



LITERATURE INTO FILM

AME_6_ LIF_1112

**Faculty of Arts and
Human Sciences**

2011-12

LEVEL 6 (YEAR 3)

SHORT DESCRIPTION

This advanced unit gives students the opportunity to examine the transition from the written to the visual text, and includes a range of literary and filmic periods and genres. The unit focuses on the ways in which written and visual texts share a background in narrative theory. Students learn how to apply narrative and film theory, as well as theorizing the relationship between the written and the visual. Students study 6-8 verbal and visual narratives across a variety of periods and genres. The course provides an overview of critical movements such as structuralism and poststructuralism and their influence in developing shared interpretive models for the analysis of fiction and film.

CORE MATERIALS

Texts:

Cain, James M. *Mildred Pierce*
Conrad, Joseph *Heart of Darkness*
Austen, Jane *Pride and Prejudice*
Woolf, Virginia *Orlando: A Biography*
Ondaatje, Michael *The English Patient*
McCarthy, Cormac *No Country for Old Men*

Films:

Mildred Pierce, *Apocalypse Now*, *Hearts of Darkness*, *Orlando*, *Pride and Prejudice*, *The English Patient*, *No Country For Old Men*.

UNIT STATEMENT

Unit Title	Literature into Film
Level	6
Ref No:	AME_6_LIF_1112
Credit Value	20
Student Study hours	Contact hours: 48 Student managed learning hours: 150
Pre-requisite learning	Level 4 and 5 units
Co-requisites	None
Excluded combinations	None
Unit Coordinator [Name + e mail address]	Dr. Alex McSweeney mcsweena@lsbu.ac.uk
Parent Department	Department of Arts, Media and English
Parent Course	BA (Combined Honours) English Studies
Description [100 words max]	This advanced unit gives students the opportunity to examine the transition from the written to the

	visual text, and includes a range of literary and filmic periods and genres. The unit focuses on the ways in which written and visual texts share a background in narrative theory. Students learn how to apply narrative and film theory, as well as theorizing the relationship between the written and the visual.
Aims	<ul style="list-style-type: none"> • To develop students' ability to read and view critically • To enable students to produce close, critical readings of written and visual texts • To develop students' ability to investigate the relationships between written and visual texts • To enable students to apply elements of narrative theory to written and visual texts
Learning outcomes	<p>On successful completion of this unit students will be able to:</p> <p>Knowledge and Understanding:</p> <ul style="list-style-type: none"> • Show a familiarity with a number of narrative theories • Produce close, critical readings of written and visual texts • Demonstrate awareness of the ways in which literary and visual texts produce and reflect cultural change and difference • Recognise complex relationships between literary and filmic production • Demonstrate independent thought and critical judgement <p>Intellectual Skills:</p> <ul style="list-style-type: none"> • Understand and interrogate a variety of theoretical positions and perspectives • Apply theoretical positions and perspectives to a range of written and visual texts • Compare and contrast the generic conventions of textual production • Integrate methodologies from different disciplines <p>Practical Skills:</p> <ul style="list-style-type: none"> • Produce clearly-expressed and persuasive critical analyses in both oral and written form • Develop and sustain complex argument in oral and written form

	<ul style="list-style-type: none"> • Competence in managing independent study time effectively and working to deadlines • Produce written work which synthesises critical and theoretical responses to literary and visual texts <p>Transferable Skills:</p> <ul style="list-style-type: none"> • Experience in presenting material to colleagues • Experience of working in a team • Increased competence in research and information retrieval skills • Employment of appropriate ICT skills to produce visual presentation
Employability	Teaching, publishing and bookselling, journalism and other media related professions, research related professions, administration. This degree also equips students to enter employment as librarians and archivists and curators.
Teaching & Learning Pattern	1x 2hour lectures 1x 2hour student-led workshops Film Screenings 10 hours per week (x15 weeks) student self-managed study time
Indicative content	Students study 8-10 verbal and visual narratives across a variety of periods and genres. The course provides an overview of critical movements such as structuralism and poststructuralism and their influence in developing shared interpretive models for the analysis of fiction and film.
1.0 ASSESSMENT METHOD [Please give details – elements and weightings]	1x3000 word essay, (70%) Group Presentations and 1500 word supporting paper (30%).
Indicative Reading	<p>CORE READING and VIEWING: (indicative list)</p> <p>Cain, James M. <i>Mildred Pierce</i> Austen, Jane <i>Pride and Prejudice</i> Conrad, Joseph <i>Heart of Darkness</i> Ondaajte, Michael <i>The English Patient</i> Woolf, Virginia <i>Orlando: A Biography</i> McCarthy, Cormac <i>No Country For Old Men</i></p> <p>Films: <i>Mildred Pierce</i>, <i>Apocalypse Now</i>, <i>Hearts of Darkness</i>, <i>Orlando</i>, <i>Pride and Prejudice</i>, <i>The</i></p>

		<i>English Patient, No Country For Old Men</i>			
Other Learning Resources		DVDs, events in London area appropriate to the unit, NFT film archives			
	Date	Lecture	Seminar	Reading	Screening
1	30/01/12	Introduction to narrative and adaptation. Overview of the critical language we use to analyse text and film.	Introductions. Discussion on narrative and assumptions we make when comparing text and film	David Bordwell and Kristin Thompson, <i>Film Art: An Introduction</i> 'Classical Hollywood Narrative' pp.89-91 and 'Continuity Editing' pp. 310-333 (5 th edn, 1997). In Study Pack	Mildred Pierce (Michael Curtiz, 1945)
2	6/02/12	Detective Fiction and American Film Noir.	Discussion on narrative techniques in James M. Cain's 1941 novel <i>Mildred Pierce</i> . Narrative techniques used in both film versions.	'The Many Faces of <i>Mildred Pierce</i> : a case study of adaptation' by Greg Garrett, <i>Literature/Film Quarterly</i> . In Study Pack. <i>Mildred Pierce</i> (1941) James M. Cain	Excerpts from HBO miniseries <i>Mildred Pierce</i> (Todd Haynes 2011)
3	13/02/12	Practical advice and preparation for group presentations.	Discussion: The organisation of group and independent research for group presentation.	"Structural Irony in <i>Mildred Pierce</i> ' by Pamela Robertson, <i>Cinema Journal</i> on Blackboard.	<i>Apocalypse Now</i> (Francis Ford Coppola, 1979)
4	20/02/12	Radical Reinterpretation: <i>Apocalypse Now</i> and Conrad's <i>Heart of Darkness</i> –	Student-led presentation and discussion on <i>Apocalypse Now</i> and	Joseph Conrad, <i>Heart of Darkness</i> (1902) Jakob Lothe <i>Narrative in</i>	<i>Hearts of Darkness: a Filmmaker's Apocalypse</i> (Bahr & Hickenlooper

		classical modernism and the American experience of Vietnam.	<i>Heart of Darkness</i>	<i>Fiction and Film</i> , (2000) chapter 7 pp.157-196.	1991) <i>Heart of Darkness</i> (Nicolas Roeg 1993)
5	27/02/12	Francis Ford Coppola's adaptation of Conrad's text	Student-led presentation and discussion on <i>Apocalypse Now</i> and <i>Heart of Darkness</i>	Jean Baudrillard, 'Apocalypse Now' in <i>Simulcra and Simulation</i> (1994) pp.59-60	<i>Pride and Prejudice</i> (Joe Wright, 2005)
6	5/03/12	Narrating the past: What do heritage films tell us about the past and present.	Student-led presentation and discussion on heritage adaptations	Jane Austen, <i>Pride and Prejudice</i> (1813) 'Books, Bras and Bridget Jones: reading adaptations of <i>Pride and Prejudice</i> ' by Olivia Murphy. <i>Sydney Studies in English</i> . Blackboard	Excerpts from modern film adaptations of Austen's work.
7	12/03/12	Adapting Austen and playing to 'non-Janeites'	Student-led presentation and discussion on heritage adaptations		<i>Orlando</i> (Sally Potter, 1992)
8	19/03/12	The modernist novel and the experimental film - <i>Orlando</i>	Student-led presentation and discussion on Woolf and modernist literary technique,	<i>Orlando</i> , Virginia Woolf	<i>The English Patient</i> (Anthony Minghella, 1996)

			and the extent to which this is adapted for the screen.		
9	26/03/12	'Piecing together a mirage': Ondaatje's narrative technique	Student-led presentation and discussion on the complexities of Minghella's adaptation	"Piecing together a mirage': adapting <i>The English Patient</i> for the screen' by Bronwen Thomas, <i>The Classic Novel; From Page to Screen</i> .	Documentary discussion with Anthony Minghella on adapting <i>The English Patient</i>
10	23/04/12		Tutorial sessions		<i>No Country For Old Men</i> (Coen Brothers 2007)
11	30/04/12	Hollywood History: Novels into Film	Student-led presentation and discussion	'Beyond the Border: Cormac McCarthy in the New Millennium' by Dianne C. Luce. <i>The Cormac McCarthy Journal</i> , Vol. 6 2008. On Blackboard	TBC
12	7/05/12	Final revision session	Final revision session		

ASSESSMENT

Assessment 1

1500 word supporting paper to Group Presentations, (30%)

DEADLINE: Wednesday 2nd May 2012

Assessment 2

1x3000 word essay, (70%)

DEADLINE: Tuesday 15th May 2012

SECONDARY READING:

Baudrillard, Jean, 'Apocalypse Now' in *Simulacra and Simulation* trans. by Sheila Faria Glaser (Ann Arbor: University of Michigan Press, 1994)

Bordwell, David and Kristin Thompson, *Film Art: An Introduction* (London: McGraw-Hill, various editions), 'Classical Hollywood Narration' pp. 108-110, and 'Continuity Editing' pp.284-300

Cartmell, Deborah, 'The Shakespeare on Screen Industry' in *Adaptations: From Text to Screen, Screen to Text*, ed. by Deborah Cartmell and Imelda Whelehan (London: Routledge, 1999), pp.29-38

Church Gibson, Pamela, 'Fewer Weddings and More Funerals' in *British Cinema of the 90s*, ed. by Robert Murphy (London: British Film Institute Publishing, 2000), pp.115-124

Lothe, Jakob, *Narrative in Fiction and Film* (Oxford: Oxford University Press, 2000), pp.157-196

Tomasulo, Frank, 'Adaptation as Adaptation: From Susan Orlean's *The Orchid Thief* to Charlie (and "Donald") Kaufman's Screenplay to Spike Jonze's Film' in *Authorship in Film Adaptation*, ed. Jack Boozer (Texas: Texas UP, 2008) 161 - 178

General

Bordwell, David and Kristin Thompson, ed.s, *Film Art: An Introduction* (London: McGraw-Hill, various editions)

Bordwell, David, *Narration in the Fiction Film* (London: Routledge, 1997, 1985)

Branigan, Edward, *Narrative Comprehension and Film* (London: Routledge, 1992)

Cartmell, Deborah and Imelda Whelehan, ed.s, *Adaptations: From Text to Screen, Screen to Text* (London: Routledge, 1999)

Cook, Pam and Mieke Bernink, ed.s, *The Cinema Book*, 2nd edition (London: British Film Institute Publishing, 1999)

Corrigan, Tim, *Film and Literature: an Introduction and Reader* (New Jersey: Prentice Hall, 1998)

Hill, John and Pamela Church Gibson, ed.s, *The Oxford Guide to Film Studies* (Oxford: Oxford University Press, 1998)

Lacey, Nick, Narrative and Genre: Key Concepts in Media Studies (London: Macmillan, 2000)

Lothe, Jakob, Narrative in Fiction and Film: An Introduction (Oxford: Oxford University Press, 2000)

Naremore, James, Film Adaptation (New Brunswick: Rutgers University Press, 2000)

Propp, Vladimir, Morphology of the Folktale, trans. by Laurence Scott (Austin: University of Texas Press, 1968)

Rimmon-Kenan, Shlomith, Narrative Fiction: Contemporary Poetics, 2nd edition (London: Routledge, 2002)

Stam, Robert, Robert Burgoyne and Sandy Flitterman-Lewis, New Vocabularies in Film Semiotics (London: Routledge, 1992)

Film Noir:

Copjec, Joan, ed., Shades of Noir (London: Verso, 1993)

Kaplan, E. Ann, ed., Women in Film Noir (London: British Film Institute Publishing, 1980)

Palmer, R. Barton, ed., Perspectives on Film Noir (New York: G.K. Hall, 1996)

Cameron, Ian, ed., The Movie Book of Film Noir (London: Studio Vista, 1992) pp.191-202

Apocalypse Now and Heart of Darkness

Herr, Michael, Dispatches (New York: Knopf, 1977)

Karnow, Stanley, Vietnam: A History (London: Pimlico, 1994)

Norris, Margot, 'Modernism and Vietnam: Coppola's Apocalypse Now', Modern Fiction Studies, 44:3 (1998), 730-66

Costanzo-Cahir, Linda, 'Narratological Parallels in Joseph Conrad's Heart of Darkness and Francis Ford's Apocalypse Now', Literature Film Quarterly, 20:3 (1992), 181-7

Lothe, Jakob, Conrad's Narrative Method (Oxford: Oxford University Press, 1989)

Heritage Cinema

Higson, Andrew, English Heritage, English Cinema: Costume Drama since 1980 (Oxford: Oxford University Press, 2003)

Monk, Claire and Amy Sargeant, ed.s, *British Historical Cinema* (London: Routledge, 2002)

Murphy, Robert, ed., *British Cinema of the 90s* (London: British Film Institute Publishing, 2000)

Vincendeau, Ginette, *Film Literature Heritage: A Sight and Sound Reader* (London: British Film Institute Publishing, 2001)