Froula

FILM 4985—Intertextuality Project

Proposal Guidelines

**Due: Tuesday, January 31**

In order to populate the remainder of the semester’s course texts, you will complete a project proposal that includes the following:

* a working thesis statement that includes lines of reasoning and gestures toward evidence
* 1-2 texts that you already know you want the class to discuss (e.g., one scholarly reading, one film, two hour-long [max.] TV shows, three 30-minute shows, etc.). These texts must be included in your project and cannot be changed. Be sure to check streaming availability or screening availability. **Your final text list for the course syllabus is due February 23 in class.**
* 2-3 texts that you’re still considering for your project.
* 3-4 scholarly texts that you will use to inform your project (peer-reviewed essays, book chapters, books)

A proposal might look something like this:

I propose to study the United States’ relationship with colonialism, Vietnam, and the Vietnam War through the following texts:

* *Heart of Darkness* (Joseph Conrad, 1902)
* *Apocalypse Now!* (Francis Ford Coppola, 1979)
* *Tropic Thunder* (Ben Stiller, 2008)
* *Hearts of Darkness* (Eleanor Coppola, 1991)
* *No Reservations* season 1, episode 4
* *Parts Unknowns* season 1, episode 10
* *Community,* “Documentary Filmmaking: Redux,” season 3, episode 8
* John Carlos Rowe and Rick Berg, *The Vietnam War and American Culture* (New York: Columbia University, 1991)
* Michael Anderegg, ed., *Inventing Vietnam: The War in Film and Television* (Philadelphia: Temple University Press, 1991)
* Linda Dittmar and Gene Michaud, eds., *From Hanoi to Hollywood: The Vietnam War in American Film* (New Brunswick and London: Rutgers University Press, 1990)
* Robert McMahon, “Contested Memory: the Vietnam War and American Society, 1975-2001,” *Diplomatic History* 26, no. 2 (2002): 159-84.

Working Thesis: These texts explore the United States’ conflicted history of colonialist attitudes—that were violently expressed during the Vietnam “Conflict”—and its national mythology. Read in conversation with each other, these reveal the failings of certain myths (Manifest Destiny, frontier mythology, the Innocent Nation) and a society and culture still trying to reconcile a lost war. How then do we read “Vietnam” as a tragic “American” experience and a country with its own history and tradition? President Clinton ended the trade embargo on Vietnam in February 1994, and now Vietnam produces many goods cheaply for US consumers (such as Mossimo brand clothing found at Target) and tourism. Taking our ethno-centrism into account, what does Americans’ embrace of Vietnam’s food culture add to our understanding of Vietnam as a text?