

HON 292: The Art of Revenge
TTH 2:30-3:45pm
DH 146

Instructor: Dr. Kent Lehnhof (lehnhof@chapman.edu)

Office: Wilkinson Hall 211 (628-2746)

Office hours: TTH 9-10am, 1-2pm, and by appointment

Course Description

This course focuses on representations of revenge from classical antiquity to contemporary times. Specific texts vary by semester but typically include a mixture of stageplays, short stories, short films, and feature-length films, along with contextualizing religious writings and philosophical treatises. Our objective in considering these texts will be to analyze the ethical and aesthetic "grammar" of revenge. In other words, how do various authors and directors tell revenge stories in such a way as to shape, satisfy, modify, and/or confound our notions of right and wrong, offense and punishment, and justice and mercy?

Texts

Most texts will be made available through Blackboard or the Leatherby Libraries. However, students should obtain copies of the following books:

- Aeschylus, *Oresteia* (Penguin, 1984), ISBN 978-0140443332
- Seneca, *Six Tragedies* (Oxford, 2010), ISBN 978-0192807069
- *Five Revenge Tragedies* (Penguin, 2012), ISBN 978-0141192277
- Charles Portis, *True Grit* (Overlook, 2010), ISBN 978-1590204597

Course Learning Outcomes (CLO)

This course seeks to develop or enhance your ability to:

- Identify, analyze, and evaluate the component elements of a revenge narrative
- Observe, describe, and analyze the aesthetic and ethical maneuvers performed by a wide range of texts
- Develop and express (in speech and writing) evidence-based, analytical arguments about a wide range of texts

Program Learning Outcomes (PLO)

In pursuit of these outcomes, this course fulfills the learning outcomes of the University Honors Program as well as the learning outcome of the Artistic Inquiry component of the GE Program.

Honors Program Learning Outcomes

Upon completing a course in the University Honors Program students will have:

- Obtained a starting point for integrative exploration of the development of cultures and intellectual achievements through a variety of disciplinary and interdisciplinary perspectives
- Sharpened their ability to critically analyze and synthesize a broad range of knowledge through the study of primary texts and through engagement in active learning with fellow students, faculty, and texts (broadly understood)
- Understood how to apply more integrative and interdisciplinary forms of understanding in the advancement of knowledge and in addressing complex challenges shaping the world

- Developed effective communication skills, specifically in the areas of written and oral exposition and analysis

Artistic Inquiry Learning Outcome (GE 7AI)

A student in a 7AI course will:

- Compose critical or creative works that embody or analyze conceptually an artistic form at a baccalaureate / pre-professional level

Assignments

You are expected to complete by class time the assignments listed for that day on the schedule.

Class Participation

I envision our class to be a community of learners. I expect you to uphold your responsibilities to this learning community by being courteous, respectful, prepared, and engaged. Although I do not assign a numeric value to your class participation, I expect you to make regular and thoughtful contributions.

Grading

Grades will be based on attendance, textual responses, video annotations, a final project, and a final project presentation.

Attendance (15%)

Because you cannot honor your commitment to our community of learners when you are not present, I expect regular attendance. You will be allowed to miss two class meeting without penalty. For each additional absence, you will lose 5 points. (For example, a student who misses four class meetings would receive an attendance score of 90.) Additionally, any student missing 10 or more meetings will be ineligible to receive anything higher than a D in the course. In the calculation of attendance grades, three tardies will count as one absence.

Textual Responses (35%)

You will be required to submit a total of 7 textual responses. (Each response will count for 5% of your overall grade.) You may choose which of the assigned texts you would like to treat in your responses. Responses must be turned in on the day the assigned text(s) will be discussed in class. Responses must be at least 900 words in length. (To save paper, feel free to single space and duplex.) Responses will be evaluated on the following criteria:

- **Makes a number of significant, detailed, and specific observations about the text**
- **Offers a compelling analysis of the aesthetic or ethical effect of a number of textual details**
- **Advances a nuanced and sophisticated argument about the text's overall message/meaning/experience**
- **Demonstrates authorial care (e.g., structure, style, mechanics)**

Video Annotations (20%)

You will be required to annotate 4 film clips using the VideoAnt platform. (Each annotation exercise will count for 5% of your overall grade.) You may choose a clip from one of the assigned films, or you may use one of the clips I have suggested. Video annotations must be completed before the start of class on the day the assigned film will be discussed. Video annotations will be graded as follows:

A	5 or more high quality annotations
B	4 high quality annotations
C	3 high quality annotations
D	2 high quality annotations
F	1 high quality annotations
0	0 high quality annotations

Final Project (25%)

For your final project, you will be required to perform a close analysis of one or more revenge works. You are free to choose which works to analyze. If your final project takes the form of an analytical essay, it should be around 2,500 words in length. If you wish, you may request approval for other kinds of final projects of equivalent length/duration (e.g., a short film, a hypertext document, a parody with accompanying commentary, a full-film annotation). Final projects are due on **Thursday, December 6**. Late projects will not be accepted. Final projects will be evaluated according to the following criteria:

- **Makes a number of significant, detailed, and specific observations about the work**
- **Offers a compelling analysis of the aesthetic or ethical effect of a number of textual details**
- **Advances a nuanced and sophisticated argument about the work's overall message/meaning/experience**
- **Displays authorial care (e.g., structure, style, mechanics)**

Final Project Presentation (5%)

You will be required to present your final project to the class on the day set aside for our final exam (Thursday, December 13). Presentations must be between 7-10 minutes in length. Presentations will be evaluated according to the following criteria:

- **Makes a number of significant, detailed, and specific observations about the work**
- **Offers a compelling analysis of the aesthetic or ethical effect of a number of textual details**
- **Advances a nuanced and sophisticated arguments about the work's overall message/meaning/experience**
- **Is well-planned, well-paced, and interesting**

Grade Scale

A	93-100	B+	87-90	C+	77-80	D+	67-70	F	0-60
A-	90-93	B	83-87	C	73-77	D	63-67		
		B-	80-83	C-	70-73	D-	60-63		

Accommodations for Students with Disabilities or Special Needs

In compliance with ADA guidelines, students who have any condition, either permanent or temporary, that might affect their ability to perform in this class are encouraged to contact the Disability Services Office. If you will need to utilize your approved accommodations in this class, please follow the proper notification procedure for informing your professor(s). This notification process must occur more than a week before any accommodation can be utilized. Please contact Disability Services at (714) 516-4520 or visit www.chapman.edu/students/student-health-services/disability-services if you have questions regarding this procedure or for information or to make an appointment to discuss and/or request potential accommodations based on documentation of your disability. Once formal approval of your

need for an accommodation has been granted, you are encouraged to talk with your professor(s) about your accommodation options. The granting of any accommodation will not be retroactive and cannot jeopardize the academic standards or integrity of the course.

Academic Honesty

Chapman University is a community of scholars that emphasizes the mutual responsibility of all members to seek knowledge honestly and in good faith. Students are responsible for doing their own work and academic dishonesty of any kind will be subject to sanction by the instructor and referral to the university Academic Integrity Committee, which may impose additional sanctions, including expulsion. Please see the full description of Chapman University's policy on Academic Integrity at www.chapman.edu/academics/academicintegrity/index.aspx.

Equity and Diversity

Chapman University is committed to ensuring equality and valuing diversity. Students and professors are reminded to show respect at all times as outlined in Chapman's Harassment and Discrimination Policy. Please see the full description of this policy at <http://www.chapman.edu/faculty-staff/human-resources/eoo.aspx>. Any violations of this policy should be discussed with the professor, the dean of students and/or otherwise reported in accordance with this policy.

Schedule

Week 1

Tuesday, August 28 Introductions Aphorisms about revenge Francis Bacon, " Of Revenge "	Thursday, August 30 Leviticus 24 Matthew 5 Romans 12
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Week 2

Tuesday, September 4 Eric Jaffe, " The Complicated Psychology of Revenge "	Thursday, September 6 Aeschylus, <i>Oresteia</i> , "Agamemnon"
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Week 3

Tuesday, September 11 Aeschylus, <i>Oresteia</i> , "Libation Bearers"	Thursday, September 13 Aeschylus, <i>Oresteia</i> , "Eumenides"
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Week 4

Tuesday, September 18 Seneca, <i>Medea</i>	Thursday, September 20 Seneca, <i>Thyestes</i>
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Week 5

Tuesday, September 25 Boccaccio, <i>Decameron</i> 4.9, 8.7, 8.8, 8.10	Thursday, September 27 Chaucer, "The Miller's Prologue and Tale"
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Week 6

Tuesday, October 2 de Navarre, <i>Heptameron</i> 3, 14, 36, 58	Thursday, October 4 de Navarre, <i>Heptameron</i> 15
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Week 7

Tuesday, October 9

Kyd, *The Spanish Tragedy*, acts 1-3

Thursday, October 11

Kyd, *The Spanish Tragedy*, acts 4-5

Week 8

Tuesday, October 16

Middleton, *The Revenger's Tragedy*, acts 1-3

Thursday, October 18

Middleton, *The Revenger's Tragedy*, acts 4-5

Week 9

Tuesday, October 23

Poe, "The Cask of Amontillado"

Thursday, October 25

Berry, "The Lost Bet"

Week 10

Tuesday, October 30

Portis, *True Grit*, pp. 1-112

Thursday, November 1

Portis, *True Grit*, pp. 113-176

Week 11

Tuesday, November 6

Portis, *True Grit*, pp. 177-224

Thursday, November 8

Carrie (dir. Brian de Palma, 1976)

Week 12

Tuesday, November 13

The First Wives Club (dir. Hugh Wilson, 1996)

Thursday, November 15

The Count of Monte Cristo (dir. Kevin Reynolds, 2002)

Week 13

Tuesday, November 20

No class (Thanksgiving Break)

Thursday, November 22

No class (Thanksgiving Break)

Week 14

Tuesday, November 27

The Italian Job, (dir. F. Gary Gray, 2003)

Thursday, November 29

Gone Girl (dir. David Fincher, 2014)

Week 15

Tuesday, December 4

John Wick (dir. Chad Stahelski, 2014)

Thursday, December 6

Mini-narratives and final reflections
***Final Projects due**

Final Project Presentations

Thursday, Dec. 13

1:30-4:00pm