

Notre Dame de Namur University
Comm 2986: Great Plays into Great Movies
Fall, 2017—TuTh 2:00-3:15—Cuvilly 9

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Thanks to the Ralston Hall reorganization, I no longer have an office on campus. But you can contact me at my home phone at any reasonable time of day or through my home e-mail at any time at all—I guarantee I'll respond quickly. Or we can meet just before or after class, or by arrangement. I'm not hard to find. Really.

Larry Lujan holds a Ph.D. in English from the University of California at Berkeley. He has taught English, history, political science, humanities, speech, film history, philosophy, and religious studies at the University of San Francisco (where he was Teacher of the Year in 2000), St. Mary's College (where he ran the writing program for the evening students), Holy Names University, the University of Phoenix, Skyline College, the San Francisco Community College District, the California Maritime Academy, the Fashion Institute of Design and Merchandising, and the San Francisco Conservatory of Music, as well as serving as an educational administrator (supervising a staff of over eighty), academic adviser (counseling three hundred students a year), textbook salesman, and writing consultant; he's also a published poet and aspiring playwright. He has been at NDNU for twenty-three years, where he served on the General Education Subcommittee and ran Liberal Studies Day for two years; he's also led seven school tours to Italy.

Course Description:

This course lasts fourteen weeks. The first week will be introductory and the last week will be a wrap-up. For each of the middle twelve weeks we will discuss how a great play has been turned into a great movie, we will watch the movie (in its entirety), and then we will discuss how the movie differs from the play.

You will all have to read the first two plays: Oedipus and Othello. Of the other ten plays, you will have to read six (five of your choice, and one of mine). You will write papers on these eight plays: one long paper (8-10 pages, your choice of topic) and the others short (2-3 pages). The short papers will be due one week after we've finished the class discussion of the play/movie, the long paper by the end of the course. You can write another short paper on another play/movie for extra credit. There will be no midterm or final exam. If I suspect that you're not keeping up, I might throw in a spot quiz. Read your plays before we discuss

them in class and be ready to join the discussion. If you miss a class, you will be responsible for what was covered in that class; get notes from your instructor or a reliable classmate.

Written assignments must be double-spaced, with reasonable margins. Any written assignment, except for the final paper, may be rewritten in the hope of getting a higher grade. If you have trouble with your writing, go to the Writing Center for help!

Turn off and put away your cell phones during class time!
If you bring a laptop, use it for class notes and not for playing games or yakking with your friends! Pay attention to what's going on!

Copies of Oedipus and Othello will be available in the NDNU bookstore. You're on your own for the other plays—library, bookstore, or online service (Amazon, Alibris, Barnes & Noble).

Learning Objectives:

Students will

Learn about the history of the drama as a written art by reading and discussing some great plays

Learn about the history of movies as a performing art by viewing and discussing some great movies

Learn about the differences between drama as a written art and drama as a performing art

Learn about the differences between live theater and filmed theater

Learn to read, look, and listen better

Have fun while learning.

Plagiarism Policy:

Plagiarism is a violation of NDNU's code of student ethics and will not be tolerated. It is a form of intellectual dishonesty that involves the theft of another person's ideas, language, and/or written thought processes. One violation of the policy will result in a failing grade for the assignment, repeated or flagrant plagiarism may result in failure for the course, or even dismissal from NDNU. The same penalties apply for cheating in tests.

Note: If you have any kind of disability, for which an accommodation should be made, let me know right away. You must also register with the Program for Academic Support and Services (PASS) to receive an accommodation. To register, go to the Counseling Center in New Hall E19.

APPROXIMATE SCHEDULE OF CLASS ASSIGNMENTS AND ACTIVITIES

First week: August 29 and 31

Introducing ourselves
Going over the syllabus
The origin of drama

The invention of photography
The invention of movies
The coming of sound and color
Differences in acting between live theater and filmed theater

Second week: September 5 and 7. Let me know which plays you've chosen for your papers.

OEDIPUS THE KING

Assigned reading:

Sophocles, OEDIPUS THE KING, trans. David Greene. University of Chicago Press, 1991

Recommended reading:

H.D.F. Kitto GREEK TRAGEDY. 1939.

Sir C. Maurice Bowra, SOPHOCLEAN TRAGEDY. 1944.

Cedric H. Whitman, SOPHOCLES: A STUDY OF HEROIC HUMANISM. 1951.

Bernard M.W. Knox, THE HEROIC TEMPER: STUDIES IN SOPHOCLEAN TRAGEDY, 1964.

SOPHOCLES: A COLLECTION OF CRITICAL ESSAYS, ed. Thomas Woodard. 1966.

TWENTIETH CENTURY INTERPETATIONS OF OEDIPUS REX, ed. M.J. O'Brien. 1968.

Third week: September 12 and 14. September 12 is the last day you can drop this class. But, of course, you won't.

OTHELLO/OTELLO

Assigned reading:

William Shakespeare, OTHELLO.

Recommended reading:

A.C. Bradley, SHAKESPEAREAN TRAGEDY. 1904.

Lily B. Campbell, SHAKESPEARE'S TRAGIC HEROES. 1930.

G. Wilson Knight, THE WHEEL OF FIRE. 1930.

Willard Farnham, SHAKESPEARE'S TRAGIC FRONTIER. 1950.

TWENTIETH CENTURY INTERPRETATIONS OF SHAKESPEARE: THE TRAGEDIES, ed. Alfred Harbage. 1964.

Fourth week: September 19 and 21

CYRANO DE BERGERAC

Recommended reading:

Edmond Rostand, CYRANO DE BERGERAC. 1897. (get the Brian Hooker translation)

Cyrano de Bergerac, THE WORLD OF THE MOON AND SUN. 1649.

Fifth week: September 26 and 28. September 29 is the last day you can file free for a May graduation.

A DOLL'S HOUSE

Recommended reading:

Henrik Ibsen, A DOLL'S HOUSE. 1879. (try to get the Eva Le Gallienne translation)

IBSEN: A COLLECTION OF CRITICAL ESSAYS, ed. Rolf Fjelde. 1965.
Michael Meyer, IBSEN. 1971.

Sixth week: October 3 and 5
PYGMALION/MY FAIR LADY

Recommended reading:

George Bernard Shaw, PYGMALION. 1913.

Eric Bentley, BERNARD SHAW. 1947.

G.B. SHAW: A COLLECTION OF CRITICAL ESSAYS, ed. Ralph J. Kaufmann. 1965.

Seventh week: October 12 and 17. There is no class on October 10 because of Call to Action Day.

DESIRE UNDER THE ELMS

Recommended reading:

Eugene O'Neill, DESIRE UNDER THE ELMS. 1924.

Doris V. Falk, O'NEILL AND THE TRAGIC VISION 1958.

Arthur and Barbara Gelb, O'NEILL. 1960.

O'NEILL: A COLLECTION OF CRITICAL ESSAYS, ed. John Gassner. 1964.

Louis Shaffer, O'NEILL: SON AND PLAYWRIGHT. 1968.

Eighth week: October 19 and 24

DEATH OF A SALESMAN

Recommended reading:

Arthur Miller, DEATH OF A SALESMAN. 1949.

Arthur Miller, TIMEBENDS. 1984.

Arthur Miller, SALESMAN IN BEIJING. 1987.

Dennis Wallace, ARTHUR MILLER. 1961.

TWO MODERN AMERICAN TRAGEDIES: REVIEWS AND CRITICISM OF DEATH

OF A SALESMAN AND A STREETCAR NAMED DESIRE, ed. John D. Hurrell. 1962,

Sheila HufTel, ARTHUR MILLER. 1965.

ARTHUR MILLER: A COLLECTION OF CRITICAL ESSAYS, ed. Robert W. Corrigan. 1969.

Martin Gottfried, ARTHUR MILLER. 2003.

Ninth week: October 26 and 31. November 1 is the last day you can withdraw from school.

A STREETCAR NAMED DESIRE

Recommended reading:

Tennessee Williams, A STREETCAR NAMED DESIRE. 1947.

Benjamin Nelson, TENNESSEE WILLIAMS. 1961.

TWO MODERN AMERICAN TRAGEDIES: REVIEWS AND CRITICISM OF
DEATH

OF A SALESMAN AND A STREETCAR NAMED DESIRE, ed. John D.
Hurrell. 1962,

TENNESSEE WILLIAMS: A COLLECTION OF CRITICAL ESSAYS, ed. Stephen
S. Stanton. 1979.

Tenth week: November 2 and 7

WAITING FOR GODOT

Recommended reading:

Samuel Beckett, WAITING FOR GODOT. 1952.

SAMUEL BECKETT: A COLLECTION OF CRITICAL ESSAYS, ed. Martin
Esslin. 1965.

Ruby Cohn, SAMUEL BECKETT: THE COMIC DRAMATIST. 1968.

Deidre Bair, SAMUEL BECKETT. 1980.

Eleventh week: November 9 and 14

THE GREAT WHITE HOPE

Recommended reading:

Howard Sackler, THE GREAT WHITE HOPE. 1968.

Twelfth week: November 16 and 21. There's no class on November 23 because
it's Thanksgiving.

GOODBYE TO BERLIN/I AM A CAMERA/CABARET

Recommended reading:

Christopher Isherwood, "Sally Bowles," GOODBYE TO BERLIN. 1939.

John Van Druten, I AM A CAMERA. 1951.

Thirteenth week: November 28 and 30.

GLENGARRY GLEN ROSS. 1983.

Recommended reading:

David Mamet, GLENGARRY GLEN ROSS

Fourteenth week: December 5 and 7

Wrap-up

Turn in everything that's still due

If we have time, showing some other great movie scenes

Evaluation

No final exam.