Class experience: Usually you will get much more out of these films if you see them a second time after our discussion instead of before. Also the group order below may change. Class attendance is taken during discussion, after the film; furthermore, it is very important that you attend discussion even if you “hate” the film because often opinions change (including mine) after the class thinks through the film. This is what makes the class learning experience impossible to duplicate by seeing films by ourselves.

Participation and Attendance: Participation by being in attendance for every film is required for either a GRADE or CR/NCR. If you miss more than three discussions (whether it’s a film you write on or not) you risk receiving a lower grade or an NCR.

Writing: After every 4-5 films, you must write on two of those films. Papers must be focused. I will give you assignments based on strategies in Adios, Strunk & White. CR/NCR Option: You may use the same format from Adios I give for graded students or write more journal-like entries, scattering your focus in the paper or relating issues in the film to your personal life, but to maintain at least “C” quality, you must still have decent style, use details from the film, and not ignore class discussion.

Due Dates: Papers are due by Monday, NOT TUESDAY, 10 PM in my L&L mailbox in a 9x12” envelope with your name, my name, and English 148 printed in the top left corner. Try to get me a paper to grade before the first due date so you can decide whether to take the class CR/NCR or for a grade. However, once I grade a paper, there is no revising.

Reading: Have the reading done in the third edition of Adios, Strunk and White before the week where it is listed below. Some readings apply to the writing you will be doing and some have to do with understanding what the films’ scriptwriters are doing.

WEEK 1 (1-31): Introduction. Short film by Eric Rohmer from Rendez-Vous in Paris (France)
WEEK 1 ADIOS: Analysis: 208-218; Style: Intro-30

WEEK 2 (2-7) & 3 (2-14): Outsiders.
WEEK 2 ADIOS: Style: 31-49; Anecdoting 93-97
WEEK 3 ADIOS: Pulsing the Tense 85-88; Splitting 89-92; Captions181-189
Magician (Sweden) Bergman
Days of Heaven (USA) Malick

WEEK 4 ADIOS: Fusion 50-63
WEEK 5 ADIOS: Stress Testing 113-117
Babette’s Feast (Sweden) Axel
Colonel Chabert (France) Angelo/Balzac

Two assignments are due by Monday 3-6, 10 PM
WEEKS 6 (3-7) & 7 (3-14): Hurrah for Hollywood.
WEEK 6 ADIOS: Devil’s Advice 127-131; Mocking 132-135
WEEK 7 ADIOS: Cliché Busting: 109-112, Thesauruscoping 104-108
The Long Goodbye (USA) Robert Altman
Barton Fink or Blood Simple (USA) Coen brothers

WEEKS 8 (3-14) & 9 (3-21): Betrayal.
WEEK 8 ADIOS: Double Exposing: 190-196
WEEK 9 ADIOS: Point of View 68-81, Problem Making 98-102
5x2 (France) Ozon
Betrayal (Britain) Pinter

3-28 SPRING BREAK

WEEK 10 (4-4): Harold Pinter continued.
WEEK 10 ADIOS: Trojan horse 136, Quote Sandwiching 118-120
Comfort of Strangers (Britain) Pinter/Schraeder or Go Between (Britain) Pinter/Losey

Papers due by Monday, 4-17, 10PM in my L&L mailbox, 9x12” envelope.

WEEK 11 (4-18) & 12 (4-25): Parent Pain
WEEK 12 ADIOS: Sincerely Yours 140-148, Q&A-ing 159-164
Exotica (Canada) Egoyan
The Son (France) Dardenne Brothers
Cache (France) Haneke

WEEK 13 (5-2) & 14 (5-9) & 15 (5-16): Facism
Cabaret (USA) Fosse
The Conformist (Italy) Bertolucci
Man in a Uniform (Canada) Wellington
OR: Tireseas’s Warning:
This Man Must Die (France) Chabrol
Cache (France) Haneke
Belle de Jour (France) Bunuel
OR: Adolescent Pain
Holy Girl (Argentina) Moran
Fat Girl (France) Breillat

Two assignments due Friday, 5-19, 12 PM, in L&L

ACADEMY AWARDS (5-23) Papers returned