**CORE106 Fall 2015**

**November 30, 2015**

**Notes**

I didn’t ask for a written response on The Graduate, but I’ll ask for one for Wednesday.

We will also cover these items over the next five sessions:

1.  E.B. White's Here is New York

2.  D.F. Wallace’s Kenyon Commencement Address

3.  Paper draft exchange and preparation.

4.  Class Review and Final Exam Preparation.

Gilead: “We see and we see but we do not perceive, we hear and we hear but we do not understand.” "This is why I speak in parables."

The Sound of Silence: “People talking without speaking, people hearing without listening.”

First 7:16 minutes

Last 20 minutes: 1:28

**Three ways to see *The Graduate*, directed by Mike Nichols**

**A Great Film:**

* The power of film is the power of perspective.
* One definition of a great film, and something that a lot of visual art tries to achieve: terror on the precipice of humor, and vice versa.   
    
  Why is *The Sopranos* considered great television? Or *Mad Me*n? The bridge between humor and terror.

This movie gets funnier every time you see it.

* 1. Legendary for its camerawork.  
     1. Single shot in the beginning…alternating with still cameras.
     2. Perspective: Shots through the backs of heads.
  2. Dustin Hoffman: Living embodiment of anxiety. When he is in view, the camera seems to shake.
  3. Easter Eggs  
     1. Frogman and frogman.
     2. The gas station attendant.
  4. The use of the white artifacts throughout the film.

**A 1960’s historical reality that made the movie resonate.** Mike Nichols and Buck Henry do not seem entirely aware of this historical context.

* + The grownups have disappeared.
  + The character of Mrs. Robinson
    - Partly Liberated
    - Partly Predatory
  + Insular phoniness of American success.

**Expression of the desire for certainty.**

The plastics scene is funny because of its abuse of this ideal. The 1960’s conceit that we have engineered uncertainty and insecurity out of our lives, if you happen to enjoy the enhanced, narcissism-fueled status of the characters in the first act.   
  
Consider Mrs. Robinson’s desire to keep Elaine from Ben. The harder she tries to keep Elaine from making her own rebellion fueled mistake, the more she pushes her into rebellion.