

COM 221, Introduction to Film
 Fall 2006
 Dr. Kim Neuendorf

Viewing Log Instructions and Approved Films
 9/6/06 version

NOTE: You are required to complete three film logs, from three different categories below. One of these three *must* be a Category 7, Film Theory Applications. Each of the three required logs is worth a maximum of 5 percentage points (total=15% of your course grade). All required film logs are due to me by the last day of class (the week before exams).

Additionally, you may accrue up to 15 percentage points in extra credit by completing more logs. You will receive **one** percentage point for each film log acceptably completed; If you complete an extra credit paper as well (described in another section), the maximum you may receive total from the two types of extra credit is 15 percentage points. All extra credit logs are due to me by the final exam.

The film logs are devised by me (not of your own making), and are available from me or from the class website (<http://academic.csuohio.edu/kneuendorf>). All logs must be completed in their entirety, with the response to each of four essay questions consisting of at least 50 words. All completed logs must demonstrate that the student has viewed the approved film, and understands the course concepts contained in the logs. All log entries must be completely original--similar or identical entries among students will result in no credit for the log, and may result in a charge of plagiarism.

Below are listed seven categories of films, with approved films for viewing listed. You must complete the appropriate log for the approved film. There are seven different Viewing Log types. (For example, if you view Jean Renoir's *The Golden Coach*, you must complete an Auteur Viewing Log. For *The Loved One*, a Genre Film Viewing Log, etc.) The logs contain specific questions about the category of film you are viewing. You must answer all questions accurately (where appropriate), and fully—again, at the bare minimum, **50 words** per open-ended question (item 8 under "general info.," and all three analysis questions).

Most of the films listed are available in the VHS or DVD format for rental or library loanout. Some of the films are owned by the CSU Library Film Service (3rd floor of the Library, x2495), for viewing at their facility by appointment (this is noted on the attached list). Note that some films are showing at the Cleveland Cinematheque (<http://www.cia.edu/campuslife/cinematheque/default.asp>); you will receive double extra credit for each of these approved films if you attach your ticket stub.

You may use *Leonard Maltin's 2007 Movie Guide* (2006; on reserve at the Library) or the Internet Movie Database (www.imdb.com) to help you select your films. The class website (<http://academic.csuohio.edu/kneuendorf>) may update the list of films from time to time, adding films that class members nominate, and films that may be shown at venues such as the Cleveland Cinematheque or the Museum of Art. Note that some of the films are rated R, and may be objectionable to some viewers. For every Auteur category film, you need to read the short listing for the director in *The Film Encyclopedia* (2005), on reserve at the CSU Library (listed under Dr. Neuendorf, COM 221). And for every Film Theory Application category film you need to read the short chapter for that film in *Film Analysis: A Norton Reader* (by J. Geiger & R. L. Rutsky), also on reserve at the Library.

You will see that the goal of the extra credit viewing is to provide a widely varied list of offerings, generally films that most of you have not seen, a list that represents different aspects of film study--the films listed are *not*

necessarily the *best films ever made*. But they do represent an interesting selection of important traditions in filmmaking!

CATEGORY 1: Expressionism in Film

Basquiat, Julian Schnabel, US, 1996*
Blue Velvet, David Lynch, US, 1986
Brazil, Terry Gilliam, US, 1985
Cabaret, Bob Fosse, US, 1972* and ** (9/25/06)
A Clockwork Orange, Stanley Kubrick, Gr. Britain, 1971*
The Cook, The Thief, His Wife, & Her Lover, Peter Greenaway, France/Holland, 1989
The Discreet Charm of the Bourgeoisie, Luis Bunuel, France, 1972*
Kiss of the Spider Woman, Hector Babenco, US/Brazil, 1985*
L'Age D'or, Luis Bunuel, France, 1930*
Natural Born Killers, Oliver Stone, US, 1995
Nosferatu, F. W. Murnau, Germany, 1922*
Run Lola Run, Tom Tykwer, Germany, 1998*
Schindler's List, Steven Spielberg, US, 1993
Twelve Monkeys, Terry Gilliam, US, 1995

CATEGORY 2: The Film Auteur

Dogville, Lars von Trier, Denmark/Sweden/Britain/France/Germany/Netherlands, 2003
Fargo, Joel Coen, US, 1995
The General, Buster Keaton, US, 1927*
The Golden Coach, Jean Renoir, Italy, 1953*
La Dolce Vita, Federico Fellini, Italy, 1960*
Lifeboat, Alfred Hitchcock, US, 1944*
Live Flesh, Pedro Almodovar, Spain/France, 1997** (9/28/06)
The Player, Robert Altman, US, 1992
Roger and Me, Michael Moore, US, 1989*
The Scarlet Empress, Josef von Sternberg, US, 1934
Taxi Driver, Martin Scorsese, US, 1976*
Women on the Verge of a Nervous Breakdown, Pedro Almodovar, Spain, 1988** (9/22/06)

CATEGORY 3: International Films

Aguirre, The Wrath of God, Werner Herzog, West Germany, 1972*
Akira, Katsuhiro Otomo, Japan, 1988
Alphaville, Jean-Luc Godard, France, 1965* and ** (10/20/06)
Beauty and the Beast, Jean Cocteau, France, 1946*
Closely Watched Trains, Jiri Menzel, Czechoslovakia, 1966*
Diabolique, Henri-Georges Clouzot, France, 1955
Grave of the Fireflies, Isao Takahata, Japan, 1988
Kiki's Delivery Service, Hayao Miyazaki, Japan, 1989
The Killer, John Woo, Hong Kong, 1989
Les Carabiniers, Jean-Luc Godard, France, 1963** (10/26/06)
Like Water for Chocolate, Alfonso Arau, Mexico, 1992*
M, Fritz Lang, Germany, 1931*
Potemkin (The Battleship Potemkin), Sergei Eisenstein, Soviet Union, 1925*
Shoot the Piano Player, Francois Truffaut, France, 1960*
Talk to Her (Hable con Ella), Pedro Almodovar, Spain, 2002** (9/24/06)

Triumph of the Will, Leni Riefenstahl, Germany, 1936*
Wings of Desire, Wim Wenders, West Germany/France, 1988
The Wonderful, Horrible Life of Leni Riefenstahl, Ray Muller, Germany/Belgium/Gr. Britain, 1993*

CATEGORY 4: African-American & Female Images

The Best Man, Malcolm Lee, US, 1999
Born Yesterday, George Cukor, US, 1950*
Daughters of the Dust, Julie Dash, US, 1991*
The Emperor Jones, Dudley Murphy, US, 1933*
Imitation of Life, John M. Stahl, US, 1934 (NOT 1959)*
Mi Vida Loca, Alison Anders, US, 1994
Mildred Pierce, Michael Curtiz, US, 1945
Stormy Weather, Andrew L. Stone, US, 1943

CATEGORY 5: Genre Films

Film Noir:

Dead Men Don't Wear Plaid, Carl Reiner, US, 1982
The Killers, Robert Siodmak, US, 1946
Laura, Otto Preminger, US, 1944
The Third Man, Carol Reed, Gr. Britain, 1949*
The Usual Suspects, Bryan Singer, US, 1995

Screwball Comedy:

His Girl Friday, Howard Hawks, US, 1940*
My Favorite Wife, Garson Kanin, US, 1940
My Man Godfrey, Gregory LaCava, US, 1936
The Palm Beach Story, Preston Sturges, US, 1942

Black/dark Comedy:

Delicatessen, Jean-Pierre Jeunet, France, 1991
Harold and Maude, Hal Ashby, US, 1972
The Loved One, Tony Richardson, US, 1965
Dr. Strangelove, or: How I Learned to Stop Worrying and Love the Bomb, Stanley Kubrick, Gr. Britain, 1964*

Musical:

The Blues Brothers, John Landis, US, 1980
Bugsy Malone, Alan Parker, Gr. Britain, 1976
Dancer in the Dark, Lars von Trier, Denmark/Sweden/France, 2000*
Everyone Says I Love You, Woody Allen, US, 1996
Evita, Alan Parker, US, 1996*
A Funny Thing Happened on the Way to the Forum, Richard Lester, US, 1966
Meet Me in St. Louis, Vincente Minnelli, US, 1944

Horror:

Bride of Frankenstein, James Whale, US, 1935
The Horror of Dracula, Terence Fisher, U.K., 1958
The Old Dark House, James Whale, US, 1932
Scream, Wes Craven, US, 1996
Young Frankenstein, Mel Brooks, US, 1974

CATEGORY 6: Cult and Indie Films

Bowling for Columbine, Michael Moore, US, 2002*
Crumb, Terry Zwigoff, US, 1994
Ferris Bueller's Day Off, John Hughes, US, 1986
Freaks, Tod Browning, US, 1931
Monty Python and the Holy Grail, Terry Jones & Terry Gilliam, Great Britain, 1975
Plan 9 From Outer Space, Edward Wood, US, 1959
Pink Floyd: The Wall, Alan Parker, Great Britain, 1982
Polyester, John Waters, US, 1981
Rocky Horror Picture Show, Jim Sharman, Great Britain, 1975
Smoke Signals, Chris Eyre, US, 1998
Stranger Than Paradise, Jim Jarmusch, US, 1984*

CATEGORY 7: Film Theory Applications

Ali: Fear Eats the Soul, Rainer Werner Fassbinder, W. Germany, 1974
All About My Mother, Pedro Almodovar, Spain, 1999** (9/23/06)
Bicycle Thieves, Vittorio DeSica, Italy, 1948* (In CSU Library, as *Bicycle Thief*)
The Birth of a Nation, D. W. Griffith, US, 1915*
Breathless, Jean-Luc Godard, France, 1960
Bringing Up Baby, Howard Hawks, US, 1938*
Casablanca, Michael Curtiz, US, 1942*
Chinatown, Roman Polanski, US, 1974*
Do the Right Thing, Spike Lee, US, 1989*
Double Indemnity, Billy Wilder, US, 1944*
8-1/2, Federico Fellini, Italy, 1963*
The 400 Blows, Francois Truffaut, France, 1959*
It Happened One Night, Frank Capra, US, 1934*
Metropolis, Fritz Lang, Germany, 1927*
Modern Times, Charlie Chaplin, US, 1936*
Pather Panchali, Satyajit Ray, India, 1955
Peking Opera Blues, Tsui Hark, Hong Kong, 1986
Raise the Red Lantern, Zhang Yimou, China, 1991
Rear Window, Alfred Hitchcock, US, 1954*
Rules of the Game, Jean Renoir, France, 1939*
Seven Samurai, Kurosawa Akira, Japan, 1954*
The Seventh Seal, Ingmar Bergman, Sweden, 1956*
Stagecoach, John Ford, US, 1939*
2001: A Space Odyssey, Stanley Kubrick, US, 1968*
Yeelen, Souleymane Cisse, Mali, 1987*

* - CSU Library owns; may be viewed there by appointment

** - Showing at the Cleveland Cinematheque (<http://www.cia.edu/campuslife/cinematheque/default.asp>); double extra credit with your ticket stub! More of these may be added when the Nov./Dec. listings come out.