

Screening Report Samples

Sample #1, Metropolis

Name: Joe Braveheart Date: October 23, 2012

Film Title: *Metropolis*

Director(s): Fritz Lang

No. of Viewings: 3.5

Note: Deadline for screen reports: before class time (Monday, High Noon the week following the screening. Please submit your reports to mwutz@weber.edu as an attachment. Use all the analytical skills you are developing in this (and other) class(es)

1. Immediate Reaction: Check one:

very favorable favorable mediocre unfavorable uncertain

1a. Emotional Response after first viewing:

Emotionally, I found the film somewhat unmoving. I suppose that I am jaded and desensitized to the power of the moving image because I'm so accustomed to flawless special effects, powerful dialogue, etc.

Nonetheless, I did find the film interesting and I was intrigued by the ideas in the film. I'm very interested in issues of gender, ethnicity, class, etc., and these issues are explored in meaningful ways in *Metropolis*. Emotionally, I found the arguments somewhat stiff and wooden, though.

1b. Purpose/aim/meaning of film as you see it immediately after the viewing

The film makes important arguments about gender relations and power. The portrayals of Maria and of her evil double, Hel, and the power that they have over the men, who are clearly the decision makers and the ones who are nominally in charge, speaks to the power that women wield—which is different from the power that the men possess. In the end, the figure with the power to change the world for good is a man. He needed first to be changed by a woman, though.

The film is very class-conscious. Indeed, the whole point of the film is that the mind and the hands—representing the capitalist and the proletariat classes—need a mediator to live in peace. Of course the concept of brotherly love as a solution is emphasized by the fact that the mediator must be a heart. Idealistic? Oh, yeah.

2. Analysis of technical/cinematic qualities (2 pages total)

Discuss one or two specific aspects under each heading. Avoid sweeping generalities.

2a. Narration (story, dramatic appeal, motivation, closure, point of view)

The closure of the film seems a bit contrived, and therefore, trite. This is a very serious film with serious ideas. It is not simple entertainment, but the ending, where everything so abruptly works out, promising better times in the future through the intervention of the Messiah-figure that is Freder, seems to trivialize the seriousness of the problems that the film seeks to address.

2b. Sound (music, dialogue, silence, language, narrator, sound effects)

I had never considered the idea that the background music produced to accompany silent films could actually include diegetic sounds, and I found the ability of the musician who composed the present score fascinating in that regard. First, there are the whistles that blow intermittently to signal the change of shift. We see the steam emanating from the whistles, but due to ingenious score composition, we also hear it! Similarly, when Maria sounds the alarm as the City of Workers is being flooded, we actually get to hear the gonging as it rings.

2c. Photography (focus, frame, angle, locale/organization of space, sets, lighting)

The close-ups of faces is almost uncomfortable, because through modern eyes, the actors are overacting. This is understandable when one considers that the most direct way that the actors can communicate their emotions is by using various masques that will be understood by the audience. Nonetheless, the close-ups seem excessive at times.

When Freder goes from the heart machine to the Tower of Babel to see his father, and he finally gets the chance to chat with his father, there is a shot where his father turns away from him and walks back ("upstage") on the set. The depth of this shot is impressive. I didn't notice a lot of depth to any other shots, but this one is striking as it helps to show the difference between father and son and emphasize that the son is different from the father. This is an important distinction, because if the son is just like the father, then he cannot act as mediator.

2d. Editing (order, cuts, duration, rhythm, continuity, montage, motifs)

Time is certainly a motif. Clocks seem to be omnipresent, and what is most striking is that the majority of those clocks are 10-hour clocks. Time is also used to show that different classes live in different worlds. (See below.)

There are scenes, such as the destruction of the Heart Machine and the gathering of the children around Maria, where the pace seems unnaturally fast. It seems that the film was actually being cranked faster, like it was a sort of fast-forward. Could this different pace have been caused by

actually differences in the speed that the camera was hand-cranked? This is pretty sophisticated filmmaking. Were they still hand-cranking the camera, at least for some scenes/shots?

2e. Other (acting, costumes, social, racial and cultural codes, stylistic devices, genre expectations, historical context for years around film, gender assignments etc.)

Rotwang is a sort of crypto-Jew. He has a symbol on each door of his house that identifies his mystical beliefs. That the symbol is a pentagram and not a mezuzah or Star of David simply emphasizes the damnability of the mystical beliefs themselves. Rotwang is a crypto-Jew in a number of other ways. He has knowledge of both the capitalist elite and the proletariat masses that seems to reflect the role that Jews historically played in Central and Eastern Europe—manager for the elite. Rotwang's ill intent toward the city and his careless contempt toward all others—no matter what their class also plays into the stereotypes and vilifications of Jews that were common throughout Europe. In addition, Rotwang, through his craftiness, is able to control Fredersen and the masses. Thus, the idea of Jew as manipulator is reinforced.

The names are certainly significant, particularly if viewed through a Scandinavian etymological lens. First of all, the saviour—mediator—that is able to save the city in the end, is named Freder. *Fred* means "peace" in the Scandinavian languages, and *freder* could mean a person who makes peace, and peace-nik, or it could be understood to be the plural of *fred*, meaning that he could bring peace respectively to the several groups in conflict.

Maria is clearly a reference to the mother of Jesus Christ, the Christian Messiah. She molds Freder's awareness and conscience much as a mother raises and teaches values to a child. She is also a sort of intercessor when she gathers the children in the flooding City of Workers, but cannot save them. She must rely on Freder—the Messiah, her mental child—in order to secure the salvation of the children.

It is ironic that Freder's father is named Fredersen, which means "the son of Freder". Here we see that even Freder's father relies on him to save his position in much the same way that the Christian God relies on the person of Jesus Christ to save his children, thereby preserving his status as God.

In Scandinavian, the name *Hel* can be understood to mean "complete". There are several ways that this can be understood. First, it is through Hel that Joh. Fredersen was able to have the son that would complete him and eventually provide the link to save all of society—the whole of society. In addition, there is the yearning of Rotwang to find the "whole-ness" that he missed when he lost Hel. He lost his whole-ness and has spent his whole life trying to regain it (her). In addition, the robotic Hel represents the epitome of scientific development. A scientist could actually create a machine that anyone would take to be a real person. This opens a Pandora's Box in which the term "whole" can take on several significances. The whole society—proletariat and capitalist elite—were duped by the robotic Hel, and she has complete ("whole") power to destroy society.

The tower of Babel is a potent image of the ambition of man becoming too great.

Time and altitude serve as distinctions of class.

2f. How does the film "make its case"? (for example: by emotional appeal, alienation effect, manipulation of point-of-view, documentary authority, symbolism, race/gender assignments, etc. Give examples.)

The symbolism of the names makes a powerful case for an intermediary. The symbolism is known to all Christians, and it's attached to central ideas of faith and redemption and hope, so it's very powerful. This symbol also perhaps points to an attempt to negotiate the intense conflicts of ideas and ideals between capitalism/industrialism and communism.

In the end, the rioters have endangered their own children, and it is through the mediator that their children are literally saved. In the end, Fredersen is still the one in charge, so the rioting masses don't really achieve their ends, which are pretty pointless to begin with.

3. Research: Correctly cite and summarize 3 substantive sources (about 1 page)

[Please note that these student samples do not yet have a Research component; that is a new addition to the screening reports]

Sample #2, Singing in the Rain

Name: Miss Marple Date: 10/12/06

Film Title: Singing in the Rain

Director(s): Stanley Donen

No. of Viewings: I've watched this movie many times before (one of my favorites!)

Note:

\$ Deadline for screen reports: before class time (Monday, High Noon the week following the screening. Please submit your reports to mwutz@weber.edu as an attachment.

\$ Use all the analytical skills you are developing in this (and other) class(es)

1. Immediate Reaction: Check one:

very favorable favorable mediocre unfavorable uncertain

1a. Emotional Response after first viewing

I had a feeling after watching this film as very frivolous and exciting. When the songs were performed, they have a sense of joy and escape that you couldn't find in other genres of films. *Singin in the Rain* has a wonderful taste of pleasure to it: from the scenes with splashy colors to the way the dancing was choreographed, you felt that you were having fun with the characters. Whenever I watch this movie, it's an instant lift to me because I don't have to think about reality; I can only sing and dance along with this musical and enjoy it just for its purpose of entertainment.

1b. Purpose/aim/meaning of film as you see it immediately after the viewing

I saw the purpose of this film as being you can change your destiny and you can be optimistic about life. I think the summit of this film was when Gene Kelly was literally "Singin and dancin in the rain". His only feelings at the time were of being in love and happy with life again. I think people could learn from this because sometimes we just take life too seriously. We don't see the picture as being rose-colored when we want it to be. That's because there's so much destruction and negativity in life, it's hard to find joy in it, but I feel that it's a challenge worth pursuing.

Don Lockwood changed his destiny when Kathy and Cosmo gave him a second chance at doing what he loves to do-musicals. The world was opened up to him because he knew he could change the direction of motion pictures and that he could make a difference in how a motion picture could look. He knew that he had a purpose in life and that was to make people happy through his performances. I felt that this was powerful in the film because we want Don to be happy and it can only be accomplished when he followed his dreams.

2. Analysis of technical/cinematic qualities (2 pages total)

Discuss one or two specific aspects under each heading. Avoid sweeping generalities.

2a. Narration (story, dramatic appeal, motivation, closure, point of view)

The story's point of view was taken from an outside viewer (an announcer of a motion picture) at first who paints a picture of a grandiose superstar. Then we focus on the life of Don Lockwood, from his days of beginning at Monumental Pictures to becoming a big movie star. This is ironic in the picture because he begins his story with a well educated, appropriate childhood when in actuality it was a rough-and-tumble beginning that circled around circumstance. This was effective because the audience realizes that not everything in Hollywood should be taken at face value. There is much more to actors than what the "fan magazines" portray them as. This switch between fantasy and reality is very diegetic because we have a *mise en scene* of the real Don Lockwood cutting between the Don Lockwood that the movie studios produced, and they are two different people.

The story of movies transferring from silent to "talkie" was the center of this movie's action, and as this story develops, the actual cinematography adapts to the changing time period. When the studio was still producing silent films, the camera usually stayed in one place on each character, and the colors weren't as vibrant or alive as when they start placing sound in movies. Then the movie comes alive with the Roaring Twenties as the colors fly across the screen and the splices

of film are short and jagged. The audience feels disoriented because now they have been transported into the world of sound, and the movie becomes free to dance and have fun with itself.

2b. Sound (music, dialogue, silence, language, narrator, sound effects)

Singin in the Rain definitely has a lot of music! There practically isn't a scene that passes without some form of music playing (whether in the background or as part of a number). I knew that this was going to be typical in a Gene Kelly film because he experiments so much with different kinds of music. Another one of my favorites is *An American in Paris*, and there's an exquisite ballet scene in that film that is one of the highlights of movie-making. Kelly creates an entire world with the music in his films. Either there's jazz reflecting a seedy bar or a light waltz reflecting an elite social club, there's always some sort of personification that leaps with Kelly in any of his dances.

The sound effects in this film uses a lot of non-diegetic sources: Cosmo's "Make Em' Laugh" with the crashing cymbals and beating drums, the orchestra starting when Don serenades Kathy with "You Were Meant For Me", and the unsynchronized viewing of the film "The Dualing Cavalier". All of these sounds were meant to give cues to the audience about their reaction, such as laughing and sharing a romantic moment, but I think it also gives a personal nod to the use of sound in the early 30s when slapstick comedy was experimenting with how sound can affect comedy and how music can affect a screening. I think that Stanley Donen must have had the old movie stars of that time in his mind when he was making this movie because he knew so much about how sound changed movies of that day and how it could still have an impact on audiences today.

2c. Photography (focus, frame, angle, locale/organization of space, sets, lighting)

The locale of *Singin in the Rain* was significant because it actually took place at a movie studio and centers around the making of motion pictures. The photography took advantage of this because it uses space to describe Don's romance with Kathy during "You Were Meant For Me" and it was on a soundstage that Don woos her. He uses the space around him to create a fantasy world to have the "proper setting", and it was through this that the audience imagines Juliet on her balcony with Romeo saying beautiful words to her. The space then lets their romance develop because the photography focuses on the soundstage to show them close together in the middle of a large, open space. The space between their social standing comes together with their dance as both their worlds merge.

The sets are great to see because they are so elaborate for the movie scenes (when Don and Lina act their Renaissance/French Revolution roles) and the sets for the rest of the film include backdrops that aren't finished, rooms that are half empty, and props that find themselves in the middle of the scene and become part of the scene such as "Moses Supposes". The sets could represent half-completeness in Don's roles as just a "movie actor" who makes up "a lot of dumb show". He knows that he is only a romantic lead, but he has a capacity to be so much more.

2d. Editing (order, cuts, duration, rhythm, continuity, montage, motifs)

The cuts at the beginning of the film are very rare and few between, and when they do occur, they focus mostly on the action that's before them. I thought that once the film's action occurred around the actual shots of "talkies" that were musical, it took on a whole new quality of just showing single shots and creating a musical montage out of them.

The continuity occurred usually with the main character (Don Lockwood) as he goes about his life and movie acting, but there's also a sense of the movie studio itself continuing along because it also had it's own action with the development of sound. The movie took on a life of its own because the studio had so much energy once the "talkies" formed. Once all of the characters were involved in talkies, they were involved as much with the studio as the film itself.

2e. Other (acting, costumes, social, racial and cultural codes, stylistic devices, genre expectations, historical context for years around film, gender assignments etc.)

The acting in this movie was a little melodramatic, but I expected that from movie musicals. I grew up watching them, so I knew that people were a little cheesy and over the top sometimes just to be entertaining. In this movie, however, the acting was a little bit more realistic because they were talking about an episode in history that actually occurred, and they were very much involved in the aspects of that period's technology. Gene Kelly is always a superb actor no matter how many movies he has done, I felt that Donald O'Connor could have been a little bit more funny and tried to be witty instead of goofy. I liked Debbie Reynolds as Kathy Seldon because I could believe that she was trying to get into show business. She was pretty young when they made *Singin in the Rain*, and I knew the trials Kathy faced in the movie were true with the actress herself in trying to make it big.

I believed as well the historical context behind the film because not only was it a musical, it was talking about a period that Hollywood wasn't interested in anymore and few people remember it today. The silent period of film is now vaguely familiar, but there has been attempts to make it more accessible to audiences, and I think *Singin in the Rain* tried to get the silent period of movies back into the limelight somewhat. I think because the Hollywood studio knew a lot about the technical aspects of the transition between silent and sound pictures that they must have been as real as possible in front of the camera. I think that the Twenties was a great time for Hollywood, and back in the Fifties, they wanted to look back and see how great it was economically, socially, and physically to live in that era.

2f. How does the film "make its case"? (for example: by emotional appeal, alienation effect, manipulation of point-of-view, documentary authority, symbolism, race/gender assignments, etc. Give examples.)

This film has a great amount of emotional appeal because it appeals straight to the emotions of the audience. It brings out the joy and fun the audience wants to feel because they have escaped from their daily lives, and they want that energy and a good time that is to be expected from a movie. The songs that the actors sing, the comedy from Lina Lamont, the astonishment at the sound effects and the photography was what the audience wanted but didn't seem to find from *Singin in the Rain*. Maybe they just didn't care about Hollywood that much at the time, or

thought that Gene Kelly could do better, but since then this movie has definitely become a classic musical and people should still feel happy when watching this movie.

3. Research: Correctly cite and summarize 3 substantive sources (about 1 page)

[Please note that these student samples do not yet have a Research component; that is a new addition to the screening reports]

Sample #3, Waking Ned Devine

Name: #008 Date: December 9, 2006

Film Title: *Waking Ned Devine*

Director(s): Kirk Jones

No. of Viewings: 2 (with another look at some select scenes)

Note:

\$ Deadline for screen reports: before class time (Monday, High Noon the week following the screening. Please submit your reports to mwutz@weber.edu as an attachment.

\$ Use all the analytical skills you are developing in this (and other) class(es)

1. Immediate Reaction: Check one:

very favorable favorable mediocre unfavorable uncertain

1a. Emotional Response after first viewing:

This is a film that has a lot of feel-good moments and ultimately, everything is just right. Finn gets the girl, Ned Devine can rest in peace, the wicked witch is dead, and everyone has a nest egg. It's emotionally fulfilling to see the village pull together and, er, commit fraud together. It's also heart-warming to see the intimate relationship between Jackie and Michael and to watch Jackie and Annie quarrel and then patch things up. YES, ONE CAN'T HELP BUT ROOT FOR THE UNDERDOG AND THE WAY J AND M ARE PULLING THE WHOLE THING OFF.

1b. Purpose/aim/meaning of film as you see it immediately after the viewing

First and foremost, this is just an entertaining film with a good deal of pokes at life in the country, generally, and Western Ireland in particular. The film does examine the power of a tight-knit

community to come together for the greater good. It explores the intimacy of two old friends (with no hint of homoeroticism—AND THAT DESPITE, OR PRECISELY BECAUSE OF, THE NAKEDNESS, ETC.). The film considers the ideas of legacy and selflessness. WELL NOTED. It has a happy ending, with a few moments of suspense where it seems that the house of cards will come crashing down after all. In the end, the villagers are victorious, their lives changed forever. There is curiously no exploration of or even foreshadowing of the myriad likely problems that will face the villagers as they go forward, but that would surely be another story. YES, PART OF THE SUSPENSION OF DISBELIEF THE FILM ASKS OF ITS VIEWERS, ESSENTIALLY

2. Analysis of technical/cinematic qualities (2 pages total)

Discuss one or two specific aspects under each heading. Avoid sweeping generalities.

2a. Narration (story, dramatic appeal, motivation, closure, point of view)

The opening of the film gives immediate insight into the characters Jackie and Annie and, with the talk of the universe and such, gives us an idea of just how big the lottery is in some people's lives. NOTE HOW THE LOTTERY BALLS SEEM TO BE A FAINT IMITATION OF THE PLANETARY CONSTELLATIONS OF GOOD/BAD LUCK, IF ONLY IN A PLAYFUL WAY—A NICE TRANSITION FROM THE GLOBAL/UNIVERSAL TO THE LOCAL. As Jackie fakes winning the lottery in order to get Annie to bring his pie to him, we get a sense of his nature: shall we say, resourceful? A TRICKSTER

The closure of the film is important: after the party celebrating the receipt of the cheque, Jackie leads several other men (and Ned Devine's only heir) out to a vantage point above the sea where they drink to the health of their departed (and unwitting) benefactor. This turns the film back to the idea that the villagers have acted in honor of what they think are Ned Devine's wishes and not just according to their own greed. GOOD POINT. The only character that is portrayed as wickedly greedy is Lizzie Quinn, SHE ALSO APPEARS TO BE ABLE TO WALK ONCE THE BATTERY OF HER MOBILE CHAIR RUNS OUT—HAS SHE BEEN TRICKING EVERYBODY ALL THIS TIME? and if any of the other characters had been portrayed as crassly greedy or if the film had omitted that final scene, the idea of the village coming together would have been much more sinister.

2b. Sound (music, dialogue, silence, language, narrator, sound effects)

It is interesting how the film uses songs sung by the characters to comment upon the action of the film and the thoughts and feelings of the characters. For example, when Annie O'Shea goes into the Post Office and finds Mrs. Kennedy singing "If a goose comes along / To sing her song, / Then I'll light a fire / With a big pot on," she assumes that Mrs. Kennedy is singing for joy at having had a goose come along to sing her song. Another example is after Jackie and Annie have put on their party, Finn and another, older man can be seen singing a song that indicates the way Michael and Jackie are feeling: "At least when I asked them, / That's what I was told, / So I took a hand / In this

diggin' for gold. / But for all I have found there / I might as well be / Where the Mountains of Mourne / Sweep down to the sea." Michael and Jackie are lamenting that their party to find the winner has been wasted effort. YES, IT'S OFTEN DIEGETIC MUSIC IN THE SERVICE OF ONE OF THE FILM'S MAJOR THEMES.

2c. Photography (focus, frame, angle, locale/organization of space, sets, lighting)

The film makes surprising little use of visual point of view outside of dialogues where characters are looking at one another (and this is a very indirect adoption of a character's point of view, as the camera is always positioned such that it is as if we are looking over the character's shoulder, not out of his or her eyes. This sort of subjective shots are most noticeable between Annie and Jackie and between Maggie and Pig. It's interesting that even though there's a good deal of dialogue between Jackie and Michael, the subjective camera angle is employed less between the two of them, perhaps to avoid us empathizing too much with either character: by keeping us further from the minds and perspectives of the characters in such circumstances (when Michael and Jackie are alone), the filmmaker can avoid the annoying tendency that some viewers may have to look for homoerotic suggestion. GOOD POINT--INTERESTING (This was undoubtedly something the filmmakers had to think about. One doesn't include scenes of men swimming naked together, exchanging clothes, and sleeping in the same bed without considering the possible overtones... PLUS IN IRELAND, OF ALL PLACES!)

The photography deftly dealt with the issue of nudity: in the scenes where Michael and Jackie are nude on the beach, the shot is from very far away, so that their backsides can be discerned but little else. As Michael is riding the motorcycle naked, the shot is always from an angle such that the handlebars obscure his private parts. Conversely, the film makes good use of close-ups, particularly of the two women that are important in the film: Maggie, and Annie. This allowed us to feel more empathetic with the characters.

2d. Editing (order, cuts, duration, rhythm, continuity, montage, motifs)

The sequence that included the juxtaposition of the band playing in Fitzgerald's pub during the village celebration and Lizzy Quinn heading off to the phone box to phone the National Lottery, culminating in the high note on the violin and the phone box falling (with Lizzie Quinn inside!) off the edge of the cliff, landing far below as the violinist's string breaks, is brilliant. YES, DIEGETIC MUSIC AGAIN. This is one of the most memorable moments of the film, and well it should be, as it is the emotional high-point of the whole thing. This is the moment when the townspeople are happiest, but also when they are in the greatest danger of being exposed. Combining the moments was very effective. PLUS: THE TENSION OF THE (RUPTURING) STRING QUITE LITERALLY FIGURES AS THE TENSION OF THE PLOT AND AS L'S LIFE-LINE, IF YOU WILL

2e. Other (acting, costumes, social, racial and cultural codes, stylistic devices, genre expectations, historical context for years around film, gender assignments etc.)

There is clearly a sense of conflict between the city and the country. At one point, Annie asks Jackie if she really thinks that he, a country boy, can outsmart the man from the city. We clearly

see the conflict between city and country characters when the SOMETHING MISSING HERE?

Robert Hickey's performance as Maurice was not consistently convincing. There were several of his lines, particularly as he interacted with Father Patrick, that sounded a bit too careful for a common boy from somewhere in Connaught. It may not be entirely his fault, though. The blame may best lie with Kirk Jones, who wrote this character as an amazingly wise and savvy lad—a step away from what a real lad would likely be. YES, SOMEBODY NEEDED TO MAKE INNOCENT COMMENTS ABOUT THE CATHOLIC CHURCH It may have been a bit impossible to have delivered those lines in the rough and touble way one would expect them from a country boy.

The Western Irish tradition of ignoring strangers is touched upon in the film. Father Patrick laments to Maurice that he feels isolated in Tullymore: people know he won't be staying long, so they haven't befriended him. You can also sense it in the way that the people in the street don't even turn to glance at Jim Kelly as he leaves the village for the last time. NOTE ALSO THAT THE ISOLATED INTERIM PRIEST IS, BECAUSE OF HIS ISOLATION AND HIS DESIRE FOR INCLUSION, NOT ABLE TO BE THE MORAL CONSCIENCE OF THE VILLAGE IN THE SAME WAY THEIR REGULAR PRIEST WOULD BE. IT IS OF COURSE UP TO HIM TO PLAY AN UNWITTING AVENGER IN KNOCKING LIZZIE INTO THE OCEAN---A SORT OF DEUS EX MACHINA WITH A CATHOLIC TWIST. SHE GETS WHAT SHE DESERVES, IN THE FILM'S COMIC WAY OF BEING.

2f. How does the film "make its case"? (for example: by emotional appeal, alienation effect, manipulation of point-of-view, documentary authority, symbolism, race/gender assignments, etc. Give examples.)

The film makes its case through emotional appeal. The film explores the pathos of Jackie's and Michael's friendship, the imperfect but ultimately pretty healthy relationships between Pig and Maggie (OLFACTORY ISSUES NOTWITHSTANDING) and between Jackie and Annie, and the unification of a community around what may seem like an impossible dream. The film creates bathos (in the Greek sense) when it shows the death of Lizzie Quinn and when the viewer witnesses a wrinkled, skinny old man tearing through the countryside on a motorcycle—completely nude (except for shoes, socks, and helmet). There is an interesting mixture of pathos and bathos when Maggie confesses to Jackie and Maurice is Ned's son. There is bathos in the sense that it's humorous to think of an old man as the lucky father, but at the same time, there is very effective pathos as Maggie professes that she cannot afford to lose Pig. YES, AND ALL IN THE NAME OF COMMUNITY AND PARENTHOOD.

3. Research: Correctly cite and summarize 3 substantive sources (about 1 page)

[Please note that these student samples do not yet have a Research component; that is a new addition to the screening reports]