



Dr Cary Edwards

LIFE, LIBERTY AND THE PURSUIT OF VENGEANCE

DJANGO UNCHAINED

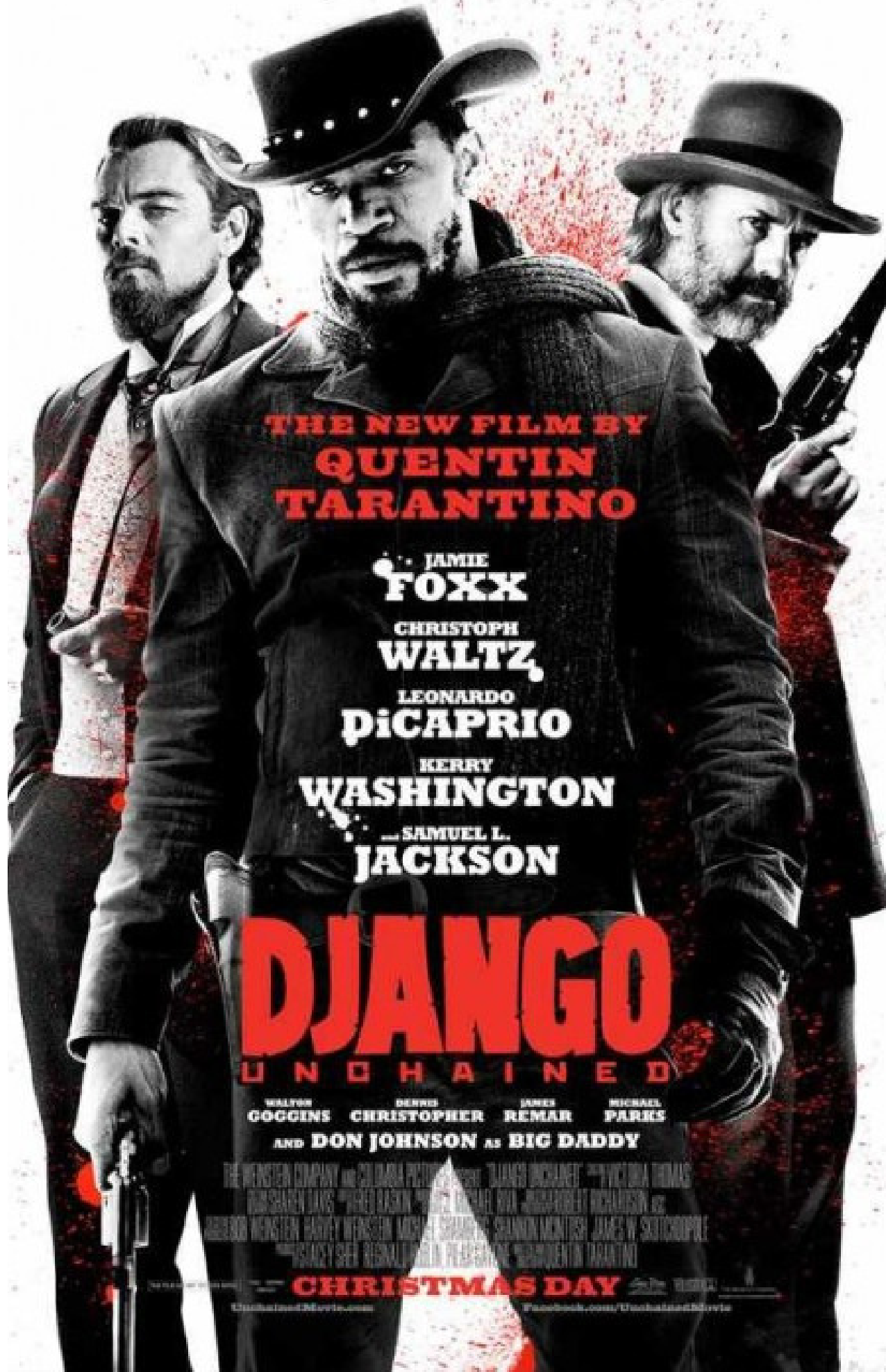
SECTION B
SPECTATORSHIP

Dir. Quentin Tarantino,
2012, Columbia Pictures

Popular Film and Emotional
Response

FM4 - VARIETIES OF FILM
EXPERIENCE

Issues and Debates



THE NEW FILM BY
**QUENTIN
TARANTINO**

JAMIE
FOXX

CHRISTOPH
WALTZ

LEONARDO
PICAPRIO

KERRY
WASHINGTON

SAMUEL L.
JACKSON

DJANGO
UNCHAINED

WALTON GOGGINS DENZEL CHRISTOPHER JAMES REMAR MICHAEL PARKS

AND DON JOHNSON AS BIG DADDY

THE WENSTEIN COMPANY AND COLUMBIA PICTURES PRESENT "DJANGO UNCHAINED" A QUENTIN TARANTINO FILM

CASTING BY DANIEL GELBERG COSTUME DESIGNER: JAMES WOOD EXECUTIVE PRODUCERS: JAMES WOOD, JAMES WOOD, JAMES WOOD

PRODUCED BY WENSTEIN WRITTEN BY QUENTIN TARANTINO DIRECTED BY QUENTIN TARANTINO

CASTING BY DANIEL GELBERG COSTUME DESIGNER: JAMES WOOD EXECUTIVE PRODUCERS: JAMES WOOD, JAMES WOOD, JAMES WOOD

CHRISTMAS DAY

UnchainedMovie.com

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THE WESTERN

The Western was one of the most popular genres in Hollywood between the 1910s and the 1950s. It mythologised American Expansionism during the late 1800s. It was predominately a White Genre, often demonizing Native Americans, and ignoring the plight of Black people (slaves or otherwise).

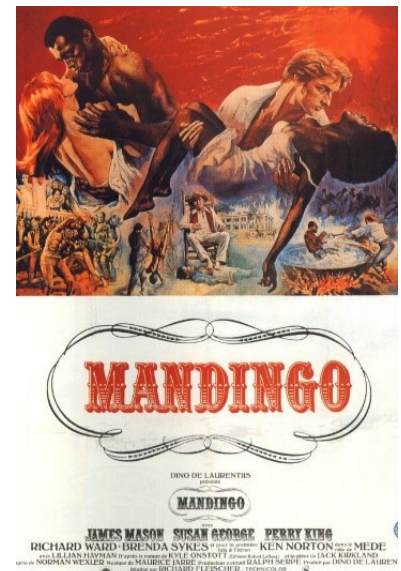
Tarantino described *Django Unchained* as a “Southern” as much of the film takes place in the South of the USA, not the West. The title directly references the film *Django* (Sergio Corbucci, 1966) and its many sequels and rip-offs. The star of the original *Django*, Franco Nero, has a cameo in *Django Unchained*.

1. How does Tarantino update the Western for a modern audience?
2. Does it matter if the Audience watching the film has no previous experience of the genre?
3. What other genres/films are referenced during the film?

HISTORY

4. There is no evidence that Mandingo fights ever existed (the word comes from a 1970s film). This is one of many historical inaccuracies in the film. Does it matter the Tarantino ignores historical facts in his film?

5. A version of the Ku Klux Klan appear in the film, but the real group did not exist for another 10 years after the film is set (1858). What point is Tarantino trying to make by including them in his film?





VIOLENCE & RACE

6. Many critics attacked the film for its depiction of violence, with one writer describing it as part of “the new sadism in cinema.” Is the use of violence in this film irresponsible, especially in the violence against slaves?
7. Does the film depict violence realistically (with a high modality)? Is all the violence the same in the film?
8. The depiction of race was also controversial, especially around the use of the word “nigger” (which often features in Tarantino’s films). Is the use of this word justified in the film?
9. Very few Hollywood films depict slavery. Why do you think this is?
10. Is the film really about Django?
11. How would you characterize the relationship between Dr. King-Shultz and Django? Does this subvert or reinforce stereotypes?

POSTMODERNISM

12. The film is filled with references to other films, particularly Spaghetti Westerns from the 1960s (films such as *A Fistful of Dollars*, and the original *Django*). Does it matter if the audience doesn’t understand these?
13. The film draws from German Opera, Oil Painting, and 1970s Blaxploitation cinema as well as Westerns. Could it be argued that Tarantino is just recycling other people’s ideas?

TARANTINO ON VIOLENCE



The film's premiere was delayed because of the shooting at Sandy Hook School in Connecticut, on Dec 14 2012.

"Violence is just one of many things you can do in movies. People ask me, 'Where does all this violence come from in your movies?' I say, 'Where does all this dancing come from in Stanley Donen movies?' If you ask me how I feel about violence in real life, well, I have a lot of feelings about it. It's one of the worst aspects of America. In movies, violence is cool. I like it". (Newsday, 1994)

"The bottom line is I'm not responsible for what some person does after they see a movie. I have one responsibility. My responsibility is to make characters and to be as true to them as I possibly can." (Chicago Tribune, 1993)

"Would I watch a Kung fu movie three days after the Sandy Hook massacre? Would I watch a Kung fu movie? Maybe, because they have nothing to do with each other." (Fresh Air, 2013)