## HON 292: The Art of Revenge

MW 2:30-3:45pm

DH 105

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Office: Smith Hall 08-E

Office hours: MW 1:00-2:20pm, and by appointment

### Mode of Instruction

This course will be taught online for the first week of the semester (January 31-February 4). During this week, you will need to be on Zoom, with your video enabled, from 2:30pm to 3:45pm. After the first week, this course will be taught in person. Those attending in-person class meetings will be required to comply with University safety protocols. Modes of instruction may be modified further, depending on University mandates.

### Course Description

This course focuses on representations of revenge from classical antiquity to contemporary times. Specific texts vary by term but typically include a mix of short stories, stageplays, films, and novels, 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 short, 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

Many texts will be made available through Canvas. However, you 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 Outcomes (GE 7AI)

Upon completing a course in the Artistic Inquiry field of study, students will have:

* Composed 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 Daily Schedule. To allow for anonymous grading of Canvas assignments, please do not include your name in the assignment or in the filename.

### Grading

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

Attendance (15%)  
I will take attendance at every class meeting. 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 will receive an attendance score of 90.) Additionally, any student missing 8 or more meetings will be ineligible to receive anything higher than a C in the course. In the calculation of attendance grades, three tardies will count as one absence.

Film Annotations (25%)Over the course of the term, you will be required to watch 6 films outside of class. You will choose 5 of these films to annotate. (You may choose which film to skip.) For each of the films you choose, you will need to submit via Canvas 6-7 annotations in which you focus on brief moments of the film (which you will number and identify by time stamp). In each annotation, you will: (1) point out and describe specific performance choices on the part of the actors or filmmakers; (2) analyze the intent or effect of these specific performance choices; and (3) demonstrate the significance of these performance choices by explaining how they shape our sense of the revenge project. High quality annotations usually range between 4-6 sentences and tend to focus on subtle choices (i.e., things that might be overlooked by casual viewers). Film annotations must be submitted to Canvas no later than one week after the day the film is discussed in class. Film annotations submitted after the class meeting in which the film is discussed should focus on scenes or choices other than those discussed in class.

Textual Responses (30%)You will be required to submit a total of 6 textual responses. You may choose which of the assigned texts you would like to treat in your responses. In your responses you will (1) point out and describe specific features of the text; (2) analyze the intent or effect of these specific features; and (3) demonstrate the significance of these features by explaining how they shape our sense of the revenge project. Textual responses should be at least 1,200 words in length and must be submitted to Canvas no later than one week after the day the text is discussed in class. Responses submitted after the class meeting in which the text is discussed should make observations and offer analysis that goes beyond what was discussed in class.

## Late Submissions

Film annotation and textual response submitted more than one week after the day the film/text is discussed in class will be penalized 5% per day.

Final Project (30%)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 at least 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 multimedia presentation, an original revenge story, a revenge parody with accompanying commentary, a short film, etc.). Final projects are due on **Monday, May 16 at 10:45am**. Late projects will not be accepted. Final projects of an analytic nature 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 Presentations  
You will be required to present your final project to the class on the day set aside for our final exam (Monday, May 16, from 10:45am-1:15pm). Presentations must be between 10-12 minutes in length and should give others a sense of the scope and significance of your final project, either by offering a condensed summation of your overall project (along the lines of an executive summary) or by sampling a particularly compelling portion of your project. Students who fail to do a presentation will be subject to a 5% penalty on their final project grade.

### Grade Scale

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| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| 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 |  |  |

### Students with Disabilities Policy

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 [Office of Disability Services](https://www.chapman.edu/students/health-and-safety/disability-services/index.aspx). 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 if you have questions regarding this procedure, or for information and 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 Policy

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.](http://www.chapman.edu/academics/academic-integrity/index.aspx)

### Equity and Diversity Policy

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](https://www.chapman.edu/faculty-staff/human-resources/_files/harassment-and-discrimination-policy.pdf). Any violations of this policy should be discussed with the professor, the [Dean of Students](https://www.chapman.edu/students/dean-of-students/index.aspx) and/or otherwise reported in accordance with this policy.

**Schedule**

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| --- | --- | --- |
|  | **Foundations of Revenge** |  |
| **Monday, January 31** Introductions  Aphorisms about revenge  Francis Bacon, ["Of Revenge"](https://www.bartleby.com/3/1/4.html) |  | **Wednesday, February 2**  Wikipedia: [Weregild](https://en.wikipedia.org/wiki/Weregild), [Code of Hammurabi](https://en.wikipedia.org/wiki/Code_of_Hammurabi)  Bible: [Leviticus 24](http://www.mechon-mamre.org/p/pt/pt0324.htm#19), [Matthew 5](https://www.lds.org/scriptures/nt/matt/5?lang=eng), [Romans 12](https://www.lds.org/scriptures/nt/rom/12.19?lang=eng#p18) |
|  |  |  |
| **Monday, February 7** ["The Complicated Psychology of Revenge"](https://www.psychologicalscience.org/observer/the-complicated-psychology-of-revenge)  ["The Paradoxical Consequences of Revenge"](https://papers.ssrn.com/sol3/papers.cfm?abstract_id=1277905)  ["Evolved Mechanisms of Revenge and Forgiveness"](http://www.psy.miami.edu/faculty/mmccullough/Papers/Evolved_Mechanisms_Revenge_Forgiveness_Mikulincer_Shaver_Chapter.pdf) |  | **Wednesday, February 9**  Aeschylus, *Oresteia*, "Agamemnon" |
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| **Monday, February 14** Aeschylus, *Oresteia*, "Libation Bearers" |  | **Wednesday, February 16**  Aeschylus, *Oresteia*, "Eumenides" |
|  | **Excess and Revenge** |  |
| **Monday, February 21**  Seneca, *Thyestes* |  | **Wednesday, February 23**  *Man on Fire* (dir. Tony Scott, 2004) |
|  |  |  |
| **Monday, February 28**  Seneca, *Medea* |  | **Wednesday, March 2**  *John Wick* (dir. Chad Stahelski, 2014) |
|  | **Sex and Revenge** |  |
| **Monday, March 7**  Boccaccio, *Decameron* 4.9, 8.7, 8.8, 8.10 |  | **Wednesday, March 9**  Chaucer, *Canterbury Tales*, "The Miller's Tale" |
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| **Monday, March 14**  de Navarre, *Heptameron* [3](http://www.heptameron.info/day1/tale3.html), [14](http://www.heptameron.info/day2/tale4.html), 36, 58 |  | **Wednesday, March 16**  Music videos |
|  | **Spring Break** |  |
| **Monday, March 21**  No class - Spring Break |  | **Wednesday, March 23**  No class - Spring Break |
|  | **Wit and Revenge** |  |
| **Monday, March 28**  Kyd, *The Spanish Tragedy*, acts 1-3 |  | **Wednesday, March 30**  Kyd, *The Spanish Tragedy*, acts 4-5 |
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| **Monday, April 4**  Shakespeare, *Hamlet*, acts 1-3 |  | **Wednesday, April 6**  Shakespeare, *Hamlet*, acts 4-5 |
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| **Monday, April 11**  Poe, "The Cask of Amontillado"  Berry, "The Lost Bet" |  | **Wednesday, April 13**  *The Italian Job*, (dir. F. Gary Gray, 2003) |
|  | **Women and Revenge** |  |
| **Monday, April 18** Portis, *True Grit*, pp. 1-112 |  | **Wednesday, April 20**  Portis, *True Grit*, pp. 113-176 |
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| **Monday, April 25**  Portis, *True Grit*, pp. 177-224 |  | **Wednesday, April 27**  de Maupassant, "A Vendetta" |
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| **Monday, May 2** *First Wives Club* (dir. Hugh Wilson, 1996) |  | **Wednesday, May 4**  *Gone Girl* (dir. David Fincher, 2014) |
|  | **Wrap up** |  |
| **Monday, May 9**  *The Count of Monte Cristo* (dir. Kevin Reynolds, 2002) |  | **Wednesday, May 11**  Poe, "Hop Frog" |
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**Monday, May 16**

**Final Projects due at 10:45am**

**Presentations from 10:45am to 1:15pm**