Issue 1.2, Summer 2024

The Cinematograph

Fisheye Lenses in Lanthimos' *Poor Things* (2023)

The Clash of Domesticated Dads in *Family Ties*

Letter from the Editor-in-Chief

Dear Reader,

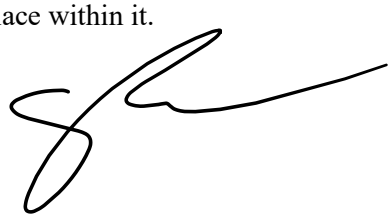
The support and feedback we received from our inaugural issue in Fall 2023 (Issue 1.1) was astounding. If you will remember from my letter at the beginning of the issue, I began *The Cinematograph* as a practicum project while I was still attending Washington University. When I started developing the journal, I was unsure if it would garner any attention from anyone besides my practicum advisor, and there were times that I questioned its purpose. It was certainly a daunting task to take on with the uncertainty of if the journal would fizzle out before it caught any steam. But with you and everyone else who read the first issue, followed our Instagram or supported the journal otherwise, we were able to amass thousands of readers from across the United States. The attention the journal received inspired me to continue *The Cinematograph*, to expand upon my aspirations as to what this journal could be.

The articles that comprised Issue 1.1 all derived from fellow students, both graduate and undergraduate, at Washington University. This decision stemmed from my working philosophy at the time of providing emerging St. Louis-based film scholars with a platform to promote their scholarship, and by extension contribute to the development of the local St. Louis film community at a scholarly level. While my support for the St. Louis community is unwavering, and my mission to provide St. Louis film scholars with a means to share their work, the attention Issue 1.1 received from scholars and readers throughout the country, and the questions asked by non-Midwestern authors interesting in contributing, prompted me to reconsider what the mission of *The Cinematograph* is, and who the journal is for.

Issue 1.2 is a short yet sweet insight into works from emerging film scholars from outside of St. Louis. I am very fortunate to have such profound writers contribute such compelling articles. Their rich insights and powerful visual analyses should serve as inspirations for scholars and other readers interested in how to elevate their own practices in writing about film. Their works provide new understanding into contemporary scholarship and films. As I wrote in my first letter, I am hopeful that somebody, somewhere will read the works offered in this issue and think about cinema just a little bit differently.

It has not escaped my mind that *The Cinematograph* is still a new journal, and the potential of what it can be is still untapped. Paired with Issue 1.1, I hope that this issue makes apparent the different types of articles and authors *The Cinematograph* aims to publish. I hope that the works from the scholars published so far inspire interested authors to write and promote their unique perspective about film from whichever discipline, thought-process, or area from the world they derive from. *The Cinematograph* is for everyone.

To end this letter, I will remind the reader of where the namesake for *The Cinematograph* originated from: French filmmaker Robert Bresson. In his essay Notes on the Cinematograph, Bresson notes that to use the cinematograph (i.e. camera) is to write with light, and thus capture a new perspective of a true reality. With the writings of this issue, we hope to provide new perspectives on cinema from other disciplines. By putting light into words, we hope to capture new understandings of reality and our place within it.



Clinton Barney
Editor-in-Chief

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About The Cinematograph

The Cinematograph is an interdisciplinary, scholarly journal of film and media edited and operated by students from Washington University's Film and Media Studies Department. The journal seeks to foster interdisciplinary approaches from the humanities, arts, social sciences or STEM towards ongoing or relevant conversations in film scholarship. The journal's contributing writers are an interdisciplinary mixture of undergraduate and graduate students from the greater St. Louis metropolitan, as well as from around the United States. With its open-access, peer-review publishing model, *The Cinematograph* strives to provide a platform for the next generation of film scholars from St. Louis and beyond to contribute to larger scholarly discourse in film, media and other disciplines. At a more granular level, *The Cinematograph* seeks to build upon the strong film community in St. Louis, providing an outlet for local communication and collaboration between students, a wider movie-going public, and local exhibitionists. Published twice annually, *The Cinematograph* is the official film and media journal of Washington University in St. Louis, where it is published and supported by the University Libraries.

Essay:

Fisheye Lenses in Yorgos Lanthimos' *Poor Things* (2023)

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Where characters in Yorgos Lanthimos' films may avoid excessive emotion in their facial expressions, the director's choice of camera lens rises to fill the void. When emotion is absent from the faces of the actors, it usually finds its way into the motion and perspective of the camera. With cinematographer Robbie Ryan, Lanthimos conveys various feelings with limited lenses. In their 2023 film *Poor Things,* fisheye lenses indicate extreme emotion, confusion, and disconnect.

Fisheye lenses have appeared in cinema for decades. The Nashville Film Institute (NFI) details the history and use of the fisheye lens in their article "Fisheye Lens – Everything You Need to Know". As the name suggests, the lens design was based on the perspective of fish underwater. Early iterations in the 1920s studied clouds, but mass production did not occur until the 1960s. In 1966, director John Frankenheimer brought fisheye lenses to the big screen in his film *Seconds*. In Figure 1, a shot from *Seconds* expresses confusion, fear, and panic. The character is dreaming without control of his actions. Warped sets and music amplify the effect of the fisheye lens, making the character seem disconnected from his surroundings. In Figure 2, the culmination of visual effects makes the scene feel otherworldly. By moving away from the realism of conventional lenses, the director projected the character's discomfort onto the viewer. This is the power of the fisheye lens.

Figure 1: *Seconds*. Paramount, 1966.

Figure 2: *Seconds*. Paramount, 1966.

The NFI article also covers fisheye lenses in the 2018 film *The Favourite*. The article discusses the impossibility of these perspectives since the lens did not exist at the time. Instead, the fisheye "increases the emotions of the characters" and "highlights the bizarreness of Queen Anne's court." This effect is seen in Figure 3 when Emma Stone's character walks in on nobles pelting their naked friend with oranges.

Figure 3: *The Favourite*, 01:13:54. Fox Searchlight Pictures, 2018.

Before that, and less than three minutes into the film, Lanthimos and Ryan use a fisheye shot to suggest unease without detail. An exterior shot of a carriage (Figure 4) rolling by implies that something is off, even if the audience has not seen what's happening within. The visual tension breaks when the audience sees the interior discomforts of the carriage.

Figure 4: *The Favourite*, 00:02:50. Fox Searchlight Pictures, 2018.

In *The Favourite,* the effects of the fisheye lens are not limited to one character. Instead, the lens amplifies the feelings of all of Lanthomos' characters. *The Favourite* was the first collaboration between director Yorgos Lanthimos and cinematographer Robbie Ryan. Their choices in their 2018 film likely inspired their more experimental and targeted decisions in their 2023 film *Poor Things*. In Figure 5, the lens emphasizes the solitude of Queen Ann (played by Olivia Colman). In Figure 6, the lens emphasizes Stone's rage at being rebuked. In Figure 7, the lens shows the confusion of Rachel Weisz's character when she wakes up in a brothel.

Figure 5: *The Favourite*, 00:38:10. Fox Searchlight Pictures, 2018.

Figure 6: *The Favourite*, 01:44:55. Fox Searchlight Pictures, 2018.

Figure 7: *The Favourite*, 01:17:05. Fox Searchlight Pictures, 2018.

Fisheye lenses are a novel practice for both Lanthimos and Ryan. Lanthomos' filmography included minimal lens variation until recent projects with Ryan. In early films like *Dogtooth* (2009) and *Alps* (2011), Lanthimos' camera hardly moved. Fixed tripod shots with wide frames were the default. Yet this consistency sets the stage for the viewer to feel emotion

through the camera's movement. One of the most memorable shots in *Dogtooth* features a sudden handheld shaky shot that follows the actors on a run through their large yard. That scene would not have held the emotion if it hadn't broken a pattern. In contrast, one of Ryan's recent films is almost entirely handheld footage. In *American Honey* (2016), the camera makes the audience feel like bystanders. They follow her down the street, ride with her in the van, and share her experiences. The film almost feels like a found footage project pieced together by recordings from her friends and coworkers.

The Favourite combines these two practices in unsettling and creative ways. Ryan's voyeuristic perspective shots are one of the most common shots in the film. Set in a palace, countless guards and attendants stand in every hallway. The camera often takes their position and perspective. The main characters walk past panning shots that track them as they go. In other shots, the camera poses in the back corner of a room, out of the sight and mind of the protagonists. The emotional movement of Lanthimos' vision brings the audience from the guard's bodies into their minds. Together, Ryan and Lanthimos produced the imagery of *The Favourite* (2018) and then of *Poor Things* (2023).

In a 2023 interview with IndieWire, Robbie Ryan discussed selecting lenses. Ryan explained that Lanthimos prefers to limit the number of lenses on set. They tested many lenses beforehand so that decisions for each shot were faster. Ryan explained that limiting options made shooting more efficient. It helped that Lanthimos " knew he only had four lenses to choose from." With one of those four lenses, they created the severe vignettes seen throughout the film. They achieved the startling effect by attaching a 4mm lens made for a 16mm camera to a 35mm sensor. In the interview, Ryan recognized that those shots get a lot of attention. He joked that "it's quite a funny lens." But that lens created a lot of serious feelings on screen. Lanthimos

would request it for scenes that required an emotional edge. Ryan told IndieWire: "Usually when the scene gets a bit heightened, that lens came out" (Shachat). Ryan expanded on the effect of the 4mm lens in a 2024 interview with *Below the Line*. Ryan said that Lanthimos wanted the vignette to feel like a porthole. The director's vision was for viewers to feel like they could "see into another world." The duo worked to achieve many of the alien visuals in *Poor Things* in camera. Ryan praised the 4mm lens for creating such an extreme vignette. He emphasized that "[i]t really looked lovely because you catch all the edge flare" and other aspects of the lens lost in negative space (Giroux). In Figure 8, the frayed characteristics of the lens are on full display.

Figure 8: *Poor Things*, 02:08:58. Searchlight Pictures, 2023.

In his interview with *British Cinematographer*, Ryan said that the inspiration for these fisheye visuals came from Lanthimos' curiosity for contemporary visuals. *Poor Things* occurs in an alternate version of Victorian London. Lanthimos was intrigued by the product of the relatively new art of photography. Ryan explained that Yorgos was excited to replicate the warped images that limited technology created. Since it was the product of curiosity, Ryan

restated his approval of the response to the fisheye shots. He was happy when everybody enjoyed those shots because “it’s quite obviously a statement type of lens” (Mottram). The duo eased viewers into the statement shots by including wider fisheyes first. Many early fisheye scenes pair the lens with establishing shots of the world around them. In Figure 9, the audience sees a Victorian-era neighborhood warped by the lens.

Figure 9: *Poor Things*, 00:06:24. Searchlight Pictures, 2023.

Another use of the fisheye lens echoes the style of *The Favourite*. As Ryan mentioned, scenes of heightened emotions incurred a warped visual that brought the viewer closer to the character. Like *The Favourite*, the lens did not discriminate between characters. Emma Stone’s Bella Baxter experiences it the most (Figure 8), but Mark Ruffalo’s character Duncan and Ramy Youssef’s character Max get time in the distorted spotlight. In Figure 10, the 4mm lens amplifies Max’s confusion. In Figure 11, Duncan enters the unknown world of Bella Baxter; the lens amplifies his curiosity.

Figure 10: *Poor Things*, 00:22:23. Searchlight Pictures, 2023.

Figure 11: *Poor Things*, 00:32:48. Searchlight Pictures, 2023.

However, the most thematic uses of the lens are for Bella Baxter. Throughout the film, the lens often designates feelings of confinement or confusion. Since Bella is a child transplanted into an adult body, the extreme vignette acts as her peephole into the world. The further she feels from the people around her, the tighter the lens constricts. In the beginning, when she is infantile,

she is fully enclosed. In Figure 12, the audience sees Bella struggle to play the piano. Her mental age restricts her physical interactions with the world, and the lens reflects that. Later in the film, Margaret Qualley's character, Felicity, is confined to the same fate as Bella. This parallel is shown visually in Figure 13 when her finger painting inhabits the same vignette.

Figure 12: *Poor Things*, 00:03:08. Searchlight Pictures, 2023.

Figure 13: *Poor Things*, 01:44:08. Searchlight Pictures, 2023.

As Bella grows, her mind advances. Yet parts of humanity still shock and confuse her. Missteps that she unknowingly makes cause severe reactions that she doesn't understand. The audience is cued into these misunderstandings when they see the fisheye lens. In Figure 14, Ruffalo's Duncan hits another man for winking at Bella. In Figure 15, the owner of Bella's brothel bites her. In Figure 16, the husband of her body - but not of her mind - comes to reclaim her. Figure 17 shows Bella intoxicated for a more physiological example. The wide fisheye shot shows her inebriated distance from the world around her. In all these shots, Bella feels confused by and alienated from humanity. The visuals from Lanthimos and Ryan amplify those feelings by warping the image.

Figure 14: *Poor Things*, 00:56:10. Searchlight Pictures, 2023

Figure 15: *Poor Things*, 01:46:39. Searchlight Pictures, 2023.

Figure 16: *Poor Things*, 01:59:53. Searchlight Pictures, 2023.

Figure 17: *Poor Things*, 00:53:06. Searchlight Pictures, 2023.

While confusion is a common cause of the fisheye effect, Bella's confinement is the most consistent. When Bella feels trapped, physically or mentally, the shot contracts to match. In Figure 18, Bella rides a carriage home. The wide fisheye represents her mental confinement. When she asks to stop for ice cream, they refuse her request. Her physical imprisonment is made clear. Figure 19 shows how the scene collapses when she realizes how trapped she is.

Figure 18: *Poor Things*, 00:16:25. Searchlight Pictures, 2023.

Figure 19: *Poor Things*, 00:19:37. Searchlight Pictures, 2023.

When Duncan first meets Bella, he lets her roam free. But he changes things when the freedom allows her to act in ways he disapproves. In Figure 20, Duncan directs Bella to get into a large trunk. This literal manifestation of confinement causes a severe vignette to form around her. Later, she is released to move as she wishes around the confinement of a boat. Now that her prison grows, Figure 21 shows it with a broader fisheye and the metallic walls of the ship's underbelly.

Figure 20: *Poor Things*, 01:01:15. Searchlight Pictures, 2023.

Figure 21: *Poor Things*, 01:03:34. Searchlight Pictures, 2023.

The movie repeats the first act's visuals when Alfie takes Bella. Figure 22 traps Bella in a vignette when she returns to the confinement of a carriage. Narratively, Bella acts as if she is unconcerned, but the audience sees that she feels otherwise. When they arrive at Alfie's home, the vignette follows. The audience sees the door and gates of his home through the fisheye, foreshadowing the prison they will create (Figure 23).

Figure 22: *Poor Things*, 02:01:47. Searchlight Pictures, 2023.

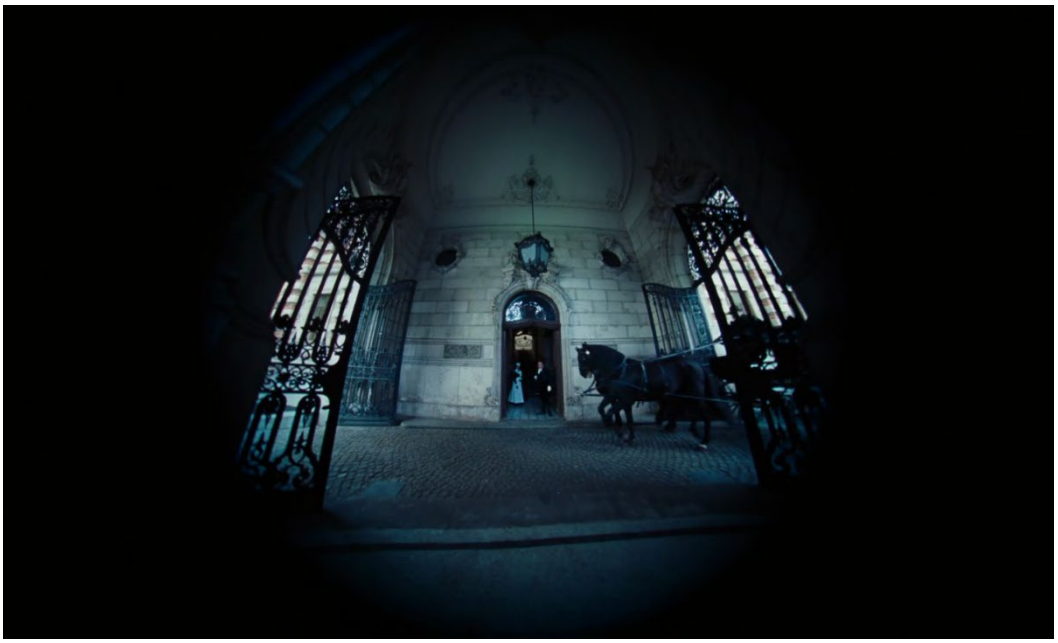

Figure 23: *Poor Things*, 02:01:42. Searchlight Pictures, 2023.

Roles are reversed in Figure 23 when Max finds Duncan locked in a psych ward. The visuals mirror Bella's when they show Duncan in his cell (Figure 24). The same lens that trapped Bella traps him when he is driven to madness by his inability to control her.

Figure 24: *Poor Things*, 01:48:56. Searchlight Pictures, 2023.

Bella's visual revenge continues during the film's falling action. When Alfie is defeated and brought to Bella's home, she chooses to save his body's life. As they drag him toward the

surgery, the lens reveals his fate before the dialogue does. In Figure 25, the fisheye closes in around him. The kind of prison he created for Bella now awaits Alfie.

Figure 25: *Poor Things*, 02:12:04. Searchlight Pictures, 2023.

Robbie Ryan and Yorgos Lanthimos use a 4mm lens on a camera too large for it to convey severe emotions in their 2023 film *Poor Things*. Using a fisheye lens to present a character's emotions dates back decades, but Ryan and Lanthimos have taken the practice and honed it in their collaborations. Whether their characters feel trapped or confused, their lens brings those feelings into the audience's minds. Bella Baxter's journey in *Poor Things* is predicted and broadcasted by the visuals that entrap her.

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Essay:

A Battle of Ideologies: The Clash of Domesticated Dads in *Family Ties* "Be True to Your Preschool" (1986)

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In her essay titled "I Can't Help Feeling Maternal–I'm A Father: Domesticated Dads and Career Women", Alice Leppert argues how different sitcoms of the 1980s modeled a new image of the family narrative in which women were depicted prioritizing their careers and home life, with the image of masculinity shifting by depicting men taking on a more domesticated role. Leppert states "sitcoms promote a masculine subjectivity that embraces domesticity and child-rearing."[1] This quote suggests domesticated dads represented an entirely new form of masculinity with valued qualities traditionally associated with women, including caregiving and nurturing. In the episode "Be True to Your Preschool" from *Family Ties* (Gary David Goldberg, Paramount, 1982 - 1989), we see a parental battle between Alex (Michael J. Fox) and his dad, Steven Keaton (Michael Gross), who represent a clash between conservative and progressive beliefs respectively. They both take on the role of the domesticated dad in different ways. Steven is one who takes over domestic tasks, as seen in his attempts to create family unity by making large meals for everyone. Despite Alex completely disagreeing with the idea of the domesticated dad, he ends up unintentionally becoming a fatherly figure in his protective, authoritative, and

[1] Alice Leppert, *TV Family Values: Gender, Domestic Labor, and 1980s Sitcoms* (New Brunswick, NJ: Rutgers University Press, 2019), 28.

educational aspirations for Andy. We see an interesting problem: both men demonstrate what a "dad" represents in their own way, but in their attempts to overachieve, they both end up failing in these roles.

Contrary to Leppert's claim that shows such as *Family Ties* presented a romanticized, albeit non-traditional, family norm, the family image portrayed is far from perfect. As Leppert argues, "the programs grapple with real, familiar problems encountered by dual-career couples, they present fantasies of shared domestic work, mutual sacrifice, and children happy to pitch in."[2] While this may be true in other episodes, I disagree that this episode depicts any sort of domestic fantasy, challenging Leppert's claims as a universal truth. Elyse Keaton's (Meredith Baxter) career prevents shared domestic responsibilities, with Steven taking care of the house and making most of the sacrifices in this episode. We see him doing all of the cooking for the family with Elyse usually entering the scene to simply check on him and say hi before the focal point of the episode shifts to another conversation. For example, in the beginning when Steven is making breakfast, we see Elyse briefly before she sits at the table and starts eating. The conversation then shifts to Steven talking to Alex and Jennifer who cannot eat because they have prior commitments. This brings into question an additional discussion point of how even though Steven is the epitome of the domesticated dad, he still remains a traditional fatherly figure because he is the one exerting his authority on the children, questioning why they are not eating with the rest of the family. The only time the audience truly sees potential "fantasies" is in the opening song. The opening seconds of the episode demonstrate the "perfect family image" with a framed photo of the entire family smiling widely (Figure 1).

[2] Leppert, 29.

Figure 1: The opening credits to *Family Ties*. NBC, 1986.

Following this, the show's intro presents a montage of scenes, including a scene where one of the daughters is helping cook dinner, naturalizing the argument of children happy to pitch in for shared tasks of domesticity around the house. Steven and Elyse are shown kissing, a physical indicator of their romantic relationship, enhanced by the background music and lyrics. The intro song alternates between a man and woman singing, adding an element of partnership and camaraderie. The song, combined with the choice of blocking and editing of the montage provides a perfect example of the ideological idea of the proper "family fantasy" as described by Leppert. Even though the introduction song illustrates Leppert's argument, and points to the ideological position the show wants the audience to believe, it is important to note and understand that this song is played before every episode. Besides the introduction, "Be True to Your Preschool" is an exception because it does not follow the traditional "family fantasy" in which Leppert describes. Instead, Leppert's acknowledgement of feminist critic perspectives align more closely to the overarching ideology of the episode. Leppert acknowledges Kies claims regarding how "the focus on domesticated dads marginalized women" therefore removing them

from “a television genre that had historically been dedicated to depicting feminine labor.”[3] One of the best examples is how Elyse is barely in this episode. The only time where she has a main dialogue in the scene is when she questions why Jennifer (Tina Yothers) is going out on a school night when she should be eating with the family and studying. Even though the career woman is a revolutionary theme in television and society, especially during the 80s, rather than her being the focal point of the episode, she fades into the background. Because Elyse is almost completely removed from the episode, this allows for Alex and Steven’s roles to emerge as the fighting parents.

Figure 2: Steven and Elyse sit at the kitchen table. Steven wears an apron, signifying domesticity, while Elyse wears a suit with the sleeves rolled up, signifying her role as a career woman. NBC, 1986.

Steven's failure as an authoritative fatherly figure is evident in his imposition of his own education expectations on Alex, causing tension over what's best for Andy's education. As Leppert states, “these domesticated dads functioned [as] models for a new masculine ideal that privileged traditional ‘feminine’ characteristics such as nurturance and family care.”[4] Despite

[3] Leppert, 57.
[4] Leppert, 29.

Alex's ideology being much more conservative than his family's beliefs, he takes on the role of a domesticated dad unintentionally by being an educator and teacher to Andy. This is demonstrated through Alex's constant battle with educational ideology throughout the episode, most apparent in the dialogue between him and Andy when Andy is taking care of a doll and putting on a diaper on it (Figure 3). Alex asks Andy "Where's your wife?" to which Andy immediately responds with "Out working".

Figure 3: Andy roleplays domestic tasks with a baby doll in preschool, likely mirroring the actions of Steven, much to the dismay of Alex. NBC, 1986.

Alex grabs Andy after he hears this, saying "We're out of here. Let's go." as he carries him out the door. The quick exit Alex takes from the preschool suggests he is not okay with the way in which Andy's preschool runs things, as the preschool takes on a more progressive lens, assuming that both men and women can have a career and take care of the kids. This interaction at the preschool also subverts Alex's beliefs, naturalizing that what he believes is abnormal. This leads Alex to taking matters into his own hands and exude what little control he has for the situation to have a false sense of control of what Andy believes in. We see this in the culmination

in the “battle of the dads” face-off where Steven and Alex have a discussion regarding why Andy isn’t in preschool anymore. Steven criticizes Alex for pulling Andy out of preschool, especially without permission, exclaiming “The Harper Preschool is the best in the area. It’s a humanistic approach to childcare based on affection, mutual understanding, and respect. Granted, you have no regard for these things, but other members of our species cling blindly to them.” Steven's use of the word “humanistic” implies that Alex’s educational methods wouldn’t be human, and therefore wrong. Steven’s emphasis on how the preschool is the best of the area, then listing exactly what makes this school the “best” illustrates how this preschool is the best in the eyes of the parents simply because it aligns with the ideological beliefs they believe and want Andy to learn. Steven adds the dig of “you have no regard for these things” towards Alex because he knows those fundamental values are against Alex’s personal opinions. While it seems like Steven has won this debate and fulfilled his role of being a domesticated dad, later on we see this isn’t the case. Alex not only ends up being very popular with the kids as seen when they dog pile on him after his lesson, but he’s then offered a weekly teaching spot. Despite Andy being back at preschool and fulfilling the parents’ wishes, the material he’s learning is in more alignment with Alex’s wishes, creating a very interesting conversation about who is winning and failing as a dad in this episode. This interaction and difference of opinion further illustrates how even though both Steven and Alex want Andy to receive a good and proper education, their definitions of good and proper are completely different.

Alex's unwavering adherence to conventional values clashes with the rest of the family, adding to the ideological tensions in the household. After Alex pulls Andy out of preschool, he sits Andy down to watch a dollhouse re-enactment between Alex and Jennifer of what home life “should” look like. This demonstration backfires because Jennifer’s responses are the complete

opposite of Alex's beliefs, furthering the tension between the two different sets of ideological opinions. Alex tells Jennifer the objective of this exchange: "The important thing is to deprogram Andy before anything he learns at preschool sinks in…We're going to show how a normal family functions." Alex believes the preschool must have brainwashed Andy into thinking society allows a woman to work and a man to take care of the children, highlighting the extreme views he holds about gender roles, which he perceives as unacceptable. This suggests that the brainwashing from the school, combined with Alex's rigid beliefs, makes it difficult for him to accept societal changes regarding gender roles, leading to challenges in his parental role. He starts the reenactment for Andy by asking "What were you doing today while I was out there working to support you?" Jennifer quickly responds "I had an affair with the milkman" to which Alex responds after regaining his composure, "That's very funny dear. Does that mean you didn't make any dinner for your husband even though I was slaving away at the office?" These two lines of dialogue show the increased tension between Jennifer and Alex, and it is important to discuss the emotional reaction Alex has throughout this exchange. Alex believes that women should remain in the home, maintaining the patriarchal ideology of society. Jennifer believes women should be allowed to do what they want, rather than what a male-dominated society expects or wants from them. He wants Jennifer to be on his side, go along with his little game, and reinforce his ideas so Andy will be convinced this interaction is the norm. Jennifer responds with, "At least you get paid. Housework is just as tough as your job and I don't get a dime." Quickly, Alex gathers up the dollhouse and says "If you can't play nicely, then let's not play at all."

Figure 4: Alex, the conservative stand-in. NBC, 1986.

Figure 5: Steven, the progressive stand-in. NBC, 1986.

Two things are happening here: one, the difference in language. I find it interesting Alex would say something like “slaving away” in the office, which connotes working extremely hard, for work he does not want to do and is forced to do against his will. Jennifer does not add any sort of rhetoric in order to leverage her argument and says it simply: women do all of the work and do not get anything, not even a thank you. Secondly, Alex quickly picks up the toys while saying his line “If you can’t play nicely, then let’s not play at all”. This line serves as a coverup for what he is really trying to say, which is that Jennifer isn’t playing the “correct” way as in the

way he wants. Alex wants to end the conversation because his message is not being communicated in the way he wants Andy to understand. This exchange naturalizes the cultural assumption that women are expected to go along with what the "man of the household." Alex in this case, is saying, even though it's very clear Jennifer doesn't agree and has verbalized this several times, which is why he ended this demonstration in the first place. This interaction eliminates the entirety of what the domesticated dad persona is because we are seeing traditional gender roles emerge. Despite Alex's ideology not being the majority in the grand scheme of the episode as seen with his interactions thus far, this ideology is being naturalized as normal to Andy.

Figure 6: Andy, blissfully unaware of the conflicting societal expectations that are being conflated on him. NBC, 1986.

In conclusion, "Be True to Your Preschool" serves as an example of the evolving family dynamics and shifting gender roles of the 80s. This essay highlights the show's portrayal of a new image of the family narrative, where domesticated dads and the definition of masculinity challenged traditional gender roles. The episode juxtaposes the domestic responsibilities of the characters, with the battle of the domesticated dad as seen in the tension and difference of ideology with Alex and the rest of the family. The contrasting conservative perspective embodied

by Alex adds an additional layer to the narrative. The episode and show overall provides a lens of extra complexity in understanding the multifaceted nature of ideological norms, as well as the evolution and judgment of individual beliefs in a rapidly changing societal landscape.

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The CINEMATOGRAPH

*CALL FOR **PAPERS**: Issue 2.1, Fall 2024*

The Cinematograph is fielding submissions for its second fall edition, 2.1. We invite current **undergraduate and graduate students** studying film and media studies (major, minor or certificate), or with an *interest* in the field, to submit their work. We are also accepting works from students that have recently graduated (at least a year prior to the publication date). **Any major and year from any state or country is welcome to submit.** ***Special consideration will be given to students from Washington University, Saint Louis University, Webster University, Lindenwood University, University of Missouri – St. Louis, Harris-Stowe State University and other universities in the St. Louis metropolitan region.***

The journal encourages new and/or relevant insights from emerging film and media scholars in St. Louis and around the world. Essays that expand upon current scholarly discussions, revitalize films or topics previously explored, or seek to explore topics that have been overlooked or simply not evaluated in scholarship are highly encouraged. We invite new interdisciplinary perspectives that may challenge or confront contemporary scholarship or understandings of films, film history, film production, distribution, exhibition, genres, global cinematic trends, representations of race and gender, etc. We also invite reviews on relevant books or films, preferably those that were published within the last two years of the publication date, or are timely thanks to an actor, director, theme, etc. Video essays are welcome! Works will be evaluated based on the interdisciplinary nature of their approach, if they respond to current/relevant scholarship, or provide new and interesting perspectives on relevant works.

We are looking for long-form and short essays, interviews, book/film reviews, and video essays. Book/film reviews, interviews and op-eds should be between 1,000-2,000 words (1-3 pages double spaced), short essays should be kept to a minimum of 2,500 words (5-6 pages double spaced), while longer essays should reach between 5,000-10,000 words (10-30 pages double spaced). Video essays should range from 5-20 minutes. Submissions should be written in English, formatted in either MLA or Chicago, double-spaced, and have proper citations and footnotes. Film titles should be italicized, and timestamps given where necessary. Images are permissible, and ought to be captioned, though they should be obtained in a way that ensures proper copyright. If you have questions about the copyright of an image, please contact the Scholarly Communications department at Olin Library.

Submissions should be received by **Monday, October 2nd, 2024** for consideration in issue 2.1, scheduled for publication in December 2024. Feel free to use the submission tab at the top of the home page of *The Cinematograph* website to begin.

If you are submitting more than one work for consideration, please create one submission form per work. Please do not link more than one submission into a single form.

Once submitted, the essay will go through an initial screening before moving into a two-stage peer review process. Authors of accepted works will be expected to work closely with the editorial board to revise their pieces prior to publication, if necessary.

If you have any specific questions about the journal, eligibility, or the submission process, please email Clinton Barney (b.clinton@wustl.edu), editor-in-chief.

https://journals.library.wustl.edu/cinematograph
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The Cinematograph

*CALL FOR **EDITORS**: Issue 2.1, Fall 2024*

The Cinematograph is looking for students majoring in film and media studies or a related field to volunteer as editors for the Fall 2024 semester. Students must be upper-level undergraduates (junior year or above), graduate students, or recently-graduated students (at least a year since their graduation date) from Washington University, or any other accredited university in St. Louis.

Students interested will have the opportunity to review and edit scholarship from St. Louis's emerging film scholars, and will play a pivotal role in launching a brand new academic journal. Feedback and cooperation from editors will play a major role in shaping *The Cinematograph* in the long run.

Editorial positions are a semester-long commitment. The experience is designed to be minimally-invasive, no more than 5-10 hours a week maximum so as to not interfere with classes or other responsibilities. The position will run from September 23rd, 2024 to the end of the Fall semester in December. Editors will spend their first week training on the Janeway publication software. **The main weeks of review/editing will be between mid-October and early November, between Fall Break and Thanksgiving.** From late November to early December we will format the articles and prepare them for online publication for the tentative publication date of December 20th.

Editors will also have the option to submit their own essays for consideration. To keep the editing process fair for everyone, double-blind reviews will be conducted for all, meaning no names or markers of affiliation will be present on essays determined eligible for review.

If you have any specific questions about the journal, eligibility, or the application process, please email Clinton Barney (b.clinton@wustl.edu), editor-in-chief, or submit a contact form on *The Cinematograph* website.

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