

# RESEARCH ASSIGNMENTS

Members working in groups of 2-3 will find, in a suggested example, how one of the terms of the Bloom Set works to bring about a specific effect within the work of art. This finding will be presented to the group in a 10-minute presentation, guided by an outline or report that will be turned in.

**Time Frame:** research, 1 week; report prep, 1 week; presentation week: two sessions for presentations and discussion.

September 15 ... assignments announced and sorted

September 17 ... individual research, collaboration

September 22 ... preliminary reports, Q&A

September 24 ... first reports

September 29 ... second reports, discussion

**Evaluation:** simple pass/fail.

**Cost-Benefits:** if your report goes well, you could use it as the basis of the final assignment, an essay in the "Ashgate format."

**Personal Benefits:** active involvement in constructing course materials opens up new ideas for personal development apart from this course; builds skills in handling new, unfamiliar terms and considering the needs of the audience, which must be actively engaged.

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## TARGETS (SIGN UP BENEATH; WORK WITH ONE OR TWO FRIENDS; GOOGLE UNFAMILIAR TERMS)

1. EXPLAIN THE ERSATZ TO ANSATZ IDEA using the Professor Marvel scene from *The Wizard of Oz*. Possible topics might involve the idea of "cold reading."  
*Katrin Freude, Nasim Motalebi, Anahita Shadkam*
2. How does the TESSERÆ concept work in Kieślowski film, *The Double Life of Véronique*?  
*Marie McKenna, Anthony Vischansky*
3. How does ASKESIS work in Hitchcock's *Shadow of a Doubt*? (Use Poe's story, "The Masque of the Red Death" for comparison and set-up.  
*Lindsay Connelly, Emily Liuzza*
4. In David Lynch's *Mulholland Drive*, the blue key(s) have a specific DÆMON function. Explain.  
*Angelica Rodriguez-Ramirez, May Alkharafi*
5. CLINAMEN can be a swerve in a horizontal flow or a literal architectural device, such as a staircase. Analyze the staircase in Huston's film, *The Dead*, or report on the function of fate in Kieślowski's *Blind Chance*. PS: Clinamen also involves "lipogram," a sorites that flows around an invisible object or idea. For an example see Perec's *A Void*.  
*Quinn Pullen*
6. APOPHRADES is the "voice of the dead," which happens when, in *Dead of Night*, the ventriloquist's dummy takes over. How is this (acousmatic) voice both psychologically understandable and dramatically effective (because it relates to other objects in the film that "come to life")?  
*Katelyn Troutman, Janahvi Ramakrishnan*
7. Jason Bourne is a spy with amnesia. Explain, using one or more of the Jason Bourne films, how the theme of the "man who knew too much" (-/+ ) constitutes a popular culture version of KENOSIS. How does the theological idea of *kenosis* "fund" the popular culture version?  
*Zijing Shang, Shunran Liao*