

English 395G
Film and Literature
1:00-1:50 M F Simpkins 214
Screening 4:00-6:00 Morgan 101A

Dr. David Banash
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Office Hours: T 12:00-1:00; W 12:00-1:00; by appointment.
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Introduction: The invention of cinema technologies transformed the ways in which we perceive ourselves, others, and the world around us, affecting every aspect of modern and postmodern life. This course will investigate how cinema transformed the literature. We will explore how writers engage the visual worlds of cinema, and we will also pay special attention to the ways in which the affects, techniques, visual strategies and vocabularies of cinema transformed how artists write to represent the world. Though cinema immediately had a profound impact on modernist literature, this course will focus on the postmodern novel. Here, the influence of cinema is most pronounced, and the impact of cinema on our collective sense of reality is overtly thematized. Through the work of Don DeLillo, Angela Carter, and J. G. Ballard, we will investigate how the novel represents the world of cinema, and how it changed the very strategies of representation employed by novelists. Reading their work, we will track the ways in which cinema defined perception in the twentieth century. However, we will also note how our contemporary moment is moving away from its larger-than-life images of cinema and into large-as-the-world networks of the internet. And yet, the entire visual language of the cinema has been remediated into television, video games, and the online world, making an understanding of cinematic modes of representation a key to understanding these new media contexts. To this end, we will conclude the course by turning to Suzanne Collins' *The Hunger Games*, the widely successful novel that engages with the power of cinematic images, the rise of reality television, and the emerging metaphors and thematics of video games. Though focused on cinema, at the heart of the course are age old questions about the relation of language to the image, and we will engage these and other questions broadly throughout.

Note: One of the cliché criticisms of Hollywood cinema is that it is all just sex and violence, and clichés often exist for a reason. Powerful and disturbing images of sex and violence have been a part of the cinema from its invention, and postmodern novels that take on the cinema amplify these disturbing images. The novels and some of the films we encounter this semester will be frankly challenging, creating images that want to disturb, shock, and outrage the audience. In this class, students will be required to engage these images in reading, writing, and conversation. If you have delicate sensibilities or would for any reason simply prefer not to engage these kinds of images, you should withdraw from the course. Alternative assignments will not be made.

Required Texts: Secondary readings and critical articles will be made available as reserve readings (RR). The following books are required. They are available at the Union Bookstore. Note that the specific editions listed below are required.

- J. G. Ballard, *Crash* (Picador 9780312420338)
- Carter, Angela, *The Infernal Desire Machines of Dr. Hoffman* (Penguin 9780140235197)
- Suzanne Collins, *The Hunger Games* (Scholastic 9780439023528)
- Don DeLillo, *Point Omega* (Scribner 9781439169964)
- William Gibson, *The Peripheral* (Putnam 9780425276235)

- Lyn Hejinian, *My Life + My Life in the Ninties* (9780819573513)
- Haruki Murakami, *After Dark* (Vintage 9780307278739)

Assignments and grading: Assignments will include reading the required texts on time and consistent, active participation in class discussions

Undergraduates:

30% Reading Quizzes.

50% Commonplace Notebook

20% Creative Projects

Attendance: This course emphasizes class participation and interaction. To do well, consistent attendance is crucial.

- If you miss more than 2 classes, you will be penalized by having the total percentage of class you missed deducted from your final grade.
- Coming to class without the required texts will be considered an absence.

Deadlines: The course schedule includes the deadlines for every assignment. Deadlines are not negotiable, and late work will not be accepted. If you find yourself in the hands of angry gods, speak to me as soon as possible.

Participation and conduct: The success of this course depends not only on individual assignments, but also on the class working together. In order to create a productive and challenging class we must treat one another with respect at all times. A productive and interesting class emerges through our conflicts, disagreements, and debates, but in order to learn from one another we must always work within an ethic of care and mutual respect.

Academic honesty: Ethical use of others' ideas is a critical part of English studies. Plagiarism (use of another's ideas, data, and statements with little or no acknowledgment), collusion (unauthorized or undocumented collaboration), or re-submission (presenting an assignment previously completed for course credit) are not permissible. If you are unsure how to document sources or quote another writer, and your question isn't answered by your MLA Handbook, please ask me. Academic dishonesty will result in a zero for the assignment in question, possibly a failing grade for the entire course, and will be reported in accordance with WIU's Academic Dishonesty Policy.

Students with differences: I would like to hear from anyone who has a difference that may require some modification in seating, testing, or other class requirements so that appropriate arrangements may be made. Please speak with me after class or make an appointment. See below for an official announcement from WIU on this topic.

Problems: If you experience any difficulties or frustrations with any aspect of the course, I urge you to speak with me either during office hours or by appointment. I always shape courses through student suggestions. To that end, I will ask you to evaluate the class at the end of the semester.

Agreement: By remaining in this section of ENG 400G, you agree to accept the policies articulated in this syllabus.

WIU brings you the following announcements: In accordance with University policy and the Americans with Disabilities Act (ADA), academic accommodations may be made for any student who notifies the instructor of the need for an accommodation. It is imperative that you take the initiative to bring such needs to the instructor's attention, as he/she is not legally permitted to inquire about such particular needs of students. Students who may require special assistance in emergency evacuations should contact the instructor as to the most appropriate procedures to follow in such an emergency. Contact Disability Support Services at 298-2515 for additional services.

It is the responsibility of the student to comply with the prerequisites/corequisites for a course that he/she plans to take. Instructors who place the appropriate information on the syllabus and emphasize it during the first three class periods may exclude a student from the class who does not meet the prerequisites/corequisites by sending a note to the student with a copy to the registrar within the first two weeks of the term.

English 395 Tentative Schedule

Subject to updates, check back often

1 Cinema, sense-ratios, and the novel	Jan. 16 Martin Luther King Day	Jan. 18 Course introduction	Jan. 20 In-class—excerpts from Ellis, <i>American Psycho</i> ; Burroughs, <i>The Wild Boys</i> ; Dos Passos, from <i>The 42nd Parallel</i> , and other selections.
2 The medium is the message	Jan. 23 McLuhan, from <i>Understanding Media: "The Medium Is the Message," "The Gadget Lover,"</i> and "Movies" (RR)	Jan. 25 In-class screening: selections from <i>The Story of Film</i> (Mark Cousins, 2011)	Jan. 27 In-Class workshop: writing the commonplace notebook
3 The seduction of images	Jan. 30 DeLillo, <i>Point Omega</i>	Feb. 1 Screening <i>Psycho</i> . Hitchcock with Truffaut "In Conversation . . . Good Evening" (RR)	Feb. 3 DeLillo, <i>Point Omega</i> and W. J. T. Mitchell, "Ekphrasis and the Other" Notebook 1 due
4 Images and entertainment	Feb. 6 Dyer, "Entertainment and Utopia" (RR)	Feb. 8 Screening <i>The Purple Rose of Cairo</i> (Woody Allen, 1985).	Feb. 10 Carter, <i>The Infernal Desire Machines of Dr. Hoffman</i>
5 Images and dreams	Feb 13 Lincoln's Birthday	Feb. 15 Carter, <i>The Infernal Desire Machines of Dr. Hoffman</i> and screening selections from early Kinescopes and surrealist films.	Feb. 17 Carter, <i>The Infernal Desire Machines of Dr. Hoffman</i> Notebook 2 due
6 The image of desire	Feb. 20 Carter, <i>The Infernal Desire Machines of Dr. Hoffman</i>	Feb. 22 Screening <i>Le sang de un poete</i> (Cocteau, 1950)	Feb. 24 Carter, <i>The Infernal Desire Machines of Dr. Hoffman</i>

7 The cut, the paste, and the montage	Feb. 27 Hejjanian, <i>My Life</i>	Mar. 1 Screening <i>Man With a Movie Camera</i> , (Dziga Vertov, 1929)	Mar. 3 Hejjanian, <i>My Life</i> and Burroughs from <i>The Third Mind</i> (RR) Notebook 3 due
8 The cut-up and ideology	Mar. 6 Coover, “The Babysitter” (RR)	Mar. 8 Screening Žižek', <i>The Pervert's Guide to Cinema</i> (Sophie Finnes, 2006)	Mar. 10 Manovich, from <i>The Language of New Media</i> (RR). Creative Project 1 Due
9 Spring Break	Mar. 13	Mar. 15	Mar. 17
10 Beauty and the proliferation of images	Mar. 20 Beaumont, “Beauty and the Beast” and Scarry from <i>On Beauty and Being Just</i> (RR)	Mar. 22 Screening <i>La belle et la bête</i> (Jean Cocteau, 1946)	Mar. 24 Ballard, <i>Crash</i> Notebook 4 due
11 The image as totem, fetish, and idol	Mar. 27 Ballard, <i>Crash</i>	Mar. 29 Screening <i>American Graffiti</i> (George Lucas, 1973)	Mar. 31 Ballard <i>Crash</i> and Mitchell, “Totemism, Fetishism, Idolatry” (RR)
12 Identifying with the camera: point-of-view	Apr. 17 Murakami, <i>After Dark</i>	Apr. 5 Screening <i>Blow-Up</i> (Antonioni, 1966)	Apr. 7 Murakami, <i>After Dark</i> Notebook 5 due
13 Cinema, from broadcast to network	Apr. 10 Collins, <i>The Hunger Games</i>	Apr. 12 Screening <i>Network</i> (Sidney Lumnet1976)	Apr. 14 Collins, <i>The Hunger Games</i>
14 Cinema becomes a game and a past	Apr. 17 Gibson, <i>The Peripheral</i>	Apr. 19 Screening <i>The Edge of Tomorrow</i> (Doug Liman, 2014)	Apr. 21 Gibson, <i>The Peripheral</i> Notebook 6 due
15 The medium is the message, but it only arrives for the future	Apr. 24 Gibson, <i>The Peripheral</i> and “William Gibson Has No Idea How the Future Will See Us” (RR)	Apr. 26 Screening <i>La jetée</i> (Marker, 1962)	Apr. 28 Creative Project 2 Due
16 Literature and Film	May 1 Discussion	May 3 Discussion	May 5 Notebook 7 Due
17 Finals Week	May 8	May 10	May 12