QUENTIN TARANTINO

FILM S167
INSTRUCTOR: Kirsty Sinclair Dootson (kirsty.dootson@yale.edu)
CLASS MEETS: Tuesday, Thursday, 9:00am - 12:15pm, Session B
OFFICE HOURS: by appointment

COURSE DESCRIPTION
This course covers the entire directorial career of Quentin Tarantino, from his first film Reservoir Dogs (1992), to his most recent, The Hateful Eight (2015). Perhaps one of the most controversial directors working in Hollywood today, Tarantino’s films are known for their graphic violence, postmodern irony, unusual narrative construction, complex racial politics, and knowing deployment of pop-cultural references. This class will not only examine the formal elements that comprise Tarantino’s auteur style, but will pay particular attention to his deployment of genre tropes, and scrutinize the way race and gender are treated in his films. Students will encounter a range of methodological approaches to Tarantino’s films, in order to interrogate why his films are both lauded and condemned.

CONTENT WARNING
Students should be advised that Tarantino’s films contain graphic violence, including sexual violence, and hate-speech (dialogue that is considered racist, homophobic and misogynistic).

SESSIONS
Each session will focus on a single film from Tarantino’s career, beginning with a screening and followed by discussion.

READINGS & ADDITIONAL VIEWING
All readings will be available in PDF form on the class website. Typically students will be required to engage with one long or two short readings. Students will also be required to watch one additional film each week outside of class. These films will be available on reserve at the Yale Film Study Center. Students unfamiliar with Tarantino and/or film analysis may find Mary Pratt’s book useful as an introductory text, but it is not required reading: Mary K. Pratt, How to Analyze the Films of Quentin Tarantino. (Edina, MN: ABDO, 2011).

ASSIGNMENTS & GRADING
Short Paper - 20%

Students will submit a short (4 page) paper using close visual analysis to assess the central claim of one reading we have studied in class. Due in class, session 6.
Final paper – 40%

Final papers of 8 to 10 pages are due the last day of class. Students can either select a paper topic from the list provided, or decide upon their own topic, in discussion with the course instructor. Papers should examine one film directed by Tarantino and demonstrate both close analysis skills and a thoughtful engagement with the critical debates surrounding his work. Students should cite at least three additional sources to those we have studied in class.

Presentation – 20%

Students will be required to deliver a short presentation based on their final paper in the last class. The length will be determined by enrollment but they should be no longer than ten minutes. This should leave us time for discussion at the end.

Participation – 20%

Participation is not simply attendance but behaving as a good class “citizen”, both contributing ideas and being attentive to those offered by your classmates. To receive a good participation grade students must demonstrate they have read and engaged with the assigned readings and films, arriving at class ready to discuss them in detail.

STATEMENT OF ACADEMIC INTEGRITY

Please abide by all Yale College regulations on academic integrity and plagiarism, including the use of original work, appropriately citing sources, and restriction of collaboration unless given the permission of the instructor. You may not submit the same work to multiple classes without express permission of both instructors. Work that does not follow Yale’s standards of academic integrity cannot be accepted and will result in a failing grade or more serious action. See the Yale Writing Center for information on academic integrity: http://yalecollege.yale.edu/new-students/class-2019/academic-information/intro-undergrad-education/academic-honesty

CLASS SCHEDULE

CLASS 1. RESEVOIR DOGS : WHAT IS AN AUTEUR?
Tuesday 4 July
Class screening  Reservoir Dogs (1992)

Additional viewing  Natural Born Killers (dir. Oliver Stone, 1994)


CLASS 2. PULP FICTION : VIOLENCE & MASCULINITY
Thursday 6 July
Class Screening  
*Pulp Fiction* (1994)

Additional viewing  *True Romance* (dir. Tony Scott, 1993)

Reading  


CLASS 3. JACKIE BROWN : RACE, GENRE & SOUND
Tuesday 11 July
This week the class will examine Yale’s own 35mm print of the film with Archivist and Special Collections manager Brian Meacham.

Class screening  *Jackie Brown* (1997)


Reading  

CLASS 4. KILL BILL VOL. 1 : VIOLENCE & FEMININITY
Thursday 13 July

Additional Viewing  *Lady Snowblood* (dir. Toshiya Fujita, 1973)

Reading  

CLASS 5. KILL BILL VOL. 2 : GENRE
Tuesday 18 July
Midterm papers due today.

Class screening  *Kill Bill Vol. 2.*

Additional Viewing  *Kozure Ōkami: Kowokashi udekashi tsukamatsuru*

**CLASS 6. DEATH PROOF: TARANTINO AS FEMINIST**

**Thursday 20 July**

**Class screening** *Death Proof* (2007)

**Additional Viewing** *Planet Terror* (dir. Robert Rodriguez, 2007)


**CLASS 7. INGLORIOUS BASTERS: VIOLENCE & ETHICS**

**Tuesday 25 July**

**Class screening** *Inglorious Basterds* (2009)

**Additional Viewing** No additional viewing this week. *Inglorious Basterds* is long and we will have limited time for discussion.


**CLASS 8. DJANGO UNCHAINED: RACE & GENRE??**

**Thursday 27 July**

**Class screening** *Django Unchained* (2012)

**Additional Viewing** *Twelve Years a Slave* (dir. Steve McQueen, 2013)


CLASS 9. THE HATEFUL EIGHT : WIDESCREEN & THE WESTERN
Tuesday 1 August
Class screening  
*The Hateful Eight* (2015)

Additional Viewing  
*The Searchers* (dir. John Ford, 1956)

Reading  
André Bazin, “The Western or the American Film Par Excellence”,  

Donato Totaro, “The Hateful Eight : The Big Show Returns”,  

CLASS 10. THE HATEFUL EIGHT PART II.
Thursday 3 August
Due to the long running time of *The Hateful Eight* (187mins) we will continue our discussion this week.

Students will deliver presentations based upon their final papers.

Final papers due today.