

**Film 2312: Film Trilogies**  
Tuesdays/Thursdays 12:30 p.m. -1:45 p.m.  
Monday Screenings—6:30-9:30 p.m.

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Spring 2012  
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**Course Description:** This course explores film trilogies from both art cinema and popular culture. It considers trilogies directed by one person as well as trilogies with multiple directors. We will examine the production and planning that goes into the creation of a film trilogy, as well as the stylistic elements and thematic threads that weave the films together. We will also focus on changes in cinematic technology and cultural milieu over the time span of the three films' release and the effect these changes may have on cinematography and narrative.

**Attendance, Participation and Late Work:** Class attendance is required (including screenings). You must be present for the entire class to be counted present. Every class is important. If you miss more than three (3) classes (including screenings), *for any reason*, your final grade will drop by one grade point (A to A-; A- to B+, B+ to B, etc.). Being on time to class is expected and consistent lateness is considered disruptive to the class. Late work will be docked one grade (A to A-; A- to B+ etc.) for each day it is late.

**Required Texts:**

*Francis Ford Coppola's: The Godfather Trilogy*. Ed. Nick Browne  
*The Philosophy of Science Fiction Film*, Ed. Steven M. Sanders  
*'The Three Colours' Trilogy*, Geoff Andrew  
*Park Chan-Wook*, Kim Young-jin  
*New Korean Cinema: Breaking the Waves*, Darcy Paquet  
*Films Directed by Park Chan-Wook*, Hephaestus Books  
*The Girl with the Dragon Tattoo*, Stieg Larsson  
*The Girl with the Dragon Tattoo and Philosophy: Everything is Fire*, Ed. Eric Bronson

Online Readings for *The Terminator Trilogy* can be accessed through the University Library Database search engine: go to <http://ucblibraries.colorado.edu/> and click on Articles.

**Evaluation:**

Your grades will be calculated as follows:

<b>Discussion Questions:</b> (top 10 scores)	10 pts. each (100 pts. total)
<b>Take-Home Essays</b>	100 pts. each (200 pts. total)
<b>Quizzes</b> (best 4 out of 5)	25 pts. each (100 pts. total)

<b>Collaborative Final Project:</b>	100 pts.
<b>TOTAL</b>	<b>500 pts</b>

**DISCUSSION QUESTIONS:** Discussion questions will be handed out every **Tuesday** and are due every **Thursday**, with a few exceptions for holidays. You will choose **ONE question** and write a **ONE paragraph** answer that includes at least one reference to the assigned reading. Thoughtful engagement with the reading and the films is just as important as the 'right' answer. Answers must be typed and single-spaced. I will not accept hand-written or emailed answers. Your 10 best scores out of 15 will decide your overall points total.

**TAKE-HOME ESSAYS:** (5-7 pages) I will hand out essay topics twice during the semester. You will choose **ONE** topic and write an essay that has a clear argumentative thesis (one that not everyone would automatically agree with) that you prove with specific supporting evidence. Your essay should be concise, clear, and organized. One of the goals of the essay is to demonstrate your ability to integrate your own ideas (and voice) with the ideas and theories discussed in the text and in class. Be sure to use specific examples from the readings (quotes) and the films (quotes or descriptions of scenes).

**QUIZZES:** Each quiz will consist of **FOUR** short answer questions on the reading and the films of each trilogy.

**COLLABORATIVE FINAL PROJECT:**

Final project options offer you the opportunity to work with other students. The goal is to share knowledge and learn from each other. Choose **ONE** of the projects from the following:

1. Together, create a short film (under 10 min.) in the style of one of the filmmakers studied this semester. The video can be a parody, or it can be done straight, but successful videos will be ones that other members of this class can easily recognize as having been created in the style, for example, of Francis Ford Coppola. This project can involve several students. We will screen the films during LRAP's Celebration of the Arts on Wednesday, May 2<sup>nd</sup>.

2. Write a traditional academic essay on one of the trilogies screened in class that goes beyond or develops further ideas discussed in the readings and during class discussions. You may include analysis of other films, not part of a trilogy, made by the same director. You may **NOT** use previously turned in papers in place of the final. Your essay must have a thesis with supporting evidence from the films and readings to support your claims. You may work on your own or as a group (5 pages per person); that is, 1 person= 5 pages; 2 people = 10 pages; 3 people=15 pages, etc.

All assignments will be graded on their adherence to the assignment and on thoroughness, accuracy, clarity, and usefulness to viewers. The more fully you apply the concepts from the course, the more effective your project will be (and the higher your grade).

**Course Schedule** (subject to change):

**Week 1**

*Tues., Jan. 17*

Introductions

*Thurs., Jan. 19*

**Start Reading:** *The Girl with the Dragon Tattoo*, Stieg Larsson  
**(Finish reading novel by Monday, April 16<sup>th</sup>)**

**Week 2: The Godfather Trilogy**

•All readings from *The Godfather Trilogy*, Ed. Nick Browne

*Mon., Jan. 23*

Screening 6:30 p.m.: *The Godfather*, Francis Ford Coppola (1972) 175m.

*Tues., Jan. 24*

Discussion: *The Godfather*

*Thurs., Jan. 26*

Reading: Chapter 1: "If History Has Taught Us Anything . . . Francis Coppola, Paramount Studios, and *The Godfather* Parts I, II, and III," Jon Lewis, pages 23-56. **AND** Chapter 2: "The Godfather and the Mythology of the Mafia" Alessandro Camon, pages 57-75.

**Week 3**

*Mon., Jan. 30*

Screening 6:30 p.m.: *The Godfather II*, Francis Ford Coppola (1974) 170m.

*Tues., Jan. 31*

Discussion: *The Godfather II*

*Thurs., Feb. 2*

Reading: Introduction, "Fearful A-Symmetries: Violence As History in the *Godfather* Films," Nick Browne, pages 1-22

**Week 4**

*Mon., Feb. 6*

Screening 6:30 p.m.: *The Godfather III*, Francis Ford Coppola (1990) 200m.

*Tues., Feb. 7*

Discussion: *The Godfather III*

*Thurs., Feb. 9*

Reading: Chapter 4: "Ideology and Genre in the *Godfather* Films," Glenn Mann, pages 109-132.

**Week 5: The Terminator Trilogy**

• all readings from *The Philosophy of Science Fiction Film*, Ed. Steven Sanders

*Mon., Feb. 13*

Screening 6:30 p.m.: Screening: *The Terminator*, James Cameron (1984) 108m.

*Tues., Feb. 14*

**QUIZ: *The Godfather Trilogy***

Discussion: *The Terminator*

*Thurs., Feb. 16*

Reading: Introduction (1-18); "What is it to be Human?" (21-37)

**Week 6**

*Mon., Feb. 20*

**DOUBLE FEATURE:**

6:00 p.m.: *The Terminator II: Judgment Day*, James Cameron (1991) 137m.

8:30 p.m.: *The Terminator III: Rise of the Machines*, Jonathan Mostow (2003) 109 min.

*Tues., Feb. 21*

Discussion: *The Terminator II: Judgment Day* and *The Terminator III: Rise of the Machines*

*Thurs., Feb. 23*

Reading: "Some Paradoxes of Time Travel" (103-117) and "Terminator-Fear and the Paradox of Fiction" (135-149)

**Week 7: Three Colours Trilogy**

•all readings from *The 'Three Colour's Trilogy*, Geoff Andrew

*Mon., Feb. 27*

Screening: *Three Colours: Bleu*, Krzysztof Kieslowski (1993) 98m.

*Tues., Feb. 28*

**TAKE-HOME Essay Questions Handed Out**

**Quiz: *The Terminator Trilogy***

Discussion: *Three Colours: Bleu*

*Thurs., March 1*

Reading: Introductions and *Blue*: pages 9-37

**Week 8**

*Mon., March 5*

**TAKE-HOME Essay Questions DUE**

Screening 6:30 p.m.: *Three Colours: White*, Krzysztof Kieslowski (1994) 99m

*Tues., March 6*

Discussion: *Three Colours: White*

*Thurs., March 8*

Reading: *White*: pages 38-51

**Week 9**

*Mon., March 12*

Screening 6:30 p.m.: *Three Colours: Red*, Krzysztof Kieslowski (1994) 99m.

*Tues., March 13*

Discussion: *Three Colours: Red*

*Thurs., March 15*

Reading: *Red*: pages 52-87

**Week 10: The Vengeance Trilogy****•readings from**

*Park Chan-Wook*, Kim Young-jin (PCW)

*New Korean Cinema: Breaking the Waves*, Darcy Paquet (NKC)

*Films Directed by Park Chan-Wook*, Hephaestus Books (HB)

*Mon., March 19*

Screening 6:30 p.m.: *The Vengeance Trilogy: Sympathy for Mr. Vengeance*, Park Chan-Wook (2002) 129m.

*Tues., March 20*

**Quiz: The Three Colours Trilogy**

Discussion: *Sympathy for Mr. Vengeance*

*Thurs., March 22*

Reading-- NKC: pages 1-43, 84-96; PCW: pages 3-17, 21-34, 131-138;  
HB: pages 20-21

**Week 11****March 26-30—SPRING BREAK****Week 12**

*Mon., April 2*

Screening 6:30 p.m.: *The Vengeance Trilogy: Old Boy*, Park Chan-Wook (2003) 120m.

*Tues., April 3*

Discussion: *Old Boy*

*Thurs., April 5*

Reading—NKC: pages 92-112; PCW: pages 44-51, 97-107; HB: pages 30-31

**Week 13**

*Mon., April 9*

Screening 6:00 p.m.: *The Vengeance Trilogy: Lady Vengeance*, Park Chan-Wook (2005) 112m.

*Tues., April 10*

Discussion: *Lady Vengeance*

*Thurs., April 12*

Reading—NKC: pages 113-115; PCW: pages 52-62, 107-116; HB:13-17

**Week 14: The Millennium Trilogy**

•all readings from *The Girl with the Dragon Tattoo and Philosophy*,  
ed. Eric Bronson

*Mon., April 16*

Screening 6:30 p.m.: *The Girl with the Dragon Tattoo*, Niels Arden Oplev  
(2009) 152m.

*Tues., April 17*

**Quiz: *The Vengeance Trilogy***

*Thurs., April 19*

Reading: Introduction and Part One, pages 1-48

**SPECIAL SCREENING, Room 103, 6:00:** *The Girl With The Dragon Tattoo*  
David Fincher (2011) 158m.

**Week 15**

*Mon., April 23*

Screening 6:30 p.m.: *The Girl Who Played with Fire* (Daniel Alfredson) (2009)  
129m.

*Tues., April 24*

Discussion: *The Girl With Who Played Fire*

*Thurs., April 26*

**TAKE-HOME Essay Questions Handed Out**

Reading: Part Two and Part Three, pages 49-90

**Week 15**

*Mon., April 30*

Screening 6:30 p.m.: *The Girl Who Kicked the Hornet's Nest*, Daniel Alfredson  
(2009) 147m.

*Tues., May 1*

Discussion: *The Girl Who Kicked the Hornet's Nest*

*Thurs. May 3*

**TAKE-HOME Essay Questions DUE**

Reading: Part Four and Part Five, pages 141-210

**Week 16**

*Mon., April 30*

**NO SCREENING**

*Tues., May 1*

**TAKE-HOME Essay Questions DUE**

**Quiz: *The Millennium Trilogy* and *The Girl with the Dragon Tattoo* and the novel by Stieg Larsson**

**FINAL PROJECTS DUE**

**Wed., May 2**

**5:45 in Libby Basement: *LRAP Celebration of the Arts***

**Final Film Screenings**

*Thurs. May 3*

Presentation of Final Projects

*FINAL EXAM PERIOD*

*Tuesday, May 8*

*1:30 p.m.-4:30 p.m.*

Presentation of Final Projects

Letter grades have the following value:

**A = Excellent** in all respects, including content, organization, language, and style. Interesting, original, and persuasive work that develops a strong argument in support of a well-defined thesis or central idea. Shows a thorough knowledge of all relevant course materials to date.

**B = Good** in all the respects noted above. Solid work.

**C = Average.** May have potentially excellent ideas, but has problems in focus, style, mechanics, clarity, or precision and therefore fails to do justice to those ideas. Or may be clearly and correctly written but is generally uninformed or uninspired.

**D = Below Average.** May have some good ideas, but does not develop and support a strong thesis that reflects a solid knowledge of course materials; or may be riddled with mechanical errors.

**F = Time to seek advice.**

## **Syllabus Statements, SPRING 2012**

### **Disability Accommodations**

If you qualify for accommodations because of a disability, please submit to me a letter from Disability Services in a timely manner so that your needs may be addressed. Disability Services determines accommodations based on documented disabilities. Contact: 303-492-8671, Willard 322, or <<http://www.colorado.edu/disabilityservices/>>.

### **Religious Observances**

Campus policy regarding religious observances requires that faculty make every effort to reasonably and fairly deal with all students who, because of religious obligations, have conflicts with scheduled exams, assignments or required attendance. In this class, please send me e-mail or visit me in office hours to notify me of such a situation at least two weeks in advance of the event. See full details at <[http://www.colorado.edu/policies/fac\\_relig.html](http://www.colorado.edu/policies/fac_relig.html)>.

### **Classroom Behavior**

Students and faculty each have responsibility for maintaining an appropriate learning environment. Students who fail to adhere to such behavioral standards may be subject to discipline. Faculty have the professional responsibility to treat all students with understanding, dignity and respect, to guide classroom discussion and to set reasonable limits on the manner in which they and their students express opinions. Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender variance, and nationalities. Class rosters are provided to the instructor with the student's legal name. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the semester so that I may make appropriate changes to my records. See policies at <<http://www.colorado.edu/policies/classbehavior.html>> and at <[http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student\\_code](http://www.colorado.edu/studentaffairs/judicialaffairs/code.html#student_code)>.

### **Electronic Devices**

The classroom is a learning environment and should be free from any technological distraction, including texting, messaging, surfing, or googling.

### **Discrimination and Harassment**

The University of Colorado at Boulder policy on Discrimination and Harassment (<<http://www.colorado.edu/policies/discrimination.html>>), the University of Colorado policy on Sexual Harassment and the University of Colorado policy on Amorous Relationships applies to all students, staff and faculty. Any student, staff or faculty member who believes s/he has been the subject of discrimination or harassment based upon race, color, national origin, sex, age, disability, religion, sexual orientation, or veteran status should contact the Office of Discrimination and Harassment (ODH) at 303-492-2127 or the Office of Judicial Affairs at 303-492-5550. Information about the ODH and the campus resources available to assist individuals regarding discrimination or harassment can be obtained at <<http://www.colorado.edu/odh>>.

### **Honor Code**

All students of the University of Colorado at Boulder are responsible for knowing and adhering to the academic integrity policy of this institution. Violations of this policy may include: cheating, plagiarism, aid of academic dishonesty, fabrication, lying, bribery, and threatening behavior. All incidents of academic misconduct shall be reported to the Honor Code Council (<[honor@colorado.edu](mailto:honor@colorado.edu)>; 303-725-2273). Students who are found to be in violation of the academic integrity policy will be subject to both academic sanctions from the faculty member and non-academic sanctions (including but not limited to university probation, suspension, or expulsion). Other information on the Honor Code can be found at <<http://www.colorado.edu/policies/honor.html>> and at <<http://www.colorado.edu/academics/honorcode/>>.



