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.

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
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

**************************TERMPAPER DUE******************************

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