Question 1

Originally released in 1977, *Star Wars* was a small indie film made by a fairly unknown writer and director George Lucas. The movie changed cinema and Lucas continued the story in two more films. In 1999, Lucas returned to Star Wars to produce three more movies, a trilogy of prequels, that would break box office records and would be met with a tepid response from critics and fans.

When Disney bought the franchise in 2012, the entertainment juggernaut set out to expand beyond the original films, adding another trilogy to the mix. There are several movies, television shows, novels, comic books, animated series that make up the Star Wars extended universe (EU). Still, there are people who have little to no experience with Star Wars and given the overwhelming amount of content, find the Star Wars EU too daunting to enter.

Read the sources carefully and then using at least 3 sources, **take a position on the best order to use when watching the films in the Star Wars saga.**

Make sure your argument is central; use the sources to illustrate and support your reasoning. Avoid merely summarizing the sources. Indicate clearly which sources you are drawing from, whether through direct quotation, paraphrase, or summary. You may cite the sources as Source A, Source B, etc., or by using the descriptions in parentheses.

Source A (Ebert)
Source B (Rotten Tomatoes)
Source C (Reddit)
Source D (Choi)
Source E (Russell)
Source F (Richter)
Source G (Heller)
Source H (iMDB)
Source I (Choen)

A movie review

Every once in a while I have what I think of as an out-of-the-body experience at a movie. When the ESP people use a phrase like that, they're referring to the sensation of the mind actually leaving the body and spiriting itself off to China or Peoria or a galaxy far, far away. When I use the phrase, I simply mean that my imagination has forgotten it is actually present in a movie theater and thinks it's up there on the screen. In a curious sense, the events in the movie seem real, and I seem to be a part of them.

"Star Wars" works like that. My list of other out-of-the-body films is a short and odd one, ranging from the artistry of "Bonnie and Clyde" or "Cries and Whispers" to the slick commercialism of "Jaws" and the brutal strength of "Taxi Driver." On whatever level (sometimes I'm not at all sure) they engage me so immediately and powerfully that I lose my detachment, my analytical reserve. The movie's happening, and it's happening to me.

What makes the "Star Wars" experience unique, though, is that it happens on such an innocent and often funny level. It's usually violence that draws me so deeply into a movie -- violence ranging from the psychological torment of a Bergman character to the mindless crunch of a shark's jaws. Maybe movies that scare us find the most direct route to our imaginations. But there's hardly any violence at all in "Star Wars" (and even then it's presented as essentially bloodless swashbuckling). Instead, there's entertainment so direct and simple that all of the complications of the modern movie seem to vaporize.

"Star Wars" is a fairy tale, a fantasy, a legend, finding its roots in some of our most popular fictions. The golden robot, lion-faced space pilot, and insecure little computer on wheels must have been suggested by the Tin Man, the Cowardly Lion, and the Scarecrow in "The Wizard of Oz." The journey from one end of the galaxy to another is out of countless thousands of space operas. The hardware is from "Flash Gordon" out of "2001: A Space Odyssey," the chivalry is from Robin Hood, the heroes are from Westerns and the villains are a cross between Nazis and sorcerers. "Star Wars" taps the pulp fantasies buried in our memories, and because it's done so brilliantly, it reactivates old thrills, fears, and exhilarations we thought we'd abandoned when we read our last copy of *Amazing Stories*.

The movie works so well for several reasons, and they don't all have to do with the spectacular special effects. But the magic of "Star Wars" is only dramatized by the special effects; the movie's heart is in its endearingly human (and non-human) people.

A website dedicated to movies

STAR WARS MOVIES IN ORDER: HOW TO WATCH THE SAGA CHRONOLOGICALLY

If you want to watch the Star Wars movies in chronological order, witnessing the separate rises of Anakin, Luke, and Rey as they unfolded in their timeline, we've ordered all the movies (and thrown in some bonus Mandalorian) in one complete list.

The Star Wars movies are spread across three trilogies, with spin-offs and side-stories filling in the universe's mythic lore. First comes the prequel trilogy (The Phantom Menace, Attack of the Clones, and Revenge of the Sith), introducing prodigy Anakin Skywalker and his fall from Jedi light side to become Darth Vader. We've only listed live-action Star Wars movies and shows below, but you can wedge in 2008's The Clone Wars between Attack and Revenge, which was followed up with its own, much better-received animated series. The Obi-Wan Kenobi show is set close after that.

Afterwards, it's time to meet a certain space rogue in Solo: A Star Wars Story. Next in the timeline would be animated show Star Wars Rebels, but since we're sticking with live-action, Rogue One becomes our destination, a movie whose story events lead directly into the original trilogy. We'll see Luke Skywalker emerging from the desert, his hero's journey against the Galactic Empire seen across A New Hope, The Empire Strikes Back, and The Return of the Jedi. The infamous Star Wars Holiday Special, no longer canon, can be viewed between Hope and Empire if you're into that kind of thing.

Additionally, two 1980s TV movies, Caravan of Courage: An Ewok Adventure and Ewoks: The Battle for Endor (also both now uncanonized) have generally been placed as occurring before Return of the Jedi.

But that's all that remains for strange satellite films within Star Wars: In 2014, a great disturbance was felt when the Lucasfilm Story Group rebooted the canon, preserving the main films and shows, and punting the associated TV movies, books, games, and comics into the "Star Wars Legends" category. That now leaves the reconstructive decades post-Return of the Jedi wide open for stories, with The Mandalorian the first to officially toss his helmet in.

Finally, we approach the sequel trilogy, as Rey (last name pending) takes on the Jedi mantle in The Force Awakens, The Last Jedi, and The Rise of Skywalker. Animated series Star Wars Resistance runs parallel across the three sequel-trilogy movies.

Fan created visual.

Article from a website dedicated to space.

New Age Thinking

In the year "Return of the Jedi" first came out, "StarWars" unexpectedly became drafted into a high-tech controversy in a realand different kind of war ? the Cold War.

TheStrategicDefense Initiative, created by Ronald Reagan in 1983, aimed to use ground- and space-based lasers, missiles and other weapons to help protect the UnitedStates from attack by nuclear missiles. Critics derisively referred to it as"Star Wars." Reagan himself may have drawn upon "Star Wars"for inspiration when he dubbed the Soviet Union "the Evil Empire,"echoing the use of "evil Galactic Empire" in the opening crawl for the first film six years earlier.

Astranger link to "Star Wars" lay in the New Age ideas that U.S. ArmyLt. Col. Jim Channon had for a "First Earth Battalion." As detailed in the book "The Men Who Stare at Goats" and fictionalized in the film of the same name, the U.S. military researched the idea of super-soldiers they called "Jedi warriors," who could, among other abilities, adopt cloaks of invisibility, pass through walls, precognitive sense knowledge of the future and, yes, kill goats and others just by staring at them.

As outlandish as those notions were, the advance of science and technology are increasingly producing inventions that, intentionally or not, recall the films.

On a more serious note, bionic hands like the ones sported by heroes and villains in "Star Wars" are now finding use by amputees. Indeed, during an NPRinterview earlier this month concerning a man with a bionic hand, his daughter noted: "Darth Vader just pops into my head. And so does Luke Skywalker,'cause they both have robotic hands."

Weapons and robots from "Star Wars" are making their way into real life, as well. AHong Kong company recently made an ultra-powerful handheld laser that looks like a lightsaber.?Walking Robots resembling the giant AT-ATs that Imperial forces used to attack rebels are being developed for the military to carry equipment where conventional vehicles can't go. The U.S. Army's FutureSoldier Initiative went as far as to draft plans for armor that looked much like what Imperial stormtroopers wore, although in light of the probable cost, the face an uncertain future.

Even the Death Star is beginning to appear, albeit in far miniaturized form. At this year's Technology, Entertainment and Design conference in February, NathanMyhrvold, former chief technology officer for Microsoft, demonstrated a"Death Star" bug-zapper designed to use lasers to shoot down mosquitoes in flight. The hope there is not to crush microscopic rebels, but to help prevent malaria. This means if all goes well, a future influenced by "StarWars" could go on to save millions of lives. May the Force be with it.

Internet article

The legacy of Star Wars 'The Phantom Menace': Taking a galaxy far, far away into the 21st century

When George Lucas adapted the iconic opening crawl of the 1977 *Star Wars* picture to read 'Episode IV: A New Hope' for the film's re-release in 1981, the director's lofty ambitions became internationally known. *Star Wars* was to expand outside the limitations of its trilogy and become an epic saga, spanning generations of characters and plots. However, it wasn't until the 1990s that Lucas would pursue this concept, announcing *The Phantom Menace*, the first of the prequel films, in 1993, six years prior to the films' actual release. To whet the appetite of the baying fans awaiting the latest generational might of *Star Wars,* 20th Century Fox would re-release the digitally remastered original trilogy in 1997, elevating excitement to a fever pitch.

The film itself could never live up to the impossible potential of viewers' imaginations, with *The Phantom Menace* now being viewed as one of cinema's greatest disappointments. Though, of course, such a response comes laced with hungover anger of the power of the original trilogy and the wasted potential of the prequels. Really, Lucas' fourth Star Wars film represented a cataclysmic shift in filmmaking, away from a director-led experience and toward a franchised model, utilizing every facet of marketing and merchandising. *The Phantom Menace* blew the pearly gates of Hollywood wide open and, together with the Wachowski sisters' *The Matrix*, ushered in a new cinematic revolution right at the turn of the 21st century.

For all the film's flaws, and these need not be listed (though of course include the beige CGI globule, Jar-Jar Binks), George Lucas managed to inflate the universe of *Star Wars* to become, certainly in recent years, an ever-expanding being. From the controversial "Midi-chlorians", microscopic life forms that judge how force-sensitive you are, to the bombastic planet-hopping, mythos-dilating plot, *The Phantom Menace* would sculpt a blueprint for further expansion which the later films would willingly follow.

This planet-hopping was often criticized, with the colorful CGI world of the galaxy becoming the scapegoat for most of Lucas' shortcomings, even though an impressive amount of the film used practical effects. No triumph was more vast than that of cinema's first-ever fully CGI character in Jar-Jar Binks, a success certainly overshadowed by the poor quality of the character himself. Though widely disliked at the time of release, these innovations brought *Star Wars* to the forefront of cinema's technical boundaries, making it a series synonymous with spearheading constant cinematic alteration.

Though we may look back at the film itself with a little disdain, and as the problem child of three successful parents, its legacy is an endearing and impressive one. When Jedi's Qui-Gon Jinn and Obi-Wan Kenobi drew their lightsabers against the double-bladed glow of antagonist Darth Maul, a new cinematic age was born…
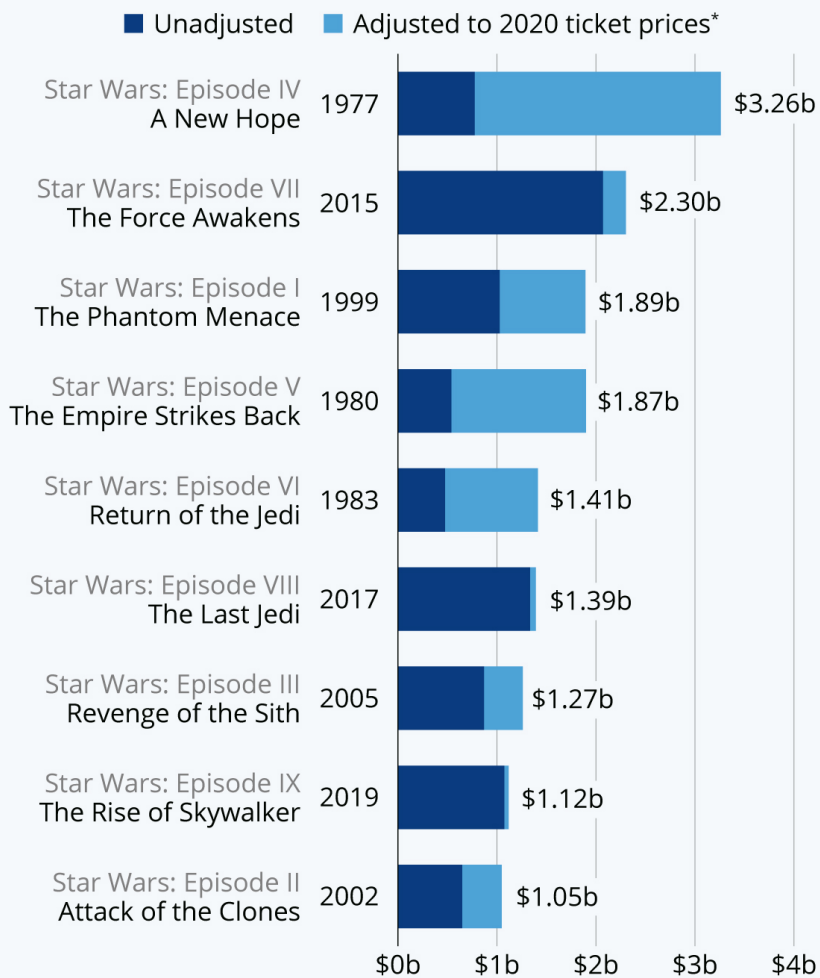
Source F

Graphic showing box office

Star Wars: The Rise of the Blockbuster

Worldwide box office revenue of the highest-grossing Star Wars movies

■ Unadjusted   ■ Adjusted to 2020 ticket prices*

Movie	Year	Revenue
Star Wars: Episode IV — A New Hope	1977	$3.26b
Star Wars: Episode VII — The Force Awakens	2015	$2.30b
Star Wars: Episode I — The Phantom Menace	1999	$1.89b
Star Wars: Episode V — The Empire Strikes Back	1980	$1.87b
Star Wars: Episode VI — Return of the Jedi	1983	$1.41b
Star Wars: Episode VIII — The Last Jedi	2017	$1.39b
Star Wars: Episode III — Revenge of the Sith	2005	$1.27b
Star Wars: Episode IX — The Rise of Skywalker	2019	$1.12b
Star Wars: Episode II — Attack of the Clones	2002	$1.05b

$0b $1b $2b $3b $4b

* adjusted assuming global ticket price inflation similar to the United States
Source: Box Office Mojo

statista

Political cartoon
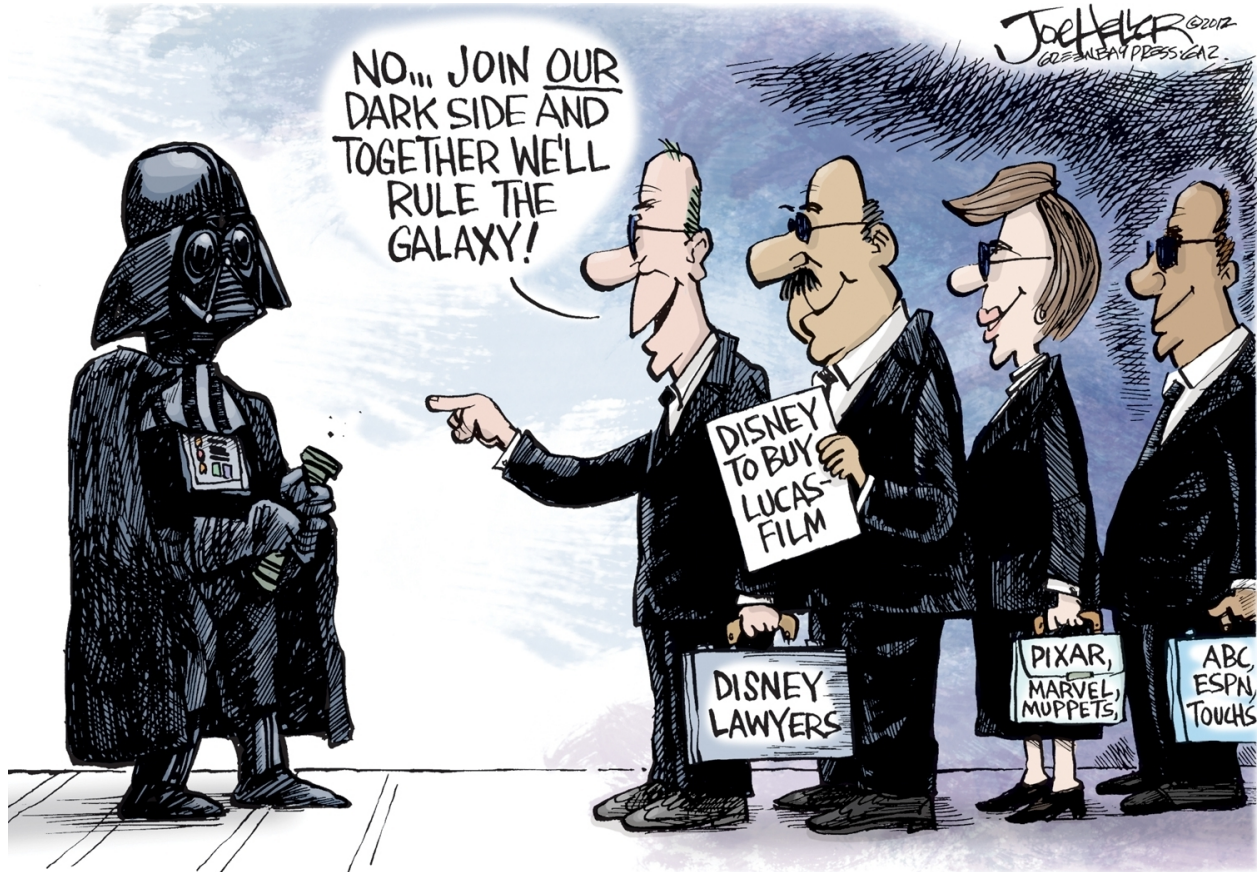
List of all Star Wars movies

Complete List of STAR WARS Movies
by ipebulbul | created - 25 Aug 2018 | updated - 25 Aug 2018 | Public

1. Main series
1.1. Prequel trilogy

- Star Wars: Episode I - The Phantom Menace (1999)
- Star Wars: Episode II - Attack of the Clones (2002)
- Star Wars: Episode III - Revenge of the Sith (2005)

1.2. Original trilogy

- Star Wars: Episode IV - A New Hope (1977)
- Star Wars: Episode V - The Empire Strikes Back (1980)
- Star Wars: Episode VI - Return of the Jedi (1983)

1.3. Sequel trilogy

- Star Wars: Episode VII - The Force Awakens (2015)
- Star Wars: Episode VIII - The Last Jedi (2017)
- Star Wars: Episode IX (2019)
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2. Anthology

- Rogue One: A Star Wars Story (2016)
- Solo: A Star Wars Story (2018)
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3. Animated

- Star Wars: The Clone Wars (2008)

Machete Order

If you have already seen everything in release and chronological order, there's another option to try: Machete Order(Opens in a new window). This order splits the difference and has you watch Episodes II and III in between Episodes V and VI.

You start with A New Hope and The Empire Strikes Back, but then things get wonky. Just after Luke discovers the truth about Darth Vader, turn to the prequels as a flashback sequence. Watch Attack of the Clones and Revenge of the Sith to witness how a young Anakin Skywalker was consumed by the Dark Side, before finishing with Return of the Jedi.

The Machete Order cuts out Phantom Menace entirely, since almost everything in the movie is self-contained and has no effect on the other prequels. Qui-Gon Jinn plays no importance to the greater story. Midi-chlorians are barely mentioned again. You also basically avoid Jar Jar Binks entirely. It isn't perfect, though, so watch at your own risk.

If you're not happy about removing Episode I and are also wondering where the sequel movies fit in here, the original creator of the Machete Order has a suggestion. In an update to his original post, Rod Hilton says(Opens in a new window) to watch Episodes VII,and IX after the other movies. You can then treat Episode I as an anthology, like Rogue One and Solo.