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Professor Schneier

ENC3433

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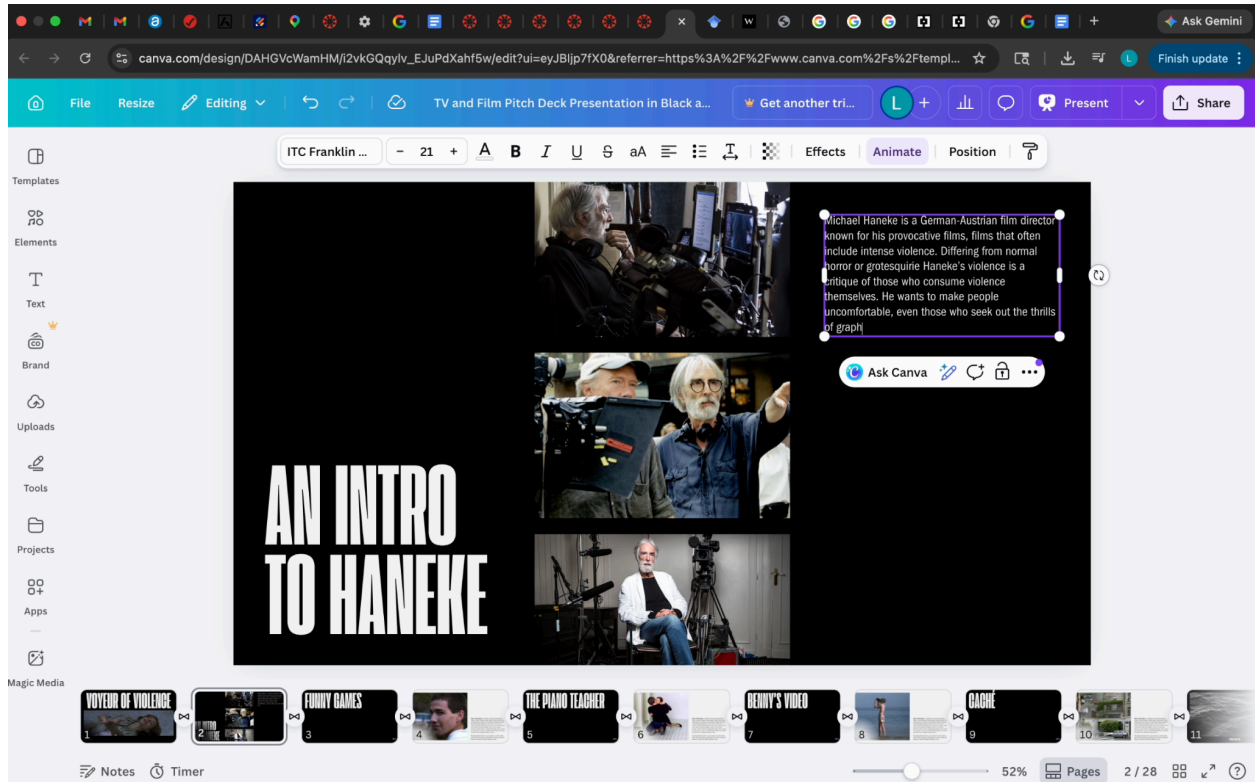
Author's Statement: Project 2

Project Link: <https://canva.link/7oahn1crgaynwcu>

Process

I chose to make this project based on Michael Haneke's films because I have always loved them, and I wanted to create something that I was interested in so that it would be more enjoyable. I also wanted to create something that would be good for me to add to my portfolio as I have a film minor, and would love to try to work in the film industry in some aspect, but haven't written anything related to film in a Writing and Rhetoric class yet. *The Piano Teacher* is also one of my favorite movies I've ever seen and books I've ever read so the opportunity to write something that included that was exciting for me.

I chose Canva as my platform because it gave me more control over the design and the ability to sequence and move things around easily when creating my argument. For example, at first my presentation started with *Funny Games* because it has the most audience inclusion, but halfway through the project I moved *Benny's Video* to be the first because I think it is a much better starting point when viewing Michael Haneke's ethics. This way the presentation moved through the four films I spoke on chronologically while also showing how Haneke's techniques regarding voyeurism and violence intensifies and changes throughout his career.



The modalities I chose to work with were primarily visual and textual. I used images and video clips from films, and included them before the discussion of each film so that readers understand the film's aesthetic and tone before I discuss them in regards to my argument. The clips I selected were also chosen specifically to further my argument, for example the *Funny Games* fourth-wall break clip during the bet scene is evidence that the audience cannot passively consume the film and its violence. While most of the violence in *The Piano Teacher* is psychological, I chose the most physical scene of the film which happens to be its last few minutes to really drive the point home and show the reader how as an audience you watch Erika completely lose herself and are complicit in her self-destruction. I also specifically selected clips that I felt represented the film as a whole, that was something really important to me since you can't expect people to sit down and watch four nearly two hour a piece movies just to read through your powerpoint.

I located the still images mainly through a site called FilmGrab, and the clips I got from my own existing familiarity with each film, and recorded them from my computer, mostly from film archival sites. The drafting process started in a google doc where I wrote out what I wanted to say about each movie while also working on designing the slides simultaneously. I spent all together probably around 5-6 hours creating it as I had a lot of trouble finding a way to record the clips that I wanted, and had I not seen the movies already it probably would've taken a lot longer. Most of the revision I did was in the text of the project. I love all of these films individually and could probably write an essay on each one, but I could only include a few paragraphs for each and had to keep it relatively understandable for general audiences, so that took a lot of revision and deciding what was essential to my argument while not being too confusing to those who hadn't seen the films. I had to balance synopsis with my argument as well. I got feedback from a few friends who had never seen his movies and I knew I was finished when I read through it and felt like it was understandable to someone who might not know who Haneke is in the first place.

The browser address bar shows dailymotion.com/video/x9zv5g8. The page header includes the Dailymotion logo, a search bar, and buttons for 'Upload' and 'Connect'.

The main video player displays a dark, blurry image with a play button in the center. The progress bar shows 40:21 out of 1:48:51. Below the player are icons for like, comment, share, bookmark, and more options.

On the right side, there is a video recommendation list:

- Funny Games (1997) | The Most Disturbing Thriller of the 90s** (2 months ago) by Classmovi. Description: "Funny Games (1997) is a psychological thriller directed by Michael Haneke. Thi..."
- Whoever Slew Auntie Roo? (1972... Framehood** (2 weeks ago) by alexa cat. Duration: 1:31:21.
- No One Saw the Murderer... Until It...** (7 weeks ago) by alexa cat. Duration: 1:05:30.
- MALICIOUS (2026) | Full Psychologic...** (3 months ago) by Anabia's Films Ltd. Duration: 1:29:31.
- Mama's Little Murderer (2026) |...** (3 months ago) by Historical places. Duration: 1:24:37.
- Mid-century - Full Movie Hindi...** (5 months ago) by Hindi Hollywood D... Duration: 1:45:06.
- Men (2022) - Full Movie Hindi...** (5 months ago) by Hindi Hollywood D... Duration: 1:40:09.
- A Scandal! 2016 - Full Movie Hindi**

A cookie consent banner is visible on the right, with the text: "We use cookies to offer an improved online experience and offer you content and services adapted to your interests. By using Dailymotion, you are giving your consent to our cookie policy." and a button labeled "I understand".

The browser address bar shows film-grab.com/2017/04/13/the-piano-teacher/.

Director: [Michael Haneke](#)

Director of Photography: [Christian Berger](#)

Production Design: [Christoph Kanter](#)

Costume Design: [Annette Beaufays](#)

Year: [2001](#)

A grid of 20 film stills from the movie 'The Piano Teacher' is displayed, showing various scenes and characters. The stills include:

- Wanda in a red coat.
- Wanda playing the piano.
- Wanda and Geertz in a scene.
- Wanda in a dark setting.
- Wanda in a room with a lamp.
- Wanda in a room with a window.
- Wanda in a room with a piano.
- Wanda in a room with a piano.
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Metacognitive Reflection

Throughout the composition process I think I really wanted to make people feel like they were watching a Haneke film. This influenced all of my design and also the clips I used, especially the *Funny Games* clip, where I could (at least for a moment) put the viewers of my presentation in the shoes of a viewer of that film, and show them how it feels to be confronted with the fact that you are sitting there watching the story unfold complicitly.

At times this project was frustrating because I was trying to discuss films that are purposefully austere and uncomfortable in a presentable and understandable way. However, I was mainly excited while writing it because I enjoyed the subject so much. I also found myself getting emotional while writing the section on *The Piano Teacher* because despite all the horrible things she does throughout the film, Isabelle Huppert perfectly portrays a woman who is not “crazy” or “demented” she has simply lost control of her life and is confused about how she can get that back when she is so numb to everything and everyone around her. Even if you don’t like what she is doing, you can understand her fully, and that's why its one of my favorite character studies ever.

My presentation includes multiple modalities, written language, still images from films, and moving clips from films, as well as two types of media, photographic stills and clips with audio. When evaluating my finished presentation, I like my final product but I do wish I went more in depth on some of the slides. I think the best one is definitely the one on *The Piano Teacher* and this is probably due to my bias towards it, and I think I could’ve provided more contextual and analytical writing when discussing *Benny’s Video* as right now it is currently more of an introduction to my argument.

Connection to Course Readings

From *Multimodal Composing and Writing Transfer*, Alexander et al. describe how meaning is made through all of the modes and their interrelations rather than through any single mode alone. This is something that is directly related to my presentation as none of the writing or images or clips alone could support the argument about violence and voyeurism I am making, while all three combined together support it fully. The combination of all of these modes is the composition of my project.

Another reading that can be related to my process of creating this project is in Steph Ceraso's "Sounding Composition," especially the concept of multimodal listening as attending to the "ecological relationship among sound, bodies, environments, and materials" rather than isolating individual meaning channels (Ceraso 3). While my project was not exclusively audio or even mostly comprised of it, this argument helped me understand what I was trying to do when I included clips instead of just describing them. The clips are not there just to be seen and heard but to also briefly recreate the physical experience of watching a film and being addressed by a director through it. Ceraso also states that multimodal experiences engage our physical and emotional states and that is exactly what I wanted to do through my project as well, I included clips that would make people uncomfortable, recreating the discomfort of Haneke's films instead of just arguing about it.

The third and perhaps most directly related reading comes from Maria Juko's chapter "A Truth Universally Remixed". Though Juko's focus is on fan adaptations of Jane Austen on TikTok and YouTube, her ideas can still be related to what I was doing with Haneke's films. Juko describes the digital remix as a form where the cut functions as "a productive method" that enables "new meanings to be formed, new juxtapositions to be made, new ways of seeing and new content to be created" (Juko 207). This is something that my project did as well. I was not

just recreating or summarizing Michael Haneke's films, I was cutting them up, selecting and recontextualizing specific moments, and placing them into an argument. The clips I selected are no longer just scenes from films; they are evidence in an argument, and its meaning is partly generated by texts and images that I place next to it. This is how I utilized remixing throughout my project.