



Bonnie and Clyde (Dir. Arthur Penn, 1967)

ENG 492(a)/MDS 496(a): *The International Crime Scene*

Fall 2002

Monday & Wednesday 2:35-4:25, Caldwell 0G107

Professor Marsha Orgeron

Office: Tompkins 287

Office Hours: Monday 4:30-5:30; Wednesday 1:30-2:30

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Required Texts:

All reading will be from the Course Pack, which is available from the on-campus book store. Please bring the Course Pack with you to each class for which you have a reading assignment.

Course Description:

This course explores one of the cinema's most persistent genres: the crime film. Why has crime been such an appealing subject for international filmmakers virtually since cinema's inception? What are the conventions and limits of the genre? How have various national cinemas at different historical moments rendered the criminal process differently? What role does violence play in international film history? We will explore such questions by viewing, analyzing, discussing, interpreting, and writing about a variety of crime films.

Students should be aware that some of the films we will be viewing this semester are graphic and unsparing in their depiction of violent crime. Some contain nudity, sex, and profanity. Students who feel uncomfortable with viewing such films should speak with me immediately and/or consider taking another film course.

Course Requirements:

Regular course attendance is required. If you miss a class, ask another student for notes and find out if you missed any new assignments. In-class quizzes and other work cannot be made up. Excessive absences will have an adverse effect upon your grade. You are allowed to miss two classes over the course of the semester; beyond that, each absence will reduce your final grade by 1/3rd (for example, if you have earned a "B" in the course but have missed 5 days, you will

receive a “C” as your final grade). Documented emergencies will receive special consideration if work can be made up in a timely fashion.

Success in this course will be based upon a fairly simple formula: You are expected to view all of the films in class, take careful notes on both the films and discussions/lectures, complete assigned reading by the date noted on the syllabus, regularly participate in class discussions, and turn in all assignments when they are due. I encourage you to be an active spectator: write down your ideas during and after the screenings, make connections between class discussions and what you are watching/reading, note questions you might want to ask in class.

Administrative:

Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations, students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed class sessions.

Written Work:

You are encouraged to discuss paper topics or any other assignment with me in advance via email or during my office hours. Papers are due at the beginning of class on the day that they are due (see syllabus). Late papers drop a grade per class day that they are late.

You should consider using the university’s *free* Writing Tutorial Services. Call 515-3163 or visit http://www.ncsu.edu/tutorial_center/writespeak/index.htm for more information.

Academic Integrity:

Academic dishonesty of any kind will not be tolerated. This includes plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else, or helping another student commit an act of academic dishonesty. In addition to failing the course, you will be referred to the Office of Student Conduct should you elect to commit any trespass of academic integrity.

Grades:

Your final grade will be determined as follows:

Quizzes/In-Class Work/Homework: 20%

Paper #1 (5-7 pages): 20%

Paper #2 (8-10 pages): 30%

Final Examination: 30%

**International Crime Film
Fall 2002**

M August 19 Introduction
Screening: *Daring Daylight Burglary*, Sheffield Co. (Great Britain, 1903)
The Great Train Robbery, Porter/Edison (USA, 1903)

W August 21 Screening: *Easy Street*, Charlie Chaplin (USA, 1917)
Reading: "Writing About the Movies," Timothy Corrigan
"Genre Film: A Classical Experience," Thomas Sobchack

American Icons: The Gangster and the Detective

M August 26 Screening: *White Heat*, Dir. Raoul Walsh (USA, 1949, 114 min.)

W August 28 Reading: "The Gangster as Tragic Hero," Robert Warshow
"Apes and Essences," Edward Mitchell
"The Motion Picture Production Code of 1930"

M September 2 Labor Day: Classes Cancelled

W September 4 Screening: *The Big Sleep*, Dir. Howard Hawks (USA, 1946, 114 min.)

International Responses & Innovations: The Gangster and the Detective

M September 9 Screening: *Breathless*, Dir. Jean Luc Godard (France, 1960, 87 min.)

W September 11 Reading: "Beginning to Think...Starting to Write," Timothy Corrigan

M September 16 Screening: *Hard Boiled*, Dir. John Woo (Hong Kong, 1992, 126 min.)

W September 18 Reading: "Graphic Violence in the Cinema," Stephen Prince

Capturing the Pathological

M September 23 Screening: *M*, Dir. Fritz Lang (Germany, 1931, 118 min.)

W September 25 Reading: "Serial Murder, Serial Culture," Anton Kaes
"Why They Went Bad," Nicole Rafter

M September 30 Screening: *Silence of the Lambs*, Dir. Jonathan Demme (USA, 1991, 118 min.)

W October 2 Reading: "Kill and Kill Again," Richard Dyer
"Grabbing the Knife," Amy Taubin

Crimes of Passion:

M October 7 Screening: *Ossessione*, Dir. Luchino Visconti (Italy, 1942, 135 min.)

W October 9 Screening: *Double Indemnity*, Dir. Billy Wilder (USA, 1944, 107 min.)
PAPER #1 DUE

M October 14 Fall Break: Classes Cancelled

W October 16 Reading: "Notes on Film Noir," Paul Schrader

Criminality, Genre, and Ambiguity:

M October 21 Screening: *Yojimbo*, Dir. Akira Kurosawa (Japan, 1961, 110 min.)

W October 23 Reading: "Yojimbo," Donald Richie
 "Yojimbo," Mitsuhiro Yoshimoto

M October 28 Screening: *Fistful of Dollars*, Dir. Sergio Leone (Italy, 1964, 99 min.)

W October 30 Reading: "Violence in the Film Western," Lee Clark Mitchell

Mistaken Identities

M November 4 Screening: *El Mariachi*, Dir. Robert Rodríguez (Mexico, 1992, 81 min.)

W November 6 Reading: "Ethnic Ingenuity and Mainstream Cinema," Charles
 Ramírez Berg

M November 11 Screening: *39 Steps*, Dir. Alfred Hitchcock (Great Britain, 1935, 86 min.)

W November 13 Reading: "Thrillers: The Classical Period," Martin Rubin

Mediation and Identification:

M November 18 Screening: *Peeping Tom*, Dir. Michael Powell (Great Britain, 1959, 109
min.)

W November 20 Reading: "Dying for Art," Peter Wollen

M November 25 Screening: *Bonnie and Clyde*, Dir. Arthur Penn (USA, 1967, 111 min.)

W November 27 Reading: "Bonnie and Clyde Arrives," Bosley Crowther
 "Bonnie and Clyde," Pauline Kael
 "The Cultural Phenomenon," Lester Friedman

M December 2 Screening: *Natural Born Killers*, Dir. Olive Stone (USA, 1994,
118 min.)

FINAL PAPER DUE

W December 4 Reading: "Oliver Stone: Why Do I Have to Provoke?" Gavin Smith
 "Way Cooler Than Manson," David Courtwright

M December 9 ***FINAL EXAMINATION, 1:00-4:00 p.m.**

***There will be no make-ups for the final examination.**