10.04 Literature and Film
3 hours; 3 credits

Exploration of the intersection of literature and film. Development of students’ understanding of aesthetics of language and literature and acquaintance with new approaches to reading. Topics include narrative structure; character; setting; point of view, representation of emotion and thought.

Prerequisite: Junior standing and satisfaction of all lower-tier requirements in Arts and Literatures.

Common Goals Addressed by Core course:
An understanding of the major forms of literary and artistic achievement, past and present, and a critical appreciation of the contribution of literature and the arts to the life of the individual and society (3, 4)

Development of the ability to think critically and creatively, to reason logically, and to express one’s thoughts orally and in writing with clarity and precision (9, 10, 12, 13, 15, 16, 21)

Integration of knowledge from diverse sources (28)

Objectives of Core Course:
1. Students will become acquainted with literature and film of the past and present (3)
2. Students will achieve an understanding of the major forms and conventions of literary and cinematic expression, past and present, and gain a critical appreciation of the contribution of literature and film to the life of the individual and society (4)
3. Students will develop skills of conceptual analysis and argumentation (9)
4. Students will be able to express ideas clearly in writing (10)
5. Students will be able to communicate thought orally (12)
6. Students will be able to develop a basis for evaluating texts (13)

Outcomes for Core Course:
1. Students can identify and intelligently discuss and write about important literary works and films (3, 4, 9, 10, 12, 13)
2. Students can orally explain, use writing, and develop their analytical skills to reflect upon and critically examine the techniques and forms of important literary works and films; they can assess their significance to past and to contemporary human life (3, 4, 9, 10, 12, 13)
3. Students will be able to demonstrate their familiarity with “terms of art” in interpreting and analyzing the conventions of narration, voice, chronology, editing, use of metaphor, symbol and visual imagery, etc., in literature and film (3, 4, 9, 10, 12, 13)
Course Outline

Weeks 1-2: Structure: How to tell it: chronological plots; frame stories; “backwards by design”; “continuity” and “cuts” in film editing (Moll Flanders; It Happened One Night, Memento; The Hours)

Weeks 3-4: Character: Literary and cinematic portraits; close-ups and other shots (Emma; Turn of the Screw)

Weeks 5-6: Setting: Writing a scene; framing shots (Henry V, Henry V, Henry V)

Weeks 7-8: Dialogue: direct and indirect quotation; description; dialogue and physical action (Emma, Emma, Clueless)

Weeks 9-10. Beginnings and Endings: chapters; scenes; cuts and fade-outs (The Hours; Henry V; Hiroshima, Mon Amour)

Weeks 10-12. Point of view: what a character knows; what we know (Mrs. Dalloway, Emma, Turn of the Screw)

Weeks 13-14. Emotions and thought: on the page; on the screen (Mrs. Dalloway, The Hours, The Hours)

Methods of Evaluation: weekly (low-stakes) e-mails (0%); class participation (10%); 6 response papers of 1-2 pages (30%); 2, 3-page papers (30%); final examination (30%)

Methods of Assessment:
1. Each student must e-mail the student below him/her on the class e-mail tree with a question or statement and answer the student above about the text or film under discussion for the week. This “correspondence” must take place before the first class meeting of the week. (3, 4, 9, 10, 11, 13)
2. Students must attend regularly, arrive on time, and contribute to the discussion. (12)
3. Students will write 6 “response” papers in which they will pick out a small aspect of the text or film, from a few sentences, a paragraph, or a scene, in which they will demonstrate their close-reading skills. (3, 4, 9, 10, 11, 13)
4. Students will write 2, 3-page papers in which they will be asked to analyze the conventions of narration, point-of-view, character formation, scenic representation, etc., that has been employed by the writer or director. (3, 4, 9, 10, 11, 13)
5. Students will write a final exam in which they demonstrate their comprehensive knowledge of the materials in the course; of their understanding of the various techniques deployed by creative artists; and the reasons for their choices. (3, 4, 9, 10, 11, 13)
Bibliography:
Henry James, *Turn of the Screw and Other Short Fiction* (New York: Bantam Classics, 1981)

*Henry V* (Laurence Olivier, 1945; Kenneth Branagh, 1989)
*It Happened One Night* (Frank Capra, 1934)
*Emma* (Douglas McGrath, 1996)
*Clueless* (Amy Heckerling, 1995)
*Turn of the Screw* (Ben Bolt, 1999)
*The Hours* (Stephen Daldry, 2002)
*Hiroshima, Mon Amour* (Alain Resnais, 1959)
*Blowup* (Michelangelo Antonioni, 1966)
*Memento* (Christopher Nolan, 2000)

Secondary Bibliography:

*The movies for this course will be available for viewing in the library, or you can rent them from a video store or Netflix. They will not be shown in their entirety during class time.*