

English 4300: Violence in Film and Literature
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Contact Information

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This course facilitates the following VSU General Education Outcomes:

1. Students' cross-cultural perspectives and knowledge of other societies.
2. Students' knowledge of diverse cultural heritages in the arts, the humanities, and the social sciences.
3. Students' ability to express themselves clearly, logically and precisely in writing and in speaking, and demonstrate competence in reading and listening.
4. Students' ability to analyze, to evaluate, and to make inferences from oral, written, and visual materials.

This course also facilitates the following outcomes:

1. Students' understanding of film as a literary genre.
2. Students' understanding of film genres and subgenres.
3. Students' knowledge of literary and film theory, terms, and techniques.
4. Students' understanding of the relationship between written text and film text.
5. Students' understanding of violence as a cultural artifact in film and literature.
6. Students' knowledge and understanding of cultural and ethnic interaction and diversity and its effects on film and literature.

Required Texts and Materials:

Joyce Carol Oates, Beasts. Carroll & Graf, 2002.
Susan Hayward. Cinema Studies: The Key Concepts. 3rd Edition ONLY. NY: Routledge, 2006.
Two exam blue books.
Computer access.

Course Requirements:

- Double-Entry Journal pages, due daily (35%)
 1. Journals **MUST** use the template provided.
 2. Each day's journal **MUST** summarize **ALL** the assigned readings, synthesizing the information. Quotes and paraphrases must be referenced by page number, and **MUST** directly relate to your summary of key information.
 3. Journal grades are determined according to
 - a. the accuracy of your summary,
 - b. the significance of quoted / paraphrased materials you provide,
 - c. substantial evidence of your ability to think critically and syncretically about the materials assigned;
 - d. your ability to apply what you have read, to specific films or texts, in clear, grammatically acceptable, and transparent language.
 4. You **MUST** write your journals yourself, using your own knowledge and your own words. No one else can write them for you. You cannot copy from another source, not even another student's journal. You cannot take information from the Internet to use in your journal. You must do **ALL** reading **AND** writing for yourself. If you do not, that is plagiarism. Plagiarism is **CHEATING**. I will fail **ALL** your journals if I find even one journal has been plagiarized. Depending on the severity of the offense, I may fail you for the entire course.
- One, in-class midterm exam (25%)
- One, comprehensive final exam (30%)

- 1) If there is a conflict between an exam and your personal schedule, you must talk to me about it well in advance of the exam date and time listed on the schedule below.
 - 2) Exams have identification, short answer, and essay questions. They require you to define terms, to demonstrate an understanding of terms, films, directors, authors, texts, lectures, and theories
 - 3) Exams require you to be able to apply what you have learned from readings and lectures.
 - 4) Both exams are closed-book. However, you may bring one page of notes, 8x11, one-side only, to an exam.
 - 5) Exam grades are determined according to
 - a) the accuracy of your responses,
 - b) the validity of evidence, from textual materials and class lectures, you provide in support of your responses,
 - c) substantial evidence of your ability to think critically and syncretically about films, readings, and class lectures;
 - d) your ability to apply what you have read, to specific films or the novel, in transparent language.
 - 6) Both exams require you to demonstrate **above average** Standard Received English grammar, spelling, and punctuation skills. Weak or average skills in this area are unacceptable for an upper-level English course, and therefore, unacceptable in this course.
- Attendance and participation (10%)
 - 1) You are considered LATE if you arrive after I have collected journals for the day, or after five minutes—whichever comes first.
 - 2) You are considered non-participating if you leave during the break. Do it more than once, and you are absent.
 - 3) You are considered PARTICIPATING only if you have done the assigned reading and required journal for that day.
 - 4) You must turn in something every day or I will not know you were in class. So, even if you didn't do a journal, turn in a blank journal page with your name on it. Failure to do so will result in my counting you absent, regardless of whether or not you were actually in class.

Attendance Policy:

This class only meets for two and a half weeks. One class is the equivalent of an entire week during a normal semester. Therefore: you can only miss ONE class without penalty. Your grade will drop every day you miss after that.

Missing class is really not something you should plan on, regardless of the policy. Missing a film or a discussion can seriously impair your ability to pass my exams.

Tardiness is unacceptable. Do not arrive late. It interferes with the film we may be watching, with the lectures, and with any group work. If you cannot come to class on-time, you should drop this course now. IF you are late more than once or twice, I WILL LOWER YOUR FINAL GRADE. No exceptions and no excuses.

Parking is always a problem. Take that into account when you calculate how much time you have to get from wherever you have been to this class. I do not consider parking problems a legitimate excuse for tardiness. Sometimes being late cannot be helped. If you must be late, do it only once and be QUIET when you enter the classroom.

If you must leave early, talk to me before class if possible. If you become sick during class, please leave QUIETLY.

Cell Phone and Computer Policy:

TURN OFF YOUR CELL PHONES. Do not let them vibrate, ring, or anything else during class. I will confiscate all cell phones that disrupt my class. And no, you may NOT leave class to take a phone call. If your job requires you to be on-call during my class, drop this class.

No, you cannot use a computer to take notes. Use pen and paper. If you have a documented disability that prevents the use of pen and paper, you must discuss this with me before you bring any other devices to class.

Access Office for Students with Disabilities

Students requesting classroom accommodations or modifications because of a documented disability should contact the Access Office for Students with Disabilities.

Phone: 229-245-2498 (V/VP) 229-219-1348 (TTY)

Fax: 229-245-3788

Email: access@valdosta.edu

The Access Office for Students with Disabilities (Access Office) serves students who have documented disabilities, have met all of the VSU admission criteria, and are otherwise qualified. Students voluntarily register with the program and their documentation must meet Board of Regents' criteria. The types of disabilities served include learning disabilities, attention deficit hyperactivity disorder, visual, hearing, mobility, psychiatric, and other health impairments.

Services provided include test proctoring, classroom modifications, adaptive technology, sign language interpreting, note taking, and assistance with campus accessibility. The Access Office strives to provide equal access for all students while upholding the academic standards of Valdosta State University.

Tutorial Assistance at VSU's Student Success Center

The Student Success Center is located in Langdale Residence Hall and is available to all students. The SCC provides free professional and academic advising, peer-tutoring in core courses, and campus job information. Phone: 229-333-7570 or email: <ssc@valdosta.edu>.

Academic Honesty and Plagiarism Policy

Cheating and plagiarism are unethical actions. Academic dishonesty defeats the purpose of learning, it damages VSU's academic standing, and it can even affect the grades of fellow students.

Choice marks the difference between an ethical person and a moral person: you are known by what you do. An ethical person recognizes an action is wrong, but if tempted will choose to perform it anyway. A moral person recognizes an action is wrong, and if tempted, will choose to act ethically—regardless of personal loss or gain.

I assume most students are moral, not merely ethical. However, some students believe grades outweigh integrity. Such students, if tempted, will cheat. For those students, be aware that your personal consequences for cheating in this course will be severe.

I can fail you **for the entire course** if you cheat or plagiarize in any way, shape or form.

I can file a disciplinary action with the Provost and Vice-President of Academic Affairs. Any proven act of academic dishonesty will go on your permanent record and follow you throughout your lifetime—as will the F for this course.

Do not risk disciplinary action: do your own work and do it to the best of your ability. Even a poor grade is better than a permanent black mark on your character.

Some students might be unsure about what constitutes academic dishonesty, plagiarism, or cheating. If you are unsure, go to the following VSU website and read carefully: <<http://www.valdosta.edu/judicial/AcademicStudentConductCode.shtml>>

FILM AND ASSIGNMENT SCHEDULE

Date	In-Class Film / Discussion / Exams	Reading Assignments (complete before class)	Daily Work (due: start of class)
Thurs. May 14	Introduction to course. Film: <u>Nosferatu</u> (1922) Runtime: 1h 10m Director: F. W. Murnau Music: Type O Negative	Required Texts: Susan Hayward. Cinema Studies: The Key Concepts . 3d Ed. Routledge, 2006. Joyce Carol Oates. Beasts .	Use template provided on course website for <u>all</u> journal writings.
Fri. May 15	Film: <u>Royal Hunt of the Sun</u> (1969) Runtime: 1h 58m Director: Irving Lerner Screenplay: Philip Yordan Play: Peter Shaffer Countries: UK, USA <i>Filmed on location in Peru.</i>	Cinema Studies: Costume dramas, pp. 92-93 Deep Focus/Depth of Field, pp. 98-100 Diegesis, etc. pp. 101-02 Historical Films, etc. p. 205 Lighting, pp. 230-35 Mise-en-Scène, pp. 253 180-Degree Rule, p. 289 Shot/Reverse-Angle Shot, pp. 354 Shots, pp. 355-56 Theory, pp. 410-14 Transparency/Transparence, pp. 478-79	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. <u>Significant</u> quotes or paraphrases. <u>Evaluation</u> & application of quote /paraphrase to film(s) or other texts.
Mon. May 18	Film: <u>A Clockwork Orange</u> (1971) Runtime: 2h 16m Director: Stanley Kubrick Screenplay: Stanley Kubrick Novel: Anthony Burgess Countries: UK, USA	Cinema Studies: Apparatus, pp. 25-26 Auteur, etc. pp. 31-38 Ideology, pp. 215-18 Music, pp. 264-68 Narrative/Narration, pp. 282-84 Postmodernism, pp. 299-310 Sound/Soundtrack, pp. 358-61 Semiology/Semiotics, etc. pp. 344-48 Structuralism/Post-Structuralism, pp. 386-89 Tracking Shot, etc., 478	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. <u>Significant quotes or ideas.</u> <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Tues. May 19	Film: <u>Enter the Dragon</u> (1973) Runtime: 1h 38m Director: Robert Clouse Original Screenplay: Michael Allin Countries: Hong Kong, USA <i>First Hollywood Martial Arts Film</i>	Cinema Studies: Absence / Presence, pp. 3-5 Action Movies, pp. 5-11 Cross-Cutting & Cut, pp. 94-97 Discourse, pp. 103-04 Dominant/Mainstream Cinema, pp. 108-09 Framing, p. 162 Genre / Subgenre, pp. 185-92 Sequencing / Sequence, pp. 348-49 Setting, p. 349	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. <u>Significant quotes or ideas.</u> <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Weds. May 20	Film: <u>Agnes of God</u> (1985) Runtime: 1h 38m Director: Norman Jewison Play & Screenplay: John Pielmeier Country: USA Languages: English / French Guest: Dr. Michael Stoltzfus	Cinema Studies: Ambiguity, pp. 17-18 Feminist Film Theory, pp. 134-48 Hegemony, p.204 Flashback, pp. 153-60	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. <u>Significant quotes or ideas.</u> <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.

Date	In-Class Film / Discussion / Exams	Reading Assignments (complete before class)	Daily Work (due: start of class)
Thurs. May 21	Midterm Exam: 75 minutes. Film: <u>The Last Temptation of Christ</u> (1988) Runtime: 2h 44m Director: Martin Scorsese Screenplay: Paul Schrader Novel: Nikos Kazantzakis Country: USA	No reading. Prepare for exam.	No journal.
Fri. May 22	Film: <u>The Last Temptation of Christ</u> (1988) continued.	Cinema Studies: Adaptation, pp. 12-17 Censorship, pp. 72-73 Classical Hollywood Cinema, etc., pp. 82-85 Epics, pp. 118-20 Oedipal Trajectory, pp. 286-88 Psychoanalysis, pp. 311-29 Subjectivity, pp. 401-04	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Mon. May 25	Memorial Day, No Class View film and bring double-entry journal for it to class with other journal pages for Tuesday's class.	View film. Available at library and at video stores. Film: <u>Blade Runner</u> (1982, DIRECTOR'S CUT) Runtime: 1h 57m Director: Ridley Scott Countries: USA, Hong Kong Languages: English, German, Cantonese, Japanese, Hungarian	Double-entry journal: Summary of <u>key points</u> for entire film assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to other films and/or other texts.
Tues. May 26	Film: <u>Blue Velvet</u> (1986) Runtime: 2h Director: David Lynch Original Screenplay: David Lynch Country: USA	Cinema Studies: Enunciation, pp. 114-18 Foregrounding, pp. 160-61 Imaginary/Symbolic, pp. 218-23 Gaze/Look, pp. 176-79 Independent American Cinema, pp. 223-25 Metonymy/Metaphor, pp. 250-52 Science Fiction Films, pp. 336-42 Sexuality, pp. 349-54 Suture, pp. 404-10 Voyeurism/Fetishism, pp. 480-82	Double-entry journal: Summary of <u>key points</u> of the entire plot. <u>Statement of Theme:</u> One or two sentences. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to <u>theme</u> .
Weds. May 27	Film: <u>Reservoir Dogs</u> (1992) Runtime: 1h 40m Director: Quentin Tarantino Original Screenplay: Quentin Tarantino Country: USA	Cinema Studies: Gangster Films, pp. 173-76 Space and Time, etc. p. 369 Stars, etc. pp. 375-84 Stereotype, pp. 384-86	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Thurs. May 28	Film: <u>The Crying Game</u> (1992) Runtime: 1h 52m Director: Neil Jordan Original Screenplay: Neil Jordan Countries: UK, Japan	Cinema Studies: Denotation/Connotation, pp. 100-01 Female Maquerade, pp. 132-34 Gender, pp. 179-84 Naturalizing, pp. 285-86 Queer Cinema, pp. 329-33	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.

Date	In-Class Film / Discussion / Exams	Reading Assignments (complete before class)	Daily Work (due: start of class)
Fri. May 29	Film: <u>Dead Man</u> (1993) Runtime: 2h Director: Jim Jarmusch Original Screenplay: Jim Jarmusch Countries: USA, Germany, Japan	Cinema Studies: Buddy Films, pp. 71-72 Codes and Conventions, etc. pp. 85-86 Colour, pp. 86-90 Myth, pp. 281-82 Road Movie, pp. 335-36 Western, pp. 497-509	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Mon. June 1	Film: <u>Clockers</u> (1995) Runtime: 2h 8m Director: Spike Lee Novel and Screenplay: Richard Price Country: USA	Cinema Studies: Black Cinema, etc., pp. 45-60 Iconography, pp. 214-15 Mise-en-Abime, p. 252-53 Pick up handout for Wednesday's class.	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Tues. June 2	Film: <u>12 Monkeys</u> (1995) Runtime: 2h 9m Director: Terry Gilliam Screenplay: David Webb Peoples Original Film: <u>La Jetee</u> , by Chris Marker Country: USA	Cinema Studies: Class, pp. 77-81 Horror, etc. pp. 206-14. Science Fiction, pp. 336-42 Thriller / Psychological Thriller, 476-78	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Weds. June 3	Film: <u>Harry Potter and the Prisoner of Azkaban</u> (2004) Runtime: 2h 21m Director: Alfonso Cuarón Screenplay: Steve Cloves Novel: J.K. Rowling Country: UK / USA Language: English	Handout: Gilles Deleuze, "The Language of Sade and Masoch"	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Thurs. June 4	Novel: <u>Beasts</u> (2002) Author: Joyce Carol Oates.	Beasts: Read the entire novel. Discuss the <u>entire</u> novel in your journal. Deleuze handout discussion continued. Bring handout to class.	Double-entry journal: Summary of <u>key points</u> for entire reading assigned. Significant <u>quotes or ideas</u> . <u>Evaluation</u> & application of quotes / ideas to films and/or other texts.
Fri. June 5	Comprehensive Final Exam: 2 hours.	Bring blue books, pens, and make sure you have NO cell phones or other electronic devices.	