

-Imagine that you have to write a research paper for class. What resource(s) would you use to find the following types of information: (\*\*Please be as specific as possible.\*\*)

Articles to support your arguments:

General overviews of a topic:

Book Reviews:

Movie Reviews:

-What information should be contained in a citation?

-What is a glossary?

-What is an annotated bibliography?

-What information is often included in an annotation?

-Explain the difference, if any, between an abstract and an annotation.

-Read the following paragraphs and answer the questions following them.

“The scope of Polanski’s achievement can best be explored by examining how the film, in a vital way, is a failure. According to the critical consensus, *Chinatown* is a detective story in the tradition of *The Big Sleep* and *The Maltese Falcon*, both of which present an elaborate variation on the whodunit genre invented by Poe. The works of Dashiell Hammett and Raymond Chandler have traditionally been filmed in a grand manner which preserves both the brutal realism of their style and their thematic embellishment of solution of the cast, the central and traditional concern which keeps the detective story generically distinct from the mystery. Robert Towne, the screenwriter for *Chinatown*, much influenced by Hammett, expected that the film would fall naturally into the traditional genre. The changes which Polanski imposed on the script, especially in the resolution of the plot, however, both puzzled and angered him. Like the critics, Towne did not realize that the movie, in its final form, does not belong to the detective film genre, but rather exploits its stereotyped characters and situation for a very different effect.”

Do you detect any positive or negative bias on the part of the author? If so, underline the sentences or phrases that stood out.

-Was this paragraph taken from a scholarly review or a popular review?

-Use the space below to explain your choice:

“A departure from the horror genre which brought Polanski to stardom, he re-creates an equally grim genre with his jaded view of 1930s Los Angeles down to the choice of the color palette, and using the acting powers of Dunaway and Nicholson to a fantastic effect, he creates haunting characters who can’t be easily dismissed as film-noir archetypes without looking very closely at their reactions, listening to their words, and following their progressive involvement in a plot which threatens to swallow them whole, and ultimately does. And having Huston play Noah Cross – who virtually took noir to its heights with “*The Maltese Falcon*” – Polanski hits the mark dead center, because Huston is the hardened heart of the corruption in “*Chinatown*.” In brief scenes he creates a character almost unbearably evil with a hint of madness just underneath, and how he affects the characters around him will pervade the viewer long after the credits have rolled -- after all, he is the person who tells Nicholson he has no idea what he’s getting himself into.”

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