

Cinema and Violence Coli331E-01 Spring '08 Instructor: Esra Atamer.
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I would like to call a differend [différend] the case where the plaintiff is divested of the means to argue and becomes for that reason a victim.

Lyotard

Course Description

This class will focus on the concepts of docile bodies and absolute poverty through their exposition in cinema. What are the conditions of possibility to reclaim one's own existence when a person is stripped away all their possessions and rights? How could one name the situation in which one is left with absolute poverty, in every sense of the term? How do we conceptualize the violence emerging at the moment of *disagreement*? That being said, we will not seek to identify the solutions but instead to explore the problems themselves, which determine the conditions of a historical/political wrong. We will investigate how this wrong has been situated within its historical/political problematic and how it is represented within the filmic medium.

This class will cover the select directors of American, French and German Cinema. Students will be expected to become familiar with the listed director's filmmaking techniques. The filmic language employed by these directors will be considered as essential as the content explored. As such, we will pay close attention to concepts including, but not limited to: lighting, framing, composition, editing and overall film structure.

Assessments

Mid-Term Paper: You will be asked to write 4-page paper (double space). The assignment will be given two weeks prior to due date (22nd of April) and will relate to the films that have been screened (%25). **DO NOT PLAGIARIZE.** It is not good for you (F).

Take-Home Exam: You will be given five questions two days in advance. This exam will cover the concepts that we discuss in class (%25). Due Date is 28th of February.

Final Exam: This in-class exam will cover certain texts and films (TBA). Your discussions throughout the semester will determine the questions to a large extent (%30).

Participation: You are required to participate in the discussions after the screenings. Any additional information on the film and the director's techniques will contribute to your participation grade. Thus, you are recommended to do research on the films and directors outside the class and bring any material related to the film in order to share with class. (%20)

Attend class regularly! Do not miss screenings!

Films

Herzog, *The Enigma of Kasper Hauser*

Varda, *Vagabond*

Fassbinder, *Ali Fear Eats the Soul*

Forman, *One flew over the Cuckoo's Nest*

Lang, *Metropolis*

Scott, *Blade Runner*

Readings

Foucault, "Panopticism" in *Discipline and Punish: The Birth of Prison* (Online)

Foucault, "The Great Confinement" in *Madness and Civilization: A History of Insanity in the Age of Reason* (Bookstore)

Fortunati, *The Arcade of Reproduction* (Bookstore)

Karl Marx, "Machinery and Large Scale Industry" in *Capital* (Online)

Benjamin, "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations* (Blackboard)

Lyotard, *The Differend: Phrases in Dispute* (Blackboard)

Tentative Schedule

28-30 Jan: Introduction

5-7 Feb: "Panopticism," online

12-14 Feb: Screening: *Ali Fear Eats the Soul*, Discussions

19-21 Feb: "The Great Confinement"

26-28 Feb: Screening: *One Flew over the Cuckoo's Nest*, Discussions

4-6 March: *The Differend: Phrases in Dispute*, pp. 1-31 and Preface.

11-13 March: Screening: *The Enigma of Kasper Hauser*

18-20 March: Review and Discussions.

25-27 March: Spring Break

1-3 Apr: *The Arcane of Reproduction*

8-10 Apr: Screening: *Vagabond*, Discussions

15-17 Apr: "Machinery and Large Scale Industry," "The Work of Art in the Age of Mechanical Reproduction."

22-24 Apr: Screening: *Metropolis*, Discussions

29-01 May: Screening: *Blade Runner*, Discussions

6-8 May: Review, Final Exam.