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CC WS: CK, GG, OT 2015

Title	Citizen Kane	The Great Gatsby	Our Town
General CC	Time: 1890's -1941 Place: AMERICA: Poor rural hinterland, New York, Florida, Europe	Time: 1890- 1920's America: mostly upper middle and upper class; ash heaps- wc	Time: 1899- 1930's Small-town America
Specifics/Aspects of CC	American Dream: Social Class: From dirt poor to multi-millionaires. Economics: capitalism and its discontents Gender: Strong birth mother...but male-dominated business world Family: What makes a family? Does capitalism break them? Religion: conspicuous in its absence Media: yellow journalism, crusading papers?, How CC influences morality, decisions...	Class/AD: eggs-monies, American Dream and its discontents... Gender/Family: Myrtle, Tom/Daisy, Pamela, Jordan How CC influences morality...	Class/AD: pleasanter, less ambitious.. Gender/Family: gender roles within the family, culture How CC influences morality...
KM 1	Opening scene(s) is a tour-de-force of innovative cinematic techniques which conveys The culture of CFK: America from the late-19th Cen through 1940. CFK's economic and political significance are attested to. AD: National news about a tycoon's death: economically he was born poor, inherited massive wealth, squandered most of it, ..the super-rich...socially he climbed , rather jumped the ladder.... From proletariat to capitalist without working his way up...important in a culture which values wealth above all...marries a Pres's niece, hobnobs with Hitler...also refers to power of wealth in this very free-market capitalist America: encourages the Spanish –American War; doubts WW I... influence yet no elected office! HEARST Gender: Susan Alexander	Opening pages... describe Nick's socio-economic background (New Haven) ... And the more upper class Tom and Daisy... and West and East Egg (identical but...) References to how Gatsby was different... Implications that he has distanced.... Nick's Grandad did the AD... and he is on its coat-tails...	AD: OT: Nice town.... Socialist utopia? No...differences... religion...Polish town... Dr./Editor... George farm owner...milkman...BUT: several references to how not many people leave to succeed... more modest American dream? No rags to riches... Polish..better than home? Gender: courting of Emily by George.. Talk outside.. wholesomely sexist? Also.. Mr and Mrs. Gibbs... Jordan...tough girl...

<p>KM 2</p>	<p>AD: Library: super-wealthy Thatcher, but... at what cost? Flashback: CK's poor origins, not an all-positive rags to-riches tale? Regret? Breaks up a family...</p> <p>Gender: Mother being the strong one despite inequality.... Librarian: tough, hides femininity,</p> <p>Visit to Susan Alexander... cast-off victim of the AD?</p> <p>Show-girls in newspaper office... objectified sexually</p> <p>Choices/Morality: CK publishing ethos...</p>	<p>Lunch at TDs:</p> <p>A/D: bizarre pastiche of architecture, Behaviour of the wealthy: fake, rude...contrast wholesome family scenes..</p> <p>Gender: Daisy...endures Tom's brazen affair and Jordan...</p> <p>and class: girlfriends okay, but Tom is brazen..</p> <p>Nick is feminised by his lack of super-wealth</p>	<p>AD/sc: breakfast at families, choir practice Happy but realistic families, money is always talked about but not the only thing... contrast w/ Gatsby's crowd (dress)...choir: community, A.C/D cultivate good society...gossip but real concern ..white lies! Farm!! Mor: strong conscience Gender: drugstore... Norman Rockwell.. George: ice-cream sodas... shy...practical...sexist? Homework, pres/secretary, farm!!!</p>
<p>KM 3</p>	<p>AD: rally/break-up: arrogance... Leland rejects CK... too far? Press... Geddes: 'I'm not a gentleman..'</p> <p>Gender: In Susan Alexander's apartment... WC female: what options?</p>	<p>AD: One of Gatsby's parties, fakeness, Party in New York, Trip to new York The accident? Wilsons/ash heapees are victims of AD... Nick's lament about the lonely stockbrokers Child?</p> <p>G: Myrtle as victim; tables turned on Tom, 'lovely shirts'?</p>	<p>AD: Dr. Gibbs does not want to leave...returning businessman... Cemetary; different parts of town</p> <p>G: SM's gender description;</p>
<p>KM 4</p>	<p>Conclusion: AD: Rosebud amidst the ridiculous excess of CK's material wealth... we lose what really counts... alone</p> <p>Gender: sad fate of SA, mother/son bond</p>	<p>Aftermath of accident/Gatsby's murder/ epilogue AD: Nick's disillusionment 'you are better... Gatsby's Dad; Tom and Daisy in collusion;</p> <p>Gender: Class trumps gender; Nick and Jordan?</p>	<p>AD: Things remain the same...1938? Do they? More important things.. SM: last words...continuity...</p> <p>Gender: Emily's role? Mother died in childbirth...</p>

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Genre WS: CK, GG, OT 2015

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Authors	Orson Welles is director, producer and co-screenwriter; Music:, Cinematographer: Greg Tolland, Costume Designer:.,	F. Scott Fitzgerald	Thornton Wilder; Director: A. Other
Macro Genre	Film, biopic, tragedy,	Novel, Tragedy, Social-realism,	Drama, Tragic?, Comic? Social/magic realism,
Types of Genre Questions and Specifics/Aspects of Genre	<p>1. General Genre/Definition/What does genre mean to you? Narration, dialogue, character creation</p>	<p>How does genre affect character creation? POV, narration, description, suspense... Narration, dialogue, character creation</p>	<p>2. Other specifics: Narration, POV, Dialogue, setting..., character creation opening/closing scenes, KM, plot, imagery</p>
KM 1/Opening	<p>Pan of Xanadu, death, newsreel:</p> <p>Timing/flashback; pov; rosebud; camera shots, music, sound effects, acting, wardrobe, sws.. character creation</p>	<p>Nick's intro: pov, narration, trust, setting, character creation, flashback,</p>	<p>Stage Manager (Bang! Meta-theatrical); narration, character creation, acting, props..., set, dialogue, lighting/sound (self-conscious/transparent...), diagetic..</p>

<p>KM 2: development</p>	<p>1) Interview with Susan Alexander POV: 3rd to ... Camera movements, costume, props, acting/gestures (her posture, slurred voice, raised eyebrows of waiter)</p> <p>2) Visit to Thatcher's Library/flashback... POV: Thatcher's diary...trust... Cinematic: statue (prop-trick) Back in Colorado: fade-in Snow, symbol?, great shot: deep focus, framed shot-paradise... Acting...mother... voice, dialogue.. expression...</p>	<p>Lunch at Tom and Daisy's</p> <p>Narration, character creation, dialogue.. , Imagery/description...house (reflects pastiche of society) ..Tom's stance...(cf Kane).. Symbols: Daisy's voice, light... Jordan...</p>	<p>Breakfast at the Gibbs and Webbs Innovative stage design: two different set at the same time...innovative mixture of dialogue demands a lot from viewer but also conveys the oneness of this place... Special effects: obvious/ironic-transparent: Dialogue, gestures convey character...playful but warm... SM takes an active role...</p> <p>Choir practice?</p>
<p>KM 3 Dev/Climax</p>	<p>In Susan Alexander's apartment... Or.... The political rally...</p> <p>Camera angles: trunk shot, special fx , sound/music, acting dialogue ('I'm CFK!)</p> <p>Character creation: selfish CK</p> <p>Innocence of SA; montage of apartment visits..</p>	<p>One of Gatsby's parties Party in New York Trip to new York The accident?</p> <p>Narration: Nick is often sarcastic, sardonic, distancing himself- retrospective/trust?, evocative descriptive language sets scene... Dialogue reflects character's morality, class, gender... Symbol?</p>	<p>Ice cream parlour</p> <p>SM is the proprietor (Mr. Morgan)!</p> <p>Dialogue reflects character and setting...</p>
<p>KM 4 Conclusion/Closing</p>	<p>Burning revelation of Rosebud: symbol... Suspense, narrative closure...</p> <p>Shots of warehouse like collection...</p>	<p>Aftermath of accident/Gatsby's murder/ epilogue Gatsby outside T and D's house...green light... Nick's disillusionment 'you are better...'</p> <p>Combo of dialogue and description:</p> <p>Gatsby's Dad; Tom and Daisy in collusion; Narration: 'would'</p>	<p>Wow: Emily is dead, as are several other characters: innovatively staged and directed: monotone voices, not OTT,</p> <p>Her current dead character melds with her earlier self....</p> <p>SM: last words...</p>

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GV WS: CK, GG, OT 2016

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General General Vision/Viewpoint	Rapid alternations between dark and light but sombre overall reader-character(s)-gv of text	Moments of apparent brightness but brittle and eventually hardened realism	Realistic mix with overall wholesome outlook...reject nihilism!
Specifics/Aspects of GV	Dark with bright spots; cynical with some genuineishness, lack of religion, capitalistic discontent, realism/fantasy (AD), makes me (reader) ride roller-coaster,	More nuanced, slower to build but cynical even nihilistic, fake brittle appearances, makes me (reader) excited but disgusted..., dark with...	Realistic mix of high and low moments, and some in between, realism, cf.: optimistic, wholesome...
KM 1 Opening scene(s)	From the opening, ominous, heavy notes of the organ, darkness, symbolic chain and sign... shifts dramatically with the upbeat music of the newsreel. Within the reel, almost ridiculous shifts between light-hearted and heavy.. Scene ends with us realising it is a newsreel watched by reporters: General vision shifts: interest/suspense... How this happened? GV is centred on how we respond to CK as a character and the other characters' memories and opinions..	Opening pages of GG are Nick's 1st person, retrospective outline of story... sombre, tired, cynical, defensive Builds our interest and suspense, darkens the vision ...obviously something tragic has happened, but details? Where the bodies lie? Vision is fully dependent on narration at first and depends on our level of trust of Nick... My (reader) scepticism matches Nick's (character) cynicism... 'Nick's reference to Gatsby as an interesting but ultimately doomed enigma ()spurs my interest but also conveys a sense of foreboding...'	Completely opposite to the jaundiced vision of Nick: SM is like your favourite uncle or older neighbour: His viewpoint is one of wholesome realism and we the reader/viewer gets imbued with his plain, good sense. Paperboy/Milkman/Kitchen: : vision of everyday, small-town life. Not a fantasy. SM's vision is not purely rose-coloured glasses: inequality, war, bad luck... realistic mix of opt. and pes.: like life, our lives! SM: paperboy's youthful Energy, milkman happily accepts his lowly but respected status (reader: whereas I wonder...) lack of props universalises... positive recreation... mothers moan, complain... but happyish,

<p>KM 2</p>	<p>CK: Colorado scene/ library first</p> <p>Library: dark, empty, ominous, inhuman, unfriendly</p> <p>Other characters: librarian?</p> <p>Segue through snow-globe to cabin: whiteness brightens our view...</p> <p>Child's shouts of joy up the mood! (But....rosebud...)</p> <p>Nature... Family: Mother's love and sacrifice? Solemnising love of her son...</p> <p>Breakfast at the Kanés' ..during the montage of breakfast scenes where we see the Kanés' relationship deteriorating...conveys a darkening g.v. and this makes me as a reader feel...</p> <p>Leland: CFK and love: wants to be loved but..</p>	<p>Lunch at Tom and Daisy : bipolar/schizophrenic: fake, brittle: Daisy's voice, the wealth, style all bright and impressive; fakeness, shallowness, racism/Tom, refined manners contrast with homely OT: Jordan... narration contrasting with dialogue,</p> <p>Trip to NYC: bridge?</p> <p>Lurid, negative: gv reflects the unhealthy relationships, snobbery, violence/abuse</p> <p>Reader: I am horrified...</p>	<p>Breakfast at the Gibbs and Webbs</p> <p>At the drugstore:</p> <p>Sweet, wholesome, endearing, innocent, yet practical.... (farm) makes me positive about relationships.. Contrast with GG GV about relationships: fake</p> <p>'gosh shucks' George...</p> <p>But this positive gv is not matched by me... Emily...</p> <p>I believe that EG relationship reflects more positive gv than C/S or T/D/M but I myself also notice the sexism...</p>
<p>KM 3 Conclusion</p>	<p>Rosebud revealed... dramatic, momentous GV; satisfying feeling for reader, but affirms melancholic overall GV: He who dies with the most toys.... All the stuff matters little... SA's sad fate but still loves CK...</p> <p>Leland- lonely, but morally strong...</p> <p>Bernstein- wealthy but never met that elusive Woman (Daisy)</p>	<p>Final reckoning with T/D by Nick: he rejects them...but shakes hands...</p> <p>'boats drawn back into the past' dark GV</p> <p>last pitiful depiction of Gatsby hedge/pool</p> <p>Funeral: No-one but library guy shows!</p>	<p>Cemetery scene and return to Emily's past: certainly darker than earlier GV, but satisfying realistic...</p> <p>SM' s last speech: vaguely religious but definitely non-nihilistic/hopeful</p>