Fall 8-15-2015

ENG 3504-001: Film and Literature

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English 3504, Section 001:
“Fella, you don’t know what this story means”: Paranoia, and Trauma in Literature and Film

Instructor: Dr. Robert Martínez
Office: Coleman Hall 3371
Office Hours Fall 2015: Mondays, 11-12 PM; Thursdays 12-2 PM; Fridays 2-3 PM; and by appt.
Course Time: MW 3-5 PM in Coleman 3691
Course Web Resources:  http://www.martinezliteraria.com/eng3504/
                         http://classes.yale.edu/film-analysis/
                         EIU D2L for Eng. 3504

Course Description:
English 3504 (2-2-3, fall/spring) is an exploration of the “practical and theoretical relations between film and literature.” In this course, we will focus on film and literature that respond to key political, social, and philosophical challenges of the late-twentieth century and emerging twenty-first century. Specifically, we will examine how film and literature attempt to capture, represent, and explore themes of paranoia, conspiracy, and trauma in our political and social reality. Some of our films and texts will have their roots in major cultural events (such as the political assassinations and scandals of the 1960s/early 1970s, the Vietnam War, the conditions of the Cold War), while others will focus on more subtle social and technological developments and their impact on humanity. Crucial to this class will be the question of identity and the nature of truth—in other words, how do we process shocking or violent events and attempt to make sense of them? What is evil, and how do we deal with it? How do perplexing experiences affect our sense of personal and national history? [Themes: Identity & Culture; Law & Social Justice; Genre, Form & Poetics; Media, Technology & Popular Culture]

Course Learning Goals:
• Students will develop a critical vocabulary of film/cinematic techniques in order to understand how films work and to interpret films intelligently.
• Students will develop an intellectual and cultural understanding of how practical and theoretical ideas operate between the genres of cinema and literature.
• Students will identify central literary and cinematic innovations and tendencies of the modern war/post-war periods through the contemporary (i.e., 1930s-present).
• Students will develop a complex understanding of the social, historical, and cultural context of the films and literature under study.
• Students will work on and develop their critical reading and critical thinking skills through intensive engagement with a variety of traditional print and multimedia texts across multiple genres (including literature, film studies, political philosophy, literary and cultural theory).
• Students will develop sophisticated written and oral research and argumentative skills through the creation and presentation of short analytical response papers, periodic examinations, and intensive research term papers.
• Students will enhance their writing and critical thinking skills by completing revisions of analytical papers.
• Students will understand the differences and commonalities of how film and literature work to represent nuances of gender, sexuality, politics, psychology, and identity (as being explored by the filmmakers and writers under discussion).]
Course Expectations:

- Students are required to attend all film screenings.
- Students will engage in enthusiastic class discussion. “Enthusiastic” means come to class prepared to share your ideas and interpretations about what you have read or watched.
- Students will be prepared and committed to write frequent short analytical responses to course texts (i.e., films and print material) and to complete a research term paper.
- Students are required to have all reading assignments completed for class (as indicated by the class schedule). Reading quizzes may be given to ensure timely completion of assignments.

Required Texts:

- Graham Greene, A Gun for Sale
- Tim O’Brien, In the Lake of the Woods
- Paula Hawkins, The Girl on the Train
- Santiago Roncagliolo, Red April
- Pat Barker, Union Street & Blow Your House Down
- Film Terminology from Yale’s Film Studies Web (http://classes.yale.edu/film-analysis)
- Carol J. Clover, “Her Body, Himself: Gender in the Slasher Film” (PDF article via D2L)
- Selected essays about Dirty Harry (PDF via D2L)

Note: You are required to do all assigned reading for this course. The texts listed above are available from Textbook Rental (TRS). Other required readings will be available online via our course page on D2L. Online readings must be brought to class on the day the material is discussed. You must either print out the document(s) or use your laptop, iPad, Kindle, or Nook to view them. Using Smartphones to view readings for class discussion is not acceptable.

Required Film Screenings:

- Robert Aldrich, Kiss Me Deadly
- Mathieu Amalric, The Blue Room*
- Michelangelo Antonioni, Blow-Up*
- Antonio Campos, Afterschool
- Francis Ford Coppola, The Conversation
- Pablo Larrán, Post Mortem
- Alan Pakula, The Parallax View
- Michael Powell, Peeping Tom*
- Carol Reed, The Third Man
- Don Siegel, Dirty Harry
- Sylvia & Jen Soska, American Mary
- Ben Wheatley, Kill List

* = time permitting

Content Warning:

Contemporary, and especially postmodern, texts ("texts" meaning novels, films, music, poems, etc.) often use violence and disturbing misappropriations of sex (rape and other forms of sexual abuse) as a way to get readers’ attention and tell stories that represent realities and challenges they see in their worlds. Some of our texts may prove either emotionally painful for or morally offensive to you. If you’re unwilling to read such material, please consider switching to another course. If you consider this literature worth reading but find yourself upset by it, always feel free to talk to me during my office hours, and to bring up your concerns during class if you’re comfortable.
Grading of Assignments:
• Analysis Tasks: 20%
• Literary Analysis Paper: 15%
• Participation/discussion/possible reading quizzes: 15%
• Research Term Paper: 20%
• Midterm Exam: 10%
• Final Exam: 20%

Grading Scale:
• A = 94-100
• A- = 90-93
• B+ = 87-89
• B = 84-86
• B- = 80-83
• C+ = 77-79
• C = 74-76
• C- = 70-73
• D = 64-69
• F = 63 and below

Required Attendance, Materials & Editions:
• Check e-mail via Panthermail daily
• Visit class website and D2L site frequently (use Firefox or Safari browsers)
• Use text editions found at Textbook Rental
• Attend class and participate daily in discussion
• Take notes during all film screenings
• Attend all film screenings

Attendance in English 3504 means that you are present in class each day in both body and mind—that is, I expect you to come to class each day having completed any required reading or listening or viewing assignments and ready to share your thoughtful, considered ideas. **Missing class and not completing assignments are not acceptable.** If you become ill or experience family or personal difficulties beyond your control, then you must notify me of your absence as soon as possible. Not completing daily assignments and not contributing to class discussion will result in poor participation grade scores. If you miss more than three (3) classes, your final course grade will be penalized: starting with the fourth (4th) absence, a “+” or “−” will be deducted from your final course grade.

Specific Assignments:
All papers should be created in Microsoft Word using double-spaced, 12-point Times New Roman font, with 1” (top/bottom) and 1.25” (left/right) margins. Make sure to include your name, course name, professor’s name, and date on the front page; a title for your paper; and your name and page numbers in the headers of the paper. All course essays will be turned in electronically via D2L Dropbox.

• Participation: Attending class means that you demonstrate a clear sense of intellectual curiosity and engagement with the course material. Take notes each day. Share your ideas about the readings we complete, the films we study, and actively work with your peers to
create the classroom space into a community of excited learners. Being passive and silent is unacceptable. If students are not consistently active in class discussion, reading quizzes will become frequent.

- **Analysis Tasks (2-3 pages or 500-750 words):** You must complete an Analysis Task for each film we study in the course (except The Third Man). An Analysis Task must demonstrate intelligent engagement with the film under discussion. By “engagement” I mean that you should illustrate your understanding of a film by (1) making critical observations of features or scenes in the films we watch, (2) formulating interpretations as to what your observations could mean within the context of the film, and finally (3) offering a statement that attempts to argue what your observations could mean about the film as a whole (a kind of mini-thesis idea, if you will). These short response papers will be due in D2L Dropbox before class discussion begins on the films.

- **Literary Analysis Paper (6-8 pages or 1500-1950 words):** You must choose to write about one of the novels we have covered in the first half of the course. You should identify a specific topic of interest to you in the novel and develop an argument that interprets that aspect of the novel. For example, you may wish to discuss the treatment of a certain character or theme, the use of a recurring image, motif, or word/phrase in a given work, but make sure your topic is focused. Remember, this is a short paper that must present a convincing interpretation of the work you have chosen. Outside research is not required for this paper; it should simply be your analysis of the text(s) at hand.

- **Research Term Paper (10-12 pages or 2450-2900 words):** This paper still requires you to close read and analyze a particular text from or related to class, but your choice of text must be different from the choice of your first paper. Outside research is required for this paper (at least three academic, professional sources). You must cite your sources in MLA format.

- **Midterm and Final Exams:** These exams will assess your understanding of core skills and ideas you should be learning as the course progresses. The exams will often consist of identifying passages or scenes from materials read or watched and discussing the thematic and intellectual significance of the passages/scenes. Students will also be asked to complete short answer and longer essay questions that will assess their ability to synthesize and make intelligent arguments and observations about themes and ideas between literature, film, and theoretical/cultural concepts.

**Plagiarism:**
Plagiarism is the intentional or unintentional use of someone else's ideas, words, or work as your own. If you use or refer to ideas or work other than your own, you must acknowledge the source and author of those ideas/work and document it properly using MLA format (Purdue MLA guide: https://owl.english.purdue.edu/owl/resource/747/01/). Plagiarism is an Honor Code violation at EIU, and offenders will be referred to the EIU Office for Student Standards. **Failure to cite any outside sources or critics will constitute plagiarism.**

**Student Academic Integrity:**
Students are expected to maintain principles of academic integrity and conduct as defined in EIU's Code of Conduct (http://www.eiu.edu/judicial/studentconductcode.php). Violations will be reported to the Office of Student Standards.
Disability Services:
If you are a student with a documented disability in need of accommodations to fully participate in this class, please contact the Office of Student Disability Services (OSDS). All accommodations must be approved through OSDS. Please stop by Ninth Street Hall, Room 2006, or call 217-581-6583.

Student Success Center:
Students who are having difficulty achieving their academic goals are encouraged to contact the Student Success Center (www.eiu.edu/~success) for assistance with time management, test taking, note taking, avoiding procrastination, setting goals, and other skills to support academic achievement. The Student Success Center provides individualized consultations. To make an appointment, call 217-581-6696, or go to 9th Street Hall, Room 1302.
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<thead>
<tr>
<th>Date</th>
<th>What's Happening in Class</th>
<th>Homework</th>
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| Mon., 8/24  | Introduction to course: class expectations/rules and introduction to the modern war and post-war era and our course themes. | Study assigned film terms via Yale’s Film Analysis Website: http://classes.yale.edu/film-analysis/  
Work on film terms worksheet for Wednesday’s class. |
| Wed, 8/26   | Using film language to talk about film: discuss terms and examples via Yale’s Film Analysis Website and our own examples. | Continue to study and review your film terms handout.  
Start reading Greene’s A Gun for Sale, pp. 1-85. |
| Mon., 8/31  | Testing our knowledge of film terms while watching film: Watch Carol Reed’s *The Third Man*. | Complete Term & Analysis assignment for Wednesday’s class.  
Continue reading A Gun for Sale, pp. 86-126. |
| Wed, 9/2    | Discuss examples of film techniques and analysis in Reed’s *The Third Man*.                | Finish reading A Gun for Sale, pp. 127-184, for Sep. 9 class. |
| Mon., 9/7   |                                                                                | No Class – Labor Day |
| Wed, 9/16   | Watch Aldrich’s *Kiss Me Deadly*. Analysis Task on *Kiss Me Deadly* due Sunday 9/20 by 12 noon, in D2L Dropbox. | Complete Analysis Task on Kiss Me Deadly for next class.  
Continue reading O’Brien’s *In the Lake of the Woods*, pp. 41-121. |
<p>| Wed, 9/23   | Post-War Trauma and Emergence of ”Domestic Thriller”?: Begin discussion of O’Brien’s <em>In the Lake of the Woods</em>. | Finish reading <em>In the Lake of the Woods</em>, pp. 163-303, for Monday. |</p>
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<tr>
<th>Date</th>
<th>Activity</th>
<th>Details</th>
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<tbody>
<tr>
<td>Wed, 9/30</td>
<td>Post-War Trauma and Emergence of &quot;Domestic Thriller&quot;?: Watch Wheatley's Kill List.</td>
<td>Analysis Task due in D2L Dropbox by Sunday, 12 noon, on Oct. 4.</td>
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<td>Complete Analysis Task on Kill List for next class.</td>
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<td>Continue reading The Girl on the Train, pp. 81-181.</td>
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<td>Mon., 10/5</td>
<td>Discuss Kill List.</td>
<td>Continue reading The Girl on the Train, pp. 182-242, for Wed.</td>
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<td>Read Clover's &quot;Her Body, Himself&quot; for Monday.</td>
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<td>Mon., 10/12</td>
<td>Women, Agency and Violence: Finish discussion of Hawkins and discuss Clover's article.</td>
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<td>Wed., 10/14</td>
<td>Watch the Soska Sisters' American Mary.</td>
<td>Complete Analysis Task on American Mary for Sunday!</td>
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<td>Start reading Pat Barker's Blow Your House Down, pp. 247-328.</td>
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<td>Complete Analysis Task on Dirty Harry for Sunday!</td>
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<td>Finish reading Blow Your House Down, pp. 370-416, for Oct. 28.</td>
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<tr>
<td>Mon., 10/26</td>
<td>Discuss Dirty Harry and essays by Kael, et. al.</td>
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<td>Date</td>
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<td>Due Dates</td>
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<td>Mon., 11/16</td>
<td>Discuss <em>The Parallax View</em>.</td>
<td>Finish reading Roncaglio's <em>Red April</em>.</td>
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<td>Wed., 11/18</td>
<td>Finish discussion of Roncaglio's <em>Red April</em>.</td>
<td><strong>Start seriously working on your Research Term Paper, if you haven't started already!</strong></td>
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<tr>
<td>Mon., 11/23-Fri., 11/27</td>
<td>No Classes – Thanksgiving Break</td>
<td><strong>Start seriously working on your Research Term Paper, if you haven't started already!</strong></td>
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<td>Wed., 12/2</td>
<td>Discuss <em>The Conversation</em>.</td>
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<td>Mon., 12/7</td>
<td>Technology, Violence, and Identity: Watch Campos's <em>Afterschool</em>.</td>
<td><strong>Complete Analysis Task on <em>The Conversation</em> and <em>Afterschool</em> by Tuesday, Dec. 8, 7 PM in D2L Dropbox!</strong></td>
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<tr>
<td>Wed., 12/9</td>
<td>Discuss <em>Afterschool</em>.</td>
<td><strong>Research Term Paper Due Friday, Dec. 11, at 5 PM in D2L Dropbox.</strong></td>
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**Final Exam: Thursday, Dec. 17, 2.45-4.45 PM**