CALENDAR of Films and Assignments* Lit. 289 (Literature & Film)

*Note: all assignments are due at the beginning of class.

(Wed. Nights 6:30 – 9:10)

Week 1 Orientation.
Wed. During class, 4 handouts will be passed out: a course Syllabus, this
Aug. 26 Calendar of Films & Assignments, a Student Information Sheet, and
a Sign & Date Form.

Film to be shown: an excerpt from City Lights (1931) starring Charlie Chaplin

Note: our First Writing Exercise, due next Wed. Sept. 2, will be a 1 to 1½ page essay
explaining the irony and poignancy of the ending scene of City Lights.

Watching Movies

Listen, this is true. When a movie is good, you just go in and disappear. At the end when you walk out, just for a while you have an aura: you’re taller, braver, more beautiful, living in another world. Then your friends begin talking about the plot, the action scene, or where they parked the car. You blink, and ratchet back to normal, as if all these things are important. So, the world tilts back again, your imagination pruned back to where it was before the movie started. Almost…

Still, the moment just before resonates in the acoustics of memory, distant until you find it again in a moment alone, which makes ordinary life seem an act of suspension, putting the tape on hold..

See, what happens out there all around, like where the car is parked and who said what about whom, can’t get you to what is real. Everything terrible and wonderful is where you once were and never knew it at the time. And the social whirl is but an echo, a shadow. What light you possess, like the movie images which fade in the darkness of an underground garage, is that part of you which can never be safe — which can never truly be — as long as others are watching, listening, talking like a swarm of bees, like a joke you don’t understand, like that couple yelling at each other now because they cannot find where they parked the car.

Michael Hogan
Colds & Flu: Please be considerate of the health of others and do not show up to class sick (coughing and/or sneezing).

Week 2
Wed.  Film to be shown:  *Casablanca* (1943) with Humphrey Bogart (1 hr. 43 min.)
Sept. 2

**Homework due:** Read carefully the entire Syllabus, especially pages 3 – 4 titled “Is This Course For You?” the “Attendance Policy” p. 5, and “the Grading Policy” on p. 9. Next, sign, date, and bring in the “Sign & Date Form.” Then, if you haven’t done so already, fill out and bring in the “Student Information Sheet.”

**Note:** students under age 18 are required to submit a signed “parental consent form” tonight if they wish to stay in this class.

**Also due:** everyone should obtain a copy of Shakespeare’s *Romeo & Juliet*, (Yale University Press) and also either the screenplay, *Cinema Paradiso* by Giuseppe Tornatore or *The Hours* by Michael Cunningham.

**Note:** you may want to say money by purchasing an online used copy of *Romeo & Juliet*, (Yale University Press) and also either iuuuuu*Cinema Paradise* or *The Hours*.

**Also due:** First Writing Exercise, a typed 1 to 1 & ½ page, 3 paragraph essay for a plus (+), a minus (--) or an “N.I.” (Needs Improvement).

**Note:** to get a plus (+), essays can have no more than 2 run-on sentences or no more than 2 fragments.

**Background:** the ending of *City Lights* use the blindness of the female character and the loneliness of the tramp (Charlie Chaplin) to evoke a strong sense of emotional identification from the viewer.

**Directions:** Your essay should bring out the irony and poignancy (love and sadness) of the ending of *City Lights* by focusing on the interplay of facial emotions from the tramp and the girl. End your introductory paragraph with a 2 to 3 sentence thesis that states both the irony and the poignant (sadness and love) of the film’s last scene. Conclude your essay with a final short paragraph stating how the ending managed to be sad, touching, and affirming all at once.

**Also due:** read the two essays about *Casablanca* on pages 15 – 23 of this Calendar of Films and Assignments. Then, select your favorite paragraph and put a / check mark next to it. Also, select one or two passages you did not understand from one of these two articles and put a question mark (?) next to it (or them).

**Note:** see pages 24 & 25 of this Calendar for information on How To Obtain Credit For Your Participation, Test, and Quiz Grade for Films You have Missed Due to Absences:
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Week 3  Film to be shown:  The Godfather (1972)  Francis Ford Cappola (Director)
Note: this film is 2 hours and 55 minutes long.  (We will view the first half tonight.)

Wed.  Sept. 9  Homework due: read Romeo and Juliet, Act 1

Note: there will be a Test, Wed. Sept. 30 on Romeo & Juliet.  You will be asked to write one of 5 passages from Romeo & Juliet (see pp. 9 – 13 of this Calendar).

The Godfather  From Greatest Film Scenes Tribute:

Francis Ford Coppola's award-winning film is part of a lush saga/trilogy that has earned its place in American culture as a modern-day iconic film about violence, power, corruption, family loyalty, and revenge. The Corleone crime "family" in Manhattan in the mid 1940s is dominated at first by godfather/patriarch "Don" Vito Corleone (Marlon Brando in a tremendous, award-winning acting portrayal) — the head of one of the five Italian-American "families" that operate a crime syndicate in New York City. In the long, opening scene of the film, Corleone is in his home's dark office, regally and ruthlessly carrying on business during his daughter Connie's wedding reception, held in the bright, sunshiny outdoor veranda. It is the custom of the father of the bride to grant favors to all petitioners and those who pay homage. In the masterfully-photographed, under-lit office, American justice has failed. Ostensibly, the Don is a gentle, under-stated, restrained, 62 year old man, sitting behind his study's desk. His face has a bulldog appearance with padded cheeks, and he speaks slowly with a hoarse, Sicilian mumbling accent. On his lap is a cat whose head he lovingly and gently strokes. Although he moves stiffly, he wields enormous lethal power as he determines the dispensation of justice — who will be punished and who will be favored. He listens to supplicants' requests for extra-legal help and determines how to make “offers” that people “can't refuse.”

Week 4  Film to be shown:  The Godfather (1972)
(We will view the second half tonight.)

Wed.  Sept. 16  Homework due: read Romeo and Juliet, Act 2.
Week 5  Film to be shown: *Romeo and Juliet* (1968) (2 hours 18 minutes)  
(We will view the first half tonight.)  
Sept. 23  
**Homework due:** read *Romeo and Juliet*, Act 3.

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Week 6  Film to be shown: *Romeo and Juliet* (1968)  
(We will view the second half tonight.)  
Sept. 30  
**Homework due:** finish reading *Romeo and Juliet*, Acts 4 and 5.  
**Also due:** study for today’s in-class Test. You will be asked to write from memory one of the 5 passages from *Romeo and Juliet* listed on pages 9 – 13 of this Calendar.  
**Grading Scale:** 0 – 3 errors =’s “A”  
4 – 6 errors =’s “B”  
7 – 9 errors =’s “C”  
10 (or more) errors =’s “F”  
**Note:** leaving out small words like “and” “of” “oh” or “the” will not count as an error. However, each time you leave out or use the wrong word for a noun, verb, adjective, or adverb, it will count as one error.

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Week 7  Film to be shown: *Shakespeare In Love* (1998) (2 hours 2 minutes)  
(We will view the first half tonight.)  
Oct. 7  
**Homework due:** Those who have chosen to read the screenplay, *Cinema Paradiso*, read pages 1-34. Those who have chosen to read the novel, *The Hours*, read pages 3 – 48.
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Week 8

Wed.  Film to be shown:  Shakespeare In Love (1998) (2 hours 2 minutes)
(We will view the second half tonight.)

Also due:  a typed, 2 to 2 & ½ page Second Writing Exercise on Romeo and Juliet for a plus (+), a double plus (++) or a minus (––).
No “N.I.” grades will be given for this paper.  (See Directions below.)

To receive a plus (+), papers can have no more than 2 Run-on sentences or 2 Fragments.  Also, (+) papers can have a combination of no more than 4 Run-ons and Fragments, and no more than 4 spelling errors.  (See Syllabus p. 7 for complete requirements for (+) papers.

To receive a Double Plus (++) papers must be entirely free of Run-ons and Fragments and can have no more than 1 spelling error and no more than 2 agreement errors.  (See Syllabus p. 7 for complete requirements for (++) papers.

Background:  Many professional scholars consider this play to be the greatest, and saddest, love story ever written.  Both the charms and the follies of romantic love are given full dramatic expression.

Directions:  after you have read Shakespeare’s Romeo and Juliet, carefully formulate a two-part thesis that states in part 1 of your thesis what is both heart expanding and beautiful and also sad about either Act 2, Scene 2 or Act 3, Scene 5 (pages 127-128).  Then, for part 2 of your thesis, state what is sad and tragic yet also deeply affirming about the ending (Act 5) especially pages 181, 182 & 183.

Then, in your 2 middle paragraphs, be sure to use direct quotes from the play that give dramatic examples of the ambiguity of both parts of your thesis.  To develop your points about the quotes you use, think about the contrasts (e.g. presence versus absence at the balcony scene and the joy of life versus the sadness of death that heightens the emotion in Scene 5).  After each quote, include a parenthesis, for example (p.127), that contains the page number from which the quote was taken.  Be sure to explain how each quote you use does, in fact, support the part of your thesis to which it refers.  Be sure to explain precisely what it is about the language that is both beautiful & sad and why.  Something to think about:  Socrates said that “Eros is lack.”  Shakespeare understood this very well.

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Week 9

Wed.  Film to be shown:  The Hairdresser’s Husband (1 hr. 22 min.)


There will be a Quiz tonight on the pages 1 – 74 of Cinema Paradiso.

There will also be a Quiz tonight on the pages 3 – 139 of The Hours.

HEALTH ALERT:  
Cold & Flu Season is Approaching!  Please be considerate of the health of others and do not show up to class sick (coughing and/or sneezing).
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Week 10
Film to be shown: *Cinema Paradiso* (1988)  (2 hrs. 54 min.) We will view the first half tonight.)

For those reading *Cinema Paradiso* I suggest waiting until you’ve seen the entire film before you finish reading the screenplay.

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Week 11
Wed.  Film to be shown: *Cinema Paradiso*  (We will view the second half tonight)

Nov. 4  Homework due:  Those reading *The Hours*, finish reading it for tonight, pages 187 – 226.  Those reading *Cinema Paradiso* should finish reading it after tonight’s class.

Note: Movies can wield a strange power over those who sit in the darkened seats of a theatre. The truly great ones dislodge our perception of reality, suspend our disbelief, and ultimately either alter or affirm our view of life. NUOVO CINEMA PARADISO is just such a movie.
I will not spoil this beautiful story by repeating its plot, nor will I give away the ending, although it would not matter if I did. I could disclose almost everything about this movie, and in seeing it, all my words would evaporate. For there is nothing like the experience of sitting through it, becoming engulfed by it, and in the end, being moved and changed.  – Mr. Knight

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Week 12
Wed.  Film to be shown: *The Hours* starring Nicole Kidman.  (1 hr. 54 min.)
Nov. 18  Homework Due:

Note: the Final Paper on one of three films is due 1 week from tonight.

Ideas for making your Final Paper a Joy to Read:

Directions: For this final paper, you will be writing about momentous, sometimes transcendent films and performances. Accordingly, what I am looking for in your essays is a firestorm of originality and insight. At the very least you should strive for a stylistic flair that corresponds to the charismatic presence of the characters you are writing about. Your goal is to write with such passion that it makes your readers want to leap from their chairs, drive all night under the mad, indifferent moon, and arrive at the main concourse of an international airport just in time to “high-five” you in mid-air as you depart for the lost city of your dreams...

With every sentence you write, ask yourself one thing: does it help light up the page? If it doesn’t, throw it out. Remember, your goal is nothing less than to make your descriptions of actors like Marlon Brando or Anna Galiena or Nicole Kidman as alive and interesting as the characters they portray. To accomplish this, you’ve got to

(Continued next page)
stop being a student (at least, for the time being) and find your inspired, inner poet who loves movies with the same passion as Francis Ford Cappola! If doubts begin to surface, cast them out like flat stones that you leisurely skip across the surface of a lake.

Don’t be Boring! But don’t be “cute” or “flip” or arrogant either…

Week 13  Film to be shown:  *Scent of a Woman* (1992) with Al Pacino. (2 hrs. 37 Min.)
(We will view the first half tonight.)

Wed.  Homework Due:  **Final Paper**, a 3 to 3 & ½ page, 3 paragraph paper on Nov. 25  either

1.  *The Godfather*
2.  *The Hairdresser’s Husband*  or
3.  *The Hours*

**Directions**: Be sure to focus on specific dialog and imagery from 3 different scenes. Each of your 3 paragraphs should begin with a Topic Sentence that states one or two specific points that you will be developing with quotes and/or specific examples as well as explanations in that paragraph.

Paragraph 1 — Analysis of how the Camera Work, Music, or Setting contributed to the emotional atmosphere and tone of 1 outstanding scene

Paragraph 2 — Specific Analysis of the Meaning of 1 or 2 Scenes (other than what you chose for Paragraph 1)

Paragraph 3 — Analysis of how the acting of one or two actors contributed to the meaning in one specific scene (other than what you wrote about in paragraphs 1 and 2).

Each paragraph should be 1 page long.

*This Final Paper will be graded either plus (+) “C,” a double plus (++) “B,” a triple plus (+++) “A,” or a minus (--) “D.” No “NI” grades for Final Paper.*

**Note**: papers not turned in will receive a grade of “F.”

**Requirements for a plus (+) “C”**: In addition to following the directions, papers must show competency in all areas of writing. **Note**: papers that are deficient in page length of 3 & 1/2 to 4 pages, content (including a clear and complete, 2-point thesis), lack adequate development and organization, or have 4 or more run-on-sentences, or 4 or more sentence fragments, or any combination of 5 or more run-ons and fragments, or 5 or more spelling errors will receive a minus (--) “D” instead of a plus (+).

**Requirements for a double plus (++) “B”**: papers can have no more than 1 or 2 run-on-sentences, no more than 1 or 2 sentence fragments, no more than a combination of 3 run-on sentences and fragments, and have no more than 2 spelling errors.

**Requirements for a Triple Plus (+++) “A”**: papers must be completely free of run-on-sentences and fragments, and have no more than 1 agreement error and no more than 1 spelling error.

In addition, “A” papers must demonstrate outstanding work in all areas of writing including a clear and complete, 2-part thesis, clear organization, convincing, well developed content, e.g. backing up your precisely stated points with clear explanations and direct quotes from a story, plus fluent, error free sentence structure.
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Week 14

Wed. Dec. 2  Film to be shown: *Scent of a Woman* (1992) with Al Pacino. (2 hrs. 37 Min.)
(We will view the second half tonight.)

Week 15  Film to be shown: *The Player* (1992) Robert Altman (Director) (2 hrs. 3 min.)

Wed. Dec. 9  Note: today is the deadline for turning in *Make Up Forms*. (See p. 25)

Week 16

Wed. Dec. 16  Last Class. (Activities to be announced)

Note: Final Grades may be obtained online.

Have a happy holiday!

(See next 5 pages for Passages from *Romeo and Juliet*)
Passage # 1 (From Act 2, Scene 2)  
(Capulet’s orchard – beneath Juliet’s balcony)

Romeo     --  But soft. What light through yonder window breaks?

It is the East, and Juliet is the sun.

Arise, fair sun, and kill the envious moon.

Who is already sick and pale with grief

That thou her maid art far more fair than she.

Be not her maid,(1) since she is envious.

Her vestal livery (2) is but sick (3) and green

And none but fools do wear it. Cast it off.

It is my lady! Oh, it is my love.

Oh that she knew she were.

She speaks, yet she says nothing. What of that?

Her eye discourses: I will answer it.

I am too bold. ‘Tis not to me she speaks.

Two of the fairest stars in all the heaven,

Having some business, do entreat her eyes

To twinkle in their spheres till they return.

What if her eyes were there (4) they (5) in her head?

The brightness of her cheek would shame those stars

As daylight doth a lamp. Her eyes in heaven

Would through the airy region stream so bright

That birds would sing and think it were not night.

See how she leans her cheek upon her hand.

Oh that I were a glove upon that hand,

That I might touch that cheek.

1 do not serve her.  2 virginal clothing  3 pale, wan  4 in the sky  5 the stars
Passage # 2  (From Act 2, Scene 2)

**Juliet** -- Dost thou love me? I know thou wilt say “Ay,”
And I will take thy word. Yet, if thou swear’st,
Thou mayst prove false. At lovers’ perjuries
They say Jove (1) laughs. Oh gentle Romeo,
If thou dost love, pronounce it faithfully (2).
Or if thou thinkest I am too quickly won,
I’ll frown, and be perverse, (3) and say thee nay,
So thou wilt woo (4). But else (5), not for the world.
In truth, fair Montigue, I am too fond (6),
And therefore thou mayst think my behavior light (7),
But trust me, I’ll prove more true (8)
Than those that have more cunning to be strange (9).
I should have been more strange, I must confess,
But that thou overheard’st, I was aware,
My true love passion. Therefore pardon me,
And not impute this yielding to light love,
Which the dark night hath so discovered.

**Romeo** -- Lady, by yonder moon I swear,
That adorns with silver all these fruit tree tops…

**Juliet** -- Oh swear not by the moon, the inconstant moon,
That monthly changes in her circled orb,
Lest that thy love prove likewise variable.

**Romeo** -- What shall I swear by?

**Juliet** -- Do no swear at all,
Or if thou wilt, swear by thy gracious self,
Which is the god of my idolatry (10).
And I’ll believe thee.

1 King of the gods    2 in truth, sincerely    3 stubborn, difficult    4 court me    5 otherwise
6 overly affectionate    7 not to be respected    8 reliable    9 distant or cold    10 idol worship
Passage # 3  (From Act 2, Scene 2)

Juliet -- Although I joy in thee,
    I have no joy of this contract (1) tonight.
    It is too rash, too unadvised, too sudden,
    Too like the lightning, which doth cease to be
    Before one can say “It lightens.”(2)  Sweet, good night,
    This bud of love, by summer’s ripening breath,
    May prove a beauteous flower when next we meet.
    Good night, good night.  Sweet repose and rest
    Come to thy heart as that within my breast.

Romeo -- Oh wilt thou leave me so unsatisfied?

Juliet -- What satisfaction canst thou have tonight?

Romeo -- The exchange of thy love’s faithful vow for mine.

Juliet -- I gave thee mine before thou didst request it,
    And yet I would (3) it were (4) to give again.

Romeo -- Would’st thou withdraw it?  For what purpose, love?

Juliet -- To be frank (5) and give it thee again.
    And yet I wish but for the thing I have.
    My bounty (6) is as boundless as the sea,
    My love as deep.  The more I give to thee,
    The more I have, for both are infinite.
    I hear some noise within.  Dear love, adieu!
    A thousand times good night.  (She leaves.)

Romeo -- A thousand times the worse, to want (7) thy light.
    Love goes toward love as schoolboys from their books,
    But love from (8) love, towards school (9) with heavy looks.

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1 mutual agreement  2 flashes  3 wish  4 still remained  5 generous  6 generosity  7 lack
8 away from  9 as schoolboys go (towards school)
Passage # 4  (From Act 3, Scene 5)

Juliet --  Wilt thou be gone? It is not yet near day.
It was the nightingale, and not the lark,
That pierced the fearful hollow of thine ear.
Nightly she sings on yond pomegranate tree.
Believe me, love, it was the nightingale.

Romeo --  It was the lark, the herald of the morn, no nightingale.
Look, love, what envious streaks
Do lace the severing clouds in yonder east.
Night’s candles are burnt out, and jocund (1) day
Stands tiptoe on the misty mountain tops.
I must be gone and live, or stay and die.

Juliet --  Yond light is not daylight. I know it, I.
It is some meteor that the sun exhales
To be to thee this night a torchbearer
And light thee on the way to Mantua.
Therefore stay yet, thou need’st not to be gone.

Romeo --  Let me be taken; let me be put to death.
I am content, so thou wilt have it so.
I’ll say yon gray is not the morning’s eye,
‘Tis but the pale reflex (2) of Cynthia’s brow. (3)
Nor that is not the Lark whose notes do beat
The vaulty heaven (4) so high above our heads.
I have more care to stay than will to go.
Come, death, and welcome. Juliet wills it so.
How is’t, my soul? (5) Let’s talk, it is not day.

Juliet --  It is, it is. Hie hence, be gone, away…
Oh now be gone, more light and light it grows.

Romeo --  More light and light, more dark and dark our woes.  (See Commentary page 9)

1 mirthful, light-hearted  2 reflection  3 the moon’s forehead  4 arched like a vault  5 my soul =’s Juliet
Passage # 5  (From Act 5, Scene 3)

Romeo -- Oh my love, my wife, death that hath sucked the honey of thy breath
Hath had no power yet upon thy beauty.
Thou art not conquered. Beauty’s emblem yet
Is crimson the thy lips and in thy cheeks,
And death’s pale flag is not advanced there.
Tybalt, liest thou there in thy bloody sheet?
O what more favor can I do to thee
Than with that hand that cut thy youth in twain
To sunder (1) his that was thine enemy?
Forgive me, cousin. (2) Ah, dear Juliet
Why art thou yet so fair? Shall I believe
That unsubstantial Death is amorous,
And that the lean abhorred monster keeps
Thee here in dark to be his paramour? (3)
For fear of that I will stay with thee
And never from this palace of dim night
Depart again. Here, here will I remain
With worms that are thy chambermaids. Oh here
Will I set up my everlasting rest
And shake (4) the yoke of inauspicious stars (5)
From this world-wearied flesh. (to himself) Eyes, look your
Last. Arms, take your last embrace! (embracing Juliet)
And lips, oh you the doors of breath, seal with a righteous kiss
A dateless bargain to engrossing Death. (6) (kisses Juliet)
(to the poison) Come, bitter conduct, come, unsavory guide
Thou desperate pilot, now at once run on
The dashing rocks thy seasick weary bark. (7)
Here’s to my love! (drinks) Oh true apothecary!
Thy drugs are quick. Thus with a kiss I die.

1 put an end to  2 Tybalt (cousin by marriage)  3 lady love, mistress  4 flee, be free of
5 chains of ill omened destiny  6 eternal sale (of himself) to death  7 himself, like a ship
Commentary on the Ambiguity of Opposites

in

*Romeo and Juliet*

In this play, day and night become metaphors for the opposite of what each word is usually meant to represent. Because of the star-crossed lover’s highly dangerous transgression of loyalty from their warring families, the coming of day, should the couple choose to stay together, represents darkness, sorrow, and death rather than love and life. And yet because of Shakespeare’s highly poetic and playful use of language, day and night become transmogrified into and kind of enchanted song of love: “Look, love… night’s candles are burnt out… I must be gone and live, or stay and die.” To this, Juliet responds amorously with a wishful lie: “Yond light is not daylight… It is some meteor that the sun exhales to be to thee this night a torchbearer… Therefore stay yet, thou need’st not to be gone.” To which Romeo shows the depth of his passion by surrendering to his supposed fate: “Let me be taken, let me be put to death. I am content…” (He, apparently, is now willing to die because he has found and experienced the heights of love with Juliet.) But only a little while later, when they begin to realize the imminent danger they are both facing, Juliet urges Romeo “to be gone,” as outside their window, “more light and light it grows.” To this, he sadly accepts, saying, “More light and light, more dark and dark our woes” (Act 3 Scene 5). Thus, for Romeo and Juliet, not only has night become day, but this day, the darkest of their nights! Also, night itself is immortalized in all its majesty when Juliet poetically declares “Come, gentle night. Come, loving, black-browed night, give me my Romeo. And when I shall die, take him and cut him out in little stars, and he will make the face of heaven so fine that all the world will be in love with night and pay no worship to the garish sun” (Act 3 Scene 2).
Casablanca, or The Clichés are Having a Ball by Umberto Echo

When people in their fifties sit down before their television sets for a rerun of *Casablanca*, it is an ordinary matter of nostalgia. However, when the film is shown in American universities, the boys and girls greet each scene and canonical line of dialogue ("Round up the usual suspects," "Was that cannon fire, or is it my heart pounding?" -- or even every time that Bogey says "'kid'") with ovations usually reserved for football games. And I have seen the youthful audience in an Italian art cinema react in the same way. What, then, is the fascination of *Casablanca*?

The question is a legitimate one, for aesthetically speaking (or by any strict critical standards) *Casablanca* is a very mediocre film. It is a comic strip, a hodge-podge, low on psychological credibility, and with little continuity in its dramatic effects. And we know the reason for this: The film was made up as the shooting went along, and it was not until the last moment that the director and script writer knew whether Ilsa would leave with Victor or with Rick. So all those moments of inspired direction that wring bursts of applause for their unexpected boldness actually represent decisions taken out of desperation. What then accounts for the success of this chain of accidents, a film that even today, seen for a second, third, or fourth time, draws forth the applause reserved for the operatic aria we love to hear repeated, or the enthusiasm we accord to an exciting discovery? There is a cast of formidable hams. But that is not enough.

Here are the romantic lovers--he bitter, she tender--but both have been seen to better advantage. And *Casablanca* is not *Stagecoach*, another film periodically revived. *Stagecoach* is a masterpiece in every respect. Every element is in its proper place, the characters are consistent from one moment to the next, and the plot (this too is important) comes from Maupassant -- at least the first part of it. And so? So one is tempted to read *Casablanca* the way T. S. Eliot reread *Hamlet*. *Hamlet* was the result of an unsuccessful fusion of several earlier Hamlets, one in which the theme was revenge (with madness as only a stratagem), and another whose theme was the crisis brought on by the mother's sin, with the consequent discrepancy between Hamlet's nervous excitation and the vagueness and implausibility of Gertrude's crime. *Casablanca* was put together in a similar way.

Forced to improvise a plot, the authors mixed in a little of everything, and everything they chose came from a repertoire of the tried and true. When the choice of the tried and true is limited, the result is a trite or mass-produced film, or simply kitsch. But when the tried and true repertoire is used wholesale, the result is an architecture like Gaudí's Sagrada Familia in Barcelona. There is a sense of dizziness, a stroke of brilliance.

But now let us forget how the film was made and see what it has to show us. It opens in a place already magical in itself -- Morocco, the Exotic -- and begins with a hint of Arab music that fades into "La Marseillaise." Then as we enter Rick's Place we hear Gershwin, Africa France, America. At once a tangle of Eternal Archetypes comes into play. These are situations that have presided over stories throughout the ages. But usually to make a good story a single archetypal situation is enough. More than enough. Unhappy Love, for example, or Flight. But *Casablanca* is not satisfied with that: It uses them all. The city is
the setting for a Passage, the passage to the Promised Land (or a Northwest Passage if you like). But to make the passage one must submit to a test, the Wait ("they wait and wait and wait," says the off-screen voice at the beginning). The passage from the waiting room to the Promised Land requires a Magic Key, the visa. It is around the winning of this Key that passions are unleashed. Money (which appears at various points, usually in the form of the Fatal Game, roulette) would seem to be the means for obtaining the Key. But eventually we discover that the Key can be obtained only through a Gift -- the gift of the visa, but also the gift Rick makes of his Desire by sacrificing himself. For this is also the story of a round of Desires, only two of which are satisfied: that of Victor Laszlo, the purest of heroes, and that of the Bulgarian couple. All those whose passions that are impure fail.

Thus, we have another archetype: the Triumph of Purity. The impure do not reach the Promised Land; we lose sight of them before that. But they do achieve purity through sacrifice -- and this means Redemption. Rick is redeemed and so is the French police captain. We come to realize that underneath it all there are two Promised Lands: One is America (though for many it is a false goal), and the other is the Resistance -- the Holy War. That is where Victor has come from, and that is where Rick and the captain are going, to join de Gaulle. And if the recurring symbol of the airplane seems every so often to emphasize the flight to America, the Cross of Lorraine, which appears only once, anticipates the other symbolic gesture of the captain, when at the end he throws away the bottle of Vichy water as the plane is leaving. On the other hand, the myth of sacrifice runs through the whole film: Ilsa's sacrifice in Paris when she abandons the man she loves to return to the wounded hero, the Bulgarian bride's sacrifice when she is ready to yield herself to help her husband, Victor's sacrifice when he is prepared to let Ilsa go with Rick so long as she is saved.

Into this orgy of sacrificial archetypes (accompanied by the Faithful Servant theme in the relationship of Bogey and the black man, Dooley Wilson) is inserted the theme of Unhappy Love: unhappy for Rick, who loves Ilsa and cannot have her; unhappy for Ilsa, who loves Rick and cannot leave with him; unhappy for Victor, who understands that he has not really kept Ilsa. The interplay of unhappy loves produces various twists and turns: In the beginning Rick is unhappy because he does not understand why Ilsa leaves him; then Victor is unhappy because he does not understand why Ilsa is attracted to Rick; finally Ilsa is unhappy because she does not understand why Rick makes her leave with her husband. These three unhappy (or Impossible) loves take the form of a Triangle. But in the archetypal love-triangle there is a Betrayed Husband and a Victorious Lover. Here, instead, both men are betrayed and suffer a loss, but, in this defeat (and over and above it) an additional element plays a part, so subtly that one is hardly aware of it. It is that, quite subliminally, a hint of male or Socratic love is established. Rick admires Victor, Victor is ambiguously attracted to Rick, and it almost seems at a certain point as if each of the two were playing out the duel of sacrifice in order to please the other. In any case, as in Rousseau's *Confessions*, the woman places herself as Intermediary between the two men.

Against the background of these intertwined ambiguities, the characters are stock figures, either all good or all bad, except perhaps for Victor. Victor plays a double role, as an agent of ambiguity in the love story, and an agent of clarity in the political intrigue -- he is Beauty
against the Nazi Beast. This theme of Civilization against Barbarism becomes entangled with the others, and to the melancholy of a Homeric, Odyssey-like Return is added the epic daring of an *Iliad*, though reduced in this film to a sort of grand, melodrama.

Surrounding this dance of eternal myths, we see the historical myths, or rather the myths of the movies, duly served up again. Bogart himself embodies at least three: the Ambiguous Adventurer, compounded of cynicism and generosity; the Lovelorn Ascetic; and at the same time the Redeemed Drunkard (he has to be made a drunkard so that all of a sudden he can be redeemed, while he was already an ascetic, disappointed in love).

Ingrid Bergman is the Enigmatic Woman, or *Femme Fatale*. Then there are such myths as They're Playing Our Song; the Last Day in Paris; America, Africa, and Lisbon as a Free Port; and the Border Station or Last Outpost on the Edge of the Desert. There is also the Foreign Legion (each character has a different nationality and a different story to tell), and finally there is the Grand Hotel (people coming and going). Rick's Place is a magic circle where everything can (and does) happen: love, death, pursuit, espionage, games of chance, seductions, music, patriotism. (The theatrical origin of the plot, and its poverty of means, led to an admirable condensation of events in a single setting.)

But precisely because all the archetypes are here, precisely because *Casablanca* cites countless other films, and each actor repeats a part played on other occasions, the resonance of intertextuality plays upon the spectator. Thus *Casablanca* is not just one film. It is many films, an anthology. Made haphazardly, it probably made itself, if not actually against the will of its authors and actors, then at least beyond their control. And this is the reason it works, in spite of aesthetic theories and theories of film making. For in it there unfolds with almost telluric force the power of Narrative in its natural state, without Art intervening to discipline it. And so we can accept it when characters change mood, morality, and psychology from one moment to the next, when conspirators cough to interrupt the conversation if a spy is approaching, when whores weep at the sound of "La Marseillaise." When all the archetypes burst in shamelessly, we reach Homeric depths. Two clichés make us laugh. A hundred clichés move us. For we sense dimly that the clichés are talking *among themselves*, and celebrating a reunion. Just as the height of pain may encounter sensual pleasure, and the height of perversion border on mystical energy, so too the height of banality allows us to catch a glimpse of the sublime. Something has spoken in place of the director. If nothing else, it is a phenomenon worthy of awe.

“Play It Again, Sigmund: Psychoanalysis and the Classical Hollywood Text”

By Krin Gabbard and Glen Gabbard

Film writers often express bewilderment when faced with *Casablanca*'s enduring appeal or, more specifically, with their own slightly embarrassed affection for the old Warner
Brothers relic. "Some indefinable quality in Casablanca seems to make it better with each viewing," write Don Whitemore and Philip Alan Cecchettini in their essay on Michael Curtiz, the prolific director of Casablanca, while Harvey Greenberg calls his essay on the film "If It's So Schmaltzy, Why Am I Weeping?" In his famous gloss on the film, Andrew Sarris throws up his hands and calls it an "accident," singling out the work of "lightly likable" Curtiz as "the most decisive exception" to his auteur theory. Richard Schickel is probably not alone in declaring Casablanca to be his favorite film, even though acknowledging its limitations as "a somewhat better-than-average example of what the American studio system could do when it was at its most stable and powerful."

Even the film's cult status is problematic. Casablanca reached the full flowering of its cult-hood only in the 1960s when Harvard students regularly attended Humphrey Bogart film festivals during finals week. More than a decade before The Rocky Horror Picture Show, Casablanca initiates would shout "The Germans wore gray; you wore blue" and "Is that cannon fire, or is it my heart pounding?" along with the projected images of Rick (Bogart) and Ilsa (Ingrid Bergman). Casablanca needed twenty years to become a cult item, perhaps because it did not take the usual route to that status. The film's success within the industry -- it won the 1943 Academy Award for best picture -- was helped in no small part by the Allied invasion of North Africa, which preceded the film's initial release by a few days, and the meeting of Roosevelt and Churchill in Casablanca, which took place during the film's national release. Later, more "conventional" cult films like Rocky Horror, Pink Flamingos, and Eraserhead had much less auspicious beginnings. How can a popular wartime melodrama, promoted initially as home-front propaganda, continue to find such devoted audiences?

For Umberto Eco, the key to Casablanca is its "glorious incoherence," producing enough contradictory material to support new meanings for each new audience. Not only does Casablanca contain several archetypal situations, writes Eco:

"When all the archetypes burst in shamelessly, we reach Homeric depths. Two clichés make us laugh, but a hundred clichés move us because we sense dimly that the clichés are talking among themselves and celebrating a reunion."

If Eco had watched more products of the American studio system, he might have observed that, from the beginning, Hollywood films have constituted a never-ending reunion of archetypes. We suspect that the film's appeal has more to do with its ability to tap into the unconscious concerns that regularly drive audiences to the movies. Psychoanalytic theory provides the royal road to understanding the American cinema, especially the films of the "classical" period that began with the acceptance of sound films around 1930 and culminated at about the time that Casablanca was made in 1942. But since psychoanalysis has in the last two decades ceased to be a monolithic method for film scholars, we have adopted a pluralist approach, deploying a range of psychoanalytically based methodologies around Casablanca. We share the view that "a psychoanalytic reflection on any phenomenon is incisive to the extent that it employs more than one dimension." The "star" performances of Bogart and Bergman, the music of Max Steiner, the romantic tensions of
the narrative, even the film's handling of American politics can be approached through psychoanalytic thought.

Oedipus in North Africa

A wealth of Oedipal material awaits anyone wishing to interpret the film along classical Freudian lines. Like Sophocles' Oedipus, Rick Blaine is an outcast from his home country. At least in the fantasies of Capt. Renault, Rick may have fled because he killed a man. In fact, Renault's speculations have a great deal of Oedipal resonance. Because Rick will not divulge the real reasons that brought him to Casablanca, Renault wonders if Rick absconded with the sacred money of the church or if he ran off with a senator's wife. Renault says that the romantic in him would like to believe that Rick took a man's life. Rick's response that he left America because of a combination of all three can be read as more than a glib piece of verbal sparring. It may be that the sacrosanct stolen treasure [is] the wife of a preeminent older man; her husband is the one murdered — and by the love thief. Thus, the essence of the "combination" of offenses is roughly equivalent to the child's original desire to kill his father and possess his mother. In Casablanca's one flashback, Rick's Parisian interlude with Ilsa can be understood as the realization of this desire to possess: the blissful union with an all-good, nurturing woman completely unattached (at least in Rick's mind) to a threatening paternal figure.

We doubt that any other actress could have fulfilled this role quite as completely as Bergman, whose screen image projects the most desirable qualities of mother and lover. Whenever the camera closes tightly on her face, she appears to be as innocent and nurturing as she is sensual and compliant. Rick was not the only one who responded to Bergman's face in this manner: The American media worked itself into a frenzy in 1949 when Bergman bore a child out of wedlock to Roberto Rossellini, after years of being portrayed in the press as the ideal wife and mother. Bergman so thoroughly flouted America's then Puritan mythology that she was denounced on the floor of the U.S. Senate, and a legislator in the Maryland state senate introduced a bill to condemn Stromboli, Bergman's first film with Rossellini.

Rick's flashback at first depicts a dream-like paradise of prewar, pre-Oedipal Paris, where he toasts Ilsa amid romantic settings. The lovers create a romantic fantasy that comes to its inevitable end with the arrival of Nazi armies, a nightmare image of the jealous, castrating father. Ilsa, as nurturing mother, has even warned Rick that the Nazis will take special pains to look for him. Later on, in Casablanca, Rick enters a more advanced stage of Oedipal development when he comes face to face with Victor Laszlo (Paul Henreid). Although some viewers may consider Henred's Laszlo something of a cold fish, there is no question that the intellectual/freedom-fighter manages to be more heroic, virtuous, understanding, and forgiving than the most idealized hero of romantic fiction. Laszlo's entrance presents Rick with a typical conflict of the Oedipal-phase male child. Does he challenge and attempt to replace his rival, or does he renounce the forbidden object of his
love and identify with his father? Sigmund Freud would certainly have loved this central conflict in *Casablanca*.

Unlike Oedipus, whose entire, un-displaced story has never really been taken up by Hollywood, Rick negotiates the Oedipal phase with success. He renounces his incestuous object of desire and identifies with father/Laszlo, Ilsa's original mate, whose place Rick could usurp only temporarily. When he guns down the evil Nazi Major Strasser (Conrad Veidt), Rick destroys the principal enemy of his father surrogate, thereby becoming a man himself. Alternately, we might also regard the killing of Strasser as the displacement of Rick's Oedipal rage onto a less stigmatizing individual, but one who is nevertheless associated with the pre-Oedipal disruption brought about when the Nazis entered Paris. Like Ernest Jones's *Hamlet*, Rick is an indecisive, passive individual until he renounces mother, identifies with father, and kills the villain. In terms of the film's political/Oedipal nexus, Rick's decision to fight the Nazis corresponds with his realization that the paradise he has lost was an illusion sustained only by a refusal to acknowledge the existence of father. Thus, *Casablanca* resembles most Hollywood films of the classical period in its highly involving combination of myth and politics with melodrama.

Another aspect of Rick's dilemma is that the man he wishes to replace is a figure of unimpeachable integrity and virtue, thus complicating his efforts to integrate his positive regard for Laszlo with his murderous wishes toward him. Similarly, it is difficult for Rick to view this forgiving and saintly leader of the resistance as a castrating, punitive father who will retaliate against Rick for his lustful yearning toward Ilsa. Because of Rick's difficulty in integrating these representations of himself and Laszlo, he appears to regress from the task of integration that accompanies the Oedipal phase. The result is a splitting of the father figure into the benevolent Laszlo on the one hand and the sadistic Major Strasser on the other. Even the ultimate identification with Laszlo at the end of the film comes at the expense of his murdering the disavowed and split-off "bad" aspects of the internalized father. One could argue, then, that resolution of the Oedipal conflict is only partial since a true integration of "good" and "bad" aspects of the father has not been achieved.

"Here's Looking . . ."

These classically psychoanalytic readings of *Casablanca* are not typical of the theoretically oriented writing that currently fills most academic film journals. By isolating the characters as case histories, this application of Freudian theory casts the viewer in the role of ideal analyst, completely free from any counter-transferential reaction to the images on the screen. However, the actual experience of text puts the reader/viewer in the dual position of analyst and analysand, attempting to take charge of the story at the same time that the story takes charge of its viewer.

Raymond Bellour, has suggested that the Oedipus story is the master plot of all Hollywood narratives. Richard Corliss has suggested that "Rick's famous toast -- 'Here's looking at you, kid'-- can be read as meaning, 'Here's trying to look into your soul, kid, to figure out who you really are.'" So long as the audience is in control of the gaze, looking at Ilsa but also at everyone else, it need not acknowledge the range of differences that the classical
realist text works so hard to conceal. The possibility that someone or something may be looking at Rick raises the possibility of difference and the possibilities of castration that marks the entry of the subject into the symbolic register. As long as the viewer controls the look, it can safely remain in the imaginary register where there is no difference between itself and mother.

Significantly, when Rick's looking (his toast) is interrupted in the flashback by Gestapo loudspeakers, Sam (Dooley Wilson) warns him that the Germans will soon be in Paris, "and they'll come lookin' for ye." The invading Nazis represent not only the castrating father but the castrating gaze of the Other as well. The coincidence of the Nazis' arrival with the baffling disappearance of Ilsa leaves Rick as an object in someone else's plot, his previously omniscient gaze reduced to a limited point of view. Similarly, the Oedipal trajectory that leads Rick to the reconciliation with Laszlo and the elimination of Strasser restores him to a sense of origin and identity offered by the father. Rick surrenders Ilsa to Laszlo only after he has completely regained control over the narrative, writing a script to which he holds the only copy. As a result, he has regained the right to utter the “looking at you” toast once again. His newly found father, un-jealous and supportive to a fault, then tells him, "This time I know our side will win."

**America Dreaming**

Psychoanalytic thought is relevant to *Casablanca's* political agenda as well as to the film's expression of American ideology. We are most concerned here with the extent to which the "dream work" of the film censors or displaces political material that may be intrinsic to American mythology but incompatible with the war effort. Michael Wood was one of the first critics to observe that Rick is portrayed as a patriot ultimately dedicated to fighting the Nazis even though he represents a well-established breed of American heroes, who are more suspicious of compromising entanglements with friends than with the predictable hostility of enemies. According to Wood, the well-known poster of Bogart as Rick, "staring into the middle distance, a giant of heroic self-pity in his eyes . . . is a picture of what isolation looks like at its best: proud, bitter, mournful, and tremendously attractive.” When Rick hands over Ilsa to Laszlo, he tells her, "where I'm going, you can't follow," and yet if Rick and Laszlo now share the same cause, why is it suddenly so essential that she follow Laszlo and not Rick?

*Casablanca* has at times been typed as "the most typical" American film and as the "formal paradigm" of Classical Hollywood, as well as the "thematic paradigm" that addresses the conflict between isolationism and communitarian participation. Thematically, the film is typical in its appropriation of an official hero (Laszlo), who stands for the civilizing values of home and community, and an outlaw hero (Rick), who stands for the romance of ad hoc individualism. Although these mythological types at first appear to be at odds, they share a common purpose by the end, just as they do in films as generically dissimilar as Angels with Dirty Faces, Shane, and Star Wars.
Formally, *Casablanca* abundantly illustrates the importance of a number of camera angle techniques that create an illusion of authenticity while at the same time disguising the complex apparatus that lies behind each shot. By pinning the viewer's consciousness to Rick's, most of what happens takes its logic from his point of view. The fusion of Rick and audience begins when we first catch a glimpse of nothing more than Rick's hand as it signs a check. This shot is striking because the hand comes directly out of our space, as if a (right-handed) viewer were to reach up to the screen and sign the check himself. Shortly after this shot, the entire body of Rick emerges from the viewer's space as he walks into the frame to confront the arrogant German who tries to force his way into Rick's inner sanctum.

Earlier, the personal magnetism of Rick seems to exert an inexorable pull on the camera. After being told that "everyone comes to Rick's" and having seen the sign with his name above the cafe door, the viewer enters the cafe and is drawn steadily toward Rick as the camera drifts always to the left in a series of tracking shots. The camera pauses first to close in slightly on Sam, allowing him to be centered against a background that loses a bit of the definition that deep focus cinematography usually grants to establishing shots in this and most other classical Hollywood films. The tracking shots eventually arrive at Rick's table where he is engaged in a solitary game of chess. The audience is then granted its first good look at Bogart's face, a visage that *Casablanca* cultists have called "existential." One critic has pointed out that this concealing of the necessity for choice also governs the thematic paradigm in *Casablanca*. Hence, the film invites the audience to identify with Rick rather than Laszlo even though official American wartime sentiments are consistently voiced by Laszlo. Rick regularly insists upon unmediated self-interest ("I stick my neck out for nobody," "I'm the only cause I'm interested in"), a position that Ferrari (Sidney Greenstreet) explicitly identifies with a discredited American tradition: "My dear Rick, when will you realize that in this world today isolationism is no longer a practical policy?" *Casablanca* is typical of classical Hollywood in its willingness to confront, at least initially, its audience's most important concerns, in this case, "the deep-seated, instinctive anxiety that America's unencumbered autonomy could not survive the global commitments required by another world war." Although the film never puts Rick in a position to retract his innately American reluctance to give up his independence, he ultimately does exactly what Laszlo -- and the United States government -- would have him do. Of course, Rick's decision to fight the Nazis is related to his feelings for Ilsa rather than a change of heart about being an isolationist. By means of this well-established Hollywood pattern of reconciliation, *Casablanca* could support the war effort without disturbing the foundations of American’s isolationist myth.

It might be noted that the corrupt, conspicuously affluent movie gangsters of 1930s Hollywood provided Depression-era audiences with ideologically sanctioned objects for the hatred they felt toward the rich. Freudian concepts of the dream fantasy can, in part, at least, explain the process by which politically proscribed class hatred is displaced into familiar conventions of melodrama.

*Casablanca*’s audience, however, must never be asked to choose between Rick and Laszlo because everything in the film has prepared them to choose Rick, who represents the rejection of America's involvement in world politics. Instead, the film relieves the
audience of the necessity of painful choice by displacing the film's political conflict into melodrama, where familiar emotions overwhelm ideas. To the extent that films resemble dreams, the film's latent political content -- whether or not America should enter the war -- appears in the manifest content as whether or not Rick should help Laszlo. Although Victor Laszlo is always in Rick's shadow, he stands for the values of the father and the prevailing American belief in 1942 (and today) that freedom is worth fighting and dying for. By its de-facto censoring the theme of American reluctance to give up its autonomy, the film spares the audience the agony of siding against the values of the father and thus trivializes the agonizingly difficult Oedipal dilemma to just another shared experience between Rick and the viewer.

What Makes a Cult Film? Once a cult is established, it can often sustain itself by means of its own inertia. After becoming a camp item in the 1960s, Casablanca attained the status of a classic by an alternative system of canon-building. Usually, a work of art finds its validation in the academy. Even though popular film is currently an accepted subject of university study, films like Casablanca need not establish their importance by impressing faculty committees as masterpieces. Although it existed briefly as a television series during the 1955-56 season, Casablanca did not become a fetish object until the Rick/ Bogie poster became popular and Woody Allen subsequently wrote the play (and movie) Play It Again, Sam. Now that it has been canonized, Casablanca is sure to continue as a universal signifier of romantic love, doing the right thing, and painful sacrifice.

As for the qualities that made Casablanca a cult film and have made its appeal "never out of date," we can point to all the psychologically resonant aspects of the film discussed in this essay. Probably the most crucial ingredients in the film's success are (1) the star presence of Bogie and Bergman; (2) the subliminal but nostalgically potent music; (3) the satisfyingly resolved Oedipal material; and (4) the reassuring message that the American outlaw hero (and by extension, all Americans) can be true to his instincts even in a world war.

This last message may seem specific to the 1943 audience, but movies have been quite successful in keeping old myths alive, and when reconfigured for the Era of Reagan and Bush, these myths can be more vital than ever. Star Wars was the first in a cycle of "disguised Westerns" that has achieved extraordinary popularity by reviving the outlaw hero/official hero plot. Since then, Beverly Hills Cop I and II, Top Gun, Rambo III, and Lethal Weapon I and II have recycled the same basic myth with enormous success. As for the audience today, Casablanca has an extra level of appeal, offering a sense of reassuring personal and national control to repeat viewers. Just as "As Time Goes By" eased the 1943 viewer into a nostalgic mood, the film itself now grants the viewer benign regression to a lost moment when right and wrong were clear cut and going off to war could be a deeply romantic gesture. The average American movie-goer would likely argue that the nostalgic "happiness" engendered by the mythical romance, sentimentality, and patriotism of films like Casablanca are harmless. Recent political events, however, would argue the opposite -- that this view is not just naive; it is wrong.
Directions For How To Obtain Credit For Your Participation, Test, and Quiz Grade For Films You have Missed Due to Absences:

1. Take the Make Up Form with List of Films on the next page and also your Pima College Photo I.D. to the East Campus Library where films for the course are placed “on reserve.”

2. Show a Librarian your Pima College Photo I.D. to check out the film you missed due to an absence. Note: films can be checked out for two hours but cannot be taken out of the library. If the film length is more than 120 minutes (2 hours) you may need to check it out twice the same day.

3. View the film.

4. Circle the film you watched on the Make Up Form and write the date you viewed it on the line after the film title.

5. As soon as you finish viewing the film, give this form to one of the librarians to initial, indicating that you have viewed and returned the film.

6. Tear off your completed Make Up Form, (p. 25) and be sure to turn it in to Mr. Knight by Wednesday, December 9 in order to receive credit for films you missed during class but made up by viewing in the library.
Lit. 289 (Literature & Film)

Make Up Form for Participation, Test & Quiz Grade:

Your Name ____________________________

Films I missed due to absences but Made Up by viewing at Library:

Directions: Please Circle film and write date next to each film you made up by viewing at the East Campus Library. Then, verify this by having a librarian initial it.

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<td>2. Casablanca (1 hr. 43 min.)</td>
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Note: To qualify for an “A” for the Number of Films Viewed portion of your Participation, Test, and Quiz Grade, you must view all 10 of the films listed above that we will be viewing. (See Grading Policy p. 9 of Syllabus for entire Grade Scale.) (City Lights (short version) and the excerpt from Chaplain count a one film.)

Important: This form must be turned in to Mr. Knight by Wed. Dec. 9 to receive credit for films you missed due to absences but viewed later in the East Campus Library.