

ENG 190

FILM AND LITERATURE

Spring 2008

Syllabus

- Jan 15 Introduction: Movies/Film/Cinema
- 22 Cunningham, *The Hours* (N 1998)
- 29 Daldry, *The Hours* (F 2002)
- Feb 5 Greene, *The Third Man* (N 1950)
- 12 Reed, *The Third Man* (F 1949)
- 19 Lee, *To Kill A Mockingbird* (N 1960)
- 26 Mulligan, *To Kill a Mockingbird* (F 1962)
- Mar 4 Midterm
- 11 Intermission
- 18 Kubrick, *A Clockwork Orange* (F 1971)
- 25 Burgess, *A Clockwork Orange* (N 1962)
- Apr 1 Alexie, *The Lone Ranger and Tonto Have a Fistfight in Heaven* (SS 1993)
- 8 Alexie/Eyre, *Smoke Signals* (F 1998)
- 15 Lehane, *Mystic River* (N 2001)
- 22 Eastwood, *Mystic River* (F 2003)
- 29 Projects/Conclusions
- May 1 Fin (8-10 a.m.)

Maurice O'Sullivan Carnegie 105/2662/Box 2671
mosullivan@rollins.edu

Grades

Midterm (March 4)	20%
Final (May 1)	20%
Paper I (Feb 19)	20%
Paper II (Apr 15)	20%
Projects	10%
Attendance/Participation	5%
Briefs/Presentations	5%

Honesty: Remember that you took a pledge to follow the academic honor code. Those who cheat will spend eternity watching Jerry Lewis movies.

Objectives: If you complete all the assignments in English 190 with diligence, intelligence, sympathy, and good humor, by the end of the course you will have developed an understanding of fiction and film, a vocabulary to discuss both forms, a set of criteria to evaluate both forms, and a fuller understanding of your own evolving aesthetic.

Projects: Each group will create a ten to fifteen minute film based on a scene from an important literary work.

Papers: Each of the two five to seven page essays for the course should involve a comparison of some aspect of one or two pairs of texts assigned for the class. I am primarily interested in your understanding of those works and your insights into them. When you use secondary sources, make sure you cite them fully and precisely. Papers will be evaluated for their effectiveness in seven areas: (1) the clarity and depth of the analysis; (2) the originality, accuracy, and relevance of the ideas; (3) the clarity, originality, and adequacy of the thesis; (4) the adequacy and relevance of the details; (5) the coherence of the organization (i.e., an interesting beginning, a coherent middle, and a strong ending, with effective transitions from idea to idea); (6) the consistency, appropriateness, and effectiveness of the style; and (7) the appropriateness of the mechanics.

Grandparents Warning: Since there is a striking statistical correlation between the health of grandparents and the dates when papers are due or exams are given, you might want to warn your grandparents as those dates approach.

Presentation: Every other week three students will introduce the film we will view and provide a series of discussion questions for the film.

Briefs: Each student will write ten one-page responses either to the work you have read, the previous class, or a film you have seen that week. Each response should be numbered and no more than one response may be handed in each week. Ideally, one of the responses you submit will be written by a parent.

Attendance/Participation/Attitude: Attend. Participate. Get enough sleep. Eat breakfast and lunch. Don't whine. Call your mom weekly. And remember that you have a moral and intellectual obligation to yourself and your peers to share your ideas and your insights about course material. Don't sit like a lump. That's boring. Because exams are based on class discussions, missing class is extraordinarily dumb. You are also entirely responsible for any information or handouts that you have missed by skipping class. And remember that teachers have a perfect right to resent students who regularly skip classes.

Academic Freedom: As a member of this class, you have a responsibility to offer your insights and views on the readings as honestly and effectively as you can. You have a parallel responsibility to challenge any interpretations that seem specious. While *ad hominem* or *ad feminam* arguments are inappropriate, the greatest threat to truth and academic freedom are political correctness and speech codes.

Essential Truths:

1. Nothing good happens after midnight.
2. No one ever drives better after drinking.
3. Since you really cannot count on tomorrow, you had better make today count.

Aug	31	Introduction
Sep	7	The Third Man (N, 1950)
	14	The Third Man (F, 1949)
	21	Shane (N, 1949)
	28	Shane (F, 1953)/Pale Rider (F, 1985)
Oct	5	A Clockwork Orange (N, 1963)
	12	A Clockwork Orange (F, 1971)
	19	Midterm
	26	The Godfather (N, 1969)
Nov	2	The Godfather (F, 1972)
	9	The French Lieutenant's Woman (N, 1969)
	16	The French Lieutenant's Woman (F, 1981)
	23	Do Androids Dream of Electric Sheep (N, 1968) Blade Runner (F, 1982)
	30	The Lone Ranger & Tonto Fistfight in Heaven (SS, 1993) Smoke Signals (1998)
Dec	7	Projects/Conclusions