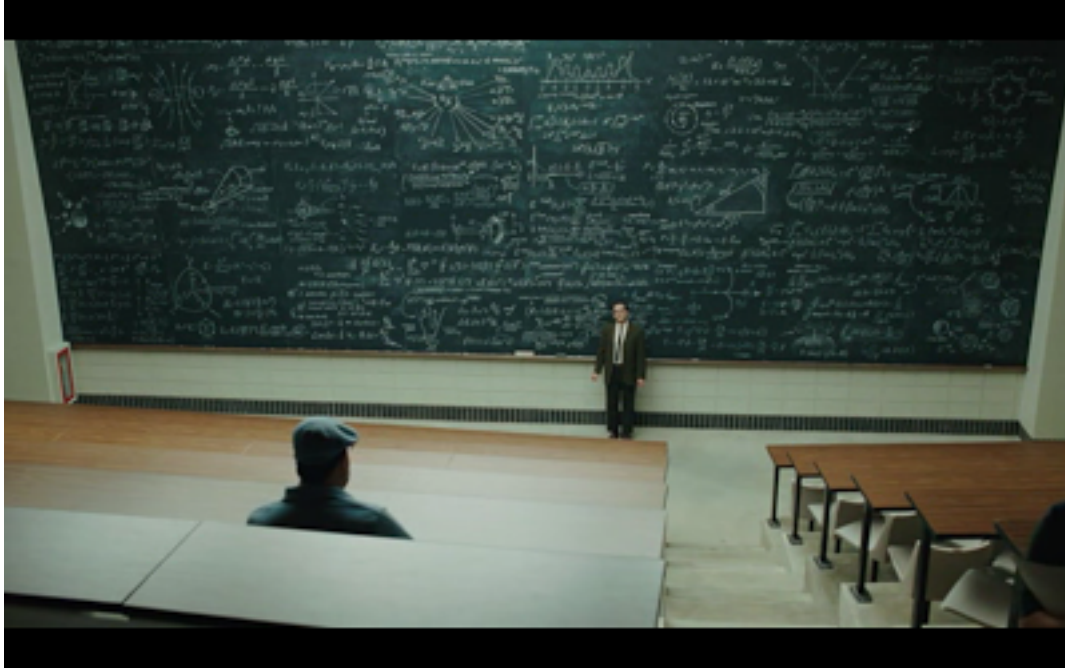


ENLS 4100 Spring 2015
T/Th 3:30-4:45 Newcomb Hall 15
Office Hours Fri 9:30-11 and by appt

Prof. Karen Zumhagen-Yekplé
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Norman Mayer 220

The Modernist Story, the Millennial Film



This course examines modernist novels and works of short fiction (by Kafka, Zweig, Borges, Eliot and Woolf,) alongside recent popular mainstream films (by the Coen brothers, Spike Jonze and Charlie Kaufman, Wes Anderson, Michael Haneke, Agnès Varda, Noah Baumbach and others) that draw upon techniques, aesthetics and themes of modernist literature (without actually ADAPTING them) in their films.

The format of the class will involve a mixture of lecture and discussion. Normally each period will begin with reading-circle presentations (and the occasional pop quiz), followed by a combined lecture and group discussion informed by student response papers and discussion questions. Course assignments will include ten short response papers; reading circle meetings held outside of class; a take-home midterm, and a short final paper. Screenings will be held from 7-9 pm in our classroom, dates indicated in the syllabus. Films are available on reserve in Howard-Tilton Memorial Library and are readily available for purchase or streaming through online resources (you might want to download Vuze and VLC for viewing). I can also make my own copies of films available for private viewing when necessary.

Required Texts:

Franz Kafka, *Selected Stories* (Norton Critical edition, Stanley Corngold, ed)
Franz Kafka, *The Metamorphosis* (Norton Critical edition, Stanley Corngold, ed)
Jorge Luis Borges, *Ficciones*
Stefan Zweig, *The Society of the Crossed Keys*, (2014) Wes Anderson, ed. Althea Bell, Trans. Pushkin Press
T.S. Eliot, *The Waste Land* (1922) Norton Critical edition, Michael North, ed.
Virginia Woolf, *Mrs. Dalloway* (1925) Harcourt Annotated edition

Films:

Joel and Ethan Coen, *A Serious Man* (2009)
Spike Jonze and Charlie Kaufman, *Adaptation* (2002)
Wes Anderson, *The Grand Budapest Hotel* (2014)
Michael Haneke, *Code Inconnu (Code Unknown)* (2000)
Agnès Varda, *Cléo de 5 à 7* (1962)
Noah Baumbach, *Frances Ha* (2012)

*Secondary articles and intertextual readings will be distributed in class or made available on the course website

- Week 1** T 1/13 Introduction.
David Foster Wallace, "Laughing with Kafka" Franz Kafka, "On Parables"
W 1/14 **Response paper 1 and discussion questions (1-2 pages) emailed to Professor by 9:00 pm** –Interpretation of "On Parables"
R 1/15 Discussion "On Parables," "A Little Fable," "Give it Up" begin *The Metamorphosis*
- Week 2** T 1/20 Franz Kafka, *The Metamorphosis*
READING CIRCLE 1
R 1/22 Franz Kafka, "The Judgment," "Before the Law" excerpts from *The Trial*
Hand in Film Vocabulary and Storyboard Assignment
F 1/23 Screening of Joel and Ethan Coen, *A Serious Man*
- Week 3** M 1/26 **Response paper 2 and discussion questions emailed to Professor by 9:00 pm**
T 1/27 Joel and Ethan Coen, *A Serious Man*
READING CIRCLE 2
R 1/29 Joel and Ethan Coen, *A Serious Man*
READING CIRCLE 3
Of interest for further reading: Ido Lewit, "The Kafkaesque Cinematic Language of the Coen Brothers"
Additional films of interest: Orson Welles, *The Trial*; Steven Soderbergh, *Kafka*; Woody Allen, *Shadows and Fog*
- Week 4** M 2/3 **Response paper 3 and discussion questions emailed to Professor by 9:00 pm**
T 2/3 Jorge Luis Borges, "The Garden of Forking Paths," "Pierre Menard, Author of the Quixote," "Tlön, Uqbar, Orbis Tertius"
READING CIRCLE 4
R 2/5 Jorge Luis Borges, "The Aleph," "The Circular Ruins," "The Library of Babel" "Borges and I"
READING CIRCLE 5
F 2/6 Screening of Spike Jonze/Charlie Kaufman, *Adaptation*
- Week 5** M 2/9 **Response paper 4 and discussion questions emailed to Professor by 9:00 pm**
T 2/10 Spike Jonze/Charlie Kaufman, *Adaptation*
Of interest for further reading: Joshua Landy, "Still Life in a Narrative Age: Charlie Kaufman's *Adaptation*." *Critical Inquiry* 37:3, Spring 2011, 497-514.
READING CIRCLE 1
R 2/12 *Adaptation*
READING CIRCLE 2
Additional films of interest: Charlie Kaufman, *Synecdoche New York*; Spike Jonze, *Being John Malkovich*; Spike Jonze, *The Eternal Sunshine of the Spotless Mind*
- Week 6** T 2/17 and **MARDI GRAS BREAK**
R 2/19 **MARDI GRAS BREAK**
Take-Home Mid-term Exam circulated via email on 2/19
- Week 7** T 2/24 Exam review
R 2/26 **Midterm Exam Due to Professor via email by 5:00 pm**
Please title your attachment "LASTNAME 4100 MIDTERM"
- Week 8** M 3/2 **Response paper 5 and discussion questions emailed to Professor by 9:00 pm**
T 3/3 Stefan Zweig, from *Beware of Pity*
READING CIRCLE 3
R 3/5 Stefan Zweig, *Twenty-Four Hours in the Life of a Woman*
READING CIRCLE 4
F 3/6 Screening of Wes Anderson, *Grand Budapest Hotel*

Week 9	M 3/9 T 3/10 R 3/12	Response paper 6 and discussion questions emailed to Professor by 9:00 pm <i>Grand Budapest Hotel</i> READING CIRCLE 5 <i>Grand Budapest Hotel</i> READING CIRCLE 1
Week 10	M 3/16 T 3/17 R 3/19 F 3/20	Response paper 7 and discussion questions emailed to Professor by 9:00 pm T. S. Eliot, <i>The Waste Land</i> READING CIRCLE 2 T. S. Eliot, <i>The Waste Land</i> READING CIRCLE 3 Screening Michael Haneke, <i>Code Inconnu</i>
Week 11	M 3/23 T 3/24 R 3/26 T 3/31- R 4/2	Response paper 8 and discussion questions emailed to Professor by 9:00 pm Michael Haneke, <i>Code Inconnu</i> READING CIRCLE 4 NO CLASS American Comparative Literature Association Meeting Additional film of interest: Alejandro González Iñárritu, <i>Babel</i> SPRING BREAK begin reading <i>Mrs. Dalloway</i>
Week 12	M 4/6 T 4/7 R 4/9 F 4/10	Response paper 9 and discussion questions emailed to Professor by 9:00 pm Virginia Woolf, <i>Mrs. Dalloway</i> (1925) READING CIRCLE 5 Virginia Woolf, <i>Mrs. Dalloway</i> (1925) READING CIRCLE 1 Screening of Agnes Varda, <i>Cleo de 5 à 7</i>
Week 13	M 4/13 T 4/14 R 4/16 F 4/17	Response paper 10 and discussion questions emailed to Professor by 9:00 pm <i>Agnes Varda, Cleo de 5 à 7</i> READING CIRCLE 2 <i>Agnes Varda, Cleo de 5 à 7</i> READING CIRCLE 3 Screening of Noah Baumbach, <i>Frances Ha</i>
Week 14	T 4/21 R 4/23 T 4/28 M 4/4	Discussion of <i>Frances Ha</i> READING CIRCLE 4 Discussion of <i>Frances Ha</i> READING CIRCLE 5 Review and Evaluations (bring your laptops) Final papers due (5 pages) by 5:00 pm via email Please title your attachment "LASTNAME 4100 FINAL PAPER"

Rules and Requirements:

- **No laptops** in class, unless specifically requested by professor. Please plan on bringing other materials (e.g., paper, pens) for taking notes. Please silence your mobile phones and put them away during our class meetings.
- If your Tulane email account is not your primary email, please make sure to check it frequently. Please also provide me with your primary email address. I will respond to emails sent M-F within 24 hours, and to emails sent on the weekend within 48.
- All assignments must be completed and submitted to receive course credit. Late work will be penalized by one half a letter grade for each day past the due date.

- More than two unexcused absences will reduce your final course grade by one half a letter grade, and each additional absence by another.
- Plagiarism will be penalized by failure on the assignment and the course, appearance before a university committee, and possible expulsion.

Academic Integrity and Plagiarism

For Tulane's stance on academic integrity, please visit the website detailing Tulane's Code of Academic Conduct: <http://tulane.edu/college/code.cfm>

For Tulane's Honor Code of the Liberal Arts and Sciences and stated position on plagiarism and inappropriate citation in papers and other written assignments, see <http://tulane.edu/college/code.cfm>

Accommodations for students with disabilities

Students who need academic accommodations because of a documented disability should contact the Goldman Office of Disability Services <https://tulane.edu/studentaffairs/disability/> for relevant forms, etc, and should speak with me confidentially as soon as possible to discuss appropriate implementation of course or room adjustments.

Grade Assessment

- 1) 30% *Class Preparation and participation*—including consistent attendance, active engagement in class discussion, reading circle participation.
- 2) 20% Response papers/discussion questions and quizzes
- 3) 20% Midterm take-home exam
- 4) 30% Final paper

1) *Class Preparation and participation*

This class emphasizes active learning. The scholarly community we create in this course will be a group endeavor. Since in every class session you are required to discuss the readings with your peers and with the professor, preparation, attendance and participation are required. Your full intellectual presence is a part of the “social contract” tacit amongst all class members. You will be expected to complete each of the readings before you come to class, be ready to share your ideas about them and to engage the ideas of your peers. Our discussions will sometimes involve intellectual disagreements. We will take care that expressions of differing lines of argument, opinion and point of view should not devolve into personal attacks against our colleagues and interlocutors. I will often call on students Socratically during quieter classes, so please prepared to speak. Please bring your own copies of the reading to seminar. Attendance is required and will be taken at each class. If you miss more than two class meetings, your final grade will be compromised. Students should be on time for class; I will not review material that students miss because they are late or absent without a compelling excuse.

Reading Circles: Students will also take part in reading circles (for detailed instructions, see below). These consist in small pre-assigned groups of students who must meet together—in person—outside of class (on at least three occasions) to discuss points of the assigned material carefully and to formulate discussion questions that they will put to the class for general consideration each week as we embark on a new set of assigned texts. Each session will begin with the assigned reading circle's report to the class (10 minutes or so) on their discussion of the text. *****Outlines of your reading-circle discussion/presentation and a list of your questions and points of discussion leading are due to Professor Zumhagen-Yekplé via email by 10 pm on the night prior to your class presentation*****

2) *Regular response papers/discussion questions/ quizzes*

This requirement consists in response papers you will write and email to me Monday evenings before Tuesday class meetings on a given topic or author. Due dates are indicated on the syllabus timeline. Your responses may entail close readings of passages from the text, may deal with a particular issue or aspect of the text, may take up confusions of interpretations or any interesting angles or insights you'd like to impart. You should also include in the response questions you'd like to see taken up in class discussion. Responses will be graded with a check, a check plus, or a check minus. Please email all exam, paper and response paper attachments with your **Last Name** clearly in the title of the document, as in: “LASTNAME 4100 RESPONSE 2” etc.

3) *Midterm exam*

Take home. Essay questions, open book. 1 comparative question and 5-7 shorter essays about individual

works covered in the first 7 weeks of the course.

4) *Final paper*

Prompts will be distributed. A topic of your choice is also welcome and must be cleared with me by 15 April.

Reading Circles

These small groups of students must **meet outside of class**. You may feel to choose your meeting place, be it library, café, dorm room or bar. But you **must meet in person**, and not just virtually via email or over the internet. During reading-circle group meetings, you are to discuss, *carefully and thoroughly*, the set of scheduled readings they have been assigned on the syllabus. Please appoint one member of the group to take minutes. These minutes should include a run-down of all members who attended, the major questions posed and any observations and disagreements, general or individual reactions to the work, things you found interesting, remarkable or problematic in the text or secondary literature, any issues, points of confusion or interpretation, etc. (please give page numbers or flag passages of interest from the text). Along with the minutes, the reading circle group should also submit three substantial questions intended to promote general class discussion, via email, to Professor Zumhagen-Yekplé by **no later than 10:00 pm the day before** the class is slated to discuss the text(s) in question. **Class meetings will begin with a presentation by all members of the Reading Circle group scheduled for that date.** Those members should also be prepared to pose these discussion questions to the class during the class meeting. **Please plan meetings for your assigned reading circle group well in advance of the class discussion of the text to avoid difficulties scheduling meetings the day before.** A provisional email list of contacts is provided on the page below.