



## ANSWERS TO THE DEBATING QUESTIONS

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**2001, A Space Odyssey (UK, 1968)**

**1. Give examples of the shallowness and/or the emotional atrophy of the humans in 2001 (chronologically):**

- a) the birthday of Dr Floyd's daughter
- b) the small talk with the Russians
- c) the speech by Dr Floyd
- d) the snapshot taken at the lunar probe
- e) the TV programmes watched: judo and BBC *The World Tonight*
- f) the food eaten: junk food and processed food  
(Frank and Dave do not communicate while they are eating)
- g) Frank Poole's birthday
- h) we see Frank Poole under a tanning unit

**2. Give examples of the humanity of HAL:**

- a) he is proud of his responsibilities, reliability and intelligence
- b) he shows emotions
- c) he becomes frustrated
- d) he can mimic both positive and negative human characteristics
- e) his voice sounds alert, reassuring, polite
- f) he asks personal questions to Dave Bowman
- g) he is concerned about the oddness of the Jupiter mission
- h) he shows both self-confidence and integrity: he proposes the failure mode analysis himself
- i) only HAL knows the real purpose of the Jupiter mission: the space race with the Russians
- j) he is paranoid and worried about his own downfall

**3. Conversation questions:**

- a) Who should be trusted? Mission control or HAL?
- b) Do you feel sorry for HAL as Dave Bowman is disconnecting him?
- c) Five birth-days are celebrated in *2001*:
  - Dawn of Man
  - Dr Floyd's daughter
  - Frank Poole
  - HAL's operative birthday
  - Birth of the Star-Child
- d) List the reproductive images and analogies used in *2001*:
  - copulation
  - birth
  - the trajectory from the ovum to the uterus
  - hibernation
  - amniotic fluid
  - a forceps
  - umbilical chord

### ***A Clockwork Orange (UK, 1971)***

1. The **X-rated** certification for this film: assess a) the violence  
b) how it is shown

The film is very violent, but the violence is stylized or choreographed (like in *West Side Story*). This means the viewer should see beyond the violent images and wonder if there isn't some ulterior motive on the part of the Film Director.

For other X-rated films, see the unit called "*Light and Dark*."

2. **Copycat** violence: give examples of links between films and real-life violence inspired by them

The following films have all inspired real-life crime: *Scream* (US, 1996, by Wes Craven), *Fight Club* (US, 1999, by David Fincher), *Saw* (US, 2004, by James Wan)

3. a) Explain the **title**, *A Clockwork Orange*: something or someone full of life (the orange) being turned into something or someone mechanical  
  
b) Explain the **name**, *Alex*: in Latin "a-lex" means something like "lawless"; Alexander the Great
4. Why are some of the scenes considered "*disturbing*"?

Because of the juxtaposition between ultraviolent and domestic and familiar scenes

5. Why was the "*Ludovico Technique*" implemented by the government?

It was an aversion technique used by the government, based on Pavlov's ideas of conditioning, to make room in prisons for common-law criminals and political offenders

6. **Characterize Alex**

a) **before** the treatment: lively but violent, loves life, is not evil, has a kind of charm, enterprising, outgoing, bold, vicious, a little naive

b) **after** the treatment: numb, obedient, docile, compliant, passive, subservient, dehumanized, robbed of individuality, mechanically responsive, institutionalized (not rehabilitated)

7. **Camerawork**: give examples of the use and their effect:

- a) close-ups: serum injection scene in Ludovico clinic
- b) tracking shots or travelling shots: record store scene
- c) fast motion and slow motion shots: rape scene and Alex tossing his droogs into the water
- d) hand-held, jerky camera: Health Farm scene and Georgie and Dim attacking Alex
- e) subjective point-of-view shots (deep focus shots): scene with the probation officer, Deltoyd
- f) aerial shots: prison scene

### ***Ali* (US, 2001)**

1. Give examples of **segregation** in Ali's youth (beginning of the film, opening sequences).
2. Do you know examples of other "**biopics**" (film biographies)?

*Steve Jobs*, about Steve Jobs, by Danny Boyle, with Michael Fassbender (US, 2015)

*Invictus*, about Nelson Mandela and François Pienaar, by Clint Eastwood, with Morgan Freeman and Matt Damon (US, 2009)

*The Queen*, about Queen Elizabeth II, by Stephen Frears, with Helen Mirren (UK, 2006)

*Walk the Line*, about Johnny Cash, by James Mangold, with Joaquin Phoenix (US, 2005)

*Ray*, about Ray Charles, by Taylor Hackford, with Jamie Foxx (US, 2004)

*Nixon*, about Richard Nixon, by Oliver Stone, with Anthony Hopkins (US, 1995)

And many more examples

3. What is your opinion on **inter-religious marriages**?
4. Mohammed Ali was one of the first **conscientious objectors**. He was a so-called "draft dodger". He refused to be drafted to the Vietnam War. Discuss.
5. **Mohammed Ali's celebrity status:**
  - a) give examples of his drive, his wish to make it all the way to the top
  - b) give examples of the fact that Mohammed Ali was a notorious womanizer
  - c) give examples of the fact that Mohammed Ali became a cultural icon
  - d) give examples of the relationship between Mohammed Ali and the press (Howard Cossell)
  - e) give examples of the fact that Mohammed Ali was manipulated by the Nation of Islam
6. **Sports and Politics:**
  - a) give other examples of the influence sports can have on politics and vice versa;
  - b) what was the lasting influence of Mohammed Ali on American society of the 1960s and 1970s?

**1972:** Black September, an Arab Commando, attacked members of Israel's Olympic Team at the Munich Summer Olympics

**1936:** African-American athlete Jesse Owens won four gold medals at the Munich Summer Olympics, defeating Hitler's ideal of the Aryan Master Race

**1968:** African-American athletes Tommie Smith and John Carlos raised their fist in admiration for the Black Power Movement at the Mexico City Summer Olympics

And many more examples

7. Do you know of other **cultural icons**, celebrities who have shaped the way people think, dress, behave, etc? Make your top ten.

Marilyn Monroe

Abraham Lincoln

Mother Teresa

John F. Kennedy

Martin Luther King

Nelson Mandela

Winston Churchill

Mahatma Gandhi

Albert Einstein

Rosa Parks

the Dalai Lama

Malcolm X

John Lennon

And many more examples

Time Magazine published their list of "100 Most Significant Figures in History" on December 10<sup>th</sup> 2013:

<http://ideas.time.com/2013/12/10/whos-biggest-the-100-most-significant-figures-in-history/>

There are many such lists:

<http://www.webdesignerdepot.com/2009/06/100-portraits-of-iconic-people-of-all-time/>

## ***Apocalypse Now* (US, 1979)**

### **1. Characterization:**

- a) Willard (played by Martin Sheen): apathetic, distant, numb, shell-shocked, alcoholic, state of dementia, nervous breakdown, descends into madness, passive
- b) Chef Jay Hicks: too stressed, too up-tight, the most affected by the brutality of the war
- c) Lance Johnson: a drug addict, far-out because of the drugs
- d) Tyrone Miller, Mr Clean (played by Lawrence Fishburne): childishly unaware
- e) Kilgore: fanatical, over-confident
- f) Kurtz: evil genius, immoral, insane, dark, godlike

### **2. *Apocalypse Now* is a kind of a *road movie*: what “slices” have you discovered (stand-alone episodes in the film):**

- a) Saigon and the American generals’ HQ (with actor Harrison Ford)
- b) looking for mangoes in the jungle
- c) the 9<sup>th</sup> Air Cavalry and Lieutenant-Colonel Bill Kilgore (played by Robert Duvall)
- d) the Hau Phat supply depot and the music show
- e) checking the sampan
- f) the Do Lung bridge
- g) the death of Clean (killed by the Viet Cong) and Chief (killed by the Montagnard people)
- h) Kurtz’ outpost and the photojournalist (played by Marlon Brando and Dennis Hopper)

### **3. Examples of US cruelty/imperialism:**

- a) Bill Kilgore (why kill Kurtz and not him?)
- b) checking the sampan
- c) the Hau Phat supply depot and the music show

### **4. Identification Willard-Kurtz:**

- a) both are assassins (checking the sampan; both have a criminal record)
- b) both hate lies

### **5. Technique revealing content and atmosphere: what do they reveal?**

- a) (lap) dissolves
- b) chiaroscuro

surrealism, nightmarish atmosphere, influence of drugs

### **6. What does the **river** Nung (the Mekong) **symbolize**? The inability to attach oneself emotionally**

7. Examples of **other Vietnam films**: similarities and differences between:

*Platoon* (US, 1986, by Oliver Stone, with Tom Berenger, Charlie Sheen and Willem Dafoe)

*The Deer Hunter* (US, 1978, by Michael Cimino, with Robert de Niro, Christopher Walken and Meryl Streep)

*Full Metal Jacket* (US-UK, 1987, by Stanley Kubrick, with Vincent D'Onofrio, Matthew Modine and R. Lee Ermey)

*Born on the Fourth of July* (US, 1989, by Oliver Stone, with Tom Cruise)

*Good Morning Vietnam* (US, 1987, by Barry Levinson, with Robin Williams)

*Hamburger Hill* (US, 1987, by John Irvin, with Don Cheadle)

*Coming Home* (US, 1978, by Hal Ashby, with Jane Fonda and Jon Voight)

*Saigon* (US, 1988, by Christopher Crowe, with Willem Dafoe)

## ***Babel* (US, Mexico, 2006)**

### **1. Themes**

- a) the impossibility to communicate; Isolation
- b) the color **RED** (the red dress worn by the Mexican nanny; the red jacket worn by Yusef; the seats in Brad Pitt's and Cate Blanchett's bus are red, Chieko in Japan uses red ink to write messages to people who don't understand sign language) → **Symbolism**: death (blood), but also life (lifeblood)
- c) small mistakes having tragic consequences: trying to shoot a gun
- d) human sexuality (the self-exposure of Chieko in Japan, the voyeuristic activity that secretly links Yusef and his sister)
- e) this film looks at the fact that we are all intimately connected on a life-and-death level, but the trivialities of language and misunderstandings break us apart; human connectivity: people suffer all over the world, in similar ways; to show what unites people through their nature and aspirations and what divides them through class, culture, politics, the global economy and the terrible gap in communication.
- f) human relationships: parents with their children, courtships, weddings and trying to solve marital problems
- g) the underlying violence or aggression that can be detected in each of the four societies
- h) can governments around the world handle the globalized world by recognizing the universality of human rights; the global village depicted in *Babel* is a harsh, unfair place. Tourism and the media have done little to improve mutual respect and understanding.
- i) the mutual unintelligibility of language; the film goes beyond language, focusing on cultural, economic, political, and social gaps across the world (the politeness and compassion shown by the Japanese detectives, the violence used by the Moroccan police, the racist treatment of illegal Mexican aliens by the American border patrol, the paranoid treatment as a terrorist act of the shooting incident by the American Embassy and the media)
- j) the so-called **butterfly effect**: everything in the world is linked. Thus an insect fluttering its wings in one part of the world (a fatal gun-shot in the film *Babel*) can initiate a chain of events that reverberate across the world.

### **2. Cinematography: director of photography Rodrigo Prieto**

- a) hand-held camera, to suggest realism (*cinéma-vérité*), documentary style
- b) the sharp attention to detail (lighting the pipe with drugs)
- c) mixing around temporal and spatial references
- d) some shots are filmed in 35 mm, others in 16 mm, to reflect the emotional states the characters are in

### **3. Title: *Babel*: Significance: the Biblical story of *Babel*:**

It's a brutal tale of God's anger over the pride of humanity's attempt to build a tower whose top might reach heaven. To punish his own creations, he scattered them to the four corners of the earth and "confounded their language, that they may not understand each other's speech".



### *Crash* (US, 2005)

1. This is a so-called *ensemble-film*, with at least eight interwoven, seemingly independent stories, floating towards and away from each other. Mention the eight different story lines and how they interweave.
  - a. Detective Graham Waters and his colleague Ria
  - b. the Persian shop owner and his daughter Dorri
  - c. Jean and Rick Cabot, the District-Attorney and his wife
  - d. car-jackers Anthony and Peter
  - e. locksmith Daniel Ruiz
  - f. LAPD Officer John Ryan and his colleague Tom Hansen
  - g. Cameron and Christine Thayer, the African-American couple
  - h. LAPD officer John Ryan and his father

2. This is not a so-called *message-movie*, which *American History X* (1998, by Tony Kaye) was. Why isn't *Crash* as simplistic?

Largely thanks to the acting and the script

3. When racism is talked about, black-white racism is immediately thought of. But what other forms of racism does one witness in *Crash*?

Black-Latino; Latino-Asian; white-Arabic

4. People's assumptions about others prevent them from seeing the actual person before them. Discuss. Here are some examples:
  - a. the Iranian is thought to be an Arab
  - b. Sandra Bullock thinks the locksmith is a burglar
  - c. Don Cheadle never gets it right where his Latina lover comes from
  - d. Matt Dillon thinks the woman he fondles is white, not African-American
  - e. the white TV-producer asks the African-American actor to speak "*more black*", but the TV-director, himself African-American, doesn't sound "*black*" either
  - f. Anthony and Peter, the two African-American car-jackers, think they're being discriminated against in a white neighbourhood (especially at the beginning of the film)

***Dirty Pretty Things* (UK, 2002)**

1. Explain the **title**, "*Dirty Pretty Things*": "Strangers come to the hotel at night to do dirty things and in the morning it's our job to make things look pretty again" (Sneaky – Sergi Lopez)
  
2. **Genre**: what genre do you think this film fits into? Discuss the following possibilities:
  - a) thriller (director Stephen Frears is a Hitchcock fan)
  - b) romance
  - c) tragi-comedy
  - d) one critic calls it "science fiction" – why? Familiar yet alien: the shady underworld right under our noses (sense of dislocation)
  - e) drama
  
3. **Escape routes** for:
  - a) Okwe: he chews leaves
  - b) Senai: she dreams of New York
  - c) Sneaky (Senor Juan): he drinks too much
  
4. **Symbolism** of the BODY:
  - a) Juliette and Senai are paid for their bodies and see this as a means to freedom
  - b) Guo Yi and Okwe discuss the meaning of the body (the morality)
  - c) Sneaky (Senor Juan) sells bodies as objects of trade
  - d) bodies in this film are bought and sold, used and abused as parts, sex acts and debasing labour.

***East is East (UK, 1999)***

1. Give examples of things done by George Khan's family that are "normally" forbidden by Islam:
  - a) taking part in a Christian procession
  - b) eating pork
  - c) the eldest son Nazir being gay
  - d) drinking beer
  - e) insulting one's family members
  - f) looking like a hippie
  - g) going out
  - h) not going to the mosque
  - i) not asking the parents' authorisation // permission
  - j) not dressing traditionally

### ***Easy Rider* (US, 1969)**

6.

**Cult movies:** also referred to as **cult classics** are films that have acquired a cult following. Cult films are known for their dedicated and passionate fan base and elaborate subculture. The fans engage in repeated viewings, quoting dialogue and imitating the dress and scenes of the film. The films are often revolutionary in form and content.

Examples: *2001, A Space Odyssey*, UK, 1968, by Stanley Kubrick, with Keir Dullea; *Eraserhead*, US, 1977, by David Lynch, with John Nance; *Videodrome*, Canada, 1983, by David Cronenberg, with James Woods; *Pulp Fiction*, US, 1994, by Quentin Tarantino, with Samuel L. Jackson, John Travolta, Ving Rhames, Uma Thurman, Tim Roth, Amanda Plummer, Harvey Keitel and Bruce Willis; *Spring Breakers*, US, 2012, by Harmony Korine, with Selena Gomez, Vanessa Hudgens, Ashley Benson and Rachel Korine

**Road movies:** a film genre in which the main characters leave home to travel from place to place, typically altering the perspective from their everyday lives.

Examples: *Apocalypse Now*, US, 1979, by Francis Ford Coppola, with Martin Sheen; *Mad Max*, Australia, 1979, by George Miller, with Mel Gibson; *Wild at Heart*, US, 1980, by David Lynch, with Nicholas cage, Willem Dafoe and Laura Dern

**Anti-establishment movies:** films presenting views or beliefs which stand in opposition to the conventional social, political, and economic principles of a society.

Examples: *Taxi Driver*, US, 1976, by Martin Scorsese, with Robert de Niro; *Brazil*, UK, 1985, by Terry Gilliam, with Jonathan Pryce; *Natural Born Killers*, US, 1994, by Oliver Stone, with Woody Harrelson

**Anti-hero movies:** films featuring a protagonist who lacks conventional heroic qualities such as idealism, courage, and morality. These individuals often possess dark personality traits such as disagreeableness, dishonesty, and aggressiveness. The characters are usually considered contrary to an archetypal hero.

Examples: *The Graduate*, US, 1967, by Mike Nichols, with Dustin Hoffman; *Deliverance*, US, 1972, by John Boorman, with John Voight; *Serpico*, US, 1973, by Sidney Lumet, with Al Pacino; *One Flew over the Cuckoo's Nest*, US, 1975, by Milos Forman, with Jack Nicholson; *Taxi Driver*, US, 1976, by Martin Scorsese, with Robert de Niro; *Apocalypse Now*, US, 1979, by Francis Ford Coppola, with Martin Sheen; *The Big Lebowski*, US, 1998, by Joel and Ethan Coen, with Jeff Bridges; *Hurricane Carter*, US, 1999, by Norman Jewison, with Denzel Washington

### ***Erin Brockovich* (US, 2000)**

1. **Typcasting** : e.g. Julia Roberts in "*Pretty Woman*" (1990) → give other examples of typecast actors

**Definition of typcasting** : assigning an actor or actress repeatedly to the same type of role, as a result of the appropriateness of their appearance or previous success in such roles. There have been examples where an actor has been so strongly identified with a role as to make it difficult for him or her to find work playing other characters.

**Exercise:** Match the name of the actor with the typecast role they often play:

Actor	Typecast role
Angelina Jolie	Tomboy
Hugh Grant	Clumsy
Samuel L. Jackson	Badass
Morgan Freeman	Wise Old Guy
Cameron Diaz	Babe
Elijah Wood	Nerd
Clint Eastwood	Macho
Sylvester Stallone	Mr Muscles

2. This film is based on **real-life events**: give other examples of such films (often about unlikely triumphs against the odds)

There are many so-called *biopics*. Here is a selection of recent ones:

*Selma* (US, 2014, by Ava DuVernay, with David Oyelowo)

*The Revenant* (US, 2015, by Alejandro González Iñárritu, with Leonardo Di Caprio)

*Steve Jobs* (US, 2015, by Danny Boyle, with Michael Fassbender)

*In the Heart of the Sea* (US, 2015, by Ron Howard, with Chris Hemsworth)

*The Danish Girl* (UK, 2015, by Tom Hooper, with Eddie Redmayne)

3. **Class-action lawsuits**: give examples from reality in the US / elsewhere

There have been many so-called *class actions*, both in and outside the US. Here is a selection:

*Brown versus Board of Education*, US, 1954

*Breast Implant Litigation*, US, 1994

*Pacific Gas & Electricity Company*, US, 1996 (the one featured in *Erin Brockovich*)

*Facebook*, US, 2009

*Exxon Mobil oil spill*, US, 2001

4. **React** to the following words in connection with the film:

- a) David versus Goliath: who is who in this film?
- b) discuss the relationship between Erin Brockovich and Ed Masry  
George
- c) “*courtroom drama*”: give other examples of such films

There are many so-called courtroom dramas. Here is a selection:

*Kramer versus Kramer* (US, 1979, by Robert Benton, with Dustin Hoffman and Meryl Streep)

*A Cry in the Dark* (Australia, 1988, by Fred Schepisi, with Meryl Streep and Sam Neill)

*Presumed Innocent* (US, 1990, by Alan J. Pakula, with Harrison Ford)

*A Time to Kill* (US, 1996, by Joel Schumacher, with Matthew McConaughey, Sandra Bullock, Samuel L. Jackson and Kevin Spacey)

*The Accused* (US, 1998, by Jonathan Kaplan, with Jodie Foster and Kelly McGillis)

- d) how do you react to this film? sentimental – authentic – sincere – a “*tear-jerker*”
- e) does the viewer underestimate Erin Brockovich because of the way she looks?

The real Erin Brockovich has complained about Julia Roberts’ overly seductive look and behaviour in the film

***Forrest Gump*** (US, 1994)

**1. Forrest Gump: Madman or Genius?**

- a) he is intellectually inferior (with an IQ of 75)
- b) he is morally superior

2. **Dramatic Irony** is a literary technique, originally used in Greek tragedy, whereby the implications of an event are understood by the audience but not grasped by the characters in the movie, the play or the book.

Event in the film What Forrest says	What the audience knows What Forrest doesn't know
JFK – Robert Kennedy – Marilyn Monroe	Here the teacher can refer to the scandals surrounding the Kennedys
Forrest and his African-American friend Bubba both come from Alabama	The Montgomery, Alabama, bus boycott (Rosa Parks, 1955-1956)
Forrest's attitude to the army Forrest's respect for Lieutenant Dan	
"This guy named Charley"	A racist way of referring to the Vietcong
"Dallas, from Phoenix"	Dallas, Texas; Phoenix, Arizona
"Cleveland, from Detroit"	Cleveland, Ohio; Detroit, Michigan
"There was always some place to go" "There was always something to do" "The war wasn't always fun"	
"The rain was falling upwards"	The monsoon season in South-East Asia
"That river in Vietnam"	The river Mekong
Forrest's love for Jenny	Is it really reciprocal?

3. What is the **symbolism of the feather** blowing in the wind at the beginning and end of the film?
- a) Forrest's impaired intellect
  - b) destiny (fate) and chance
  - c) freedom
4. What do you think of the **relationship between Forrest and Jenny**? What makes her decide to marry Forrest? Are they compatible or incompatible?
5. Forrest's mother insisted that her son should attend an **ordinary school**, not one for disabled children. Discuss.
6. What is the **symbolism of Forrest running** in the film?
- a) escape
  - b) running away from each other but also running towards each other
7. What genre does this film belong to? Tragicomedy probably more than Vietnam film or comedy

### ***Ghost Dog (US, 1999)***

#### **1. Sources of intertextuality (literature and films) :**

- a. Yamamoto Tsunetomo, "*Hagakure: the Book of the Samurai*" (18<sup>th</sup> century)
- b. Ryunosuke Akutagawa, "*Rashomon*" (early 20<sup>th</sup>) and Akira Kurosawa's film, "*Rashomon*", Japan, 1950
- c. Mary Shelley, "*Frankenstein*", 1831
- d. Ralph Ellison, "*Invisible Man*", 1952
- e. Kenneth Grahame, "*The Wind in the Willows*", 1908
- f. W.E.B. du Bois, "*The Souls of Black Folk*", 1903
- g. (violent) TV cartoons, "*Woody Woodpecker*", "*Felix the Cat*"
- h. "*Night Nurse*", by Winslow Mortimer, 1972
- i. J-P Melville, "*Le samurai*" (1967), with Alain Delon
- j. M. Scorsese, "*Taxi Driver*" (1976), with Robert De Niro
- k. silent movies, with *intertitles* and black screens
- l. Quentin Tarantino, "*Pulp Fiction*", 1994

**Question:** relate these sources to the storyline: violence permeates every aspect of today's world

#### **2. Technique : the (Lap) Dissolve:** cinematography by Robby Müller

a transition that superimposes a fade-out over a fade-in: the fleeting, circular, repetitive atmosphere (compare with RZA's elliptical soundtrack)

Give examples from beginning of the film: the pigeons, the tunnel

#### **3. Why the name "*Ghost Dog*"?**

- a. mysterious, fleeting
- b. untraceable; very laid-back; very cool
- c. where does he live?
- d. how can he be contacted?
- e. shows no emotion throughout the film
- f. "business": especially at night
- g. hooded, except when driving

Give examples from the film: he passes people unnoticed (beginning of the film)

#### **1. Boundaries crossed in the film (because of the many juxtapositions):**

- a. young African-American man  $\leftrightarrow$  ancient Japanese warrior
- b. Italian mafiosi  $\leftrightarrow$  African-American samurai
- c. English versus French: Ghost Dog and Raymond
- d. little African-American girl (Pearline) versus African-American samurai
- e. verbal versus non-verbal communication



**2. Quotes:**

- a. "Me and him, we're from different ancient tribes; we're almost extinct. We stick with the ancient ways."
- b. "Matters of great concern should be treated lightly , while matters of small concern should be treated seriously."
- c. "Everything seems to be changing around us – nothing makes any sense anymore."
- d. "Be determined and show resolve – go straight at it and do not hesitate."

**3. Genre:**

- a. humour (hilarious)
- b. tragicomedy
- c. "Jarmusch is the gentleman Tarantino"

**4. Animals (a recurrent Jarmusch theme):**

- a. a dog: *Ghost Dog*
- b. pigeons: faithful, always come back, always find destination
- c. a bear: solitary, violent if wounded
- d. a woodpecker: see the Woody Woodpecker cartoons
- e. a robin: a redbreast (blood)

***In the Name of the Father (UK/Ireland, 1993)***

Do the following exercise: make a match between the name of the “method actor”, what he or she did to meet the requirements of the role they were playing, and in which film that was:

<b>Name of actor</b>	<b>What they did</b>	<b>Name of film</b>
<b>Tom Hanks</b>	A leg wound led to a staphylococcus infection	<i>Cast Away</i>
<b>John Hurt</b>	He nearly suffocated because of the heavy make-up	<i>The Elephant Man</i>
<b>Robert De Niro</b>	His weight skyrocketed from 72 to 125 kilos over a four-month period, and he nearly suffered a heart attack as a result	<i>Raging Bull</i>
<b>Hilary Swank</b>	A blister led to a staphylococcus infection	<i>Million Dollar Baby</i>
<b>Sylvester Stallone</b>	He got punched in the chest so hard he had to be rushed to hospital	<i>Rocky</i>
<b>Vincent D’Onofrio</b>	He put on 35 kilos and injured his knee so badly reconstructive surgery was needed	<i>Full Metal Jacket</i>
<b>Adrien Brody</b>	He withdrew into isolation for months and learned to play Chopin	<i>The Pianist</i>
<b>Daniel Day-Lewis</b>	He refused to eat anything on the filmset he hadn’t killed himself using survival techniques	<i>The Last of the Mohicans</i>
<b>Leonardo DiCaprio</b>	He didn’t have his wounded hand seen to by a doctor	<i>Django Unchained</i>
<b>Jack Nicholson</b>	He underwent electroshock therapy, like his character	<i>One Flew Over the Cuckoo’s Nest</i>
<b>Kate Winslet</b>	She spoke with a German accent even while at home with her kids	<i>The Reader</i>
<b>Val Kilmer</b>	He memorized over 50 songs	<i>The Doors</i>
<b>Nicolas Cage</b>	He had a few teeth extracted without anaesthesia	<i>Birdy</i>
<b>Halle Berry</b>	She visited an area used by crack cocaine users and didn’t bathe for two weeks	<i>Jungle Fever</i>

## ***Paths of Glory* (US, 1957)**

### 1. **Film Technique** (give examples):

a) *deep focus shots* and *depth of field*:

**Definition:** subjects near the camera and far away are rendered with equal clarity → Possibility to compose the image in depth

The effect on the viewer is the dehumanization of the characters

b) *tracking* or *travelling shots* of:

**Definition:** a single, continuous shot made on the ground with a moving camera

- the trenches: documentary style

- the battlefield: no close-ups: the soldiers are reduced to faceless, anonymous “ants” (the Anthill)

as opposed to the circular camera movement in shots of the officers’ chateau.

### 2. **Characterization:**

a) Colonel Dax (Kirk Douglas)

b) General George Broulard (Adolphe Menjou)

c) Paul Mireau (George Macready)

### 3. **Symbols** reinforcing the storyline:

a) the empty rhetoric of the opening scene: baroque and echoes resounding

b) the courtroom: the floor is like a chess-board

c) Christiane Harlan’s (Kubrick’s third wife) song at the end of the film: French and German folksong

### 4. Why is the **court martial** “not authentic” according to Colonel Dax?

a) he couldn’t present evidence for the defence

b) the prosecution has presented no witnesses

c) there is no written indictment of charges against the defence

d) no stenographic report is being made about the trial

## 5. List of films released after 1970 shot entirely in black and white:

*Eraserhead* (US, 1977, by David Lynch)  
*Manhattan* (US, 1979, by Woody Allen)  
*The Elephant Man* (US, 1980, by David Lynch)  
*Die Sehnsucht der Veronica Voss* (Germany, 1982, by Rainer Werner Fassbinder)  
*Stranger than Paradise* (US, 1984, by Jim Jarmusch)  
*Down by Law* (US, 1986, by Jim Jarmusch)  
*C'est arrivé près de chez vous (Man Bites Dog)* (Belgium, 1992, by Benoît Poelvoorde and Rémy Belvaux)  
*Dead Man* (US, 1995, by Jim Jarmusch)  
*La haine* (France, 1995, by Mathieu Kassovitz)  
*Pi (π)* (US, 1998, by Darren Aronofsky)  
*Coffee and Cigarettes* (US, 2003, by Jim Jarmusch)  
*Melancholia* (US, 2008, by Lars von Trier)  
*The Artist* (France, 2011, by Michael Hazanavicius)

## 6. What is censorship?

**Censorship** is the suppression of speech, public communication or other information which may be considered objectionable, harmful, sensitive, politically incorrect or inconvenient as determined by governments, media outlets, authorities or other groups or institutions.

### List of the ten most censored countries:

Eritrea – North Korea – Syria – Iran – Equatorial Guinea – Uzbekistan – Myanmar – Saudi Arabia – Cuba – Belarus

Do the following exercise: make a match between the title of the film and the reason why it was censored

Film Title	Where?	Reason why it was censored
<i>A Clockwork Orange</i>	UK	the film director received death threats and there was a risk of copycat violence
<i>The Last Temptation of Christ</i>	Argentina	for its blasphemous content
<i>The Texas Chainsaw Massacre</i>	Iceland	for its graphic violence
<i>The Great Dictator</i>	Germany	for mocking Nazism
<i>Schindler's List</i>	Indonesia	for being sympathetic to the Jewish cause
<i>Fahrenheit 9/11</i>	Saudi Arabia	for being an insult to the Saudi royal family

### ***Pi* (π) (US, 1998)**

**1. Character:** each of the characters represents a certain aspect of life in general that stands in striking contrast with Max's beliefs:

- a. Sol Robeson (Mark Margolis): he stands for age, wisdom, retirement and surrender
- b. Lenny Meyer (Ben Shenkman): he is representative of religious values and fanaticism
- c. Marcy Dawson (Pamela Hart): she is unscrupulous, greedy, cruel and materialistic
- d. Devi (Samia Shoaib): she represents femininity, emotion, care and concern
- e. Jenna (Kristin Mea-Anne Lao): she represents the fascination for science and the childish passion to succeed

**2. Setting:**

- a. the locations are all unspectacular, realistic and familiar (see also the costumes, make-up and acting style)
- b. the locations all have a claustrophobic atmosphere (closed and narrow)
- c. exception: the trip to Coney Island: quietness and space

**3. Lighting:**

- a. film shot entirely in black and white (some critics say black or white)
- b. a lot of contrast and brightness

**4. Cinematography:** atmosphere of claustrophobia and paranoia:

- a. dramatic increase in tempo and editing
- b. extreme close-ups
- c. sudden bright white followed by black (fade outs)
- d. graphic elements: give examples: symbols, numbers

**5. Sound:**

- a. amplifies the atmosphere of paranoia as well
- b. **voice-over:** offers no background information about Max, they are just loose fragments

**6. Characteristics of "art-house films":**

- a. **genre characteristics:** "*science fiction*" or "*fantastic film*"? (no SF props!)
- b. **ambiguity:** a lot is left to the viewer's own imagination
- c. **subjectivity:** everything is totally restricted to Max Cohen's perspective:  
narration - image - sound - cinematography (camera movement)
- d. the ultimate aim is the total disorientation of the viewer

## ***Proof* (Australia, 1991)**

### **1. Explain the word *PROOF*:**

- a) evidence of the truth
- b) in photography and publishing: a first, draft version of a print-out
- c) protection: *bulletproof, waterproof, childproof, soundproof* (literal and/or figurative “insulation” from others)
- d) *to proof something against* means to *protect* something against
- e) *to proofread a text* means to read and correct a written piece of work

### **2. The three main characters are “complex” characters:**

- a) **Martin:** is obsessed with the truth; but he is more vulnerable than at first sight
- b) **Andy:** not as altruistic or as naive as he first seems
- c) **Celia:** at first she is like an ice-queen; then she turns out to be the most fragile of the three

### **3. The three characters *realise* something important:**

- a) **Martin:** he learns to trust somebody who lied to him once
- b) **Andy:** he wants to get out of his purposeless, aimless, wandering life
- c) **Celia:** dilemma: destructive dependence on or more painful independence from Martin?

### **4. Miscellaneous questions:**

- a) Are Martin and Andy gay?
- b) Which is more crippling for Martin, his physical or his emotional handicap?

### **5. Technique:**

- a) **Camerawork:** a blind person’s universe brought to light
- b) **Sound:** attention is drawn to natural environmental sounds → give examples:

the noise of bracelets, cats and dogs, truck breaks, phones, humming light bulb, footsteps, pouring wine, teacup

### **6. Genre:**

There are elements from various genres: drama – comedy – tragicomedy – psychodrama – psychological thriller

### ***Pulp Fiction* (US, 1994)**

While you are watching the film, especially at the beginning, with the conversation taking place in the car between John Travolta and Samuel Jackson, about Amsterdam, think of Samuel Beckett's absurdist play *En Attendant Godot* (1952), in which this bizarre duo, Vladimir and Estragon, also seem to be talking about nothing in particular, wandering about aimlessly and waiting for somebody, but who?

Tarantino is clearly playing with the **audience** here, quizzing them about the **inter-textual** references.

During the same conversation in the car, we are asked to think of the film *A bout de souffle* (*Breathless*), by Jean-Luc Godard (1959), in which Michel Poiccard, the Jean-Paul Belmondo character, is also a hoodlum and is also seemingly addressing the audience, talking about absolutely irrelevant subjects. Yet another one of Tarantino's many **winks** in this film to the spectator.

What we know, is that Quentin Tarantino, before becoming a full-time actor and film director himself, worked in a Los Angeles video-rental store, while at the same time becoming interested in the graphic *Black Mask* comic books of the 1950s.

*Pulp Fiction* is a far more rewarding cinematic experience when it is viewed not **superficially**, as many American viewers did, as an extremely, unjustifiably violent action movie, but on a deeper, second level, as a **homage** to European culture in general, and the French *avant-garde* cinema of the 1960s, in particular.

Tarantino, while working in his L.A. video-rental store, got to see all films of the French *Nouvelle Vague* by François Truffaut, Alain Resnais, Claude Chabrol, Louis Malle, Agnès Varda and especially Jean-Luc Godard. That is why, in the first scene, in the diner, during the conversation between Tim Roth and Amanda Plummer, so often quoted today, there is no **introduction**, no **music**, no **establishing shot**; the "action" just starts abruptly, *in medias res*. There is no camera **movement** whatsoever, just one very long take, which makes the film, and its opening in particular, very un-American, extremely anti-Hollywood.

The *Nouvelle Vague* coined the term *cinéma vérité*, with **improvisation**, a **documentary** style, a **hand-held** camera, the **long** take and disrupted structure becoming house-hold concepts in European cinema, but completely unheard-of in Hollywood.

Jean-Luc Godard once said that a film needs a beginning, middle and end, but not necessarily in that chronological order. Quentin Tarantino's goal with *Pulp Fiction* was to pay homage to European cultural history, and, in doing so, to make an anti-Hollywood statement. It is on this second level *Pulp Fiction* must be seen, and if you do so, you will enjoy this picture even more.

### ***Rabbit-Proof Fence (Australia, 2002)***

1. **Characterisation:** How do you see **Mr Neville (Kenneth Branagh)**?
  - a) he is not the incarnation of evil (see the subjective point-of-view shots)
  - b) but rather somebody well-intentioned who makes a horrible mistake
  
2. **Characterisation:** How do you see **Moodoo (David Gulpilil)**?
  - a) on the one hand, he is an ally and as an employee of Mr Neville, helps him to carry out his racist policies
  - b) on the other hand, he is an Aboriginal and has mixed-race children himself
  - c) in fact, he secretly admires how the three girls manage to escape
  
3. **Authenticity:** this film uses a **documentary style**:
  - a) powerful images
  - b) natural sounds
  - c) the roles of the three girls are played by non-actors
  - d) shots of the real women at the end of the film
  
4. The impact of the **sound** on the **montage**:
  - a) on the one hand, there is the soundscape created by Peter Gabriel (wind, rain, animal life)
  - b) on the other hand, the organic sounds that break up the film into various scenes, so that each image has to be considered in isolation
  
5. How do you explain the **symbolism** of the **rabbit** in the film? We immediately think of breeding
  
6. Give other examples of **ethnic cleansing** and/or **genocide** from (recent) history
  - a) the Hutus and the Tutsis in Rwanda (1994)
  - b) the Armenians and the Turks (1915)
  - c) the Jews and the Nazis (WW II)
  - d) the indigenous populations in the Americas (from the 1490s to the end of the 19<sup>th</sup> century)
  
7. What do you know about the so-called “**stolen generations**”?

Throughout the early and mid 1900s, it was not unusual for the Australian Government – using the excuse of child welfare - to remove Aboriginal children from their families, and place them either in the care of a white family, or more commonly in an orphanage. Records were poorly kept, but estimates indicate that between 10 and 30 % of all Aboriginal children born in Australia during that period were taken from their families, a number totalling in the tens of thousands. In a small minority of cases, the separation was voluntary, with the parents conceding that they were unable to properly care for their child, or that their child could have a better future with a white family. But in many cases, children were forcibly removed by armed police officers, without any attempt to justify the act. The ultimate objective was to breed away the Aboriginals and blend them into the white communities. Adolf Hitler had similar ideas about “eugenics” and “Social Darwinism” when it came to the extermination of the Jews. Aboriginals were classed as cattle, fauna or flora until 1967, which made it impossible for an individual to retrace their family tree. *National Sorry Day* is an annual event that has been held on 26<sup>th</sup> May ever since 1998, when Prime Minister John Howard expressed “regret” over what had happened. Only on February 13<sup>th</sup> 2008 did the then Prime Minister, Kevin Rudd, go one step further, by publicly and unreservedly apologizing for what had been done to Australia’s indigenous populations.

For Kevin Rudd’s speech, see: <https://www.youtube.com/watch?v=b3TZOGpG6cM>



## **Seven**

1. What does **figure 7** refer to? The seven deadly sins
2. What are **the seven deadly sins**? Can you list them? See question 4.
3. For your information: In medieval sermons, the seven deadly sins, the four cardinal virtues and the three theological virtues were used as teaching tools.
4. **John Doe** explains why the five people he has killed are '**not innocent**':

**Exercise:** Match the **victim** with his or her **deadly sin** and then with its **translation**:

**1. gluttony – 2. greed – 3. pride – 4. sloth – 5. lust – 6. envy – 7. wrath**

**Suspense** in '*Seven*' is created, because the spectator knows just as much (or just as little) as the protagonist(s) and thus shares their point of view. Film Director David Fincher is a Hitchcock fan.

### **Extensive Listening**

1. **Characterization:** Mills (Brad Pitt) and Somerset (Morgan Freeman) are in fact each other's opposites:

**a) Detective David Mills (Brad Pitt):**

- He is very impulsive, even aggressive. There are a lot of swear words in his language
- He is young and naive
- He hates/provokes John Doe and thinks Doe is a freak

**b) Detective William Somerset (Morgan Freeman):**

- His approach is more intellectual/intelligent than Mills'
- His approach is more reserved/distant/detached/ mature than Mills'
- He is more relaxed/experienced/cynical than Mills
- He perhaps silently admires John Doe (?) and treats him like a fellow human being.  
(e.g. Somerset always calls Doe by his first name, John)

**c) John Doe (Kevin Spacey):**

- He seems to be very intelligent
- His ideas seem to be coherent (they seem to some kind of sense)
- Nevertheless, he obviously is completely mad/insane
- He seems to be obsessed by his mission.

**Question:** Who do you identify with in the film, if anybody? Why? (written answer)

## Intensive Listening

1. What exact reasons does John Doe give for killing (apart from the fact it's the enactment of the seven deadly sins):

- a) the obese man? Disgusting; everybody would mock him; he would make everybody vomit
- b) the lawyer? He became rich defending and acquitting criminals
- c) the woman? She thought she was beautiful
- d) the man tied to his bed? He was a child rapist and a drug dealer
- e) the whore/the prostitute? She spread diseases
- f) Detective Mills' wife, Tracy? She embodied simplicity and happiness

Why does John Doe want Detective Mills to kill him? To enact the 7th deadly sin, wrath

2. Somerset (Morgan Freeman) doesn't want Mills (Brad Pitt) to kill John Doe. Why not?

Otherwise John Doe's master plan will succeed: the enactment of the 7 deadly sins

3. What seems to be John Doe's divine mission?

Wiping out sin and looking for scapegoats to set precedents

*Sex, Lies and Videotape (US, 1989)*

**Exercise: Make a match between the original English title of the films discussed in this book and the title in the dubbed French-language version:**

Film titles in English	Film titles in French
<i>Erin Brockovich</i>	<i>Seule contre tous</i>
<i>A Clockwork Orange</i>	<i>Orange mécanique</i>
<i>East is East</i>	<i>Fish and chips</i>
<i>Requiem for a Dream</i>	<i>Retour à Brooklyn</i>
<i>Cast Away</i>	<i>Seul au monde</i>
<i>Rabbit-Proof Fence</i>	<i>Le chemin de la liberté</i>
<i>Easy Rider</i>	<i>Buscando mi destino (Spanish)</i> <i>Libertà e paura (Italian)</i>
<i>Dead Man Walking</i>	<i>La dernière marche</i>
<i>Crash</i>	<i>Collision</i>
<i>Dirty Pretty Things</i>	<i>Loin de chez eux</i>

1. The four main **characters** have radically different personalities:
  - a) **Graham** (James Spader): he is honest and sincere (he hates liars), ascetic, he says he is impotent, he is intense, aware of past errors and unforgiving of them, isolated, emotionally distant, intelligent
  - b) **Ann** (Andie MacDowell): she is neurotic, uptight (= stressed), worrisome, afraid to confront her feelings, she projects them onto external objects (e.g.: the garbage), she has an inferiority complex, she is introverted, she is sexually repressed
  - c) **John** (Peter Gallagher): he is manipulative, a liar, a materialist, he is driven by sex
  - d) **Cynthia** (Laura San Giacomo): she is free-spirited, open-minded; for her talking about sex with Graham is more satisfying than having sex with John

2. **Sound design:** conflict between the **visual** and the **aural**: we see the next scene starting, even though we still hear dialogue from the previous scene → give examples; what is the effect on the viewer?

- a) the doorbell
- b) Ann observing Graham sleeping → the therapist asking, "How was your weekend?"
- c) end of the interview between Graham and Cynthia → Cynthia phones John's office
- d) Graham tells his secretary to reschedule an appointment → Cynthia talking to Graham in a video-interview

A growing feeling of unease

3. What are some of the **clues** for Ann that John is having an affair with Cynthia?

- a) Graham didn't use the word "f\*\*\*" before
- b) the pearl earring found under the bed
- c) "Where were you last Monday?" and other questions
- d) conversation: Ann: "You don't know John."  
Cynthia: "You don't have a clue."

4. **Themes** in the film:

- a) the difference between sex and love
- b) the destructive power of lying
- c) the dangers of voyeurism for the "*video generation*" (in this sense, *Sex, Lies and Videotape* was a premonition about all the problems connected to Facebook, Instagram and privacy)

5. **Camera movement:** Despite the fact that it is a "*conversation film*", it is still visually interesting:

- a) the camera is almost always in motion
- b) point of view of the viewer
- c) tightly bound-up camera versus looser camera (interviews between Ann and her therapist)

Examples:

- a) the conversation between Graham, Ann and John at the beginning of the film, where the "fourth unseen character" is in fact the very voyeuristic camera
- b) the scene on the porch at the end of the film

6. **Colour:**

Drenched light and vivid colours suggesting the separation between the characters, the alienation, the exile, the isolation (compare with the paintings by Edward Hopper)

## ***Taxi Driver* (US, 1976)**

### **1. Characterization:**

a) Vietnam veteran **Travis Bickle** (Robert De Niro)

Alienation from the world around him

Troubled mind → mental deterioration

Camera movement: *Taxi Driver* is like a documentary of the mind:  
the off-screen space is exploited a lot in this film, slow motion,  
long shots, pans

Is Travis a bad guy? Is Travis a hero?

"I'm God's lonely man" (Thomas Wolfe)

He says he "doesn't know much"

(politics, music, movies)

Formal education? ↔ he keeps a diary

Betsy mentions the Kris Kristofferson song:

"You're a walking contradiction"

Is Travis a racist?

Senior cabby Wizard says,

"You become your job"

"You're only as healthy as you feel"

Change → When does Travis change, and how?

No more pills, no more bad food, push-ups every morning, buys  
guns

Does Travis love Betsy? (religious overtones)

(beginning – middle - end of the film)

Does Travis love Iris?

### **2. Living in the city**

Anonymity, loneliness, nightlife (the taxi is an analogy for loneliness)

***The Blair Witch Project (US, 1999)***

1. Which **techniques** are used to make this fictional film look like a **documentary**?

- a) there is no soundtrack
- b) there are no special effects
- c) alternating colour and black-and-white
- d) all shots are subjective point-of-view shots
- e) the camera is hand-held
- f) the film stock is grainy
- g) a lot is left to the imagination of the audience
- h) narration is done in the Simple Present Tense

2. Which **emotions** are depicted as the film progresses?

- a) optimism
- b) playfulness
- c) nervousness
- d) panic
- e) paranoia
- f) hysteria

3. **Characterization:**

- a) Heather Donahue
- b) Michael Williams
- c) Josh Leonard

4. What are the characters **scared** of?

- a) getting lost
- b) the woods
- c) noises
- d) the night
- e) disappearances
- f) omens
- g) death

5. Which characteristics of the so-called **found-footage pseudo-documentary** do you recognize in *The Blair Witch Project*?

It is a horror film subgenre in which:

- a) all or a substantial part of the film is presented as if it were discovered film or video recordings: **yes**
- b) the footage is presented as if it was the only surviving record of the events, with the participants now missing or dead: **yes**
- c) the events on screen are seen through the camera of one of the characters involved: **yes**
- d) naturalistic, improvised acting involving non-actors is used: **yes**
- e) a shaky hand-held camera is used: **yes**
- f) grainy film stock and bad-quality images are used: **yes**
- g) subjective point-of-view shots are used: **yes**
- h) news footage is used: **no**

One other infamous example of this genre is the Belgian film *Man Bites Dog* (*C'est arrivé près de chez vous*), 1993, by and with Rémy Belvaux, André Bonzel and Benoît Poelvoorde.

6. The scariest films are those where the audience doesn't see what's causing the characters to be frightened, but can only hear and feel it. Do you agree?

***The Crying Game* (UK, Ireland, 1992)**

**1. References to the characters' true gender and sexual orientation in the film:**

- a) Jody to Fergus, "You're the handsome one", "Thank you, handsome."
- b) Jody to Fergus, "Jude is not my type."
- c) Fergus to Jody, "Is she your wife?" Jody, "I guess you could say that."
- d) Jody (after Fergus has helped him to take a pee), "That wasn't very easy for you."
- e) Jody to Fergus, "Women are trouble; Dil, she's no trouble at all."
- f) Col, the "*Metro*" bartender, to Jimmy, "Listen, there's something I should tell you. She's ..."
- g) Col, the "*Metro*" bartender, to Jimmy, "Who knows the secrets of the human heart?"
- h) Dil pushes away Jimmy's exploring hand
- i) What kind of a bar is "*The Metro*"? It's a gay bar

**2. Songs (Irony):**

- a) Opening credits: "When a Man Loves a Woman"
- b) Dil in "*The Metro*": "The Crying Game" (a song sung by Boy George)
- c) Closing credits: "Stand by Your Man".

**3. Camera work:** Which features of Dil's apartment are used to comment visually on the psychological interplay between the characters?

- a) it's like a mystery revealed little by little (like an onion)
- b) body parts are dissociated from the rest of the body
- c) the apartment is dimly lit

**4. Have you ever heard of the Stockholm Syndrome? What about the Lima Syndrome?**

- a) **the Stockholm Syndrome:** hostages show sympathy to their hostage-takers (it's a form of self-defence)
- b) **the Lima Syndrome:** hostage-takers show sympathy for their hostages

**5. Significance of the story of the frog and the scorpion?**

Fergus is a good man, despite being a member of the IRA. He cannot but show sympathy for his hostage.

**10. The female element is stronger than the male element in the film:**

- a) **Jude:** strong, pitiless, ruthless, idealistic
- b) **Fergus/Jimmy:** moody, dreamer, "a good man"
- c) **Jody:** unstable, exotic, self-destructive, malleable
- d) **Symbolism of Jimmy cutting off Dil's hair:** it can be compared to the Biblical story of Samson and Delilah



***The Emerald Forest* (UK, 1985)**

1. **Themes** : John Boorman's films are characterized by **oppositions** between the following. Give examples from the film:
  - a) "primitive" human beings versus "civilized" human beings: at the beginning of the film, "primitive" stands for "bad" and "civilized" for "good", but this is reversed at the end of the film
  - b) the city versus the countryside: the nightmarish journey into the "wilderness" becomes a life-changing experience for Bill Markham (Powers Boothe)
  - c) the effects of globalization on tribal culture
  - d) human beings versus nature
  - e) father versus son

Other films by John Boorman include *Deliverance* (1972, with John Voight and Burt Reynolds), *Excalibur* (1981, with Gabriel Byrne, Helen Mirren and Liam Neeson), *Hope and Glory* (1987, with Sarah Miles) and *Beyond Rangoon* (1995, with Patricia Arquette and Frances McDormand)

2. **Style**: The dreamlike, magical quality of the cinematography versus the documentary realism. Give examples from the film.
3. **Irony**:
  - a) romantic panoramas of the jungle, but what is happening to the jungle?  
It's being destroyed
  - b) why are the "*fierce people*" fighting the "*invisible people*"?  
Because the "*fierce people*" have been driven away from their territory by the dam project
  - c) where are the slum inhabitants in the city originally from?  
From the rainforest
  - d) what is the role played by Bill's machine gun?  
It is taken by the "*fierce people*" to fight the "*invisible people*"
4. Read the article from the *Los Angeles Times* (1972) that inspired John Boorman into making *The Emerald Forest* and discuss it with your partner.

<http://www.nativeamericanfilms.org/ef-truestory.html>

5. What position does environmental crime occupy in your top-ten list of transnational organized crimes (**TOC**)? Give examples of environmental crimes.

Table 16.1 The cost of transnational crime

	Annual Economic cost (US\$)	Annual Human Cost
1 Corruption	1.6 trillion (vii)	
2 Cyber crime	1 trillion (vi)	
3 Drug trafficking	400 billion (i)	200,000 deaths (i)
4 Counterfeits	250 billion (ii)	
5 Environmental crime (oil, wildlife, timber, fish)	33.6 billion (ii)	
6 Human trafficking	31.6 billion (ii)	27 million victims (v)
7 Stolen goods	20 billion (iii)	
8 Maritime piracy	9.5 billion (iv)	11 deaths, 1,000 hostages (iv)
9 Human organ trafficking	0.9 billion (ii)	7,000 victims
10 Arms trafficking	0.6 billion (ii)	99,000 deaths (viii)
Total	2.1 trillion (excluding tax evasion) of which 1.6 trillion is laundered. (i)	450,000 homicides

## Sources:

(i) UNODC (2011b)

(ii) Global Financial Integrity (2011)

(iii) Baker (2005)

(iv) IMO (2011)

(v) US State Department (2011)

(vi) UK FCO (2011)

(vii) BBC (2009) <http://news.bbc.co.uk/1/hi/business/8350239.stm>(viii) Author's estimate extrapolated from estimates that a quarter of small arms trade is illegal and small arms account for three-quarters of the world's 526,000 violent killings (*Small Arms Survey*, 2007)

**Answers:** position five; illegal logging – illegal poaching and trading in endangered species (in contravention of CITES) – illegal mining and extraction of natural resources – illegal dumping of hazardous waste – illegal fishing and ocean depletion

[https://books.google.be/books?id=Rq\\_ABgAAQBAJ&pg=PA232&lpg=PA232&dq=table+16.1+The+cost+of+transnational+crime&source=bl&ots=TN3o-U9c0Q&sig=qcdPvG1jzbw30echXAx9bgyuQq0&hl=en&sa=X&ved=0ahUKEwi1nN22uZDNAhUMLcAKHVhJCJcQ6AEIHDA#v=onepage&q=table%2016.1%20The%20cost%20of%20transnational%20crime&f=false](https://books.google.be/books?id=Rq_ABgAAQBAJ&pg=PA232&lpg=PA232&dq=table+16.1+The+cost+of+transnational+crime&source=bl&ots=TN3o-U9c0Q&sig=qcdPvG1jzbw30echXAx9bgyuQq0&hl=en&sa=X&ved=0ahUKEwi1nN22uZDNAhUMLcAKHVhJCJcQ6AEIHDA#v=onepage&q=table%2016.1%20The%20cost%20of%20transnational%20crime&f=false)