Dr. Laura Engel

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Or by Appointment

**ENG 403W- 61:The Eighteenth-Century Film and Literature**

**Monday, 5-9**

**College Hall 553**

From Norma Shearer’s portrayal of the doomed Marie Antoinette in the lavish 1938 Hollywood film, to Stanley Kubrick’s epic evocation of interiors and landscapes in *Barry Lyndon* (1975) to Whit Stillman’s witty reimagining of Jane Austen’s wickedly funny novella *Lady Susan* in his 2016 film *Love and Friendship*, filmmakers have been fascinated by the history, literature, culture and visual landscape of the eighteenth century. This course will look at the eighteenth century on film in the 20th and 21st century paying close attention to theories of adaptation, genre, nostalgia, and revision inherent in translating material from the past to the present. In some cases we will read the original text that inspired the film and in others we will examine a range of primary materials relevant to the context of the film (plays, poetry, pamphlets, periodicals, and paintings.) to get a sense of how the film is engaged in the process of interpreting and re-imagining history and/or bringing the past into the present. We will explore how the particular context of specific contemporary moments that informed the making of these films and the ways in which they were marketed to particular audiences. Films may include: *Stage Beauty* (2004), *The Libertine* (2004), *The Favourite* (2018), *Marie Antoinette* (2006), *Gulliver’s Travels* (2010), *Belle* (2013), *Amazing Grace* (2006), *Austenland* (2013), and *Love and Friendship* (2016). Primary texts may include works by: George Etherege, John Wilmont, Earl of Rochester, Susanna Centlivre, Jonathan Swift, and Jane Austen.

**Texts:**

Jane Austen, *Lady Susan*

Paula Byrne, *Belle: The Slave Daughter and the Lord Chief Justice*

Choderlos de Laclos, *Dangerous Liaisons*

Jonathan Swift, *Gulliver’s Travels*

Additional readings will be available through the Gumberg Library Database or posted on blackboard

**Class Requirements**:

\*3 response papers (2 pages)

\*Short paper comparing a specific aspect of *Dangerous Liaisons* to *Cruel Intentions* (4-6 pages)

\*Group Presentation on an aspect of Eighteenth-Century Life

\*Discussion Questions (2 on the film and 2 on the texts for each class. Bring these to class with you)

\*Final Project/Paper 10-12 page paper OR a creative project with a critical introduction

\*Short final Presentation (10 minutes)

**Class Schedule**

**Monday, August 26**: **Introduction**

Film: *Stage Beauty* (2004)

**Monday, September 2: No class Labor Day**

**Monday, September 9: The Libertine**

Discussion of *Stage Beauty*

Reading: George Etheredge, “The Man of Mode” (Gumberg Library, English Drama Database)

Rochester, Selected Poems (Blackboard)

Technical Film Reading TBA (Blackboard)

***\*\*\*Response Paper One Due***

Film: *The Libertine* (2004)

**Monday, September 16: The Favourite**

Discussion of *The Libertine*

Reading: Susanna Centlivre, “The Busy Body” (Gumberg Library, English Drama Database)

Group One Presentation

Film: *The Favourite* (2018)

**Monday, September 30: Gulliver’s Travels**

Discussion of *The Favourite*

Reading; Selections from *Gulliver’s Travels*

Group Two Presentation

***\*\*\*Response Paper Two Due***

Film: *Gulliver’s Travels* (2010)

**Monday, October 7: Dangerous Liaisons**

Discussion of *Gulliver’s Travels*

Reading: *Dangerous Liaisons*

Group Three Presentation

Film: *Dangerous Liaisons* (1988)

**Monday, October 14: Cruel Intentions**

Discussion of *Dangerous Liaisons*

Reading: *Dangerous Liaisons*

Film: *Cruel Intentions* (1999)

**Monday, October 21: Marie Antoinette**

Discussion of *Cruel Intentions*

Group Four Presentation

Short Paper Workshop

Film: *Marie Antoinette* (2006)

**Monday, October 28: Belle**

Discussion of *Marie Antoinette*

Reading: Selections from *Belle*

***\*\*\*Short Papers Due***

Film: *Belle* (2013)

**Monday, November 4: Amazing Grace**

Discussion of *Belle*

Reading: Selections from *Amazing Grace Anthology* (Blackboard)

Group Five Presentation

Film: *Amazing Grace* (2006)

**Monday, November 11: Love and Friendship**

Discussion of *Amazing Grace*

Reading: *Lady Susan*

***\*\*\*Response Paper Three Due***

Film: *Love and Friendship* (2016)

**Monday, November 18: Austenland**

Discussion of *Love and Friendship*

Final Paper/Project workshop

Film: *Austenland* (2013)

**Monday, November 25: Thanksgiving Break**

**Monday, December 2: Presentations**

**Monday, December 9: Presentations/Last Day of Class**

**Writing Assignments**All writing assignments are to be handed to me **in class** on the day they are due. Grades will be lowered one increment each day the paper is late. (So, if the paper is due on Monday and the paper is handed in on Tuesday then you will start with an A-). If you know in advance that you will need an extension on a particular paper, please let me know well before the due date and we will work something out. All writing assignments should be typed in black ink in a reasonable font and double-spaced. If you have printing problems **DO NOT** use this as an excuse to be late to class or to skip class on the day that an assignment is due. Note on Plagiarism: Please familiarize yourself with the plagiarism guidelines in the student handbook. Plagiarism on an assignment will result in failure of that assignment, which may lead to failure of the course. If you have any questions or concerns about documentation procedures or what constitutes plagiarism, please ask me.

**Response Papers**

Response paper should be two to three pages (1.5 spaced) and can be about what ever you find fascinating, confusing, provocative, disturbing, and/ or enlightening about the films and/or the texts. See due dates for these on the class schedule.

**Group Presentation on Eighteenth-Century Life**

Each of you will be assigned a group. On presentation day your group will do a short 10-15 minute presentation on an aspect of Eighteenth-Century Life that relates in some way to the film we are discussing. Topics may include:

Theater

Architecture

Art

Crime

Transportation

Fashion

Food

Marriage

Agriculture

Royalty

Politics

Economics

Journalism and Media

Medicine

Science

Philosophy

Slavery

Colonialism/Empire

**Short Paper**

Each of you will write a short 4-6 page paper comparing an aspect of the film *Dangerous Liaisons* to *Cruel Intentions*. Please select ONE of the following options:

1. Choose a pivotal scene from the book and compare/contrast how the scene is portrayed differently in the period piece versus the modern adaptation of the story. What gets highlighted and what is left out? Does the same scene suggest different meanings in different time periods?
2. Choose a specific character and analyze how he/she is presented in both films. How does the updated version of the character speak to the contemporary moment? Does his/her story “work” in a modern context? Why or why not?
3. Focus on ONE particular visual/technical element (costume, set design, lighting, sound etc.) and compare and contrast how this element is used to tell the story in a specific way in each film. How do the visual/technical aspects of the film create layers of meaning that help us to understand the important themes of the narrative?

**Class Participation**

I expect you to come to class on time and to be prepared to actively contribute. If you are late or absent it is your responsibility to contact someone from the class to get the notes and information that you missed.

**Attendance is essential and required.** This class meets only once a week and we watch entire films in class. It doesn’t matter that most of the films are easily available online; part of the pleasure of watching a film is sitting in a “theater” with others and feeding off their energy. Streaming the video on a laptop in your dorm room is not the same thing. Attendance counts in your grade. If you miss two classes (unexcused), your final grade will fall a step (from A- to B+ and so on.) If you miss three, it’s a full grade step (from A to B, B to C, etc). **You cannot pass this course if you miss more than three classes**.

**You need to stay for the whole class.** As I’m sure you’re aware by now, this class runs from 5 pm until 9 pm. I know, I know -- that’s a long time. While we may not always need all the time (it will depend on the film’s length) I expect everyone to stay even if they have seen the film before. Leaving halfway through the movie or before the movie starts is the equivalent of missing the entire class. You learn more about a film the more you watch it. We’ll take lots of breaks, I promise.

**Electronic Device Policy:** Try to keep the electronics usage to a minimum during class time. It’s okay if you want to take notes during class on a laptop, but learn how to write by hand in the dark. It’s a trademark skill of someone who has taken a film class. During the screenings, keep phone/laptop/tablet usage to a bare minimum. It’s distracting for everyone around you.

**Final Projects and Presentations**

Final projects will be on a subject of your choice. You can either write a traditional analytic research paper OR you can develop a creative project with a written component on a topic approved by me. Everyone will do a 10 minute presentation on their final project the last week of class.

**Grading**

\* Group Presentation on Eighteenth-Century Life 10

\* 3 Response Papers (2-3 pages each) 30

\* Short Paper (4-6 pages) 20

\* Final Project/Presentation 25

\*Participation/Engagement/Discussion Questions 25

**Some Resources**

“The Long 18th” <https://long18th.wordpress.com/>

“The Costumer’s Manifesto” <http://www.costumes.org/index.php/Costume_History>

“The Duchess of Devonshire’s Gossip Guide to the Eighteenth Century” <http://georgianaduchessofdevonshire.blogspot.com/>

ABO Public: An Interactive Forum for Women and the Arts 1640-1830 http://www.aphrabehn.org/ABO/