ENGL 382: Film and Literature, Spring 2005
Tuesday/Thursday 10:15-12:05, Caldwell G107

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Office Hours: Tu/Th 9:00-10:00 or by appt.

Film Studies at NCSU: NCSU offers a Film Studies Minor (15 credit hours) and a Film Major (30 credit hours). For more information contact Dr. Maria Pramaggiore or visit our website: www.ncsu.edu/chass/film.

Required Texts:

Please bring relevant readings to each class session. Additional readings will be available on “e-reserve”: http://www.lib.ncsu.edu/rbr/ under Eng382. Please print out all readings and bring them to class on the days we will be discussing them.

Optional Text: A Writer’s Reference. Diana Hacker. This is a very useful guide to paper writing, research, citation, academic integrity, and the mechanics of language.

Course Objectives and Outcomes: Virtually from its inception, the motion picture industry has relied upon literature for source material and for lending its product an aura of respectability. This course seeks to explore the ongoing connections between literature and film by studying a variety of literary forms (short stories, non-fiction, graphic and traditional novels, plays) alongside related films, genres, and cinematic movements from approximately 1940 to the present.

Through screenings, readings, class discussions, in-class work, two papers, and a comprehensive final exam, students will leave the course with a demonstrable understanding of the range of literary adaptation practices employed by filmmakers. By semester’s end, students will be familiar with a variety of literary and cinematic forms and movements from the United States, England, Japan, and Italy and will have had the opportunity to closely analyze these works in oral and written situations.

Course Requirements: Regular course attendance is required. Please arrive on time to class; it is always disruptive to have late arrivals but is especially so on screening days. If you miss a class, ask another student for notes and find out if you missed any new assignments. You are responsible for making up any missed screenings on your own time. The library’s media center—located on the second floor of D.H. Hill, 515-2977—has the films we’ll be viewing this semester.

In-class quizzes (we will frequently have unannounced ones based on the readings and screenings) and
Exercises cannot be made up. I will drop the lowest quiz score at the end of the semester so that missing one such assignment will not adversely impact your grade. Documented emergencies will receive special consideration if work can be made up in a timely fashion; however, it is up to you to email me promptly (within 48 hours) and to provide verifiable documentation for any such accommodations within a week. Excessive unexcused absences will have an adverse effect upon your grade; missing more than four days of class will result in incremental drops in your final grade of a third per additional missed day. For example if you miss six days of class and achieve a B in the course, your grade will drop two thirds to a C+.

**Administrative:** Reasonable accommodations will be made for students with verifiable disabilities. In order to take advantage of available accommodations students must register with Disability Services for Students at 1900 Student Health Center, Campus Box 7509, 515-7653. If you will be participating in a sport or other University sponsored event this semester you should provide me with documentation so that we can make arrangements for you to make up for any missed work.

**Written Work:** I accept late papers; they drop a grade per class day that they are late. I do not accept emailed papers under any circumstances. You are, however, welcome and encouraged to discuss paper topics or any other assignment with me in advance via email or in person. Consider using the university’s free Writing Tutorial Services: 515-3163 for more information.

**Academic Integrity:** Academic dishonesty of any kind will not be tolerated. This includes all forms of plagiarism, cheating on assignments or exams, turning in work that has been written (partially or entirely) by someone else (this includes websites), failing to appropriately represent and document sources, fabricating information or citations, or helping another student commit an act of academic dishonesty. In addition to being referred to the Office of Student Conduct and having to undertake that office’s Academic Integrity Program, any student who violates the Code of Student Conduct—whether in a formal paper, an informal writing assignment, an exam, or any other kind of assignment—will receive a failing grade in the course and be placed on Academic Integrity Probation.

Please see [http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html](http://www.ncsu.edu/student_affairs/osc/AIpage/acaintegrity.html) for an explanation of academic integrity and of the consequences for violating it. Ignorance is not an excuse for any act of plagiarism; the University considers it your responsibility to know the rules of academic integrity. If you don’t understand the rules for academic writing, please see me or consult a writing manual well before working on your first paper.

**Grades:** Your final grade will be determined as follows,

- In Class Work/Quizzes/Homework: 25%
- Paper #1: 25% (5-7 pages)
- Paper #2: 25% (6-8 pages)
- Final Exam: 25%

All assignments will be graded with letter grades using a plus/minus scale, or on a point system with an equivalent scale. Consistent active participation in class discussion will help your overall performance and will influence borderline grades.
Film and Literature
Syllabus for Spring 2005

Please come to class having already read whatever we are scheduled to discuss.

Contemporary Adaptations:
Tu Jan 11 Course Introduction
Th Jan 13 Read: Susan Orlean, “Orchid Fever,” The New Yorker (e-reserve)
Robert Stam, “Beyond Fidelity: The Dialogics of Adaptation” (e)
Letter from David O. Selznick to Alfred Hitchcock, June 12, 1939 (e)
Tu Jan 18 Screening: Adaptation, Dir. Spike Jonze (2002, 114 min.)
Th Jan 20 Discussion
Tu Jan 25 Read: Daniel Clowes, Ghost World
Th Jan 27 Screening: Ghost World, Dir. Terry Zwigoff (2000, 111 min.)
Tu Feb 1 Read: Dudley Andrew, “Adaptation” (e)
Discussion
Th Feb 3 Read: Chuck Palahniuk, Fight Club
Tu Feb 8 Screening: Fight Club, Dir. David Fincher (1999, 139 min.)
Th Feb 10 Discussion
Tu Feb 15 Paper #1 Discussion and Paper Writing Tips
Special Guest: Paul Cousins, Office of Student Conduct

Theatrical Adaptations:
Th Feb 17 Read: William Shakespeare, Macbeth
Tu Feb 22 Screening: Throne of Blood, Dir. Akira Kurosawa (1957, 105 min.)
Th Feb 24 Discussion
Tu Mar 1 Read: Edward Albee, Who’s Afraid of Virginia Woolf?
Th Mar 3 Screening: Who’s Afraid of Virginia Woolf? Dir. Mike Nichols (1966, 134 min.)
Paper #1 Due
Tu Mar 8 CLASSES CANCELLED—Spring Break
Th Mar 10 CLASSES CANCELLED—Spring Break
Tu Mar 15 Read: Leonard Leff & Jerold Simmons, “Who’s Afraid of Virginia Woolf?” (e)
Discussion

Crime and Punishment:
Th Mar 17 Read: James Cain, The Postman Always Rings Twice
Tu Mar 22  Screening: *Ossessione*, Luchino Visconti (1943, 140 min.)
Th Mar 24  CLASSES CANCELLED--Spring Holiday
Tu Mar 29  Discussion

Th Mar 31  Screening: *The Postman Always Rings Twice*, Tay Garnett (1946, 113 min.)
Tu Ap 5    Read: Richard Maltby, “To Prevent the Prevalent Type of Book” (e)
            Discussion

Th Apr 7   Read: “Blow-Up,” Julio Cortázar (e)
Tu Apr 12  Screening: Michaelangelo Antonioni, *Blowup* (1966, 111 min.)
Th Apr 14  Discussion

**Genre/Authorship:**
Tu Apr 19  Final Paper Workshop
Th Apr 21  Read: Daphne Du Maurier, “The Birds” (e)
Tu Apr 25  Screening: *The Birds*, Alfred Hitchcock (1963, 119 min.)
Th Apr 28  Discussion
            Paper #2 Due

Tu May 3   8:00-11:00 a.m. Final Exam
            *There are no make-ups for the final exam.*