



*Section 01*

Class:

Instructor: Dr. Jake Bohrod

Office Hours:

Email:

Office:

S A M P L E

## **COURSE DESCRIPTION AND CTVA STUDENT LEARNING OUTCOMES**

This course explores the longstanding relationship between film and literature. While laying the theoretical groundwork for understanding cinema through the lens of literature, we will focus more directly on literary adaptations by examining the translation into cinematic language such literary forms as novels, novellas, stage plays and long-form journalism. We will pay close attention to issues of narrative elements and strategies, genre and authorship, fidelity and medium specificity. All literary works and films will be examined against their historical, aesthetic and cultural background. In what ways does cinema draw from literature, and in what ways does it necessarily differ? How can we use literature to better understand the nature of cinema, and vice versa?

By the end of this course, students will be able to:

- Articulate the key concepts of film adaptations
- Identify the various critical and theoretical models used to analyze film in relation to literature
- Contextualize film adaptations within specific historical, cultural, and industrial milieu
- Critically analyze film adaptations using the literary and film vocabulary common to the field

## REQUIRED READINGS

- *Film and Literature: An Introduction and Reader - 2<sup>nd</sup> Edition*; edited by Timothy Corrigan
- Lewis Carroll, *Alice's Adventures in Wonderland* (on Canvas)
- William Shakespeare, *Macbeth* (on Canvas)
- James Baldwin, *If Beale Street Could Talk*
- Nancy Jo Sales, *The Suspects Wore Louboutins* (on Canvas)
- Joseph W. Campbell, *Who Goes There?*

## COURSE REQUIREMENTS

Class time will consist of lectures, discussions, and screenings. The assignments include a midterm exam, a cumulative final exam, a thesis and bibliography project, and a term paper. All assignments will be administered over Canvas.

Your weekly attendance and active participation is central to the success of the class, as is your thoughtful engagement with the course readings. Much of the “homework” of the class will consist of reading – we will read several pieces of literature, including a novel, a novella, a stage play, and long-form journalism. It is paramount you complete the readings before class on Tuesday, and come to class with your questions and comments. **Make sure to read the listed materials BEFORE the class time they are listed under** in the syllabus. It will be a good idea to start reading the longer material well in advance of the date we will be discussing it.

The **midterm exam** will cover course material from the first half of the semester. This material includes readings, screenings, lecture and discussion content. More details on the midterm will be supplied throughout the term.

The **final exam** will be a cumulative exam covering the entire span of the course. More details on the final exam will be supplied throughout the term. **There are no make-up midterm or final exams.**

Each student will write a **final term paper** about a film adaptation of their choosing. Students may choose any adaptation so long as we did not cover it directly in class. This paper will be a thesis-driven critical comparison between a piece of literature and its film adaptation. It will include a bibliography with at least two (2) outside scholarly sources; the bibliography and paper must follow MLA style. You will need to turn in your paper's **bibliography and thesis statement** by Week 9 for commentary. Final papers will be 1500 words plus bibliography, double-spaced with 1” margins using Times New Roman font. **Late papers will not be accepted.**

<b>Grading breakdown:</b> Midterm exam	=	25%
Final exam	=	25%
Term paper thesis + bibliography	=	15%
Term paper	=	35%

**\*\*CANVAS GRADE CALCULATIONS WILL BE INACCURATE UNTIL END OF TERM\*\***

## **EMAIL COMMUNICATION**

Email is the preferred method of communication. I will communicate with the class and individual students using campus email, so it is essential that you regularly check your csur.edu email account or the preferred email address to which you are forwarded. Please allow up to 48 hours for me to respond before you follow up. Email etiquette:

- Type the course number and section in the subject line of your email and the subject.
- Use your instructor's proper title, "Prof." or "Dr."
- Seek answers to your questions on your **syllabus**, before emailing the professor.
- You are not obligated to notify the professor in advance if you will not be in class.

## **OFFICE HOURS**

Use the Google doc linked on Canvas to schedule a meeting during my office hours. My office hours are a time set aside for you. Students are highly encouraged to make use of this time and come chat with me about course concepts, assignments, questions you may have or media you are interested in. If the times are inconvenient, I am happy to arrange appointments for another time. Just email me with a few available times.

## COURSE SCHEDULE

<p>Week 1 08/29/23</p>	<p>Topic: Introduction to Course Screening: <i>Jodorowsky's Dune</i> (Pavich, 2014)</p> <hr/> <p>Start reading <i>Alice's Adventures in Wonderland</i></p>
<p>Week 2 09/05/23</p>	<p>Topic: Early Film as Literature Reading: Corrigan, Chs. 1, 2, 14, 15, 35 Screening: <i>Suspense</i> (Weber, 1913) • clip from <i>Way Down East</i> (Griffiths, 1920) • clip from <i>Way Down East</i> (King, 1935) • clip from <i>Battleship Potemkin</i> (Eisenstein, 1925) • <i>At Land</i> (Deren, 1944)</p>
<p>Week 3 09/12/23</p>	<p>Topic: Major Topics in Adaptation Reading: Corrigan, Chs. 3, 4, 8, 36 • Carroll, <i>Alice's Adventures in Wonderland</i> Screening: <i>Alice</i> (Svankmajer, 1988)</p>
<p style="font-size: 4em; opacity: 0.5; letter-spacing: 0.5em;">S A M P L E</p>	
<p>Week 4 09/19/23</p>	<p>Topic: Analyzing Film as Literature Reading: Corrigan, Chs. 9 + 37 Screening: <i>Contempt</i> (Godard, 1963)</p> <hr/> <p>Start reading <i>If Beale Street Could Talk</i></p>
<p>Week 5 09/26/23</p>	<p>Topic: Adapting the Stage Drama Reading: Corrigan, Chs. 23 + 28 • Shakespeare, <i>Macbeth</i> Screening: <i>Throne of Blood</i> (Kurosawa, 1957)</p>
<p>Week 6 10/03/23</p>	<p>Topic: Adapting the Novel Reading: Corrigan, Ch. 24 • Baldwin, <i>If Beale Street Could Talk</i> Screening: <i>If Beale Street Could Talk</i> (Jenkins, 2018)</p>
<p>Week 7 10/10/23</p>	<p>Topic: Adapting the Novel (cont.) Reading: Corrigan, Chs. 13 + 17</p> <hr/> <p>Homework: Study for midterm</p>

<p>Week 8 10/17/23</p>	<p style="text-align: center;">MIDTERM EXAM</p> <hr/> <p>Homework: Finish term paper thesis + bibliography</p>
<p>Week 9 10/24/23</p>	<p>Topic: Adapting Nonfiction Reading: Corrigan, Ch. 9 • Sales, <i>The Suspects Wore Louboutins</i> Screening: <i>The Bling Ring</i> (Coppola, 2013)</p> <p><b>DUE:</b> Term paper thesis + bibliography</p>
<p>Week 10 10/31/23</p>	<p>Topic: Adapting the Novella • Adaptation Industry Reading: Corrigan, Ch. 32 • Campbell, <i>Who Goes There?</i> Screening: <i>The Thing</i> (Carpenter, 1982)</p>
<p>Week 11 11/07/23</p>	<p>Topic: Authors and Auteurs Reading: Corrigan, Chs. 19 + 20 Screening: <i>Hiroshima, Mon Amour</i> (Resnais, 1959)</p>
<p>Week 12 11/14/23</p>	<p>Topic: Lyrical Film Reading: Corrigan, Chs. 25 + 26 Screening: <i>Castro Street</i> (Baillie, 1966) • sections of <i>Dog Star Man</i> (Brakhage, 1961-1964)</p>
<p>Week 13 11/21/23</p>	<p style="text-align: center;">THANKSGIVING BREAK</p>
<p>Week 14 11/28/23</p>	<p style="text-align: center;">WORK DAY</p> <hr/> <p>Homework: Finish term paper</p>

Week 15 12/05/23	Topic: Multimedia Reading: Corrigan Ch. 6 Screening: <i>Hulk</i> (Lee, 2003)  <b>DUE:</b> Term paper
	Homework: Study for Final Exam
Final 12/12/23	FINAL EXAM

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