

## INGL 4055 Film and/as Literature

**Instructor:** Lynette Cintrón  
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**Class:** Tuesday 4:00 – 6:50 pm  
**Room:** PED 106  
**Credit Hours:** 3

**Office & Office Hours:** PED 12; T& Th 3:00 – 3:50  
& by appt.

### **Prerequisites:**

None. Course approved for General Education literature requirement.

**Course Description:** A study of the close relationship between film & literature. The examination of literary texts &/or theory, alongside screenings of films, will lead to discussions of technique, differences between mediums, and changes in the filmic interpretation and their effectiveness. Writers who are influenced by film or write screenplays will be included.

**Course Objectives:** *As a result of meeting the requirements of this course, students will be able to:*

- Understand the development of film as an art form and how it has been related to literature from its beginnings.
- Inquire into the relationship between film and experimental writers with particular regard to the way in which film and literature have affected each other, especially in the early decades of the 20<sup>th</sup> century.
- Understand the technical aspects of film and literary narrative (e.g., close-up, montage, mise-en-scène, atmosphere, point of view, symbolism) and demonstrate how these work in film/literature.
- Understand basic film, literary, cultural theory and apply the views of theorists to film/literary texts.
- Recognize and discuss major aesthetic trends in film and/or literature (e.g., German Expressionism, Modernism, Crime or Pulp fiction, Horror, Fairy Tales, and Film Noir)
- Perform interdisciplinary scholarship appropriate to the study of visual media, culture and literature.
- Strengthen English language skills through writing, reading, and class discussions
- Apply the concepts of this course in writing while developing original scholarship.

**Course Outline:** After introductory lectures on film history, literary and film languages and their basic theoretical approaches, the core of the course will consist of close analysis of literary texts and films. Particular films which have been significantly influential on literary aesthetics will also be screened. Literary movements, motifs, or genres which have found a unique expression in cinema (e.g., noir fiction/film, the Road novel/film, and *novela rosa*/film) will also be discussed.

**Teaching Strategies:** Lectures, film screenings, guided discussions, and student-generated analysis.

**Accessibility Resources:** Those students who receive services provided by the office of Vocational Rehabilitation must contact the instructor at the beginning of the semester in order to plan reasonable accommodation according to the recommendations provided OAPI at the Office of the Dean of Students.

**Classroom Policies:** Please keep in mind that many of the topics and issues that we will discuss may be controversial. The classroom should be a space for sincere intellectual growth, and I encourage respectful discussions and debates.

**Attendance:** In this course attendance is defined as arriving on time, with the assigned course material, and staying until class is dismissed. Unless you have spoken with me ahead of time, do not leave class early, or you will be marked as absent. If you are caught using headphones you will be marked as absent. If you are caught using your device for non-class related activities **you will be marked absent.**

- Mandatory and will be taken at all classes. You are allowed 1 unexcused absence without penalty.

- Every absence without an acceptable documented excuse will result in an automatic 3% grade reduction.

- Every **three** times you arrive late (more than 10 min. after class has begun) will equal one absence and will affect your grade.

- Each absence over three** results in the reduction of your final grade by a letter grade. –

- Six or more absences -and this applies to documented absences as well/or a combination of documented and undocumented- will result in automatic failure of this course.**

- Whenever possible, please notify me (in person or via email) that you will be absent.

- Emails:** Always sign your emails (include your name in the body of the email) so that I know who has sent the message and always include an appropriate subject line.

- Whenever possible, use your UPR email.

- Do not email me about a matter without checking to see if the syllabus contains the answer. I will not respond to emails if the information is on the syllabus. I do not respond to emails that do not contain a signature. Do not expect email responses within 24hrs. Finally, if you are absent, it is your responsibility to make-up missed material. Do not email asking about a class you missed. (But feel free to email if, after attending, you still have questions regarding the material and/or assignments).

- Academic Integrity & Plagiarism:** You will be subject to the standards of ethical academic conduct—cheating and plagiarism will not be tolerated. Work found to be unethical will not be counted. Unethical conduct on the part of the student may result in further disciplinary action, such as failure of the course.

- Incompletes:** Should you request an Incomplete Course Grade, you must meet with me in person. Do not wait for the last minute or finals. You have until the last week of class (NOT of FINALS). Should you require an Incomplete due to an emergency, you must let me know ASAP and provide documented reasons for your request. Please be aware that Incompletes are not “automatically” granted--you must have a justifiable reason--and that it is your responsibility to follow-up.

**Course readings:** Will be posted on our course website (Moodle) at:  
<http://online.uprrp.edu/>

**Course title: INGL4055-0U1-2018S1 CINE Y LITERATURA**

**Grading Scale: A, B, C, D, F**

<b>A 90-100</b>	<b>B 80-89</b>	<b>C 70-79</b>	<b>D 60-69</b>
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**F = Below 60**

**Course Requirements:**

Classroom Participation: 20%

Two Assignments: (10% each)

Film Response Paper: 20%

Final Research Paper: 40% (Includes a 1-page proposal for 5% of your final paper grade)

**Classroom Participation (20%):** Thorough preparation for and active participation in class discussions are expected. You are expected to share your own ideas on the material. Don't get discouraged reading difficult texts. Bring your questions to class- together we will make sense of complicated theories. Film screenings are essential to this course. You are expected to take notes during class discussions, lectures, **and screenings**. Should contributions to class discussions begin to lapse, **I may assign additional homework, or initiate unannounced "pop quizzes" at any time during class.**

**Two Assignments (10% ea.):** For your **first** assignment, you will answer a question related to the ways in which cinematic form impacts or influences a work of Modernist literature. Your response will be brief, concisely referencing relevant texts. The aim of this assignment is to test your knowledge of this course's approach to the relationship between film & Modernist literature. 1-2 pages, double-spaced, 12pts TNR font, with 1-inch margins all around.

Your **second** assignment will be a film note-taking exercise. As a film student you should be taking notes during screenings. The aim of this assignment is to encourage annotating film. You will annotate **1 sequence or scene** from any film screened in class or recommended, up to the assignment's due date--WITH THE EXCEPTION OF *Visions of Light* & *The Story of Film*. This will be a two-part assignment: 1<sup>st</sup> your notes, 2<sup>nd</sup> a 1-paragraph interpretation of the sequence/scene based on your notes. 1-2 pages, double-spaced, 12 pts TNR Font, 1-inch margins all around.

Additional guidelines & grading criteria for both assignments will be provided. No late assignments will be accepted without a documented excuse. **See Schedule for dates.**

**Film Response (1 response, 20%):** 3-4 Pages double-spaced, 12 pts. Times New Roman font, with 1-inch margins all around. MLA guidelines are required. Film response must reflect an engagement with the theories and concepts discussed in the course. The purpose of each response is to test your knowledge of course material, therefore you are expected to engage with course readings and films. **See Schedule for date.**

-Must be handed-in at the TOP of the Class Hour, on the day it is due. Only hardcopies (printouts) will be accepted. Late responses will NOT be accepted without a documented excuse.

-Keep in mind the scope of the paper--analyze only ONE film.

Choose a film screened in class, or one of the recommended films.

-Critical (as opposed to merely “personal” or solely descriptive) responses. Responses must have:

1. an **original title**

2. a thesis that is supported by concise and focused arguments

3. a conclusion

4. written in academic tone

5. MLA guidelines. **See link to MLA resources in our course site, under SYLLABUS & RESOURCES.**

**You are also required to:**

-Use at least **one** of the assigned articles to analyze the film.

-Focus on at least one sequence or scene in the film. Be specific. Rather than merely discussing the film’s content, use Timothy Corrigan (course website & Richardson Seminar Room Reserve under my name) as a reference for how to analyze the ways in which cinematic form relates to content.

**Final Research Paper:** (35% + 5% proposal). 6- 8 pages, double-spaced, 12 pt. Times New Roman font, with 1-inch margins all around. **See Schedule for dates.**

\*NO final paper will be accepted without a proposal.

NO late papers will be accepted without a documented excuse.

Proposal & Final Paper are due via email. Follow EMAILING INSTRUCTIONS. Failure to do so will cost you up to 5pts of your final paper grade.

Additional GUIDELINES for the Final Paper & Final Paper Proposal will be provided and discussed in class. Guidelines will be posted under SYLLABUS & RESOURCES.

-For this paper you will analyze the literary and/or cinematic text(s) of your choice (your primary source). Your final paper should show original thinking. It should NOT be about how well you can describe a primary source, but about the complexity of an argument that emerges from a sustained analysis of your primary source(s).

-You can work on any literary or cinematic text used during our coursework—as long as *you have not worked on it before*. Your paper must show academic engagement with an idea or ideas in this course. You must use at least two secondary sources to support your arguments.

**You must include at least 1 source from outside our course, both in the proposal and in the final paper.**

-Paper will be evaluated based upon argumentation, content, organization, style and documentation. Spelling and grammar will also be taken into consideration. Clear arguments and correct documentation using MLA citation method are required. See Grading Criteria below for

additional information on evaluation. See link to MLA resources in our course site, under SYLLABUS & RESOURCES.

**-You are required to submit a brief proposal** via email-follow email instructions. (check schedule & follow emailing instructions). Your proposal must include:

1. A tentative title.
2. A clear thesis.
3. Brief description of your project.
4. A preliminary bibliography of primary and secondary sources.
5. Intellectual question(s) that motivate your work.

-The proposal will allow me to make recommendations and catch any potential problems or difficulties before you set-out to develop your work.

### **Grading Criteria (Rubric) for Participation**

**A:** Active, consistent, meaningful participation. You come to class prepared not just to respond questions but also to initiate discussion with comments and questions. You come to class ready to make and argue claims about the readings and films. You attend to the comments of others in class, agreeing, elaborating, or respectfully disagreeing. You bring our attention to passages from the reading or scenes from films to make your point; and at times connect such thinking with earlier readings/films or class discussions. You frequently take notes during screenings, lectures and discussions. “A” participants are not necessarily the most knowledgeable, they will remark just as much on what they have *not* understood (or misunderstood) about the readings as what they have understood about them.

**B:** You come to every class, have *almost* always done all the reading, and consistently respond to the questions of others and the questions of the instructor. “B” participants comment with frequency and their comments show that they have comprehended the readings. Like A grade participants, B grade participants initiate comments on their own, but not as frequently. Finally, they take notes during class.

**C:** You come to almost every class, usually have done most of the reading, most of the time, but do not demonstrate through preparation and ongoing engagement with the material. You contribute infrequently, maybe once a week. You rarely or infrequently takes notes during class discussions, lectures, or film screenings. “C” participants rarely initiate comments in class.

**D:** You may be in class most of the time and may contribute a few times throughout the semester (usually when called upon). When called upon, “D” participants tend to respond with little thoughtfulness, reflection, or willingness to engage with the readings or with the ideas of others. “D” participants rarely or infrequently take notes during class discussions, lectures, or screenings.

**F:** The result of a combination of not coming to class, failing to take part in class discussions, not engaging with other students or with the instructor when called upon, or failing to take sufficient notes.

### **Grading Criteria for Papers**

**A:** This is an excellent paper. It engages with ideas that are complex. Your text unfolds like a story; you guide your reader through a narrative-like progression from one idea to the next. The

writing flows well from sentence to sentence and paragraph to paragraph. Minimal spelling and grammatical errors. Academic tone sustained throughout. Follows MLA guidelines.

**B:** This is a good paper. It fulfills the requirements of the assignment. A “B” paper goes beyond merely summarizing your source material. It demonstrates analytical skills and goes beyond mere explanation or summary. Most of the ideas in this paper are good. Some ideas may even be great, but their support may need to be fuller in some areas. Some transitions may be abrupt. There may be some awkward sentences in this paper or some inconsistencies in tone. A few spelling or grammatical errors are okay in a “B” paper. Academic tone sustained throughout. Follows most MLA guidelines.

**C:** This is the most complicated type of paper. This paper has a number of strengths, but it also has some obvious weaknesses. A “C” paper will show a basic understanding of the expectations for the assignment even if they are not all fulfilled. The most common problem is a paper that is overly explanatory rather than analytical. Sometimes there may be analysis, but it needs to be more intellectually complex or is poorly defended. There are some good ideas in this paper, but they tend to be haphazardly presented or unrelated to the analysis. There may be lapses in logical reasoning. The writing tends not to flow that smoothly from sentence to sentence or from paragraph to paragraph, and the wording may be awkward in many places. Papers that merely summarize material from the readings or class sessions will receive a grade no higher than a “C.” A large number of spelling or grammatical errors will put a paper into this category, although some “C” papers can be grammatically sound. Tone and language may be too informal. May not follow MLA guidelines.

**D:** A “D” paper has fewer strengths and a greater degree of weakness than a “C” paper.

**F:** This is only for a paper that does not meet any of the requirements for the assignment.

### **Selected Bibliography:**

Abbott, Megan. *The Street Was Mine. White Masculinity in Hardboiled Fiction and Film Noir*. Gordonsville: Palgrave MacMillan, 2002.

\*Accaria, Diane. “On the Road Again: Re-Imag[in]ing Identity and Nationhood with the Road-Trope—the Case of *Miel para Oshún* and *Los diarios de motocicleta*.” In *Latin American Cinema* [Turning Points Series Volume]. Ed. Dr. Nayibe Bermúdez Barrios. Calgary: University of Calgary Press, 2009.

Alter, Nora. *The Essay Film After Fact & Fiction*. Columbia UP, 2018.

\*Andrew, Dudley. “Adaptation.” In *Film Adaptation*. Ed. James Naremore. New Jersey: Rutgers UP, 2000. 28-37.

Balazs, Bela. “Art Form and Material.” In John Harrington, ed. *Film and / as Literature*. Englewood Cliffs: Prentice Hall, 1977. 6-12.

Bazin, Andre. “Adaptation or the Cinema as Digest.” In Naremore, *Film Adaptation*. 19-27.

\_\_\_\_\_. “In Defense of Mixed Cinema.” In Harrington, *Film and/as Literature*. 13-26.

Bergman, I. “Bergman Discusses Film-Making.” In Harrington, *Film and/as Literature*. 224-228.

\*Bluestone, George. "The Limits of the Novel and the Limits of Film." In Harrington, *Film and/as Literature*. 137-150.

\*Bluestone: "The Trope in Literature and Cinema." In Harrington, *Film and/as Literature*. 276-282.

Chatman: "What Novels Can Do That Films Can't (and Vice-Versa)." In *Film Theory and Criticism*. Ed. Mast, Cohen,

and Braudy. New York: Oxford U P, 1992.

\_\_\_\_\_. *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*. New York: Cornell UP, 1990.

Cham, Mbye, ed. *EX-ILES: Essays on Caribbean Cinema*. Trenton, N.J.: Africa World Press, 1992.

Cohen, Keith. *Film and Fiction: The Dynamics of Exchange*. New Haven: Yale U P, 1979.

Cook, David A. *A History of Narrative Film*. [3<sup>rd</sup> ed.] New York: Norton, 1996.

Dardis, Tom. *Some Time in the Sun: The Hollywood Years of Fitzgerald, Faulkner, West, Huxley, and*

*Agee*. New York: Penguin, 1976.

\*Eisenstein, Sergei. "Dickens, Griffith, and the Film Today." In Harrington, *Film and/as Literature*. 123-136.

\_\_\_\_\_. "Word and Image." 1942; *The Film Sense*. Trans. Jay Leyda. New York: Harcourt Brace, 1969.

Elliott, K. *Rethinking the Novel/Film Debate*. London: Cambridge UP, 2003.

\_\_\_\_\_. "Novels, Films, and the Word/Image Wars." *A Companion to Literature and Film*. Robert Stam and Alessandra Raengo. Eds. Malden, MA: Blackwell Publishing, 2004. 1-22.

\*Hauser, Arnold. "Space and Time in the Film." In *Film: A Montage of Theories*. Ed. Richard Dyer. NY:

Dutton, 1966. 187-198.

Harrington. John, Ed. *Film and / as Literature*. Englewood Cliffs: Prentice Hall, 1977.

Harrington, Evans & Abadie. *Faulkner, Modernism and Film*. Jackson: Mississippi UP, 1978.

Laurence, Frank. *Hemingway & the Movies*. Jackson: Mississippi UP, 1981.

Leitch, Thomas. "Twelve Fallacies in Contemporary Adaptation Theory." *Criticism*, 45, 2 (2003). 149-171.

McCloud, Scott. *Understanding Comics: The Invisible Art*. New York: Harper Collins, 1993.

McFarlane, Brian. "It Wasn't Like That in the Book." *Literature Film Quarterly* 2000: online <www.FindArticles.com>.

\_\_\_\_\_. *Novel to Film: An Introduction to the Theory of Adaptation*. Oxford: Clarendon Press, 1996.

Naremore, James. "Film and the Reign of Adaptation." *Film Adaptation*. New Jersey: Rutgers UP, 2000.

Rich, Ruby. *New Queer Cinema: The Director's Cut*. Duke UP, 2013.

\*Roberts, Marilyn. "Scarface, The Great Gatsby, and the American Dream." *Literature Film Quarterly* 2006: online

\*Sarris, Andrew. "Notes on the Auteur Theory." In Harrington, *Film and / as Literature*. 240-253.

Schatz, Thomas. "Chapter 5: The Hardboiled Detective Film." *Hollywood Genres: Formulas, Filmmaking and the Hollywood System*. New York: McGraw Hill, 1981. 111-149.

\*Schrader, P. "Notes on Film Noir." In *Film Noir Reader*. Ed. A. Silver & J. Ursini. NY: Limelight, 1996; 6<sup>th</sup> ed. 2000. 53-63.

Stam, Robert and Raengo, A. "Introduction: The Theory and Practice of Adaptation." *Literature and Film: A Guide to the Theory and Practice of Adaptation*. Robert Stam, Raengo, eds. Malden, MA: Blackwell, 2005. 1-52.

\*Stam, Robert. "Beyond Fidelity: The Dialogics of Adaptation." In Naremore, *Film Adaptation*. 54-76.

Staples, Donald. "The Auteur Theory Re-Examined." In *The Emergence of Film Art*. Ed. Lewis Jacobs. NY: Hopkinson & Blake, 1974. 392-399.

\*Woolf, Virginia. "Movies and Reality." In Harrington, *Film and/as Literature*. 264-268.

### Additional Resources:

Internet Archive <https://archive.org/>

Electric Sheep Magazine: A Deviant View of Cinema. <http://www.electricsheepmagazine.co.uk/>

British Film Institute. <https://www.bfi.org.uk/>

JAC Online journal of Rhetoric, Culture & Politics. <http://www.jaconlinejournal.com/>

Senses of Cinema. Film Journal. <http://sensesofcinema.com/>

Film Noir Foundation <http://www.filmnoirfoundation.org/home.html>

Bright Lights Film Journal <http://brightlightsfilm.com/>

Open Culture (access to free films and documentaries) <http://www.openculture.com/>

American Memory Collection, Library of Congress. <http://www.loc.gov/rr/mopoc/ndlmps.html>

Internet Movies Database (IMDB) <http://www.imdb.com/>

ImageText: Interdisciplinary Comic Studies <http://www.english.ufl.edu/imagetext/>



**Podcasts:**

*Who Shot Ya?* (Maximum Fun network) Latest film news & film reviews.

*Switchblade Sisters* (Maximum Fun) Discussion of genre films with film critic April Wolfe & women filmmakers.

*You Must Remember This* (Panoply) Film history with film critic and historian Karina Longworth.

*Unspooled* (Earwolf) Actor Paul Sheer & film critic Amy Nicholson critique films from the American Film Institute's 100 list.

*Pop Culture Happy Hour* (NPR) Film, TV, and pop culture critique

*Pop Rocket* (Maximum Fun) Film, TV, and pop culture critique

**Youtube Channels:**

Every Frame a Painting <https://www.youtube.com/user/everyframeapainting>

One Hundred Years of Cinema  
[https://www.youtube.com/channel/UCbM9iT\\_PqBCUOQdaREDAP3g](https://www.youtube.com/channel/UCbM9iT_PqBCUOQdaREDAP3g)

Screen Prism <https://www.youtube.com/channel/UCVjsbqKtxkLt7bal4NWRjJQ>

Just Write <https://www.youtube.com/channel/UCx0L2ZdYfiq-tsAXb8IXpQg>

Lux [https://www.youtube.com/channel/UCQDQ\\_4-A4REU29uxssBhabg](https://www.youtube.com/channel/UCQDQ_4-A4REU29uxssBhabg)

Nerdwriter1 <https://www.youtube.com/user/Nerdwriter>

Criterion Collection <https://www.youtube.com/channel/UCAP57cF-FSjJKzzXg7ntPIQ>

Film Society of Lincoln Center  
<https://www.youtube.com/channel/UCOzFilLNcgrGzAeEAbUFCQ>



Dziga Vertov. *Man with the Movie Camera* (1929)

## Schedule (subject to revision)

### 8/21: Introduction: “A Language Far More Complex Than Words?”

Introductions & Syllabus

Screening: Dir. Arnold Glassman, et al. *Visions of Light* (1992). Eng. Lab.

### 8/28: Looking at Films & The Birth of Cinema

-Timothy Corrigan. “Ch 3: Film Terms & Topics” & “Film Note-Taking.” Discussion of Film Note-Taking Assignment.

Screening: Dir. Mark Cousins. *The Story of Film: An Odyssey. Chapter I: The Birth of Cinema* (2011). (Hulu)

### 9/4: Literary & Cinematic Techniques

- Sergei Eisenstein. “Dickens, Griffith, and Film Today.”
- Bela Balazs. “The Close-Up” & “The Face of Man.”
- George Bluestone. “The Limits of the Novel and the Limits of Film.”
- Walter Benjamin. “The Work of Art in the Age of Mechanical Reproduction.”

Screening (clips): Dir. Sergei Eisenstein *Battleship Potemkin* (1925).

<https://www.youtube.com/watch?v=4Qfuzn25sI>

Dir. Carl Dreyer *The Passion of Joan of Arc* (1928).

<https://www.youtube.com/watch?v=Vli3hmI89bw&t=36s>

### 9/11: Cine-City: Modernity in Literary & Visual Culture

-David Harvey. “Modernity & Modernism.” (pp. 10 – 38) in Harvey’s *The Condition of Postmodernity*.

-Dziga Vertov. “We: Variant of a Manifesto”

-Charles Baudelaire. “The Painter of Modern Life.”

Recommended: Walter Benjamin. “The Flaneur”

Screening: Dir. Dziga Vertov. *Man with a Movie Camera* (1929)

<https://www.youtube.com/watch?v=7ZkvjWIEcoU&t=16s>

Recommended: Dir. Fritz Lang. *Metropolis* (1927).

<https://www.youtube.com/watch?v=8ZmFsxWrnz0>

Dir. Charlie Chaplin. *Modern Times* (1932).

<https://www.youtube.com/watch?v=OUh7UTUZIXc>

### 9/18: The Modernist Writer & Film: Virginia Woolf Views *Caligari*

-Virginia Woolf. “The Movies & Reality.”

-Virginia Woolf. “Kew Gardens,” *Mrs. Dalloway*, and *The Waves* (excerpts)

Discussion of Assignment #1.

Recommended: Lotte H. Eisner. “The Beginnings of the Expressionist Film.”

**Watch at Home:** Dir., Robert Weine. *The Cabinet of Dr. Caligari* (1920)

<https://www.youtube.com/watch?v=BGdUG7TgCxA>

Recommended: Dir. Fritz Lang’s *Metropolis* & Lang’s *M* (1931)

<https://www.youtube.com/watch?v=H-SlcDvPoH0> (M)

**9/25: Postmodern Literature with(out) a Postmodern Film Adaptation? *Mrs. Dalloway* & *The Hours***

-Michael Cunningham. *The Hours*. Prologue <http://www.washingtonpost.com/wp-srv/style/longterm/books/chap1/hours.htm>

-Mary Joe Hughes. "The Hours & Postmodern Artistic Re-presentation"

Screening: Stephen Daldry. *The Hours* (2002) (ENG LAB).

**Due: Assignment 1, Film & The Modernist Writer**

**10/2: Pulp Fiction & Film Noir: Adapting *Double Indemnity* to the Screen**

-James M. Cain. *Double Indemnity*. Chapters 1 – 4 and Ch. 14

-Paul Schrader. "Notes on Film Noir."

-Robert Stam. "Beyond Fidelity: The Dialogics of Adaptation."

Recommended: J. Scaggs. "Crime Fiction." John Scaggs. *Crime Fiction*. New York: Routledge, 2005.

Screening: Dir. Billy Wilder. *Double Indemnity* (1944) ENG LAB.

**10/9: Revising la novela rosa: *La flor de mi secreto* (1995)**

-D. Ochoa. "Critiques of la novela rosa"

Screening: Dir. Pedro Almodóvar. *La Flor de mi Secreto* (1995).

**DUE: Assignment 2, Film Note-Taking**

**10/16: Film as Poetic Meditation: Isaac Julien's *Looking for Langston***

-Excerpt from Shane Vogel's *The Scene of the Harlem Cabaret: Race, Sexuality, Performance*.

-Ruby Rich. "New Queer Cinema" <https://www.indiewire.com/2013/06/read-the-first-chapter-of-b-ruby-richs-new-queer-cinema-the-directors-cut-a-must-read-for-anyone-even-remotely-interested-in-lgbt-cinema-37457/>

-Selected Poems.

Screening: Isaac Julien. *Looking for Langston* (1989).

**10/23: "So They Don't Fall into the Hole of Memory": The Essay Film**

-Excerpts from Nora Alter's *The Essay Film after Fact & Fiction*.

Screening: Scenes from Agnes Varda's *Faces/Places*, Patricio Guzman's *Chile, Obstinate Memory*, and others.

**10/30: The Horror Genre: Gothic Horrors & Movie Monsters**

-P. Wells. "The Horror Genre." Paul Wells. *The Horror Genre from Beezelbub to Blair Witch*. London: Wallflower, 2000.

Screening: Dir. Jennifer Kent. *The Babadook* (2014). Netflix

Recommended: Dir. Mike Flanagan. *Hush* (2016) Netflix.

## 11/6: The Fairy Tale and the Fantastic

-Greenhill & Matrix. Introduction: "Envisioning Ambiguity..." Greenhill, Pauline & Sidney Eve Matrix. *Fairy Tale Films: Envisioning Ambiguity*. Logan, Utah: Utah State P, 2010.

-Recommended: Lukasiewicz, Tracie. "The Parallelism of the Fantastic & the Real: Guillermo del Toro's...." In Greenhill & Matrix. *Fairy Tale Films*, pp. 60 – 78.

Screening: Dir. Guillermo del Toro. *El laberinto del fauno* (2006).

**\*DUE: Film RESPONSE**

## 11/13: On Authorship & Auteurs: Jorge Luis Borges & Orson Welles

-Andrew Sarris. "Notes on the Auteur Theory."

-Edgardo Cozarinsky. "Partial Enchantments of Narrative."

-Borges. "The Aleph," & "An Overwhelming Film: Citizen Kane."

Recommended: Geoffrey O'Brien. "Underworld: Dreamland." The Criterion Collection

<https://www.criterion.com/current/posts/1568-underworld-dreamland>

Dir. Josef von Sternberg. *Underworld* (1927) (ENG LAB & Youtube)

<https://www.youtube.com/watch?v=QSNj4clHP08> & Borges's "Streetcorner Man."

Screening: Dir. Orson Welles. *Citizen Kane* (1944). ENG

## 11/20: On the Road Again: The Road in Lit. & Film

-Walt Whitman. Song of the Open Road. <https://www.poetryfoundation.org/poems/48859/song-of-the-open-road>

-Excerpts from Ernesto Guevara's *Diarios de motocicleta*.

-Walter Salles. "Notes for a Theory of the Road Movie."

<http://www.nytimes.com/2007/11/11/magazine/11roadtrip-t.html?mcubz=0>

Recommended: -Claire Williams. "Los diarios de motocicleta as Pan American Travelogue."

-Diane Accaria. "'Un incansable amore por la ruta': Re-Imag[in]ing Identity within the Diversity of the Collective in *Miel para Oshún* and *Diarios de Motocicleta*."

Screening: Dir. Walter Salles. *The Motorcycle Diaries* (2004).

Recommended: Dir. Ridley Scott. *Thelma & Louise* (1991).

## 11/27: Viewing Comics with Special Guest Miguel Melendez.

-Scott McCloud. *Understanding Comics* (excerpts)

Screening: TBD

**\*DUE, Wednesday 11/28: LAST DAY TO EMAIL YOUR FINAL PAPER PROPOSAL. Follow email instructions.**

## 12/4: LAST DAY of Class! From Graphic Novel to Film: Marjane Satrapi's *Persepolis*.

-Hilary Chute. "The Texture of Retracing in Marjane Satrapi's *Persepolis*."

Screening: Dir. Vincent Paronnaud & Marjane Satrapi. *Persepolis* (2007).

**FINAL PAPER DUE: Sunday, December 16, by midnight, via email. Follow email instructions.**