

Christina Mandt

German 01:470:390:01 [index 08080]; cross-listed with 01:175:377:03 and 01:988:396:01

Spring 2016, credits: 3, no prerequisites

Meetings: M, W 1:10-2:30 pm (Period 4)

Location: M Scott Hall 105, W Scott Hall 221

Email address: christina.mandt@rutgers.edu

Office Hours: M, 6:30–7:30 pm & by appointment, Campus Bookstore Cafe, CAC

Dept. Address: Department of Germanic, Russian and East European Languages and Literatures  
172 College Avenue, New Brunswick, NJ 08901-8541

Dept. Phone: 732 932 7201

## **Written on the Screen: Desire and Film Adaptation**

### Course Description:

In this seminar, we will examine the relationship between literature and film in contemporary adaptations, focusing on the topics of gender relations and erotic desire. Recent debates have come to consider an adaptation to be less an attempted copy of a “source” or “original” than a dialog between a text and a film (Robert Stam). We will focus on the possible consequences of these debates for the way we think about the relationship between a novel and its film version. By exploring famous prose texts from the German-speaking world and their impact on international cinema, we will examine gender and sexuality. Beginning with primary sources and reading them on their own terms, we will then analyze connections and contrasts between the texts and their adaptations. Moreover, we will study films that deal with the topic of adaptation without referring to any source novel. In these cases we will ask how they invite us to rethink the very idea of adaptation. Finally, we will reconsider the concept of adaptation in the light of the discussed examples and also try out adapting a literary passage into a short screenplay.

The readings include canonical writings by German-speaking authors Franz Kafka, Arthur Schnitzler, and Ingeborg Bachmann. We will view films by Stanley Kubrick, Orson Welles, Werner Schroeter, David Lynch, and Spike Jonze. Please see the outline below for details.

Taught in English. All readings available in English.

### Required Texts:

Shohini Chaudhuri: *Feminist Film Theorists*. Routledge 2006.

Arthur Schnitzler: *Dream Story*. Green Integer 2003.

Ingeborg Bachmann: *Malina. A Novel*. Holmes & Meyer 1999.

Franz Kafka: *The Trial. A New Translation Based on the Restored Text*. Schocken 1999.

Please see the **information below** for details and ISBN numbers.

# Assessment

## Grade Composition

Aspect	Percentage
Class Participation (see rubrics below)	15%
Theory Quiz	15%
Response Papers	30%
Final Paper	40%

## Grade Distribution

Grade	Points (%)
A	90–100
B+	85–89
B	80–84
C+	75–79
C	70–74
D	65–69
F	64 and below

## Class Participation Rubrics

	Attentiveness	Contribution
Expectations are exceeded (90–100%)	The student always pays attention.	The student is always eager to contribute to class discussion, exercises, and group work. The student often asks questions. The student always volunteers answers.
Expectations are met (80–89%)	The student pays attention most of the time.	The student is usually eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and volunteers answers most of the time.
Expectations are barely met (70–79%)	The student sometimes pays attention.	The student is occasionally eager to contribute to class discussion, exercises, and group work. The student occasionally asks questions and sometimes volunteers answers.

Expectations are not met (65-69%)	The student rarely pays attention.	The student almost never contributes to class discussion, exercises, and group work. The student almost never asks questions or volunteers answers.
--------------------------------------	------------------------------------	---

## Study Materials

- **Sakai** (<http://sakai.rutgers.edu>) is the general website for our course. Some readings will be made available via Sakai (required texts have to be purchased). All students officially enrolled in this course have access to the course website, which will be published a few days before the first class. Students who do not have access need to contact the instructor during the first class meeting. During the semester, students should check the website frequently for the most recent announcements, essay prompts, and other resources.  
Note: response papers and final papers have to be submitted via the Sakai Dropbox.
- **Required texts:** Available at the Rutgers University Bookstore (100 Somerset St, New Brunswick). Please purchase the correct edition!
  - 1) Shohini Chaudhuri: *Feminist Film Theorists*. Laura Mulvey, Kaja Silverman, Teresa de Lauretis, Barbara Creed. Routledge 2006. ISBN-13: 9780415324335
  - 2) Arthur Schnitzler: *Dream Story*. Green Integer 2003. ISBN-13: 9781931243483
  - 3) Ingeborg Bachmann: *Malina. A Novel*. Holmes & Meyer 1999. ISBN-13: 9780841911895
  - 4) Franz Kafka: *The Trial. A New Translation Based on the Restored Text*. Schocken 1999. ISBN-13: 9780805209990
- **Films:** Students will be required to watch films in preparation for class meetings. Details will be discussed in class.

## Course Requirements and Assignments

### Class Participation • 15%

Students are expected to arrive prepared and participate actively in class discussions and group work. For details, please refer to the Class Participation Rubric above.

### Response Papers • 30%

Response papers: Participants will be required to write two response papers on texts or films from the syllabus. Essay questions will be provided. A response paper should be 4 pages long and discuss two or three scenes or text passages to answer the question. Please see the outline below for deadlines. Format: 12 point Times New Roman, double-spaced. Papers must be submitted via the Dropbox on Sakai.

### Quiz • 15%

The quiz will test students' knowledge of the theoretical foundations of the course.

### Final Paper • 40%

The goal of the final paper is to demonstrate both your knowledge of and your own thought on the issues and materials discussed in class. The final paper should be 8 pages long and involve at least 3 critical texts. Format: 12 point Times New Roman, double-spaced. Guidelines will be

distributed in class. A working title and outline is due on the dates indicated in the syllabus. Final papers are due on the date of the last class meeting (May 2, 11:59 pm).

## Communication with the Instructor

### @ E-Mail

The best way to contact the instructor outside the classroom is to send an email to [christina.mandt@rutgers.edu](mailto:christina.mandt@rutgers.edu). Please include **390 – [your first name]** in the subject line, e.g. **390 – Samantha – Question re....**

## Department and School Policies

### Academic Integrity

Violation of academic integrity is an extremely serious matter; it can lead to a student's failing the course and being referred to the University's Office of Student Conduct for disciplinary action. When referring to ideas other than their own, students should always acknowledge their sources clearly and completely, whether they are quoting or paraphrasing. Please see the University's policies on academic integrity at <http://academicintegrity.rutgers.edu> and discuss with the instructor any questions about this and related issues.

### Attendance

All students must attend regularly and arrive prepared. If a student expects to miss a class, he/she should use the University Self-Reporting Absence website (<https://sims.rutgers.edu/ssra>) to indicate the date and the reason for the absence. An e-mail notification is automatically sent to the instructor. Those who miss **more than two class sessions** without a compelling excuse should expect a one-step **reduction in the course grade** (i.e. an A becomes a B+, a B+ becomes a B). Every additional three absences may entail a further one-step grade-reduction. Three late arrivals count as one absence.

**Note:** It is the responsibility of the student who has been absent (for any reason) to find out and make up for what she/he has missed as well as obtain materials that may have been handed out.

### Cell Phones

Cell phones and all other technological devices (beepers, iPods, audio players, etc.) must be turned off during class out of respect for fellow students and the instructor.

### Disability Support Services

Students who may be requesting accommodations due to disabilities are encouraged to familiarize themselves with procedures and policies regarding disability support services at the following website: <http://disabilityservices.rutgers.edu>. It is recommended that students seeking accommodations begin filing paperwork as soon as possible as the documentation review process may take up to 30 business days. Students are encouraged to speak with the instructor about these issues at the beginning of the term. All such conversations will be kept strictly confidential.

## Student Wellness Services

### Just In Case Web App

<http://codu.co/cee05e>

Access helpful mental health information and resources for yourself or a friend in a mental health crisis on your smartphone or tablet and easily contact CAPS or RUPD.

### Counseling, ADAP & Psychiatric Services (CAPS)

**(848) 932-7884 / 17 Senior Street, New Brunswick, NJ 08901/ [www.rhscaps.rutgers.edu/](http://www.rhscaps.rutgers.edu/)**

CAPS is a University mental health support service that includes counseling, alcohol and other drug assistance, and psychiatric services staffed by a team of professional within Rutgers Health services to support students' efforts to succeed at Rutgers University. CAPS offers a variety of services that include: individual therapy, group therapy and workshops, crisis intervention, referral to specialists in the community and consultation and collaboration with campus partners.

**Violence Prevention & Victim Assistance (VPVA)**

**(848) 932-1181 / 3 Bartlett Street, New Brunswick, NJ 08901 / [www.vpva.rutgers.edu/](http://www.vpva.rutgers.edu/)**

The Office for Violence Prevention and Victim Assistance provides confidential crisis intervention, counseling and advocacy for victims of sexual and relationship violence and stalking to students, staff and faculty. To reach staff during office hours when the university is open or to reach an advocate after hours, call 848-932-1181.

**Disability Services**

**(848) 445-6800 / Lucy Stone Hall, Suite A145, Livingston Campus, 54 Joyce Kilmer Avenue, Piscataway, NJ 08854 / <https://ods.rutgers.edu/>**

The Office of Disability Services works with students with a documented disability to determine the eligibility of reasonable accommodations, facilitates and coordinates those accommodations when applicable, and lastly engages with the Rutgers community at large to provide and connect students to appropriate resources.

**Scarlet Listeners**

**(732) 247-5555 / <http://www.scarletlisteners.com/>**

Free and confidential peer counseling and referral hotline, providing a comforting and supportive safe space.

## SCHEDULE

<b>Week &amp; Text/ Film</b>		<b>Session Topic</b>	<b>Homework (prep.)</b>
<b>Adaptation Studies</b>	01/20	Introduction of instructor and students; overview of objectives, requirements, and assignments; brainstorming on adaptations	—
	01/25	Adaptation studies 1: Robert Stam	Robert Stam: “Beyond Fidelity. The Dialogics of Adaptation”
	01/27	Adaptation studies 2: Robert B. Ray, Dudley Andrew	Robert B. Ray: “The Field of ‘Literature and Film’”  Dudley Andrew: “Adaptation”
<b>Feminist Film Theory and Digital Media Theory</b>	02/01	Feminism, Psychoanalysis, and Film Theory	Shohini Chaudhuri, <i>Feminist Film Theorists</i> , chapter 1
	02/03	The Male Gaze	Shohini Chaudhuri, <i>Feminist Film Theorists</i> , chapter 2
	02/08	The Female Voice	Shohini Chaudhuri, <i>Feminist Film Theorists</i> , chapter 3

	02/10	Technologies of Gender	Shohini Chaudhuri, <i>Feminist Film Theorists</i> , chapter 4	
	02/15	Digital Media Theory	Lev Manovich, <i>The Language of New Media</i> (excerpts)	
<b>Arthur Schnitzler: <i>Dream Story</i> (1926) &amp; Stanley Kubrick: <i>Eyes Wide Shut</i> (1999)</b>	02/17	<b>Theory Quiz</b> Introduction to Schnitzler's <i>Dream Story</i>	<i>Dream Story</i> (read to page 50)	
	02/22	Close readings of Schnitzler's <i>Dream Story</i>	<i>Dream Story</i> (excerpts) <b>Response paper 1 due</b>	
	02/24	Introduction to Kubrick's <i>Eyes Wide Shut</i>	Watch <i>Eyes Wide Shut</i>	
	02/29	Schnitzler and Kubrick: Questions of Adaptation	Charles H. Helmetag: "Dream Odysseys. Schnitzler's <i>Traumnovelle</i> and Kubrick's <i>Eyes Wide Shut</i> ."	
<b>Ingeborg Bachmann: <i>Malina</i> (1971) &amp; Werner Schroeter</b>	03/02	Introduction to Bachmann's <i>Malina</i>	Bachmann, <i>Malina</i> (read to page 50)	
	03/07	Close readings of <i>Malina</i>	Excerpts from <i>Malina</i>	
	03/09	Close readings of <i>Malina</i>	Excerpts from <i>Malina</i>	
	<i>SPRING BREAK</i>			
	03/21	Introduction to Schroeter's <i>Malina</i>	Werner Schroeter: <i>Malina</i> (film)	

<b>Schroeter: <i>Malina</i> (1991)</b>	03/23	Bachmann and Schroeter: questions of adaptation	Kathleen L. Komar: “The Murder of Ingeborg Bachmann at the Hand of an Alter Ego”
<b>Franz Kafka: <i>The Trial</i> (1925) &amp; Orson Welles: <i>The Trial</i> (1962)</b>	03/28	Introduction to Kafka’s <i>The Trial</i>	<i>The Trial</i> (read to page 50) <b>Response paper 2 due</b>
	03/30	Close Readings of <i>The Trial</i>	Excerpts from <i>The Trial</i>
	04/04	Close Readings of <i>The Trial</i>	Excerpts from <i>The Trial</i>
	04/06	<i>The Trial</i> by Orson Welles	Watch <i>The Trial</i> by Orson Welles
<b>David Lynch: <i>Inland Empire</i> (2006)</b>	04/11	Introduction to Lynch’s <i>Inland Empire</i>	Watch <i>Inland Empire</i>
	04/13	Close Readings of Lynch’s <i>Inland Empire</i>	— (start working on your final papers)
<b>Spike Jones: <i>Adaptation</i> (2002)</b>	04/18	<i>Adaptation</i> by Spike Jonze	— (start working on your final papers)
<b>Discussion Paper Outlines</b>	04/20	Discussion of paper outlines	<b>Working title for the final paper due</b>
	04/25	Discussion of paper outlines	(start working on your final papers)
<b>Group projects: Adaptation</b>	04/27	Group work: adapting a text passage for the screen	(start working on your final papers)
<b>Group projects: Adaptation</b>	05/02	Group presentations: discussion of the adaptations developed by participants, summary	<b>Final papers are due by 11:59 pm</b>