



COURSE OUTLINE

Course Number ENG 216	Course Title Literature into Film	Credits 3
Hours: 3 Lecture	Co- or Pre-requisite Pre-requisite: grade of C or better in ENG102	Implementation Semester & Year Fall 2022

Catalog description: Focuses on the two art forms, literature and film, the various aspects of transferring from one medium to the other, and the critical theories of adaptation through studying 1) how film makers transform literature to film, 2) how the film interprets the events and characters depicted in the literature, and 3) to what extent the film and literature, respectively, are affected by events and conditions contemporary to when each was made. Examines selected novels, short stories, plays, essays and/or memoirs as original works and as each evolves into film.

General Education
Category:
Goal 6: Humanities

Course coordinator: Laura Knight, (609) 570-3309,
knightl@mccc.edu

Required texts & Other materials: Titles selected for the course should offer students a wide selection of genres, authors, and periods. Below is a list of the kinds of literature taught in the course:

Giannetti, Louis. *Understanding Movies*. 12th edition. Boston: Allyn and Bacon/Pearson, 2011. ISBN: 978-0-205-73754-3 or other film/literature text

Harrison, Stephanie, Ed. *Adaptations: From Short Story to Big Screen*. New York: Three Rivers Press/Random House, 2005. ISBN: 1-4000-5314-5

Literature may include but is not limited to *The Orchid Thief*, *The Age of Innocence*, *All the King's Men*, *Lolita*, *One Flew Over the Cuckoo's Nest*, *The Maltese Falcon*, *V for Vendetta*, "Memento Mori", "Your Arkansas Traveler", "The Killing Fields", "Rashomon" and "In a Grove", "The Legend of Sleepy Hollow", "Where Are You Going, Where Have You Been?", "The Body", *Wristcutters: A Love Story*, "The Wisdom of Eve", "A Face in the Crowd", "An Occurrence at Owl Creek Bridge," *Amadeus: A Play*, *Angela's Ashes*, *Emma*, *Ghost World*, *The Importance of Being Earnest*, *Heart of Darkness*, *Beloved*, *A Clockwork Orange*, *Short Cuts*, *Who's Afraid of Virginia Woolf*, *Tonto & the Lone Ranger Fist Fight in Heaven*, *A River Runs Through It*, *Hamlet*, *Much Ado about Nothing*, and *Romeo and Juliet*, "Story of Your Life," and *Frankenstein*.

Course Student Learning Outcomes (SLO):

Upon successful completion of this course the student will be able to:

1. **Close Reading:** interpret literature, focusing on elements of literary style, theme, characterizations, setting. [Supports ILG 1, 6, 8; PLO 1, 3]
2. **Literary Strategies and terminology:** demonstrate knowledge of the distinctive ways writers use a variety of literary strategies to shape the reader's response to and engagement with the narrative in various genres and how screenwriters and directors translate these to film. [Supports ILG 1, 6, 8, 9; PLO 1]
3. **Synthesis of Texts:** create original essays using course texts and scholarly research, synthesizing readings and film to create original interpretations [Supports ILG 1, 4, 6, 10, 11; PLO 2, 3, 4]
4. **Critical Analysis:** analyze the literature and film using the most appropriate critical framework(s) (e.g., psychological, historical, philosophical/ethical, feminist, sociological, etc.) [Supports ILG 1, 6, 8, 9, 10, 11; PLO 3]
5. **Literary Context:** use textual evidence and research into major historical and social changes such as political, economic, or cultural shifts to evaluate the literature's and film's, respective, roles as product of a historical moment, challenge to hegemony, and/or shaper of culture. [Supports ILG 1, 6, 7, 8, 9, 10, 11; PLO 1]
6. **Documentation of Sources:** use correct MLA documentation format for citing literature and film in essays [Supports ILG 1, 4, 10; PLO 2]

Course-specific Institutional Learning Goals (ILG):

Institutional Learning Goal 1. Written and Oral Communication in English. Students will communicate effectively in both speech and writing.

Institutional Learning Goal 4. Technology. Students will use computer systems or other appropriate forms of technology to achieve educational and personal goals.

Institutional Learning Goal 6. Humanities. Students will analyze works in the fields of art, music, or theater; literature; philosophy and/or religious studies; and/or will gain competence in the use of a foreign language.

Institutional Learning Goal 7. History. Students will understand historical events and movements in World, Western, non-Western or American societies and assess their subsequent significance.

Institutional Learning Goal 8. Diversity and Global Perspective: Students will understand the importance of a global perspective and culturally diverse peoples

Institutional Learning Goal 9. Ethical Reasoning and Action. Students will understand ethical frameworks, issues, and situations.

Institutional Learning Goal 10. Information Literacy: Students will recognize when information is needed and have the knowledge and skills to locate, evaluate, and effectively use information for college level work.

Institutional Learning Goal 11. Critical Thinking: Students will use critical thinking skills understand, analyze, or apply information or solve problems.

Program Learning Outcomes for Liberal Arts (PLO)

1. **Concept Knowledge.** Understand the vocabulary, methods, and major concepts presented in the humanities, social sciences, and the natural sciences.
2. **Communication.** Articulate complex ideas clearly and effectively, both verbally and in writing.
3. **Critical Thinking.** Perform a series of thinking tasks including speculation, analysis, and synthesis (i.e., abstract reasoning).
4. **Research Methods.** Use research materials and methodologies.

Units of study in detail – Unit Student Learning Outcomes:

Note: Most units can be taught in any order, and focus can be on some rather than all the units. Units can be combined, ie. theme and genre.

Unit I: Problems and Possibilities in Cinematic Translation (Supports Course SLOs 1, 2, 3, 5, 6)

The student will be able to...

- define the main characteristics of literature and film through their terms
- identify the similarities and differences in creating literature and film
- reflect on how culture and setting play an important role literature and film
- discern the narrative point of view of literature versus film
- understand the rationale for the critical reception of the literature and film, respectively, through outside readings
- articulate an understanding of these SLOs through verbal and written assignments

Unit II: Translating Short Stories (Supports Course SLOs 1, 2, 3, 5, 6)

The student will be able to...

- identify the major components of the short story
- examine the problems and solutions of translating short stories to film, identify their main characteristics and discuss them as a style film making
- analyze how the culture and time period play important roles in translating the short story to film, including pre-and post-Hays Code
- examine critically the reception of the short story and film, respectively, through outside readings
- articulate an understanding of the short story and film through verbal and written assignments

Unit III Translating Drama (Supports Course SLOs 1, 2, 3, 5, 6)

The student will be able to...

- identify the major components of drama
- examine the problems and solutions of translating drama to film, identify their main characteristics and discuss them as a style of film making
- analyze how the culture and time period play important roles in translating drama to film, including pre-and post-Hays Code
- examine critically the reception of drama and film, respectively, through outside readings
- articulate an understanding of drama and film through verbal and written assignments
- analyze the concepts of drama and film through verbal and written assignments

Unit IV Translating Novel (Supports Course SLOs 1, 2, 3, 5, 6)

The student will be able to...

- identify the major components of the novel
- examine the problems and solutions of translating novels to film, identify their main characteristics and discuss them as a style of film making
- analyze how the culture and time period play important roles in translating the novel to film, including pre-and post-Hays Code
- examine critically the reception of the novel and film, respectively, through outside readings
- articulate an understanding of the novel and film through verbal and written assignments

Unit V Translating Memoir (Supports Course SLOs 1, 2, 3, 5, 6)

The student will be able to...

- identify the major components of the memoir
- examine the problems and solutions of translating memoir to film, identify their main characteristics and discuss them as a style of film making
- analyze how the culture and time period play important roles in translating the memoir to film, including if the person is still alive
- examine critically the reception of the memoir and film, respectively, through outside readings
- articulate an understanding of the memoir and film through verbal and written assignments

Unit VI Social Protest Literature into Film (Supports Course SLOs 1, 2, 3, 4, 5, 6)

The student will be able to...

- identify the major writers of social protest
- critically read and understand social protest literature
- examine the reception of social protest literature
- articulate the relationship between social protest literature and concepts of the culture's identity
- analyze and connect the political, historical, and cultural contexts of social protest literature in relation to the film
- articulate an understanding of social protest literature and film through verbal and written assignments

Evaluation of student learning: [Evaluates SLOs 1-6.]

Required coursework may include a combination of the following with writing assignments comprising the majority of the course evaluation.

Writing assessments: analysis or close-reading papers, research papers, forum discussion posts, informal writing assignments)

Quizzes

Presentations

Midterm Examination

Final Examination