

Binghamton University
COLI331E.02: Cinema and Violence
Spring 2008
Classroom: SW 323
T R: 10:05AM -11:00AM

Instructor: Elif Sendur
Office Hours: TBA
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Course Description :

This class will be based on thorough analysis of films of four different directors. We will support our analysis of films with readings that will be all on e-reserve. While with the Austrian director Michael Haneke, we will think upon the condition of modern experience and violence that becomes a necessary part of it, juvenile violence will become an issue with *Kids* and *Elephant*. Finally, we will think about the possibility of the thinking of the female body within another discursive regime, one that is created by Pedro Almodovar.

Films and Readings

Michael Haneke, **Benny's Video**
Michael Haneke, **Funny Games**
Michael Haneke **Hidden**
Larry Clark, **Kids**
Gus Van Sant, **Elephant**
Pedro Almodovar, **Talk to Her**
Pedro Almodovar, **Volver**
Pedro Almodovar, **All About my Mother**

Articles

"The Evolution of the Language of Cinema", Andre Bazin
"Notes on the Auteur Theory", Andrew Sarris
"The Auteur Theory", Peter Wollen
"Michael Haneke's Cinema of Glaciation", Roy Grundmann
Selections from Michel Foucault's *Discipline and Punish*
"Visual Pleasure and Narrative Cinema", Laura Mulvey
"The Communist Manifesto", Karl Marx and Friedrich Engels
"The Work of Art in the Age of Mechanical Reproduction", Walter Benjamin
Selections from *The Society of Spectacle*, Guy Debord
"The metropolis and The Mental Life" Georg Simmel
Selections from *Early Writings* of Karl Marx
"The Différend", Francois Lyotard

“Secrets and Revelations: Off- screen space in Michael Haneke’s *Caché* Libby Saxton
Selections from Jacques Derrida’s “Truth in Painting”
“Critique of Violence”, Walter Benjamin
“The Body and Spain: Pedro Almodovar’s All About my Mother” Ernesto Acevedo- Munoz
Selections from Judith Butler’s Undoing Gender

Procedures and Requirements:

1. As this class is not primarily a lecture class but as it is rather a **discussion** class, it is really important that you approach the films that we will be watching, both thoughtfully and critically and reflect not only on the plot, but on the scenes as images.
2. As we will actually watch the films *in class*, **attendance** becomes an issue. Please try to show up regularly since discussions are always better when there are more people to make a discussion.
3. There will be readings but I will try to make them as short as possible. All readings can be found either on blackboard or I will make copies and distribute them in class. It is important that you come to class prepared (by prepared, I mean, having done the readings, perhaps even having an opinion about them).
4. **Grades** will be based on discussions, mid terms, quizzes and a final project.
 - a. **Final project** can be a 7-10 pages paper on one or more of the films that we will watch in relation with the readings. Second option for the final project is to shoot a short film. You can shoot your own film or you can compose a group with your fellow classmates and collaborate on one film. The only rule for such a final project is to have in your film specific cross references to the films that we will be watching.
 - b. **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.
 - c. **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 exams.
 - d. **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...
 - e. **You are not allowed to use laptops during our sessions.**
5. **I am obliged to tell you that plagiarism will not be tolerated.** If you are found to have plagiarized any assignment you will receive a zero for the assignment, fail the class and Dean will be informed.
6. Please contact me if you have difficulties with assignments or attendance **before it becomes a problem.**
7. **Percentages of Grades: 20%quiz , 20%mid terms, 40% final project, 20%participation**

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

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.**

First Week- January 29-31

Introduction, explication of basic cinematic terms with examples

Second Week February 5-7

Funny Games, discussion and auteur theory, Roy Grundmann

Third Week February 12- 14

Georg Simmel “The metropolis and The Mental Life”

Karl Marx and Friedrich Engels “Communist Manifesto”

Fourth Week February 19 -21

Selections from Marx’s *Early Writings*

Fifth Week February 26- 28

Benny’s Video, Selections from Derrida’s *Truth in Painting*

Sixth Week March 4- 6

Hidden

First Midterm

Seventh Week March 11-13

Saxton ““Secrets and Revelations: Off- screen space in Michael Haneke’s *Caché*”

Eighth Week March 18- 20

Kids, Walter Benjamin “Critique of Violence”

Ninth Week April 1-3

Elephant , Foucault, Selections from *Discipline and Punish*

Tenth Week April 8- 10

Second Midterm

Mulvey “Visual Pleasure and Narrative Cinema”

Eleventh Week April 15- 17

All About My Mother

“The Body and Spain: Pedro Almodovar’s All About my Mother” Ernesto Acevedo-Munoz

Liotard, The Différend

Twelfth Week April 22- 24
Talk to Her, Selection form Judith Butler's Undoing Gender

Thirteenth Week April 29 – May 1
Volver

Fourteenth Week May 6-8
Oscars... and final project