

Mosley, concluded; *Knives Out*.

Prof. Andrew Goldstone

(andrew.goldstone@rutgers.edu)

TA: Anthony Tello (anthony.tello@rutgers.edu)

May 1, 2025

paper 2

- ▶ motive
 - ▶ make it complicated
 - ▶ make it comparative (you know about crime fiction now)
 - ▶ make other scholars into your stepping stone/trampoline/punching bag
- ▶ argument
 - ▶ make it **make sense**
 - ▶ make it about **how it works**
- ▶ evidence
 - ▶ discuss a representative sample of **all relevant evidence**
- ▶ details
 - ▶ for feedback, drafts by May 8
 - ▶ for best results, paper due May 11 at 10 p.m.
 - ▶ for not failing, paper turned in by May 13

review: Mosley and the truth

- ▶ final tally
 - ▶ all the murders are committed by black people
 - ▶ women are dead or gone
 - ▶ Mouse gets away with murder, again
 - ▶ Easy knows the truth, for all the good it does
- ▶ the Mouse-eye view: really?
 - ▶ “You learn stuff and you be thinkin’ like white men be thinkin’.” (209)
- ▶ the Daphne-eye view
 - ▶ “They don’t have names. They’re just the ones who won’t let us be ourselves.” (186)
- ▶ wrong life cannot be lived rightly
 - ▶ The last moment of my adult life, spent free, was in that walk down the City Hall stairwell. (216)

where are we? (once more)

- ▶ 2019, Massachusetts
- ▶ but...are we really?

EXT. THROMBEY ESTATE MANOR HOUSE - DAWN

The grounds of a New England manor. Pre-dawn misty.

INT. MANOR - PANTRY / LIVING ROOM / FOYER / HALLWAY -
DAWN

INSIDE THE MANOR

Unlit and still. Gothic with a theme of antique games, arcane puzzles and decorative weapons.

Johnson, "Knives Out" (screenplay), I, [<https://www.rian-johnson.com/screenplays>].

where are we...in genre?

11:45–12:45

JONI: Wait a minute—I read a tweet about a New Yorker article about you. The last of the gentlemen sleuths?

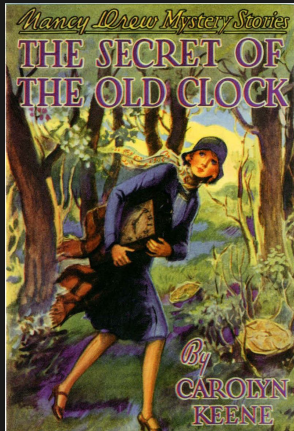
51:45–52:10

BLANC: So how 'bout it, Watson?

- ▶ What relationship to genre do these moments create?

48:00

Empty and dark, fireplace blazing. Above the fireplace is an ornate mantle clock. Fran uses a key to unlock one of several tiny drawers hidden in its face, takes out a joint and hands it to Meg. (53)



Carolyn Keene (pseud.), *The Secret of the Old Clock* (New York: Grosset & Dunlap, 1930), dust cover, fadedpage.ca.

discussion

- ▶ Who narrates? What does that question even mean in a film?