INDEPENDENT CINEMA OF NORTH AMERICA
FILM 301 (Conversations with Filmmakers and Critics)
FILM 319 (Film Genres)
Section 291
Spring 2012: 1/23 – 5/18
FULLY ONLINE COURSE

Instructor: Lisa Danker
Email: eadanker@uwm.edu
Film Dept. Main Office: B-70
Film Dept. Phone: 229-6015
Office hours: As this is a distance learning course, there will be no face-to-face office hours. Online office hours will be held by appointment via chat.

Course Objectives:
In this course we will explore the various facets of independent filmmaking in the United States since the late 60s including aesthetics, narrative structure, formal characteristics, issues of authorship, style, production and distribution, and the major historical milestones of contemporary indie film in the U.S. The driving conceptual pursuit of this course is to gain an understanding of the complex relationship between independent filmmaking and Hollywood. The assignments in this course ask students to critically analyze major independent films and to draw conclusions in which those analyses are tied to insights about themes, motifs, and cinematic style. By the end of the course students should be able to identify themes and motifs across the work of various directors and to have insight into the characteristics that may set contemporary independent cinema in the U.S. apart from other more commercial modes of filmmaking.

Course Format:
This is an online course, and is therefore structured differently than a face-to-face class. The course content is delivered via D2L (for discussion and written materials). You should check into D2L regularly (at least three times per week) to check on any new announcements or assignments. I suggest that you set up a schedule for this course just like you would any other course. Set up specific times each week when you will login to the course site, when you will do the reading, and when you will complete the assignments so they are uploaded by the due date listed. On the syllabus, you’ll see that I suggest a Monday/Wednesday/Friday schedule and have included a breakdown of assignments and viewings according to it. You can choose other days of the week to do the work so long as you work on the assignments in order and turn them in by the due date listed. If you choose Tues/Thurs instead, for instance, I suggest you create a table similar the one I’ve provided for you according to the schedule you have chosen.

A common misconception about online courses is that they involve a student sitting in front of a computer and absorbing information. This course does not make this assumption. Although some information will be provided in a one-way (i.e., from instructor to student) fashion, the majority of the content will be interactive. In short, this will not be a course where I will be lecturing. This will be a student-centered course where you will be asked to watch a film per week, do a set of readings, reflect on those readings, and then to do one or more assignments that ask you to apply, evaluate, or synthesize materials from them.

Course Online Access available at Desire to Learn: http://d2l.uwm.edu/. When you go to this website, you will need to log in. Your user name is your UWM email account name (the part before the @uwm.edu part). Your password is your ePanther password.
Once you are on the website, you will need to click upon our course title. This course assumes a certain level of familiarity with D2L, but in the event that you find yourself unable to accomplish a task related specifically to D2L, please consult the D2L help files online at: https://www4.uwm.edu/ltc/d2l/d2l_fast_help.cfm or contact the D2L helpdesk at: 414-229-4040.

All email correspondence will go to your UWM email account so please be sure to check it regularly.

**Required Materials:**

- There is only one book required for this course: *Contemporary American Independent Film: From the Margins to the Mainstream*, edited by Chris Holmlund and Justin Wyatt. **Please buy it immediately.** It is available at the UWM Bookstore, located in the Student Union near the food court.
- Additional reading will be available via the UWM libraries eReserve and as PDF attachments on the D2L course site.
- All technical tutorials will be posted to D2L.
- You must secure access to DVD’s of the films we will watch in class. Films must be viewed by the date listed in the syllabus so please plan ahead. There is a resource guide at the end of the syllabus.
- Reliable Internet Access (please avoid wireless connections for timed assignments such as quizzes).

**Supplies:**

Most Film and Video Supplies can be purchased at ...

Riverwest Film and Video:
833 Center Street 414-265-8433
Hours: 7 Days a week 3p.m. -11p.m.

**Assignments and Grading:**

Your grade in this class will be based on the following criteria:

- Quizzes: 20%
- Discussion Forum Posts: 20%
- Discussion Forum Responses: 15%
- Mid-term Essay/Video Assignment: 20%
- Final Essay/Video Assignment: 25%

**Quizzes:** There will be one quiz per learning module or unit, and it will be available on D2L. They will be available for the 24-hour period of the day they are listed in your learning module. All quizzes will be short form: multiple choice and true/false questions. They will be graded as either correct or incorrect on a straight percentage grading scale. There will be one quiz per module, and most modules last 2 weeks.

**Discussion Forums and Responses:** There will be one discussion post assignment and one discussion response assignment per learning module or unit. The goal of the discussion forums is to foster further critical thinking about the materials we have covered in class and to promote a sense of community within the online format. As such you will be expected to participate regularly in these forums. You will be graded both on your post as well as your response to your fellow classmates’ posts. Additionally, I will be contributing to the discussion forums with weekly responses to a number of the postings. You may feel free to base your responses on the original student’s post, another classmate’s comment, or on my comments.
Combined, the quizzes, discussion forums, and responses make up 55% of your grade. As such they should be taken very seriously. In fact I recommend writing your initial forum posts in Word (or some other word processing program) first so you can re-read and edit it before posting.

All discussion forum posts and responses will be graded on a “10 point” scale.

0 – Nothing posted

9-10 – Excellent—Has complete sentences, all questions answered completely, and incorporates interesting ideas or facts as well as personal thoughts. Answers are thoughtful, and all ideas are unique and related to reading material and/or film. Project demonstrates student’s own process thinking/interpretation of research material. Project/response may use pictures, images, or other outside aids to display information in a unique way. Content is well organized and work is turned in early or on time.

7-8 – Satisfactory – Uses mostly complete sentences, questions answered but not as completely as possible, incorporates only interesting ideas/facts or personal thought, but not both. Some parts of the answer are thoughtful, and/or some ideas are unique and related to the reading materials and/or film. Information is factually accurate but does not show a good deal of student’s own process thinking/interpretation of research material. Project uses few if any outside materials/sources to help present content. Content is organized enough to be understood, but could use some structural revision and work is turned in on time.

6 and below – Unsatisfactory – Writing is difficult to comprehend due to poor grammar, spelling errors, etc. Answers do not relate directly or particularly well to the questions asked. Answer incorporates few if any interesting fact, ideas, or personal thoughts. Answer is not particularly thoughtful; the question has not been processed, and few ideas from the support materials (readings/films) are referenced in answer. Information is factually inaccurate and does not show a great deal of process thinking/interpretation of the research material. Project does not utilize outside material/sources (images, sounds, clips) to help present content. Content is poorly organized and/or work is turned in late.

Mid-Term and Final Essay Assignments: You will be given the prompt for each essay well in advance of the due date. The essay assignments will be graded according to a similar rubric (above) for discussion posts and will additionally evaluate whether your essay includes a thesis statement and fully developed argument. The rubric for the essay assignments will be provided to you at the time that the prompt is made available.

Although a traditional essay (that follows the rubric set forth in the assignment write-up), you will be given the option to either write an essay or create a visual presentation using PowerPoint or some other editing technology. That is to say you will be able to utilize a variety of technology to create audio/visual content that compares/comments upon/questions the readings we are studying. In short you may create a primarily visual rather than textual document.

Good to excellent visual presentations are expected to engage their subject matter with innovative and stimulating ways of thinking. They should demonstrate considerable development of the original idea and/or curiosities through engaging the world and the media materials. Projects that are often predictable with very little development of ideas or form are not very highly rated.
Essay Assignments will be graded on the same criteria as the forum posts, but will have a varying number of points assigned to them.

Contextual Studies courses in the Film BFA curriculum integrate history, theory and criticism with creative and technical production skills. At least 20% of the requirements of this course will be fulfilled by completion of a production component.

Resources:

Film Sourcing: In this course, you are expected to self-source the films we will be discussing. As such it will be incredibly important that you plan ahead. Whenever possible, information will be provided to you in terms of where the films can be found either online or for rental. In general, all films are available on Netflix (unless otherwise noted) at netflix.com, and many are available on Amazon for instant streaming. Other resources for film rental are local video stores (such as Riverwest Film and Video), iTunes, and the public and UWM libraries. A list of the films with dates required and suggestions for procuring is available on D2L and at the end of this syllabus.

I also suggest those of you who are in the same city form informal viewing groups to watch the films together. Not only will this cut down on rental costs, but it will also help to begin the process of thinking about these films critically.

Readings: There is one book required for this course: Contemporary American Independent Film: From the Margins to the Mainstream, edited by Chris Holmlund and Justin Wyatt. Please buy it immediately. It is available at the UWM Bookstore. All other readings and articles will be posted to the UWM library’s eReserve system before the start of the Unit they are tied to. You will be responsible for downloading and reading them before the assessment portion of the unit.

Clips: From time to time there may be clips and/or visuals posted to D2L for download.

Technical Instruction: As you will have the option to create visual essays in this course, you may find yourself in need of certain technical instruction. Upon request, I will post tutorial documents for any procedure you find yourself in need of. There is also a Technical Issues discussion forum where we can all try to answer each other’s questions. And as always, if you have any questions, please feel free to contact me.

Drops: No drops will be permitted after the fifth week of the semester.

Attendance and Participation: As there is no face-to-face component to this course, there is no traditional attendance policy. Rather your attendance and participation grade will be based on your engaged and timely participation in the weekly quizzes and discussion forum posts and responses.

Incompletes: Incompletes will be considered under extreme duress only, and only for students who are earning a “B” or better at the time of request. In the case of such a request the student will be required to submit written documentation of any and all extenuating circumstances. Also, he/she must prove that the circumstances were beyond his/her control and prohibited him/her from completing the coursework. Final grades cannot be altered.

Equipment Access:
For those of you who opt to make video essays, you will be eligible to check out any and all equipment for which you have been previously approved by the film department “check-out room,” Mitchell Hall B54. As this course is fully online, if you expect to be using the check-out facility in the film department you will have to make a point to go in there early in the semester for a review of the check-out procedures and policies (also posted to D2L). You will be held responsible for any equipment you check out both in terms of condition and timely return.

If this is your first production class in the film department, you will have access to checkout the Canon Opturas and the Sony TRV-33’s. You must FIRST complete the department’s 203 Camera Workshop. A schedule will be made available early in the semester.

Lastly, if you are not in the Milwaukee area, you can use any video camera you have access to (as long as you can edit with it on your computer.) If you do not have a camera, check out the flip-cams that are available for around $100.00 each. OR if your phone has a good video camera you could use that as well.

**Facilities and Work Permits:**
Students using department facilities must have an updated work permit. Be sure to visit the equipment room for information on obtaining a work permit. The film department facilities are normally open from 9 a.m. - 4:30 p.m., Monday through Friday. Keys for the facilities can be signed out from the equipment room. For access to the facilities after hours, students must contact department staff or campus police (the police will only unlock doors if you have both a work permit and a valid student I.D. Also they only respond to requests on the odd hours.)

**Special Needs and Academic Policies:**
If you need special accommodations to meet the requirements of the course, please contact me as soon as possible. The Department of Film follows UWM academic policies which are posted on the departmental bulletin board, or available online at [www.uwm.edu/Dept/SecU/SyllabusLinks.pdf](http://www.uwm.edu/Dept/SecU/SyllabusLinks.pdf)

**Late Assignments:**
I will accept late assignments up to two weeks after the due date with a ten percent reduction in your grade for each week that it is late.

**Use of Copyrighted Material:**
Use of copyrighted materials is strictly prohibited unless the images, sounds, texts, etc. are being significantly altered and it is clear in the opinion of the instructor that the original material is being studied, analyzed and commented upon by the student. Grades for work failing to satisfy this requirement for copyrighted materials will be significantly lowered. The instructor reserves the right to determine what constitutes fair use of copyrighted material.

**Film and Reading List:**

<table>
<thead>
<tr>
<th>Jan 23 – Feb 10</th>
<th>New American Cinema and the Beginnings of Independent Filmmaking</th>
<th>Weeks 1, 2, and 3</th>
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</thead>
<tbody>
<tr>
<td>Learning Module 1 (of 8)</td>
<td>Film</td>
<td>Readings</td>
</tr>
</tbody>
</table>
| **Faces**  
John Cassavetes, 1968 | **Allen, Michael,** “Going it Alone: Independent American Cinema,” Chapter 5 (PDF) | **Contemporary U.S. Cinema**  
Michael Allen  
Pages 139–176 |
|---|---|---|
| **Night of the Living Dead**  
George Romero, 1968 | **Tzioumakis, Yannis,** “Exploitation Films for the Nation’s Youth,” Chap. 4 (PDF)  
Yannis Tzioumakis  
Pages 135–145; 158–160  
**American Independent Cinema**  
Yannis Tzioumakis  
Pages 169–192 |
| **Easy Rider**  
Dennis Hopper, 1969 | **Berra, John**  
“Ancestry of Independence: *Easy Rider* and the Declaration of a New American Cinema,” Chap. 2 (PDF)  
**Mekas, Jonas**  
Pages 29–46  
**Contemporary American Independent Film**, Chris Holmlund & Justin Wyatt  
Pages 35–40 |
### Feb 13 – Feb 24

<table>
<thead>
<tr>
<th>Film</th>
<th>Reading</th>
<th>Citation</th>
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<tbody>
<tr>
<td></td>
<td><strong>Lafrance, J.D.</strong>&lt;br&gt;“Jim Jarmusch,” Senses of Cinema (webpage)</td>
<td>Senses of Cinema <em>See link under this table</em></td>
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*http://www.sensesofcinema.com/2003/great-directors/jarmusch/  (link for online reading)*

### Feb 27 – March 9

<table>
<thead>
<tr>
<th>Film</th>
<th>Reading</th>
<th>Citation</th>
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</table>

### March 12 - March 16

<table>
<thead>
<tr>
<th>Film</th>
<th>Reading</th>
<th>Citation</th>
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<tbody>
<tr>
<td><strong>Mid-Term Essay</strong></td>
<td></td>
<td>Week 8</td>
</tr>
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</table>

*See link under this table*
| **Henry Fool**  
Hal Hartley, 1997 | **Negra, Diane**  
Queen of the Indies’: Parker Posey’s niche stardom and the taste cultures of independent film, Chap. 8 (course book) | **Contemporary American Independent Film**, Eds. Chris Holmlund & Justin Wyatt  
Pages 71–88 |
| --- | --- | --- |
| **Gilbey, Ryan**  
“Pulling the Pin on Hal Hartley” (PDF) | **American Independent Cinema: A Sight and Sound Reader**  
Ed. by Jim Hiller  
Pages 142–145 |

March 26 - April 6

<table>
<thead>
<tr>
<th><strong>Learning Module 5 (of 8)</strong></th>
<th><strong>Realism I: Capturing Place &amp; Milieu</strong></th>
<th><strong>Weeks 9 and 10</strong></th>
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</thead>
<tbody>
<tr>
<td><strong>Film</strong></td>
<td><strong>Reading</strong></td>
<td><strong>Citation</strong></td>
</tr>
</tbody>
</table>

| **Lone Star**  
John Sayles, 1996 | **Carson, Diane**  
Pages 125–139 |
| **Johnston, Trevor**  
“Sayles Talk” (PDF) | **American Independent Cinema: A Sight and Sound Reader**  
Ed. by Jim Hiller  
Pages 215–222 |
| **Kemp, Phillip**  
“Lone Star” (PDF) |

| **Lost in Translation**  
Sophia Coppola, 2003 | **Newman, Michael Z.**  
Indie Realism: Character-Centered Narrative and Social Engagement, Chap. 3 (PDF) | **Indie: An American Film Culture**  
Michael Z. Newman  
Pages 87–116 |

April 9 – April 20

<table>
<thead>
<tr>
<th><strong>Learning Module 6 (of 8)</strong></th>
<th><strong>Realism II : Character vs. Plot</strong></th>
<th><strong>Weeks 11 &amp; 12</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Film</strong></td>
<td><strong>Reading</strong></td>
<td><strong>Citation</strong></td>
</tr>
</tbody>
</table>

| **Margot at the Wedding**  
Noah Baumbach, 2007 | **Insdorf, Annette**  
“Ordinary People, European-style or how to spot an independent feature,” Chap. 3 (course book) | **Contemporary American Independent Film**, Eds. Chris Holmlund & Justin Wyatt  
Pages 27–33 |
| Add’l readings TBA |
**Happiness**
Todd Solondz, 1998

-Hawkins, Joan
“Dark, disturbing, intelligent, provocative, and quirky: Avant-garde cinema of the 1980s and 1990s,” Chap. 9 (course book)

-Brooks, Xan
“Happiness”

-Contemporary American Independent Film, Eds. Chris Holmlund & Justin Wyatt
Pages 89–105

-American Independent Cinema: A Sight and Sound Reader
Ed. by Jim Hiller
Pages 145–147

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**April 23 – May 4**

**Learning Module 7 (of 8)**

- **Film**

- **Mean Streets**
Martin Scorcese, 1973

- **Tzioumakis, Yannis**
The Institutionalization of American Independent Cinema, Chap. 8 (PDF)

- **American Independent Cinema: An Introduction, Yannis Tzioumakis**
Pages 246–280

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**Fargo**
Joel & Ethan Coen, 1996

- **Eberwein, Robert**
The IFC and Sundance: Channeling Independence, Chap. 19 (course book)

- **Contemporary American Independent Film, Eds. Chris Holmlund & Justin Wyatt**
Pages 265–281

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**May 7 – May 10**

**Learning Module 8 (of 8)**

- **Film**

- **Please Give**
Nicole Holofcener, 2010

- **Lane, Christina**
“Just another girl outside the neo-indie,” Chap. 15 (course book)

- **Contemporary American Independent Film, Eds. Chris Holmlund & Justin Wyatt**
Pages 193–209

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*Final Essay Due Tuesday May 15*

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**Individual Unit Agendas – Subject to Change**
### Jan 23–Feb 10

<table>
<thead>
<tr>
<th>Learning Module 1 (of 8)</th>
<th>New American Cinema and the Beginnings of Independent Filmmaking</th>
<th>Weeks 1, 2 &amp; 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Monday (Jan. 23)</strong></td>
<td><strong>Wednesday (Jan. 25)</strong></td>
<td><strong>Friday (Jan. 27)</strong></td>
</tr>
<tr>
<td>1. Read Syllabus thoroughly</td>
<td>1. Complete reading for the week: see Film and Reading List above.</td>
<td>1. Watch <em>Faces</em> (Cassavetes, 1968)</td>
</tr>
<tr>
<td>2. Unit Intro Avail</td>
<td></td>
<td></td>
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<tr>
<td>3. Readings posted</td>
<td></td>
<td></td>
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<tr>
<td>4. Unit Agenda Avail</td>
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<table>
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<tr>
<th><strong>Monday (Jan. 30)</strong></th>
<th><strong>Wednesday (Feb. 1)</strong></th>
<th><strong>Friday (Feb. 3)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Audio Intro to Weeks 2 &amp; 3 available: download &amp; listed</td>
<td>1. Complete reading for the week: see Film and Reading List above.</td>
<td>1. D2L Quiz on Readings and Films for Weeks 1 &amp; 2; available from 7 pm Thursday to 7 pm Friday.</td>
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<tr>
<td>2. Watch <em>Night of the Living Dead</em> (Romero 1968)</td>
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<tr>
<th><strong>Monday (Feb. 6)</strong></th>
<th><strong>Wednesday (Feb. 8)</strong></th>
<th><strong>Friday (Feb. 10)</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Watch <em>Easy Rider</em> (Hopper 1969)</td>
<td>1. Discussion Post due by 7 pm</td>
<td>1. Discussion Responses due by 7 pm</td>
</tr>
<tr>
<td>2. Readings</td>
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### Feb 13–Feb 24

<table>
<thead>
<tr>
<th>Learning Module 2 (of 8)</th>
<th>Indie in the 80s</th>
<th>Weeks 4 and 5</th>
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<tbody>
<tr>
<td><strong>Monday</strong></td>
<td><strong>Wednesday</strong></td>
<td><strong>Friday</strong></td>
</tr>
<tr>
<td>1. Unit Intro Avail</td>
<td>1. Watch: <em>Smithereens</em>, (Seidelman 1982)</td>
<td>1. D2L Quiz on Readings and Film</td>
</tr>
<tr>
<td>2. Readings posted</td>
<td>1. Discussion Post due by 7 pm</td>
<td>1. Discussion Responses due by 7 pm</td>
</tr>
<tr>
<td>3. Unit Agenda Avail</td>
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### Feb 27–March 9

<table>
<thead>
<tr>
<th>Learning Module 3 (of 8)</th>
<th>Mainstream Convergences</th>
<th>Weeks 6 &amp; 7</th>
</tr>
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<tbody>
<tr>
<td><strong>Monday</strong></td>
<td><strong>Wednesday</strong></td>
<td><strong>Friday</strong></td>
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### March 12–March 16

**Learning Module 4 (of 8)**  
1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail  

<table>
<thead>
<tr>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
</tr>
</thead>
</table>
| 1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail | 1. Watch: *Henry Fool*, (Hartley 1997) | 1. Mid-term Essay due by 7 pm; turn into Dropbox |

### March 26–April 6

**Learning Module 5 (of 8)**  
1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail  

<table>
<thead>
<tr>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
</tr>
</thead>
</table>
| 1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail | 1. Watch: *Lone Star*, (Sayles 1996) | 1. D2L Quiz on Readings and Film |
2. Discussion Assignment Posted | 1. Discussion Post due by 7 pm | 1. Discussion Responses due by 7 pm |

### April 9–April 20

**Learning Module 6 (of 8)**  
1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail  

<table>
<thead>
<tr>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
</tr>
</thead>
</table>
| 1. Unit Intro Avail  
2. Readings posted  
3. Unit Agenda Avail | 1. Watch: *Margot at the Wedding*, (Baumbach 2007) | 1. D2L Quiz on Readings and Film |
| 1. Watch: *Happiness*, (Solondz 1998)  
2. Discussion Assignment Posted | 1. Discussion Post due by 7 pm | 1. Discussion Responses due by 7 pm |
### April 23–May 4

<table>
<thead>
<tr>
<th>Learning Module 7 (of 8)</th>
<th>The Changing Face of Independent Film Distribution</th>
<th>Weeds 13 and 14</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday</td>
<td>Wednesday</td>
<td>Friday</td>
</tr>
<tr>
<td>1. Unit Intro Avail</td>
<td>1. Watch: <em>Mean Streets</em>, (Scorcese 1973)</td>
<td>1. D2L Quiz on Readings and Film</td>
</tr>
<tr>
<td>2. Readings posted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Unit Agenda Avail</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Watch: <em>Fargo</em> (Coen brothers 1996)</td>
<td>1. Discussion Post due by 7 p.m.</td>
<td>2. Discussion Responses due by 7p.m.</td>
</tr>
<tr>
<td>2. Discussion Assignment Posted</td>
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### May 7–May 10

<table>
<thead>
<tr>
<th>Learning Module 8 (of 8)</th>
<th>Women &amp; Indie Filmmaking</th>
<th>Week 15</th>
</tr>
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<tbody>
<tr>
<td>Monday</td>
<td>Wednesday</td>
<td>Friday</td>
</tr>
<tr>
<td>1. Unit Intro Avail</td>
<td>1. Watch: <em>Please Give</em>, (Holofcener 2010)</td>
<td>1. D2L Quiz on Readings and Film</td>
</tr>
<tr>
<td>2. Readings posted</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Unit Agenda Avail</td>
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</table>

*Final Essay Due Tuesday May 15*

*There will be an extra credit opportunity in the second half of the semester based on Spike Lee’s film *She’s Gotta Have It*. 


Film Resource List:

Note: Titles marked with a double asterisk (**) are NOT available for streaming. Please plan ahead to make sure you are able to rent a copy by the date it needs to viewed.

Jan. 27:  **Faces**  
Dir by John Cassavetes  
*Amazon Purchase:  
http://www.amazon.com/Faces/dp/B006EFE6U0/ref=sr_1_1_vod_1_pur?s=instant-video&ie=UTF8&qid=1327039807&sr=1-1  
*Avail on DVD on Netflix  
*Avail streaming on iTunes and Amazon  
*DVD2630 at UWM Library

Jan. 30: **Night of the Living Dead**  
Dir by George Romero, 1968  
*Amazon streaming:  
*Avail on iTunes  
*Avail on DVD on Netflix  
*DVD-0984 on Reserve at UWM Multimedia Library (basement).

Feb 6:  **Easy Rider**  
Dir by Dennis Hopper, 1969  
Amazon Purchase:  
http://www.amazon.com/Easy-Rider/dp/B000I8ERVC/ref=sr_1_1_vod_0_pur?ie=UTF8&qid=1327040240&sr=1-1  
*Avail on DVD at Netflix  
*DVD-1920 on Reserve at UWM Multimedia Library (basement).

Feb 15: **Smithereens**  
Dir by Susan Seidelman, 1982  
*Amazon Streaming:  
http://www.amazon.com/Smithereens/dp/B002TXIAJE/ref=sr_1_1?ie=UTF8&qid=1327040385&sr=1-1  
*Avail on iTunes  
*Avail on DVD on Netflix

Feb 20:  **Stranger Than Paradise**  
Dir by Jim Jarmusch, 1984  
*Amazon Purchase:  
http://www.amazon.com/Stranger-Than-Paradise-Criterion-Collection/dp/B000SFJ4HW/ref=sr_1_cc_1?ie=UTF8&qid=1327040550&s=aps&sr=1-1-catcorr  
*Avail on iTunes  
*Avail on DVD on Netflix  
*DVD-0342 on Reserve at UWM Multimedia Library (basement).

Feb 29: **Sex, Lies, and Videotape**  
Dir by Steven Soderbergh, 1989  
*Amazon Purchase:  
*Avail on DVD on Netflix  
*DVD-2481 on Reserve at UWM Multimedia Library (basement).
March 5:  **The Player**  
Dir by Robert Altman, 1992  
*Amazon Streaming: [http://www.amazon.com/The-Player/dp/B000YMJ7SU/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327040887&sr=1-1](http://www.amazon.com/The-Player/dp/B000YMJ7SU/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327040887&sr=1-1)*  
*Avail on iTunes*  
*Avail on DVD on Netflix*  
*Dvd-3395 on Reserve at UWM Multimedia Library (basement).*

March 14:  **Henry Fool**  
Dir by Hal Hartley, 1997  
*Amazon Streaming: [http://www.amazon.com/Henry-Fool/dp/B003EYBO7C/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041050&sr=1-1](http://www.amazon.com/Henry-Fool/dp/B003EYBO7C/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041050&sr=1-1)*  
*Avail on iTunes*  
*Avail on DVD on Netflix*  
*Dvd-5589 on Reserve at UWM Multimedia Library (basement).*

March 28:  **Lone Star**  
Dir by John Sayles, 1996  
*Amazon Purchase: [http://www.amazon.com/Lone-Star-Stephen-Mendillo/dp/B0002E20R/ref=sr_1_cc_1?&s=aps&ie=UTF8&qid=1327041191&sr=1-1-catcorr](http://www.amazon.com/Lone-Star-Stephen-Mendillo/dp/B0002E20R/ref=sr_1_cc_1?&s=aps&ie=UTF8&qid=1327041191&sr=1-1-catcorr)*  
*Avail on DVD on Netflix*  
*Dvd-4133 on Reserve at UWM Multimedia Library (basement).*

April 2:  **Lost in Translation**  
Dir by Sofia Coppola, 2003  
*Amazon Streaming: [http://www.amazon.com/Lost-in-Translation/dp/B001NL0B7J/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041306&sr=1-1](http://www.amazon.com/Lost-in-Translation/dp/B001NL0B7J/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041306&sr=1-1)*  
*Avail on iTunes*  
*Avail on DVD on Netflix*  
*Dvd-5448 on Reserve at UWM Multimedia Library (basement).*

April 11:  **Margot at the Wedding**  
Dir by Noah Baumbach, 2007  
*Amazon Streaming: [http://www.amazon.com/Margot-At-The-Wedding/dp/B00177W2V0/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041473&sr=1-1](http://www.amazon.com/Margot-At-The-Wedding/dp/B00177W2V0/ref=sr_1_1_vod_0?&s=instant-video&ie=UTF8&qid=1327041473&sr=1-1)*  
*Avail to buy on iTunes*  
*Avail on DVD on Netflix*  

April 16:  **Happiness**  
Dir. by Todd Solondz  
*Available on DVD on Netflix*  
*Amazon purchase: [http://www.amazon.com/Happiness-Jane-Adams-II/dp/B00000IC7G/ref=sr_1_cc_1?&s=aps&ie=UTF8&qid=1327041611&sr=1-1-catcorr](http://www.amazon.com/Happiness-Jane-Adams-II/dp/B00000IC7G/ref=sr_1_cc_1?&s=aps&ie=UTF8&qid=1327041611&sr=1-1-catcorr)*  
*Dvd-3174 on Reserve at UWM Multimedia Library (basement).*

April 25:  **Mean Streets**  
Dir by Martin Scorcese, 1973  
*Amazon Streaming: [http://www.amazon.com/Mean-Streets/dp/B004GF0SNO/ref=sr_1_1?&s=instant-video&ie=UTF8&qid=1327041750&sr=1-1](http://www.amazon.com/Mean-Streets/dp/B004GF0SNO/ref=sr_1_1?&s=instant-video&ie=UTF8&qid=1327041750&sr=1-1)*  
*Avail on iTunes*  
*Avail on DVD on Netflix*  
*Dvd-2899 on Reserve at UWM Multimedia Library (basement).*
May 2:  

*Film: Fargo
Dir by Joel & Ethan Coen, 1996
*Amazon Streaming: http://www.amazon.com/Fargo/dp/B0030MDS36/ref=sr_1_1?ie=UTF8&qid=1327041835&sr=1-1
*Avail on iTunes
*Avail on DVD on Netflix
*Dvd-4761 on Reserve at UWM Multimedia Library (basement).

May 7:  

*Film: Please Give
Dir by Nicole Holofcener, 2010
*Amazon Purchase: http://www.amazon.com/Please-Give/dp/B0043AZL6Q/ref=sr_1_1?ie=UTF8&qid=1327041990&sr=1-1
*Avail to buy on iTunes
*Avail on DVD on Netflix