Tentative Syllabus:
FILM 352: LITERATURE ON FILM

COURSE AIMS:

This course examines the relationship of literature and film by considering a question that precedes them both: what does it mean to be human? It’s an enduring question, and film adaptation allows us to consider how our culture answers this question in different ways at different times. Literary adaptation drives a significant proportion of the artistic and industrial production and marketing of films, and for this reason offers an important window into cultural influence and cultural production. We will examine film adaptations of from the 1960s to the present in order to analyze how cinema appropriates literature. For instance, how is Virginia Woolf’s character, Clarissa Dalloway, transformed from her first written appearance in 1925, to her filming in 1997, to her rewriting in 2000, to her re-filming in 2002? What do those transformations tell us about cultural and social values at those moments in time?

This course will be writing intensive. You will keep a journal, write short analyses, and two analytical papers. During the course of the semester you will present one of your analyses to the class. Your work in the course will culminate in an analytical essay exam responds to the latter part of the semester. The goals of the course can be summarized as follows:

- Develop skills in analyzing narratives and films in their various cultural contexts
- Become fluent in discussing and writing about film, narrative, and culture
- Gain a nuanced understanding of how films of literature adapt and express literary and cultural values to other times and places.

TEXTS:
Brian Aldiss: “Supertoys Last All Summer Long” (1969)
Philip K. Dick: Do Androids Dream of Electric Sheep? (1968)
Arthur C. Clarke: “The Sentinel” (1948)
Timothy Corrigan: A Short Guide to Writing about Film
PD James: Children of Men (1992)
George Orwell: 1984 (1949)
Muriel Spark: The Prime of Miss Jean Brodie (1961)
Virginia Woolf: Mrs. Dalloway (1926)

FILMS:
2001: A Space Odyssey (1968)
The Prime of Miss Jean Brodie (1969)
Bladerunner (1982)
Mrs. Dalloway (1997)
AI: Artificial Intelligence (2001)
The Hours (2002)
V for Vendetta (2005)
Children of Men (2006)

GRADING:
Participation & Attendence: 20%
Informal Writing: 20%
Analytical Essays (2): 40%
Final Exam: 20%

GRADE SCALE:
A = 93–100  A- = 90–92  B+ = 87–89  B = 83–86  B- = 80–82
C+ = 77–79  C = 73–76  C- = 70–72  D = 60–69  F = < 60
Course Schedule

UNIT I: Who are we?

Week 1
assignments: response, short analysis

Week 2
assignments: response, short analysis, shot-by-shot

Week 3
film: Bladerunner (dir. Ridley Scott, 1982) – theatrical release
assignments: response, short analysis

Week 4
film: Bladerunner (dir. Ridley Scott, 1982) – director’s cut
assignments: response, short analysis, shot-by-shot

Week 5
reading: Brian Aldiss: “Supertoys Last All Summer Long” (1969)
film: AI: Artificial Intelligence (dir. Stephen Spielberg, 2001)
assignments: response, analytical essay

UNIT II: Why do we make such a mess of things?

Week 6
reading: George Orwell: 1984 (1949)
assignments: response, short analysis

Week 7
reading: George Orwell: 1984 (1949)
assignments: response, short analysis, shot-by-shot

Week 8
reading: PD James: Children of Men (1992)
film: Children of Men (dir. Alfonso Cuarón, 2006)
assignments: response, short analysis

Week 9
reading: PD James: Children of Men (1992)
film: Children of Men (dir. Alfonso Cuarón, 2006)
assignments: response, short analysis, shot-by-shot

Week 10
reading: Alan Moore, David Lloyd: V for Vendetta (graphic novel, 1995)
assignments: response, analytical essay
UNIT III: How do we live with ourselves?

Week 11
*assignments*: response, short analysis

Week 12
*reading*: Virginia Woolf: *Mrs. Dalloway* (1926)
*film*: *Mrs. Dalloway* (dir. Marleen Goriss, 1997)
*assignments*: response, short analysis

Week 13
*reading*: Virginia Woolf: *Mrs. Dalloway* (1926)
*film*: *Mrs. Dalloway* (dir. Marleen Goriss, 1997)
*assignments*: response, short analysis, shot-by-shot

Week 14
*film*: *The Hours* (dir. Stephen Daldry, 2002)
*assignments*: response, short analysis

Week 15
*film*: *The Hours* (dir. Stephen Daldry, 2002)
*assignments*: response, short analysis, shot-by-shot

Week 16
review; final exam