

CTCS 469

THE JAMES BOND PHENOMENON

SPRING 2013

INSTRUCTOR: Dr. Rick Jewell, Hugh M. Hefner Professor of American Film

OFFICE: George Lucas Bldg., SCA 303; jewell@usc.edu

TEACHING ASSISTANTS: Luci Marzola (lmarzola@usc.edu)
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1. COURSE DESCRIPTION: CTCS 469 will focus on a number of issues that pivot around the extraordinary longevity of the James Bond films. These issues will include literary source material and adaptation strategies, business practices, genre influences, cultural context, narrative and style, representation, mythology, ideology and stardom.

2. CLASS SESSIONS: Classes convene on Wednesday evenings at 6 in the Norris Cinema Theater. At least one film will be screened during each session.

3. TEXT BOOKS: Chapman, James. *License to Thrill: A Cultural History of the James Bond Films*. Second edition. New York: I.B. Taurus, 2007.
Lindner, Christopher (ed.). *The James Bond Phenomenon: A Critical Reader*. Manchester, England: Manchester University Press, 2003.
Five James Bond novels written by Ian Fleming: *Casino Royale*, *Dr. No*, *From Russia With Love*, *Goldfinger*, *Thunderball*

4. REQUIREMENTS:

ONE TERM PAPER (12 page minimum) Due: April 10th (1/3 of final grade)

MID-TERM EXAM March 6th (1/3 of final grade)

FINAL EXAM May 8th, 7-9 p.m. (1/3 of final grade)

5. POLICIES:

- a. The MID-TERM and FINAL EXAM will cover lectures, screenings, assigned readings, handouts and discussions and will be primarily essay in nature.
- b. PENALTY SCHEDULE FOR LATE PAPERS: The final grade assigned to a late term paper will be lowered as follows:
 - One day to one week: 1/3 letter grade
 - One week to two weeks: One full letter grade
 - Two weeks to three weeks: Two full letter grades
 - More than three weeks: Paper receives a grade of F
- c. MISSING AN EXAM, INCOMPLETES: The only acceptable excuses for missing an exam or taking an incomplete in the course are personal illness or a family emergency (such as a death). Students must inform the professor or T.A. before the exam and present verifiable evidence in order for a make-up to be scheduled. Students who wish to take incompletes must also present documentation of the problem to the instructor or T.A.
- d. ACADEMIC INTEGRITY: USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless an instructor allows otherwise, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. SCampus contains a Student Conduct Code in Section 11.00, while the recommended sanctions for violating this code are located in Appendix A, both can be found at <http://web-app.usc.edu/scampus/1100-behavior-violating-university-standards-and-appropriate-sanctions/>. Should there be any suspicion of academic dishonesty, students will be referred to the Office of Student Judicial Affairs and Community Standards for review. The review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Keep in mind that PLAGIARISM (WHETHER DONE INTENTIONALLY OR NOT) WILL BE REPORTED, WILL MOST LIKELY RESULT IN FAILURE OF THE COURSE, AND COULD LEAD TO DISMISSAL FROM THE UNIVERSITY. If you have any questions about academic integrity, plagiarism, or if you have any questions or doubts about how to properly cite a source, see your teaching assistant, drop by the Writing Center (Taper Hall 320) or consult the Office of Student Judicial Affairs and Community Standards Guide - <http://www.usc.edu/student-affairs/SJACS/forms/tig.pdf>.

- e. TURNITIN: This course uses Turnitin, which is hosted on the course's Blackboard site (<http://blackboard.usc.edu>). In addition to a hard copy brought to class,

term papers must also be submitted electronically through Turnitin by 2:00 pm on April 10. Papers not submitted by this time will be considered late and penalized accordingly.

To use Turnitin:

- Log in to blackboard.usc.edu and click on CTCS 469 under “My Courses.”
- On the left-hand side of the screen is a taskbar. Click on “Assignments” on this taskbar to reach the “upload” page.
- Click “View/Upload” to upload your paper.

Questions about Turnitin should be directed to the T.A.s.

- f. **STUDENTS WITH DISABILITIES:** Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to me (or the lead T.A.) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. - 5:00 p.m., Monday through Friday. The phone number for DSP is (213) 740-0776.
- g. **COURSE EXAM AND PAPER RETENTION POLICY:** It is the responsibility of all students in Critical Studies courses to retrieve all papers, projects, assignments and/or exams within one academic year of completion of a course. These records may be essential in resolving grade disputes and incompletes as well as assist in verifying that course requirements have been met. The Critical Studies Division will dispose of all records from the previous academic year in May of the current academic year. No exceptions. Please be in contact with your T.A. about collecting these documents while you are taking the course.

6. OFFICE HOURS: My office is located in Room 303 on the fourth floor of the Cinematic Arts Complex. I will be in the office from 10:30 to 12:15 on Monday mornings and 3 to 4 on Wednesday afternoons. Please sign up for an appointment in the Critical Studies office, SCA 320. My office phone is 213-740-2900 and the Critical Studies office phone is 213-740-3334.

TA Office Hours: Luci Marzola, Wednesdays, 10:30-11:30, Critical Studies TA Office
RJ Ashmore, Tuesdays, 2:00-3:00, Critical Studies TA Office
Nicholas Emme, Tuesdays, 12:45-1:45, SCA Spielberg Lobby

* The Critical Studies TA office is located in the University Village across Jefferson Blvd from campus. It is Suite 3315, between Magic Machine and the ICON office.

SYLLABUS

WEEK 1 – January 16

Introduction

Screening: *Dr. No*, 1962

Producers: Albert R. Broccoli and Harry Saltzman

Director: Terence Young

Screenplay: Richard Maibaum, Johanna Harwood, Berkeley Mather

Bond played by Sean Connery

Readings: *Casino Royale*, *Dr. No*

WEEK 2 – January 23

Building a Cinematic Bond I

Back Story

Screening: *From Russia With Love* (1963)

Producers: Albert Broccoli and Harry Saltzman

Director: Terence Young

Screenplay: Richard Maibaum, Johanna Harwood

Bond played by Sean Connery

Readings: *From Russia with Love*; Chapman, 1-21; Lindner, 1-9

WEEK 3 – January 30

Building a Cinematic Bond II

Evolution of the Spy Film Genre I

Screening: *Goldfinger* (1964)

Producers: Albert Broccoli and Harry Saltzman

Director: Guy Hamilton

Screenplay: Richard Maibaum, Paul Dehn

Bond played by Sean Connery

Readings: *Goldfinger*; Chapman, 22-88

WEEK 4 – February 6

Building a Cinematic Bond III

Evolution of the Spy Film Genre II

Screening: *Thunderball* (1965)

Presented by: Albert Broccoli and Harry Saltzman

Producer: Kevin McClory
Director: Terence Young
Screenplay: Richard Maibaum, John Hopkins, based on the original story by
McClory, Jack Whittingham and Ian Fleming
Bond played by Sean Connery
Readings: *Thunderball*; Lindner, 13-55

WEEK 5 – February 13

Evolution of the Spy Film Genre III
Other Cinematic Influences on the Bond Series

Screening: *The Spy Who Came In From the Cold* (1965)
Producer and Director: Martin Ritt
Screenplay: Paul Dehn and Guy Trosper based on the novel by John Le Carre
Star: Richard Burton
Readings: Lindner, 56-88

WEEK 6 – February 20

Ian Fleming and the Literary Bond I

Screening: *On Her Majesty's Secret Service* (1969)
Producers: Albert Broccoli and Harry Saltzman
Director: Peter Hunt
Screenplay: Richard Maibaum, additional dialogue by Simon Raven
Bond played by George Lazenby
Readings: Chapman, 89-122

WEEK 7 – February 27

Ian Fleming and the Literary Bond II

Screening: *Live and Let Die* (1973)
Producers: Albert Broccoli and Harry Saltzman
Director: Guy Hamilton
Screenplay: Tom Mankiewicz
Bond played by Roger Moore
Readings: Lindner, 99-117

WEEK 8 – March 6

****MID-TERM EXAM****

Screening: *The Spy Who Loved Me* (1977)
Producer: Albert Broccoli
Director: Lewis Gilbert
Screenplay: Christopher Wood, Richard Maibaum
Bond played by Roger Moore
Readings: None

WEEK 9 – March 13

The “Bond Genre”

Screening: *For Your Eyes Only* (1981)
Producer: Albert Broccoli
Director: John Glen
Screenplay: Richard Maibaum, Michael Wilson
Bond played by Roger Moore
Readings: Chapman, 123-169

WEEK 10 – March 27

Bond and the Zeitgeist

Screening: *Octopussy* (1983)
Producer: Albert Broccoli
Director: John Glen
Screenplay: George MacDonald Fraser, Richard Maibaum, Michael Wilson
Bond played by Roger Moore
Readings: Chapman, 170-195; Lindner, 118-150

WEEK 11 – April 3

The “Bondanza”: the Selling of 007

Screening: *The Living Daylights* (1987)
Producers: Albert Broccoli, Michael Wilson
Director: John Glen
Screenplay: Richard Maibaum, Michael Wilson
Bond played by Timothy Dalton
Readings: Chapman, 196-211; Lindner, 151-165

WEEK 12 – April 10

James Bond and the British Sensibility

*****TERM PAPER DUE*****

Screening: *GoldenEye* (1995)

Presented by Broccoli

Producers: Michael Wilson, Barbara Broccoli

Director: Martin Campbell

Screenplay: Jeffrey Caine, Bruce Fierstein based on a story by Michael France

Bond played by Pierce Brosnan

Readings: Lindner, 169-183

WEEK 13 – April 17

James Bond and Myth I

Screening: *Tomorrow Never Dies* (1997)

Producers: Michael Wilson, Barbara Broccoli

Director: Roger Spottiswoode

Screenplay: Bruce Fierstein

Bond played by Pierce Brosnan

Readings: Chapman, 212-240; Lindner, 184-214

WEEK 14 – April 24

James Bond and Myth II

Screening: *Casino Royale* (2006)

Producers: Michael Wilson, Barbara Broccoli

Director: Martin Campbell

Screenplay: Neal Purvis & Robert Wade, Paul Haggis

Bond played by Daniel Craig

Readings: Chapman, 241-270; Lindner, 215-231

WEEK 15 – May 1

Conclusion

Screening: *Skyfall* (2012)

Producers: Michael Wilson, Barbara Broccoli

Director: Sam Mendes

Screenplay: Neal Pervis & Robert Wade and John Logan

Bond played by Daniel Craig

Readings: Lindner, 232-258

*****FINAL EXAM: Wednesday, May 8th, 7-9 pm.*****