



Toshiro Mifune in *Throne of Blood*

ENG 382: Film and Literature, Fall 2009
Tuesday/Thursday 10:15-12:05

Dr. Marsha Orgeron
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Office Hours: T 9-10am; Th 12-1pm (or by appt.)

Office: Tompkins 202
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Office Hours: T/Th from 12:30-1:30
Office: Tompkins G116

Lab Hours: The Film Studies lab (Tompkins G116), where you can go to review films, will be staffed Mondays 3-7, Wednesdays 10-2, and Thursdays 3-5 by Terry Hobgood. Feel free to email Terry regarding the availability of the film you want to see: tahobgoo@ncsu.edu.

Film Studies at NCSU: We offer a Film Minor (15 credits), a Film Major (33 credits), and an English Major with a Film Concentration. For more information contact the Director of Film Studies, Devin Orgeron (devin_orgeron@ncsu.edu) or visit: www.ncsu.edu/chass/film.

Required Texts (please buy the editions on order at the bookstore):

Albee, Edward. *Who's Afraid of Virginia Woolf?* Signet.
Cain, James. *The Postman Always Rings Twice*. Vintage/Random House.
Clowes, Daniel. *Ghost World*. Fantagraphics Books.
Palahniuk, Chuck, *Fight Club*. Henry Holt (Owl Books).
Shakespeare, William. *Macbeth*. Signet. New Revised Edition, 1998.

Please bring relevant readings to each class session. Additional readings will be available on “e-reserve”: <https://reserves.lib.ncsu.edu/> which you can log on to under “my course reserves.” 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 longstanding and ongoing connections between literature and film by studying a variety of literary forms (short stories, non-fiction, graphic and traditional novels, plays, poems) alongside related films, genres, and cinematic movements.

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, Japan, Italy, France, and the Czech Republic and will have had the opportunity to closely analyze these works in oral and written situations. Students should be aware that some of the films we will be viewing this semester contain nudity, sex, violence, and profanity.

Course Requirements: Regular course attendance is required. Please turn *off* all cell phones prior to the start of class and please arrive on time; 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. In addition to the film studies lab, the D. H. Hill main circulation desk has the films we'll be viewing this semester: 515-3280.

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 (two weeks) 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. 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.

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 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 *before* working on your first paper.

Grades: Your final grade will be determined as follows,

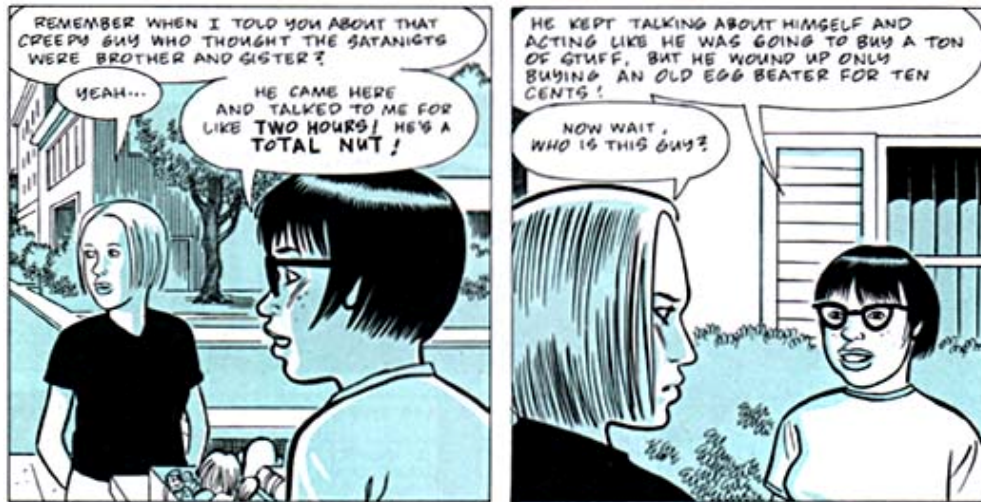
In Class Work/Quizzes/Homework: 25%

Paper #1: 25% (5-6 pages)

Paper #2: 25% (7-8 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 Fall 2009**

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

Adaptation & Form:

- Th Aug 20 Course Introduction

- Tu Aug 25 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)
- Th Aug 27 Screening: *Adaptation*, Dir. Spike Jonze (2002, 114 min.)
- Tu Sep 1 Discussion

- Th Sep 3 Read: Daniel Clowes, *Ghost World*
- Tu Sep 8 Screening: *Ghost World*, Dir. Terry Zwigoff (2000, 111 min.)
- Th Sep 10 Read: Dudley Andrew, "Adaptation" (e)
Discussion

Theatrical Adaptations

- Tu Sep 15 Read: William Shakespeare, *Macbeth*
- Th Sep 17 Screening: *Throne of Blood*, Dir. Akira Kurosawa (1957, 105 min.)
- Tu Sep 22 Discussion

- Th Sep 24 Read: Edward Albee, *Who's Afraid of Virginia Woolf?*
- Tu Sep 29 Screening: *Who's Afraid of Virginia Woolf?* Dir. Mike Nichols (1966, 134 min.)
- Th Oct 1 Read: Leonard Leff & Jerold Simmons, "Who's Afraid of Virginia Woolf?" (e)
Discussion

Crime & Punishment, Two Ways

- Tu Oct 6 Read: James Cain, *The Postman Always Rings Twice*
- Th Oct 8 CLASS CANCELED--Fall Break
- Tu Oct 13 Screening: *Ossessione*, Dir. Luchino Visconti (1943, 140 min.)
Paper #1 Due
- Th Oct 15 Discussion
- Tu Oct 20 Screening: *The Postman Always Rings Twice*, Dir. Tay Garnett (1946, 113 min.)
- Th Oct 22 Read: Richard Maltby, "To Prevent the Prevalent Type of Book" (e)
Discussion

Memory & Masculinity

- Tu Oct 27 Read: Chuck Palahniuk, *Fight Club*
Th Oct 29 Screening: *Fight Club*, Dir. David Fincher (1999, 139 min.)
Tu Nov 3 Discussion
- Th Nov 5 CLASS CANCELED—Work on Your Final Papers!
- Tu Nov 10 Read: Jonathan Nolan, “Memento Mori” (e)
Th Nov 12 Screening: *Memento*, Dir. Christopher Nolan (2000, 113 min.)
Tu Nov 17 Discussion

Surrealism

- Th Nov 19 Read: André Breton, “First Surrealist Manifesto” (e)
Robert Desnos & Man Ray, “L’Etoile de mer” (e)
Luis Buñuel, “The Pleasant Orders of St. Huesca” (e)
“Redemptress” (e)
Screen: *L’Etoile de Mer*, Dir. Man Ray (1928, 20 min.)
Un Chien Andalou, Dirs. Luis Buñuel/Salvador Dali (1929, 16 min.)
- Tu Nov 24 Read: Edgar Allen Poe, “The Pit and the Pendulum” (e)
Folktale: “The Long-Desired Child” (e)
Screen: *The Pit, the Pendulum, and Hope*, Dir. Jan Svankmajer (Czechoslovakia, 1983, 16 min.)
Paper #2 Due
- Th Nov 26 CLASS CANCELED—Thanksgiving Break
Tu Dec 1 Screening: *Otesánek [Little Otek]*, Dir. Jan Svankmajer (Czech Republic, 2001, 132 min.)
Th Dec 3 Discussion & Final Exam Review
- Th Dec 10 8:00-11:00 a.m. **Final Exam**
There are no make-ups for the final exam.