

**M.A. / Liz. Seminar:  
Literature into Film  
Thursday 4-6  
Elisabeth Bronfen**

1. (17.09). Introduction into the theme. Distribution of oral presentations and Sitzungsprotokolle
2. (24.09). Cinematic Language According to Alfred Hitchcock: Presentation by Johannes Binotto.
3. (1.10). Group presentations on theories of cinema and literature: \*Eichenbaum, \*Sklovskij, \*Bazin, \*Metz

SHAKESPEARE AND FILM

4. (8.10). William Shakespeare's *Hamlet* and Asta Nielson's interpretation
5. (15.10). Laurence Olivier's and Zefirelli's *Hamlet*
6. (22.10). Kenneth Branagh's *Hamlet*

THE MODERN CITY AND FILM

7. (29.10). Virginia Woolf: *Mrs. Dalloway*
8. (5.11). Carl Siodmak: *Menschen am Sonntag*
9. (12.11). Robert Altman: *Short Cuts*

THE COLD WAR AND FILM

10. (19. 11). Cold War and Ian Fleming's novel *Goldfinger*: Lecture by Prof. Weichlein (University of Fribourg)
11. (26.11). Guy Hamilton's film *Goldfinger*

LITERARY CINEMA

12. (3. 12). Todd Haynes: *I'm Not There*
13. (10. 12). Sydney Lumet: *Before the Devil Knows You're Dead*
14. (17.12). Charlie Kaufman: *Synecdoche, New York*

Requirements: Read Julie Sanders *Adaptation and Appropriation* as well as \*Robert Stam's "Introduction: The Theory and Practice of Adaption" before the class begins. Take part in one of the group presentations on cinema and literature, as well as write a Sitzungsprotokoll for one of the sessions.

Procure your own copy of both the literary texts and well as the films to be discussed in the course. Texts marked \* are in a class Binder in the ES library, along with additional material. Students who wish to write a paper should discuss this with the instructor or her assistants.