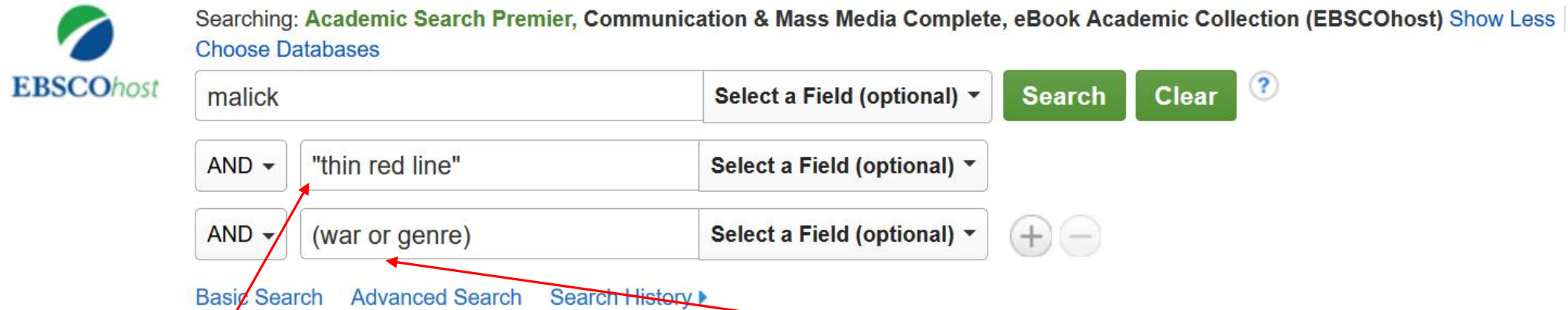


From question to search

- 1) How does Terrence Malick's film *The Thin Red Line* fit into and break from the "war film" genre, and to what ends?
- 2) Article and eBook searching in EBSCO databases from the *Film Studies Subject Guide* (from D2L or www.lib.unb.ca):



Searching: **Academic Search Premier**, Communication & Mass Media Complete, eBook Academic Collection (EBSCOhost) [Show Less](#) | [Choose Databases](#)

malick Select a Field (optional) Search Clear ?

AND "thin red line" Select a Field (optional)

AND (war or genre) Select a Field (optional) + -

[Basic Search](#) [Advanced Search](#) [Search History](#)

- Wrap phrases in quotes
- Leverage synonymous or equivalent terms by bracketing them and separating each with **or**
See: Pippin, Robert. "Vernacular Metaphysics: On Terrence Malick's the Thin Red Line." *Critical Inquiry*, vol. 39, no. 2, Winter 2013, pp. 247-275.

- 3) Article and book (reference) searching in Google Scholar scholar.google.ca – access from the *Subject Guide*:

malick "thin red line" (genre or war)

- Results include a chapter by Martin Flanagan ("Everything is a lie: the critical and commercial reception of Terrence Malick's *The thin red line*") in the book *The Cinema of Terrence Malick: Poetic Visions of America*

- 4) Search UNB WorldCat at www.lib.unb.ca for *The Cinema of Terrence Malick: Poetic Visions of America*