

Instructor: Robert B. Ray

Office: 4217 Turlington

Office Hours: Tuesday 2:30-4:00 PM, Wednesday 2:30-4:00 PM

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Class Meetings: Tuesday: 4:05-7:05 PM, Turlington 2334

Film Screenings: Thursday 4:05-7:05 PM, Turlington 2334

Textbooks (in order of use):

Melville: *Billy Budd, Sailor and Selected Tales* (Oxford World's Classics)

Forster: *Aspects of the Novel* (Harvest Books ed.)

Chekhov: *Selected Stories of Anton Chekhov* (trans. Pevear I Volokhonsky)

Hemingway: *The Short Stories*

Hardy: *A Mere Interlude* (Penguin Great Loves)

Doyle: *Sherlock Holmes: The Complete Novels and Stories, Volume I* (Bantam)

Powell: *A Dance to the Music of Time, 1st Movement*

Perkins: *Film as Film*

Naremore: *Acting in the Cinema*

Readings in Part I marked * available at Xerographic Copy Center (927 NW 13th Street)

Readings in Part II marked * on UF electronic reserve, link to be provided.

Assignments and Grading:

I. 60% of the final grade will result from two kinds of assignments:

1. bi-weekly two page papers responding to prompts provided by me
2. a final 4-page paper

II. 40% of the final grade will result from the following:

1. brief, short-answer daily quizzes on reading assignments and films (lowest 20% dropped)
2. class participation (quality as well as quantity)
3. We will meet 14 times during the semester; you are allowed 1 unexcused absence; each additional absence will cost 7 points off your final grade.

Note 1: Daily quizzes take place at the beginning of class. If you arrive late, even by a few minutes, you will miss the quiz and get a zero for that day. If you come on time, you should have no problem with the quizzes.

Note 2: A few protocols: no hats, sleeping, laptops, or cell phones in class. Please do not start packing up your belongings until the class session has finished.

When a character in Doris Lessing's *Golden Notebook* suggests that she could turn a serious novel into a romance simply by leaving out certain kinds of words, we remember the old lesson: *how* stories get told makes all the difference. Or, as film scholar Andrew Klevan asks about a

particular film scene in Frank Capra's *Meet John Doe*, "Why did they think to execute it like that...like that"? This course will examine the storytelling choices made by writers and filmmakers by starting with the effect those choices have on us as readers or viewers.

PART I – STORIES, CLUES, AND CHARACTERS

Jan. 7 (Tues.): **A Simple Story**

Tickets (2004: Abbas Kiarostami; 42 minutes)

[In-class film screening.]

Jan. 14 (Tues.): **Disappearances and Withdrawals**

*Hawthorne: "Wakefield" (10 pages)

*Hammett: from *The Maltese Falcon* (the Flitcraft story) (3 pages)

Melville: *Billy Budd, Sailor and Selected Tales*, pp. 3-41 ("Bartleby, The Scrivener") (39 pages)

*Kipling: "Mrs. Bathurst" (21 pages)

*Buchan: "The Strange Adventures of Mr. Andrew Hawthorn" (9 pages)

Jan. 21 (Tues): **What Counts as a Story? – I**

*Barthes: "The Reality Effect" (8 pages)

Forster: *Aspects of the Novel*, pp. 25-42 (18 pages)

*Maupassant: "The Necklace" (9 pages), "A Piece of String" (7 pages)

Chekhov: *Selected Stories of Anton Chekhov*, pp. 281-298 (The House with the Mezzanine"), 321-331 ("A Medical Case") (29 pages)

*Chekhov: "The Beauties" (8 pages)

Hemingway: *The Short Stories*, pp. 290-299 ("Che Ti Dice La Patria?"); 379-383 ("A Clean, Well-Lighted Place") (15 pages)

Jan. 28 (Tues.): **How to Tell a Story – Plot**

Foster: *Aspects of the Novel*, pp. 83-97 (15 pages)

*Chekhov: "The Kiss" (16 pages)

Chekhov: *Selected Stories of Anton Chekhov*, pp. 311- 320 ("Gooseberries"), 361-376 ("The Lady with the Little Dog") (26 pages)

Hardy: *A Mere Interlude*, pp. 1-48 (48 pages)

Feb. 4 (Tues): **What Counts as a Story? – II**

*Turgenev: "Clatter of Wheels" (15 pages)

Hemingway: *The Short Stories*, pp. 279-289 ("The Killers"); 300-326 ("Fifty Grand"); 468-487 ("The Gambler, the Nun, and the Radio") (58 pages)

*Munro: "Axis" (16 pages)

Feb. 11 (Tues.): **Character, Clues, and a Story's Obligation to be Interesting**

Forster: *Aspects of the Novel*, pp. 43-47, 61-82 (27 pages)

Doyle: *Sherlock Holmes*, pp. 3-21 (from *A Study in Scarlet*), 263-287 ("The Red-Headed League"), 343-344 (from "The Five Orange Pips"), 521-546 ("Silver Blaze"), 604-623 ("The Musgrave Ritual"), 701-736 ("The Naval Treaty"), 1009-1033 ("The Adventure of Abbey Grange") (163 pages)

*Borges: "Death and the Compass" (12 pages)

Feb. 18 (Tues.): **The Generational Narrative I**

Powell: *A Dance to the Music of Time, First Movement – A Question of Upbringing*, pp. 1-230 (231 pages)

Feb. 25 (Tues.): **The Generational Narrative II**

Powell: *A Dance to the Music of Time, First Movement – A Buyer's Market*, pp. 1-274 (275 Pages)

PART II – STORYTELLING AND THE MOVIES

Mar. 10 (Tues.): **Thinking about the Cinema I**

*Bazin: "The Ontology of the Photographic Image" (8 pages)

*Chatman: "What Novels Can Do That Films Can't (And Vice Versa)" (17 pages)

*Barthes: "The Third Meaning" (22 pages)

*Vaughan: "From Today, Cinema Is Dead" (12 pages)

Perkins: *Film as Film*, pp. 9-70 (62 pages)

Mar. 17 (Tues.): **Thinking about Movies II – The Filmmaker's Resources**

*Burch: From *Theory of Film Practice*, pp. 3-16 ("Spatial and Temporal Articulations") (14 pages)

Perkins: "Moments of Choice" (7 pages): www.rouge.com.au/9/moments_choice.html

Keathley: "*Bonjour Tristesse* and the Expressive Potential of *Découpage*" (6 pages), *Movie: A Journal of Film Criticism* 3 (2012) [on-line journal]

*Perkins: "Must We Say What They Mean?" (6 pages)

Perkins: *Film as Film*, pp. 71-115 (45 pages)

*Klevan: "Living Meaning: The Fluency of Film Performance" (14 pages)

Mar. 24 (Tues.): **The Filmmaker's Resources, Continued**

Perkins: *Film as Film*, pp. 116-186 (71 pages)

Klevan: "Expressing the In-Between," *Lola* 1 (2011), pp. 1-3 (3 pages)
[www.lolajournal.com/1/index.html]

Mar. 31 (Tues.): **Cinematic Tone**

*Pye: "Movies and Tone" (74 pages)

Apr. 7 (Tues.): **Film Performance and a Movie's World**

Naremore: *Acting in the Cinema*, pp. 1-82 (82 pages)

*Perkins: "Where Is the World? The Horizon of Events in Movie Fiction" (27 pages)

Apr. 14 (Tues.): **Pure Story**

*Leonard: "The Captives" (32 pages)

Apr. 20 (Tues.): **TBA**

FILM SCREENINGS

- Jan. 9 (Thurs.): *Time Out [L'Emploi du Temps]* (2001: Laurent Cantet; 134 minutes)
- Feb. 6 (Thurs.): *The Hound of the Baskervilles* (1939: Sidney Lanfield; 80 minutes)
The Speckled Band (1982: John Bruce; 52 minutes)
- Feb. 27 (Thurs.): *Blow-Up* (1966: Michelangelo Antonioni; 111 minutes)
- Mar. 12 (Thurs.): *The Caine Mutiny* (1954: Edward Dmytryk; 125 minutes)
The Caine Mutiny Court Martial (1988: Robert Altman; 100 minutes)
- Mar. 19 (Thurs.): *All the President's Men* (1976: Alan J. Pakula; 138 Minutes)
- Mar. 26 (Thurs.): *Local Hero* (1983: Bill Forsyth; 111 minutes)
- Apr. 2 (Thurs.): *Vertigo* (1958: Alfred Hitchcock; 128 minutes)
- Apr. 9 (Thurs.): *The Tall T* (1957: Budd Boetticher; 78 minutes)

The Big Sleep (1946: Howard Hawks; 114 minutes)

Oct. 12 (Thurs.): *Une Partie de Campagne* [*A Day in the Country*] (1946: Jean Renoir; 40 minutes)

It Happened One Night (1934: Frank Capra; 105 minutes)

Oct. 19 (Thurs.): *La Règle du Jeu* [*The Rules of the Game*] (1939: Jean Renoir; 106 minutes)

Oct. 26 (Thurs.): *The Philadelphia Story* (1940: George Cukor, 112 minutes)

OR

All the President's Men (1976: Allen J. Pakula; 138 minutes)

Nov 2 (Thurs.): *Anatomy of a Murder* (1959: Otto Preminger; 160 minutes)

Nov. 9 (Thurs.): *Tinker Tailor Soldier Spy*, First Half (1980: John Irvin; 324 minutes Total)

Nov. 16 (Thurs.): *Tinker Tailor Soldier Spy*, second half