Citation Guidelines

Citation systems

Chicago Manual of Style
Chicago Manual of Style. 17th edition. Chicago: University of Chicago Press, 2017.

-or-

Modern Language Association Style (MLA)
MLA Handbook for Writers of Research Papers. 8th edition. Modern Language Association of America. 2016.

Citation styles
Important: Decide on *one* style and use it *consistently*:

1. Footnotes / endnotes + bibliography (*"Notes & Bibliography"*) – Chicago

-or-

2. "Author-Date" in text + bibliography (*"Author-Date References"*) – Chicago

-or-

3. "Inserted references" in the text + bibliography (*"Parenthetical References"*) – MLA

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1. Footnotes / endnotes + bibliography (*"Notes & Bibliography"*)
(according to: *The Chicago Manual of Style*, 17th edition, guide online: *https://www.chicagomanualofstyle.org/tools_citationguide/citation-guide-1.html*)

Thus, it is almost a philosophical question to what extent every fictional film contains a narration, even if there is an unreliable narrator or no clearly identifiable narrator at all. This goes hand in hand with the problem of how different forms of cinematic narration can be described and analyzed.[1] In *Narration in the Fiction Film*, film scholar David Bordwell proposes to identify four systems (or *modes*, as he calls them) that together would offer a template for any form of cinematic narrative that might be found in any film, regardless of its country of origin or year of production. He chose the word "mode", as opposed to the more common term "genre", because *modes*, in his estimation, tended to be more universal and less likely to change over time, while genres were more likely to change depending on the context of cultural and historical use.[2]
…
Examples of the historical-materialist narrative could be found preferably among the works of early Soviet filmmakers, although there were also examples from earlier periods. In addition to the obvious formal similarities, left-leaning politics does indeed seem to be a key feature of these films.[22] One filmmaker, however, whose oeuvre is formally diverse enough to be given a place in all four *modes* is Jean-Luc Godard, to whom the book is dedicated. Godard's engagement with the ideas of Bertolt Brecht and Brecht's general validity within political aesthetics, as discussed in the *Cahiers du cinéma* in the 1960s, allowed for a connection between these two periods.[23]

[1] Thomas Wartenberg, "Philosophy of Film", in *Stanford Encyclopedia of Philosophy* (Stanford University, 2015), 5. Film Narration.
[2] David Bordwell, *Narration in the Fiction Film* (Madison: University of Wisconsin Press, 1985), 47.
...
[22] Bordwell, *Narration in the Fiction Film,* 235.
[23] Ibd., 271-73.

Literature

Bordwell, David. *Narration in the Fiction Film.* Madison: University of Wisconsin Press, 1985.

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Bordwell, David and Kristin Thompson. *Film Art.* 11th. edition. New York: McGraw-Hill, 2001. Kindle.

Bordwell, David, Janet Staiger and Kristin Thompson. *Classical Hollywood Cinema.* New York: Columbia University Press, 1985.

Brokoff, Jürgen. *Die Apokalypse in der Weimarer Republik.* München: Fink, 2001.

Irigaray, Luce. "Commodities Among Themselves". In *This Sex Which is Not One.* translated by Catherine Porter. 23-33. Ithaca: Cornell University Press, 1985.

Kaprow, Allan. "The Happenings are Dead: Long Live the Happenings". In *Essays on the Blurring of Art and Life,* edited by Jeff Kelley, 59-65. Berkeley: University of California Press, 1996.

McMahan, Alison. "Verbal-Visual-Virtual: A MUDdy History". *Gramma: Journal of Theory and Criticism,* 7 (1999a): 73-90.

---. "The Effects of Multiform Narrative on Subjectivity". *Screen,* 40, No. 2 (Summer 1999b): 146-157. https://doi.org/10.1093/screen/40.2.146.

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Wartenberg, Thomas. "Philosophy of Film". In *Stanford Encyclopedia of Philosophy*. Stanford University, 1997. First published Aug 18 2004, substantive revision Jul 30 2015. https://plato.stanford.edu/entries/film/.

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Thus, it is almost a philosophical question to what extent every fictional film contains a narration, even if there is an unreliable narrator or no clearly identifiable narrator at all. This goes hand in hand with the problem of how different forms of cinematic narration can be described and analyzed (Wartenberg 2015). In *Narration in the Fiction Film*, film scholar David Bordwell proposes to identify four systems (or *modes*, as he calls them) that together would offer a template for any form of cinematic narrative that might be found in any film, regardless of its country of origin or year of production. He chose the word "mode", as opposed to the more common term "genre", because *modes*, in his estimation, tended to be more universal and less likely to change over time, while genres were more likely to change depending on the context of cultural and historical use (Bordwell 1985, 47).

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Literature

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Thus, it is almost a philosophical question to what extent every fictional film contains a narration, even if there is an unreliable narrator or no clearly identifiable narrator at all. This goes hand in hand with the problem of how different forms of cinematic narration can be described and analyzed (Wartenberg, "Philosophy of Film"). Film scholar David Bordwell proposes to identify four systems (or *modes*, as he calls them) that together would offer a template for any form of cinematic narrative that might be found in any film, regardless of its country of origin or year of production. He chose the word "mode", as opposed to the more common term "genre", because *modes*, in his estimation, tended to be more universal and less likely to change over time, while genres were more likely to change depending on the context of cultural and historical use (Bordwell, *Narration in the Fiction Film* 47).
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Literature

Bordwell, David. *Narration in the Fiction Film.* U of Wisconsin P, 1985.

---. *The Cinema of Eisenstein.* Harvard UP, 1994.

Bordwell, David and Kristin Thompson. *Film Art.* 6th edition, McGraw-Hill, 2001. Kindle, https://www.amazon.de/eBook-Online-Access-Film-Art-ebook/dp/B01AAYZVBI/.

Bordwell, David et al. *Classical Hollywood Cinema.* Columbia UP, 1985.

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Crenshaw, Kimberle. "Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color". *Stanford Law Review*, Volume 43, No. 6, 1991, pp. 1241-1299. *JSTOR*, www.jstor.org/stable/1229039.

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Thompson, Kristin and David Bordwell. "Observations on Film Art: Middle Eastern Fare at VIFF". *David Bordwell's website on cinema,* David Bordwell, Oct 19 2014. http://www.davidbordwell.net/blog/2014/10/09/middle-eastern-fare-at-viff/. Accessed Oct 13 2014.

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