



BINGHAMTON UNIVERSITY
FALL 2009
COLI 331E.02
CINEMA AND VIOLENCE
Tuesday / Thursday 10:05am- 11:30 am
FA 258
Instructor: Elif Sendur
Contact information:
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Office Hours: TBA

Learning Objectives and Course Description

Cinema and Violence seeks to comprehend diverse representations of violence on cinematic screen. We will not only attempt to establish a connection between spectator and his/her desire to perceive violence in a specific way, we

will also seek for the manipulative power of cinematic apparatus and its relation to the concept of violence. Hence, this class will not be solely based on action/violent films and their discussions. On the contrary, we will pursue diverse forms of violence within diverse forms of cinema.

Cinema and Violence asks you to engage in different genres of films as well as different genres of academic writing. While we will be watching a variety of films, we will also read and discuss wide-ranging articles on cinema and on violence. By the end of the semester, students will be able to know how to read a film, to perceive numerous layers that a film is composed of, to comprehend and criticize the relation between the spectator and the film and to write about film succinctly and academically.

Course Structure

The class will be conducted in seminar format, which means we will engage in discussions about films and readings. We will watch the films together in class. If you have previously seen any of the films that are in our program, you are strongly encouraged to watch them once again in class. You might have seen these films previously but you haven't seen them with a view to treat them as objects of analysis.

We will pose questions about films and readings, interpret them and discuss them and we will eventually come to a collective understanding of the relation between cinema and violence.

Evaluation and Grading

Grades will be based on discussions, mid terms, quizzes and a final project.

Final project: Your first option for the final project is to write a 7-10 pages paper on one or more of the films that we will watch in relation with the readings. Topics will be announced in advance. Second option for the final project is to shoot a short film. You can either shoot a short film on your own or you can compose a group with your fellow classmates and shoot a short one together. The rule in this film making procedure is to have specific cross-references to the films that we will be watching.

Mid- Terms: They will be in class examinations where you will use the texts that we deal with in class in relation with the films that we see in class.

Quiz: I will make several unannounced quizzes on the basis of the texts that we will be reading. There will be no make-ups for these lovely short examinations.

Participation: By participation I mean to be involved in class discussions. Such involvement may include giving your opinions about texts and films, being here in class and not in your dreams, not sleeping and so on...

First Midterm	%10
Second Midterm	%20
Quiz (there will be at least 2)	%15
Participation	%15
Final Paper / Project	%40
Total	%100

A	95-100
A-	90-95
B+	85-90
B	80-85
B-	77-80
C+	74-77
C	70-74
C-	65-70
D	60-65
F	0-60

A: "A" work is a serious exploration of the texts and films with an original/ strong argumentation justified with sound and valid premises written with proper citation and bibliography. As a film project an "A" work has specific references to the texts and films with original ideas and clear editing.

B: "B" work is an exploration of films and texts but either lacks valid argumentation or in-depth analysis written with proper citation and bibliography. "B" film's references to the text are either repetitive or vague.

C: "C" work is a rough analysis lacking argumentation and/or proper citation. Argument is either ambiguous or non-existent. "C" film lacks references and proper editing

D: "D" work lacks argumentation and/or references to the primary or secondary material and is written carelessly. "D" film is without reference, proper plot or editing

F: serious lacking, roughness, invalid form or content, non-existent work.

Course Procedures:

Attendance and Participation: At the beginning of the semester, I will be taking attendance regularly to get to know you. Later on, I will be taking it sporadically. As

this class is based on discussions and sharing our opinions about films and readings, it matters that you come to class on time and as much as possible. If you are repeatedly late or absent, it will hurt your participation grade. Choose your absent days wisely, you do not want to miss a quiz since they do not have make ups. When you are/will be absent for a day or two, YOU DO NOT NEED TO TELL ME WHY YOU ARE ABSENT. You need to give me an explanation if you miss more than 3 classes.

If you miss a class, it is your responsibility to learn what you have missed. To have a friend or two whom you may contact to learn about what we talked about when you weren't there is an excellent idea.

Participation is a core issue in this class. Unless you are extremely shy and/or agoraphobic, a comment or two about readings and films is a good way to participate in class. Nothing you'll say will be wrong/bad or stupid. We are dealing with art and theory here, not with mathematical formulas. Hence, every single thought/ opinion/ question is appreciated.

Plagiarism: Presenting somebody else's work as your own (this includes using various web pages such as wikipedia without citation, using an article without citation etc...) is bad. And it will not be tolerated in this class! If you plagiarize, you will get an F from the assignment and you will be reported to the Academic Honesty Committee.

Articles: You can reach all articles/readings through blackboard under course reserves. I will use blackboard very often, so it is recommended that you check blackboard's announcements regularly.

Extensions/ Deadlines/ Problems with Time and Space: Please contact me if you have difficulties with assignments or attendance **before it becomes a problem.** If you need extensions, please tell me so beforehand and with truthful / honest reasons. Do not virtually kill your grandparents or virtually let your roommate to commit suicide or have a lung infection when your real excuse can be accepted.

Technological Alert: Cell phones and laptops are not allowed in classroom. Please turn off your cell phones and do not use your laptops while class is taking place.

DISCLAIMER

Some of the material in this class may be considered offensive and/or obscene, your continued registration in this class constitutes your acceptance, willingness and agreement to read and view this material with an open mind and without prejudice.

Films :

Funny Games by (1998) by Michael Haneke
Natural Born Killers (1994) by Oliver Stone
A Clockwork Orange (1971) by Stanley Kubrick
Straw Dogs (1971) by Sam Peckinpah
Irreversible (2002) by Gaspar Noé
American Psycho (2000) by Mary Harron
Symphyty for Mr. Vengeance (2002) by Park Chan - Wook
The Counterfeiters (2007) by Stefan Ruzowitsky
Man With A Movie Camera (1929) by Dziga Vertov

Readings:

"Auteur de Force Michael Haneke's "Cinema of Glaciation'"
by Roy Grundmann.
"Visual Pleasure and Narrative Cinema" by Laura Mulvey
"Notes on Auteur theory" by Andrew Sarris
"Auteur Theory" by Peter Wollen
"The Unattainable Text" by Reymound Bellour
"The Evolution of the Language of Cinema" by Andre Bazin
"Film Language" by Edward Hudlin
"The Aesthetics of Film: The Pudovkin- Arnheim- Eisenstein
Theory" by David Harrah
Selections from The Society of Spectacle by Guy Debord
"Violence and Time: Traumatic survivals" by Cathy Caruth
Selections from Genealogy of Morals by Friedrich Nietzsche
"Everywhere you want to fear: Introduction to Fear" by
Brian Masumi
"Pain and the Limits of Representation" by Brian Price
"Identity Through Death/The Nature of Capital: The Media-
Environment for Natural Born Killers" by Jonathan L. Beller
"What's Natural About Killing? Gender, copycat violence and
Natural Born Killers" by Karen Boyle
"The Communist Manifesto" by Friedrich Engels and Karl
Marx
Selections from Ecrits by Jacques Lacan
"Methodological Propositions for the Analysis of Film" by
Christian Metz
"Dziga Vertov" by Masha Enzensberger
"Film Directors, a Revolution" by Dziga Vertov

Tentative Schedule:

The following schedule is not intended to be binding, but
only to give you a rough idea of what we will be reading and
watching when, and approximately how long we will be
spending on each film. Instructor reserves the right to make
any changes at any time during the semester.

September 1: Introduction
September 3: Basic Cinematic Techniques
September 8: Auteur theory and Cinematic Narrative
 📖 Andre Bazin " The Evolution of the Language of Cinema"
 📖 Andre Sarris "Notes on Auteur Theory"
 📖 Peter Wollen "Auteur Theory"
September 10: Film as Text
 📖 David Harrah "The Aesthetics of Film: The Pudovkin-Arnheim- Eisenstein Theory "
 📖 Reymound Bellour "The Unattainable Text "
 📖 Edward Hudlin "Film Language"
September 15:
 📖 Natural Born Killers
September 17: Natural Born Killers Discussion
 📖 Jonathan L. Beller "Identity Through Death/The Nature of Capital: The Media-Environment for Natural Born Killers"
 📖 Karen Boyle "What's Natural About Killing? Gender, copycat violence and Natural Born Killers "
September 22:
 📖 Funny Games
September 24:
 📖 Roy Grundmann, Auteur de force: Michael Haneke's "Cinema of Glaciation" ,
 📖 Brian Price "Pain and the Limits of Representation"
September 29: First mid-term
October 1:
 📖 A Clockwork Orange
October 6:
 Discussion of A Clockwork Orange
October 8:
 📖 Friedrich Nietzsche Selections from Genealogy of Morals
October 13:
 📖 Jacques Lacan Selections from Ecrits
 📖 Laura Mulvey "Visual Pleasure and Narrative Cinema "
 📖 Cathy Caruth "Violence and Time: Traumatic survivals "
October 15:
 📖 Straw Dogs
October 20: Straw Dogs Discussion
October 22:
 📖 American Psycho
October 27: Discussion of American Psycho
 📖 Guy Debord Society of Spectacle
October 29:
 📖 Brian Masumi "Everywhere you want to fear: Introduction to Fear"
November 3:
 📖 Irreversible
November 5: Irreversible Discussion
November 10:
 📖 Christian Metz "Methodological Propositions for the Analysis of Film"
November 12: Second Midterm

November 17:

■ Sympathy for Mr. Vengeance

November 19: Sympathy for Mr. Vengeance Discussion

November 24: No Class

November 26: No class Thanksgiving

December 1:

■ The Counterfeiters

December 3: Discussion of The Counterfeiters

December 8:

■ Man With A Movie Camera

📖 Masha Enzensberger "Dziga Vertov"

December 10:

📖 Dziga Vertov "Film Directors, a Revolution"