Stella

Maya Stella
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ENG 110

Cover Letter

The process I used on my portfolio was to first go through and look at all the writing that I felt I did really good on and then go through the writing I felt I didn’t do as good on and revise them the best I could. The films that I made couldn’t actually be revised since they were already filmed and put together so I’d spend the most time on revising the writing I did. I made sure that I didn’t revise and edit to the point where there was nothing substantial left or make them too confusing. My points and arguments on each topic still had to come through and be a solid piece of writing.

Throughout the semester, the projects we had to do helped me realize what some of my strengths and weaknesses are in writing. One particular project we had that I felt I did really good on was the annotated bibliography. In fact, I instantly felt it turned out better than my previous projects the moment I finished writing it. First of all, I’ve been told numerous times that I am a very technical person. Math has always been my best subject because I’ve always been great at memorizing formulas and I usually do everything with some kind of format like writing an essay or solving a math problem. I think this is why the MLA format came easier to me than others. Yes, it can be confusing but for me whenever there is something I have to learn by repetition or memory I tend to pick it up pretty fast. Research is also a personal strength for me. I’m constantly researching things online or through books whether it’s for schoolwork or just personal interest. Having to research in the school library actually was interesting for me compared to others who would probably say it’s a very long and mundane way to spend their time. Researching my piece and finding the sources that I did to support my argument worked perfectly
because they all supported the piece’s preservation in different yet important ways. I got very well rounded and strong sources and I felt that analyzing these sources came much easier than usual because they ended up relating perfectly with my piece’s situation. With my strength for researching and my capability of learning technical things like MLA style rather easily, I feel that this ended up being one of the better projects I did this semester.

I feel my main weakness has always been analyzing. I’ve just never been able to analyze readings very well and when I do, it’s after reading it over and over. Of course, there were readings that I found perfectly fine to read like “Elements of the Academic Essay” by Gordon Harvey and “Simplicity” by William Zinsser because they wrote them in very straight forward ways and they were both clearly worded and organized. On the other hand, the readings by Dziga Vertov were harder for me to analyze because of the heavy use of metaphors and his unique style of writing. Eventually I understood his points but it took a lot longer than say Harvey or Zinsser. Through this semester I became more aware of what comes easier for me to analyze and I feel that reading Vertov was good practice for me at getting stronger at analyzing longer, more wordy works.

I also have notice this semester my tendency to write long, run on sentences that aren’t needed. I use to write whatever came to my head and hope they connected in some way to what I was writing about but that’s not the best way of writing and I realize that now. Whenever I got comments back on my writing, there was also at least one comment about the wordiness of my sentences and I took more and more notice to this each time we had writing to do. This all really hit home for me when we read “Simplicity” by Zinsser because he described exactly what I had been doing for all these years. He wrote about how to improve your writing in a way I understood it immediately. I now try to write in the most concise way and still get my points across and be understandable.
I found that many of my writing skills came to light through this semester. Whether they were strengths or weaknesses, I’m glad I’m now aware of them. The reading and writing we had to do were important in showing me these strengths and weaknesses because they were readings I had never heard of before and projects I had never done before. Before this class, I didn’t know what an annotated bibliography was or even what a cover letter was. I’m glad I know now because I might need to do them again in the future. I didn’t know what to expect from this class at the start of the semester but I feel like I learned things I didn’t expect to learn and I’m going to take it all with me through the rest of the writing I’ll end up doing in college.
Peer Interview

Maya – What’s your name and where are you from?
Matt – My name’s Mathias and I’m from Queens. Are you asking like nationality? (laughs)
Maya – No, just like where you live. (laughs)
Matt – Okay, I live in Maspeth.
Maya – Um, do you have a favorite move?
Matt – My favorite movie would have to be Nick and Nora’s Infinite Playlist.
Maya – Yeah, what do you like about it?
Matt – I like that it takes place in New York and every time I see it, it makes me want to go back to Manhattan and have fun.
Maya – Um, what was your first impression of english class?
Matt – I really liked it because it was completely different from any other english class I’ve ever taken. I never really had to work with a computer or make a blog before so that’s what I liked about it the most.
Maya – And do you have a favorite class right now?
Matt – My favorite class right now has to be philosophy.
Maya – Why is that?
Matt – Because it makes you think outside of the box you’re in. It just makes you question a lot of logic and it’s really interesting.

Reflection

When I first saw that our first assignment was a peer interview, I got a little nervous. I’ve never been comfortable doing public speaking and I’m never really the one in front of the camera so it was going to be new territory for me. Also, I thought doing an interview with someone I’ve never met before was going to be hard but it was a lot more relaxing once we both met and didn’t feel awkward around each other.
We found a spot in Student Union but right when we were getting ready to start filming our interviews, it kept getting louder and louder. We both noticed this and we decided to just do the interviews there anyway. Actually, once we were done filming it wasn’t as bad as I thought it would be when I first heard about the assignment and I kind of felt silly how nervous I was about being in front of the camera at first.

I think this was a good experience for me because it got me out of my comfort zone a little bit and it showed me that public speaking isn’t as bad as I thought it was before. It got me more familiar with the camera and with the netbook and with the programs we’ll be using on the netbook. To be honest, it took me a good amount of time to finally manage to upload the video to youtube but this was the very first experience I’ve had with everything and I’m happy with how everything turned out.
Dear President Muyskens,

It has come to my attention that due to some new budget cuts, you will be destroying some art around campus in favor of vending machines or parking lots and I couldn’t help but notice that one of the art pieces that were mentioned in this situation was the piece I used in my observational documentary called “Square in Four Parts”. I’m writing to you today because I feel that all the art on campus is important and deserves to be preserved and because I’m hopeful that I can change your mind on this matter.

As you already may have seen from my documentary and like I just mentioned, my piece is called “Square in Four Parts” and has a plaque that reads “Class of 1969”. It sits in the corner of this little open walking space all by itself just past the cafeteria. I love the simplicity of not only the name and the plaque but of the piece itself. You have to get really close to it and really examine it to get the full feel of the piece. Looking at it from far away makes it look like some silver cube sitting on the ground and it feels forgettable. When you get really close to it, you see all the technical aspects of it that even I was surprised to see in such a seemingly plain looking cube. Something like this piece cannot possibly be replaced by anything, let alone a vending machine or a parking lot.
This piece and the rest of the art on campus is unique to this school. What is a better way to attract the interest of people then to have unique things like artwork spread out around campus that are not only one of a kind but have deep importance to the school as well.

My first reason for not destroying this art piece is the simple fact that it has a history behind it that is invaluable. If you walk up close to it, you can see the plaque I mentioned before that says “Class of 1969”. Yes, this doesn’t say much when you read it initially but despite the words being very short and to the point they actually do say quite a lot. First off, it shows that this is obviously an older piece that had been there a while and that this is something important not only to the school but to an actual class that went here.

You can also say that just from reading the plaque, many thoughts come into your head about its conception like how they came to think of this piece, how it was made, why it was placed where it was, and countless other thoughts. I know for me personally whenever I see a piece of art and it shows who was behind it, like in this case the class of 1969, I find myself intrigued in knowing some back story behind it in a way that I couldn’t feel regarding a vending machine or a parking lot. If you are lucky enough to have pieces of art like this one with history and importance all around your campus, I say keep them around for as long as possible.

My second reason for not destroying this piece has to do with something I touched upon earlier which is that it adds something unique and special to the campus and the school just by its physical presence. Many schools, especially in New York City, don’t have the luxury of having a big, nice campus like we do with the clock tower, the fountain, all of the grass, and especially not all of the artwork. My art piece for example is near the cafeteria and it’s close enough to walk over and eat or sit near it. When I was over there filming my documentary, I honestly did feel like the atmosphere was different and it seemed this was the case because of the art piece. It adds something that you cannot replace and I’m sure that other students feel the same way when they are in the area.
It’s nice when you can walk through your campus and each time notice something new or different that can catch your attention. With Queens College, this isn’t only possible but it’s inevitable. I think you are lucky to be the president of a school where this can happen and where you have a campus such as this one. I think it would be unfortunate to destroy all the great things, specifically the art, that this campus has going for it. Take advantage of how extensive and unique the art is here. I feel that being unique is a good thing and having vending machines and parking lots around campus doesn’t really scream unique to someone walking by.

My third and final reason for not destroying the art piece is that you would be replacing something irreplaceable with something easily replaceable or disposable. This point is actually the biggest concern for me with this whole situation. Things like vending machines or parking lots are common and unappealing to most people while something like my art piece is intriguing and impressive. I know for me personally and probably many others that vending machines and parking lots have never been considered things that draw the eye. I do realize that I’m going on and on about how important it is to keep the campus aesthetically pleasing to the public but I feel that it’s actually a very important factor to have at a college.

You may say that the money made from more vending machines and charging people parking in the parking lots will help with the budget cuts and keep the schools budget stable but you are really doing something much larger here. What you are really doing is destroying something that cannot be replicated ever again and replacing it will something as ordinary as a vending machine or a parking lot. I would hate to see something as original as “Square in Four Parts” to be destroyed in favor of the prospect of more money.

In conclusion, I think that destroying “Square in Four Parts” would be very unfortunate. It has an important history behind it and it allows students like me to see something significant from the school’s past. You would be losing more than you would be gaining if you go ahead and
destroy it. I hope this letter has persuaded you enough to make you reconsider because saving this art is worth it.

Sincerely,

Maya Stella
Sherman and Harvey’s Elements

I found that Sharon R. Sherman’s Projecting the Self used many of Harvey’s Elements of the Academic Essay. The first one I noticed was Thesis. The first paragraph of Projecting the Self is what I think is the thesis because it gives the introduction to the topic that’s going to be discussed throughout and it gives you a feel of what the rest of the essay might be about without jumping right into it and risk being confusing.

I also noticed Sherman used Evidence with her examples from fellow filmmakers. The part when she talked about narration vs. no narration, she used filmmakers personal quotes as the evidence to help us understand the two sides of the argument. I also feel like she used her evidence in a way that any reader could follow because while reading it, I wasn’t confused and I understood the points being made for each side of the argument. You could also say these quotes could be Sherman’s Sources as well because they helped get across what she was writing about and I felt all the quotes were integrated really well and were easy to follow.

When I read this essay I also saw bits of Orienting throughout as well. Whenever she would bring up a different part of making a film, she would use orienting. For example, when she started the section on sound she started off by giving definitions to sound-over voices and sync-sound which any casual reader like myself might not be familiar with. She only told us the necessary information about them and showed their differences in one or two sentences. They weren’t too long and technical but were brief and understandable enough for the reader to keep reading on. Finally, Sherman used a Title that could spark a reader’s interest and sum up the whole of her writing. When I saw the title “Projecting the Self” I wasn’t quite sure what to expect but when I saw the subtitle “Filmic Technique and Construction” I had a much better idea of what I was about to read and I instantly became more interested. A good title
should draw someone in from first glance and have the reader be able to connect it to whatever they are reading as a whole which is exactly what Sherman did here.
Gortais’s article delves into the specifics of abstract art and its history. He talks about the use of abstraction in the arts and the processes of how abstraction has come to be a legitimate art form. I believe he sums up art very well when he says, “The function of a work of art is not to represent reality...its function is to make the artist’s relationship to the world perceptible through symbolic signs that objectify it. As a symbolic device, art, whether figurative or not, is an abstraction” (1242). He then goes on to specify some of the attributes he believes are a part of abstract art. He argues, “the possible discovery of a universal generic formula from which all artistic creations would arise” (1244). He goes on to list this formula which includes space, point, horizontal, vertical, diagonal, free, and curved lines, angles, and surfaces. From looking at this formula, it’s possible to say that “Square in Four Parts” is in fact a piece of abstract art. Almost all of features on his list can easily be seen on “Square in Four Parts”. Apart from the list, it also connects to what he said in the first quote. He said that the main function of a work of art is to have an artist’s relationship with the world be seen through the symbolism of the art and that can be said about “Square in Four Parts” as well. The triangles are symbols that are purposely situated to form a cube which is another symbol. There are also smaller openings inside the
cube that form shapes which can be called symbolism, too. Gortais gives some interesting insight to abstraction in art and what it can mean to the artists who create it and the public who experiences it.


Lustig discusses the importance all kinds of art can have on a community. Her personal situation was deciding to create a mural with the students in her art class to help their community heal from a hate crime incident that had killed a fellow resident. She believes that all art is the “heartbeat of the community” and has a positive purpose that adds a certain meaning to a community that may not have been felt before. Lustig says in her introduction, “art is made by the community and for the community” (8). It has a connection to certain people and is made for them to experience. Later on she goes on to mention, “The communities react...to these pieces of community art. Most of the communities ...have viewed the art and taken it as a wakeup call to their ignorance. This in turn to help different cultures and social classes come together and help one another...” (9). She seems to be aware of the power that art can have to people’s personal lives as well as how it benefits a community. For a piece of art to have enough staying ability and cause enough reaction amongst different people to come together, it shows the true intention and power of community art. She also mentions, “Environmental art is a form of art that has been produced since the early 1960’s...usually created in large scale...and are directly on a wall, ceiling, or other permanent surfaces” (5). This is pertinent to the art piece “Square in Four Parts” because this is essentially exactly what it is. It is a relatively large art piece from 1969 that is placed outside in the campus environment for everyone in the community to see. It adds some intrigue to that section of the campus and leaves people with a lasting
impression or “wake up call” as Lustig put it earlier. She described how art of any kind, in particular environmental art, can have a lasting and important effect on a community to the point where it can even heal communities. Like with the art she and her students made and “Square in Four Parts”, you can see how the impact of having them is so much more than initially thought and how even if you don’t realize it, they do leave an impression on you.


Newhouse explains the importance of art placement and how it is actually a very critical factor in how a piece is seen and interpreted by people. She explains how the place of a piece can affect perception, how display defines an object, and how installation can in particular affect modern art. It is an importance that is overlooked by many and she wants this theory to be heard and examined deeper than it has been in the past. In her introduction she even says, “it is easy to overlook the extent to which the perception of these objects is influenced by their presentation” (8). Later on she mentions, “The most basic aspects of art display-length, texture... how labeling is best handled, the space’s scale, the quality of light, and how the works are placed in relation to each other are the foundations for any permanent installation” (214). She is talking about not only the aesthetics of the art but the longevity of the art as well. A piece such as “Square in Four Parts” has been a part of the Queens College campus since it was done in 1969 and that’s only because it has some of the “basic guidelines” that Newhouse talks about. It is placed in a space where it is all by itself past the cafeteria, it gets a lot of light because it is an outdoor piece, the labeling of it is handled in a way where you can get the name and the year which can give anybody walking by a little history about it, and from looking at it you can probably guess the texture and the scale. Newhouse overall shows that not only can the art itself be important and interesting but how placement is done can be also. In the case of
“Square in Four Parts”, her list is very accurate in showing this very thing. It may be an outdoor piece that everybody is able to look at, but not everybody has actually said they’ve seen it. The reason for this is most likely because of its placement. People’s perceptions of “Square in Four Parts” are impacted by this which is exactly what Lustig was talking about earlier in the first quote. She argued that presentation influences our perception of art more than we think it does and when a piece is sitting alone in a quiet little open area like how “Square in Four Parts” is, our perception of it will absolutely be different than if it was placed near an entrance to the campus for example. This particular case shows that her arguments really should be more strongly considered by people than it is because, at least for “Square in Four Parts”, presentation certainly does make an impact.

Maya: Hello and welcome Mr. Gordon Harvey and Mr. Bernard Gortais. Thank you both for being here. The topic for our debate today will be “Does Film Tell The Truth”. Now I know that both of you are very smart people who have very strong opinions that I can’t wait to hear so let’s not waste any more time. I’ll start with a very general question, What do you believe film is?

Gortais: Film is an art form that is one of the more universal forms of art. It is seen by almost everyone around the world whether they be in different languages or for different age groups. In my eyes, film and filmmaking has endless possibilities.

Harvey: I do agree with you that it is a very universal art form, maybe even the most universal art form out there but I’m not quite sure about it being endless, particularly filmmaking. There are certain factors that cause things to be grouped with other things. For example, an orange is usually automatically grouped with a tangerine because they look, feel, and smell the same. They have similar characteristics which cause them to be grouped together. I personally believe that there is a list of elements that every film has to have in order to be called a film and therefore grouped together with other films. With that said, there can’t be endless possibilities in films because while I do believe the subjects of films can be endless, the process of filmmaking always has a limited list of elements.

Maya: Very interesting points. Now for my next question, how much do films impact you both?
Gortias: Well, films have impacted me to the point when I’m just left sitting in my seat motionless in awe of what I’d just seen. I’m great when a film can hit you so hard that you have been changed in a sense. For me, abstract films hit me the hardest.

Maya: Really? Why is that?

Gortais: I think it’s just because they tend to be non-narrative and avoid the common devices used such as plot and characters. They are able to convey one’s emotions and be experimental and thought-provoking. Of course, it’s very easy to not understand everything you see in an abstract film but those are the ones that usually stay with me the longest.

Maya: Okay, I actually find it really interesting to hear that you are so strongly affected by something so experimental and different. Mr. Harvey, your thoughts?

Harvey: Films have always impacted me as well. For me, films with great stories, characters, style, and structure that leave me satisfied stay with me the longest. Mr. Gortais, you said that abstract films leave the biggest impression on you which is great but I feel abstract films lack structure most of the time. You even said yourself that you can easily not understand everything in an abstract film which is how I feel when I watch them. They don’t even have characters or storylines to follow or titles that make sense to you. These are actually some of the elements I was alluding to earlier that make a film a film. When a film has a clear cut storyline with interesting characters, that’s when I feel impacted by the film the most. When you don’t have any of that, what is there to connect to?

Maya: Great point, Mr. Gortais care to defend your feelings on this matter?

Gortais: Yes, I would. It’s not that all abstract films don’t have storylines or clear titles like you mentioned, but it’s the unorthodox way an abstract filmmaker makes their films that is intriguing and impacting. The structures of these films aren’t random, they’re just simply unique to each filmmaker.
which makes it that much more interesting to watch what’s happening before our eyes. In a time when we are swimming in sequels and remakes, an abstract film is what I enjoy the most. Yes, maybe there isn’t a clear cut story in an abstract film but who cares! The filmmaker got you to notice that and maybe that was their intention. The beauty of abstract films is that you never know what you’re going to get and the journey you take is always in the filmmaker’s control.

Maya: Those are some great points you guys. Now, I’m going to bring this interview on to the real main topic here while piggy backing on what you just said about filmmakers Mr. Gortais. We all know that what we see on screen was done by the filmmaker but we also know that there are editors, script writers, actors, and many others involved that turn what was shot into a film more manageable for the general public to watch. We as an audience are in the dark most of the time on the actual process of making films. Because of this, I can’t help but wonder if some of the truthfulness in these films are lost, intentionally or unintentionally, due to this process while the audience is kept clueless to what might have gone on. So let me ask you both the big question, Does film tell the truth?

Gortias: I honestly think films can tell the truth. I agree with what you said about us being in the dark most of the time. Many people think a film is shot and then released in no time and everything the director filmed is what they are seeing on the screen. I absolutely think we are in the dark a lot of the time but I think directors these days are smart enough to respect their audience and tell them the truth. It may be some outlandish alien invasion film but there can still be some truthful real life metaphors in them, too. I know for me personally, if you just look a little you can find some truth behind any film.

Maya: Do you still see truth in the abstract films that you love?

Gortias: Absolutely. In abstract films, the filmmaker is connecting to us through the things he chose to put on the screen. We form a relationship with him or her and we let them take us on this ride we would
have never been on by ourselves. The truth feels different in an abstract film to be honest. I guess the word to best describe it would be more natural than in other films but in all films it is nonetheless truth.

Maya: That’s really great. Mr. Harvey, your thoughts?

Harvey: Yes, well I also believe that films tell the truth but in a different capacity than what Mr. Gortais suggested. I believe that films do tell the truth I just think that the truth only comes out when you have that list of elements that I keep referring to. The two big elements that help films tell truth in my opinion are evidence and sources.

Maya: Really? Could you explain more on the specifics of each?

Harvey: Sure, evidence is needed because it is the facts and details of what the film is attempting to show to the audience. When an audience sees evidence to something happening in a film, they are more likely to go with it that if there wasn’t any evidence to back it up. Truth can only come from facts and details that the audience puts together.

Maya: Oh okay very interesting. So what about sources?

Harvey: Sources tie into evidence actually. They are key pieces in the storylines that help demonstrate truth so the audience can see that there is a legitimate backing up of the evidence. They are usually in the form of people or documents. The audience is going to feel more secure with what’s happening now and they are more at ease in telling themselves that this or that is true. When they can get to this point when the truth becomes most apparent, I think you could say the director and the film itself have done their jobs well in showing what they intended.

Maya: Those are some great thoughts that I had never considered before, Mr. Harvey. Well, that’s all the time we have for our debate today. I’d like to thank you both for coming and giving some very
interesting and thought provoking answers. I know I’ll be thinking about what you both said today for quite some time.

Gortais: Thank you very much. It was a lot of fun.

Harvey: Yes, I enjoyed myself today. Thank you.
Kino-Pravda Script

1) black title card that says “Square in Four Parts”

2) pic of Queens College campus then fade out

3) shot of piece while camera slowly revolves around it then fade out

4) black title card that says “Placement”

5) long take of one way to get to the piece from on top of a staircase

6) surrounding bushes, flowers, trees while camera moves past them and towards the piece. Then moves past the piece to the buildings, seats, trees on the other side

7) camera moves down another staircase towards the piece and fades out

8) black screen with quote from Victoria Newhouse

9) cut to walkway at bottom of stairs towards piece passing by trees, grass, people, cafe, buildings, seats then fade out

10) black screen with quote from Victoria Newhouse

11) cut to same walkway towards the piece then fade out

12) black title card that says “Structure”

13) short shot of piece then fade out

14) pic of piece from far away

15) pic of piece a little closer

16) pic of piece even closer

17) full frame pic of piece very close

18) black screen with intro to Bernard Gortais’s idea of art

19) black title card that says “Diagonal Lines”

20) pic of some of the pieces diagonal lines
21) black title card says “Angles”
22) pic of a bottom corner of the piece
23) pic of a top corner of piece
24) pic of same top corner with camera down on ground level
25) close up pic of same top corner
26) close up pic of a bottom corner
27) pic of top corner from farther away
28) pic of zig zags on top of piece
29) black title card says “Spaces”
30) pic of first hole in the piece
31) close up pic of second hole in the center
32) pic of first hole from the top of one corner
33) black title card says “Surfaces”
34) four surfaces of the top of the piece
35) one of the edged surfaces of piece
36) different angle of surfaces on the top
37) black title card says “Campus Community”
38) long take of top half of piece on bottom of the frame while people walk through the area in the background then fade out
39) community interview #1
40) shot of top half of piece then camera moves to totems in background then zoom in on them
41) community interview #2
42) community interview #3
43) short shot of entire piece

44) black screen with quote from Shannon Lustig

45) close up of plaque on bottom of piece that says “Donated by Class of 1967” then white out
Maya Stella

December 7, 2010

ENG 110

Program Notes: Kino Pravda Film Essay

Kino Pravda Film Essay (2010) is a student film about a piece of art called Square in Four Parts in the campus of Queens College in New York City. Directed by Maya Stella, the film shows how or if the piece has any importance or presence in the campus. The film is 7 minutes in total and addresses a few things that are important to showing the director’s stance on the piece while still leaving it open enough for the viewer to have their own interpretation of what they saw on the screen. Placement, campus community, and structure are some of the ways the piece is shown for the viewer.

The term “Kino Pravda” was created by filmmaker Dziga Vertov in the 1920s. He believed that the “cinema eye” was more perfect than the “human eye” in filmmaking and with this film you can see what he is getting at. Stella tried to show the location and close ups of the piece that “human eyes” wouldn’t take notice to or do it justice as a “cinema eye” would have. As shown in the film, its placement may be the reason why not everybody knows about the piece which proves Vertov’s point that not only can “cinema eyes” be more perfect than “human eyes” but they can portray things “human eyes” haven’t even seen before.

Donated by the class of 1967 to the campus, Square in Four Parts is literally made by and for the Queens College community. Stella quotes Shannon Lustig at one point during the film which said, “…art is made by and for the community”. Never could this quote be any truer than when talking about Square in Four Parts. The piece is a square made of metal, formed by smaller triangles which create the square shape. Placed past the cafe in a small square corner, it’s kind of out of the way of where most people walk.
around. This is shown in two instances where Stella shows the walkways to get to the piece which can hopefully give students an incentive to go walk over to see it themselves.

Clearly and concisely, Stella shows the structure of the piece on all angles and different shots. We get to see each part of the piece and how unique and different it actually looks up close which probably not very many people have looked at on their own. She used her interviews from a previous Community Interview film she did and incorporated them with shots of the piece and people walking near it. Collectively, it worked well to show the thoughts and the interactions the piece gets from individuals and from the campus community on any given day.

Overall, this film was meant to show the importance Stella felt this piece has and it comes across quite well. To be able to see not only one point to why it is important or unique but to see many points like placement, structure, and community really did add to the film’s argument and gave the film a more well rounded feel that it would not of had otherwise. The footage was good, the pictures were good, and the quotes connected perfectly to each part of the film. This is a great example of a film being able to smoothly get its point across and make sense to a general audience.