Syllabus

GERMAN LITERATURE IN INTERNATIONAL FILM - 32208

Last update 13-10-2013

HU Credits: 2

Degree/Cycle: 1st degree (Bachelor)

Responsible Department: German Language and Literature

Academic year: 2

Semester: 1st Semester

Teaching Languages: hebrew

Campus: Mt. Scopus

Course/Module Coordinator: Dr. Carola Hilfrich

Coordinator Email: hilfrich@mscc.huji.ac.il

Coordinator Office Hours: Tuesday, 14.15-15.15

Teaching Staff:
  Dr. Carola Hilfrich
Course/Module description:
In this seminar, we will read major short prose works in German literary history and look at their interpretations by filmmakers in late 20th century cinema. We will study the variations between the literary text and the movie based on it, as well as the demands of the conventions of the art form that bring about these variations and the effects that result from the processes of adaptation. We discuss larger questions about the relationships between words and images and textual and visual culture. Texts and films include Kleists and Rohmers Marquise of O, Manns and Viscontis Death in Venice, Schnitzlers Dream Story and Kubricks Eyes Wide Shut.

Course/Module aims:
enable students to critically analyze works of verbal and filmic fiction

Learning outcomes - On successful completion of this module, students should be able to:
• Analyze adaptations of works of German Literature in Film
• Identify and compare basic elements and conventions of verbal and filmic art
• Examine the relationships between words and images, textual and visual culture
• Investigate specific adaptations in the light of theories of filmic adaptation

Attendance requirements(%):
90 %

Teaching arrangement and method of instruction: Lectures, film screenings, debate, close reading, class presentations, final paper

Course/Module Content:
1. 16.10.13
Introduction: Interrelations of Literature and Film

2. 23.10.13
Theory: Aner Preminger, "On Literature, Cinema, and Prejudice" (in Hebrew)
Guest Lecturer: Achinoam Berger

3. 30.10.13
"Die Marquise von O"

4. 6.11.13

5. 13.11.13
Heinrich von Kleist, "The Marquise of O"

6. 20.11.13
Discussion: Mary Rhiel, "The Author-Function as Security Agent in Rohmers Die Marquise von O..., "The German Quarterly, Vol. 64, No. 1, Focus: Literature and Film (Winter, 1991):6-16

"Traumnovelle" / "Eyes Wide Shut"

7. 27.11.13
Reading: Laura Mulvey, "Visual Pleasure and Narrative Cinema," Screen 16, 3 (Autumn 1975): 6-18

8. 4.12.13
Movie Screening: Stanley Kubrick, Eyes Wide Shut, Warner Brothers/Stanley Kubrick Productions 1999

9. 11.12.13
Reading: Arthur Schnitzler, "Dream Story" (in Hebrew)
http://www.visual-memory.co.uk/amk/doc/0085.html

10. 18.12.13
Discussion; Raleigh Whitinger and Susan Ingram, "Schnitzler, Kubrick, and Fidelio", Mosaic, 36, 3 (September 2003): 55-71

"Tod in Venedig" / "Morte a Venezia"

11. 25.12.13
Reading: Thomas Mann, "Death in Venice" (in Hebrew)

12. 1.1.14
Movie Screening: Lucchino Visconti, Morte a Venezia (Death in Venice), Alfa 1971
13. 8.1.14
Discussion: Michael Wilson, "Art is Ambiguous: The Zoom in Death in Venice,"
Literature Film Quarterly 26, 2, 1998: 153-156
James Larner, "Music as Narrator: Mahler, Mussorgsky, and Beethoven in Viscontis

14. 15.1.14
Conclusion

Required Reading:
see above

Additional Reading Material:
Henry Bacon: Visconti. Explorations of Beauty and Decay, Cambridge: Cambridge
University Press 1998
Morris Beja: Film and Literature. An Introduction, New York: Longman Inc. 1979
Bentzel Curtis C.: Knowledge in Narrative: The Significance of the Swan in Kleists
Die Marquise von O... The German Quarterly). Focus: Nineteenth Century
(Kleist) 64, 3 (summer, 1991): 296-303
Edith Borchardt, "Eric Rohmers Marquise of O... and the Theory of the German
Novella, Literature Film Quarterly 12, 2 (1984): 129-135
Deborah Cartmell and Imelda Wheelan (eds.): Adaptations. From Text to Screen,
Screen to Text, London:Routledge 1999
Marshall Cohen and Gerald Mast (eds.): Film Theory and Criticism. Introductory
Dorrit Cohn: Kleist’s Marquise von O... The Problem of Knowledge
Monatshefte 67,2 (1975): 129-144
Kamilla Elliott: Rethinking the Novel/Film Debate. Cambridge: Cambridge University
Press 2003
Carolyn Galerstein: "Images of Decadence in Viscontis Death in Venice" Literature
Film Quarterly 13, 1 (1985): 29-34
Robert Giddings, Keith Selby and Chris Wensley, Screening the Novel. The Theory
and Practice of Literary Dramatization, London: Macmillan 1990
David Grossvogel, "Visconti and the Too, Too Solid Flesh, Diacritics, Vol. 1, No. 2
(Winter 1971): 52-55
Karen D. Hoffman: Where the rainbow end. Eyes wide shut in: The philosophy of
http://ehis.ebscohost.com/ehost/detail?sid8ce5922d-cecd-456f-928d-ed126c6d7be4
Andrew Horton and Joan Magretta: Modern European filmmakers and the art of adaptation, New York: F. Unger 1981
Brian McFarlane: Novel to Film. An Introduction to the Theory of Adaptation, Oxford 1996
http://ehis.ebscohost.com/ehost/detail?sidd0d22e9d-f3f0-4e9f-8f58-6a9ae875c8d9%40sessionmgr111&vid1&hid107&bdataJnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#dbnl ebk&AN144542
James Naremore (ed.): Film Adaptation, New Brunswick N.J.: Rutgers University Press 2000
- On Kubrick, London: British Film Institute 2007
http://ehis.ebscohost.com/ehost/detail?sidcb6f2ba2-798c-4025-93a7-2e3e88dd7d94%40sessionmgr198&vid1&hid107&bdataJnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#dbnl ebk&AN112475
Irving Singer, "Death in Venice: Visconti and Mann, MLN, Vol. 91, No. 6 (December 1976): 1348-1359
http://ehis.ebscohost.com/ehost/ebookviewer/ebook/nlebk_212265_AN?sidbd81a3e3-458a-4a70-8e60-d27eccb00e99@sessionmgr11&vid7&formatEB&lpidlp_59&rid0 Christiane Schönfeld and Hermann Rasche (ed.): Processes of transposition: German literature and film, Amsterdam and New York: Rodopi 2007 http://ehis.ebscohost.com/ehost/detail?sidbd81a3e3-458a-4a70-8e60-d27eccb00e99%40sessionmgr11&vid8&bk1&hid101&bdataJnNpdGU9ZWhvc3QtbGl2ZQ%3d%3d#dbnlebk&AN212265
Robert Stam & Alessandra Raengo (ed.): A Companion to Literature and Film, Malden MA: Blackwell 2004
Robert Stam: Literature through Film. Realism, Magic and the art of Adaptation, Malden MA: Blackwell 2005

**Course/Module evaluation:**
- End of year written/oral examination 80 %
- Presentation 20 %
- Participation in Tutorials 0 %
- Project work 0 %
- Assignments 0 %
- Reports 0 %
- Research project 0 %
- Quizzes 0 %
- Other 0 %

**Additional information:**
- Topics for Final Papers / Seminar Papers
  1. The Trial (Kafka/Welles)
  2. Elective Affinities (Goethe/Taviani)
  3. Michael Kohlhaas/Tnua Megunah (Kleist/Grad)
  4. Der Reigen/La Ronde (Schnitzler/Ophuls)
  5. Letter from an Unknown Woman (Zweig/Ophuls)
  6. All Quiet in the Western Front (Remarque/Milestone)
  7. Faust (Goethe/Murnau/Sokurov)
  8. Die Klavierspielerin/La pianiste (Jellinek/Haneke)
  9. Die Dreigroschenoper (Brecht, Weill/Pabst)
  10. Der Vorleser/The Reader (Schlink/Daldry)
  11. Die verlorene Ehre der Katharina Blum (Bühl/Schlondorff, von Trotta)
  12. Woyzeck (Bchner/Herzog)
  13. Die Blechtrommel (Grass/Schlondorff)