

Time:	Thursday	9:00 – 11:50 am
Venue:	2304	
Instructor:	Xiaolu Ma	Rm.3377; <a href="mailto:hmxlma@ust.hk">hmxlma@ust.hk</a>
Office hours:	By appointment	

### Course Description

This course explores the complex interplay between literature and cinema. Selected novels, short stories and plays are analyzed in relation to their cinematic adaptations to gain an understanding of the masterpieces of world literature, and the possibilities and challenges involved in their cinematic manifestations. We will consider what happens when a variety of literary texts are made into films, and how we should approach cinema and literature differently. We will also consider the cultural backgrounds that give birth to literature and cinema: Does it make a difference if the work was written in the nineteenth century but was filmed in the twenty-first century? What happens if the story was originally written by a British writer, but filmed by a Japanese director? This course aims to help students cultivate their reading and appreciation of world literature. It also aims to deepen students' understanding of cultural hybridity and transcultural negotiation.

### Intended learning outcomes:

On successful completion of the course, students will be able to:

1. analyze literary works in terms of plot structure, setting, characterization, theme, and narrative point of view
2. develop an understanding of film analysis through careful examination of cinematic adaptations of literary texts
3. understand the possibilities and challenges involved in the transposition of literature to film in different cultural contexts

### Schedule

**Week 1-3** (Feb 6, 13, 20)

#### Introduction

Mario Klarer, *An Introduction to Literary Studies* (Selected)

### PART I WORDS AND PICTURES

**Week 4-5** (Feb 27, **March 6**)

*The Name of the Rose* (Dir: Jean-Jacques Annaud, 1986)

Umberto Eco, *The Name of the Rose* (1980) (Selected)

Mario Klarer, *An Introduction to Literary Studies* (Selected)

**Week 6 (March 13)**

*Kafuka: Inaka Isha* or *A Country Doctor* (Dir: Kōji Yamamura, 2007)  
Franz Kafka, "A Country Doctor" (1917)  
Amy Villarejo, *Film Studies: The Basics* (Selected)

**PART II LOVE IN TRANSCULTURAL CONTEXT**

**Week 7-8 (Mar 20, 27)**

*Letter from an Unknown Woman* (Dir: Xu Jinglei 2005)  
Stefan Zweig, "Letter From an Unknown Woman" (1922)  
<https://www.prosperosisle.org/spip.php?article958>  
Amy Villarejo, *Film Studies: The Basics* (Selected)

**Week 9-10 (Apr 3, 10)**

*L'amant* (Dir: Jean-Jacques Annaud, 1992)  
Marguerite Duras, *The Lover* (1984) (pp.3-48)  
Amy Villarejo, *Film Studies: The Basics* (Selected)

**Week 11-12 (Apr 17, 24)**

*Sorekara*, or *And Then* (Dir: Yoshimitsu Morita, 1985)  
Sōseki Natsume, *And Then* (1909) (Chapters 16,17)  
Amy Villarejo, *Film Studies: The Basics* (Selected)

**Group Presentation (May 8)**

Besides readings on Canvas, feel free to consult the following websites for more information about literature and film studies:

<http://www.filmsite.org/filmterms.html>  
<https://www.oxfordreference.com/view/10.1093/acref/9780199208272.001.0001/acref-9780199208272>

**Assessment**

Class Participation	25%
In-class quiz	25%
Final Group Presentation	25%
Final Paper (June 7)	25%

**Class Participation**

You are expected to attend all classes and stay for the entire class. I measure class participation based on the following criteria: arriving to class on time, completing required

reading (10-30 pages per week), engaging in class discussion, and respectfully listening when your classmates speak. In addition, you earn points by answering questions in class.

### **In-class quiz**

Pop quizzes will be given from time to time at the start of class without prior notice. The quiz usually consists of 5-10 questions and would take no more than 20 minutes. The quizzes are used to test your understanding and comprehension of our weekly readings.

### **Final Group Presentation**

The group presentation needs to be conducted in some form of multi-media style (PowerPoint, iMovie, video clips, etc). The duration of video clips should not exceed 30% of your presentation. Please choose a literary piece not included in the class materials and its cinematic adaptation as your topic. Apart from content summary, please choose at least one or two details for comparison and close analysis.

Please submit your topic by March 28.

### **Final paper**

5 pp in length. Times New Roman size 12 font, double line spacing, 1-inch margins, and half-inch indentations at the beginning of each paragraph. Critical analysis of one or more of our readings/movies. Please submit it by 8pm of the due date. Please submit it in Word format and make sure that the file is readable. Unreadable files will not be counted as successful submission. Late submission will be accepted as late as two days after the due date but will receive half credit unless permission from the instructor is obtained before the due date.

### **Academic Honesty**

Acts of academic dishonesty are prohibited. Please go to our university webpage on academic dishonesty policy (<http://ugadmin.ust.hk/integrity/index.html>), and read definitions of plagiarism and acts of dishonesty. Acts of dishonesty will lead to a failing grade in this course.