

ENGL 261 2017A Bad Kids:
Misfits And Mayhem In Literature And Film

Fall 2017
TR 4:30-6:00
Fisher-Bennett 323

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Office Hours: 1:30-4:30 TR 325 FBH

Description:

This class will provide a rich immersion in questions of childhood and proper socialization, exploring the full spectrum of “bad kids,” from those who refuse to do chores to those who are sexually precocious to those who deviate from gender norms to those who use automatic weapons to kill fellow schoolmates. That's quite a spectrum, admittedly. The basic premise of this class, however, is to consider cultural presentations childhood gone awry in recent films, novels, documentaries, and news coverage, to see what is so terrifying about childhood from the outside and also to try to remember what it was like there inside.

Assignments:

1. Students are required to give brief presentations on course materials, and presentations will be assigned on an ongoing basis. Presentations should provide, in the case of a novel, story, or film, a close reading of a scene or important moment and questions for discussion. Presentations on historical and supplementary materials should break down the main ideas of the text. Some of the material, especially that on psychoanalysis, is quite difficult - student should consult with instructor if the material is unclear. As well, the most difficult material will be reviewed and broken down in class; the burden of explanation is not entirely on the student. We will cycle through the materials, and students will be assigned as to what they will present upon – as well, a respondent will be assigned, who should be also familiar with the material and ask follow up questions to the presenter, questions not to be prepared before class. Presentations can be rigid and formal or creative, as long as the key information is clear. Information about the author is not permitted - focus on the text itself, make it vivid and compelling and refreshed for conversation in class. 20%
2. We will maintain, in addition to the Canvas site, a course Facebook page for general discussion and posting of links. Weekly postings, at minimum, required. in response to course materials or other material of interest to the class. 20%
1. One 15- page research paper or creative research-based project (this may be a video, an audio piece, a performance, an installation, community service w report – the format and scope are up to you) - that begins with a close reading of a particularly intriguing and ambiguous moment in a piece of writing or film or other text and expands on it into current events, drawing on research. There are many more texts in the “FILES” folder for each week on canvas than appear on the syllabus below – all of them are fair game for use in your final project, so please take a look and see what intrigues you. The final project must include an annotated bibliography of five sources drawn from the FILES (any of the pieces, not only what is on the syllabus) or other class material on the syllabus with an explanation of how they fed into your project. 20%

4. Active and enthusiastic class participation and demonstration of familiarity with the materials. 20% (I will provide you with your class participation grade at the time of the midterm in case you need to adjust.) Everyone needs to talk and contribute to class discussion.

5. Short take-home midterm and short take-home final exam. 20%

No cell phones may be used in class.

Plagiarism will be automatically met with an F for the semester.

Students are expected to get emotional and rambunctious during class, but to treat the instructor and fellow students with respect and without openly contradicting or attacking verbally in any way.

Films will be available online – the Instructor will send a link to where to find the film. Some films will need to be rented via Amazon or watched at the library on DVD. Again, the instructor will provide a link to where each film is available – some films will be available on the course canvas site, pending approval by the Reserves librarian.

Instructor reserves the right to change the syllabus at any time and to announce the changes clearly to be marked on student copy.

Books to obtain:

A High Wind in Jamaica by Richard Hughes

The Psychology of the Child by Jean Piaget

Beloved by Toni Morrison

Charlie and the Chocolate Factory by Roald Dahl

Week One INTRODUCTIONS, QUESTIONS, AND SUPERVISION

Tuesday January 17

Questions for consideration:

What we wish to pay close attention to the following questions and discuss throughout the semester:

How do the works we encounter articulate childhood, does the child have the capacity to speak for her or himself?

How does the work distinguish or separate or ignore or fixate on gender?

How does the work distinguish or separate or ignore or fixate on economic circumstances?

Is childhood being used to project adult anxieties onto? How so?

In works not made by children but “about” children, (such as in the complex case of SARAH) what kind of fantasies and melancholy and dreams and residue of youth are being brought to the surface, brought to consciousness?

What fears are projected onto the child?

What kinds of values are invested (and I use that term with its economic connotation) in the child?

How do the films, stories, and novels reflect the psychological theories we will read?

How do the requirements of narrative or the expectations of a story shape the content of tales of childhood?

Can any story of childhood have a satisfying "ending?"

To what degree do stories of childhood gone wrong allow for stories to take shape?

How does the work build or “construct” childhood as an object in social circulation (both work and child!)?

On whom or what does the work project blame, if blame is relevant?

What type of ethical standards is the child held to?

Each week, we will return to these same questions, and you can address them in your presentations. We are generating over the duration of the class a cluster of material to think with - we are not moving from one class to the next, forgetting what we did each previous week. I want you think about how all the works, all the thinking, fit together and relate, so you can have a fairly complete portrait of contemporary childhood by the end of the class.

Introductions: Review Syllabus and discuss interests and memories of childhood

Watch in class:

KIDS - MGMT <https://www.youtube.com/watch?v=fe4EK4HSPkl>

Thursday January 19

Watch: *Zero for Conduct* (Vigo, 1933)

<https://www.youtube.com/watch?v=YUkW1LBuQcg>

Read: <http://www.criterion.com/current/posts/1974-zero-de-conduite-rude-freedom/>

Excerpts from *Sesame Street*: Find online on YouTube`

“Childhood as Spectacle” Patricia Crain (IN FILES) `

“*Sesame Street* as Continuing Experiment” by Valeria Lovelace (IN FILES)

Week Two SUPERVISION continued

Tuesday January 24

` *Mary Poppins* by P.L. Travers (IN FILES)

` "Playing: A Theoretical Statement" – D.W. Winnicott (IN FILES)

` "Mirror-Role of Mother and Family in Child Development" *Playing and Reality* (excerpt) – D.W. Winnicott (IN FILES)

Introduction from *BAD KIDS* (IN FILES)

Thursday January 26

` "Playing: A Theoretical Statement" – D.W. Winnicott (IN FILES)

` "Transitional Objects and Transitional Phenomena" *Playing and Reality* (excerpt) – D.W. Winnicott (IN FILES)

WEEK THREE: LANGUAGE ACQUISITION AND SELFHOOD

Tuesday January 31

Reviews of *The Wild Child*

<http://www.nytimes.com/movie/review?res=ee05e7df1739e474bc4952dfbf66838b669ede>

"Reviewed Work(s): *The Wild Child (L'Enfant Sauvage)* by François Truffaut" by Harriet R. Polt from *Film Quarterly* (in FILES)

For broader overview of Lacan, please read through these "modules" on

Lacan: <https://www.cla.purdue.edu/english/theory/psychoanalysis/lacandvelop.html> you'll need to click through to get to each page.

<https://www.cla.purdue.edu/english/theory/psychoanalysis/lacandvelop.html>

<https://www.cla.purdue.edu/english/theory/psychoanalysis/lacanstructure.html>

<https://www.cla.purdue.edu/english/theory/psychoanalysis/lacandesire.html>

<https://www.cla.purdue.edu/english/theory/psychoanalysis/lacangaze.html>

Read: <http://web.utk.edu/~misty/486lacan.html> (this is a messy web page, but do your best – it's a useful explanation of Lacan's mirror-stage theory) Remember Lacan is only proposing a theory and not a fact!

Read: "The Mirror Stage" by Jacques Lacan (IN FILES ***Read BOTH versions – there are two translations available.)

(JZ: It is OK not to read and understand this piece, I'll lecture in class....This is a difficult text. It differs in theory from Winnicott's theory of the "mother's face." For Lacan the infant's

experience of the mirror is a necessary "trauma" - a splitting of the self between /the internal/ lack of mastery and coherence experienced by the infant and /the appearance in the mirror/ of a coherent, visual body seen as a single object by the infant, an image containing the desired-for coherence, stability and control the infant lacks. The image becomes an externalized ideal, an "ideal i" better than the infant him or herself and for which the infant and person will always be unattainable, always desired, just beyond reach.)

Watch *The Wild Child* (Truffaut, 1970)

http://www.amazon.com/dp/B009511Z8G?ref_=imdbref_tt_wbr_aiv&tag=imdbtag_tt_wbr_aiv-20

What scene in the film directly illustrates the moment of the commencement of the mirror-stage?

What scene directly illustrates Victor's inability to enter the Lacanian "symbolic?"

Thursday February 2

Read: "The Beast in the Nursery" by Adam Phillips [IN FILES] (this is a follow-up to THE WILD CHILD - please read first)

Watch: *Where the Wild Things Are* (Jonze, 2009)

Read: summaries of Freud:

[` http://www.victorianweb.org/science/freud/develop.html](http://www.victorianweb.org/science/freud/develop.html)

[` http://www.cla.purdue.edu/english/theory/psychoanalysis/freud.html](http://www.cla.purdue.edu/english/theory/psychoanalysis/freud.html)

<http://www.victorianweb.org/science/freud/division.html>

<http://www.victorianweb.org/science/freud/repression.html>

<http://www.victorianweb.org/science/freud/defensemech.html>

<http://www.victorianweb.org/science/freud/libido.html>

Read: "Infantile Sexuality" - Sigmund Freud [IN FILES]

Read: "On Tickling," "Worrying and Its Discontents" "On Being Bored" and - All in file Tickling_Worrying_Bored.pdf (IN FILES) (skip other essays in packet)

Read: "The Theory of Infant Sexuality" by Erik Erikson [In FILES]

WEEK FOUR: PLEASURES AND PERILS OF PLAY

Tuesday February 7

Begin reading *The Psychology of the Child* by Jean Piaget, Pages 1-128 (Available for purchase at Penn Book Center.) How does Piaget's account of the development of perception, self, and language differ and agree with that of Winnicott and Lacan? How does Victor's experience differ from that of the typical child described by Piaget? Keep Victor in mind as you read!

Watch brief video on the "cute-response":

<https://www.youtube.com/watch?v=3Ji0bvwxAvI&>

Read: "Baby Schema in Infant Faces Induces Cuteness Perception and Motivation for Caretaking in Adults" <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3260535/>

Listen to 'A Delightfully Evil Tale Of Pirates And Children': <http://www.npr.org/2009/07/07/103930835/a-delightfully-evil-tale-of-pirates-and-children>

Read : *A High Wind in Jamaica* by Richard Hughes (to the mid-point of the book)

Thursday February 9

Finish *A High Wind in Jamaica* by Richard Hughes

Finish *The Psychology of the Child* by Jean Piaget 130-160

"Winds of Change" by Michael Holroyd

<https://www.theguardian.com/books/2005/mar/19/featuresreviews.guardianreview30>

"Little Criminals" by John Crowley

<http://bostonreview.net/john-crowley-richard-hughes-little-criminals>

"25 Points: A High Wind in Jamaica" by Hal Hlavinka

<http://htmlgiant.com/reviews/25-points-a-high-wind-in-jamaica/>

What happened when the scream occurred in the courtroom? What does that scream connect to, represent, how does it defy language?

WEEK FIVE: SEXUALITY AND REPRESENTATION

Tuesday February 14

Read: *Sarah* by JT Leroy [IN FILES]

Read: "The Cult of JT LeRoy" by Joy Press

<http://www.villagevoice.com/news/the-cult-of-jt-leroy-6415374>

Read: The Sexual Exploitation of Children in Media

<http://www.portlandfamily.com/posts/the-sexual-exploitation-of-children-in-media/>

Select two or three items below to read (some will be assigned for presentations)

Read: Childlike: Queer Theory and Its Children Michael Cobb

<http://digitalcommons.wayne.edu/cgi/viewcontent.cgi?article=1095&context=criticism>

Read: The Convention on the Rights of the [Child](#)

<https://www.unicef-irc.org/portfolios/crc.html>

Read: Human Trafficking and the Commercial Sexual Exploitation of Children and Youth in Kansas by Mark Horvath http://www.huffingtonpost.com/mark-horvath/human-trafficking-and-the_b_664567.html

Read: REPORT ON THE SEXUAL EXPLOITATION OF CHILDREN

<https://www.crin.org/en/library/publications/report-sexual-exploitation-children>

Read: "Lolita at 50: Is Nabokov's masterpiece still shocking?" By Stephen Metcalf

http://www.slate.com/articles/arts/books/2005/12/lolita_at_50.html

Thursday February 16

The JT Leroy Story (Feuerzeig 2016)

<https://www.amazon.com/dp/B01KYDVEJS>

"Dreaming, Fantasying, and Living" D. W. Winnicott (IN FILES)

ME AND JT LEROY: ON ANONYMITY AND QUEER ART by SZILVIA MOLNAR

<http://lithub.com/me-and-jt-leroy-on-anonymity-and-queer-art/#>

Being JT LeRoy

<https://www.theparisreview.org/miscellaneous/5664/being-jt-leroy-nathaniel-rich>

"Sex, Trauma, and the Authenticity Effect" by Helen Hester [In FILES]

"Hierarchical Oppression: The Real Significance of JT Leroy" By Lisa Rosman

<http://www.signature-reads.com/2016/09/hierarchical-oppression-the-real-significance-of-jt-leroy/>

The Troubling Gender Politics and Cultural Appropriation of *Author: The JT LeRoy Story* By Manuel Betancourt

<https://www.pastemagazine.com/articles/2016/09/the-troubling-gender-politics-of-author-the-jt-ler.html>

WEEK SIX: WILD TEENS

Tuesday February 21

WATCH: *The 400 Blows* (Truffaut, 1959)

<https://www.amazon.com/400-Blows-English-Subtitled/dp/B002QWDG4W>

READ: Excerpt from BAD KIDS (Sean presenting) [IN FILES] TK

READ: They Dream of Growing Older: On Kids and Crime by Abbe Smith <http://lawdigitalcommons.bc.edu/cgi/viewcontent.cgi?article=2031&context=bclr>

READ: "Children Being Filmed by Truffaut" by Georgiana Colvile, *The French Review*, Vol. 63, No. 3 (Feb., 1990) [IN FILES]

READ: "Contemporary Concepts of Adolescent Development" D.W. Winnicott ([IN FILES])

POST TO FACEBOOK: 1) your earliest real memory and the "Earliest memory" that you have that you can narrate.

2) account of several hours up to a day without phone.

Thursday February 23

Concerning the self and technology:

"When the Mirror is Warped: The Benefit of Applying Transitional Space and Play in a Cultural Context" by Bonnie Bright

http://www.depthinsights.com/pdfs/The_Benefits_of_Transitional_Space_in_a_Cultural_Context.pdf

Cell Phones and "Primary Maternal Preoccupation" by Claudia Gold

<http://claudiamgoldmd.blogspot.com/2010/05/cell-phones-and-primary-maternal.html>

"Disconnected/Connected: On the 'Look' and the 'Gaze' of Cell Phones" by Ian Reyes and Ruby Roy

http://digitalcommons.uri.edu/cgi/viewcontent.cgi?article=1045&context=com_facpubs

"The invisible addiction: Cell-phone activities and addiction among male and female college students" Roberts, Yaya, Manolis.

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4291831/>

"Clinical Report—The Impact of Social Media on Children, Adolescents, and Families" by O'Keefe and Clark-Pearson

http://research.fit.edu/sealevelriselibrary/documents/doc_mgr/1006/O'Keefe_and_Pearson_2011_The_Impact_of_Social_Media_on_Children,_Adolescents,_and_Families.pdf

Week Seven

Tuesday February 28

Discuss Heavenly Creatures and Coraline

WATCH: *Heavenly Creatures* (Jackson, 1994)

http://www.amazon.com/dp/B006LG7GIQ?ref_=imdbref_tt_wbr_aiv&tag=imdbtag_tt_wbr_aiv-20

WATCH: *Coraline* (Selick, 2009)

<https://www.amazon.com/Coraline-Dakota-Fanning/dp/B002BWCJOA>

READ: "Heavenly Creatures: Review" by Luisa F. Ribeiro [IN FILES]

READ: "Feeling Like Killing? Queer Temporalities of Murderous Motives among Queer Children" by

[Kathryn Bond Stockton](#) [In FILES]

READ: "Just Rage" by Adam Phillips (IN FILES) TK

READ: "Dreaming, Fantasizing and Living" by D. W. Winnicott [In FILES]

Thursday March 2

WATCH: *The Bad Seed* (LeRoi, 1956)

<http://www.tcm.com/this-month/article.html?isPreview=&id=968566%7C78406&name=The-Bad-Seed>

WATCH: *We Need to Talk About Kevin* (Ramsay, 2012)

<http://www.vudu.com/movies/#!/content/322501> (cheapest streaming option)

"American Dreams: A Best-Selling Pint-Sized Psychopath" by Nathaniel Rich

<http://www.thedailybeast.com/articles/2014/06/29/american-dreams-a-best-selling-pint-sized-psychopath.html>

"Cute Little Psychokillers: Why "bad seed" films are both deeply unsettling and confoundingly popular" by Jessica Roake

http://www.slate.com/articles/arts/movies/2011/12/bad_seed_films_history_of_the_horror_film_genre.html

"Genetic and environmental influences on antisocial behavior" by Catherine Tuvblad and Kevin M. Beaver

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC3920596/>

"Bad Seed or Bad Science?" by Scott Christianson

<http://www.nytimes.com/2003/02/08/arts/bad-seed-or-bad-science.html>

"The Impossible Question of 'We Need to Talk About Kevin': Nature or Nurture?: A mother grapples with grief and shame after a son's act of violence in the spellbinding new film" by Ian Buckwalter

<https://www.theatlantic.com/entertainment/archive/2012/01/the-impossible-question-of-we-need-to-talk-about-kevin-nature-or-nurture/251664/>

March 4-12: Spring Break

Week Eight: Atypical and Typical Teenagers

Tuesday March 14

MID TERM EXAM DISTRIBUTED

Watch: *Deaf* (Wiseman, 1986) – VIEW ON CANVAS under "Penn Library Course Reserves"

Choose one other Wiseman documentary under "Penn Library Course Reserves" - either *High School* (Wiseman, 1968), *Juvenile Court* (Wiseman, 1973), or *Blind* (Wiseman 1986).

Watch: *Ida's Diary* (Ida Storm, 2014)

<https://vimeo.com/ondemand/idasdiary>

READ: "People Like That Are the Only People Here" by Lorrie Moore [IN FILES]

READ: "Looking at Obstacles" by Adam Philips (In Tickling_Worrying_Bored file in FILES)

READ: "Documentarian Offers Viewers A Challenge" by Paul Wilkes

<http://www.nytimes.com/1988/06/19/movies/documentarian-offers-viewers-a-challenge.html?pagewanted=all>

READ: "An Interview with Ida of 'Ida's Diary,' a New Film About Borderline Personality Disorder" by Adam Forrest https://www.vice.com/en_us/article/idas-diary-interview-910

READ: "My BPD and review of Ida's Diary" by Karen Hollowell <http://www.mind.org.uk/information-support/your-stories/my-bpd-and-review-of-idas-diary/#.WI4s4rYrInV>

Thursday March 16

SKINS (BBC) Series one, First episode <https://vimeo.com/37934145>

Rebel Without a Cause (Ray, 1955) <https://www.amazon.com/Rebel-Without-Cause-James-Dean/dp/B000GONIFO>

Excerpt from CHILDHOOD AND SOCIETY by Erik Erikson [In FILES] TK

Excerpt from Anna Freud: "Adolescent Development" [In FILES]

Self-Absorbed, Dangerous, and Disengaged- What Popular Films Tell Us About Teenagers_Stern.pdf [In FILES]

OPTIONAL: If you have time, (I doubt you will!) check out some of the contemporary video art of Ryan Trecartin - we'll revisit him later in the semester if we can: <http://www.andrearosengallery.com/artists/ryan-trecartin/videos> (Links to an external site.)

Week Nine: MORE TEENAGERS

Tuesday March 21

MIDTERM EXAM DUE

Girlhood (Garbus, 2003)

<https://www.netflix.com/watch/60032551>

(there's a very poor quality streaming file of the film on youtube...https://www.youtube.com/watch?v=klxB_HrtCKo - I'll just give you my netflix info if you need it.)

"She's Got Moxie: Liz Garbus on *Girlhood* and Lives of Incarceration" by Brandon Judell <http://www.indiewire.com/2003/10/shes-got-moxie-liz-garbus-on-girlhood-and-lives-of-incarceration-79360/>

Shanae Watkins's Twitter account: <https://twitter.com/beauty410?lang=en>

"Her name was Chineye - not just 'the victim'" by Gregory Kane http://articles.baltimoresun.com/2006-02-22/news/0602220128_1_watkins-mills-gray

"A Documentary Illuminates Young Lives at the Crossroads of Redemption and Devastation" by Stephen

Holden <http://www.nytimes.com/movie/review?res=9502E2DC1F31F93AA15753C1A9659C8B63>

"Does *Girlhood* do Justice to its Subject?" by Manola Dargis <http://articles.latimes.com/2003/nov/14/entertainment/et-girlhood14>

REVIEW: Excerpt from *Bad Kids* [IN FILES Week 6]

REVIEW: "They Dream of Growing Older: On Kids and Crime" by Abbe Smith <http://lawdigitalcommons.bc.edu/cgi/viewcontent.cgi?article=2031&context=bclr>

Thursday March 23

Elephant (Van Sant, 2003)

<https://www.amazon.com/dp/B01MS5Q899>

Excerpt from *Columbine* by Dave Cullen [In FILES]

Gus Van Sant's *Elephant* Is Still Cinema's Best Answer for the 'Why?' of Mass Shootings" by Matt Barone <https://tribecafilm.com/stories/elephant-gus-van-sant-gun-violence-mass-shootings-analysis-michael-moore-nra>

"The Columbine Movie in the Age of Mass Shootings" by Scott Tobias <http://musings.oscilloscope.net/post/143796064661/the-columbine-movie-in-the-age-of-mass>

"Elephant: review" by Ed Gonzalez <http://www.slantmagazine.com/film/review/elephant>

"Student-stars of Van Sant's *Elephant*: kids will pay attention to movie" By Associated Press http://chronicle.augusta.com/stories/2003/10/27/ent_398573.shtml#.WLFKGhIRKRs

"Sublime Anarchy in Gus Van Sant's *Elephant*" by Neera Scott <http://sensesofcinema.com/2005/the-metaphysics-of-violence/elephant-2>

"Shock Corridors: The New Rhetoric of Horror in Gus Van Sant's *Elephant*." by Jennifer Rich [In FILES]

"The Sense of an Ending: Youth Apocalypse Films" by Richard Benjamin RICHARD BENJAMIN: "Sense of an Ending-Youth Apolocalypse Films.pdf" [in FILES].

Week Ten Bullying and Trauma

Tuesday March 28

Let the Right One In (Alfredson, 2008) (Be sure to watch the subtitled and not the dubbed version)

https://www.amazon.com/Let-Right-One-English-Subtitled/dp/B001V7YJMG/ref=sr_1_1?s=instant-video&ie=UTF8&qid=1488014816&sr=1-1&keywords=let+the+right+one+in

Bully (Hirsch, 2012) (*Bully* the documentary, not the fiction film)

https://www.amazon.com/Bully-Lee-Hirsch/dp/B00BESC5XC/ref=tmm_aiv_swatch_1?_encoding=UTF8&qid=&sr=

"Childhood's End- 'Let the Right One In' and Other Deaths of Innocence" by John Calhoun - IN FILES

"Normative cruelties and gender deviants- the performative effects of bully discourses for girls and boys in school" by Jessica Ringrose and Emma Renold [IN FILES]

"Speaking Out Against Torment: *Bully*" by Myke Bartlett [IN FILES]

Thursday March 30

The Babadook (Kent, 2014)

https://www.amazon.com/Babadook-Essie-Davis/dp/B00P596I8Y/ref=sr_1_1?s=instant-video&ie=UTF8&qid=1486104507&sr=1-1&keywords=the+babadook

Obida (Budanova, 2013) "A little girl suffers an emotional wound. In her imagination, the Wound takes on a life of its own, in the form of a shaggy creature that becomes her best friend. They grow up together. Firmly ensconced in the mind of the girl, the Wound starts to control her life completely." <https://vimeo.com/63658207>

Excerpt from THE POETICS OF SPACE by Gaston Bachelard [in FILES]

"*The Babadook: Ghosts in the Bedroom*" by Christopher Sharrett. <http://filmint.nu/?p=14436>

"What the Hellish *Babadook* Has to Say About Childhood Grief" by Lenika Cruz <https://www.theatlantic.com/entertainment/archive/2014/12/what-the-hellish-babadook-has-to-say-about-childhood-grief/383528/>

"THE BABADOOK: THE PSYCHOLOGY OF TRAUMA AND PARENTHOOD" by Dave Kajmowicz <http://seroword.com/film/the-babadook-the-psychology-of-trauma-and-parenthood/>

"Through a Mother's Eyes: *The Babadook* and Examining Trauma" by Kelcie Mattson <https://medium.com/@wewillbethestars/through-a-mothers-eyes-the-babadook-and-examining-trauma-women-in-horror-series-e1f25804dca9#.o195czy pb>

Week Eleven: CHILDHOOD WITHOUT END: ADULT GHOST CHILD of BELOVED

Tuesday April 4

Beloved by Toni Morrison (first two-thirds)

"The Bonds of Love and the Boundaries of Self in Toni Morrison's *Beloved*" by Barbara Schapiro [In FILES]

Thursday April 6

Beloved by Toni Morrison (last third)

"Maternal Bonds as Devourers of Women's Individuation in Toni Morrison's *Beloved*" by Stephanie A. Demetrakopoulos. [In FILES]

"Toni Morrison's Ghost- The *Beloved* is Not *Beloved*" by Elizabeth House [IN FILES]

Week Twelve

Tuesday April 11

Girlhood (Sciamma, 2014)

<https://www.netflix.com/watch/80013602> or

<https://www.amazon.com/dp/B00XVQMPOO>

Read: excerpt from *Coming of Age in Samoa* by Margaret Mead [in FILES]

"*Girlhood* Avoids Easy Answers in Its Portrayal of Growing Up in the Paris Suburbs" by Barbara Speed <http://www.newstatesman.com/culture/2015/05/girlhood-avoids-easy-answers-its-portrayal-growing-paris-suburbs>

Who Are the Black Girls in New French Film *Girlhood*? By Erica Cardwell <https://bitchmedia.org/post/girlhood-movie-review-feminism-celine-sciamma>

"Céline Sciamma: *Bande De Filles*" By Alex Zafiris <https://www.guernicamag.com/celine-sciamma-bande-de-filles/>

"*Girlhood* (2014) – The Economics of Identity" by Jonathan McCalmont <https://ruthlessculture.com/2015/09/17/girlhood-2014-the-economics-of-identity/>

"*Girlhood*" by Kalisha Buckhanon <https://negression.com/2015/11/09/girlhood/>

Thursday April 13

Watch: *Moonlight* (Jenkins, 2016) (as of Jan 29 in theaters, available for streaming Feb 21)

<http://www.vudu.com/movies/#!overview/835625/Moonlight>

https://www.amazon.com/Moonlight-Mahershala-Ali/dp/B01NARWGRS/ref=sr_1_3?ie=UTF8&qid=1485708739&sr=8-3&keywords=moonlight

"MOONLIGHT" UNDOES OUR EXPECTATIONS by Hilton Als

<http://www.newyorker.com/magazine/2016/10/24/moonlight-undoes-our-expectations>

Growing Up Gay in Black America: An Exploration of the Coming Out Process of Queer African American Youth by DeMarquis Clarke (pp 19-41, 84-105) http://surface.syr.edu/cgi/viewcontent.cgi?article=1043&context=mft_etd

How To Bring Your Kids Up Gay: The War on Effeminate Boys Eve Kosofsky Sedgwick http://faculty.law.miami.edu/mcoombs/documents/sedgwick_gaykids.pdf

Week Thirteen:

Tuesday April 18

Excerpt from *In Youth Is Pleasure* by Denton Welch

Excerpts from NO FUTURE by Lee Edelman [IN FILES]

1. "The Future is Kids Stuff" by Lee Edelman
2. "No Future" by Lee Edelman

Thursday April 20

Final Project Presentations in Class

Charlie and the Chocolate Factory Roald Dahl (Book and most recent film version)

Unpublished chapter: "The Vanilla Fudge Room" <http://www.roalddahl.com/roald-dahl/archive/archive-highlights/the-vanilla-fudge-room>

"*Charlie and the Chocolate Factory* at 50" by Lucy Mangan <https://www.theguardian.com/books/2014/aug/30/charlie-and-the-chocolate-factory-50-years-roald-dahl-quentin-blake>

Week 14

Tuesday April 25

Final Project Presentations in Class

WATCH: *Charlie and the Chocolate Factory* (Burton 2005) <http://www.amazon.com/Charlie-Chocolate-Factory-Tim-Burton/dp/B0012DT9VK>

From the 2005 *Charlie and the Chocolate Factory* movie...

Mike Teavee: "Why is everything here completely pointless?"

Charlie Bucket: "Candy doesn't have to have a point. That's why it's candy."

"*Charlie and the Chocolate Factory* and Other Excremental Visions" by Hamida Bosmajian [IN FILES]

"Roald Dahl and Danger in Children's Literature" by Barbara Basbanes Richter [IN FILES]

Take Home Final Distributed. Due the last day of Finals.

Suggested Short Films free on-line

Gary (Benedi, Chaillet, Eballard, Soulmagnon, 2008) "Gary is entering in his teens and has a crush on Valentine, who is much taller and more sexually developed than he is. He is attracted to her and would like to kiss and romance her, but he feels insecure and dreams of becoming an adult to do so. Gary draws an adult version of himself on the wall of his room hoping to be that guy once. When his wish comes true and adult Gary comes to life from the wall, Gary comes to regret it."

<https://vimeo.com/3270158>

Obida (Budanova, 2013) "A little girl suffers an emotional wound. In her imagination, the Wound takes on a life of its own, in the form of a shaggy creature that becomes her best friend. They grow up together. Firmly ensconced in the mind of the girl, the Wound starts to control her life completely."

<https://vimeo.com/63658207>

Benny's Gym (Gamlem, 2007) [About a bullied boy and his bully]

<https://www.youtube.com/watch?v=TTctdrvAfME>

Ex-E.T. (Bargeton et al, 2008) [A child resists conformity on a planet of total conformity]

https://www.youtube.com/watch?v=PbvDZX_YaMo

Olive and Mocha: Fast Times at Sugar High (Yoonessi, 2011)

<https://vimeo.com/27358705>

New Boy (Green, 2008) [An African boy has his first day of school in Ireland]

<https://vimeo.com/27358705>

I'm Here (Jonze, 2011) A friend loses a friend.

<https://www.youtube.com/watch?v=6OY1EXZt4ok>

Dechen (Besheer, 2011) ["Dechen is a Ladhaki, Tibetan Buddhist monk-in-training with a passion for gardening. One stormy night, he rescues an exquisite flower by bringing it indoors. However, despite his care and concerns, the flower inexplicably starts to fall apart and the boy struggles to accept the situation. Finally, Angmo, the head monk is forced to intervene and rescue Dechen from himself. Dechen finds peace at last when he understands how to truly save his dying flower - by eliminating the need to possess and control. Winner of the "Outstanding Achievement in Traditional Animation" Dusty Award (2012)."] Not a "bad kid" really but a nice contrast...JZ]

<https://vimeo.com/42842952>