does a 360 turn looking around the whole office, the second one was when Clara is about to meet Hannibal Lector for the first time and

she is walking down the corridor and finally the third example is when Clara is sitting directly in front of her friend and the shot switch to one another.

F1 Costumes, like the settings have certain functions within the end result of a mainstream film, but costumes can be seen as. quite stylised, bringing attention to their purely graphic qualities.

F2 In away costumes are kind of like the settings of a film, they can furnish props for the film's ongoing narrative structure, for example, in" Silence of the Lambs" Hannibal Lector wears a prisoners uniform and is also in a more secure cell that all the other prisouers in the prison.

F3 The setting can be seen as suggesting that Hannibal Lector is very dangerous, so dangerous that he is in a cell which is more secure than the others.

F4 The costume he is wearing tells us, the audience, that he is a prisoner.

F5 Costume can also establish who characters are within a film.

F6 In "Red Rock West", Nicholas Cage is seen wearing a white shirt and a light blue pair of jeans.

F7 In this film Nicholas Cage is the good guy/Fall guy.

F8 Looking at Dennis Hopper we see that he is wearing all black he is suppose to be the bad guy.

F9 Mise-en-scene can also be used to develop or understand a character, for example, if we look at Orr. J - Chapter 8, The Road To Nowhere: 1990s Noir he says,

F10 *"The car's transient identity matches its owner" (Orr. d- p210).*

F11 At this point John Orr was speaking about, "Red Rock West".

F12 The car, he was speaking about was the car of the character Michael, Nicholas Cage.

F13 It is described as a, "white-fined *Cadlilacs" (Orr. d-p 216).*

F14 The car is suppose to reflect upon its owners character, this is just an example of how props can be used to show a character.

F15 Costumes and props go together very closely with another area of mise-en-scene, the make-up.

F16 Make-up was first used on actors to bring out there facial features, due to film cameras not being able to register them, but nowadays it is used to enhance the appearance of the actor on screen.

G1 A great deal of the impact in mise-en-scene comes from the manipulation of the lighting.

G2 The lighting in mainstream cinema is not only there to help us see what is going on, it also holds many other responsibilities, for example, lighting sets-up the mood of the character, or allows you to see what time it is within the film world (night or day).

G3 The lighter and darker areas of the frame create the overall composition of each shot.

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G4 By doing this the audiences attention is drawn to certain objects within the frame.

G5 Lighting can even establish what type of film you're watching, for example, "Red Rock West" fits into the film noir genre, you can tell that it is film noir by the darkness and shaded *(low-key lighting)* frames within the film unlike ," Silence of the Lambs", where the lighting in this thriller is mainly dark, but not really as shady.

G6 *"The proper use of light can embellish and dramatise every object"*

(Josef von Sternberg p 179)

H1 The director has control over various figures in mise-en-scene.

H2 The expression "figure" can be many different things, from the actor to an object in the background.

H3 Mise-en-scene allows the figure to express feelings and thoughts, it can also make them create different kinetic patterns and facial expressions, for example, in "Silence of the Lambs" we see Clara walking out of the prison, at this point she is about to have a flashback.

H4 The flashback she has is of her father, who later on in the film find out that he was murdered, as the flashback stops Clara is by her car, the frame is a long shot, within the frame we can see that she is crying.

H5 Another example of this is in "Red Rock West" when Nicholas Cage's facial expression when he keeps returning to Red Rock West.

H6 In this example there are two different object within the frame, the first being Nicholas Cage's facial expression and the second being the welcoming sign.

I1 To conclude, mise-en-scene is used in many different ways so that we, the audience, can understand and interpret a film properly.

I2 It is made up of six different elements, the settings, costumes and make-up, lighting, figure movement and body language all these make up what we see on the screen.

I3 Without these elements, which make up mise-en-scene, the film would be hard to understand.

I4 Mise-en-scene adds meaning to a film by helping you believe in the verisimilitude, of the characters and the settings.

I5 It adds an understanding of the characters characteristics by the way a character dresses and the characters mannerism (body language).

I6 In away you can compare film mise-en-scene to a child's picture.

I7 Within the picture book are illustrations of the necessary objects which are needed to understand what is going on.

I8 I would say to me mise-en--scene uses a lot of stereotypical view to get there point across quickly and simply.

LNMES Schema

Para	Genre schema	Contents details
A	MACROTHEME	FILM REFERENCE
B	MES	MAKING TECHNICAL - TAXONOMY - MAKING MEANING* mes=staging action - elements - stage film for camera - verisimilitude *Comment: *In this case I am taking verisimilitude to mean MAKING MEANING*
C	MAINSTREAM CINEMA	MAKING TECHNICAL mainstream dominant - feature films/entertainment and profit - HW and widely distributed - any genre but mostly classical narrative and canonic story
D	ELEMENT 1	ELEMENT - MEANING MAKING - QUOTE - MEANING - MEANING MAKING - FILM READING/MEANING/DESCRIPTION settings - add meaning - Bazin quote - giant stage/enter the narrative action - influence way audience understand story - SOL:makers wanted to make viewers part of film:pov shots - Clara in warden's office/ walking down the corridor to meet Lector - Clara with friend *Comment: there is confusion here between setting and shot. The reference to 'becoming part of the film' is good link to the pov section even though it is not related to the preceding section on setting and makes suture seem a particular feature of SOL rather than all HW films*
E	ELEMENT 2	ELEMENT - MEANING MAKING - MEANING - FILM READING/ DESCRIPTION/MEANING - MEANING - FILM READING/ DESCRIPTION/MEANING - MEANING - ELEMENT MAKES MEANING - ELEMENT - MEANING costumes make meaning - graphic qualities* - like settings/props* - SOL: Lector in prison uniform and secure cell - tells who characters are - RRW: Cage=white shirt=good guy - Hopper =all black=bad guy - mes to develop/understand character - RRW: car matches character - make up= enhance appearance *Comment: *this is one of a number of examples where the function of an ELEMENT - its MEANING - is not clarified. It needs an elaboration - a definition - a making technical * relation between settings and props is not clear There is a lot of moving around ELEMENTS in this para*

F	ELEMENT 3	ELEMENT - MEANING - FILM READING/DESCRIPTION – QUOTE[c] lighting - mood of character/day or night - overall composition/attention - genre: RRW:film noir; SOL:thriller
G	ELEMENT 4	ELEMENT - MEANING - FILM READING/DESCRIPTION/ ?MEANING figures - express feelings/ kinetic patterns* - SOL: Clara flashback - RRW: Cage's expression and RRW sign* *Comment: *I think KML has included paraphrase from BandT on avant garde film material here* **I'm not sure this is meaningful*
H	MACRONEW	MES - MEANING MAKING - TAXONOMY - MEANING MAKING - MEANING - COMMENT mes makes meaning - elements - verisim/characters - like child's picture: stereotypical

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LN I paid a lot more attention on this one, like, um, like I got more research on it as well

JD Yeah

LN So thats why

JD   That was a comment you got from the marker by the way. That you you'd used your source material well

LN Cos like I didn't um for all the other ones it was just what I was given to use that but for this one I actually did make a big effort going out getting the research and stuff

JD ah did you

LN I think that's what I have to do you just concentrate like that just get all the research I need

Yeah

if I have all the information I need I can do an essay

Right

But then I also need time and because of all this other work we're getting

sure

[inaudible] time to fix it all together, pressure

there's a workload pressure

I think it's the question as well because

                                            you've done this question now once, twice before haven't you that was the mise en scene question

I kind of like had a good idea of what I wanted [inaudible]

I'll give you a copy of the essay and then we can move on we might want to move on to read it...If you haven't seen your grade sheet that's what it looks like

are those the highlighted ones

yes

ok

in view of what you said about sources that's source material isn't it

yes

good use of source books

and sources

I think that's a good sign actually that the tutor's clearly recognising what youre saying as well that you went out and got material and used it

LN shows commitment to using source material. Although matching his essay against source text suggests he has been quite dominated by the source text this interview data shows that this is not through lack of commitment but rather through time pressures or perhaps uncertainty about how to take control of the material.

yeah but it's still only averages

right thats right

if they were good like good ideas then I would be happier

so that's not totally happy
no no average to me just seems like you know just everybody else I'd like to be above average
yeah
I like to think of myself as above average
ok ah do you think its a funny question but do you think of yourself as or you want to be like that basically
inaudible
its a tricky question
in college I was way above average
yeah
but I think coming here and seeing there's other people that know what they're talking about as well
yeah
and you know it probably even more than I do
yeah
so obviously I get put down and I got to work hard to be able to get myself back up to the top
yeah I had the same feeling when I went to university

Motivation (for student and tutor-interviewer's younger self) is apparently related to status as much as development of understanding/knowledge

mmm I mean to me its' like from primary school to secondary school was a big leap and then from secondary school to college is kind of like the same kind of thing but then from college to university another big leap
how does it work out for you in those leaps
at the beginning you're kind of looking and then you kind of get the idea
I mean like that second year by this semester I reckon I'll do a lot better
I think its just Ways of Seeing what's keeping me back
yeah
cos all the other ones I get way above like Bs
any thoughts about why that's happening
because I don't like essays I don't like writing essays

Despite the essay writing input LN still appears to see essays as hurdles rather than learning opportunities

and the other course don't require essays
well no not really no I can't think of any other essays I've done oh actually nonona I did a report for Presenttion and Design and got B for that it's like um only writing a report and writing an essay is a different thing isn't it
it can be what's your thoughts about the difference between them
I mean reports I guess they are the same but I mean I guess a report I can put more presentation in it ah that's probably why I got a better grade like I used images stuff like that
oh ah visuals

so like I used
do you mean that report that you did for the cartoon
yeah
the one that went alongside that
mm
ok so I read that didn't I
yeah
yeah you gave me the cartoon and I read the report that went with it
ok yeah yeah I think I used like example she probably like it and gave me an extra grade stuff like that
it was a part of the assignment
yeah
the other part was the actual cartoon
I think I did actually put a picture on my essay the first essay
yes
and Jim no it was Jon
         Jon
jon said that if you're going to do that at least put something underneath it you know like a caption and say why you did it and use it as an example I guess I could do that
I think it would be agood way forward I think thats the way media studies is going to go in future
o what with visuals
with visuals more visuals in the text

__There is some awareness of genre features here - distinctions between report and essay. Mainly these revolve around the question of visuals and their purpose in text. The fact that media studies text could even now be entirely digitalised makes this discussion about the nature of future multi modal assignments pertinent and raises more questions about the function of essays than LN himself is raising__

.....

and you said before well you said before something like you don't like essays or you don't like writing essays or something like that um
I did actually try to escape from this class (laugh) I tried to find something else but I just thought
because of the essays
yeah its' just that I don't like writing essays
go into it a bit more if you can about what you don't like about essays writing
I just think it's (cough) like the questions are brief but you have to write so much like what's mise en scene I could write what is mise en scene in about one sentence
yes
but then you don't want one sentence you want more you want 2000 words of what mise en scene is
yeah

like you've got to go into detail that's like then you think you've done your best
but when you get your grades it's a different story and stuff like that

*The interesting thing about this extract is the need it suggests for explicit
pedagogy about what is expected in an essay. The slightly worrying thing is that
this conversation is occurring after a course that has attempted to meet that
need.*

......

I take your point that the essay business uh you don't like it
and I know other people what escaped from the class they just said no I don't
want all the essays any more and stuff like that
oh really
mm
oh that's interesting
I think it's jus the essays they sort of bring people down like a lot of work that has
to go into it and stuff like that
what so that means that people don't actually value the essay or think it's got a
kind of useful function or something
it's not that they I don't know I mean like me personally I don't like writing I
don't like writing essays unless I have all the information like if I made an effort
if the question is an interesting question then I like doing the essay
right
if the question is too brief and doesn't make too much sense to me then it's like
you switch off like if there's a programme on that doesn't appeal to you just
switch over switch on to something else

Again, support for explicit explanation about the nature of essay writing

.....

but it matters to you
yeah it does yeah
on the one hand you don't like the idea of doing the essay but on the other hand
they matter to you
yeah the fact that I know I have to
because it's a grade thing
yeah its the fact that I've come to university and I don't expect it to be easy
right
I worked hard enough to get here and I'm not going to fail now just because of
stupid essays stuff like that
yeah you buy into an essay as a kind of part of the difficulty of university but
from what you said so far you don't sound as though you've bought into a
particular valuableness in essays they don't really do much for you as a person as
a student

I think an essay is because of all the research you have to do and then you have to interpret it in your own way and use quotations subconsciously youre actually taking it all in
do you reckon
that's what I think

Despite his expressions of distaste for essay writing he has a sense of their value

....

the basis for getting a degree the thing you get a degree for what about that is it essentially in your mind you get a degree for working hard for putting in the effort I mean it doesn't make sense not working hard to get a degree

....

but what is the work you're doing I mean you've described very neatly the work you did here and it sounds like the work you did here you appreciated the work you did here
this one here
yes you dug around you found yourself being able to write better as a result of that I think stuff like that mise en scene has like all these different elements that go into it so you can write about what I did was I went into detail of each element
sure
and I split up all the elements to go into detail with it and then I dealt with the conclusion and I handed it in other stuff if it was just lighting 2000 words then I would be a bit baffled and uh
because you had some structure to it some kind of purpose
yeah
you knew the elements and you went to the elements
I mean just one of the elements and to write 2000 words on it now to me that would be alot harder cos
yeah
I didn't even lighting is just one element
yeah
it's just one thing
yes
to write so much about something what doesn't seem possible to do
I understand
you're going to start waffling and stuff
I understand Um it's interesting to follow that up a bit you know about lighting if you take lighting as a kind of category a big category do you imagine that it's got sort of categories within it in the same way as mise en scenes got categories
yeah
within it
you probably could just like setting moods shadows stuff like that
and you start building up some new elements for lighting
but how else can you write about shadows and stuff like that
exactly

that's when you have to do the research obviously go and get it
and then you might be motivated to go out and do that reading which would give you your elements of the lighting essay

Despite no acknowledgement of the fact, this explanation of the structure of the mes essay reflects the one given in the course. The general drift of his comments argues for scaffolding to assist in the building of an essay text. MES lends itself to a taxonomising structure. Other titles will predict other types of scaffolding. Teaching students to look for these could provide support in an otherwise over-difficult task

I do actually like mise en scene anyway
hmhm
I mean when I do my own kind of films
hmhm
[inaudible] what's in the actual frame stuff like that there's a film I'm not sure if we're going to watch it yeah I've seen it with my friend and I liked it called um Le Hen it's a French film
hmhm
and there's quite a few scenes its a really good film It's like Boyz in the Hood but like a French version of it. It's a bit funny as well
hmhm
it's a really good scene where theyre walking through this kind of car park and like people are break dancing in one corner and then they see two people talking and one of the friends of that person is arguing with his sister and you can see um like just there so they're talking but you can overhear what the brother and sister are saying because they are swearing at each other and it seems really realistic the fact that normally they're miming and have you focus on those two people you've got to focus on both to understand what's going on
hm and what is it have you analysed that what's the interpretation you put on that how would that fit into some kind of analysis essay for example
he tried to make the scene realistic because at the beginning it's like a news footage of actually riots of what happened it's supposed to be what happened the day after the riots and you see them walk around France just a bad part of France you dont get to see too much and theyre walking round France and like one of them he was a gymnast and the gym got burnt down and another one I think his car got broken into something like that and like the friend as well got shot by one of the police so theyr'e always after the police and the police are always after them I'm hoping that we see it because it's a good
and if you see it here what will what will be the especial advantage of seeing it here
I don't know if I see it here I'd be motivated to write an essay on it
ok
because it's interesting as a film
right it does something
if it's like a film that does something then I also want to write about it

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