ENG 382: Film and Literature, Fall 2007
Monday/Wednesday 12:25-2:15

Dr. Marsha Orgeron
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Office Hours: Monday 2:15-3:15, Wednesday 10:30-12:15, or by appointment

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Email/Phone: nemcvitt@ncsu.edu, 515-9420
Office: Tompkins G116
Office Hours: Weds 2:30-3:30 or by appt.

Lab Hours: The Film Studies lab (Tompkins G116), where you can go to review films, will be staffed Mondays 10-2 and Thursdays 4:30-8:30 by Sowmya Bharadwaj, who you can email regarding availability of the film you want to see: sbharad@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 me or visit: www.ncsu.edu/chass/film.

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

Please bring relevant readings to each class session. Additional readings will be available on “e-reserve”: http://www.lib.ncsu.edu/reserves/ 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, 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, England, Japan, France, Czechoslovakia, and Italy 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. 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 (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 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% (5-6 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 2007

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

Adaptation & Form:
Wed Aug 22  Course Introduction
Mon Aug 27  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)
Wed Aug 29  Screening: Adaptation, Dir. Spike Jonze (2002, 114 min.)
Mon Sep 3   CLASS CANCELLED—LABOR DAY
Wed Sep 5   Discussion
Mon Sep 10  Read:  Daniel Clowes, Ghost World
Wed Sep 12  Screening: Ghost World, Dir. Terry Zwigoff (2000, 111 min.)
Mon Sep 17  Read:  Dudley Andrew, “Adaptation” (e)
                   Discussion

Media Exploitation: Love/Hate Stories
Wed Sep 19  Read:  Ben Hecht & Charles MacArthur, The Front Page
Mon Sep 24  Screening: His Girl Friday, Dir. Howard Hawks (1940, 92 min.)
Wed Sep 26  Discussion
Mon Oct 1   Read: Sample Film & Literature Paper (e)
                   Paper #1 Discussion and Paper Writing Tips
Wed Oct 3   Read:  Budd Schulberg, “Your Arkansas Traveler” (e)
Mon Oct 8   Screening: A Face in the Crowd, Dir. Elia Kazan (1957, 125 min.)
Wed Oct 10  Discussion

Crime and Punishment:
Mon Oct 15  Read: William Shakespeare, Macbeth
Wed Oct 17  Screening: Throne of Blood, Dir. Akira Kurosawa (1957, 105 min.)
Mon Oct 22  Discussion
                   Paper #1 Due
Wed Oct 24  Read: James Cain, The Postman Always Rings Twice
Mon Oct 29  Screening: Ossessione, Dir. Luchino Visconti (1943, 140 min.)
Wed Oct 31  Discussion
Mon Nov 5  Screening: *The Postman Always Rings Twice*, Dir. Taiy Garnett (1946, 113 min.)
Wed Nov 7  Read: Richard Maltby, “To Prevent the Prevalent Type of Book” (e)
Discussion

**Imagination, Surrealism, & Reality:**
Mon Nov 12  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*, Man Ray (1928, 20 min.)
               *Un Chien Andalou*, Luis Buñuel/Salvador Dali (1929, 16 min.)

Wed Nov 14  Read: Lewis Carroll, *Alice’s Adventures in Wonderland*
Mon Nov 19  Screening: *Alice*, Dir. Jan Svankmajer (1988, 86 min.)
Wed Nov 21  CLASS CANCELLED—Thanksgiving Break
Mon Nov 26  Discussion

Wed Nov 28  Read: “Blow-Up,” Julio Cortázar (e)
Mon Dec 3    Screening: *Blowup*, Dir. Michaelangelo Antonioni (1966, 111 min.)
Wed Dec 5    Discussion
               **Paper #2 Due**

Mon Dec 10  1:00-4:00 p.m. **Final Exam**
*There are no make-ups for the final exam.*