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GENRE ANALYSIS OF IMDB FILM REVIEWS

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Abstract

The aim of this paper was to conduct a genre analysis of community favoured film reviews written by registered users of the IMDB database. This analysis seeks to design an authentic model reflecting the rhetorical strategies present in the online film review genre. This model is designed relying on the definitions of *communicative purpose*, *move* and *step* developed by Swales (1990) and Bhatia (1993) and the identification of these elements in the analysed texts. Additionally, this study relied on the strategy of multiple readings, suggested by Upton & Cohen (2009). The steps identified in the reviews were classified into moves according to their communicative purposes. 90 reviews in total were investigated, consisting of 766 occurrences of 22 steps, which were categorized to 6 moves: *Description of the Background of the Film, Description of the Content of the Film, Evaluation of the Background of the Film, Evaluation of the Content of the Film, Comparison*, and *Background Information*. The results revealed that in IMDB community favoured reviews, the most frequent move was *Evaluation of the Content of the Film*. The most frequent step, which had an important impact on these results, was *Overall Evaluation*, which included generalized opinion making about the films. The analysis also revealed significant differences between the frequency of occurrences of descriptions of the context and content moves and other moves present in the reviews, implying the tendency to express opinions and personal insights rather than describe the background or contents of the reviewed films. For further research, it would be interesting to conduct separate analyses according to film genres over an extended time period, which would allow to notice overtime tendencies as well as compare differences in the contents of favourable reviews regarding the differences of film genres.

1. Introduction

In past two decades, the internet has drastically changed various spheres of everyday life. Almost unlimited access to information and markets made everyday activities much easier than before. However, the scope of supply and freedom to choose from variety of products and services may become overwhelming to an average consumer – persuasive marketing strategies are often misleading, which may result in disappointment and wasted finances, so it is important to be able to evaluate the desired product or service without relying on advertising only. In the past, people had the opportunity to pass on feedback about a product or service mainly face-to-face, but now, the internet provides possibilities to share insights publicly with other consumers. This practice allows to assess the risks before deciding to make a purchase. One of the industries where consumer feedback has an impact of the success of a product is film industry. One of the leading websites that is specialized on film industry and contains the possibility to read millions of reviews or write one yourself is IMDB. Since 1990 autumn when this database was established, it has grown to a large community of film industry enthusiasts who may look for trailers, facts, ratings and additional details about any film they desire. Currently, this website has a significant value to the film industry and community, and IMDB Top 250 list is rather prestigious for any director to see their film listed there. Besides rating the film, registered IMDB users can rate and write film reviews, which may gain thousands of positive and negative ratings themselves and spark interesting debate.

With the rising number of consumer film reviews online, these texts attracted interest and are being explored not only by several teams of the industry, such as marketing (for example, in the trailer of the film the creators tend to include citations from the critic reviews of the film), but also in the field of linguistics. However, to assess and analyse film reviews and their peculiarities, it is important to get an understanding of the definition of *genre* itself and its analysis. In the following paragraphs, three main approaches to genre will be briefly introduced. They are suggested by researchers that specialize in the fields of Systemic Functional Linguistics (hereinafter – SFL), New Rhetoric (hereinafter- NR) and English for Specific Purposes (hereinafter – ESP). However, due to limitations of time and space, in this paper, the first two approaches on genre will be only briefly introduced and the main focus will be on the analysis and application of the ESP approach, as the latter will be applied in the analysis of this paper.

SFL (often referred as Australian/Sydney School or Hallidayan tradition) approach refers to *genre* as an act of the choice of linguistic means that help to convey certain messages. Researchers of SFL (Eggins 1994; Taboada 2011) tend to rely on the definition of genre,

proposed by Martin (1984:25), who describes it as "staged, goal-oriented, purposeful activity in which speakers engage as members of our culture" or, in other words, "how things get done, when language is used to accomplish them" (Martin 1985:250). As genre in SFL is referred as an overall act of choices, it is realized via *register*, which helps to achieve the overall purpose of the text (Martín 2003:158). *Register* realizes genre and is expressed via three functional constituents – *field, tenor,* and *mode* (Taboada 2011:248-249). *Field* indicates the subject of a text (in other words, the content), *tenor* refers to author's relationship with the participants (in other words, emotions or attitudes expressed) and *mode* describes the methods which made the text as it is (language choices, for example, tendencies of the use of personal pronouns, certain terminology) (ibid.).

NR approach suggests seeing recurring features of texts as socially constructed. Miller (1984:32) defines *genre* as "a recurrent, significant action, a genre embodies an aspect of cultural rationality". Researchers of this approach take into consideration "complex social, cultural, institutional and disciplinary factors at play in the production of specific kinds of writing" in genre studies (Freedman and Medway 1994:2). While SFL approach focuses more on formal characteristics, NR is more about the natural process of socialization, however, according to Martín (2003:161), it may lack specific instructional frameworks for teaching language features and functions of professional genres. Although this approach differs from other approaches in its emphasis on the importance of cultural and social aspects, psychological factors are an integral part of genre studies as they shape the way the meaning is created in order to achieve mutually understandable and conventional communicative actions.

One of the most accepted and commonly used definition of *genre* is suggested by Swales, who specializes in ESP and genre studies. His definition presents *genre* as a group of communicative events, mutually recognized by the members of the discourse community, who share a common set of *communicative purposes* (1990:58). These purposes are recognized serve as the genre's rationale, which shapes the discourse's structure and determines the choice of content and style (ibid.). In elaboration to Swale's ideas, Bhatia (1993:50-53), who also specializes in ESP and genre studies, adds emphasis on four details regarding the definition of *genre*: he draws attention to the importance of *communicative purpose*, as any major changes in it may change the genre itself and minor changes may divide it into sub-genres; he also credits the "expert members" of the discourse community, emphasizing the importance of their work and experience, which, according to the author, are the key elements that shaped the internal structure of various genres; thirdly, Bhatia marks the importance of particular constraints, generic resources and boundaries that should not be avoided by the author of a text, as these

convention shape the genre; finally, he elaborates on how the members of professional or academic community "have greater knowledge of the conventional purpose(s), construction and use of specific genres than those who are non-specialists". Bhatia (1998) considers Swale's ideas for being slightly too general and excluding psychological factors, which, according to Bhatia and corresponding to the ideas of NR approach, are important due to the fact of genre being a dynamic social process and constantly changing in regard to social circumstances, for example, promotional genres may change according to the prevailing tendencies in marketing strategies.

The contribution of Swales and Bhatia to genre studies is marked by the framework of Move Analysis that includes the CARS (Create-A-Research-Space) model designed by Swales (1990) and developed by Bhatia (1993). Swales (2004:228-229) presents the notion of a *move* as means to realize the text's structure, as well as the communicative purpose of that text. Generally, it is a "recognizable section of spoken or written discourse that performs a certain task" (Skalicky 2013:85). Each *move* conveys a certain communicative purpose that is compliant to the overall purpose of the text and is recognized by members of the discourse community, helping to display certain conventional features of the text and identify the schematic structure in learning (Swales 2004:228). Bhatia (1993:75-76) elaborates on the structure of the moves, suggesting that each move consists of several *steps*, which carry their own, more specific communicative purposes and are always compliant to the communicative purpose of a move and may be seen as strategies of realizing that move. Skalicky (2013:85) provides a simplified explanation of the whole structure, stating that "just as each step's function works towards fulfilling the larger purpose of a move, each move's function works towards fulfilling the larger communicative purpose of the genre". This considerably prescriptive approach to genre analysis was found to work well as the identification of text structure of various genres. The ability to follow certain structural guidelines is considered to be beneficial to foreign English learners to get a more straightforward view on how texts are structured in English throughout texts of different genres (Dudley-Evans 2000:10). Although it was originally designed for studying the schematic structure of the introductions of research articles, the Move Analysis framework was remodelled and adapted to several genre analyses, such as birthmother letters (Upton & Cohen 2009), Amazon product reviews (Skalicky 2013) or newspaper film reviews (Rana et. al. 2020). However, it is important to note that often research does not rely on Move Analysis alone as the authors found this framework alone rather restrictive – it may limit the text to a pre-determined structure, implying that the unforeseen moves in text could be considered as a deviation from the structure and contradicting the idea of some genres being social dynamic processes.

To begin with, Upton & Cohen (2009:592) designed a practical application of the Move Analysis by Swales when conducting a genre analysis of birthmother letters. The research corresponds to Bhatia's (1998) reasonings about the dynamic natured genres that do not always follow a certain structure or sequence of the moves, as it provides examples on how different moves (for instance, expressing gratitude), may be found in different (or multiple) places of the text. The scope of differences and dynamics in texts may differ due to their nature and purposes, for example, as birthmother letters could be considered as rather personal and sensitive texts, their structure may differ even though there may be provided guidelines of what should be present in the letter. The authors conclude that Move Analysis alone may indeed be too restrictive, and even though a more descriptive approach means more work, it can provide more accurate results. For that, the authors combined the Move Analysis with a corpus-based analysis by Biber et al. (2007). They additionally suggested a method of multiple readings and revisions of the text to clarify the steps more accurately.

Using a similar framework Upton & Cohen (2009), Skalicky (2013) conducted research on Amazon product reviews and focused on the "helpfulness" factor, identifying the most common structural and linguistic features of the reviews that were rated favourably by other users and concluding that the most helpful ones were experience-based, non-promotional and written in a personal manner, including a number of personal pronouns. As customer reviews could be considered a rather dynamic genre due to the fact that anyone can write a review on a product, an additional method of analysis was needed, as Move Analysis alone might have been prescriptive and potentially not reflecting the reality, so the author relied on the method of multiple readings as well.

Finally, Rana et. al. (2020) conducted genre analysis of Pakistani film reviews in newspapers and also combined Move Analysis by Swales and Bhatia and Corpus-based analysis by Biber et al. (2007). The authors identify the most common moves found in the structure of reviews as well as tendencies of linguistic usage, such as the most frequent collocations. The results revealed that the moves in newspaper film reviews distribute considerably evenly, most popular move being the *Opinion Making*, occurring in 29,6% reviews and the least frequent being the discussion of the *Creative Elements in the Movie*, occurring in 5,7% of the reviews, implying the personal nature of this genre and noting that this genre is relatively new and in need of further investigation.

It is important to note that present research on online film reviews is not limited to relying on ESP approach only. For example, Taboada (2011) conducted a corpus-based analysis on online film reviews relying on SFL approach to genre and register. Although the paper focuses on the

use of lexical and grammatical structures that characterize the tendencies in the genre, the author also notes that film reviews may be categorized into *Descriptive* stages, consisting of *Subject Matter*, *Plot*, *Characters* and *Background* stages and an *Evaluation* stage, which is the most occurring and present in all of the reviews. These conclusions correspond to the results of Rana et. al. (2020) regarding the high frequency of evaluative and personal content.

Moreover, De Jong & Burgers (2013) partially relied on Taboada's (2011) stages when determining their own outline while conducting a Move Analysis to compare consumer versus critic online film reviews. Interestingly, the authors not only mentioned the potential influence of both consumer and professional critic reviews to a film's success, but also suggested that these reviews may be considered to belong in different genres due to different choices of moves and steps, partially confirming Bhatia's (1993:50-51) reasonings that changes in move and step choices (as well as their communicative purposes) may lead to the changes of genre (or, at least, a potential division to sub-genres).

In addition to the observations of previous research, it is worth noting that certain genres that have become increasingly important since the internet is globally accessible, such as online advertisements or customer reviews, are far from being up to the traditional standards: for example, since there is an opportunity to publish reviews on the internet for the general public, the rules laid down by experts of the discourse community (such as film critics), are not necessarily relevant or conducive to a review's popularity or appreciation. The structures of online reviews vary from only one sentence to several extended paragraphs and do not necessarily include all the parts expected or follow a certain sequence. Biber et al. (2007:34) elaborate on Bhatia's (1998) insights and note that "some genres, especially dynamic and persuasion-oriented ones like fundraising letters, may have obligatory, typical, and optional move elements, and move types may not necessarily occur in a fixed order". This applies to film reviews as well since Bhatia himself classifies this genre to the colony of promotional genres (1993:71). In addition, it is worth mentioning that online reviews may have impact on the overall success of a film (Chen & Zhang 2012; De Jong & Burgers 2013; Verboord 2014) and considering the fact that those reviews may contain only few words or sentences, it is interesting to observe what are the tendencies in online consumer film review genre and what structural patterns can be found, if there are any.

I suggest that it is important to observe the tendencies of this genre as it reaches a vast community, from amateur film enthusiasts to filmmakers. Furthermore, it allows to appreciate the uniqueness of a considerably modern, however, already widespread genre, to which anyone may contribute. Considering this potential relevance of consumer online reviews and their

dynamic nature, there is a need to regularly analyse the characteristics of this genre, paying more attention to reviews that are favourably received by the members of discourse community and general public. As often genre analyses of film reviews examine professional reviews, late research lacks attention to only consumer review analysis, which may be considered as relevant as the analysis of works of the expert members of this discourse community. IMDB database seems to take into account the potential influence of online film reviews and offers a feature enabling users to rate other user reviews, reasoning that it may be beneficial to a potential film viewer as it allows to see how many people agree with the opinion expressed in the reviewer and make the decision to spend their time on watching the film. Considering this feature, in this BA paper, I conducted a genre analysis on online consumer film reviews in IMDB according to their "helpfulness" rate. This paper aims to investigate characteristics of this genre and identify its structural tendencies. The research question of this paper is concerned with what rhetorical steps and moves are present in online films reviews, favourably perceived by IMDB user community. To achieve the aims of this study, an attempt was made to discover an authentic rhetorical model (scheme) that reflects the structural tendencies prevailing in the reviews. This scheme is modelled relying on the definitions of *move*, *step,* and *communicative purpose*, established by Swales (1990) and Bhatia (1993). Each review is analysed to determine the steps present, then revisited two more times according to the strategy of multiple readings presented by Upton & Cohen (2009). Finally, the steps identified are categorized into rhetorical moves, according to communicative purposes that they serve to form an outline of a model, structurally correspondent to the model of Move Analysis by Swales (1990) and Bhatia (1993). Each move and step as well as the potential reasons for the frequency of their occurrences are discussed. Considering previous research and the pilot research of this paper, the preliminary hypothesis is that the reviews would include more evaluative content rather than descriptive and would include descriptions of personal experiences and insights of the reviewers as well.

2. Data and Methods

In this research, I relied on Move Analysis, developed by Swales (1990) and Bhatia (1993) and applied it to the genre of online film reviews to investigate the structural tendencies prevalent in the reviews. This analysis allows to determine organizational patterns of texts according to the communicative purposes present in the reviews. In this research, the *communicative purpose* of a text is considered to be a message, which the author of the text intended to convey, and which can be recognized by the reader (Swales 1990:59). The overall communicative purpose is realized through rhetorical *moves* – discourse units that carry their own communicative purposes which are always compliant to this overall communicative purpose of the text (Bhatia 1993:75-76). Moreover, every move consists of rhetorical *steps* (or, as Bhatia refers, *strategies*) (ibid.), which are smaller discourse segments that carry their own, more specific communicative purposes that are compliant to the communicative purposes of moves, i.e., the communicative purpose of *Move 4. Evaluation of the Content of the Film* is to provide an opinion on what happens in the film (the plot, the main themes, characters, creative means that contribute to framing the story). As the content of the film covers several different elements of the film, which are discussed in the reviews, each element seems to have a more specific communicative purpose than evaluating the content of the film in general. Therefore, this move is realized via several steps, each step carrying its own communicative purpose that is subservient to the larger purpose of evaluating the content of the film. The steps were named after the communicative purposes that they serve, for example, *Step 1. Evaluation of the Theme*, *Step 2. Evaluation of the Plot*, *Step 3. Evaluation of the Characters*, etc. In summary, every review needed to be analysed separately and every cluster of thoughts needed to be divided into steps according to the message that the author of the review intended to convey. These steps were later classified according to the purposes they carry to determine certain moves that they realize.

The initial overview of the film reviews revealed that the structures and contents of the reviews may drastically differ, so it became clear that an already existing move and step pattern could not be followed. To overcome this issue, I decided to additionally rely on the analysis by multiple readings, designed by Upton & Cohen (2009), which suggests that the moves may be refined during multiple revisions of the texts, by coming back and re-analysing the purposes of each text unit. Relying on this strategy, the steps present in the reviews were determined independently, by identifying the communicative purposes of the author in every cluster of thoughts, without any attempts to link the identified steps to any previous structural outline of moves and steps. The strategy of multiple readings helped to design an authentic model, which

reflected the patterns of rhetorical choices of the authors and allowed to convey a qualitative analysis according to the prevalent tendencies.

The identification of the steps was based on determining the communicative purposes of the units of the text, relying on the work of Skalicky (2013): firstly, if I could not determine what exact purpose of a certain idea was, I considered a larger context of the review (a few more sentences, a paragraph below, etc.) to detect the main purpose of the chunk of a text. Secondly, in some cases (mostly in short reviews), a single sentence contained a large number of steps, for example, *[e]verything was great, filming, acting, story* (F6R9) contained evaluations of several aspects in the film – creative elements, actor performances and the plot. These generalized cases in which three or more aspects of the film were evaluated, were classified into a step, called *Overall Evaluation* as it would have rather distorted the results in regard to other, more detailed evaluations of certain film aspects.

During the first reading of the reviews, I marked every cluster of thoughts, noting its potential communicative purpose, each note indicating a separate step. Originally, 1140 occurrences of 58 different steps were fixed. After that, I revisited each review two more times as suggested in Upton & Cohen (2009) and made a final categorization of the isolated steps into larger moves according to the overall purpose that the steps share. After final revision, there were 766 occurrences detected of 22 different steps, which, according to the communicative purposes that they serve, were classified into 6 moves, each move realizing a communicative purpose that is subservient to the overall purpose of the text (see *table 1*).

Table 1. *Moves and steps identified in the reviews*

Move	**Step**
Move 1. **Description of the Background of the Film**	Step 1. Description of the Key Creative Team
	Step 2. Description of the Context of the Film
Move 2. **Description of the Content of the Film**	Step 1. Description of the Theme
	Step 2. Description of the Plot
	Step 3. Description of the Characters
Move 3. **Evaluation of the Background of the Film**	Step 1. Evaluation of the Key Creative Team
	Step 2. Evaluation of the Cast
	Step 3. Evaluation of the Context of the Film
Move 4.	Step 1. Evaluation of the Theme

Evaluation of the Content of the Film	Step 2. Evaluation of the Plot
	Step 3. Evaluation of the Characters
	Step 4. Evaluation of the Creative Elements
	Step 5. Overall Evaluation
	Step 6. Recommendations
Move 5. **Comparison**	Step 1. Comparison to Previous Adaptations
	Step 2. Comparison to Other Productions
Move 6. **Background Information**	Step 1. Information on the Viewing
	Step 2. Insights on the Success of the Film
	Step 3. Insights on the Film Industry
	Step 4. Expectations
	Step 5. Reviewer's Link to the Film
	Step 6. Additional Insights

The final corpus consisted of overall 31,151 words in 90 reviews of 6 films, taking 15 reviews from each film. They were selected according to their ratings on the "helpfulness" (the highest ratio of positive to negative ratings on the helpfulness criterion), determined by the votes of registered IMDB users. As IMDB establishes in their "Help" section, the review rating function serves the purpose of helping "well-written reviews surface at the expense of less interesting ones" (IMDB). This means that the helpfulness of a review was not related to the author of the review, nor to any other aspect apart from the content and quality of the review as perceived by users.

In order to study community favoured examples, a minimum limit of at least 100 overall votes for each review was set, as suggested in Skalicky (2013). This means that if a review with less than 100 votes appeared in the first 15 "most helpful" reviews, I eliminated it and chose the sixteenth one. The length of each review was not controlled or chosen selectively in order to represent the results according to the helpfulness criterion. It ranged in length from 10 words to 1169 words per review.

It is important to mention that for the original corpus, only three films that were released in 2021 and listed in the IMDB Top 250 at the end of March of 2022 were selected. They included overall three films: *Jai Bhim*, directed by T.J. Gnanavel, which had a rating of 9.4/10 (with more than 184,000 ratings and more than 3,300 user reviews at the time of analysis), *Dune*, directed by Denis Villeneuve, which had a rating of 8.1/10 (with more than 524,000 ratings and

more than 5,300 user reviews at the time of analysis) and *Spider-Man: No Way Home*, directed by Jon Watts, which had an IMDB rating of 8.5/10 (with more than 555,000 ratings and more than 5,500 user reviews at the time of the analysis). These ratings were fixed on 28 March 2022. The date was recorded due to the fact that the IMDB Top 250 list as well as the ranking of the reviews by the helpfulness criterion may change drastically in a short period of time due to releases of new films, which affects the pace of rating and reviewing. The corpus consisted of overall 45 reviews, 15 reviews from each film. However, it was noticed that all of the reviews of *Jai Bhim* were written in November 2021, the same month of the release of the film. Furthermore, 8 of 15 reviews of *Dune* were written within a month since the release date in October 2021 in the USA, other 7 reviews were written in September after its release in Venice International Film Festival. Lastly, *Spider-Man: No Way Home* was released on 17 December 2021 and the latest review of this film in the corpus was written on 10 January 2022, meaning that they were also written less than a month after the release of the film. This raised a question whether these results could reflect accurate results in regard to the helpfulness criterion, as some time after a film's release, the pace of review writing reduces, as well as the number of users visiting the review section and voting on the quality of reviews, which means that potentially well-written reviews may stay overlooked just because they were published too late to be seen by the majority of film viewers.

To overcome the issue of overlooked reviews and to expand the scope of analysis, it was decided to expand the original corpus by adding reviews of three more films that were listed as the top three three of all time in the IMDB Top 250 list: *The Shawshank Redemption* (1994), directed by Frank Darabont, which had a rating of 9.3/10 10 (with more than 2,6 million ratings and more than 10,100 user reviews at the time of analysis), *The Godfather* (1972), directed by Francis Ford Cappola, which had a rating of 9.2/10 (with more than 1,8 million ratings and more than 4,900 user reviews at the time of analysis) and *The Dark Knight* (2008), directed by Christopher Nolan, which had an IMDB rating of 9.0/10 (with more than 2,6 million ratings and more than 8,100 user reviews at the time of the analysis). These ratings were fixed on 17 May 2022. As these films were released significantly earlier (two of them were released years before the IMDB database itself was established), it allowed to deepen the analysis in regard to the factor of helpfulness, taking into account the fact that in May 2022, *Jai Bhim*, *Dune* and *Spider-Man: No Way Home* were no longer present in the Top 250 list, meaning that after the primary hype of the released films (and their reviews), they were ranked and revisited significantly less and, in contrast, *The Shawshank Redemption*, *The Godfather* and *The Dark Knight* remained in their ranking places, indicating the stable popularity and revisitation of their IMDB pages as well as their reviews – for example, after sorting their reviews according to

their helpfulness, their dates of publications varied much more: in *The Shawshank Redemption* they varied from August 1998 to June 2020, in *The Godfather* – from June 1999 to February 2020 and in *The Dark Knight* – from July 2008 to February 2021. This continuous revisitation and popularity of the films and their reviews allowed to additionally observe if any differences are present behind the favourably voted reviews that were written and ranked during the initial peak of the film's popularity and the favourably voted reviews that were not affected by this factor.

3. Results and Discussion

The first section of the research is dedicated to overall observations of the structural tendencies in the reviews. Later sub-sections will include the analysis of the tendencies that characterize each move and the steps that realize it.

After the three revisions of the reviews, throughout 90 reviews, 6 moves were identified which were executed through 22 steps. Every move carries a certain communicative purpose and consists of smaller steps that serve smaller communicative purposes and realize the bigger moves. The final results of the step and move occurrence count revealed that in IMDB community favoured reviews, the most frequent move was *Move 4. Evaluation of the Content of the Film*. This move occurred in total of 374 times (see *figure 1*) in all of the reviews (see *figure 2*). Another frequent move was *Move 3. Evaluation of the Background of the Film*, occurring 149 times in 64 reviews. Furthermore, *Move 6. Background Information* followed, with 117 occurrences in 57 reviews. After that, *Move 5. Comparison* follows with 64 occurrences in 36 reviews. The least frequent moves were concerned with the provision of information, *Move 2. Description of the Content of the Film* occurring in total of 47 times in 26 reviews and *Move 1. Description of the Background of the Film* – 15 times in 9 reviews. These results indicate the tendency foreseen in the hypothesis of this paper that evaluation stages in the reviews will be dominating in regard to informational (description) stages.

Figure 1. *Total number of occurrences of the moves identified in the reviews*

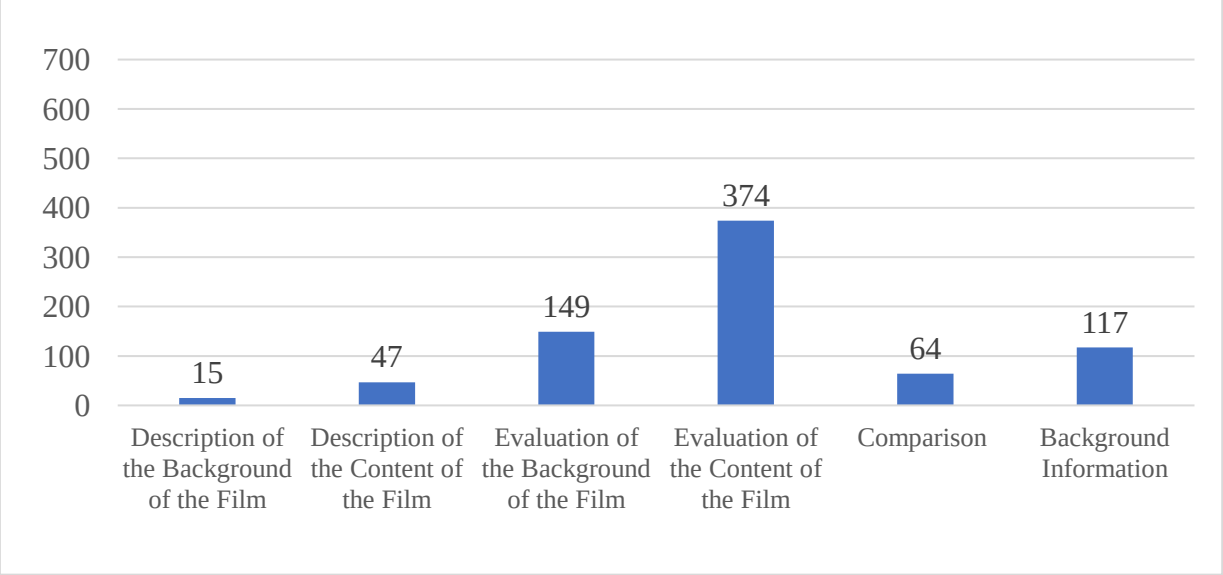
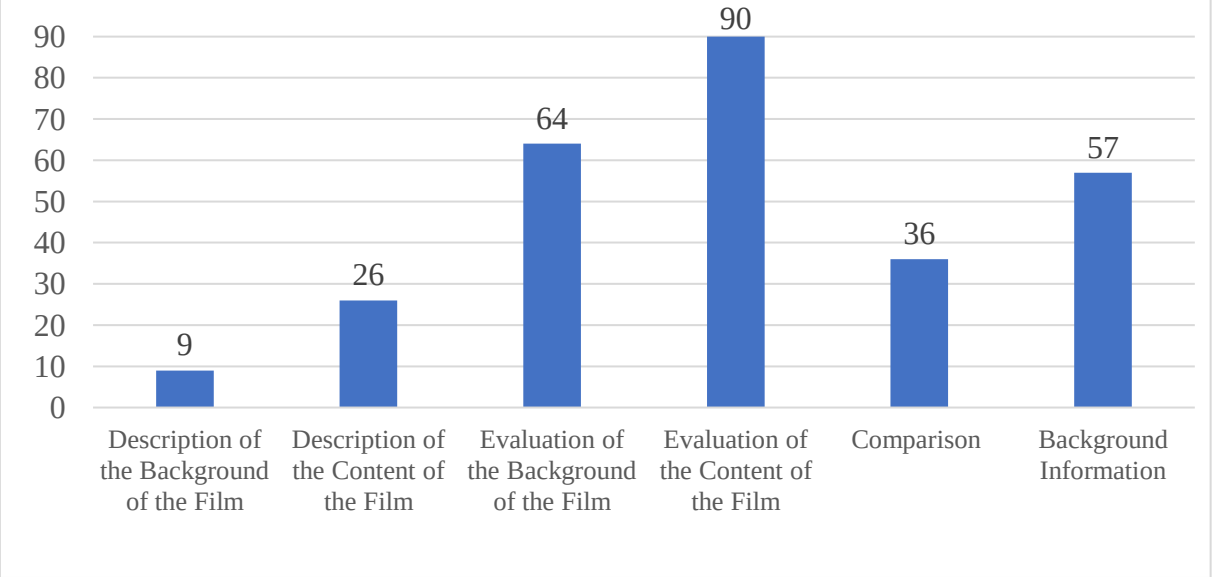


Figure 2. *Number of the reviews each move occurred in*



In the light of previous research, the results correspond in the remaining tendency of evaluative moves being the most present in the reviews. Similar results were present in previous analyses of film review genre: in Taboada's (2011:256-257) online film review analysis, the evaluative information was present in every review. Correspondingly, in newspaper film review analysis by Rana et. al. (2020:70-71), *Opinion Making* move was present in 29,6% of the reviews, being the most frequent move. In De Jong & Burgers (2013:79-80), the focus of analysis was on the differences between the film reviews written by consumer and professional critics. The research revealed that consumer critics tended to use more evaluative moves, as well as noted that the number or evaluative moves may also depend on the genre of a film that is being reviewed.

Furthermore, Taboada (2011) and Rana et. al. (2020) signify the lack of chronological structure in the reviews, meaning that moves and steps tend to appear in different orders. In this research, this tendency continues, and the chronological order of steps remains different throughout the reviews, confirming the dynamic nature of the texts.

Another observation worth noting in comparison of the most and least frequent moves is that description moves consisted of fewer steps than evaluation moves, even though the existing steps in description moves were parallel to the steps in evaluation moves (see *table 1*). This tendency once again signifies the lack of descriptive information in the community favoured reviews.

Interestingly, the authors also tend to share their personal insights (which fall into the move of *Background Information*), sharing their viewing experiences, additional insights on the film industry, their personal connection to certain events, books, films, or franchises, which is also

present in the previous research (Taboada 2011). The moves concerning descriptions and background were more present in longer, extended reviews, whereas moves regarding comparison and evaluation did not follow any tendencies in regard to the length of the reviews (see *appendices 1 and 2*).

Table 2. *The lengths of reviews of films*

Review length	**Films of 2021**				**Top 3 films**				**All films**
	F1	**F2**	**F3**	**Total**	**F4**	**F5**	**F6**	**Total**	
Reviews under 100 words	10	1	5	16	1	4	5	10	26
Reviews from 100 to 500 words	4	9	7	20	10	6	7	23	43
Reviews from 500 to 1000 words	0	4	3	7	4	3	3	10	17
Reviews with more than 1000 words	1	1	0	2	0	2	0	2	4
Average number of words	**175**	**397**	**256**	**276**	**388**	**423**	**326**	**379**	**327**

Interestingly, no major differences between the reviews of films released in 2021 and top three IMDB films were noticed regarding the length of the reviews, indicating stable tendencies over time. Almost half of the reviews ranged in length between 100-500 words, also, about quarter of them consisted of less than 100 words. Only 4 reviews exceeded the length of 1000 words. These results indicate that community favoured reviews tend to be reserved in length and this may correspond to the lack of occurrences of descriptions in their contents.

3.1 Move 1. Description of the Background of the Film

The purpose of the first move was to familiarize the reader with the context of the film. This move contained two steps:

Step 1. Description of the Key Creative Team. This step contained information about the teams that work behind the scenes of the films – director, producers, sound team, etc., their background, previous works.

Step 2. Description of the Context of the Film. This step contained context information of the film: real events or books that the film was based on, prequels or previous adaptations of the film.

Table 3. *Occurrences of Move 1 and its steps throughout the corpus*

Moves and steps	Films of 2021					Top 3 films					All films	
	F1	F2	F3	Total	Revies of occurrence	F4	F5	F6	Total	Revies of occurrence	Total occurrences	Reviews of occurrence
Move 1. Description of the Background of the Film	**5**	**5**	**2**	**12**	**7**	**2**	**1**	**0**	**3**	**2**	**15**	**9**
Step 1. Description of the Key Creative Team	1	1	0	2	2	1	0	0	1	1	3	3
Step 2. Description of the Context of the Film	4	4	2	10	7	1	1	0	2	2	12	9

Overall, this move occurred 15 times throughout 9 of the reviews, which is only a tenth part of all reviews analysed. These statistics signify the potential irrelevance of the description of film's background to the IMDB community.

The results partially contradict the insights made by De Jong & Burgers (2013:80), where the analysis revealed that professional critics tend to elaborate more on the context of the film, whereas consumer critics tend to describe the Key Creative Team more. Differently from this research, in IMDB reviews, *Step 1. Description of the Key Creative Team* contains only 3 occurrences. In comparison, *Step 2. Description of the Context of the Film* has more instances than the first one and is more present in the reviews of films, released in 2021 (see *table 2*). This distribution may be as it is due to the fact that *Jai Bhim* (F1) is based on a true story and the themes of the film revolve about the corrupt Indian authorities and injustice against certain social groups. This aspect may be the reason why, especially in longer reviews, the context of the film is described in a broader way, in order to inform the IMDB community about the relevance of the film for a certain group of people. In *Dune* (F2), these examples may be present since the film is based on a book that was written in 1965 and adapted to a film in 1984. In

addition, another screen adaptation of this story was shown on television in 2000, which was made into a one-season series, which is why earlier versions of this story tended to be covered in the reviews of this film.

(1) *Jai Bhim is based on 1995 Habeas Corpus petition in which human right activist cum lawyer K. Chandru (played by Suriya), who takes up the case of Irular tribe couple (Rajakannu and Sengeni) where the husband is wrongly convicted by local police for stealing ornaments from village head's house.* (F1R15)

(2) *A little intro for those of you who hear the word "Dune" in the context of a movie for the first time. "Dune" is a 60s science-fiction novel taking place in the time of advanced space travel.* (F2R8)

The instances of the *Description of the Key Creative Team* are present only 3 times, indicating the possibility that the reviewers are well aware that all the relevant information is available on the internet as well as in the IMDB database itself, where most of the names of actors, directors or producers have hyperlinks, which can guide the user and provide information that, in many cases, may be more reliable than another user's comment. Considering this availability, description of the crew may be considered redundant and distracting.

3.2 Move 2. Description of the Content of the Film

The aim of this move is to familiarize the reader with the content of the film. This move consisted of three steps:

Step 1. Description of the Theme. This step contained information on the main theme, raised issues and questions in the film.

Step 2. Description of the Plot. This step contained the information about the contents of the film, dialogues, scenes. A number of reviews that contained this move were marked with a "Warning: SPOILERS" headline above (see *appendices 1 and 2*).

Step 3. Description of the Characters. This step contained information about the characters that were present (or absent) in the film.

Table 4. *Occurrences of Move 2 and its steps throughout the corpus*

Moves and steps	Films of 2021					Top 3 films					All films	
	F1	F2	F3	Total	Reviews of occurrence	F4	F5	F6	Total	Reviews of occurrence	Total occurrences	Reviews of occurrence
Move 2. Description of the Content of the Film	**8**	**1**	**4**	**13**	**7**	**11**	**18**	**5**	**34**	**19**	**47**	**26**
Step 1. Description of the Theme	2	0	3	5	4	2	1	1	4	4	9	8
Step 2. Description of the Plot	5	1	1	7	4	5	13	4	22	14	29	18
Step 3. Description of the Characters	1	0	0	1	1	4	4	0	8	6	9	7

This move overall has occurred 47 times in 26 reviews. Here, the number of occurrences among films released in 2021 and the Top 3 films stands out, indicating that the reviews, written after a longer period of time from the release of the film tended to contain more descriptions of the content of the film. Unfortunately, further and more extended comparative research according to chronological order of the reviews is needed to determine the reasons behind these statistics, as from the limited scope of the corpus it remains unclear whether it was due to the changes of timely tendencies in general or the absence of pressure for the author to publish the review before the initial peak of interest in the film ends. In the films released in 2021, this move mostly occurred in *Jai Bhim*. These statistics suggest the idea that again, the occurrences are based on the potential purpose of the reviewer to introduce the readers to the story behind this film, which is based on true facts.

The first step introduced the reader to the generalized descriptions of main themes of the films, giving an impression of the film's subject matter and the messages communicated by the filmmakers.

(3) *It shows the pain and the problems which the 'Tribes' are faced by Police brutality.* (F1R6)

(4) *There's adventure, friendship, team spirit, love, empathy, and brotherhood.* (F3R1)

The lack of occurrences of the *Step 2. Description of the Plot* in the reviews of the films released in 2021 may be an example of the unwritten rule of the community of film enthusiasts of not spoiling the contents of the film to other people who have not seen the film yet. In contrast, in the reviews of the top 3 films contained two times more instances, again, raising the question what circumstances lead to these differences, timely tendencies or the absence of pressure to publish the review "in time". It is worth noting that these descriptions ten to be long, taking the whole paragraph or even several paragraphs at once.

(5) *The plot revolves around Rajakannu (Manikandan) and Sengani (Lijomol Jose), a couple who live at Konamalai near Viluppuram. They belong to the Irular tribe, and despite their poverty - they still cannot afford a brick house - they are contented and happy. Especially with their daughter Alli going to school and a second child on its way.* (F1R4)

(6) *However, this is 1946, times are changing, and to many of the younger people working in the crime business, Don Corleone's ideas are becoming obsolete. The Don believes that the new trend in the business, narcotics, is too dangerous and the families dealing with it would eventually end up self-destroying; while his family had deals in alcohol and gambling for a long time, part of the Government and law enforcement was ready to close one eye. Drugs are another thing.* (F5R6)

(7) *They are unexpectedly challenged when a mysterious criminal mastermind known as the Joker appears in Gotham. (F6R11)*

In conclusion, descriptions of the context or the content of films are not frequent in community favoured reviews, indicating that the community as well as the review authors do not consider them as a relevant part in reviews, possibly due to information availability online and the culture of films enthusiasts of not spoiling the content. On the other hand, the community may simply not consider the descriptions relevant in general.

3.3 Move 3. Evaluation of the Background of the Film

The aim this move was to give an opinion about the background of the film. This move consists of three steps:

Step 1. Evaluation of the Key Creative Team. This step contained reviewer's opinion about how well the crew working behind the scenes executed certain tasks.

Step 2. Evaluation of the Cast. This step contained reviewer's opinion on how the actors performed and fulfilled their roles.

Step 3. Evaluation of the Context of the Film. In this step, the reviewer gives opinion on context information of the film: real events or books that the film was based on, prequels or previous adaptations of the film.

Table 5. *Occurrences of Move 3 and its steps throughout the corpus*

Moves and steps	**Films of 2021**				**Reviews of occurrence**	**Top 3 films**				**Revies of occurrence**	**All films**	
	F1	**F2**	**F3**	**Total**		**F4**	**F5**	**F6**	**Total**		**Total occurrences**	**Reviews of occurrence**
Move 3. Evaluation of the Background of the Film	**28**	**21**	**14**	**63**	**32**	**23**	**25**	**38**	**86**	**32**	**149**	**64**
Step 1. Evaluation of the Key Creative Team	9	5	3	17	12	6	8	11	25	15	42	27
Step 2. Evaluation of the Cast	16	14	10	40	29	11	16	27	54	29	94	58
Step 3. Evaluation of the Context of the Film	3	2	1	6	5	6	1	0	7	5	13	10

This move contained significantly more (overall 149) instances, indicating that even though the descriptions of these subjects may not be as relevant, however, they are worth mentioning when evaluating the reviewed film.

The most frequently mentioned step was *Evaluation of the Cast*, with overall 94 occurrences throughout 58 reviews, indicating the cast choices a relevant subject to evaluate. These evaluations varied from generalized statements about the performance of the actors to detailed evaluations of separate members of the cast. It is worth noting that this step was not present in the parallel description move (*Move 1. Description of the Context of the Film*). This step mostly

occurred in the reviews of *The Dark Knight* (F6), which most probably was due to the death of one of the leading actors after the shooting of the film.

(8) *Everybody acted well in the movie.* (F1R1)

(9) *There was some great actor choices but others were down right horrible, like Zendaya who is supposedly going to headline the sequel!* (F2R12)

(10) *Of course, I am sure you all want know if Heath Ledger was that good. And I can safely say that he most definitely was. Ledger's Joker is not only the best, but is now the greatest superhero film villain ever. His performance is truly terrifying, chilling, brilliant; any synonyms of the previous adjectives*. (F6R8)

Another important aspect evaluated in this move was the *Evaluation of the Key Creative Team*. Even though the "behind the scenes crew" was not a frequent aspect of description, in the evaluation stage it appeared 42 times in 27 of the reviews, indicating the tendency to assess the work of the teams in the production of the films.

(11) *Denis Villeneuve has accomplished what was considered impossible for decades, to write and direct a faithful adaptation to the fantastic 1965 sci-fi novel by Frank Herbert. And I'm here to tell you, he has done it, he has actually done it.* (F2R3)

(12) *Now Frank Darabont comes onto the scene and makes arguably the best King film ever. He seems to understand what King wants to say and he conveys that beautifully.* (F4R7)

(13) *The force behind this epic movie is Christopher Nolan, who's previous film, Batman Begins, didn't really thrill me, but his incredible film making is truly shown in The Dark Knight, the shots that he got of Gotham City were absolutely fantastic and made you feel part of the city, part of the Batman story.* (F6R2)

Evaluation of the Context of the Film was far less frequent as the other two steps, appearing overall 13 times in 10 of the reviews, which is almost equal to the number of descriptions of this aspect.

(14) *Once again, was very sad on checking the true facts which the movie brought in front with remarkable drama.* (F1R13)

(15) *And to this day, it's one of the best stories I've ever read.* (F2R3)

To sum up, *Evaluation of the Background of the Film* move may be considered relatively important in user reviews, carrying the purpose of assessing and crediting the people behind

production of the film and presenting the film as a result of their efforts, creativity and performance.

3.4 Move 4. Evaluation of the Content of the Film

The aim this move was to give an opinion about the content of the film. This move contained six steps:

Step 1. Evaluation of the Theme. This step contained the reviewer's opinion on the main theme, raised issues and questions in the film.

Step 2. Evaluation of the Plot. In this step, the reviewer gives opinion on the contents of the film: dialogues, scenes. A number of reviews that contained this move were marked with a "Warning: SPOILERS" headline above (see *appendices 1 and 2*).

Step 3. Evaluation of the Characters. This step contains the reviewer's evaluation on the characters that were present in the film.

Step 4. Evaluation of the Creative Elements. This step included the reviewer's opinion on the creative elements that were present in the film – soundtracks, special effects, humour elements.

Step 5. Overall Evaluation. This step contained overall, generalized evaluative statements about the film and units of text in which three or more subjects were evaluated without organizational or linguistic features.

Step 6. Recommendations. This step contains reviewer's suggestions and recommendations for potential film viewers to get the best experience, for example, seeing the film in 3D, re-watching the film twice, etc.

Table 6. *Occurrences of Move 4 and its steps throughout the corpus*

Moves and steps	Films of 2021				Reviews of occurrence	Top 3 films				Revies of occurrence	All films	
	F1	F2	F3	Total		F4	F5	F6	Total		Total occurrences	Reviews of occurrence
Move 4. Evaluation of the Content of the Film	**42**	**76**	**69**	**187**	**45**	**65**	**65**	**57**	**187**	**45**	**374**	**90**
Step 1. Evaluation of the Theme	8	2	4	14	11	12	10	2	24	18	38	29
Step 2. Evaluation of the Plot	8	15	10	33	20	7	12	5	24	14	57	34
Step 3. Evaluation of the Characters	2	4	9	15	8	1	9	9	19	13	34	21
Step 4. Evaluation of the Creative Elements	4	16	10	30	22	7	7	9	23	17	53	39
Step 5. Overall Evaluation	14	32	30	76	39	29	22	30	81	43	157	82
Step 6. Recommendations	6	7	6	19	16	9	5	2	16	13	35	29

This move was the most frequent one, occurring 374 times in all of the reviews. This mostly resulted due to the fifth step of the move, *Overall Evaluation*, which occurred 157 times in 82 reviews, with no regard to the period between the release date of the films and the time of publication of the reviews. This step included generalized opinion making about the films, vague evaluative statements, clustered ideas which contained several different evaluated subjects in one sentence and evaluations in a ten-point scale. This significantly big frequency of general, summarized, overall evaluations may seem to be a logic part of the content of any review. The step tended to appear in the beginnings or the ends of the reviews; however, it occurred in the middle parts, too. Moreover, it tended to occur more in shorter reviews.

(16) *Jai Bhim turned out to be a hard-hitting, raw and powerful court-room drama*. (F1R15)

(17) *Truly, I was blown away, 10/10.* (F2R1)

(18) *I'm not going to say much. It's amazing. And I'm in complete disbelief that it actually happened. Well-made, well-acted, well-directed. Fun, funny and crazy with a ton of heart. Can't wait to watch it again.* (F3R15)

(19) *This movie is a spectacle to move the mind, soul, and heart. 10/10* (F4R11)

(20) *Engrossing motion picture that features some of the finest editing, cinematography and performances ever.* (F5R15)

(21) *Well here it is, one of the most anticipated movies of the year so far. How was it? It was excellent. By far the best Batman film ever made and of course it will be one of the most memorable action films for a long while*. (F6R14)

Another frequent step was *Evaluation of the Plot*, occurring 57 times in 34 reviews. This step tended to contain extended evaluations and detailed insights of the storylines in general or separate scenes in the films.

(22) *There are several scenes which I feel aren't needed. When Paul is talking to the servant who is watering the palms. I didn't feel this was necessary. It is more filler than it is to story development.* (F2R7)

(23) *The ending is just spine tingling every time I see it, no matter how many times I have seen it.* (F4R14)

(24) *As we get further in the film, the change is shocking and every outsider who ever got close to him is tainted in one way or another. If they survive it, they are drawn in as well as we are as viewers.* (F5R2)

Another frequently evaluated aspect was the creative elements in films, including soundtracks, special effects, or humour – it occurred 53 times in 39 reviews. This move tended to appear much more frequently in *Dune* (F2) (16 times in 11 reviews), *Spider-Man: No Way Home* (F3) (10 times in 7 reviews) and *The Dark Knight* (F6) (9 times in 5 reviews) (see *appendices 3 and 4*), as all of them are fantasy films. It is worth noting that interestingly, no instances of these elements were found in the description stage of the reviews.

(25) *The one thing that immediately disappointed me is the audio. I normally listen to my movies on a 12/100 level while using headphones. […] The voices were not brought to the forefront. When a character whispers, you don't keep their voice at a whisper. You bright it forward in the audio track so it is raised above the music or the ambient sounds. […]* (F2R7)

(26) *This is one incredibly good looking movie, dazzling special effects, dizzying action scenes, two and a half hours will literally fly by.* (F3R14)

(27) *The soundtrack by Nino Rota is also very memorable, bringing back memories of the film every time I hear it.* (F5R9)

The *Evaluation of the Theme* step was most frequent in *Jai Bhim* (F1), *The Shawshank Redemption* (F4) and *The Godfather* (F5), likely, due to the fact that in this film, specific issues are being raised, based on certain motives of real events.

(28) *This movie is much needed movie which raises questions on police, custody murders and casteism.* (F1R12)

(29) *The fact that antagonists can be worth saving spoke to me, someone usually given to mad revenge schemes and years of grudges. Even when doing the right thing ends up hurting you, you still can do the right thing.* (F3R3)

(30) *But like so many other people who wrote comments, I was and am profoundly moved by this simple and eloquent depiction of hope and friendship and redemption.* (F4R1)

Recommendations step was even less frequent, occurring 35 times in 29 of the reviews. The purpose of this step mainly appeared to be two-fold – to generally recommend watching the film or to recommend certain type of viewing for the best experience, for example, watching in cinema, in 3D, or at home. Also, in the reviews of *Jai Bhim* (F1), authors recommended seeing this film for people of Indian nationality. This step tended to occur more at the end of the reviews.

(31) *This is a movie which all the people in India should watch.* (F1R6)

(32) *At least stay home and watch it on HBO, if you subscribe, rather than risk going to the theater and spending so much. Trust me, it's not worth it.* (F2R11)

(33) *It won't be fair to reveal anything, so here I conclude my review, and recommend you to check out this new world of Spidey-ness on the big screen and in 3D.* (F3R7)

(34) *My advice is that instead of just watching "The Godfather" and "The Godfather: Part II", see the combined version they created for television--with additional scenes that made it a very rich experience.* (F5R8)

The least frequent step, *Evaluation of the Characters*, occurred 34 times in 21 reviews, without any specific prevailing tendencies.

(35) *He is just a fun character that supports Peter, he is way more involved with Spider-Man and that improves his character so much.* (F3R13)

(36) *Ethically, I felt that the film tended to take the characters' world view too much at face value. Don Vito may be a dictator, but he is in his own eyes a benevolent dictator, a man of honour who lives by his own moral code.* (F5R13)

It is worth noting that there were several reviews that consisted only of the steps of the *Evaluation of the Content of the Film* move, meaning that community-favoured reviews may not include anything else apart of opinion making about film contents. During the analysis of the films released in 2021, a preliminary hypothesis was raised that this may be due to the fact that all of the reviews in the corpus were written within a month of the release dates of the films or that the reviews were written in a rush and were simply not as well-thought, as well as poorly judged after the very first impressions of the viewing of the film, taking into account the lack of previous cinematic experiences due to the COVID pandemic in the world. However, during later analysis of top three IMDB films, this hypothesis was proven to be not true as the number occurrences of these steps were considerably similar.

There were also tendencies noticed regarding the distribution of *Overall Evaluation* and *Recommendations* steps in certain places of the reviews. These steps tended to appear mostly in the beginnings or the ends of the reviews (see *table 7*).

Table 7. *Distribution of Move 4. steps 5. Overall Evaluation and 6. Recommendations*

Move 4.	**Occurrences at the beginning of the review**	**Occurrences in the middle of the text**	**Occurrences at the end of the review**	**Overall occurrences**
Step 5. Overall Evaluation	66	42	49	157
Step 6. Recommendations	6	3	26	35

These findings correspond to the findings of Taboada (2011), who has also indicated that generalized evaluations tend to appear in the beginning or the end of the reviews.

3.5 Move 5. Comparison

The purpose of this move was to provide the comparison of the film to other productions – related or not directly related to the film or the story in general. It consisted of two steps:

Step 1. Comparison to Previous Adaptations. In this step, the films were compared to previous versions of the story – books, prequels, adaptations by other directors.

Step 2. Comparison to Other Productions. In this step, the films were compared to other films that were not directly related to the story.

Table 8. *Occurrences of Move 5 and its steps throughout the corpus*

Moves and steps	Films of 2021				Reviews of occurrence	Top 3 films				Reviews of	All films	
	F1	F2	F3	Total		F4	F5	F6	Total		Total occurrences	Reviews of occurrence
Move 5. Comparison	**8**	**25**	**8**	**41**	**23**	**6**	**3**	**14**	**23**	**13**	**64**	**36**
Step 1. Comparison to Previous Adaptations	0	24	2	26	12	1	0	11	12	5	38	17
Step 2. Comparison to Other Productions	8	1	6	15	13	5	3	3	11	9	26	22

The *Comparison* move was not as frequent as the evaluation moves, however, it appeared in almost half of the reviews, indicating that the community takes into account not only the films in isolation, but also actively compares the films to other productions. The tendency of consumer critics comparing the film to other films was noted in the research by De Jong & Burgers (2013:79) as well, elaborating that consumer critics tend to compare the film to other specific films, whereas professional critics tended to compare the film with overall culture rather than specific productions in isolation.

(37) *This movie was different than bollywood's legal case stories which have masala, songs and overacting.* (F1R12)

(38) *The story is somehow easier to follow than in the last adaptation, motives and actions are easier to see and follow. I felt as though the book had come to life here, even if there are a couple of changes*. (F2R1)

(39) *Perhaps when it comes to cinematic techniques The Godfather has not been as revolutionary as Citizen Kane, but its influence on motion pictures is comparable.* (F5R6)

(40) *There are now six Batman films and I must say that The Dark Knight is the best out of all of them.* (F6R11)

In *Jai Bhim* (F1) reviews, the authors tended to compare the film to other Bollywood films. In *Dune* (F2), many authors were familiar with previous versions of the story – the book, which is the original story, a 1984 film and 2000 mini-series – this variety of story versions resulted in 24 occurrences of the *Comparison to Previous Adaptations* step in 11 of the reviews of this film. In *Spider-Man: No Way Home* (F3), the authors tended to compare the film to other Marvel productions or earlier *Spider-Man* films, as well as in *The Dark Knight* (F6) reviews, where authors compared the film to earlier *Batman* films. *The Godfather* (F5) and *The Shawshank Redemption* (F4) were compared to other, not directly related to this story films. The latter was compared to the original story written by Steven King as well.

3.6 Move 6. Background Information

The aim of the last, *Background Information* move was to provide additional information, which may be considered not directly relevant to the description and/or evaluation of the context of the film or its content. It included six steps:

Step 1. Information on the Viewing. In this step, the authors of reviews introduced the reader with the circumstances of watching the film, as well as their experiences.

Step 2. Insights on the Success of the Film. In this step, observations on ratings and the knowledge of authors of other film-goers experiences were provided.

Step 3. Insights on the Film Industry. In this step, the reviewers provided their reasonings on the film industry in general.

Step 4. Expectations. This step contained the expectations set of the reviewers before watching the film.

Step 5. Reviewer's Link to the Film. This step included the reviewer presenting their familiarity with the backstory of the film (original story, prequels).

Step 6. Additional insights. This step included additional reviewer comments that could not be categorized in any of the above steps.

Table 9. *Occurrences of Move 6 and its steps throughout the corpus*

Moves and steps	Films of 2021				Reviews of occurrence	Top 3 films				Revies of occurrence	All films	
	F1	F2	F3	Total		F4	F5	F6	Total		Total occurrences	Reviews of occurrence
Move 6. Background Information	**6**	**24**	**19**	**53**	**28**	**31**	**19**	**14**	**64**	**29**	**117**	**57**
Step 1. Information on the Viewing	2	4	9	15	14	6	3	5	14	11	29	25
Step 2. Insights on the Success of the Film	1	3	1	5	5	15	4	0	19	12	24	17
Step 3. Insights on the Film Industry	2	1	3	6	5	3	6	0	9	5	15	10
Step 4. Expectations	0	6	1	7	6	1	0	1	2	2	9	8
Step 5. Reviewer's Link to the Film	0	7	2	9	6	3	1	1	5	4	14	10
Step 6. Additional Insights	1	3	5	9	7	3	5	7	15	15	24	22

The most frequent step in this move was the *Information on the Viewing* step, in which the authors shared their watching circumstances, reasons, feelings and experiences. This step occurred 29 times in 25 reviews.

(41) *I'm not a native tamil speaker but I had seen the film trailer which had intrigued me.* (F1R3)

(42) *I went for the best possible cinematic experience - IMAX 3D; and bought the tickets for the first release date in my country.* (F2R8)

(43) *I got to see The Dark Knight on Wednesday night, the reason though why I'm writing this movie comment this late is because I didn't wanna just jump and say this movie was awesome, I wanted to think it through, still today, I can't stop thinking about this movie!* (F6R2)

Authors also tended to mention their connection to the story, possibly, in some cases, trying to establish the knowledge and credibility of their evaluations, in other cases, simply providing background information on their familiarity with the backgrounds of the films.

(44) *I was introduced to the world of dune in 1992 by playing the video game DUNE released that year. The story completely captivated me, so i decided to read the book.* (F2R3)

(45) *I was always a huge fan of the multitude of Spider-Man comic books when I was a collector, but I've typically struggled with his portrayal in films.* (F3R6)

(46) *I have from a very young age been a huge fan of anything Stephen King writes and had already read the short story that this movie is based on years prior to seeing this movie.* (F4R14)

Another aspect was the *Expectations* before watching the film. This step was mostly present in the reviews of *Dune* (F2), with seven occurrences in five reviews. It seems that variety of previous adaptations of the story lead to reviewers setting certain expectations when going to see the newest version.

(47) *As I saw it, "Dune" was supposed to be the biggest, the most exciting and the most expensive film of the year (just look at the cast), and the last time I've been that excited to see a film was probably Infinity War 3 years ago.* (F2R8)

(48) *I was already concerned about Spider-Man: No Way Home when I walked into the theater (one could say I was expecting to be disappointed.)* (F3R6)

(49) *[…] when I first read that Heath was signed onto The Dark Knight, I was like "What are they, kidding?" […] (F6R2)*

The reviewers also pointed out the success of the films at the time, providing their insights on how deserved they may be. However, this step was present in 17 reviews with overall 24 occurrences, with 15 of them appearing in the reviews of *The Shawshank Redemption* (F4) due to initial unpopularity of the film.

(50) *[...] I should mention that I am the only person I know who did not love it (although not many people have seen it yet).* (F2R8)

(51) *I can see that for so many reviewers this was their first big screening back in the cinema and are just over enthusiastic rather than seriously looking at the art product before them [...]* (F3R5)

(52) *After opening on 33 screens with take of $727,327, the $25M film fell fast from theatres and finished with a mere $28.3M. The reasons for failure are*

many. Firstly, the title is a clunker. While iconic to fans today, in 1994, people knew not and cared not what a 'Shawshank' was. On the DVD, Tim Robbins laughs recounting fans congratulating him on "that 'Rickshaw' movie." […] (F4R3)

Some of the authors also have felt the relevancy of providing their observations on the film industry overall, from evaluating certain film companies to reasoning on the purpose of the cinema.

(53) *Nowadays, South India Cinema is giving us much better movies than bollywood.* (F1R12)

(54) *Can Hollywood, usually creating things for entertainment purposes only, create art? To create something of this nature, a director must approach it in a most meticulous manner, due to the delicacy of the process. Such a daunting task requires an extremely capable artist with an undeniable managerial capacity and an acutely developed awareness of each element of art in their films, the most prominent; music, visuals, script, and acting.* (F4R10)

(55) *To make a true epic, you need all of three following ingredients working in near perfect harmony. For screenwriters who come across this, take the following pointers on board: 1) Contrasting Characters: Good films have some character distinction, but most fall rather flat because the core of each character is the same. […]* (F5R7)

The last step, *Additional Insights*, was designed to include further observations of the reviewers that could not be categorized in any of the moves or steps above. They included predictions for possible sequels, insights on the accuracy in film information provided on IMDB database, speculations about secondary, hidden agendas of filmmakers or the problems of inevitability of the spoilers.

(56) *One note of caution when coming to the IMDb title page - the names of characters listed in the credits don't match the corresponding identification of characters in the film.* (F1R9)

(57) *I presume there will be sequels? I can see a lot of movie goers will be upset, esp after sitting through a terrible film, then no ending.* (F2R11)

(58) […] *I was able to avoid watching any trailers for this movie, which I thought would help, but by merely catching headlines of casting rumors I could foresee every surprise they built into it.* [...] (F3R6)

(59) *Well, after completing 14,000 reviews (because I am nuts), I guess it's time I got around to reviewing a film I should have reviewed a long time ago.* (F5R8)

(60) *I used to leave a theatre after seeing a highly anticipated movie, specifically a sequel, and be so revved up about what I saw that I would declare that movie to be the best of a series.* (F6R12)

Although this move was the most difficult to categorize as each step of it contained very different ideas of the authors, nevertheless it was still much more frequent than the description moves, once again proving that the reviewers tend to add personal contributions and insights and the users tend to enjoy them. This tendency was noted in previous research by De Jong & Burgers (2013:79-80) as well, as in their move and step model, *Information about the Critic* step was prevalent. In Taboada (2011:255-256), the author also noted that the authors tend to add additional information that is considered relevant for the author of the review.

4. Conclusions

To summarize, the aim of this paper was to identify the structural tendencies in the contents of community favoured IMDB database user reviews. The objectives of this study were to design a rhetorical model according to the moves and steps present in the reviews, relying on the definitions of the *move, step,* and *communicative purpose,* established by Swales (1990) and Bhatia (1993) and to determine structural patterns present in the reviews according to the communicative purposes intended by review authors. The research also relied on the strategy of multiple readings by Upton & Cohen (2009). The significance of this paper lies in the dynamic nature and the impact of film reviews - previous research has indicated that online reviews may influence the overall success of a film (Chen and Zhang 2012; Verboord 2014), and that these reviews can consist of just a few words or sentences, making it interesting to observe the peculiarities of consumer reviews online, and to see what, if any, structural patterns can be found.

The results of the analysis revealed that in IMDB community-favoured reviews, the most frequent move was *Move 4. Evaluation of the Content of the Film*. Considering that there were instances of reviews that contained the steps of the *Evaluation of the Content of the Film* move only, the results indicated that the reviews may be successful and rated favourably without adding anything else apart of opinion making about film contents. These findings are consistent with the tendency of evaluative moves to be the most prevalent in the reviews, as similar results were present previous analyses of film review genre (Taboada 2011; De Jong & Burgers 2013; Rana et. al 2020). The leading step, which had an important impact on these results, was *Overall Evaluation*. It included generalized opinion making about the films, evaluative statements or clustered ideas which contained several different evaluated subjects in one sentence. These instances occurred 157 times in 82 of overall 90 reviews.

The analysis also revealed a significant difference between the frequency of occurrences of descriptions of the context and content moves and other moves present in the reviews, suggesting that reviewers tend to express their own opinions and insights rather than introduce the reader to the subject of the review. This may be related to availability of information online, where it may be found if required. Considering that, the authors may seek not to provide excessive information, taking into account that descriptions may be redundant and distracting, also, unfair to other users who would like to avoid spoilers. However, it is worth noting that the reviews that were written after a longer period of time from the release of the film tended to contain more descriptions of the content of the film, indicating changes of timely tendencies in

general or the lack of pressure to publish the review before the initial peak of interest in the film ends. To find out exact reasons, further research is required.

Another observation worth noting in comparison of the most and least frequent moves is that description moves consisted of fewer steps than moves containing evaluation or personal insights, even though the existing steps in description moves were parallel to the steps in evaluation moves. This tendency once again signified the absence of descriptive information in the community favoured reviews as well as the insights by Bhatia (1998) and the results of previous research (Taboada 2011; De Jong & Burgers 2013; Rana et. al. 2020) that the genre of online film reviews is dynamic and personal. Therefore, a further exploration of linguistic choices present in the reviews would be beneficial to identify the means by which the personal nature of this genre is realized.

Finally, the *Comparison* move appeared in almost half of the reviews, indicating that the community takes into account not only the evaluation of films in isolation, but also in comparison to other productions. In the light of previous research (De Jong & Burgers 2013), this tendency remains continuous over time.

However, it is important to acknowledge that due to time and space limitations, the scope of this analysis cannot reflect the accurate tendencies in online film review genre. For further research, for the purpose of better accuracy of the tendencies, it would be interesting to conduct separate analyses according to the genre of films throughout extended period of time – it would let to notice over time tendencies as well as compare differences of the contents of favoured reviews regarding the differences of film genres.

5. Summary in Lithuanian

IMDB internetinių filmų apžvalgų žanro analizė

Šiame darbe buvo tiriamos internetinės IMDB duomenų bazės registruotų vartotojų filmų apžvalgos pagal jų naudingumo kriterijų. Analizuotos 90 šešių filmų, iš kurių trys buvo išleisti 2021 m. pabaigoje, o 2022 m. kovo pabaigoje buvo patekę į 250 geriausių IMDB filmų sąrašą, o likę trys buvo visų laikų IMDB Top 250 sąrašo viršuje, apžvalgos. Darbo tikslas - tirti šio žanro ypatumus ir nustatyti struktūrinius dėsningumus bei bendras tendencijas. Analizė atlikta remiantis Ėjimų analizės (Swales 1990 ir Bhatia 1993) ir pakartotinių skaitymų (Upton ir Cohen 2009) metodikomis, sukuriant autentišką retorinių ėjimų ir žingsnių modelį, kuris atspindėtų tendencijas, vyraujančias apžvalgose.

Darbo reikšmė slypi filmų apžvalgų dinamiškume ir svarboje – ankstesni tyrimai nurodo, jog internetinės apžvalgos gali turėti įtakos bendrai filmo sėkmei (Chen ir Zhang 2012; Verboord 2014), o šias apžvalgas gali sudaryti vos keli žodžiai ar sakiniai, todėl įdomu stebėti, kokios yra vartotojų filmų apžvalgų žanro tendencijos ir kokius struktūrinius dėsningumus galima rasti, jei tokių yra. IMDB funkcija, leidžianti vertinti kitų vartotojų apžvalgas taip pat gali būti naudinga potencialiam filmo žiūrovui, sprendžiančiam, ar verta filmą žiūrėti.

Tyrimo rezultatai atskleidė, kad IMDB bendruomenės palankiai vertinamose apžvalgose dažniausias ėjimas buvo *Filmo turinio vertinimas*. Atsižvelgiant į tai, kad pasitaikė recenzijų, kuriose buvo tik *Filmo turinio vertinimo* žingsnis, rezultatai parodė, kad apžvalgos gali būti sėkmingos ir palankiai įvertintos nepridedant nieko kito, kaip tik nuomonę apie filmo turinį pateikimą. Pagrindinis žingsnis, lėmęs šiuos rezultatus, buvo *Bendras vertinimas*, kuris apėmė apibendrintą nuomonės apie filmus pateikimą, vertinamuosius teiginius arba sutelktines mintis, kuriose viename sakinyje buvo keli skirtingi vertinamieji aspektai. Šis žingsnis buvo nustatytas 82-ose iš 90 apžvalgų.

Analizė taip pat atskleidė reikšmingą skirtumą tarp filmų konteksto ir turinio aprašymų žingsnių bei kitų apžvalgose esančių žingsnių dažnumo. Tai rodo, kad apžvalgų autoriai yra linkę išreikšti savo nuomonę ir įžvalgas, skaitytojo papildomai nesupažindintnat su apžvelgiamu filmu. Tai gali būti susiję su informacijos prieinamumu internete – autoriai galimai nepateikia šios informacijos, kadangi aprašymai gali būti pertekliniai ir blaškantys, taip pat nesąžiningi kitų vartotojų, kurie prieš filmo peržiūrą norėtų išvengti filmo turinio informacijos, atžvilgiu. Vis dėl to, verta paminėti, kad apžvalgose, kurios buvo parašytos praėjus ilgesniam laiko tarpui nuo filmo išleidimo, filmo turinio aprašymų žingsnių pasitaikė daugiau, o tai rodo tendencijų pokyčius bėgant laikui apskritai arba galimą autoriaus tikslą paskelbti apžvalgą iki baigiantis

pirminiam susidomėjimo filmu pikui. Norint išsiaiškinti tikslias priežastis, reikalingi tolesni tyrimai.

Taip pat, lyginant dažniausiai ir rečiausiai pasitaikančius žingsnius buvo pastebėta, kad aprašymo ėjimus sudarė mažiau žingsnių nei vertinimo ėjimus, nors esami aprašymo ėjimų žingsniai buvo paralelūs vertinimo ėjimų žingsniams. Ši tendencija dar kartą patvirtino mažas aprašomosios informacijos apimtis bendruomenės mėgstamose apžvalgose.

Svarbu paminėti, kad dėl darbo ribotumo laiko ir apimčių atžvilgiu, ši analizė negali tiksliai atspindėti internetinių filmų recenzijų žanro tendencijų. Vykdant tolimesnius tyrimus ir siekiant kuo tiksliau analizuoti struktūrinius ypatumus, būtų verta atlikti atskiras analizes pagal filmų žanrą per ilgesnį laiko tarpą - tai leistų pastebėti tendencijas laiko atžvilgiu, taip pat, palyginti recenzijų turinio skirtumus, potencialiai priklausančius nuo filmų žanrų skirtumų. Taip pat, lingvistinių pasirinkimų apžvalgose analizė galėtų būti naudinga atsižvelgiant į didelę žanro bendruomenę ir faktą, jog tekstų turinys dažnai yra suasmeninto pobūdžio.

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7. Appendices

Appendix 1

Group of 45 investigated unedited reviews of the selected films, released in 2021 (*Jai Bhim, Dune* and *Spider-Man: No Way Home*) with their ID numbers (F1R1 meaning film 1 review 1, etc.), dates of publication in the IMDB database, usernames of the reviewers and detected steps for the analysis.

ID	Review	Steps
Jai Bhim (2021)		
F1R1	10/10 *santhosh-10290 2 November 2021* **Jai Bhim** *693 out of 807 found this helpful.* Excellent Movie. Everybody acted well in the movie. Songs and BGM in the movie were excellent. The movie was so interesting and thrilling. This is the Best Tamil Movie of 2021. Excellent Movie.	1. Overall evaluation 2. Evaluation of the cast 3. Evaluation of the creative elements 4. Overall evaluation
F1R2	10/10 *rosheenkan 2 November 2021* **The Powerful Film** *233 out of 271 found this helpful.* The film is based on true story which was happened 28 years ago. Despite given an 'A' rating for its strong content, the film was real and brutal what we see it is similar to Visaranai and Kavalthurai Ungal Nanban. This is one of the best and powerful legal films. Thus, it's a must.watch.	1. Description of the context of the film 2. Comparison to other productions 3. Overall evaluation 4. Recommendations
F1R3	10/10 *magadalwarmayur 2 November 2021*	

	What a great film *285 out of 335 found this helpful.* I'm not a native tamil speaker but I had seen the film trailer which had intrigued me. This film is what I call raw hitting. It hits where it hurts the cast did a great job the casting director did better job of finding such cast. The direction of this film is very grounded it never feels like cliche so does the acting of all cast member. The cinematography of the Film is very simple which gives it more of an indie film vibe . As an Indian you should definitely watch this film because I haven't seen more important film than this in a decade.	1. Information on the viewing 2. Overall evaluation 3. Evaluation of the cast 4. Evaluation of the Key Creative Team 5. Evaluation of the Key Creative Team 6. Evaluation of the cast 7. Evaluation of the creative elements 8. Recommendations
F1R4	10/10 *rahul000994 3 November 2021* **Suriya's Jai Bhim Deserves To Get An Oscar Award For The Best Movie, And Suriya Deserves To Get The Best Actor Award !!!** *351 out of 417 found this helpful.* In a scene in Jai Bhim, a group of tribals man meet a police office who is heading an inquiry commission about the disappearance of three missing tribals who were being interrogated by the police about a theft case. One man tells him that he was once arrested by cops just for greeting them. Another tells him about how he was	1. Description of the plot

	arrested just because he tried to slink away fearing them. A woman narrates how her husband was forced to 'confess' to a crime which he had not committed after the cops started molesting her. A young boy mentions that the police picked him up just because they could not get his father, and how that one incident made him a perennial suspect at school. These people are clearly damned if they did, and damned if they didn't. This scene is an echo of the scene that opens the film. We see many prisoners being let out of prison. A few cops from the surrounding police stations are waiting. As each prisoner comes out, he is asked for his caste. If they mention a dominant caste's name, they are asked to leave. But those who belong to a scheduled caste or scheduled tribe, they are told to stand in a corner, only for the waiting cops to pick them up as suspects in the many cases that remain unsolved in their station. When some of them complain that there are too few for them to foist cases on, they are told that they could accuses a few of committing more than one crime. With scenes like these, Jai Bhim powerfully captures the abuse and humiliation that is heaped upon the underprivileged by those in power and the kind of defiance it will take to get them justice. Like Visaaranai and the recent Kavalthurai Ungal Nanban, the film is also a fierce criticism of police brutality. The plot revolves around Rajakannu (Manikandan) and Sengani (Lijomol Jose), a couple who live at Konamalai near Viluppuram. They belong to the Irular tribe, and	2. Description of the plot 3. Evaluation of the theme 4. Comparison to other productions 5. Description of the plot

	despite their poverty - they still cannot afford a brick house - they are contented and happy. Especially with their daughter Alli going to school and a second child on its way. But their happiness is dashed when cops come in search of Rajakannu over a robbery. The poor man has become the main suspect just because he happened to be the one who had visited the house where the robbery happened that day to catch a snake. Unable to find him, the police pick up the pregnant Sengani and a few other men from the tribe, including Rajakannu's brother Irutappan. Sengani is later let go - not before being beaten and kicked multiple times - but for Rajakannu and a couple of others, there is no respite from the harrowing violence unleashed upon by the men in khakhi. When Sengani hears that the three men have escaped and their whereabouts unknown, she reached out to Chandru (Suriya), a righteous lawyer who fights for the downtrodden. But can they uncover the truth with an entire system standing against them? Jai Bhim is an unexpected sophomore effort from TJ Gnanavel, who had previously directed the uneven drama Kootathil Oruvan. This is a film that is raw, real and brutal, with gritty filmmaking enhancing the solid writing. It effectively portrays the wrongs that are done to the underprivileged without seeming exploitative or overly melodramatic. Despite being one of the oldest communities in the country, these tribes do not even have any proof to show that they are its citizens and cannot even own a piece of the land.	6. Description of the Key Creative Team 7. Evaluation of the Key Creative Team 8. Evaluation of the theme 9. Description of the context of the film

	When Mythra (Rajisha Vijayan), a teacher who is part of an adult literacy programme, tries to get them a voter id, the local big shot, who belongs to a dominant caste, retorts, "Isn't it enough we have to request the lower castes to vote for us? Should we also go to the homes of these fellows?"	10. Description of the plot
	Gnanavel gives us some terrific moments of defiance. Lijomol Jose is quietly powerful as Sengani, who gets a couple of rousing scenes when she turns down efforts at a compromise from cops. Manikandan, too, is effective and stands out in the scene when he urges his men to not give in as that will result in their community being branded as criminals. The director also portrays the intimacy between Sengani and Rajakannu in a charming manner.	11. Evaluation of the Key Creative Team 12. Evaluation of the cast 13. Evaluation of the Key Creative Team
	The film is based on a real-life incident involving Justice K Chandru, from his days as a lawyer. Suriya plays this role with the right amount of intensity and earnestness, which helps the character seem grounded even while the film and Sean Roldan's score try to build him up as a can-do-no-wrong superhero. In fact, his introduction scene wouldn't be out of place in a masala movie. But after Soorarai Pottru, this is another notable film for the star as a performer.	14. Description of the context of the film 15. Evaluation of the cast
	And his scenes with Prakash Raj, who plays the inquiry commission head, Perumalsamy, give us calm and composed dialogue that act as a counterpoint to the flinching violence and the moving melodrama. The latter lends the role with a great deal of dignity to a character who believes	16. Evaluation of the plot 17. Evaluation of the cast

	one has to take up a little bit of authoritarianism to protect democracy. So, we have a lawyer who considers the police as the worst and a cop who finds lawyers the worst working together to ensure justice is done. Through these scenes, Gnanavel - as one of the judges in the film mentions - shows how justice can be upheld when law and order work hand in hand. There are only a couple of missteps. After a point, the violence begins to feel like torture porn, even though the film presents these episodes as flashbacks of events that happened over a day or two. And in a narrative sense, Chandru's efforts to unravel the mystery and his battle in court feels somewhat easier because there are no strong antagonists. Both Rao Ramesh as the advocate general and Guru Somasundaram as the public prosecutor never come across as formidable foes for Chandru in court. That said, as Chandru unravels one cover-up after another, the film makes us realise the extent to which unchecked power can go to maintain status quo. But these doesn't lessen the emotional impact of the film, which, along with films like Visaaranai, Kirumi and Kavalthurai Ungal Nanban, is a much-needed antidote to restore the balance in portrayals of the police in an industry overrun by the Singams and the Saamys.	18. Description of the characters 19. Description of the theme 20. Evaluation of the plot 21. Comparison to other productions 22. Evaluation of the theme

F1R5	10/10 *ashishpalatown 2 November 2021* **Brilliant movie** *197 out of 227 found this helpful.* The best movie i have seen in a long time. This movie should be send to Oscar , cause it really deserves an oscar for the wonderful performance . Really brilliant cast and directions ..	1. Overall evaluation 2. Evaluation of the cast 3. Evaluation of the Key Creative Team
F1R6	10/10 *ahamedmn 2 November 2021* **OSCAR LEVEL** 🔥 *350 out of 419 found this helpful.* Warning: Spoilers This is a movie which all the people in India should watch. It shows the pain and the problems which the 'Tribes' are faced by Police brutality. Manikandan and Anumol has done a national award peformance. Suriya beautifully carried the movie. Please watch.	1. Recommendations 2. Description of the theme 3. Evaluation of the cast 4. Recommendations
F1R7	10/10 *rifaimd 2 November 2021* **Jai bhim - tears Must watch** *149 out of 176 found this helpful.* Suriya is acting in a wonderful movie again in Tamil cinema. Everyone who starred in the film lived up to that character better. Advocate Chandru who fought for the tribe had great compliments and thanks to them. Every scene of the film is commendable. The story of the film is directed by the director with a fantastic screenplay. Prakash raj , manikandan , liii mol jose superb acting.	1. Evaluation of the cast 2. Evaluation of the plot 3. Evaluation of the Key Creative Team 4. Evaluation of the cast

F1R8	10/10 *m-ramanan 5 November 2021* **It could have become documentary at any point, but not....** *190 out of 230 found this helpful.* RATED 10/10 Language: Tamil Source: Amazon Prime RECOMMENDED Tribal life and their rights are cleverly delivered...at some point i forgot that i am watching movie and seeing their pain in real. The cast and locations are so real...The court room drama and the flashbacks are well balanced and at end credits makes the awe... Kudos to Jo and Surya for producing this movie... At any point this movie could become a documentary, but director brilliantly maintained the mainstream movie entertainment throughout the story telling.... Another big advantage is that you will never feel the preaching/advising tone and it is not biased. It delivers the same pain and feeling of the movie "Visaranai".... Must watch.	1. Overall evaluation 2. Information on the viewing 3. Evaluation of the theme 4. Evaluation of the cast 5. Evaluation of the plot 6. Evaluation of the Key Creative Team 7. Comparison to other productions 8. Recommendations
F1R9	8/10 *classicsoncall 9 November 2021* **"It will be quite an uphill battle."** *193 out of 237 found this helpful.* Warning: Spoilers There's some serious upvoting for this film here on IMDb; if not for a weighted averaging of the film's rating by viewers, this would be the number one movie of all time having just come out this year, and that by a wide margin. I thought the movie was good for it's portrayal of corrupt	1. Insights on the success of the film 2. Evaluation of the theme

	authorities taken down by a dedicated attorney, it hit on many of the points that social justice advocates clamor for here in this country. Based on a true story, one can only marvel at the dedication of a man like Chandru (Suriya), who utilized every bit of means and cunning to humiliate the brutal police authorities and their corrupt political allies. Many times it's a difficult story to watch, as the beatings and punishment doled out by district police against members of lower castes approach grotesquely inhumane treatment. Chandru's efforts eventually pay off, and it was inspiring to see him honored by the citizens he represented at the finale, reminiscent of that final scene of Gregory Peck in "To Kill A Mockingbird". One note of caution when coming to the IMDb title page - the names of characters listed in the credits don't match the corresponding identification of characters in the film. As an example, actress Lijo Mol Jose portrayed the agonized wife Sengoni in the credits, but in the film, captioning described her as 'Sannamma'. I'm not versed well enough in Indian nomenclature to know if that's a result of translation or some other factor. I would also question the narrative offered at the end of the story that stated the attorney portrayed in the picture was responsible for ninety six thousand cases in six years. To do that, he would have to have been involved with over forty cases per day, every single day for six years, with no days off!	3. Evaluation of the context of the film 4. Evaluation of the plot 5. Evaluation of the characters 6. Comparison to other productions 7. Additional insights 8. Evaluation of the plot
F1R10	10/10 *ajaynkumar 2 November 2021*	

	Amazing ..hard-hitting movie *143 out of 173 found this helpful.* Its must watch ..had hitting real story based story with amazing story and cinematography. Its amazing and mind blowing the writing and acting of evry one is just another level ..its a overall another level movie a another gem by gem surya sir.	1. Overall evaluation 2. Evaluation of the Key Creative Team 3. Evaluation of the cast 4. Overall evaluation
F1R11	10/10 *arunraveendraraj 2 November 2021* **Intense must watch** *130 out of 152 found this helpful.* Very excellent Film After soorori Pottru another masterpiece from surya. The film has an excellent story plot with good character's sketch The film successfully narrates the realistic lives in india.	1. Overall evaluation 2. Evaluation of the plot 3. Evaluation of the characters 4. Evaluation of the theme
F1R12	8/10 *akshatmahajan 7 November 2021* **South Indian Industry is rocking** *140 out of 173 found this helpful.* This movie is much needed movie which raises questions on police, custody murders and casteism. Nowadays, South India Cinema is giving us much better movies than bollywood. Story was good, pacing and execution was also good but could have been little bit better, acting was also good (nothing looked fake or forced). Not adding songs in the movie was best choice, that could have ruined the movie. This movie was	1. Evaluation of the theme 2. Insights on the film industry 3. Evaluation of the plot 4. Evaluation of the cast 5. Evaluation of the creative elements

	different than bollywood's legal case stories which have masala, songs and overacting. Overall, will recommend this to everyone. You must give it a try.	6. Comparison to other productions 7. Recommendations
F1R13	10/10 *hxzr-18144 4 November 2021* **One of the best movie in todays era.. Splendid and worth every minute.** *142 out of 176 found this helpful.* This was one of the best movies I have watched in recent years.. that too based on true facts. Casting, Story, Acting, Direction every small thing made a masterstroke here. Surya as leading actor lawyer and Lijo Mol Jose as Sengoni made a remarkable and splending performance. Bollywood should learn from this type of movies.. or will just make a remake of same with lowest performance with high budget !!! Once again, was very sad on checking the true facts which the movie brought in front with remarkable drama. Hats-off to all actors.	1. Overall evaluation 2. Evaluation of the cast 3. Comparison to other productions 4. Evaluation of the context of the film 5. Evaluation of the cast
F1R14	10/10 *jaybhakta-80095 2 November 2021* **OSCAR WORTHY, read below.** *127 out of 158 found this helpful.* Warning: Spoilers	

	Its not An opinion only because the performance was great and story was real. Its because if its get world attention at oscars maybe the world and its people can realize police brutality is still alive in every corner of the world. Do not completely dead quiet yet. Its blood boiling story how it happens easily and gets covered up in a believable lie. Justice Chandru is a legend for shedding light.	1. Overall evaluation 2. Evaluation of the theme 3. Evaluation of the context of the film
F1R15	8/10 *ketgup83 7 November 2021* **Do Yourself A Favor, Leave Everything And Watch Suriya's Hard-Hitting Drama** *101 out of 127 found this helpful.* Jai Bhim turned out to be a hard-hitting, raw and powerful court-room drama. The purpose of cinema is not just to entertain but also educate and empower the audience. The courtroom drama based movies are always engaging as the prosecutor and defendant both fight to solve the case with solid evidences and innumerable witnesses. Bollywood Films like "Damini", "Jolly LLB","Talvar" "Rustom", "Pink" or even "Section 375" have been immensely successful in keeping the audience engaged with impeccable dialogues and fantastic screenplay but what makes Jai Bhim different is the beautiful message on morality and equality of a tribal woman who fights for the justice of her husband. Jai Bhim is based on 1995 Habeas Corpus petition in which human right activist cum lawyer K. Chandru (played by Suriya), who takes up the	1. Overall evaluation 2. Insights on the film industry 3. Comparison to other productions 4. Description of the context of the film

	case of Irular tribe couple (Rajakannu and Sengeni) where the husband is wrongly convicted by local police for stealing ornaments from village head's house. As Jai Bhim opens, we see that cops segregating the prisoners based on their caste. Among all the caste, the tribal people becomes the easy target for the cops to clear the pending cases under the influence of their political head. We also see how Rajakannu, the main accused in the jewelry case, is forcibly taken away from his family. The film goes back in the flashback mode where life of the tribal couple is beautiful in the serene village where they hone the skills of catching rat for their bosses. As their life progresses, in one of the event Rajakannu and his brothers are caught for the crime which they did not commit. They go through extreme level of police harassment and torture which will be very hard to digest and is completely raw. Enter Chandra a.k.a Suriya who takes up the case when Sengeni narrates the entire incident and request to help find her husband who as per police, has been absconding from the jail. Jai Bhim is one such hair-raising film which is definitely difficult to digest as it gives you goosebumps and eye-popping experience. Screenplay is the hero with nail-biting moments. Art direction is fine while Cinematography is excellent. Suriya is a knight in shining armor. Watch out for him in the second half when he questions the witnesses in the courtroom. It is unforgettable performance which should be lauded for its sheer brilliance. Among the actors -	5. Description of the plot 6. Overall evaluation 7. Evaluation of the creative elements 8. Evaluation of the cast

	Manikandan and Lijomol Jose are mind-blowing with their natural performances. Prakash Raj does well as IG. Jai Bhim is an experience that needs to be lauded for its impeccable direction, electrifying performances and beautiful message. Excellent 4/5.	9. Overall evaluation
Dune (2021)		
ID	**Review**	**Steps**
F2R1	*10/10 Sleepin_Dragon 23 October 2021* **My movie of 2021, so far.** *1,262 out of 1,994 found this helpful.* It's been amazing being back in cinemas after last year, I have seen some good films, and some shockers, this though, is the first great film of the year for me. The story is somehow easier to follow than in the last adaptation, motives and actions are easier to see and follow. I felt as though the book had come to life here, even if there are a couple of changes. The acting is impressive, as is the music, the visuals however are the most incredible thing about this film, it looks awe inspiring. The battles are epic, the staging is impressive, you almost feel close to the action, I cannot praise that element highly enough. When I saw Part one, I was a little surprised, I was a little more surprised by the ending, I only hope the wait isn't too long.	1. Information on the viewing 2. Overall evaluation 3. Comparison to previous adaptations 4. Evaluation of the cast 5. Evaluation of the creative elements 6. Overall evaluation

	Pacing, considering where the film ends, it never felt slow or drawn out, I was captivated from start to finish. Truly, I was blown away, 10/10.	7. Evaluation of the plot 8. Overall evaluation
F2R2	4/10 *JoeB131 23 October 2021* **Dune- as Endless as a Desert.** *351 out of 582 found this helpful.* Warning: Spoilers There is probably no point in warning about spoilers for this film. You've probably read the book or seen either the 1984 Dino DeLaurentis version or the 2000 Sci-Fi mini-series.... If you've seen either one of those, you've seen this movie. This movie only covers half the story, the sequel we'll probably never get to see will cover the other half. So how does it stack up? Not well, in my opinion. It's a loud, dull action movie, with an ear-splitting soundtrack. It has all the scenes you might have seen if you watched either of those two versions, but didn't do them nearly as well. At two and a half hours, it drags on. The Lynch version of the film was 137 minutes, and got the whole story in. This film leaves key aspects out, and only tells half the story, and it just goes on and on and on. To start, let's talk about characters. DeLaurentis got a cast of largely unknowns back then, many of	1. Additional insights 2. Additional insights 3. Overall evaluation 4. Comparison to previous adaptations 5. Comparison to previous adaptations 6. Evaluation of the plot 7. Comparison to previous adaptations

	whom went on to distinguish themselves. Kyle MacLachlin, Patrick Stewart, Dean Stockwell, Sean Young. Heck, even the little girl actress, Alicia Witt, went on to have a career as an adult. This movie uses a cast of people you've heard of, and their screen time is often based on "I know who that is." Other characters, more critical ones, were kind of shuffled to the side.	
	I'll give two examples. A key point in the book is that the betrayal by Dr. Yeuh, (played here with no charisma by Cheng Chen) because as a Suk Physician, taking a human life is against his conditioning. No build up, no nothing, he just does it.	8. Description of the context of the film
	On the other hand, because Duncan Idaho is played by Jason Momoa, he gets a lot more screen time than his presence in the book. (Duncan's clones become a much more important part of later books, but that's neither here nor there.) His final fight scene goes on interminably here, while they were quickly brushed over in the previous versions.	9. Comparison to previous adaptations
	Similarly, while Peter DeVries is a key player in the book, here they don't even mention him by name, and he's just "Henchman who gets poisoned". Other characters are omitted altogether, including Emperor Shaddam, Princess Irulan and Feyd Ruatha. Concepts such as the Mentats, Guild, Bene Geserit, are kind of glossed over to get to those sweet, sweet action sequences.	10. Comparison to previous adaptations

	The movie rises and falls on the actor who plays Paul Atreides... and again, he's actually closer to the age that the character is supposed to be at the beginning of the book, but he comes off as a little Emo. Again, trippy as it was, the 1984 version did this better. The Sci-Fi Channel did it better... Now, this film really LOOKS good. The visuals are immersive. But without strong characters and story to back them up, what's the point? It's almost like watching a Transformers movie. The thing is, they HAD strong characters and a story... they just didn't use them.	11. Comparison to previous adaptations 12. Comparison to previous adaptations 13. Evaluation of the creative elements 14. Overall evaluation
F2R3	9/10 *FabledGentleman 13 September 2021* **DUNE - A Great Modern Sci-Fi** *1,122 out of 1,832 found this helpful.* Warning: Spoilers Denis Villeneuve has accomplished what was considered impossible for decades, to write and direct a faithful adaptation to the fantastic 1965 sci-fi novel by Frank Herbert. And I'm here to tell you, he has done it, he has actually done it. I was introduced to the world of dune in 1992 by playing the video game DUNE released that year. The story completely captivated me, so i decided to read the book. And to this day, it's one of the best stories I've ever read. A tale absolutely grand in scale, and filled with details, making it really hard to adapt for the big screen, even today with all the technology we have at our disposal.	1. Evaluation of the Key Creative Team 2. Reviewer's link to the film 3. Evaluation of the context of the film

	I saw the film made by David Lynch, a few years after i read the book, and about 10 years after it was released, and i didn't enjoy it much. The 1984 film completely fails at capturing the very essence of the novel, and feels shallow and unfocused.	4. Evaluation of the context of the film
	One of the main differences with this movie and the 1984 movie, is that Villeneuve has only centered on the first half of the first novel. And with over two and a half hours runtime, he is able to concentrate more on the small details, than Lynch ever could. But on the flip side, this also means that this movie has no conclusion.	5. Comparison to previous adaptations
	From reading the book, i know what comes next, i know how this story ends. But a lot of people watching this movie, especially those who haven't read the book, can obviously feel like they were watching a prologue to something great, that never happens. This is a very risky move by both Villeneuve and the production companies, because this can only work if part 2 is released to conclude the story. It's kind of how they did it with "the lord of the rings" trilogy.	6. Overall evaluation
	But, still, without a conclusion, what a massive blast of a movie this is. I've seen it in IMAX twice already, and the grand scale of everything, the sandworms, the space ships, the ornithopters, the buildings, the sound effects, the soundtrack, the locations. It's epic in every meaning of the word.	7. Overall evaluation 8. Evaluation of the creative elements
	And all of this without losing track of the deep relationships between the characters. This is a movie that manages to perfectly blend massive awesomeness with true heartfelt emotions.	9. Overall evaluation

	The actors are near perfectly cast, all carrying their roles really well, although i felt some of them didn't get enough screen time.	10. Evaluation of the cast
	This movie does follow the book quite closely, but some things has been changed and/or left out to fit in a movie format, i must admit that during my second IMAX viewing, i felt that Villeneuve maybe should have adapted this as a mini series instead. But that would have dramatically changed the grand scale of everything, but on the other hand, he could've dived deeper into the lore. Two and a half hours to adapt half of the first novel, is cutting it real tight. And with all the stuff you are constantly being fed throughout this movie, it can become somewhat difficult to follow and understand it all.	11. Comparison to previous adaptations 12. Evaluation of the plot
	But that being said, I had really high hopes for this film, i was one of those people hyped beyond belief. I've been waiting for this movie for about 30 years. And still, most of this movie is either as i imagined it myself, or better.	13. Expectations 14. Overall evaluation
	What Denis Villeneuve has accomplished here, is actually quite astonishing, he has actually made DUNE. It's finally here, it's gigantic, and close to everything i asked for.	15. Evaluation of the Key Creative Team
	The only big drawback, is as i mentioned, that this movie has no conclusion, it's two and a half hours of build-up to something great, that never happens, but it's still a huge epic packed with an awesome soundtrack, solid acting, fantastic CGI	16. Evaluation of the plot 17. Evaluation of the creative elements

	and sound effects and jaw dropping locations captured with brilliant cinematography. It's most definitively made for the big screen, absolutely no doubt about that. Denis Villeneuve has once again shown us he's a force to be reckoned with, a brilliant filmmaker, and one of the best of his generation, even one of the best of all time. I give this movie a 9 out of 10. We need part 2, we need it badly. This story deserves to be concluded. But if it never comes, i will just imagine the last half of the first novel with this movie as the template.	18. Evaluation of the Key Creative Team 19. Overall evaluation
F2R4	9/10 *classicsoncall 22 October 2021* **"He shall know your ways as though born to them."** *549 out of 941 found this helpful.* Warning: Spoilers It's been some time since I've read the Frank Herbert novel, and I had already forgotten much of the story. However it wasn't a problem picking things up as characters and situations presented themselves in this film, so I'd have to say that was a plus for this viewer. The scope of this picture is quite outstanding, spanning as it does a complex and fragmented universe of worlds and kingdoms. Central to the story is the valued importance placed on a spice that's a preferred hallucinogenic for some, and for the elite, an important component required for interstellar travel. In the novel I believe it was something as common as cinnamon, but on the planet Arrakis, required an	1. Reviewer's link to the film 2. Evaluation of the theme

	intensive mining operation to reclaim it from the barren desert soil in which it's found. The entire story is veiled with a mystical sort of ambiance in which the protagonist, Paul Atreides (Timothée Chalamet), learns of his destiny while obliquely being referred to as 'The One' of legend, a person who will come into great power. Quite honestly, the setting, costuming, characterizations and palace intrigue is all quite reminiscent of 'Star Wars', even if the original novel was written over a decade before George Lucas arrived on the scene. Even the hostile environment of Arrakis has the feel of Tatooine, with the appearance of the Shai-Hulud recalling the Sarlacc, one of Jabba the Hutt's favorite pets. What surprised me with this first installment of the Dune saga was how well director Denis Villeneuve managed to condense the epic scope of a massive novel onto film, even if half of the story is yet to be told. The movie incorporates the most critical elements of the novel into a narrative that works really well. Even though I actually did enjoy the 1984 version directed by David Lynch, this one proves to be more inclusive of events in the novel, and I look forward to a successful conclusion to the saga in due time.	3. Description of the plot 4. Comparison to other productions 5. Evaluation of the Key Creative Team 6. Comparison to previous adaptations
F2R5	6/10 *nmthomas-20486 4 November 2021* **Don't believe the hype** *351 out of 537 found this helpful.* Warning: Spoilers Cinematically beautiful but ultimately soulless.	1. Overall evaluation

	I thought this adaptation would be outstanding- the main flaws are the abject emptiness I felt watching it. There wasn't the world building or the touches to make the cultures come to life or the world feel truly lived in. Another major issue for me was the casting. I absolutely do not appreciate Paul Atriedes- I find his character is whinging and unconvincing as a 'prophet'. Also, we've now seen this before, done so much better in films like the Matrix. Another issue I had was that the Harkonnen family is all but absent with missing characters. I loved how campy and over the top they were with such disgusting and toe curling prescene in Lynch's movie.	2. Expectations 3. Evaluation of the creative elements 4. Evaluation of the cast 5. Comparison to previous adaptations
F2R6	1/10 *ilikeimdb 23 October 2021* **Atrocious Plot Changes; Dull, Pointless** *184 out of 298 found this helpful.* I was hoping Dune 2021 would more rigorously stick to the Book's plot and bring alive Herbert's detailed story in a way the compressed / compromised Dune 1984 could not. Instead D2021 glosses over or completely leaves out major plot points, changes key aspects of its characters, makes up new plots when convenient, or simply repeats certain scenes from D1984 with nearly the same dialog but without the necessary context. D1984 also has significantly better acting. Zendaya's acting is so flat the EKG wouldn't register. Timothee Chalamet's acting is	1. Expectations 2. Evaluation of the plot 3. Comparison to previous adaptations 4. Evaluation of the cast

	similarly flat and uninspiring: For his Paul Atriedes, Spice is salt and very mild pepper. D2021's truly beautiful CGI can't compensate for the fact that no one watching the film cares one iota for the fate of any of its characters. Sad.	5. Evaluation of the creative elements 6. Overall evaluation
F2R7	6/10 *digitalbeachbum 23 October 2021* **Visually stimulating, but tedious and verbose, with audio difficulties** *196 out of 330 found this helpful.* Warning: Spoilers I have never read the books that Frank Herbert wrote. I have friends who were big on these books and told me about them and how the original movie adaptation was lacking much content. Apparently the books are laboriously detailed and complex. Immediately I noticed there is a lot more filler in this production. Is it needed? I guess it depends on the viewer. The first production by David Lynch was abridged and rejected by many, but I enjoyed it for the efforts and the constraints put on him by the executives. He had a limited budget and had to keep the run time down. This was pre-LotR trilogies and 3 hour movies were not acceptable. The second production I have watched is the SciFi mini series which was good but forgettable. It was too complex and detailed. That casting was more than acceptable and the effort in to special effects was visually entertaining.	1. Reviewer's link to the film 2. Comparison to previous adaptations 3. Description of the context of the film 4. Description of the context of the film

	This production is amazingly wonderful visually. I wish I would have read the books so I have something to compare the scenes to, because it might give me a better perspective to what I'm watching. Several of the scenes in the first 35 minutes are very similar to the 1984 version of Dune. The hand in the box/fear is the mind killer scene I think was very well done. The fight scene with Gurney is good, I liked the special effects but the scene felt cut short. When I saw the trailer I was put off by the casting choices, specifically Paul. However, here I am in 36 minutes and I've been pleased with the most of the cast's performances. Again, I wish I had read the books so I would have a better understanding of the descriptions of the characters. Some of them are very similar to each production, but others are complete opposites! I do not care for Jason Momoa being cast. He seems out of place. I noticed the dramatic changes in male/female of some of the characters as well, the age and the height of them. I'm not sure of the book and the description given. I did like that they used an Asian for Dr. Yueh. I've never understood the plot where Dr. Yueh turns off the shields. This seems more like deus ex machina to me because the writer needed a betrayal. I don't care for how simple the process was for this character to commit the betrayal. It should have had more of a complexity to it. Then	5. Evaluation of the creative elements 6. Reviewer's link to the film 7. Comparison to previous adaptations 8. Evaluation of the creative elements 9. Evaluation of the cast 10. Reviewer's link to the film 11. Comparison to previous adaptations 12. Evaluation of the cast 13. Evaluation of the plot

	in the reverse, the whole "buy freedom for my wife" by putting a hollow tooth with poison in the Duke's mouth so he can blow the poison on to the Barron? That's about as complex and convoluted of a plot device as you can make, but they do one then the other back to back. It is a low point in the story.	
	The one thing that immediately disappointed me is the audio. I normally listen to my movies on a 12/100 level while using headphones. Sometimes I have to raise the volume to 18 or 20, but this production I had to raise it to 58/100 just to hear some of the voices. The voices were not brought to the forefront. When a character whispers, you don't keep their voice at a whisper. You bright it forward in the audio track so it is raised above the music or the ambient sounds. I also do not like how the volume rises and drops when transitional music is played. The audio is definitely a problem, and this is a production issue. I blame the director and the audio technicians for this.	14. Evaluation of the creative elements
	There are several scenes which I feel aren't needed. When Paul is talking to the servant who is watering the palms. I didn't feel this was necessary. It is more filler than it is to story development.	15. Evaluation of the plot
	As I stated, there are many scenes which are not in either of the previous productions. I think many of them added to the story which I did not understand previously. Some of them are worthwhile, others are filler which the production could have left on the cutting room floor.	16. Comparison to previous adaptations

	Overall, I think it is a good script, produced in an attempt to be true to the book. There are highs and lows. Some scenes great, other scenes meh. I question some of the casting. I think they did as good as they could do given the two different productions before it, but failed to find a middle ground.	17. Overall evaluation 18. Evaluation of the cast
F2R8	6/10 *thatfilmperson 17 September 2021* **They forgot the story.** *594 out of 980 found this helpful.* It physically pains me to leave a negative review for "Dune" and to give the film that I've been eagerly waiting to see for 2 years such a low score. Note: this was my subjective experience and I'm about to give my personal opinion on the film; I should mention that I am the only person I know who did not love it (although not many people have seen it yet). In any case, I suggest you still go see it in a theater by yourself and form your own opinion about it. A little intro for those of you who hear the word "Dune" in the context of a movie for the first time. "Dune" is a 60s science-fiction novel taking place in the time of advanced space travel. The family of young Paul (Timothy Chalamet) is burdened with protecting the planet Arrakis, a home to the most valuable resource in the galaxy: "spice". With it's hostile native people, giant sandworms and interstellar wars, "Dune" is described by some as "Star Wars for adults". This best-selling epic (which I haven't read) was not very successfully	1. Additional insights 2. Insights on the success of the film 3. Recommendations 4. Description of the context of the film

	adapted to screen by David Lynch in 1984, but this 2021 film here was supposed to be The Adaptation that will please each and every fan and revive the epic story for the newer generations. The director Dennis Villeneuve has proven himself a master of filmmaking over the last 10 years (Blade Runner 2049; Arrival; Prisoners; Sicario). He seemed like the perfect man for the job, considering he did the impossible and made a sequel for a classic movie "Blade Runner" that turned out better than the original. As I saw it, "Dune" was supposed to be the biggest, the most exciting and the most expensive film of the year (just look at the cast), and the last time I've been that excited to see a film was probably Infinity War 3 years ago. I went for the best possible cinematic experience - IMAX 3D; and bought the tickets for the first release date in my country. Three hours later, I walked out of the theater in a bad mood. As they say: "my disappointment is immeasurable and my day is ruined". And, after pondering on it for two days, it isn't at all because I set my expectations too high. There is this little thing called "dramatic structure": how any dramatic work such as a book or a film are or should be built. There are obviously deviations and different versions of it (things like Memento and Pulp Fiction still exist), but probably the most commonsensical, useful and widely-used one is called the "Freytag's pyramid" and consists of five parts: exposition (introduction to the characters and setting), rising action, climax, falling action and resolution. They give you this structure in school as an essay-writing	5. Description of the Key Creative Team 6. Expectations 7. Information on the viewing 8. Overall evaluation 9. Insights on the film industry

	guide. "Dune" is a 2h 35min exposition. There is no plot. They forgot the story. The movie is finished before any kind of rising action begins. After waiting for two years and three hours, you get a National Geographic documentary "Life of Paul: Struggles on Arrakis". I admit that I had no idea Villeneuve had planned that Dune would be a two-part movie from the very beginning, but I also can't be blamed because it was not at all clear from it's marketing; judging by the fact that the whole audience looked around in confusion after the abrupt non-ending - I wasn't the only one. That really doesn't matter though, I did not come to the cinema to watch a three hour introduction to something that may never even be made - Villeneuve never got a contract for a sequel yet, it will only be made if this piece of work makes enough money. How can you make a film without a cohesive story that relies entirely on it's continuation without ever being absolutely sure that this continuation is in the making? Why would you ever face those odds and why not make at least something of importance happen in part one, so it can be viewed and enjoyed as a standalone picture? It doesn't stop there. Perhaps this is more of a criticism of the source material, but Dune is like a made-up history book with all-too real actors, politics and little details. It's like "The Martian" with it's extreme scientific accuracy, but here the author thinks up a world and maximizes realism, thinking through all the little details about how this world functions: trade, spice harvesting, religion, wars... Usually it's amazing that authors	10. Evaluation of the plot 11. Expectations 12. Evaluation of the Key Creative Team 13. Overall evaluation

	pay so much attention to details, but in this case it doesn't work. It feels like you're watching a drama-documentary about some ancient (despite it being set in the future) civilization with every meticulous little detail built in. Like, really? You had a whole universe of creativity at the palm of your hand, an ocean of unlimited potential, and you chose to simply dress "Earth geopolitics" in a science-fiction disguise? I felt like setting these artificial intellectual boundaries by tying the story tightly to real-life problems and patterns seriously hindered Dune's creative potential. My point is - I did not come to the movies to watch the news.	
	The annoying thing is how contrarily perfect the cinematic and visual aspects of the film are - Greig Fraser's cinematography, strongly reminiscent of the work of Roger Deakins, does not get any better than this. The unimaginable scale of the film is truly Nolan big, and the IMAX sound makes you feel the sand brushing against your cheeks. You can almost feel a slight, subtle scent of peaches emanating from the main character. Also, despite the limited room to play around in, the acting is simply top notch, an admirable ensemble with every single actor in their perfect place. However, when it comes to the soundtrack by my beloved Hans Zimmer, it felt pretty plain - cool at times, but very far from remarkable in comparison to anything of his previous works, from Interstellar, Inception and Gladiator to Lion King. But all these positive elements could not have ever made up for the biggest failure of them all - the simple lack of story. I watched the movie with my girlfriend and	14. Evaluation of the creative elements 15. Evaluation of the cast 16. Evaluation of the creative elements 17. Evaluation of the plot

	my cousin. They both loved it and I asked them to explain to me in 2-3 sentences what the movie was about. They couldn't. And neither could I, because it isn't about anything. It's a three hour introduction to a film that may never come to exist. Honestly, the trailer was more exciting than the film itself.	18. Overall evaluation
F2R9	2/10 *IndridC0ld 29 September 2021* **God how awful** *259 out of 457 found this helpful.* I'll admit, I saw this movie for free, but only that fact keeps me from giving this movie one star. Where do I begin? Well, let's start with something that is ever present in this film, the most ponderous and headache inducing score in the last ten years. Overloaded with deep base, it wears on the viewer like a necktie pulled too tight. As is so common today, if your ears are more than forty years old, the dialog is so muffled by the soundtrack and special effects that you'd better have a good idea of what the story is about. Having seen the, in my opinion, superior 1984 film, I could easily follow the plot. What is disappointing is the real lack of surprise or originality added to the film. It may be a more faithful telling of Frank Herbert's story, but that doesn't make it more enjoyable. The characters are dull and cartoonish. The rendition of The Baron Harkonen is nothing but a carnival fat man. I could go to Texas and see the same thing at any all you can eat buffet. The 1984 Barron was magnificently evil, and disgusting. A truly	1. Overall evaluation 2. Evaluation of the creative elements 3. Evaluation of the plot 4. Evaluation of the characters 5. Comparison to previous adaptations

	memorable performance. The new film shows no dramatic creativity. No nuance. We don't even get to see the Space Navigators at all. While we're at it, let's talk about the Paul Attrades character. The first thing that comes to mind is the title character in the movie Edward Sissorhands. His makeup, facial expressions (of which an upturned right lip seems to be his maximum effort) are just boring. I did enjoy the performance of the actress who played the shaddat mapes. She was the most interesting of all. All the other characters in this film, just look like dusty unimaginative and uninspired bit players. This film is just a bathing suit full of sand.	6. Overall evaluation 7. Evaluation of the characters 8. Evaluation of the cast 9. Evaluation of the characters 10. Overall evaluation
F2R10	*No rating drednm 3 November 2021* **Boring Beyond Belief** *145 out of 241 found this helpful.* Snail's paced bore. I couldn't understand half of what was said (not that it mattered). I was hoping the big worms would take over since they were more interesting than the lousy actors.	1. Overall evaluation 2. Evaluation of the cast
F2R11	1/10 *caramia2002 24 September 2021* **Rather Watch the 1984 Dune** *329 out of 545 found this helpful.* Which is no high praise for that version, but I'd watch it 10 times over this poor excuse for a Dune film (or any film). Don't believe the 10* shill reviews here (per usual, why doesn't IMDB do something about this; it's a huge problem), this is a real $165mil clunker. Yet another film in the current tradition of pure hype, throw money, have blockbuster, that Hollywood has become. This is such a disappointment. As someone who has read	1. Overall evaluation 2. Insights on the success of the film 3. Overall evaluation

	the books several times and a huge fan, uuuughhhh. It's really slow, been done before, and no real ending. I presume there will be sequels? I can see a lot of movie goers will be upset, esp after sitting through a terrible film, then no ending. And it's not always faithful to the books, in ways which don't add anything or move the film forward. And no Feyd!	4. Reviewer's link to the film 5. Additional insights 6. Overall evaluation
	For faithful fans, the gold standard is the 2000-2003 Sy-Fy miniseries, which covers the 3 books. The effects are done on a TV budget, but the worms, palaces, and other sets are top notch. It is very faithful to the books while being well paced and absorbing. I own this set and have watched it many times over the years. With William Hurt, Susan Sarandon, Saskia Reeves, Ian McNeice, and Alec Newman, it's a top notch cast and the acting is great. Wonderful character creation by all involved.	7. Comparison to previous adaptations
	Conversely, the acting in this one is terrible and for some reason, a lot of yelling is involved. Timothée Chalamet is a very lackluster Paul Atreides and gives his usual childish performance. Oscar Isaac is not even effective as Duke Leto, and if Isaac is not good, then there are very deep problems with this film. Rebecca Ferguson rounds out the film as Lady Jessica, but she, too, is just so lackluster. These 3 have the bulk of the film, so the advertised actors are pretty much cameos, as the bait and switch by the studio.	8. Evaluation of the cast
	The effects and sets are unimaginative and have nothing new to show. The ships are ho-hum and	9. Evaluation of the creative elements

	don't seem like what Herbert described, and I never really saw the worm (will take a lot to beat the worms in 1984 and 2000 versions). I did fall asleep towards the end, so maybe I didn't catch the full worm. Even the Freemen blue eyes are terrible, for which there is no excuse. They use some horrible gray digital grading that just sucks the little life that there is out of this college project (and not even good for that). The desert is NOT gray! Plus the outdoor scene of the Atreides green home planet is not green. I can't believe that in 2021 they couldn't do a better job for a whopping budget of $165mil? This is a travesty of gigantic proportion! I doubt they will recover the budget and don't deserve to. Just no excuse. You have been warned. At least stay home and watch it on HBO, if you subscribe, rather than risk going to the theater and spending so much. Trust me, it's not worth it. This is the worst film of 2021 I have seen. Didn't help that I watched the gorgeous Foundation premiere right before...	10. Overall evaluation 11. Recommendations 12. Overall evaluation
F2R12	3/10 phobicsq 28 September 2021 **Tries too hard and many poor decisions** *237 out of 419 found this helpful.* I'm amazed at the amount of praise this film has received but it seems like many of those who are praising it loved other "questionable" films such as the star wars sequel trilogy, candyman remake, jungle cruise, and the countless disney live action remakes. There are some good things about the	1. Insights on the success of the film 2. Overall evaluation

	film but it tries too hard to be taken seriously and ends too abruptly all to "set up" a sequel. There was some great actor choices but others were down right horrible, like Zendaya who is supposedly going to headline the sequel! As a fan of DUNE and have never enjoyed anything other than the written material, I was really let down by this newest attempt.	3. Evaluation of the cast 4. Comparison to previous adaptations
F2R13	6/10 *paulclaassen 26 October 2021* **Started off sensational, but eventually overlong with too much going on for too little happening.** *167 out of 282 found this helpful.* Although the film is called 'Dune', the opening title refers to it as 'Dune Part One'. I knew, when I saw this, it probably should have been better to wait for Part Two before watching it. As a result some characters felt underdeveloped, and some simply vanished halfway through the movie. They also kept talking about Paul Atreides (Timothee Chalamet) being 'The One', but the one for what? This somehow reminded me of Neo from 'The Matrix', also being 'The One'. Regardless, 'Dune' is a spectacle of note. From the stunning visuals, state of the art CGI, production design, and cinematography, to good performances from a stellar cast and a great score, this is one amazing movie. Sure, the film won't satisfy everyone's palate, and if you're not a sci-fi/fantasy fan, 'Dune' will not appeal to you.	1. Information on the viewing 2. Evaluation of the characters 3. Overall evaluation 4. Recommendations 5. Overall evaluation

	However, one can't help but be impressed by what they've accomplished.	
	Ok, now, you can crucify me if you want, but for me there were some issues with the film. With the movie being so long, I later found myself thinking there's a hell of a lot going on, with very little happening. Maybe this is because this is not a completed movie (being Part One), but I didn't always understand the character motives, and I still don't really understand what Paul's real mission is. Spice is the most valuable substance in the universe, and I understand Paul follows in his Father's footsteps to preserve the spice production, but he is always on the move and I don't follow whereto. It sometimes also felt like they were holding back on the action sequences. Some of the action scenes ended so abruptly...	6. Evaluation of the plot
	Also, large parts of the movie reminded me of other films, like 'Tremors', 'The Chronicles of Riddick', and 'Star Wars'. Then a number of credibility issues. The film is set in 10191, but there were medieval elements here as well. Will they still be using scrolls so far into the future to read messages from? Will they still read books? Will they address leaders as "My Lord"? This, and their costumes, felt very dated.	7. Evaluation of the plot
	If the film was about 30 minutes shorter, it would have been much better paced, with all the unnecessary scenes on the cutting room floor. It was just too long to keep me entertained for the entire 155 minutes, no matter how astonishing the production values.	8. Evaluation of the plot

	Ok, now that I've had my rant, 'Dune' is still an incredibly well made film, and worth watching at least once.	9. Recommendations
F2R14	3/10 *lusciousmuffins 18 September 2021* **A middle finger to Frank Herbert and his flans** *305 out of 541 found this helpful.* If you know nothing about the books that form the Dune saga and care nothing about the man who wrote them, then you might enjoy this film. Alas, if you are a fan of Frank Herbert's work, this movie feels like a desecration of his legacy. Are the special effects good? Absolutely. They were able to use advances in technology to do things the 1984 film simply could not. While the backdrop of Dune is a bit stark, the visual aspects of this film are easily its most successful element. Unfortunately, beyond looking amazing, there is very little to recommend this movie. Is the cast good? Yes and no. They have attracted some enormously talented people to this project; however, several were	1. Recommendations 2. Comparison to previous adaptations 3. Evaluation of the creative elements 4. Evaluation of the cast 5. Comparison to previous adaptations

	clearly selected to push a certain ideology and therefore stand in complete opposition to the characters as written in the book. To be clear, they did not merely change appearances and genders, they altered the fundamental personality traits of several key individuals. Lest you think I am being too harsh, what bothered me about this film was not a lack of complete fidelity with the book upon which it was meant to be based. I recognize a to the letter translation of the Dune novels into cinematic form is simple not feasible. I do, however, expect them to respect the spirit of the source materials, which they did not. The people behind this movie obviously had an agenda and it was most definitely NOT to bring the Dune universe as Herbert created it to life. Most egregious among their abuses of Herbert's original text is that the changes they made were neither subtle, nor merely practical in nature. The deviations from the text present in this version were calculated to push certain themes that were never part of the Dune saga; consequently, they come across as ham fisted and almost profane.	6. Expectations 7. Evaluation of the theme 8. Comparison to previous adaptations

	Personally, I also found the attempts to inject humor into this retelling of Herbert's story particularly off-putting and very poorly executed. I suspect there is a very good reason they decided to release this film internationally BEFORE they put it into American theaters. That reason being that Herbert's largest, most active fanbase is in the United States and they are not going to be comfortable with the way the makers of this film took liberties with his stories and the characters in them. My ultimate take away from Dune 2021 is that it is another case of the entertainment industry hijacking the popularity of an existing story to deliver their messages. That they waited until after Herbert's passing to use his vision to push their ideology reads as sick and supremely disrespectful.	9. Evaluation of the creative elements 10. Additional insights 11. Overall evaluation
F2R15	9/10 *851222 17 September 2021* **Amazing cinematic experience** *594 out of 1,057 found this helpful.* Warning: Spoilers Greetings from Lithuania. "Dune. Part I" (2021) was amazing cinematic experience. This is a movie that demands to be seen on a big screen, no less. I haven't read a book nor seen previous version of it, therefore all things that i saw story wise were fresh for me. And i	1. Information on the viewing 2. Overall evaluation 3. Recommendations 4. Reviewer's link to the film

	won't lie i did felt to be lost here and there, but at the end of the day the storyline was clear. The visual side of this movie was staggering. This is a 100% movie going experience. Special effects looked as real as it gets - if you enjoyed visual side of "Blade Runner 2049" you will get same here - grandiose sets, design, sound and all technical stuff - this movie at every scene looked breathtaking. Yet i wished cinematography was done by Roger Deakins, but still it was solid (but could been even better). Acting was very good by all involved - you can't ask for more from such a cast. Overall, few reasons why i did not gave it 10/10 is because it did felt like a set up of a story more then once - way more then once. Also there are some pacing issues here and there. And finally, this movie will loose ~80% of its visual side when watched at home in my opinion, this is a real movie going experience. But at the end i liked it very much and would like to see Part II - fingers crossed!	5. Evaluation of the plot 6. Evaluation of the creative elements 7. Evaluation of the cast 8. Overall evaluation 9. Evaluation of the plot 10. Recommendations 11. Overall evaluation
Spider-Man: No Way Home		
ID	**Review**	**Steps**
F3R1	*No rating Gordon-11 15 December 2021* **Loved every second** *1,443 out of 1,866 found this helpful.* Warning: Spoilers This Spiderman is really fantastic. It captivated me right from the start, and I was entranced every second. There's adventure, friendship, team spirit,	1. Overall evaluation

	love, empathy, and brotherhood. The people in the cinema clapped and cheered multiple times, at the appearance of key characters and at big hint of what the future holds for Spiderman. I loved every second of it!	2. Description of the theme 3. Information on the viewing 4. Overall evaluation
F3R2	10/10 *masonsaul 15 December 2021* **Phenomenal conclusion** *868 out of 1,223 found this helpful.* Spider-Man: No Way Home is a phenomenal conclusion to the trilogy and Holland's best outing as Spidey yet. Starts off fun, safe and familiar and then becomes extremely emotional, satisfying and full of great callbacks. A love letter to all things Spider-Man. Tom Holland gives an incredible lead performance once again, reliably charming and likeable but with a lot more emotional heft this time around. Zendaya and Jacob Batalon both have perfect chemistry with Holland and are also incredible in their own ways. Benedict Cumberbatch reaffirms why he's such a good Doctor Strange with his excellent dry wit and gravitas. All the returning villains give strong performances but Willem Dafoe is definitely the standout performance with an unsettling and terrifying presence. Jon Watts' direction is superb, the action sequences are thrillingly acrobatic once again but refreshingly impactful this time around. There's a	1. Overall evaluation 2. Evaluation of the cast 3. Evaluation of the cast 4. Evaluation of the Key Creative Team

	few homages to the styles of the previous iterations and some gorgeous imagery. It's also perfectly paced with none of its roughly 2hr 30 minute runtime feeling dull or overly long due to a strong momentum established early on. The CG is extremely impressive with only a few weak spots. The music by Michael Giacchino is fantastic, a nice balance of themes from the previous iterations and use of Holland's iconic motifs which are slightly altered in ways that work as well as a few new additions that are beautifully epic.	5. Evaluation of the creative elements 6. Evaluation of the creative elements
F3R3	10/10 *BandSAboutMovies 18 December 2021* **Somehow better than Endgame** *1,325 out of 1,996 found this helpful.* Warning: Spoilers It's hard to discuss this movie and not get into the spoilers because the biggest moments of this movie necessitate ruining several of the big reveals. I loved that not everything was in the trailer and I successfully avoided reading too much about the film, which helped my enjoyment. This was the first movie I've seen in a theater since Halloween Kills, so the risk of COVID-19 and all its variants didn't keep me away* from the biggest movie of the year. This movie arrives as so many older directors gatekeep what constitutes a movie. So let me break down my opinion: movies can be anything	1. Information on the viewing 2. Insights on the film industry

	you want them to be. There is equal room for a high end Oscar contender as there is for the junk low end world that I live in, the places where Godfrey Ho, Jess Franco and Bruno Mattei make their home.	
	What else are comic book movies other than classical myths made with computers and no small amount of sound and fury? So yeah, this is the 27th Marvel Cinematic Universe movie and you know, you don't have to watch these movies. Hollywood -- the world -- is still making something for everyone. But for crowd-pleasing moments, the two biggest I've heard in years are when Captain America lifted Mjolnir and when one of the characters arrived in this film, a literally explosion of happiness and joy from an audience that has weathered so much in the last two years. And isn't that why movies exist? To make us feel something?	3. Insights on the film industry
	No movie that I have seen in a theater in nearly a decade has elicited that emotional outburst and you know, it brought true joy to my heart. So I didn't feel silly expressing my emotions, whether they were happy when a certain legal professional made his presence known or the sadness of Dr. Strange's final words to Peter Parker.	4. Overall evaluation
	Spider-Man has always lived by the lesson that with great power comes great responsibility. He's a character informed -- in every incarnation -- by a	5. Description of the context of the film

	great loss that he was at fault for and a lifetime of making up for that mistake. Yet Spider-Man: No Way Home presents us with something new. Great power with responsibility also means being better than your enemies and at times, working to make them better people and not just punching them into oblivion. The fact that antagonists can be worth saving spoke to me, someone usually given to mad revenge schemes and years of grudges. Even when doing the right thing ends up hurting you, you still can do the right thing. These are big concepts for a comic book spectacle. And this movie does what all great films should. It's stuck in my mind since I saw it and I wanted some time away from it before I wrote this. Spider-Man is the story of a bully grown up and moving past the way he was treated, often finding those bullies -- Flash Thompson, Eddie Brock -- become if not friends, certainly no longer enemies. This also gets into the Marvel idea of a multiverse, a connected web of other realities where small differences -- Disney+ set this up with What If...? And this idea will form the heart of Doctor Strange in the Multiverse of Madness -- but the main part of this story remains refreshingly human in the midst of big ideas, strange science and concepts like how magic works.	6. Description of the theme 7. Evaluation of the theme 8. Evaluation of the theme 9. Description of the theme 10. Description of the context of the film 11. Overall evaluation

	Look -- I don't have to sell you on these movies. They make so much money that they're critic proof. But I do want you to consider that even if you hate superhero movies, even if you think there are too many of them, to consider your favorite film series. What if you had more than three of the original Star Wars films and they all were progressively better? What if the last Jason, Freddy or Hellraiser movie was so much better than the original? What if James Bond got more human, more relevant and more real as the world around him became even stranger? That's what's happening here. And it's amazing. *I'm triple vaxxed, beyond fastidious about mask wearing and personal space, and rarely if ever leave my movie basement. This isn't a political statement. Viruses don't have politics and if you think they do, you can kindly never read another word that I write.	12. Information on the viewing
F3R4	9/10 *jack_o_hasanov_imdb 16 December 2021* **Just Awesome !** *581 out of 919 found this helpful.* Warning: Spoilers It was very enjoyable to watch in the cinema. The expected theories turned out to be true. Acting was great. The script was pretty good. I will watch it for the second time) It was the best Spiderman movie in my opinion. It's also one of the best Marvel movies. Be sure to watch it in the cinema!	1. Information on the viewing 2. Evaluation of the plot 3. Evaluation of the cast 4. Evaluation of the Key Creative Team 5. Overall evaluation 6. Comparison to other productions 7. Recommendations
F3R5	3/10 *martimusross 10 January 2022*	

	Truly Dreadful! *261 out of 409 found this helpful.* Spider-Man - No Way Home This was clearly a pandemic disaster, I am at a loss to say much good about it. The problems A tissue thin story entirely built upon people knowing Spider-Man identity. No proper antagonist Totally contrived in bringing previous characters back for no proper reason. A total lack of emotional intelligence, a viewing audience goes through emotions in response to a story, not following someone saying goodbye and then playing some emotional music. Overly CGI'd, and so many things stolen from other movies. A total lack of humour, if there was a joke it went flat! Overall it was truly dreadful from start to finish and everyone around did not say a single good thing. I'm giving this a 3 outta 10 meaning skip this rubbish! I can see that for so many reviewers this was their first big screening back in the cinema and are just over enthusiastic rather than	1. Overall evaluation 2. Evaluation of the theme 3. Evaluation of the characters 4. Overall evaluation 5. Evaluation of the creative elements 6. Evaluation of the creative elements 7. Overall evaluation 8. Insights on the success of the film

	seriously looking at the art product before them, maybe a second viewing might help for a more objective review.	9. Recommendations
F3R6	6/10 *blott2319-1 24 December 2021* **A franchise in decline, and this meta nonsense doesn't help** *198 out of 309 found this helpful.* I was already concerned about Spider-Man: No Way Home when I walked into the theater (one could say I was expecting to be disappointed.) I kind of hate the idea of delving too deep into a multiverse, because I think it muddles things too much, and defies the internal logic of most stories. Sure enough that was something I felt while watching this film. This movie cannot hold up to even the tiniest bit of analysis, because it creates plot holes that you can drive a freight train through. It's kind of sad because there were some moments in the movie that I genuinely loved, but all I can think about days later are the myriad of questions that I'm left with because this movie created so many situations that make no sense. My other big problem with Spider-Man: No Way Home is not really a fault of the movie, but more of the society we live in today. Living in an internet-focused culture, we are bombarded by ads and news stories that relate to the things that interest us. SInce I've shown my love for all things MCU in the past, of course I see plenty of things crossing my radar about the upcoming films. I was able to avoid watching any trailers for this movie, which I thought would help, but by merely catching headlines of casting rumors I could	1. Expectations 2. Evaluation of the context of the film 3. Evaluation of the plot 4. Additional insights

	foresee every surprise they built into it. Of course any logical mind could put two and two together once the guest appearances start, so I suppose this isn't a movie that is going to blow away audiences with its surprises. As I said, though, my disappointment is quite frustrating because I also found many aspects of No Way Home so satisfying. They wrapped up some story elements nicely, and this might have contained some of the best acting in any Marvel movie. In particular, I found Zendaya so surprisingly strong, I was almost able to ignore her lack of character motivation in some key moments. She wasn't the only person in the film that behaved stupidly, in fact the central premise of the film is built on a horrible idea from Aunt May that seems altruistic, but lacks any 4th-dimensional thinking which I would expect from a genius like Peter Parker. But smart people being dumb is the catalyst of the entire story, as even Dr. Strange doesn't seem to think anything through, past Peter's initial request. No Way Home is easily the most meta Spider-Man movie ever made, which is kind of shocking to say in a post "Into the Spider-verse" world. It's catering to the most die-hard fans in the world, but it's more of a nod to the fans of the Spider-Man movies. I was always a huge fan of the multitude of Spider-Man comic books when I was a collector, but I've typically struggled with his portrayal in films. So, giving all these nods to things that came before Tom Holland took over the role on the big screen, falls a bit flat for me.	5. Overall evaluation 6. Evaluation of the cast 7. Evaluation of the characters 8. Comparison to previous adaptations 9. Additional insights 10. Reviewer's link to the film 11. Comparison to previous adaptations

	One of the things I loved about this iteration of the character is that it avoided the cliches and saved us so much of the traditional Spider-Man origin story, but this movie back-pedaled and became a copy of a copy of a copy. This return to cliche also sucked some of the emotion out of key moments as any fan of the character should know the same old tropes by now. I almost got emotional at the end because of the great acting performances, but the big emotional moment earlier in the film did nothing for me as all I could think was "really, we're going there?" There are some good laughs in the film, although I wonder how well it will hold up on rewatch. And I will rewatch this film, as I do with all MCU movies, but I think at this point Spider-Man: No Way Home sits as my least favorite in the franchise. In fact, I'm at a point right now where I'm questioning if I will keep being a diehard fan of everything the MCU churns out. This film wasn't what I'd call a complete failure, but I'm concerned the MCU is getting closer to one of those. Perhaps EndGame should have been exactly what the title implies.	12. Evaluation of the plot 13. Evaluation of the creative elements 14. Comparison to other productions 15. Reviewer's link to the film 16. Insights on the film industry
F3R7	10/10 *Prashast_Singh 16 December 2021* **A MASSIVE treat for every Spidey fan out there.** *396 out of 640 found this helpful.* This is a movie made purely to satisfy the fans and there should be no doubt about that. No Way Home, in my opinion, is even better than Homecoming and Far From Home, and pretty much one of the best MCU movies of all time. It's	1. Overall evaluation 2. Comparison to other productions

	a simple story, but the execution is fantastic. Even the smallest of surprises have a huge impact, and I could feel that in the theatre as I joined several other Spider-Man fans cheer out for both heroes and villains. The action sequences were brilliant; seeing them in 3D is totally worth the price of admission. Every actor delivered a believable, realistic performance, and especially our lead actor Tom Holland. The visual effects too were top notch and the editing was stupendous. Two and a half hours flew by real quick while watching this popcorn action entertainer. It won't be fair to reveal anything, so here I conclude my review, and recommend you to check out this new world of Spidey-ness on the big screen and in 3D. And once you've seen it, please don't spoil it for others, just like you won't want it spoiled for yourself.	3. Overall evaluation 4. Information on the viewing 5. Evaluation of the creative elements 6. Evaluation of the cast 7. Evaluation of the creative elements 8. Overall evaluation 9. Recommendations 10. Additional insights
F3R8	*9/10 andrewchristianjr 15 December 2021* **SUPERHERO EXTRAVAGANZA!!!** *509 out of 832 found this helpful.* Superhero extravaganza! Spider-Man NWH didn't meet my expectations, it exceeded them. The most emotionally resonant MCU film so far. This movie is worth every excruciating moment we had to wait. The visuals, the score, the emotions, the story, and ofc the fan-service. This film understands spider-man fans like no other spider-man film before it. Truly a celebration of the most beloved character in the best way possible!	1. Overall evaluation
F3R9	10/10 *BrnzReviews 15 December 2021* **With Great Power Comes Great Responsibility!** *267 out of 431 found this helpful.* Warning: Spoilers	

	Peter is back! Everyone knows who he is and that's the problem! This is a fantastic spiderman movie, no.. this is the ultimate Spiderman movie. This was such an experience i honestly felt like a kid again. I can't believe they returned! I was so happy to see my childhood come to life. This was a incrediblely told story about The 3 peters and how deep responsibility truly is, I'm shocked with excitement in we had the great men themselves return to their respective roles which included Willem Dafoe, Alfred Molina, Jamie Foxx, Thomas Haden church and many more. I've always been a massive fan of Tobey & Andrew so seeing them come back was the ultimate time of my life. I loved every second of it, i wanted to review this with no spoilers but that is literally impossible ao i now have +1 Spoiler review. There were so many nods and callbacks to the past which i thoight went very well & Garfield finally avenged not saving gwen! Highly Recommend! A Must See!!! 11/10.	1. Overall evaluation 2. Information on the viewing 3. Evaluation of the theme 4. Evaluation of the cast 5. Overall evaluation 6. Evaluation of the plot 7. Recommendations 8. Overall evaluation
F3R10	4/10 *katyayan- 21 December 2021* **Nonsense And Nostalgia** *258 out of 426 found this helpful.* Warning: Spoilers Review By Kamal K I don't think this film was written well. It had already established Spider-man characters with no	1. Evaluation of the Key Creative Team

	involvement with Stark, but still failed at making Tom's Peter any better than he was when under Tony Stark's mentorship. This movie was not good. No amount of nostalgia saved it for me. It had pacing issues, for example the movie skimmed past Peter's whole identity exposed moment and chucked Daredevil in for a meaningless cameo as nobody seemed to truly care that as a blind man, he was able to catch a brick chucked through the window. He was literally just there for fanservice, and not a well written one. The rest of the movie is pointless as by the end, they just reverse everything by sending the spider-men and villains back to their world, after of course, seemingly retconning the plots of the previous spider-man movies by curing the villains, who were taken before they met their demise. Therefore their fights with spider-man end on a lame note as they all just become ordinary men towards the end of the original battles and so the Peter Parkers wouldn't experience the key character development and progression of their stories from this. And in usual MCU fashion, the film is riddled with jokes that sometimes hit, but mostly fall flat. Awful humour, which is constantly blurted out after (or during) serious moments because the writers simply couldn't leave us without jokes for two whole minutes. Constant tonal shifts because of the "jokes", And the Peters just felt like they needed to be there for Tom's Peter? Bad writing at its finest.	2. Comparison to other productions 3. Overall evaluation 4. Evaluation of the plot 5. Evaluation of the characters 6. Evaluation of the plot 7. Evaluation of the creative elements

	Yes, this whole movie could've been avoided if Peter just listened to Doctor Strange, a man who actually knows magic and the consequences of messing spells up, but nope, he has to be stupid when he is supposed to be smart. Strange was literally the best character in the entire film, just for being the only one with a working braincell. Overall, I found this movie quite bad. Nothing about it made me want to rewatch it and I have been feeling this with MCU movies recently like Black Widow and Shang chi, I will continue to watch Spider-man movies just because of my love for the character, but I will most likely continue to think the MCU's portrayal of the character is the worst even though Tom Holland's acting is great.	8. Evaluation of the plot 9. Evaluation of the characters 10. Overall evaluation 11. Comparison to other productions 12. Evaluation of the characters
F3R11	10/10 *HabibieHakim123 15 December 2021* **Best Movie Of The Year** *308 out of 529 found this helpful.* First of all, i was so grateful to be experience this movie in theaters, with a great audience that as excited as me, they were clapping and the movie deserve it, Spider-Man No Way Home is everybody's dream, it's an exciting movie, with an epic story, and phenomenal performance, it just amazing, it's incredible, it's fantastic, it's mind blowing, it's an experience that i will never forget, once cross in my mind that this one is probably even better than Avengers Endgame, but as the time goes, it's still not reach that level but that really doesn't mean anything, both movie are epic, Spider-Man No Way Home is one of the greatest movie i've ever watch, one of the greatest	1. Information on the viewing 2. Overall evaluation 3. Comparison to other productions 4. Overall evaluation

	superhero movie i've ever watch, and it simply The Best Movie Of The Year.	
F3R12	9/10 *ethanbresnett 15 December 2021* **Easily one of the best films in the MCU** *333 out of 585 found this helpful.* This film really is something special. I enjoyed every single second and would happily have lapped up hours more of it. Everything about it is executed so well. I mean SO well. Not a single Marvel fan alive will be disappointed by this. 10/10.	1. Overall evaluation 2. Recommendations 3. Overall evaluation
F3R13	10/10 *178 alindsayal 15 December 2021* **An Epic Film That Really Delivers** *178 out of 306 found this helpful.* Finally, the biggest film Spider-Man: No Way Home has hit cinemas and I had to go see it as early as possible. Now I have watched it, here is my review for the film. The premise of the film sees Spider-Man's secret identity revealed, he tries to get Doctor Strange's help to fix things but this leads to some unwanted visitors from other universes to cause problems for both of them. Main Character Tom Holland has played Spider-Man for a while now and for me this is his best	1. Information on the viewing 2. Description of the plot 3. Evaluation of the cast

	performance in the role. You really see how he has grown and this film shows real depth to the character and how he has kind of grown up into this crazy world. He doesn't have much rest in the film and it really pushes Holland to impress in the majority of his scenes and I thought he was great in really making Spider-Man a top hero in The MCU. Supporting Characters Zendaya plays MJ and I was just really happy to see the dynamic between her and Peter in this film. Despite everything that goes on they are a pretty strong couple and it is just nice for a comic book film to have a relationship that feels natural without overpowering the main plot. Benedict Cumberbatch reprises his role as Doctor Strange and he is really good, I really like how despite being a hero he has a more mature and different viewpoint to Spider-Man. He adds some really interesting parts to the film and plays a unique role in the progress of the story and Spider-Man as a character. Jacob Batalon is back as Ned and he is much better then the role he played in Far From Home. He is just a fun character that supports Peter, he is way more involved with Spider-Man and that improves his character so much. Marisa Tomei is back as Aunt May and again she is more involved this time out and is just a really great person for Holland to bounce off and the dynamic just really works and makes their relationship feel very real. Willem Dafoe, Alfred Molina and Jamie Foxx reprise their roles as Green Goblin, Doctor Octopus and Electro. Dafoe and Molina are great and really flourish in their roles, but the surprise is	4. Evaluation of the characters 5. Evaluation of the cast 6. Evaluation of the characters 7. Evaluation of the cast 8. Evaluation of the characters 9. Evaluation of the cast

	Foxx as Max Dillon/Electro. He is so much better then he was in Amazing Spider-Man 2 and I am glad he got given this 2nd chance here. Story The story is really great, I was worried with all of the multiverse elements that the focus could have been taken off of a character arc for Spider-Man but it nails this element. Peter has a real arc and it develops incredibly well and for me was a real highlight. It is obviously great seeing the returning villains and they are treated with respect and their characters are further explored. The ending feels deserved and because you are so invested it feels really earnt. Script MCU films often get criticised for their scripts including too much humour in them, but I actually think the balance is really handled well here. Yes there are funny moments here but for me they didn't outweigh the serious and darker parts of the film. Style The film looks great, the actions scenes are all really fun and seeing The MCU Spider-Man going against villains from the other franchises works very well and allows for some fun sequences. The pacing for the film is also really good, despite being 2 hours 30 mins it never felt too long and I honestly believe that there isn't really any filler here which is an impressive feat. Overall Overall, Spider-Man: No Way Home is an epic film that really lives up to the hype. I am possibly still buzzing because I have just watched the film but I can't find too much fault and this is a	10. Evaluation of the plot 11. Evaluation of the characters 12. Evaluation of the plot 13. Evaluation of the creative elements 14. Evaluation of the plot 15. Overall evaluation

	Spider-Man fans dream film and anybody will find this film plenty of fun. Rating - 10/10.	16. Overall evaluation
F3R14	10/10 *Sleepin_Dragon 2 January 2022* **Wow!** *429 out of 778 found this helpful.* What cinemas were made for. I wasn't expecting something quite as amazing as this, this was two and a half hours of incredible entertainment, drama, laughs, tears and action galore, there truly was something for everyone here. This movie really has ignited my love for the franchise once again, and I am truly excited for what comes next. Nostalgia, there seems to be a real thirst for it these days, and there is a lot of it to enjoy here. There are plenty of moments throughout that will have you speechless, they really do break all of the rules here. This is one incredibly good looking movie, dazzling special effects, dizzying action scenes, two and a half hours will literally fly by. Incredible, 10/10.	1. Overall evaluation 2. Overall evaluation 3. Overall evaluation 4. Evaluation of the creative elements 5. Overall evaluation
F3R15	8/10 *FeastMode 17 December 2021* **CRAZY** *405 out of 738 found this helpful.* Don't watch the trailers. Just watch the movie. I'm not going to say much. It's amazing. And I'm in	1. Recommendations 2. Overall evaluation

	complete disbelief that it actually happened. Well-made, well-acted, well-directed. Fun, funny and crazy with a ton of heart. Can't wait to watch it again. (4 viewings, opening night 12/16/2021, 12/29/2021, 1/20/2022, 2/2/2022)	3. Information on the viewing

Appendix 2

Group of 45 investigated unedited reviews of the selected films, that were selected according their IMDB rating on 18 May 2022 (*The Shawshank Redemption, The Godfather* and *The Dark Knight*) with their ID numbers (F4R1 meaning film 4 review 1, etc.), dates of publication in the IMDB database, usernames of the reviewers and detected steps for the analysis.

ID	Review	Steps
The Shawshank Redemption (1994)		
F4R1	*10/10 carflo 26 November 2003* **Tied for the best movie I have ever seen** *3,657 out of 4,126 found this helpful.* Why do I want to write the 234th comment on The Shawshank Redemption? I am not sure - almost everything that could be possibly said about it has been said. But like so many other people who wrote comments, I was and am profoundly moved by this simple and eloquent depiction of hope and friendship and redemption. The only other movie I have ever seen that effects me as strongly is To Kill a Mockingbird. Both movies leave me feeling cleaner for having watched them. I didn't intend to see this movie at all: I do not like prison movies and I don't normally watch them. I work at a branch library and one day as I was checking The Shawshank Redemption out to one of our older patrons, she said to me, "Whenever I feel down or depressed, I check out this movie and watch it and it always makes me feel better." At the time, I thought that was very strange. One day there was nothing on TV except things I absolutely would not watch under any	1. Additional insights 2. Insights on the success of the film 3. Evaluation of the theme 4. Comparison to other productions 5. Information on the viewing

	circumstance or things that I had seen too many times already. I remembered what she said, so I watched it. I have watched it many many times since then and it gets better with every showing. No action, no special effects - just men in prison uniforms talking to each other. The Shawshank Redemption and To Kill a Mockingbird are the best movies I have ever seen. I do not judge it by it's technical merits - I don't really care about that. I have read that Citizen Kane or The Godfather or this or that movie is the best movie ever made. They may have the best technique or be the most influential motion pictures ever made, but not the best. The best movies are ones that touch the soul. It takes a movie like The Shawshank Redemption to touch the soul.	6. Description of the theme 7. Overall evaluation 8. Comparison to other productions
F4R2	*10/10 hitchcockthelegend 24 July 2010* **Some birds aren't meant to be caged.** *746 out of 859 found this helpful*. The Shawshank Redemption is written and directed by Frank Darabont. It is an adaptation of the Stephen King novella Rita Hayworth and Shawshank Redemption. Starring Tim Robbins and Morgan Freeman, the film portrays the story of Andy Dufresne (Robbins), a banker who is sentenced to two life sentences at Shawshank State Prison for apparently murdering his wife and her lover. Andy finds it tough going but finds solace in the friendship he forms with fellow inmate Ellis "Red" Redding (Freeman). While things start to pick up when the warden finds	1. Description of the Key Creative Team 2. Description of the context of the film 3. Description of the plot

	Andy a prison job more befitting his talents as a banker. However, the arrival of another inmate is going to vastly change things for all of them. There was no fanfare or bunting put out for the release of the film back in 94, with a title that didn't give much inkling to anyone about what it was about, and with Columbia Pictures unsure how to market it, Shawshank Redemption barely registered at the box office. However, come Academy Award time the film received several nominations, and although it won none, it stirred up interest in the film for its home entertainment release. The rest, as they say, is history. For the film finally found an audience that saw the film propelled to almost mythical proportions as an endearing modern day classic. Something that has delighted its fans, whilst simultaneously baffling its detractors. One thing is for sure, though, is that which ever side of the Shawshank fence you sit on, the film continues to gather new fans and simply will never go away or loose that mythical status. It's possibly the simplicity of it all that sends some haters of the film into cinematic spasms. The implausible plot and an apparent sentimental edge that makes a nonsense of prison life, are but two chief complaints from those that dislike the film with a passion. Yet when characters are this richly drawn, and so movingly performed, it strikes me as churlish to do down a human drama that's dealing in hope, friendship and faith. The sentimental aspect is indeed there, but that acts as a counterpoint to the suffering, degradation and	4. Insights on the success of the film 5. Insights on the success of the film 6. Evaluation of the characters 7. Evaluation of the theme

	shattering of the soul involving our protagonist. Cosy prison life you say? No chance. The need for human connection is never more needed than during incarceration, surely? And given the quite terrific performances of Robbins (never better) & Freeman (sublimely making it easy), it's the easiest thing in the world to warm to Andy and Red.	8. Evaluation of the cast
	Those in support aren't faring too bad either. Bob Gunton is coiled spring smarm as Warden Norton, James Whitmore is heart achingly great as the "Birdman Of Shawshank," Clancy Brown is menacing as antagonist Capt. Byron Hadley, William Sadler amusing as Heywood & Mark Rolston is impressively vile as Bogs Diamond.	9. Evaluation of the cast
	Then there's Roger Deakins' lush cinematography as the camera gracefully glides in and out of the prison offering almost ethereal hope to our characters (yes, they are ours). The music pings in conjunction with the emotional flow of the movie too. Thomas Newman's score is mostly piano based, dovetailing neatly with Andy's state of mind, while the excellently selected soundtrack ranges from the likes of Hank Williams to the gorgeous Le Nozze di Figaro by Mozart.	10. Evaluation of the creative elements
	If you love Shawshank then it's a love that lasts a lifetime. Every viewing brings the same array of emotions - anger - revilement - happiness - sadness - inspiration and a warmth that can reduce the most hardened into misty eyed wonderment. Above all else, though, Shawshank offers hope - not just for characters in a movie - but for a better life and a better world for all of us. 10/10	11. Overall evaluation

F4R3	*10/10 kaspen12 10 February 2006* **A classic piece of unforgettable film-making**. *1,292 out of 1,503 found this helpful.* Warning: Spoilers In its Oscar year, Shawshank Redemption (written and directed by Frank Darabont, after the novella Rita Hayworth and the Shawshank Redemption, by Stephen King) was nominated for seven Academy Awards, and walked away with zero. Best Picture went to Forrest Gump, while Shawshank and Pulp Fiction were "just happy to be nominated." Of course hindsight is 20/20, but while history looks back on Gump as a good film, Pulp and Redemption are remembered as some of the all-time best. Pulp, however, was a success from the word "go," making a huge splash at Cannes and making its writer-director an American master after only two films. For Andy Dufresne and Co., success didn't come easy. Fortunately, failure wasn't a life sentence. After opening on 33 screens with take of $727,327, the $25M film fell fast from theatres and finished with a mere $28.3M. The reasons for failure are many. Firstly, the title is a clunker. While iconic to fans today, in 1994, people knew not and cared not what a 'Shawshank' was. On the DVD, Tim Robbins laughs recounting fans congratulating him on "that 'Rickshaw' movie." Marketing-wise, the film's a nightmare, as 'prison drama' is a tough sell to women, and the story of love between two best friends doesn't spell winner to men. Worst of all, the movie is slow as molasses. As Desson Thomson writes for the	1. Insights on the success of the film 2. Insights on the success of the film

	Washington Post, "it wanders down subplots at every opportunity and ignores an abundance of narrative exit points before settling on its finale." But it is these same weaknesses that make the film so strong. Firstly, its setting. The opening aerial shots of the prison are a total eye-opener. This is an amazing piece of architecture, strong and Gothic in design. Immediately, the prison becomes a character. It casts its shadow over most of the film, its tall stone walls stretching above every shot. It towers over the men it contains, blotting out all memories of the outside world. Only Andy (Robbins) holds onto hope. It's in music, it's in the sandy beaches of Zihuatanejo; "In here's where you need it most," he says. "You need it so you don't forget. Forget that there are places in the world that aren't made out of stone. That there's a - there's a - there's something inside that's yours, that they can't touch." Red (Morgan Freeman) doesn't think much of Andy at first, picking "that tall glass o' milk with the silver spoon up his ass" as the first new fish to crack. Andy says not a word, and losing his bet, Red resents him for it. But over time, as the two get to know each other, they quickly become the best of friends. This again, is one of the film's major strengths. Many movies are about love, many flicks have a side-kick to the hero, but Shawshank is the only one I can think of that looks honestly at the love between two best friends. It seems odd that Hollywood would skip this relationship time and again, when it's a feeling that weighs so much into everyone's day to day lives. Perhaps it's too sentimental to seem	3. Evaluation of the plot 4. Description of the plot 5. Evaluation of the theme 6. Insights on the film industry 7. Evaluation of the theme

	conventional, but Shawshank's core friendship hits all the right notes, and the film is much better for it.	
	It's pacing is deliberate as well. As we spend the film watching the same actors, it is easy to forget that the movie's timeline spans well over 20 years. Such a huge measure of time would pass slowly in reality, and would only be amplified in prison. And it's not as if the film lacks interest in these moments. It still knows where it's going, it merely intends on taking its sweet time getting there. It pays off as well, as the tedium of prison life makes the climax that much more exhilarating. For anyone who sees it, it is a moment never to be forgotten.	8. Evaluation of the plot
	With themes of faith and hope, there is a definite religious subtext to be found here. Quiet, selfless and carefree, Andy is an obvious Christ figure. Warden Norton (Bob Gunton) is obviously modeled on Richard Nixon, who, in his day, was as close to a personified Satan as they come. But	9. Evaluation of the theme
	if you aren't looking for subtexts, the movie speaks to anyone in search of hope. It is a compelling drama, and a very moving film, perfectly written, acted and shot. They just don't come much better than this.	10. Overall evaluation
	OVERALL SCORE: 9.8/10 = A+ The Shawshank Redemption served as a message of hope to Hollywood as well. More than any film in	11. Overall evaluation
	memory, it proved there is life after box office. Besting Forrest and Fiction, it ran solely on strong word of mouth and became the hottest rented film	12. Insights on the success of the film

	of 1995. It currently sits at #2 in the IMDb's Top 250 Films, occasionally swapping spots with The Godfather as the top ranked film of all time -- redemption indeed. If you haven't seen it yet, what the hell are you waiting for? As Andy says, "It comes down a simple choice, really. Either get busy living, or get busy dying."	13. Recommendations
F4R4	*10/10 EyeDunno 21 November 2005* **Don't Rent Shawshank.** *737 out of 877 found this helpful.* I'm trying to save you money; this is the last film title that you should consider borrowing. Renting Shawshank will cost you five bucks... just plunk down the $25 and own the title. You'll wind up going back to this gem time and time again. This is one of few movies that are truly timeless. And it's entertaining and moving, no matter how many times you view it. Forget about what others (including myself) might suggest you'll discover in "The Shawshank Redemption;" when you watch it, you'll identify something very personal in your own life with a scene, a character, or a moment in this uncomplicated movie. When you need hope, you'll look for Shawshank. When you want to believe in the will of overcoming even the greatest obstacles, Shawshank will uplift you in ways that you can't find in movies today. Some liken the film to some kind of spiritual awakening. Of course, some can go to a church or mosque to find enlightenment and Faith in humanity, but most places of worship are open	1. Recommendations 2. Overall evaluation 3. Reviewer ‘s link to the film 4. Additional insights

	only certain days or times. But when you need affirmation of the lasting bond of friendships that prevail over the most dire circumstances, Shawshank will give it to you. It makes grown men (like me) cry, still. I wonder whether Shawshank was truly meant for viewing in the privacy of the home, because it is a personal experience that really makes you look inward. Nominated for seven, this is the best film that never one a single Oscar. How ironic that an innocent man winds up being surrounded by the corruption of the legal system. Shawshank itself is similar to the character of Andy Dufresne. Prejudging this classic film, critics couldn't get past the title. The public followed suit, initially dismissing Shawshank, which failed in the box office just like "It's a Wonderful Life" and "Citizen Kane." It could have just whithered away on the store shelves, like Andy Dufresne could have in his own cell. But the characters prevailed, because Andy -- And Shawshank -- stayed true. Now, these movies are right up there as the most popular films of all time. Anyone who has yet to watch Shawshank may be so jaded of movies, or the film's title, or how a 2-1/2- hour movie set inside the walls of a prison can manage to tap the soul of such a wide range of people. Shawshank has not one explosion. I wonder if it even has a single special effect or digitally- enhanced frame.	5. Reviewer ‘s link to the film 6. Insights on the success of the film 7. Evaluation of the plot 8. Insights on the success of the film 9. Insights on the success of the film 10. Evaluation of the creative elements 11. Overall evaluation

	But every aspect of Shawshank fit together. The acting from the top to the bit part. The musical score. The editing. The photography. The story, from opening credits to final scene. All involved, including the town of Mansfield, Ohio (where Shawshank was actually filmed) played their roles perfectly. Shawshank is a must- see, must- own title.	12. Recommendations
F4R5	*10/10 alexkolokotronis 18 February 2008* **This is How Movies Should Be Made** *806 out of 965 found this helpful*. This movie is not your ordinary Hollywood flick. It has a great and deep message. This movie has a foundation and just kept on being built on from their and that foundation is hope. Other than just the message of this movie the acting was phenomenal. Tim Robbins gave one of the greatest performances ever. He was inspiring, intelligent and most of all positive. His performance just made me smile. Robbins plays Andy Dufresne who was wrongfully convicted of murdering his wife and her lover. He is gets to life sentences but yet never gives up hope. In he becomes friends with Ellis Boyd "Red" Redding played by Morgan Freeman. Freeman who gives the finest performance of his career has unlike Robbins lost hope. He is in deep regret of the crime that he committed. His way of deflecting the pain away is by trying to not feel anything at all. With his friendship with Andy he learns that without our hopes and dreams we have nothing. Andy also becomes friends with the rest of Red's group. James Whitmore also gave a great	1. Evaluation of the theme 2. Evaluation of the cast 3. Description of the characters 4. Evaluation of the cast 5. Description of the characters 6. Evaluation of the cast

	performance as Brooks Halten who gets out of prison parole but in the words of Red he has been "institutionalized". The directing by Frank Darabont was just magnificent. He kept this movie at a great steady pace along with the writing and great cinematography. He portrayed prison life in such a horrifying way, but not in terms of the physical pain but the stress and pain that wares mentally on the inmates, some of which deserve a second chance. Whatever you do, don't listen to the people who say this movie is overrated because this is one of the most inspiring and greatest movies ever. It has everything you could possibly want.	7. Evaluation of the Key Creative Team 8. Recommendations
F4R6	*10/10 Coxer99 25 March 1999* **The Shawshank Redemption** *834 out of 1,047 found this helpful.* One of the finest films made in recent years. It's a poignant story about hope. Hope gets me. That's what makes a film like this more than a movie. It tells a lesson about life. Those are the films people talk about 50 or even 100 years from you. It's also a story for freedom. Freedom from isolation, from rule, from bigotry and hate. Freeman and Robbins are majestic in their performances. Each learns from the other. Their relationship is strong and you feel that from the first moment they make contact with one another. There is also a wonderful performance from legend James Whitmore as Brooks.	1. Overall evaluation 2. Evaluation of the theme 3. Evaluation of the cast

	He shines when it is his time to go back into the world, only to find that the world grew up so fast he never even got a chance to blink. Stephen King's story is brought to the screen with great elegance and excitement. It is an extraordinary motion that people "will" be talking about in 50 or 100 years.	4. Description of the characters 5. Overall evaluation
F4R7	*10/10 baumer 13 July 1999* **Stephen King's best adapted movie** *770 out of 971 found this helpful.* Misery and Stand By Me were the best adaptations up until this one, now you can add Shawshank to that list. This is simply one of the best films ever made and I know I am not the first to say that and I certainly won't be the last. The standing on the IMDb is a true barometer of that. #3 as of this date and I'm sure it could be number 1. So I'll just skip all the normal praise of the film because we all know how great it is. But let me perhaps add that what I find so fascinating about Shawshank is that Stephen King wrote it. King is one of the best writers in the world. Books like IT and the Castle Rock series are some of the greatest stories ever told. But his best adaptations are always done by the best directors. The Shining was brilliantly interpreted by Kubrick and of course the aforementioned Misery and Stand By Me are both by Rob Reiner. Now Frank Darabont comes onto the scene and makes arguably the best King film ever. He seems to understand what King wants to say and he conveys that beautifully.	1. Comparison to other productions 2. Overall evaluation 3. Insights on the success of the film 4. Overall evaluation 5. Evaluation of the context of the film 6. Evaluation of the context of the film 7. Evaluation of the Key Creative Team

	What makes this film one of the best ever made is the message it conveys. It is one of eternal hope. Andy Dufresne, played by Tim Robbins, has been sent to prison for a crime he did not commit. But he never loses hope. He never gives up his quest to become a free man again. His years of tenacity, patience and wits keep him not only sane, but it gives his mind and a spirit a will to live. This film has a different feel to it. There has never been anything like it before and I don't know if there will again. I'm not going to say any more about this film, it has already been said, but just suffice to say that I am glad that Forrest Gump won best picture in 94. I would have been equally glad if Pulp Fiction or Shawshank would have won. It is that good of a movie and one that will be appreciated for years to come.	8. Evaluation of the theme 9. Description of the characters 10. Overall evaluation 11. Insights on the success of the film
F4R8	*10/10 TheLittleSongbird 17 April 2009* **Enthralling, fantastic, intriguing, truly remarkable!** *147 out of 188 found this helpful.* Warning: Spoilers Shawshank Redemption is without doubt one of the best films ever made, and definitely the best film of 1994. Yes, it is better than Lion King, and I really like that too. It is not only enthralling but powerful and moving too. I will confess that I didn't understand it when I first saw it as a lot happens in the film, and I have now seen it three times. I seriously hope, that those who ignored the film when it was first released now recognise it as a great film, as it really is. The dialogue was	1. Overall evaluation 2. Information on the viewing 3. Insights on the success of the film

	extremely well-written, with lines that really stick in your mind. The cinematography and music are both gorgeous, and the prison itself is like a character that dominates the film. In the script, there are some true elements of Stephen King Now I admit I am not a huge king fan, and usually don't like coarse language in books. But in his books like It, which is very good, I have accepted the language represents brutality and rebellion, shown perfectly in the film with the battle of acceptance I suppose between the inmates and the superiors(like the scene with the warden yelling coarse language at the new inmates lined up in a row at the beginning.)The acting was exceptional. I am not hugely familiar with Tim Robbins, but he did a great job in a very demanding role. The best performance however, comes from Morgan Freeman as Red, who was seriously robbed of that Oscar, that he lost to Tom Hanks for Forrest Gump. Freeman reminds me very strongly, or his style of acting does, remind me of that of Sean Connery, suave yet very charismatic. Acting isn't just about your vocal range, it's about depth, which was what Freeman certainly had. In short, Freeman was brilliant in what could be his best performance. The scene where the inmates are listening to the Mozart aria over the speakers was a beautiful profound moment, and I actually cried in Brook's death scene. Very rarely do King adaptations translate-to screen well, because of the large scale of the author's books, with the exception of this and the Shining. Some like It and Dreamcatcher are genuinely memorable but have a number of flaws that prevent them from being classed as outstanding. And some, like Thinner	4. Evaluation of the plot 5. Evaluation of the creative elements 6. Evaluation of the context of the film 7. Evaluation of the creative elements 8. Evaluation of the cast 9. Evaluation of the plot 10. Information on the viewing 11. Evaluation of the context of the film

	and Tommyknockers that border on unwatchable. In conclusion Shawshank is a brilliant film, that is worthy of the credit it has been denied for so-long. 10/10 of course. Bethany Cox.	12. Overall evaluation
F4R9	*speedreid 8 February 2001* **Prepare to be moved** *1,610 out of 1,900 found this helpful.* I have never seen such an amazing film since I saw The Shawshank Redemption. Shawshank encompasses friendships, hardships, hopes, and dreams. And what is so great about the movie is that it moves you, it gives you hope. Even though the circumstances between the characters and the viewers are quite different, you don't feel that far removed from what the characters are going through. It is a simple film, yet it has an everlasting message. Frank Darabont didn't need to put any kind of outlandish special effects to get us to love this film, the narration and the acting does that for him. Why this movie didn't win all seven Oscars is beyond me, but don't let that sway you to not see this film, let its ranking on the IMDb's top 250 list sway you, let your friends recommendation about the movie sway you. Set aside a little over two hours tonight and rent this movie. You will finally understand what everyone is talking about and you will understand why this is my all time favorite movie.	1. Overall evaluation 2. Description of the theme 3. Evaluation of the theme 4. Overall evaluation 5. Insights on the success of the film 6. Recommendations 7. Recommendations
F4R10	*10/10 weswalker 27 August 2002* **Shawshank Redeems Hollywood** *1,694 out of 2,013 found this helpful.*	

	Can Hollywood, usually creating things for entertainment purposes only, create art? To create something of this nature, a director must approach it in a most meticulous manner, due to the delicacy of the process. Such a daunting task requires an extremely capable artist with an undeniable managerial capacity and an acutely developed awareness of each element of art in their films, the most prominent; music, visuals, script, and acting. These elements, each equally important, must succeed independently, yet still form a harmonious union, because this mixture determines the fate of the artist's opus. Though already well known amongst his colleagues for his notable skills at writing and directing, Frank Darabont emerges with his feature film directorial debut, The Shawshank Redemption. Proving himself already a master of the craft, Darabont managed to create one of the most recognizable independent releases in the history of Hollywood. The Shawshank Redemption defines a genre, defies the odds, compels the emotions, and brings an era of artistically influential films back to Hollywood. The story begins with the trial of a young banker, Andy Dufrense, victimized by circumstantial evidence, resulting in a conviction for the murder of his wife and her lover. After a quick conviction, Andy finds himself serving a life sentence at Shawshank prison, with no hope of parole. He exists in this prison only in appearance, keeping his mind free from the drab walls around him. His ability to do this results in the gaining of respect	1. Insights on the film industry 2. Evaluation of the Key Creative Team 3. Overall evaluation 4. Description of the plot

	from his fellow inmates, but most of all from Ellis Redding. Ellis, commonly referred to as Red, finds gainful use of his entrepreneurial spirit within the drab walls of Shawshank by dealing in contraband and commodities rare to the confines of prison. Andy's demeanor and undeniable sense of hope causes Red to take a deeper look at himself, and the world around him. Andy proves to Red and the other inmates that in the conventional walls of Shawshank prison convention will find no home in his lifestyle. By creating the film's firm foundation, the meticulously chiseled screenplay paved the way for this film's success. Frank Darabont outdoes himself with the phenomenal adaptation of Stephen King's equally noteworthy novella, Rita Hayworth and Shawshank Redemption. In this novella, King demonstrates that he can break free from the genre he dominates and still create a marvelous piece of modern literature. Though the film mirrors the novella in many ways, Darabont illustrates a focused objective of improving upon the areas where the novella came up short, resulting in one of the best book to film transitions ever. While maintaining some of the poetic and moving dialogue of the novella, Darabont also proves that a film's score can generate a great deal of emotional response from its audience, as dialogue does. He employs the cunning Thomas Newman, son of the legendary Hollywood composer, Alfred Newman. Darabont shows recognition for the film's needs by employing Newman, who makes	5. Evaluation of the Key Creative Team 6. Evaluation of the context of the film 7. Comparison to previous adaptations 8. Evaluation of the creative elements 9. Evaluation of the Key Creative Team

	the gentle piano chords whisper softly to the viewer, as if a part of the scripted dialogue. Newman lends himself to individualism and tends to drive more towards the unique in the realm of score composition. His effort in Shawshank did not go unnoticed, as his score received an Oscar nomination in 1995. While unique and independent, Newman's score never once intrudes on your concentration or distracts from the film.	
	With work from vast array of talented scene designers, costume designers, composers, cinematographers, and various other Hollywood artists, the cast of The Shawshank Redemption had a strong foundation to work with. The marvelous cast of this film will dazzle you with some of the most convincing performances you will witness in a film. While both Tim Robbins and Morgan Freeman shine as Andy and Red, respectively, the true spectacle of acting lies within the plethora of amazing supporting actors who easily disappear into their roles. Most noticeable of these, the veteran film star James Whitmore, who portrays the elderly Brooks Hatlen. Brooks, a man incarcerated for an unmentioned crime for so long that he finds himself attached to the Shawshank and the daily life he has lead. Each of these actors show a true dedication to their art, and a focused purpose in their motivations, creating a convincing setting that never once caters to anything unbelievable.	10. Evaluation of the cast
	With all of the aesthetic touches and attention to cinematic detail, the most beautiful part of the film lies within its thematic material, such as its	11. Evaluation of the theme

	focus on the human desires for the most abstract concepts, like hope and freedom. These themes, which concern things the human spirit undoubtedly yearns for, seem so intricately woven into the plot that it easily draws its audience in to its story. Though full of hardened criminals, your heart will go out to these men as they display the most basic of human emotions, and deliver some of the most quotable lines in a film to date. Like a great novel, this film manages to succeed at greater things than simply entertaining an audience. Darabont tells his story most masterfully, illustrating principles and inspiring his audience to think. He leaves us a poignant film with a powerful message of hope, and redemption, something we all seek. This film manages to redeem Hollywood in the eyes of people who feared it long lost in a dark sea of clichés and predictability. Darabont shows us that artists still work in the Hollywood studios and production facilities. These artists show their capability to produce art; real art that inspires you to look at the deeper aspects of life and the world around you. The Shawshank Redemption delivers much-needed breath of fresh air for anyone who realizes the capability of film. It proves that masters of the craft still live on this earth, and still bless us with timeless masterpieces that we will never forget.	12. Overall evaluation 13. Evaluation of the Key Creative Team 14. Insights on the film industry 15. Overall evaluation
F4R11	*10/10 reismark 6 September 2000* **Simply amazing. The best film of the 90's.** *588 out of 783 found this helpful.* Warning: Spoilers	

	The Shawshank Redemption is without a doubt one of the most brilliant movies I have ever seen. Similar to The Green Mile in many respects (and better than it in almost all of them), these two movies have shown us that Stephen King is a master not only of horror but also of prose that shakes the soul and moves the heart. The plot is average, but King did great things with it in his novella that are only furthered by the direction, and the acting is so top-rate it's almost scary. Tim Robbins plays Andy Dufrane, wrongly imprisoned for 20 years for the murder of his wife. The story focuses on Andy's relationship with "Red" Redding (Morgan Freeman, in probably his best role) and his attempts to escape from Shawshank. Bob Gunton is positively evil and frightening as Warden Norton, and there are great performances and cameos all around; the most prominent one being Gil Bellows (late as Billy of Ally McBeal) as Tommy, a fellow inmate of Andy's who suffers under the iron will of Norton. If you haven't seen this movie, GO AND RENT IT NOW. You will not be disappointed. It is positively the best movie of the '90's, and one of my Top 3 of all time. This movie is a spectacle to move the mind, soul, and heart. 10/10	1. Overall evaluation 2. Comparison to other productions 3. Evaluation of the context of the film 4. Description of the plot 5. Evaluation of the cast 6. Recommendations 7. Overall evaluation
F4R12	*10/10 schnad6 February 1999* **Simply known as "The Movie"** *561 out of 722 found this helpful.* Whenever I talk about this movie with my friends, I do not even refer to it by title, but rather as "The	1. Overall evaluation

	Movie". When I say "The Movie", my friends know exactly what I'm talking about. In fact the main reason that me and my friends don't refer to it by title is because this movie is so great, that we do not feel worthy enough to say it's name in vain! I still remember the first time I saw The Shawshank Redemption. Some friends of mine and I went to see it at one of those "Budget Theaters" over the summer of 1995. None of us really knew anything about the movie, but we had heard that it was pretty good. So, not having any real expectations, we saw it. When the final credits rolled and the lights came on in the theater, all of us just sat there with our jaws hanging down on the floor. I turned my head towards my friend Bob and said "That was the greatest movie I have ever seen in my entire life!" There's really no other way I can put it in words. Every moment of this movie captivated me and inspired me to believe in the one true thing in life..... "HOPE". This movie is sad, uplifting, inspiring, harsh, cold, funny (at the right times), jaw-dropping, and heart-warming all at the same time. I get chills every time I watch this film and this film contains the greatest ending (which takes place over the last 30 minutes or so)in movie history! How it all just "comes together" is so incredible and uplifting. I should also mention the music in this movie is nearly flawless as well, and the soundtrack is a "must buy" for any music fan. The only bad thing about this movie is the fact that I know I will never see a better movie, no matter how many I may see. I've seen many movies over the past few years, many excellent films. However, every time I walk out of the theater, I	2. Information on the viewing 3. Expectations 4. Information on the viewing 5. Overall evaluation 6. Evaluation of the creative elements 7. Overall evaluation 8. Additional insights

	turn to my friend or family member that I saw it with and I say, "That was a great movie, but it wasn't nearly as good as 'you know what'!" There have been many movies over the past few years that thought would really move me or that I might one day call my "favorite of all time", but they've all fallen far short of "The Shawshank Redemption". So, if you have yet to see this movie, please run to the video store immediately. You're guaranteed to find it in the "employee picks" section. And if it isn't in that section, then you should tell the employees there that there is something seriously wrong with them. If you have seen this movie, go see it again. If you haven't bought your own copy yet, buy one. In fact buy two, and put one in a fire-proof safe, just in case of an emergency. :o) So, you want a 1-10 rating??? I give it a 13!!!!!!	9. Comparison to other productions 10. Recommendations 11. Overall evaluation
F4R13	*9/10 tom-fetucci-vaughan 26 June 2020* **Fantastic Film** *99 out of 122 found this helpful.* This is a great film. It is well constructed, the acting is superb and the characters are so likeable or in the case of the pigs so detestable.	1. Overall evaluation
F4R14	*10/10 nowego 15 June 2018* **Eternal Hope** *126 out of 178 found this helpful.* I've lost count of the number of times I have seen this movie, but it is more than 20. It has to be one of the best movies ever made. It made me take notice Morgan Freeman and Tim Robbins like I had never noticed any actors before.	1. Information on the viewing 2. Overall evaluation 3. Evaluation of the cast

	I have from a very young age been a huge fan of anything Stephen King writes and had already read the short story that this movie is based on years prior to seeing this movie. Not everything Stephen King has written that gets turned into a movie comes out well, but this is as close to perfection as it gets and has everything you could ever want in a movie. Something that is outstanding is the fact that it has no real action, no special effects and no gimmicks. 99% of the movie is just men in a prison uniforms talking. Yet it absolutely hooks you almost from the beginning and has you glued to the screen to the end. For me what really makes this film one of the best is the message of eternal hope it conveys throughout. The never ever give up hope attitude of the main character so well conveyed by Tim Robbins. The ending is just spine tingling every time I see it, no matter how many times I have seen it. Brilliant, brilliant movie and a must see for everyone.	4. Reviewer 's link to the film 5. Overall evaluation 6. Evaluation of the creative elements 7. Description of the plot 8. Evaluation of the plot 9. Evaluation of the theme 10. Evaluation of the cast 11. Evaluation of the plot 12. Overall evaluation 13. Recommendations
F4R15	*Douglas-2 16 August 1998* **Two movies in one** *1,019 out of 1,296 found this helpful.* Warning: Spoilers The reason I became a member of this database is because I finally found a movie ranking that recognized the true greatness of this movie. There	1. Insights on the success of the film 2. Overall evaluation

	is nary a word or scene out of place in the entire thing. Every element comes together to form an exquisite story for cinema. I believe that one reason that this movie is under-appreciated is that people have not seen it multiple times. On first viewing it is the story of Andy Dufresne and his struggle to maintain hope despite his circumstances. However, this is really a movie about Red and his struggle to find meaning and purpose. The final segment of the movie testifies to the fact that the final resolution of the story comes about only when Red is faced with the same fearful situation as Brooks. Because of Andy, Red can find a different path-the path of freedom that is lit by hope. Who is your Andy Dufresne?	3. Insights on the success of the film 4. Evaluation of the theme
The Godfather (1972)		
ID	**Review**	**Steps**
F5R1	*CalRhys 20 June 2014* **The Pinnacle Of Flawless Films!** *549 out of 601 found this helpful.* Warning: Spoilers 'The Godfather' is the pinnacle of flawless films! The first time I viewed 'The Godfather' I was in my early teens and it was the most astounding film I had ever seen, and has since then stood as my all-time favourite film. It is due to this that I have been looking forward to writing a review of this unforgettable classic. So let's start from the beginning. The film opens to four words, 'I believe in America', it's crazy to think that this simple line has become a resonant quote solely due to the impact it made on the entrance to the film's "threshold". This is just one of the many	1. Overall evaluation 2. Information on the viewing 3. Additional insights 4. Evaluation of the plot

	renowned quotes that litter the film, and believe me, there are a lot. After the first take we are then absorbed into the life of Vito Corleone, brilliantly portrayed by the Oscar- winning performance of Marlon Brando. Vito is a feared man, he is a criminal, he is a mafioso, but above all he is a respected family man, his three sons are depicted by three excellent actors, James Caan, John Cazale and Al Pacino as well as his adopted child Tom Hagen, played by Robert Duvall. The film follows Vito as he attempts to transfer his crime empire to his reluctant son, Michael. With some of the most graphic and gruesome death scenes to have ever been seen in the 1970's film industry (including a certain horse's head), 'The Godfather' epitomises how violence can be used effectively within a film. The Corleone's are some of the greatest antiheroes to have ever been seen on screen, whilst they are villains, the audience will refuse to accept that fact, Coppola does something simple and audacious, he takes the guilt out of organised crime. A film rife with beautiful cinematography, memorable musical scores and well-paced action and drama. Overall, The Godfather is one of Hollywood's greatest critical and commercial successes that gets everything right; a gangster flick that is overflowing with life, rich with emotion and subtle acting, and further blessed with amazing direction from Francis Ford Coppola. Arguably the most unforgettable masterpiece to have ever been made.	5. Evaluation of the cast 6. Description of the plot 7. Evaluation of the creative elements 8. Evaluation of the characters 9. Evaluation of the creative elements 10. Overall evaluation
F5R2	*10/10 andrewburgereviews 1 April 2019* **An offer so good, I couldn't refuse** *179 out of 197 found this helpful.*	

	It is now past 1 PM and I just finished watching Francis Ford Coppola's "The Godfather". I should probably go to bed. It's late and tomorrow I have to wake up a bit early. But not early enough to postpone writing these lines. Now that I have seen it three times, the opportunity of sharing my thoughts and refreshed insights are too much of a good offer to sit on. So, bear with me. This film works so well because it takes place in an underworld in which we are so embedded that we do not even observe it. Coppola puts us straight in the smack-dab center of what is, admittedly, a society made by criminals for criminals. It is also the reason why it's so welcoming. We are surrounded by its inhabitants--cold-blooded murderers, men who see crime like a 9 to 5 job masquerading as honorable men. And I do mean men. From the outside, we would only witness the horrifying, disturbing manifestations of their well-thought out actions. But it goes even deeper than that. It all revolves around the Corleone family led by Don Vito Corleone (Marlon Brando). He is the most honest of these men, sitting right on the edge. But for people like him, who do not fully embrace this world, it's not easy. He avoids conflict until it is absolutely necessary. He is a man defined by moral principles. There is a scene at the beginning, in which, during his daughter's wedding day, one of his associates, Luca Brasi (Lenny Montana) practices his speech that he is going to give to the Don when he meets him. The scene with these two is funny and almost	1. Information on the viewing 2. Reviewer ‘s link to the film 3. Evaluation of the theme 4. Evaluation of the plot

	adorable. I could not help but sympathize both of them only to realize that I am feeling warmth for two mobsters. Not to even mention that Lenny Montana was an actual mob hit-man and that he was actually nervous as he said that line.	
	The more I watched the more I realized just how incredibly complex and ruthless this society is and how it has the power to corrupt anyone to come in contact with it. The best example is Corleone's youngest son, Michael (Al Pacino). He returns home for his sister's wedding as a war hero dressed the part with his long-time girlfriend, Kay Adams (Diane Keaton). At first, he avoids this underworld, but necessity, first-hand exposure and just its sheer devilish appealing nature draws him in. As we get further in the film, the change is shocking and every outsider who ever got close to him is tainted in one way or another. If they survive it, they are drawn in as well as we are as viewers.	5. Evaluation of the theme 6. Description of the plot 7. Evaluation of the plot
	Inside, Coppola exposes the family to us fully, with a bold personal approach and we witness every discussion, every methodically calculated choice. Crime is done simply because it is the nature of their business, and we are put on a chair alongside them, so we easily relate. For us, they are the good guys, the rival families are the bad guys. This is the greatest feat this film managed to pull off--set apart good guys and bad guys in a world filled with bad guys.	8. Description of the plot 9. Evaluation of the theme
	This is a film of unmatched subtlety. No other movie sustains itself as good. No other film is	10. Overall evaluation

	done with such precision, attention and completeness. There are many layers which I probably missed and maybe will never notice. But I felt them. What director Francis Ford Coppola and his partner in crime (poor choice of words, sorry) Mario Puzo did is nothing short of a timeless piece of reference cinema whose influence is not based on reinventing the wheel, but rather perfecting it to the absolute maximum. Most masterpieces are remembered for their historical contributions. "Citizen Kane" brought the biggest step-up to the art form, the same things did "Gone With the Wind" or "2001: A Space Odyssey". "The Godfather" is one of the few films that will be remembered simply because they are that good and I cannot possibly imagine a greater achievement.	11. Evaluation of the Key Creative Team 12. Insights on the film industry 13. Overall evaluation
F5R3	*10/10 gogoschka-1 11 February 2018* **For Me, This Is The Definitive Film** *386 out of 442 found this helpful.* This isn't just a beautifully crafted gangster film. Or an outstanding family portrait, for that matter. An amazing period piece. A character study. A lesson in filmmaking and an inspiration to generations of actors, directors, screenwriters and producers. For me, this is more: this is the definitive film. 10 stars out of 10. Favorite films: IMDb.com/list/mkjOKvqlSBs/ Lesser-Known Masterpieces: imdb.com/list/ls070242495/	1. Overall evaluation 2. Additional insights
F5R4	*10/10 alexkolokotronis 21 June 2008*	

	An Iconic Film *226 out of 271 found this helpful.* Warning: Spoilers Tell me a movie that is more famous than this. Tell me a movie that has had more parodies spinned off its storyline than this. Tell me one movie that has been as quoted as a much as this. The answer is you can't. No movie has had as much of an impact as The Godfather has had ever since it was released. The acting was simply amazing, what else could you say. What could be more appealing to people(even today) than watching actors like Al Pacino, Marlon Brando, James Caan, Diane Keaton, Talia Shire and Robert Duvall. This is like heaven for someone who is a fan of movies. With this movie Brando was able to bring himself back into the limelight. His performance as the godfather alone is iconic. His character has been recreated so much in films that it has almost if it has not already become a cliché. His performance though was not a cliché. His performance was subtle and breathtaking. It was so genuine and realistic that it was not just probably but definitely more genuine than Marlon Brando himself. Al Pacino was perfect for this film as well. What a way to start up your career. His character was all about depth and he displayed it perfectly. He was able to display his own inner-battles in his mind as well as the battles he had with his family, friends and enemies. His character was more of a psychological character study than anything else to me. Robert Duvall to me was the glue to the movie. He added a different perspective to	1. Insights on the success of the film 2. Evaluation of the cast

	everything in just that he was not Italian yet having the respect of the mafia. His character is a man of high authority within the Corleone family who was listened to and insightful;. This was simply perfect giving the film great balance throughout. The rest of the cast was just icing on the cake.	
	The writing was phenomenal and breathtaking. As mentioned before there has been no movie quoted more than this. It is not even the quotes though that makes the writing in here so perfect. It is the symbolism and meaning that went into every scene. There are countless symbols, messages and lines in here that are so memorable yet it is as realistic as a movie could get.	3. Evaluation of the Key Creative Team
	The directing by Coppola was perfect as well. Not many movies can be 3 hours and yet maintain a good level of interest from the audience like The Godfather. Coppola deserves credit for this. The symbolism and messages that went into every scene also has to do with the directing not just the writing. The movie is so well edited and strung together that the only word that could come to my mind is perfection.	4. Evaluation of the Key Creative Team
	The cinematography and music were perfect. The score of this movie is one of the most memorable ever. If you were to hear it you could identify it right away. The cinematography was what actually really drove this movie. The Godfather seems to have this mystique to it, it gives you the feeling you are watching something truly remarkable.	5. Evaluation of the creative elements

	The horse's head, the scene of Brando running with his groceries, the coffee shop scene, "I'll give him an offer he can't refuse" and countless other scenes and quotes from this movie have become a part of our culture. These scenes and lines have been recycled over and over again in comedies, commercials, etc. that it is impossible to avoid the greatness of The Godfather. The Godfather is like a disease once you see it you fall in love with it. I don't know if it is the greatest movie ever but it is definitely the most iconic film ever made.	6. Evaluation of the plot 7. Overall evaluation
F5R5	*10/10 MR_Heraclius 23 February 2020* **The greatest movie of all time!** *138 out of 169 found this helpful.* One of the best films of all time, an absolute masterpiece. The Godfather is arguably the best gangster drama as well as setting the standard for cinema.	1. Overall evaluation
F5R6	*10/10 b-a-h TNT-6 5 March 2002* **Another kind of "family movie"** *486 out of 590 found this helpful.* Warning: Spoilers The Godfather is one of the few films in which I personally did not find any significant weakness even after many viewings. From the direction, to the acting, to the storyline, to the score, The Godfather has the word classic written all over, and it really is not much of a surprise that it is now considered by many one of the top five movies of all time. Perhaps when it comes to cinematic techniques The Godfather has not been as revolutionary as Citizen Kane, but its influence	1. Overall evaluation 2. Comparison to other productions

	on motion pictures is comparable. Rarely a movie has defined or re-defined a genre as much as this one did for "gangster movies", but its influence goes well beyond that.	
	The Godfather's influence has been so big through the years that elements of it can be found in virtually every "organized crime film" nowadays; almost every comedy featuring a gangster in the last few years has spoofed something in The Godfather. The Italian-American old mobster a-la Don Vito Corleone has become one of the most established figures in the public's imagination.	3. Insights on the success of the film
	But to say that The Godfather is simply "influential" is to diminish its true qualities, and so is to describe it simply as "a movie about gangsters". The Mafia is certainly the main focus the story revolves around (despite the fact that the word is never mentioned), but although the movie never tries to forcedly insert separate subjects it contains an amount of psychological and social subtexts that cannot be overlooked. Considerations on how the social environments changes us, on how moral values appear different from different point of views, on how violence can destroy a human soul, and on how power can corrupt an individual are deeply blended into a story that stays practically always true to complete realism, and the result is a picture of astonishing efficacy and believability.	4. Evaluation of the theme
	As good as the direction and the story are, it would be unfair not to consider the major role that the actors' performances had in the cinematic	5. Evaluation of the cast

	triumph that was The Godfather. Praised by many as the best cast to ever appear in an American movie, all the cast in The Godfather succeeds in portraying complex, three-dimensional characters without ever making a slip. The exceptional portrayals of Don Vito and Michael Corleone respectively by Marlon Brando and Al Pacino, the performances by Robert Duvall, James Caan and Diane Keaton as Tom Hagen, Santino Corleone and Kay Adams, the ruthless Virgil Sollozzo played by Al Lettieri -- as well as more than a few other roles -- are all perfect for the movie, and they all succeed in making us believe these are real people, not just actors. We are not watching a central character and a bunch of incomplete figures that revolve around him: although Michael Corleone is the character that gets the most screen time, everybody is the center of this world his own way. The movie makes it possible for the viewers to identify with different characters and to observe how their personality and story fits in, and it does it much more effectively than many bloated multiple-storyline movies that came out in the last few years. The movie opens on the wedding of Don Vito Corleone's daughter, Connie (Talia Shire). Don Corleone is a powerful man, and it was not without the use of violence that he achieved this position during the course of his life. The wedding scene gives a perfect setting of where and how the Don's power extends; from the regular worker in a neighborhood, to the immensely popular singer, to the friends in politics and right to the ruthless killer, Don Corleone has links to people ready to	6. Evaluation of the characters 7. Comparison to other productions 8. Description of the plot

	ask him favors and to pay him back. Some are trustworthy, some are not, but thanks to his intelligence and intuit the Don can almost always distinguish the two.	
	However, this is 1946, times are changing, and to many of the younger people working in the crime business, Don Corleone's ideas are becoming obsolete. The Don believes that the new trend in the business, narcotics, is too dangerous and the families dealing with it would eventually end up self-destroying; while his family had deals in alcohol and gambling for a long time, part of the Government and law enforcement was ready to close one eye. Drugs are another thing.	9. Description of the plot
	To this day, Don Corleone was able to keep things together while maintaining his economic and political power, but things will brutally change when a powerful drug dealer name Sollozzo enters the picture. The refusal of Don Corleone to cooperate with Sollozzo, and a weakness immediately spotted by the latter, will ignite a war that will cost many lives, and that will see Michael Corleone, Vito's younger son and the one who never wanted to take part in the family business, lose his "innocence" and transform into a gangster as ruthless as the people he initially stood up against.	10. Description of the plot
	I purposely decided not to spoil much about the plot because I believe that the film is perfectly enjoyed without knowing anything in advance, and -- believe it or not -- there are still quite a lot of people who have never seen this movie. There	11. Additional insights

	are multiple scenes that manage to create an incredible tension, various twists, and although like any other masterpiece The Godfather can be watched knowing the whole story beforehand and still be a phenomenal experience, I believe it is always a pleasure to see it for the first time and enjoy its multiple climaxes. Besides, to outline such complicated characters and such an emotionally intense story in a short review like this one would be inadmissible.	12. Overall evaluation
	There has been much speculation on how the events in The Godfather novel written by Mario Puzo, the book the film is based on, could be an exposé of true facts. Many believe that the character of Johnny Fontane , for instance, was based on Frank Sinatra's real life, and many of the other characters were modeled after real people. I won't go into that: frankly, I have no idea whether these voices are reliable, although the Frank Sinatra reference seems obviously quite believable.	13. Description of the context of the film 14. Evaluation of the context of the film
	The cinematography of The Godfather is dark and tasteful, and colors are used perfectly to give a true feel of the era it is set in. There is a fair amount of violence, though rarely gratuitous.	15. Evaluation of the creative elements
	The Godfather certainly doesn't need my recommendation. The film is universally considered one of the best of all time, and the performances by Pacino and Brando alone is the stuff of legends.	16. Overall evaluation
F5R7	*10/10 mattrochman 14 October 2006*	

	Initially, I wasn't a fan... but then I realised *463 out of 606 found this helpful.* This is a masterpiece. A timeless masterpiece. Initially, I didn't like this film all that much - I found it rather over-hyped and boring. This was until the advent of DVD, which gave me the feature I needed for this sort of film: subtitles. Once I switched them on and heard (read) every last word of Brando's ramblings and other characters ramblings, I grew a true appreciation for this epic. To make a true epic, you need all of three following ingredients working in near perfect harmony. For screenwriters who come across this, take the following pointers on board: 1) Contrasting Characters: Good films have some character distinction, but most fall rather flat because the core of each character is the same. Of course, there are exceptions to rule (ie... where you want mono-tonal characters... aka matrix; or where you want outlandish contrasts... aka The Fifth Element), but ultimately, this is what makes films deep, meaningful and grand. Consider the contrasts between the Don's children. Michael is rather cool, rational and collected, whereas Sonny is more hot-headed, spontaneous and simple minded. But simply having these contrasts is not nearly enough. What you really need to do is to develop these characters - place them in situations - and then dwell on how their character impacts on the situation they're put in. The Godfather is a terrific example of how to pull this off. While	1. Overall evaluation 2. Information on the viewing 3. Insights on the film industry 4. Evaluation of the characters

	many try to do this in screenplays, most lose the plot and create character obscurities that stretch credibility.	
	2) Transformation: The central character(s) must undergo a transformation, resulting in them being almost unrecognizable by the end of the film. By putting them into situations, the character's character must not only influence the outcome of the situation; it must also have a lasting impact on the character. Consider Michael at the wedding and compare that to the Michael we see at the end of the film. Again, many films try, but most fail because they come up with unreal (literally, not praisingly) or simply moronic transformations (eg, Wall Street).	5. Insights on the film industry 6. Evaluation of the characters
	3) Patience: Men in Black 2 was an astounding film for one simple reason - it was an entire film squashed into about 70 minutes. It was not much longer than an episode of ER or Buffy. I certainly hope the new goal of Hollywood isn't to make films as short as possible.	7. Insights on the film industry
	All the great ones spend time - time developing characters, family life, growth, patience with the story telling in general. This is the key (provided that the story isn't mind-numbingly boring). Dances with Wolves, Heat.. and so on are very patient but top-class films. While studios may be lukewarm on the idea of longer films, they are worth it if you have a ripper story to base it on.	8. Insights on the film industry
	I feel that this film has not dated all that much and has tremendous re-watch-ability.	9. Overall evaluation

F5R8	*10/10 planktonrules 30 March 2013* **#2 on IMDb's Top 100, a multi-Oscar-winner and over 1500 reviews...what more can I say about the movie?!** *79 out of 102 found this helpful.* Up until today, I haven't bothered to review "The Godfather". After all, everyone pretty much knows it's one of the greatest films ever made. It's #2 on IMDb's Top 100. It won the Best Picture Oscar. And, there are nearly 1600 reviews on IMDb. So what's one more review?! Well, after completing 14,000 reviews (because I am nuts), I guess it's time I got around to reviewing a film I should have reviewed a long time ago. So, here goes....the film is perfect and only a dope wouldn't watch it. Unfortunately, IMDb requires me to say more to meet it's 10 line minimum for reviews. So, I'll point out that you do NOT need to like gangster films to enjoy this film. Yes, it's violent and nasty in spots--but it's also brilliantly written and produced from start to finish and deserves the accolades it's received. My advice is that instead of just watching "The Godfather" and "The Godfather: Part II", see the combined version they created for television--with additional scenes that made it a very rich experience.	1. Insights on the success of the film 2. Additional insights 3. Overall evaluation 4. Recommendations 5. Evaluation of the creative elements 6. Evaluation of the Key Creative Team 7. Recommendations
F5R9	*10/10 SJ_1 30 September 2005* **"The Godfather" is pretty much flawless, and one of the greatest films ever made** *928 out of 1,133 found this helpful.* Warning: Spoilers	

	Rather than concentrating on everything that is great about The Godfather, a much easier way for me to judge its quality is on what is bad about it. Almost every film has something that I don't like about it, but I can honestly say that I wouldn't change anything about The Godfather. There is nothing weak about it and nothing that stands out as bad. That's why it gets ten out of ten. This is one of those films that made me wonder why I hadn't seen it earlier. The acting from everyone involved is great, Marlon Brando comes across perfectly as the head of the family, and James Caan and Al Pacino are excellent as his sons. The soundtrack by Nino Rota is also very memorable, bringing back memories of the film every time I hear it. The plot has to be excellent for it to get ten out of ten, and it is, it's far from predictable and the film is the definition of a great epic. The film is pretty shocking in the way every death occurs almost instantaneously, and as it spans ten years so many different things happen and every minute of it is great entertainment. It's a well-made and entertaining film that is only the first part of a trilogy, but it stands on its own as a wonderful film in its own right. If you haven't seen it, what are you waiting for? This was one acclaimed film that didn't disappoint.	1. Overall evaluation 2. Additional insights 3. Evaluation of the cast 4. Evaluation of the creative elements 5. Evaluation of the plot 6. Evaluation of the plot 7. Overall evaluation 8. Recommendations
F5R10	*10/10 DaveDiggler29 June 2008* **An Epic, Masterful Look into the Underground World** *118 out of 152 found this helpful.*	

	Warning: Spoilers "The Godfather" simply put, is one of the greatest films of all time. The script is thee best I've ever read. The direction is flawless. The acting may very well have the best ensemble cast in any movie I've ever seen or will ever see. It's also one of the most precise and intricate films I've ever come across as writer, Mario Puzo brings out some of the most hidden and guarded secrets of the underground world ever captured on film. Watching "The Godfather," is like watching cinematic art. Francis Ford Coppola's direction is what brings this film, that's so ambitious and so grand, down to earth with precision direction as he handles each and every scene with such care. The film starts with a black screen and an opening monologue from an undertaker. As the man starts talking about honor, family, respect, and justice we are pulled right in on his luminous eyes as he stands in near darkness. He begs for justice since the American system has failed him. He goes to Don Corleone (Marlon Brando) for justice. Don Vito is the man of power. He's the one who pulls all the strings and watches his puppets dance from behind the stage and out of sight; untouchable, or so we think. Some of the greatest moments in the film- and very intentional to show the distinguishable difference between Michael and Vito- are of Vito crying over his son, Sonny's (James Caan), death. When Michael learns of the news, he has little reaction. Two of the most emotionally powerful scenes in the film are from the cause of a loved one that has died long before he should have, and they come from Brando. As	1. Overall evaluation 2. Evaluation of the Key Creative Team 3. Evaluation of the cast 4. Evaluation of the Key Creative Team 5. Description of the plot 6. Description of the characters 7. Evaluation of the plot 8. Evaluation of the cast

	Vito stands over the body of his son he nearly breaks down. There is clash of feelings between the two men that are never conflicting, but compared. The film opens during the wedding of Don Vito' daughter, Connie (Talia Shire), and we see just how strong the bond of family really is. You have the family dancing with each other, drinking, laughing, and sitting next to each other to show how close they are, then we see some of the outsiders such as the Barzini family, and surprisingly Michael (Al Pacino) along with his girlfriend Kay (Diane Keaton) on the outskirts without much interaction. Michael seems almost out of place as if he is the adopted son and Tom Hagen (Robert Duvall) is more apart of the family than he is. His opening words are to Kay, and they include, "That's my family, Kay. That's not me." We get the feeling that Michael's nearly ashamed of the stigma that goes along with his last name: This is what makes Al Pacino' role- significantly- the hardest performance in the entire film to portray. He's the one doing all the heavy lifting as he has to go from outsider and completely against the family's actions and businesses to, by films end, head of the family. Brando has the teary eyed moments that actors live for, but Michael is too cold for that. Never for a second as he gradually comes to power do we think this turn is ridiculous or laughable, and in lesser hands it very easily could have been.	9. Evaluation of the plot 10. Description of the characters 11. Evaluation of the characters

	The final act of the film is loaded with plot points as decisions are made left and right as the film becomes visually and emotionally captivating. As the film draws to an end, Michael has gained half of the power of the family and makes most of the decisions. He's treated, not with respect, but as an outsider, too high ranking for his experience. The Corleone family is on the brink of disaster and losing everything, yet we never get that feeling. We see the two leader's confidence and we keep our confidence in them, even if the other family members doubt their decisions. Michael goes to Las Vegas and makes Moe Greene an offer he can't refuse. Then he refuses. This is Pacino' shinning moment in the film. There's no screaming or the hoopla that goes along with his name. After he treats Moe Greene like utter garbage, Fredo (John Cazale) get's upset and starts barking at him. Coppola is perfectly on his game here, too, as we watch from Fredo's height, looking down on Michael who sits in a chair as he coldly looks up with his radiating eyes, that have so much going on behind them, and simply says, "Fredo, don't ever take sides with anyone against family again. Ever." That's some serious foreshadowing for the second film, and only after watching the second film can you go back and appreciate what Pacino and Coppola pulled off in this scene; Cazale too. We have no idea how serious Michael is. These are some of the stepping stones that make Michael's change believable. He's not quite his father- Vito has a soft spot for his children (admittedly so)- as he's capable of turning on anyone and using the	12. Evaluation of the plot 13. Description of the plot 14. Evaluation of the cast 15. Description of the plot 16. Evaluation of the cast 17. Description of the plot 18. Evaluation of the cast 19. Evaluation of the characters

	line, "It's strictly business" when it comes to family issues. Michael's sister, Connie, calls him a "cold hearted bastard" at the end of the film. It's hard to find better superlatives than that, yet we still love him. The interesting thing about Pacino' performance is that he doesn't sugarcoat it. He doesn't try to make the audience love him. He plays the character as the character should be played. That's the sign of great writing; great acting; and great directing since we could have very easily seen someone try to make him likable. This crew just presents the character with all his flaws and let's us decide if we love him or hate him. Its films like "The Godfather," that made me wish I had amnesia, so I could feel the same heart pounding moments over and over again.	20. Evaluation of the cast 21. Evaluation of the Key Creative Team 22. Overall evaluation
F5R11	*10/10 mm-39 16 May 2001* **perfect** *677 out of 996 found this helpful.* This movie is strong, good script, great casting, excellent acting, and over the top directing. It is hard to fine a movie done this well, it is 29 years old and has aged well. Even if the viewer does not like mafia type of movies, he or she will watch the entire film, the audiences is glued to what will happen next as the film progresses. Its about, family, loyalty, greed, relationships, and real life. This is a great mix, and the artistic style make the film memorable.	1. Overall evaluation 2. Evaluation of the theme 3. Evaluation of the creative elements
F5R12	*9/10 ks4 25 December 2002* **Magnificent portrait of organized crime** *543 out of 766 found this helpful.* Warning: Spoilers	

	This is by far the best movie ever to give a portrait organized crime, this movie goes deep inside and shows it all inside out.. With superb acting by especially Al Pacino as Mike Corleone and Marlon Brando as Don Vito corleone this movie shows how one of the head mafia families in New York works, it gives a detailed picture of how their business runs and what kinda chances they got to take on their business, for example their denial to step inside the narcotic business brings on alot of troubles, but also it shows what kinda sacrifices they make, every day could be their last day.. Al Pacino shines above all in this movie, as the smart boy of the family he returns after fighting a war for his country, at that time not involved in the family business, but it doesn't take long before the war breaks lose and he see no other ways than to step in and fight for his family. This is definetely a "must see" masterpiece.	1. Evaluation of the theme 2. Evaluation of the cast 3. Evaluation of the plot 4. Evaluation of the cast 5. Description of the characters 6. Recommendations
F5R13	*8/10 JamesHitchcock 16 May 2004* **A film of great power and a milestone in the history of the cinema** *138 out of 209 found this helpful.* Warning: Spoilers Before 'The Godfather' came out in 1972, the gangster genre, chiefly associated with Jimmy Cagney and the film noir style of the forties and fifties, had been in something of a decline. It was, therefore, a brave move for Francis Ford Coppola	1. Insights on the film industry

	to attempt a three-hour epic based upon the family life of a Mafia don.	
	The film opens in the immediate post-war period with the wedding of the daughter of Don Vito Corleone. Scenes of the wedding are intercut with scenes showing Don Vito himself in his study, granting favours and dispensing a crude form of justice as though he were an absolute monarch. We soon learn, however, that times are changing, even in the world of organised crime. Don Vito's empire has been based upon gambling, illicit liquor sales and prostitution. Other Mafia families, however, are eager for the profits to be made from drugs, and Corleone receives a proposal from a drug dealer named Sollozzo that the Corleone clan should join him in exploiting the narcotics market. Corleone refuses, ostensibly for business reasons, but it is made clear that his real objections to narcotics derive from his personal code of honour. Sollozzo, offended, orders an attempt to be made on Corleone's life. This fails, but Corleone is left seriously injured.	2. Description of the plot
	The focus now shifts to the younger generation. Don Vito has three sons, Santino ('Sonny'), Fredo and Michael, and an adopted son, Tom Hagen. These four have contrasting characters. Sonny is hot-headed and impetuous, Fredo weak, Tom cautious and moderate. Michael, the youngest, loves his family, but initially wants to play no part in their criminal enterprises. Recently returned from the war, his ambitions are to qualify as a lawyer and to settle down in a respectable life with his Anglo-Saxon wife-to-be, Kay. The	3. Description of the characters 4. Description of the plot

	attempt on his father's life, however, persuades Michael that his first loyalty is to the family, and he agrees to be part of a revenge attack on Sollozzo and Captain McCluskey the corrupt policeman who is on his payroll. There follows a brutal cycle of revenge, as each killing is avenged by another murder. The film's emphasis on family ties, honour and vengeance recall the revengers' tragedies of the Shakespearean and Jacobean theatre. Coppola does seem to be aiming for a Shakespearean grandeur. Don Vito, the ageing monarch whose powers slip away is reminiscent of King Lear, Michael, a good man corrupted by power, of Macbeth (a comparison which will become even more apt in the later episodes of the trilogy). There is also something of Hamlet in Michael and Sonny's resolve to avenge their father. Such an ambitious film requires acting of a very high order if it is to seem credible, but Coppola was able to draw upon some of the best performances of the seventies. To my mind, this was Marlon Brando's last great role (I have never cared much for 'Apocalypse Now' and loathed 'Last Tango in Paris'), but it was one that he made the most of. His Don Vito is both terrifying and pitiable, part dictator and part lonely old man. His rasping voice (the result of an earlier bullet wound in the throat) conveys both menace and physical weakness. Don Vito may be a bad man, but he is also in a way a magnificent one, and his passing marks the end of an era.	5. Description of the theme 6. Comparison to other productions 7. Evaluation of the Key Creative Team 8. Evaluation of the cast 9. Evaluation of the characters

	If the film was notable for the last of the great Brando, it also saw the birth of a new star. Except perhaps for 'The Godfather Part II', I have never seen Al Pacino give a better performance than he did here, as he portrayed Michael's passage from a 'civilian' (as his brother calls him) to a warlord, from an innocent young idealist to a ruthless killer. Given the length of time that Pacino is on screen, I am surprised that he was only nominated for Best Supporting Actor rather than Best Actor. It would be interesting to speculate who might have won if he and Brando had been in competition for the award. I am even more surprised that Pacino did not win as Best Supporting Actor; Joel Grey's role in 'Cabaret' (which did win) is more showy and a technical tour de force, but it lacks the emotional depth of Pacino's performance. I also greatly admired James Caan's role as the hot-headed Sonny. This is not a perfect film; it has flaws, both artistic and ethical. Artistically, there are places where it tends to drag, particularly after the killings of Sollozzo and McCluskey, and even more so after the killing of Sonny, although it recovers at the ending, which is a highly effective piece of cinema. Ethically, I felt that the film tended to take the characters' world view too much at face value. Don Vito may be a dictator, but he is in his own eyes a benevolent dictator, a man of honour who lives by his own moral code. As others such as Roger Ebert have pointed out, this is a film which views a closed society from the inside; the only	10. Evaluation of the cast 11. Insights on the success of the film 12. Evaluation of the cast 13. Evaluation of the plot 14. Evaluation of the characters 15. Evaluation of the theme

	outsider is Kay, and her role is a relatively minor one. As a result, we do not get to see the damage that organised crime does to the fabric of society, and the Mafia's own view of itself is never openly challenged. That is not to say, however, that the film is totally amoral. We do see that an ethos of taking revenge can spiral out of control and lead to unforeseen consequences, to the innocent as well as the guilty. This is particularly true of the scenes where Michael takes refuge in Sicily after killing Sollozzo. The dead man's associates track him down, and a bomb meant for him instead kills his innocent young Italian wife Apollonia.	16. Evaluation of the plot
	Although there may be no overt condemnation of the moral position of the Mafia, there is implied criticism of its bloodier deeds. All the characters, whatever the crimes of which they may be guilty, are careful to pay lip-service to the Catholic Church and its rituals. Throughout the film (indeed, throughout the trilogy as a whole) the traditional ceremonies of the Church form a backdrop to various criminal activities. ('The Godfather' begins with a wedding and ends with a baptism). It seemed to me that Coppola was using these scenes to make an ironic contrast between the values of organised crime and those of Christianity, especially at the end of the film.	17. Evaluation of the theme
	Michael, already a 'godfather' in the metaphorical sense of a Mafia boss, becomes one in the literal sense of a baptismal sponsor. Shots of him taking vows on behalf of his godchild to reject the works of the devil are intercut with shots of his enemies being gunned down on his orders.	18. Description of the plot

	Despite my reservations about this film, and although I personally would not have ranked it as my all-time favourite, there can be no denying that it is a film of great power and a milestone in the history of the cinema. 8/10	19. Overall evaluation
F5R14	*10/10 The-Other-Monkey 6 August 2006* **A Masterpiece** *320 out of 451 found this helpful.* This must rank as the best film (along with part 2)of all time.An ensemble performance that has no weak spot. Particularly, John Cazale (Fredo) and Richard Castellano (Clemenza) give wonderfully understated performances. You just have to believe that Castellano WAS Clemenza, he brings a real touch to his role. John Cazale brings the troubled Fredo to life, and you can see the weak Fredo desperately trying to live up to the family reputation but knowing that he can never be what his father wants. The story of one man's reluctance to be drawn into the murky family business,and his gradual change through circumstance, paints a vivid picture of this violent period of US history. Do not miss this film!	1. Overall evaluation 2. Evaluation of the cast 3. Evaluation of the characters 4. Evaluation of the theme 5. Recommendations
F5R15	*10/10 Coxer99 10 June 1999* **The Godfather** *360 out of 583 found this helpful.* Engrossing motion picture that features some of the finest editing, cinematography and performances ever. There is a wonderful theme of	1. Overall evaluation 2. Evaluation of the theme

	family that runs through this film and its later sequels. No one is truly judged. Love is unconditional. God is the one who truly judges. Easily, the word masterpiece describes this film, but that's been said by so many...Who am I to argue? Masterpiece is right on the money.	3. Overall evaluation
The Dark Knight (2008)		
ID	**Review**	**Steps**
F6R1	*10/10 MR_Heraclius 12 February 2020* **The Dark Knight** *450 out of 511 found this helpful.* Confidently directed, dark, brooding, and packed with impressive action sequences and a complex story, The Dark Knight includes a career-defining turn from Heath Ledger as well as other Oscar worthy performances, TDK remains not only the best Batman movie, but comic book movie ever created.	1. Overall evaluation 2. Evaluation of the cast
F6R2	*10/10 Smells_Like_Cheese 20 July 2008* **The Batman of our dreams! So much more than a comic book movie** *884 out of 1,076 found this helpful.* Warning: Spoilers I got to see The Dark Knight on Wednesday night, the reason though why I'm writing this movie comment this late is because I didn't wanna just jump and say this movie was awesome, I wanted to think it through, still today, I can't stop thinking about this movie! The Dark Knight lives up to it's hype and goes beyond it, this is the Batman movie that goes where no other Batman movie has gone before. It gave us a real sold story, we are finally told why the villains are the way they are, how all	1. Information on the viewing 2. Overall evaluation 3. Evaluation of the theme

	the injustice in the world can get underneath Batman's skin, how you have to believe that people still have faith in good on Earth. Heath Ledger, I absolutely loved Jack Nicolson's performance in the 1989 film, when I first read that Heath was signed onto The Dark Knight, I was like "What are they, kidding?", once you see The Dark Knight... Heath was incredible! I'm not going to compare Jack and Heath's performance, because they were two different versions of the Joker, but Heath's Joker was definitely the more scary and intense of the two nominations. You didn't know what he was going to do next, he was so crazy, he was also so charismatic to the point where you could relate to his character, and the worst part is not only that he's crazy, he's driving Gotham crazy and treating everyone like little puppets on strings that he can control, and guess what, he is doing it so well with a smile on his face. This was so much more than a Batman film, this was so much more than a comic book film, The Dark Knight truly delivers with drama, action, romance, horror, dark humor, the study of a psychopathic killer, a detective story. The force behind this epic movie is Christopher Nolan, who's previous film, Batman Begins, didn't really thrill me, but his incredible film making is truly shown in The Dark Knight, the shots that he got of Gotham City were absolutely fantastic and made you feel part of the city, part of the Batman story. One of the things that I absolutely loved about The Dark Knight is that normally with a comic book movie, you know it's not real, people don't	4. Expectations 5. Evaluation of the cast 6. Comparison to other adaptations 7. Evaluation of the characters 8. Evaluation of the theme 9. Evaluation of the Key Creative Team 10. Overall evaluation

	dress up in costumes, and save the day, villains don't name themselves crazy names and dress in make up or crazy costumes, but The Dark Knight actually makes it seem incredibly real, like it could happen.	
	Bruce Wayne is still learning how to be in his double life of Batman and himself, he has lost Rachel to the new district attorney, Harvey Dent, he's inspiring others who are dressing up as Batman and are trying to take on the villains of the city themselves. But things are much worse when the Joker waltzes into town, and he's going to bring Hell upon Gotham City. Constantly playing with Gotham's mind and trying to get Batman to reveal himself, Batman has never dealt with such a psychopathic genius before. The Joker has named himself as the "Classy Villain that Gotham needs", he also has brought a new thought into Batman's head of them actually being more alike than different, that Batman completes him, the Joker would be nothing without him. But Batman is relying on Harvey Dent, who is Gotham's "White Knight" trying to put all of Gotham's scum in jail. But when the Joker plays Batman and Commissioner Gordon, Harvey and Rachel find themselves in very horrific position and Harvey must discover if he will die a hero or live long enough to become a villain.	11. Description of the plot 12. Evaluation of the plot
	All the performances are dead on in this movie, now everyone's going crazy over Heath Ledger's performance, but one performance I would also love to credit is Aaron Eckhart who plays Harvey Dent/Two Face, his performance was just as great	13. Evaluation of the cast

	as Heath's and made Two Face a human villain. You could understand his hatred and vengeance on what happened to him and why he became Two Face. I know that everyone is saying this but I truly mean when I say this is one of the best movies I have seen in a very long time. We had some great movies these past few years, but I think The Dark Knight is seriously something special, but I don't wanna build it up too much since some people go to the theater expecting my words to be the same as your own. In my opinion though this is not a great movie, I can't come up with a word describe how incredibly powerful this movie was, to be honest I would go above a 10 rating if I could; this is the Batman film that we have been waiting for. I've seen it twice in one weekend, I'm going to see it three times this upcoming week, I don't mind one bit. I can't wait for the sequel and I would just like to say RIP to Heath, wish he could have seen his breath taking performance as The Joker. 10/10	14. Overall evaluation 15. Information on the viewing 16. Additional insights 17. Overall evaluation
F6R3	*10/10 dseferaj 17 February 2021* **This town deserves a better class of criminal!** *99 out of 104 found this helpful.* This movie is a work of art. The finest sequel ever made. I don't think we will see another movie like this for a long time. Heath Ledger's Joker is the best movie charachter I have ever seen by far. Avengers Endgame is great, but The Dark Knight is much better. The best Batman ever! The best Joker ever! The best DC movie ever! The best	1. Overall evaluation 2. Evaluation of the cast 3. Comparison to other productions 4. Overall evaluation

	superhero movie ever! Ando for me, the best movie ever!	
F6R4	*10/10 filmquestint 20 July 2008* **Heath Ledger's Dark and Brilliant Swan Song** *596 out of 760 found this helpful.* I couldn't believe "The Dark knight" could live up to the hype. That's perhaps the biggest surprise. The secret, I believe, is a stunning, mature, intelligent script. That makes it the best superhero movie ever made. As if that wasn't enough, Heath Ledger. He, the newest of the tragic modern icons present us with a preview of something we'll never see. A fearless, extraordinary actor capable to fill up with humanity even the most grotesque of villains. His performance is a master class. Fortunately, Christian Bale's Batman is almost a supporting character. Bale is good but there is something around his mouth that stops him from being great. "The Dark Knight" is visually stunning, powerful and moving. What else could anyone want.	1. Overall evaluation 2. Evaluation of the Key Creative Team 3. Evaluation of the cast 4. Evaluation of the creative elements
F6R5	*10/10 Aegontheconqueror 7 October 2019* **MASTERPIECE** *239 out of 276 found this helpful.* It is just what you want for the best movie. Great story great acting, thrilling twist. Just watched Joker in 2019, I just has to come back and give dark knight a 10. And thanks to Heath Ledger for the exceptional performs.	1. Overall evaluation 2. Additional insights 3. Evaluation of the cast
F6R6	*9/10 littlemartinarocena 24 July 2008* **A Batman Of Shakesperean Proportions** *420 out of 560 found this helpful.*	

	Dark, yes, complex, ambitious. Christopher Nolan and his co-writer Jonathan Nolan deserve a standing ovation. I don't usually go for loud movies filled with mindless gore and violence. "The Dark Knight" is certainly loud and violent but it's not mindless. It has depth and soul. Even the Joker, in an extraordinary creation by Heath Ledger, is deeply human. The natural petulance of Christian Bale makes his ego and alter ego the most fascinating and complex of all film superheroes. Part of the genius of this movie is that Batman himself, in screen time, is not really the lead. My attention was captivated by Heath Ledger and he determines and inspires the breathtaking atmosphere that envelopes Gotham as well as us. The aplomb of Christopher Nolan as a director is mind blowing and his secret, I believe, is his obvious respect for his audience. What he's done is to elevate a popular genre into Shakesperean proportions. Bravo!	1. Overall evaluation 2. Evaluation of the Key Creative Team 3. Additional insights 4. Overall evaluation 5. Evaluation of the characters 6. Evaluation of the cast 7. Evaluation of the characters 8. Evaluation of the cast 9. Evaluation of the Key Creative Team
F6R7	*10/10 johnnymacbest 7 July 2008* **Surpasses "Begins" in every aspect!!!** *2,393 out of 3,409 found this helpful.* Christopher Nolan's second bundle of joy "The Dark Knight" EXCEEDED all of my expectations!!! With the success of 2005's reboot of the Batman franchise, they took what was already established and expanded it, amped it up, and gave a deeper, darker and brooding story that is more gripping and the suspense is likely to catch you of guard several times throughout. Christian Bale delves more deeper into Batman, sworn to fight evil and injustice, though also quite reluctant and uncertain if his crusade can ever end	1. Overall evaluation 2. Comparison to previous adaptations 3. Evaluation of the characters

	and cleanse his inner turmoil from his fractured soul due to the murder of his beloved parents. But with the help of his trusted butler/ally Alfred (played superbly by Michael Cane) grounds him, gives him moral support, and keeps him in check. But the real star of the show is Heath Ledger as Batman's most deadly enemy, The Joker. I can HONESTLY tell you that: as good as Jack Nicholson was in Batman'89 he is CHILD'S PLAY compared to this Joker. He is sadistic, psychotic, and downright SCARIER and PSYCHOLOGICALLY disturbing than the previous incarnation of The Clown Prince of Crime and Ledger gives it his all to do him justice. Along with the original cast comes some fresh faces such as Aaron Eckhart, Maggie Gyllenhaal and more. I must say though I liked Katie Holmes, Gyllenhaal gives a much better performance and is a far cry from the "damsel-in-distress" stereotype (though there's a little of it, THANKFULLY) that's common in films. Bale and Gyllenhall have MUCH better chemistry this time around more so than Holmes. Even better, the fight sequences are vastly improved and feature more brutal and bone crushing combat than "Begins" in addition to new technology at Batman's disposal. Also worth mentioning is screenwriter Jonathan Nolan, who gives the film an added frosting to an already delicious cake. Simply put, The Dark Knight is totally more bad ass than "Begins." The action is great, and the plot is more deeper and engrossing. I applaud Christopher Nolan, Christian Bale, and especially Heath Ledger (who sadly passed away earlier this year) and all those aboard for believing in Mr.	4. Evaluation of the cast 5. Comparison to previous adaptations 6. Evaluation of the characters 7. Evaluation of the cast 8. Comparison to previous adaptations 9. Evaluation of the Key Creative Team 10. Comparison to previous adaptations 11. Evaluation of the cast 12. Evaluation of the Key Creative Team

	Nolan's talents for this second installment. Although some may feel a bit of melancholy over Ledger's death, but as a final note I will say this sincerely from my heart: Remember Heath Ledger and honor him in your minds and hearts not only for his performances, but as a human being and father to his daughter Matilda Ledger. May we issue him best wishes for his family and friends and his daughter for years to come. Remember . . . Honor him not only for this role and past roles, but as an incredible individual and talented actor. Rest in peace. Heath Ledger: 4/4/1979-1/22/2008.	13. Additional insights
F6R8	*10/10 LoneWolfAndCub1 6 July 2008* **The Dark Knight is as good as everyone says and easily the best superhero film made** *701 out of 1,036 found this helpful.* Warning: Spoilers I think the big question...or the question everyone actually cares about is this: Is Christopher Nolan's follow up to the critically acclaimed 2005 film "Batman Begins," The Dark Knight, as good as everyone is saying? Quite simply, yes, yes it is. There is no doubt about it, one of the most anticipated movies of the 21st century duly deserves every amount of praise lavished onto it. This is no ordinary superhero movie, this is a character and dialogue driven piece, not as action orientated as you might expect. I will not go into plot details, because there is a lot of it. However, a basic one sentence summary is: Batman now has to face his most cunning and psychotic enemy, someone with no real motives...The Joker. Now that that is out of the	1. Overall evaluation 2. Description of the plot

	way, I will start off with the actors (and boy, is there a lot to talk about). Christian Bale has done a tremendous job as our beloved Caped Crusader, with him already blowing everyone else out of water with "Batman Begins." Bruce Wayne has a flawed personality that hangs on the balance between righteousness and criminal. His perception of justice causes an emotional and personal shift, whether he is a wealthy businessman who fights crime in a gadget-riddled suit or just a normal man who is sick of all the scum in Gotham City and decides to give the law-breakers a dose of their own medicine. Because of this, and Bale's tremendous acting, Bruce Wayne is justified, and we emphasise with Bale's flawed hero more than any of the other actors. If there ever was an excellent Batman, this is it. The theme of right and wrong is played well with his character here. Of course, I am sure you all want know if Heath Ledger was that good. And I can safely say that he most definitely was. Ledger's Joker is not only the best, but is now the greatest superhero film villain ever. His performance is truly terrifying, chilling, brilliant; any synonyms of the previous adjectives. Every scene he is in is stolen. The Joker truly is Batman's worst villain; cunning and psychotic, nothing quite matches his laugh and sinister makeup. If Ledger nabs the Oscar for Best Actor, I honestly will not be surprised. It is a true tragedy to see such a talented actor fall at such a young age...	3. Evaluation of the cast 4. Evaluation of the characters 5. Evaluation of the cast 6. Additional insights

	All the other actors cannot be forgotten, though. Aaron Eckhart has definitely proved himself previously ("Thankyou for Smoking") as someone to watch out for. Here, as Harvey Dent (and later Two Face) he is very powerful. All he wants is justice; to bring down every single criminal. Eckhart is the definitive Two Face. Maggie Gyllenhaal as Wayne and Dent's love interest, Rachel Dawes is much better than Katie Holmes. Gyllenhaal's performance has substance, I really cared for her and her future and she was terrific in every scene. Michael Caine can do no wrong, and as Alfred Pennyworth he provides some comical and emotional scenes. Morgan Freeman as Lucius Fox, although a limited role, does inject some sly humour and much needed morals into the story. Finally, Gary Oldman's Lt. James Gordon is riveting. He at least needs a Best Supporting Actor nomination for his performance as another crime-fighting hero who faces some challenging situations. Wally Pfister's cinematography is simply stunning. Gotham has never looked so good, so big and deep. His wide shots purvey a dirty aura and contribute to the feel of the film. Without it, it may not have been the same. Another Oscar worthy portion, THE MUSIC! With Hans Zimmer AND James Newton Howard at the helm, how could it go wrong? The score sets the mood in every scene, giving an epic and thrilling tone. During the action sequences it really ups the adrenaline. And on the topic of action, The Dark Knight succeeds in having the best fight sequences and car chases in a comic book	7. Evaluation of the cast 8. Evaluation of the creative elements 9. Evaluation of the Key Creative Team 10. Evaluation of the Key Creative Team 11. Evaluation of the creative elements 12. Evaluation of the creative elements

	adaptation yet. With no obvious or over-use of CGI, the explosions and accidents are the real deal. Thrilling, edge of your seat and violent, this is brutally awesome stuff. Nevertheless, none of this would be possible without Christopher Nolan, the man behind it all. Pairing up with the writer (and brother) Jonathon Nolan, the darkest Batman movie yet is the best, and the best so far this year. This does not feel like a comic book film, the dialogue and situations feel so realistic. And, it IS the script that drives this film. The dialogue is very, very well written and is the centre of the conflict and the movie. It may be bold to say this, but this is the best superhero film of all time. There are others that are magnificent ("Superman" and "X-Men" are two examples) but this is the most complex, the most dark and the most spectacular and epic of them all. See it for Bale, for Ledger, for the music, the action and for Nolan's flawless direction. 5/5 and the best film of 2008 so far!!	13. Evaluation of the Key Creative Team 14. Overall evaluation 15. Overall evaluation
F6R9	*elmerivikki 9 January 2021* The Dark Knight *181 out of 197 found this helpful.* Totally one of the greatest movie titles ever made. Everything was great, filming, acting, story. Nothing to complain about	1. Overall evaluation
F6R10	*10/10 the-movie-guy 17 July 2008* **The dark and sinister mood of the film really sets the theme of the movie** *810 out of 1,275 found this helpful.*	

	Warning: Spoilers (Synopsis) Bruce Wayne/Batman (Christian Bale) continues to eliminate crime in Gotham City with the help of Lt. Jim Gordon (Gary Oldman) and the new District Attorney, Harvey Dent (Aaron Eckhart). The Dark Knight wants to finally get rid of organized crime for good and be free of their corruption. Batman soon finds that a new psychopathic mastermind known as the Joker (Heath Ledger) has taken over organized crime. The Joker's plan is to terrify the citizens and throw the city into chaos, and kill Batman. Batman takes the fight with the Joker personal, which makes him confront his own beliefs. The Joker is the most dangerous criminal that Batman has encountered, and he will need all his strength and vigilance to defeat him. (My Comment) This film just blew me away. Christian Bale is a natural as Bruce Wayne/Batman, and Michael Caine fits the part of Alfred, the trusted butler. Heath Ledger's performance as the sadistic Joker was absolutely disturbing and scary yet simply amazing. I would not want to meet the Joker in a dark alley, and whatever you do, don't ask him how he got his smile, especially, when he has a knife in his hand. Ledger's performance has turned the Joker into a new iconic movie villain image. Between all the punches, mayhem, and explosions, there is some good sinister dialog. The movie not only has a lot of action, it also tells the story of the internal struggle that Bruce Wayne is having with being the Batman hero. Bruce Wayne wants to be	1. Description of the plot 2. Overall evaluation 3. Evaluation of the cast 4. Evaluation of the plot

	himself and maintain the difference between himself and Batman. Bruce must decide to follow the code or do what has to be done without affecting his own morals. The movie explores the literary themes of Hero verses Villain, as well as Order verses Anarchy, and the Joker explains to Batman that to have one you must have the other, and because of that, they will always be connected. The movie is long, but it went by so fast. You will love the last 45 minutes, because of the non-stop action with Batman in his new sonic suit and his BatPod. With all the explosions, body count, and the dark mood of the movie, I don't think parents should take young children. (Warner Bros. Pictures, Run Time 2:32, Rated PG-13)(10/10)	5. Description of the theme 6. Evaluation of the plot 7. Recommendations 8. Information on the viewing 9. Overall evaluation
F6R11	*10/10 springsunnywinter 14 July 2008* **Batman at his best and beyond** *1,006 out of 1,595 found this helpful.* Warning: Spoilers Batman has always been my favourite superhero ever since the first time I heard about him because he his human with no powers, also he is much more questionable than any other superhero. The story of the film is about Batman, Lieutenant James Gordon, and new district attorney Harvey Dent beginning to succeed in rounding up the criminals that plague Gotham City. They are unexpectedly challenged when a mysterious criminal mastermind known as the Joker appears in Gotham. Batman's struggle against the Joker becomes deeply personal, forcing him to "confront everything he believes" and to improve his technology (which introduces the recreation of	1. Reviewer ‘s link to the film 2. Description of the plot

	the Batcycle, known as the Batpod and the Batsuit was redesigned) to stop the madman's campaign of destruction. During the course of the film, a love triangle develops between Bruce Wayne, Dent and Rachel Dawes. There are now six Batman films and I must say that The Dark Knight is the best out of all of them. The title is good because that is what Batman actually is. It has been 3 years for the adventure to continue from Batman Begins but that entire wait was worth it. Gotham city is very Gothic looking and is very haunting and visionary. The whole movie is charged with pulse-pounding suspense, ingenious special effects and riveting performances from a first-rate cast especially from Heath Ledger who gave an Oscar nomination performance for best supporting-actor. It is a shame that he can't see his terrific work on-screen. The cinematography is excellent which is made so dark & sinister that really did suit the mood for the film. Usually sequels don't turn out to be better than the original but The Dark Knight is one of those rare sequels that surpasses the original like The Godfather 2. I also really liked the poster where the building is on fire in a Bat symbol & Batman is standing in front of it. Christopher Nolan is a brilliant director and his film Memento is one of my most favourite films. He hasn't made 10 movies yet and 3 of them are already on the IMDb top 250. Overall The Dark Knight is the kind of movie that will make the audience cheer in the end instead of throwing fruit & vegetables on the screen.	3. Comparison to previous adaptations 4. Overall evaluation 5. Evaluation of the creative elements 6. Overall evaluation 7. Evaluation of the cast 8. Evaluation of the creative elements 9. Comparison to other productions 10. Additional insights 11. Evaluation of the Key Creative Team 12. Overall evaluation
F6R12	*10/10 guerillagorilla 16 July 2008*	

	The sequel we deserved to the Batman we wanted *1,336 out of 1,941 found this helpful.*	
	I used to leave a theatre after seeing a highly anticipated movie, specifically a sequel, and be so revved up about what I saw that I would declare that movie to be the best of a series. After each of the prequel "Star Wars" films, I rated that one the best, as good as any of the originals...for a time, until my opinion balanced out and I had a more well-rounded take. For that reason, I steer away from that mindset, and did for "Dark Knight".	1. Additional insights
	Though my opinion is solidifying already after having seen a Warner Bros. screening last night, "Dark Knight" ably stands on its own with or without "Batman Begins". At a two and a half hour runtime, it's definitely an epic of a movie, but one that never runs out of gas. A delightful addition to this experience was a healthy amount of IMAX footage, which significantly adds to the feel of being on a personal, and gruesome, tour of Gotham City.	2. Overall evaluation 3. Information on the viewing
	Christian Bale plays such a well rounded Batman and Bruce Wayne, qualities that none of those who have donned the cowl before him have pulled off. I still have to remember that Bale is British since he speaks with such a spot on American accent. Bale has a particular slurring lisp that serves him quite well, charmingly for Bruce Wayne and threateningly for Batman.	4. Evaluation of the cast
	Countering him is the late Heath Ledger, who plays such a scary and creepy Joker that I found it	5. Evaluation of the cast

	impossible to NOT have chills half the time I saw him on screen. What really separates this brand of Joker from Jack Nicholson's portrayal is true unpredictability. It's obvious that, to be a good guy and think like the Joker, it really takes a toll, and it sure isn't easy. How exactly does one take him down when he's woven his harebrained plot around multiple hostages, explosives, or disappearing parlor tricks?	6. Comparison to previous adaptations
	Initially, I was uneasy about how the character of Harvey Dent would be handled. In my mind, there was really only one faithful portrayal of him, and that could be found in the "Batman" animated series of the early 90s. As well as Tommy Lee Jones COULD have handled him in "Batman Forever", he certainly did not, though it still was a highlight of that movie. Aaron Eckhart ably assumes the mantle here, delivering a performance out of this world, easily on par with the Batman animated series.	7. Evaluation of the characters 8. Evaluation of the cast
	Be it known, this caped avenger stands for the good of Gotham City that the police force and its counterparts can't represent, the good that has no jurisdiction, no procedures...and no rules, save for one. I can only hope that we've seen just the prelude to the Dark Knight's upcoming legendary battles with the worst of Gotham City's dark underside.	9. Evaluation of the characters
	"The Dark Knight" gets a solid 10 of 10 stars.	10. Overall evaluation
F6R13	*10/10 LennyRenquist 16 July 2008* **Best. Comic. Movie. EVER.** *924 out of 1,379 found this helpful.*	

	Warning: Spoilers I thought Batman Begins was a very well conceived and put together movie. We finally get Batman as a fully rendered character. We gain new insight into his motivations and the variables he must contend with in his role as protector of Gotham. We get to see Gary Oldman as an honest-to-goodness good guy. And we get to see Liam Neeson conducting perhaps his strangest facial hair experiment yet. But after seeing The Dark Knight, Batman Begins will forevermore be viewed (by me at least) as a handy little prologue to a FRICKIN' MASTERPIECE of a superhero film. To say it's the deepest mainstream comic adaptation ever produced would be akin to calling the Nolan/Ledger Joker 'a bit eccentric'. While watching it, I found myself thinking it was very long, which is usually a sign that it's TOO long, and therefore boring. But that's not actually the case here. The script is bulging with ideas, philosophical musings, THEMES, which Christopher Nolan is not content to gloss over in favour of cool set-pieces (as many comic adaptations are), but wants to explore, wants to allow the characters to explore, at a logical pace. So, what I guess I'm saying is, considering what it sets out to do, the movie is long ENOUGH, while still constantly holding the viewer's interest. And that's not to say the thematic exploration comes at the EXPENSE of big action, either. On the contrary, there is some truly awesome stuff going on here. The chase with the truck, for example, is fantastic, and there's some great hand-to-hand stuff too. But what engages us most is the	1. Overall evaluation 2. Evaluation of the characters 3. Evaluation of the cast 4. Comparison to previous adaptations 5. Overall evaluation 6. Information on the viewing 7. Overall evaluation 8. Evaluation of the creative elements

	characters, and, while the script is brilliant (the dialogue is sharp, and quite funny for the first two-thirds, before the drama really kicks in), this mainly comes down to the cast. Christian Bale. Taller than Michael Keaton was. More menacing than Val Kilmer was. Less like Adam West than George Clooney was. Solid and committed as always. He gives the character LIFE, and actually makes us feel for him. The word 'tortured' keeps coming to mind...and I suppose it's pretty appropriate. Heath Ledger. Y'know, I'd heard talk of an Oscar nomination, and thought it sounded a bit dubious. A Batman villain? Winning an Oscar? Is that what it's come to? Then I thought, is it because he didn't get one for Brokeback? Or more dubious still...is it because he...died? But...well...how can I put it...? It seems a bit blasphemous to compare Jack Nicholson to Cesar Romero, but after seeing Heath at work...Jack (who once seemed so awesome) just looks...well...lame. If you've seen it, you hopefully get what I mean. If you haven't...you need to. You will discover the true definition of commitment. Maggie Gyllenhaal. I didn't have any problem with Katie in the first one (at the time), but I doubt she could have pulled off the more emotional stuff Rachel goes through here. Seeing recasting was necessary (does Tom have a problem with his wife being involved with Batman? Too many bad memories perhaps? Why am I even talking about such garbage here?) they could have done a butt-load worse than Maggie. She rocks. As does Aaron Eckhart. But I'm not giving ANYTHING away. Suffice it to say my mind was blown...AGAIN. Makes Tommy Lee Jones look	9. Comparison to previous adaptations 10. Evaluation of the cast 11. Comparison to previous adaptations 12. Evaluation of the cast 13. Comparison to previous adaptations 14. Evaluation of the cast

	like...you get the idea. Michael Caine. Still one of my favourite actors. Alfred is the shiz. Morgan Freeman. Morgan Freeman. AOK. Gary Oldman. As in BB, no mania. No psychosis. No nervous tics. Absolute subtlety. Manages to hold his own alongside Christian, Heath and Aaron without resorting to parlour tricks. Sign of spectacular talent. Go Gaz. Eric Roberts! William Fichtner! Michael Jai White! Tiny Lister! The whole thing is just a big bag of thoughtful, well-executed entertainment. It's equal parts cerebral and visceral. Ideas and action. I've liked every Batman movie so far (okay, besides Batman & Robin), but this one makes them all look pretty bloody ordinary.	15. Comparison to previous adaptations
F6R14	*10/10 rustyalex2 16 July 2008* **Heath Ledger is a ledgend!** *201 out of 296 found this helpful.* Well here it is, one of the most anticipated movies of the year so far. How was it? It was excellent. By far the best Batman film ever made and of course it will be one of the most memorable action films for a long while. Everyone was waiting to see how well Heath Ledger performed as The Joker in this film. He definitely deserves an Oscar in his honor. The character was so dark and creepy that it sent chills up my back. Compared to Heath's other films like '10 Things I Hate About You' and even 'Brokeback Mountain' proves that this man could actually act, doesn't matter what character, he could do it.	1. Overall evaluation 2. Evaluation of the cast

	The film's storyline has many twists and all are rewarding, the story is developed constantly after each scene, making you wonder what's next. Excellent craft and flows well towards the conclusion.	3. Evaluation of the plot
	During the film on the scene with Batman against the Joker, Bike vs Truck. People thought this was the ending. No, it kept going which was awesome, the story kept getting darker and darker, I guess that's why they called it the 'Dark' Knight as well as the relation to Batman himself.	4. Evaluation of the plot
	The cast was great. With Christopher Nolan playing Batman, good performance, Heath Ledger played extremely well, Maggie was annoying at times, but still deserves to be praised. Michael Caine and Morgan Freeman had minor roles which satisfied the audiences. Aaron Eckhart starts with a minor role which slowly progresses and becomes evil which is quite surprising and entertaining to watch.	5. Evaluation of the cast
	Great directing made the movie enjoyable, they added more action this time which made the film feel powerful, lighting was done well especially showing Harvey/ Two Face's face in the many moods he displayed.	6. Evaluation of the Key Creative Team 7. Evaluation of the creative elements
	Great explosions made it entertaining. Made you feel great that this is finally the best action to come in a long time.	8. Evaluation of the creative elements
	This movie deserves a 10/10 rating and credit on behalf of the great young actor Heath Ledger's	9. Overall evaluation 10. Evaluation of the cast

	life. (May he R.I.P) His performance made what this film is right now. I recommend this film for any action fan, especially a Batman fan. Or if your even a Heath Ledger fan. Go ahead right now and see this film. It's great!	11. Recommendations 12. Overall evaluation
F6R15	*10/10 harrybhangu1 2 January 2021* **Perfect combo** *228 out of 249 found this helpful.* Best movie ever. Heath ledger's work is phenomenal no words.....	1. Overall evaluation 2. Evaluation of the cast

Appendix 3

Occurrence counts of each step throughout the reviews of every film of the first group and all three films in total.

Description of the background of the film			
Step	**Jai Bhim**	**Dune**	**Spider-Man: No Way Home**
Description of the Key Creative Team	F1R4	F2R8	
Description of the context of the film	F1R2 F1R4 X2 F1R15	F2R2 F2R7 X2 F2R8	F3R3 X2
Description of the content of the film			
Step	**Jai Bhim**	**Dune**	**Spider-Man: No Way Home**
Description of the theme	F1R4 F1R6		F3R1 F3R3 X2
Description of the plot	F1R4 X4 F1R15	F2R4	F3R13
Description of the characters	F1R4		
Evaluation of the background of the film			
Step	**Jai Bhim**	**Dune**	**Spider-Man: No Way Home**
Evaluation of the key creative team	F1R3 X2 F1R4 X3 F1R5 F1R7 F1R8 F1R10	F2R3 X3 F2R4 F2R8	F3R2 F3R4 F3R10
Evaluation of the cast	F1R1 F1R3 X2 F1R4 X3 F1R5 F1R6 F1R7 X2 F1R8 F1R10 F1R12 F1R13 X2 F1R15	F2R1 F2R3 F2R5 F2R6 F2R7 X3 F2R8 F2R9 F2R10 F2R11 F2R12 F2R14 F2R15	F3R2 X2 F3R4 F3R6 F3R7 F3R9 F3R10 X4
Evaluation of the context of the film	F1R9 F1R13 F1R14	F2R3 X2	F3R6
Evaluation of the content of the film			

Step	Jai Bhim	Dune	Spider-Man: No Way Home
Evaluation of the theme	F1R4 X3 F1R8 F1R9 F1R11 F1R12 F1R14	F2R4 F2R14	F3R3 X2 F3R5 F3R9
Evaluation of the plot	F1R4 X2 F1R7 F1R8 F1R9 X2 F1R11 F1R12	F2R1 F2R2 F2R3 X2 F2R6 F2R7 X2 F2R8 X2 F2R9 F2R13 X3 F2R15 X2	F3R4 F3R6 X2 F3R9 F3R10 X3 F3R13 X3
Evaluation of the characters	F1R9 F1R11	F2R9 X3 F2R13	F3R5 F3R6 F3R10 X3 F3R13 X4
Evaluation of the creative elements	F1R1 F1R3 F1R12 F1R15	F2R1 F2R2 F2R3 X2 F2R5 F2R6 F2R7 X3 F2R8 X2 F2R9 F2R11 F2R14 X2 F2R15	F3R2 X2 F3R5 X2 F3R6 F3R7 X2 F3R10 F3R13 F3R14
Overall evaluation	F1R1 X2 F1R2 F1R3 F1R5 F1R8 F1R10 X2 F1R11 F1R13 F1R14 F1R15 X3	F2R1 X3 F2R2 X2 F2R3 X5 F2R5 F2R6 F2R7 F2R8 X3 F2R9 X3 F2R10 F2R11 X5 F2R12 F2R13 X2 F2R14 F2R15 X3	F3R1 X2 F3R2 F3R3 X2 F3R4 F3R5 X3 F3R6 F3R7 X3 F3R8 F3R9 X3 F3R10 X2 F3R11 X2 F3R12 X2 F3R13 X2 F3R14 X4 F3R15
Recommendations	F1R2 F1R3 F1R6 X2 F1R8 F1R12	F2R8 F2R11 F2R13 X2 F2R14 F2R15 X2	F3R4 F3R5 F3R7 F3R9 F3R12

			F3R15
Comparison			
Step	**Jai Bhim**	**Dune**	**Spider-Man: No Way Home**
Comparison to previous adaptations		F2R1 F2R2 X7 F2R3 X2 F2R4 F2R5 F2R6 F2R7 X4 F2R9 F2R11 F2R12 F2R14 X3	F3R6 X2
Comparison to other productions	F1R2 F1R4 X2 F1R8 F1R9 F1R12 F1R13 F1R15	F2R4	F3R4 F3R6 F3R7 F3R10 X2 F3R11
Background information			
Step	**Jai Bhim**	**Dune**	**Spider-Man: No Way Home**
Information on the viewing	F1R3 F1R8	F2R1 F2R8 F2R13 F2R15	F3R1 F3R3 X2 F3R4 F3R7 F3R9 F3R11 F3R13 F3R15
Insights on the success of the film	F1R9	F2R8 F2R11 F2R12	R3R5
Insights on the film industry	F1R12 F1R15	F2R8	F3R3 X2 F3R6
Expectations		F2R3 F2R5 F2R6 F2R8 X2 F2R14	F3R6
Reviewer's link to the film		F2R3 F2R4 F2R7 X3 F2R11 F2R15	F3R6 X2
Additional insights	F1R9	F2R2 X2 F2R8	F3R6 X2 F3R7

		F2R11 F2R14	

Appendix 4

Occurrence counts of each step throughout the reviews of every film of the second group and all three films in total.

Move	Step	The Shawshank Redemption	The Godfather	The Dark Knight
Description of the background of the film				
	Description of the Key Creative Team	F4R2		
	Description of the context of the film	F4R2	F5R6	
Description of the content of the film				
	Description of the theme	F4R2 F4R9	F5R13	F6R10
	Description of the plot	F4R2 F4R3 F4R10 F4R11 F4R14	F5R1 F5R2 X2 F5R6 X3 F5R10 X4 F5R13 X3	F6R2 F6R8 F6R10 F6R11
	Description of the characters	F4R5 X2 F4R6 F4R7	F5R10 X2 F5R12 F5R13	
Evaluation of the background of the film				
	Evaluation of the key creative team	F4R5 F4R7 F4R10 X4	F5R2 F5R4 X2 F5R8 F5R10 X3 F5R13	F6R2 F6R4 F6R6 X2 F6R7 X2 F6R8 X3 F6R11 F6R14
	Evaluation of the cast	F4R2 X2 F4R5 X3 F4R6 F4R8 F4R10 F4R11 F4R14 X2	F5R1 F5R4 F5R6 F5R9 F5R10 X6 F5R12 X2 F5R13 X3 F5R14	F6R1 F6R2 X2 F6R3 F6R4 F6R5 F6R6 X2 F6R7 X3 F6R8 X3 F6R10 F6R11 F6R12 X3 F6R13 X4 F6R14 X3

				F6R15
	Evaluation of the context of the film	F4R7 X2 F4R8 X2 F4R10 F4R11	F5R6	
Evaluation of the content of the film				
	Evaluation of the theme	F4R1 F4R2 F4R3 X3 F4R5 F4R6 F4R7 F4R9 F4R10 F4R14 F4R15	F5R2 X3 F5R6 F5R11 F5R12 F5R13 X2 F5R14 F5R15	F6R2 X2
	Evaluation of the plot	F4R3 X2 F4R4 F4R8 X2 F4R14 X2	F5R1 F5R2 X2 F5R4 F5R9 X2 F5R10 X3 F5R12 F5R13 X2	F6R2 F6R10 X2 F6R14 X2
	Evaluation of the characters	F4R2	F5R1 F5R6 F5R7 X2 F5R10 X2 F5R13 X2 F5R14	F6R2 F6R6 X2 F6R7 X2 F6R8 F6R12 X2 F6R13
	Evaluation of the creative elements	F4R2 F4R4 F4R8 X2 F4R10 F4R12 F4R14	F5R1 X2 F5R4 F5R6 F5R8 F5R9 F5R11	F6R4 F6R8 X3 F6R11 X2 F6R13 F6R14 X2
	Overall evaluation	F4R1 F4R2 F4R3 X2 F4R4 X2 F4R6 X2 F4R7 X3 F4R8 X2 F4R9 X2 F4R10 X3 F4R11 X2 F4R12 X4 F4R13 F4R14 X3 F4R15	F5R1 X2 F5R2 X2 F5R3 F5R4 F5R5 F5R6 X3 F5R7 X2 F5R8 F5R9 X2 F5R10 X2 F5R11 F5R13 F5R14 F5R15 X2	F6R1 F6R2 X4 F6R3 X2 F6R4 F6R5 F6R6 X2 F6R7 F6R8 X3 F6R9 F6R10 X2 F6R11 X3 F6R12 X2 F6R13 X3 F6R14 X3 F6R15

	Recommendations	F4R3 F4R4 X2 F4R5 F4R9 X2 F4R11 F4R12 F4R14	F5R8 X2 F5R9 F5R12 F5R14	F6R10 F6R14
Comparison to other productions				
	Comparison to previous adaptations	F4R10		F6R7 X4 F6R11 F6R12 F6R13 X5
	Comparison to other productions	F4R1 X2 F4R7 F4R11 F4R12	F5R6 X2 F5R13	F6R2 F6R3 F6R11
Background information				
	Information on the viewing	F4R1 F4R8 X2 F4R12 X2 F4R14	F5R1 F5R2 F5R7	F6R2 X2 F6R10 F6R12 F6R13
	Insights on the success of the film	F4R1 F4R2 X2 F4R3 X3 F4R4 X3 F4R7 X2 F4R8 F4R9 F4R15 X2	F5R4 F5R6 F5R8 F5R13	
	Insights on the film industry	F4R3 F4R10 X2	F5R2 F5R7 X4 F5R13	
	Expectations	F4R12		F6R2
	Reviewer's link to the film	F4R4 X2 F4R14	F5R2	F6R11
	Additional insights	F4R1 F4R4 F4R12	F5R1 F5R3 F5R6 F5R8 F5R9	F6R2 F6R5 F6R6 F6R7 F6R8 F6R11 F6R13

Appendix 5. Total count of moves and steps throughout the corpus

Moves and steps	Films of 2021				Reviews of occurrence	Top 3 films				Revies of occurrence	All films	
	F1	F2	F3	Total		F4	F5	F6	Total		Total occurrences	Reviews of occurrence
Move 1. Description of the Background of the Film	**5**	**5**	**2**	**12**	**7**	**2**	**1**	**0**	**3**	**2**	**15**	**9**
Step 1. Description of the Key Creative Team	1	1	0	2	2	1	0	0	1	1	3	3
Step 2. Description of the Context of the Film	4	4	2	10	7	1	1	0	2	2	12	9
Move 2. Description of the Content of the Film	**8**	**1**	**4**	**13**	**7**	**11**	**18**	**5**	**34**	**19**	**47**	**26**
Step 1. Description of the Theme	2	0	3	5	4	2	1	1	4	4	9	8
Step 2. Description of the Plot	5	1	1	7	4	5	13	4	22	14	29	18
Step 3. Description of the Characters	1	0	0	1	1	4	4	0	8	6	9	7
Move 3. Evaluation of the Background of the Film	**28**	**21**	**14**	**63**	**32**	**23**	**25**	**38**	**86**	**32**	**149**	**64**
Step 1. Evaluation of the Key Creative Team	9	5	3	17	12	6	8	11	25	15	42	27
Step 2. Evaluation of the Cast	16	14	10	40	29	11	16	27	54	29	94	58
Step 3. Evaluation of the Context of the Film	3	2	1	6	5	6	1	0	7	5	13	10
Move 4. Evaluation of the content of the film	**42**	**76**	**69**	**187**	**45**	**65**	**65**	**57**	**187**	**45**	**374**	**90**
Step 1. Evaluation of the Theme	8	2	4	14	11	12	10	2	24	18	38	29
Step 2. Evaluation of the Plot	8	15	10	33	20	7	12	5	24	14	57	34
Step 3. Evaluation of the Characters	2	4	9	15	8	1	9	9	19	13	34	21
Step 4. Evaluation of the Creative Elements	4	16	10	30	22	7	7	9	23	17	53	39
Step 5. Overall Evaluation	14	32	30	76	39	29	22	30	81	43	157	82
Step 6. Recommendations	6	7	6	19	16	9	5	2	16	13	35	29
Move 5. Comparison	**8**	**25**	**8**	**41**	**23**	**6**	**3**	**14**	**23**	**13**	**64**	**36**
Step 1. Comparison to Previous Adaptations	0	24	2	26	12	1	0	11	12	5	38	17
Step 2. Comparison to Other Productions	8	1	6	15	13	5	3	3	11	9	26	22
Move 6. Background Information	**6**	**24**	**19**	**53**	**28**	**31**	**19**	**14**	**64**	**29**	**117**	**57**

Step 1. Information on the Viewing	2	4	9	15	14	6	3	5	14	11	29	25
Step 2. Insights on the Success of the Film	1	3	1	5	5	15	4	0	19	12	24	17
Step 3. Insights on the Film Industry	2	1	3	6	5	3	6	0	9	5	15	10
Step 4. Expectations	0	6	1	7	6	1	0	1	2	2	9	8
Step 5. Reviewer's Link to the Film	0	7	2	9	6	3	1	1	5	4	14	10
Step 6. Additional Insights	1	3	5	9	7	3	5	7	15	15	24	22