NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

FACULTY INFORMATION

Instructor:	Dr. Patrick Corbett (he/him/they/them) Assistant Professor of English
Office:	Namm #520
Telephone:	(718) 260-5429 (no voicemail)
Zoom InstaMeeting:	https://zoom.us/j/99232791355?pwd=aENZU2ZzalR1NHhnMkY0bno1MTJKZz09
Zoom Passcode:	361627
Email:	plcorb@gmail.com (how we will email each other) pcorbett@citytech.cuny.edu (how you will receive official system emails)
Office Hours:	You can reach me immediately for individual questions and guidance via email, Zoom (audio and/or video), or Discord during the times below:

- Tuesdays 4:00 p.m. to 5:00 p.m.
- Thursdays 8:30 p.m. to 9:30 p.m.

I am flexible and able to connect with you at other times on a case-by-case basis. Please send me an email or Discord message to schedule.

COURSE INFORMATION

Special Note: You will need to view films to complete this course successfully. Some films we view contain adult and culturally-situated themes, including graphic depictions of intimacy, violence, death, lifestyle differences, racism, and other potentially triggering topics and events. You will see portrayals of lives and lifestyles that are unfamiliar and may possibly upset you. No film is chosen for its gratuitous depiction of any challenging theme. Because we are adults, we will bear witness to these stories and discuss them with the respect and decorum expected of an intellectual environment. While disagreements and differences of opinion are welcome, openly racist/bigoted/hateful speech and actions are a violation of college policy and will not be tolerated. If you have concerns about how to express strongly held opinions or beliefs in an appropriate and constructive manner, I am happy to meet with you privately and guide you.

Credits:	3
Course Format:	Asynchronous with optional synchronous activities
Course Location:	OpenLab (https://openlab.citytech.cuny.edu/groups/eng-2400-ol50-films-from-literature-fall-2020/)

NEW YORK CITY COLLEGE OF TECHNOLOGY
CITY TECH

Synchronous Meetings:	Thursdays 6:00 p.m. to 8:30 p.m.
Pre-requisites:	ENG 1101

Catalog Description: "This course will allow students to examine the relationship between film and their literary sources. Through classroom discussions and out-of-class assignments, students will analyze classic and contemporary literary texts and their cinematic versions. Students will examine the relationship between film and literature, with specific focus on the techniques used in fiction, drama and film and the influences of censorship and society. Students will focus on the similarities and differences of literary works adapted into films."

Synopsis: **English 2400 – Films from "Literature" (Quotations Intended)** is a course grounded in the disciplines of media studies, cultural theory, and rhetoric and writing. In this course, we will pick apart the official catalog description in helpful ways to analyze the essence of adaptation to film. We will examine what role media adaptation and remixing plays in the cultural consumption of film (both acknowledged and unseen). We will explore what we mean by this idea of "literature," (what counts as "lit" and what doesn't) through this process. We will examine a wide varieties of films and types of source stories to begin developing our understanding of how we not only live in a world of continuously remediated and retold stories, but how the production and distribution of narratives (in this case through films) is dependent on the confluence of dynamic market forces and ideological discourses. In other words, we go deep.

LEARNING OBJECTIVES

Course Competencies: The course competencies for ENG 2400 are determined by the College and can be found here:
http://www.citytech.cuny.edu/english/docs/courses/ENG2400.pdf

Course Structure: ENG 2400 (OL05) is a regular semester online course that can be completed 100% asynchronously via OpenLab discussion participation and written assignments submitted to Google Drive and Google Forms. This means that class meetings are optional, and you can meet all course requirements without attending. The class meets 150 minutes once per week via Zoom for students who desire the opportunity for face-to-face interaction to ask questions, see film clips related to course concepts, discuss films they have viewed, and receive instructions and strategies related to course assignments. While optional, these meetings are very helpful and you are encouraged to attend.

To be successful in this course, you must be prepared for weekly deadlines that involves viewing films, reading, and writing. You will do more writing than you have ever done before (unless you have had me as an instructor). There is no

way around this. How well you handle this workload will determine, in large part, your success. Generally, you will have assignments due on Thursdays.

Topics:

Official things that the College expects you will learn to do in this course:

- Explicate texts as individual works of film and literary art; compare and contrast literary works and their film versions.
- Examine variations in storytelling techniques between literary works and motion pictures.
- Summarize the main ideas and themes of literary works assigned.
- Refer to specific passages in the text to support interpretation of the main idea and themes and explain why these passages are important to an understanding of the work.
- Trace the relationship between/among works of various cultures, periods, and genres in themes and techniques.
- Discuss character development, human values and character conflicts, and the development of the great ideas in the literary works and film versions.
- Identify literary terms, figures of speech, and tone when discussing literature; identify cinematic strategies and genres when discussing film.
- Employ appropriate terminology when discussing literary works and motion pictures.
- Use the standards of good writing taught in ENG 1101; use MLA New Style format for documentation, works cited, and punctuation, to document sources used in analytical writing on film and literature.

Capabilities:

To meet the learning objectives of this course, you will need the skills and access to the technologies listed below:

- A PC or Mac with MS Word or Open Office (we won't use Google Docs).
- A Gmail account and USB flash drive storage (16 GB or larger).
- Moderate-to-high ability using a computer keyboard and mouse.
- Basic experience with using the internet for research.
- The ability to rent and view films on a television or desktop computer.
- A willingness to learn new digital tools.
- Access to a personal printer as you need.
- Online access to search engines and the digital library.

COURSE POLICIES

Our Relationship:

I am your college professor. I prefer to be called Patrick. You can also call me Professor, Professor Corbett, or Professor Patrick if these make you more comfortable. Please do not refer to me as Doctor or Mister as I do not use these conventions in my role as your instructor.

NEW YORK CITY COLLEGE OF TECHNOLOGY
CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

My Duties:	As your professor, I commit to communicating openly and frequently with you about this course. I will maintain a professional and safe learning environment that adheres to the policies of the College. You can expect a reply to your inquiry, be it via e-mail, through online discussions, voicemail, or in person, within 24 hours. If you have a problem with this class, my evaluation of your performance, or any other aspect of our professional relationship, please reach out to me to discuss your concerns.
Student Responsibilities:	Familiarize yourself with CUNY and City Tech policies and procedures. Many of the important policies and procedures are in the Academic Catalog on the City Tech website, located here: http://www.citytech.cuny.edu/academics/academic-catalog.aspx. You must accept full responsibility for the consequences of your words, your actions, as well as any classes and/or work that you miss.
CUNY OpenLab:	This course uses the OpenLab online community. You can find our OpenLab space here: https://openlab.citytech.cuny.edu/groups/eng-2400-ol50-films-from-literature-fall-2020/.
Course Materials:	Please add the Google Drive app to your computing device to facilitate document sharing. All course assignments and materials I provide will go into a shared Google Drive folder called "Course Documents." You will be able to access and print copies of course materials at any time from this folder. You will also have an individual folder assigned to you that only you and I will have access to. You will upload your completed assignments to this individual folder for my review. Your shared folder is the only way I accept course materials for evaluation and where I will upload my responses. **I repeat, your shared folder is the only way I accept assignments and projects for evaluation. I will let you know which to use for each assignment.**
Class Participation:	Obviously, you are expected to participate. Students who participate in the intellectual life of a course learn more, earn better grades, and are better prepared to enter the professional workforce. If you are not actively participating in this class then you are wasting your precious money and time. Most alarmingly, you are wasting your best chance to acquire many of the skills necessary to begin your career as a degreed professional. Your participation is encouraged via all our course activities, but it is required on OpenLab discussion questions.
Attendance:	Your attendance is recorded and reported to the College according to CUNY policy. You are required to maintain attendance by participating in our OpenLab discussions and submitting your other work in a timely fashion. Falling too far behind typically results in class failure because you cannot keep up with the work.

NEW YORK CITY COLLEGE OF TECHNOLOGY
CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

Course Withdrawal:	TO AVOID SERIOUS FINANCIAL AND ACADEMIC CONSEQUENCES, DO NOT STOP ATTENDING THIS CLASS UNTIL YOU OFFICIALLY WITHDRAW FROM THE COURSE.

Late arrival: You are welcome to join our Zoom meetings at any time. There are no late arrivals. Your attendance will be noted, but not reported.

Submitting Work: **(tl;dr) If you want a grade, put your clearly labeled assignment as a .doc/docx/.rtf file in your neatly organized Google Drive folder. Do not email me your work. Do not share a Google Doc with me.**

All work must be uploaded to the specified location (usually Google Drive, but occasionally OpenLab or Google Forms) by noon on the day specified on the assignment sheet. Typically, you will submit assignments as document files (.doc, .rtf, or docx). I accept assignments composed in Microsoft Office or one of its free clones. If you use Google Docs to write, be sure to export your file to .doc(x) or .rtf before you upload it to your Drive folder.

Please name your file with the assignment name, and your last name. For example, *Assignment 1_Personal Inventory_Smith*. Be sure to organize your Drive folder and exercise effective document control so that I can find and evaluate the correct version of your work. Do not leave old or poorly named files in your Drive folder. You want me to easily be able to find the right version of what you want me to evaluate. For the sake of my sanity, I do not accept or even acknowledge coursework that is submitted by email or shared as a Google Doc with me. They will have crossed the event horizon into a black hole of despair that is my email and shared folder – never to be seen again.

City Tech Email: You can email me at my gmail address, however, official course communications from the College will be delivered to your student email only. Student e-mail can be accessed at: http://cis.citytech.cuny.edu/Student/it_student_email.aspx.

Recording: Students who participate in this class with their camera on or use a profile image are agreeing to have their video or image recorded solely for the purpose of creating a record for students enrolled in the class to refer to, including those enrolled students who are unable to attend live. If you are unwilling to consent to have your profile or video image recorded, be sure to keep your camera off and do not use a profile image. Likewise, students who un-mute during class and participate orally are agreeing to have their voices recorded. If you are not willing to consent to have your voice recorded during class, you will need to keep your mute button activated and communicate exclusively using the "chat"

NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

feature, which allows students to type questions and comments live. I will make these videos available to you via the documents archive.

Class Cancellation: If I am unable to hold a Zoom meeting, I will notify you by email and Discord.

Textbooks: There are no assigned textbooks for this course. There will be frequent readings and these will be available to you through the public domain and from myself. These will be provided to you in the Google Drive document folder or linked to on OpenLab. Your only out-of-pocket expense for this course is the renting of approximately 15 to 20 feature films through your preferred streaming service.

GRADING

Expectations: You can expect to do five to seven <u>or more</u> hours per week of outside viewing, reading, and writing for this class. The workload of this class is not a joke and it is not negotiable. For those of you who are less prepared as students, you may need to invest even more time to earn an honor grade. You should break your work in this course up over the entire week and the weekend. You will need to be prepared to view films, do readings, write discussion responses, complete assignments, and work on projects each week. Your preparedness is crucial to the intellectual quality of our class, your own learning, and your preparation to be successful in your goals and aspirations.

To earn the best grade possible, be sure that you thoroughly understand what assignments are asking you to do, how to break down the work for each one, and that you give yourself enough time to complete every part of the assignment and to go over it and revise when you are finished. To do these things, you will need to read the assignment more than once, ask questions, think critically about what is being asked of you, and develop a workflow that addresses the problem. You cannot be successful in this course without planning your work, taking the time to do it thoughtfully, and reflecting on the process.

I evaluate your work many ways, including holistic rubrics, analytical rubrics, non-rubric responses, credit for completion, and oral feedback.

Graded evaluations in this course are on a points system. You will receive points for each assignment you complete and post to your Google Drive folder. The number of points you receive are based on how well your work meets the criteria articulated on the assignment sheet. All assignments will have grading criteria available to you. High-value assignments, like projects, will come with a rubric.

Your final grade is the percentage value of the number of points you earn divided by the number of points possible. That percentage is converted into a letter grade using the College standard grading scale.

NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

Late Work:

All assignments are due by noon on the date specified on the assignment sheet. Late assignments are generally accepted up to one week late with a credit reduction of 0% (if you contact me in advance) up to 10% (otherwise). Very late assignments (more than a week) are accepted at my discretion with a credit reduction of up to 25% unless prearrangements are made. Assignments more than two weeks late will not be accepted except for emergency or prearranged circumstances and carry a credit reduction of up to 50%. No assignments will be accepted after the final course deadline except under extraordinary circumstances (this is very rare).

Film journal deadlines are the basis for attendance. One must be completed each week and cannot be made up. Additional journal entries can be done at your convenience.

Grading Scale:

Grade	% Attained
A	93-100
A-	90-92.9
B+	87-89.9
B	83-86.9
B-	80-82.9
C+	77-79.9
C	70-76.9
D	60-69.9
F	59.9-0

Generally speaking, the equivalent of the grade of C will be awarded to work that is "average." You can earn a C by "showing up," i.e., doing the course work, and fulfilling the course objectives. That does not get you an A, that gets you a C. The grade of B is awarded for work demonstrating qualities that appreciably exceed what might be expected of "average." You do the work well and demonstrate a conceptual understanding of what you are doing. An A is an honor grade, signifying consistent quality and effort that is often "outstanding." When you earn an A, you demonstrate that you not only understand the work, but you demonstrate transferable skills in creating workflow around writing projects, composing complex ideas, and (re)working writing assignments with considerable attention to detail and focus. That is where the 4+ hours per week of work comes into play.

New York City College of Technology Policy on Academic Integrity:

Students and all others who work with information, ideas, texts, images, music, inventions, and other intellectual property owe their audience and sources accuracy and honesty in using, crediting, and citing sources. As a community of intellectual and professional workers, the College recognizes its responsibility for providing instruction in information literacy and academic integrity, offering models of good practice, and responding vigilantly and appropriately to infractions of academic integrity. Accordingly, academic dishonesty is prohibited in The City University of New York and at New York City College of Technology and is punishable by penalties, including failing grades, suspension, and expulsion. The complete text of the College policy on Academic Integrity may be found in the catalog.

NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

ASSIGNMENTS

The workload of this course is appropriate for a three-credit college-level film class. You can expect to devote more time than you want or think you need to outside work for this class. While five to seven hours a week will be the average estimated time needed to be successful in this course for most students, you will probably need more work some weeks to earn an honor grade.

This is what you will be doing for this course:
- Carefully view, take notes on, and be prepared to discuss at least one film and read approximately 20 to 50 pages from a variety of sources per week.
- Contribute at least one film journal entry every week (15+ films total; 250+ words each).
- Write approximately 2,000 words of revised assignments.
- Complete one multi-modal project and upload to your OpenLab portfolio page.

For each graded component of the course, you will receive a detailed specification sheet, typically one or more weeks in advance. For the project, you will receive an overview document and then a detailed specification sheets for each step in the project. The specifications will explain the parameters of each assignment and how it will be evaluated.

Assignment categories:

Course Work	Approximate Percentage of Grade
Multi-Modal Project	20%
Assignments	20%
Film Journal	50%
Final Presentation	10%
Total	100%

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Final Presentation: There is no final exam for this class. There is a final, cumulative video presentation that you must deliver on the last day of the course and upload to your OpenLab portfolio.

NEW YORK CITY COLLEGE OF TECHNOLOGY

CITY TECH

Projects:	There will be one class project—an open-ended multi-modal essay based on an adaptation of a story of your choice.
Film Journal:	Most weeks we will screen two films that are helpful to discuss together (26 films total). You will need to take notes and write a reflection of at least 250 words on your experience of watching one of these films. You must complete at least 15 film journal entries for the course.
Extra Credit:	Extra film journal entries can be completed for extra credit at the films are screened. You may earn extra credit for up to 9 additional film journal entries (up to 35 points each at my discretion).

STUDENT ASSISTANCE

Office Hours:	Use my office hours as part of your successful learning strategy. They are the place where we can work one-on-one when you need it the most. I set this time aside specifically to meet with you, so it is not a bother. Students who use office hours do better in the class and many do better in their careers.
Technical Assistance:	If your technology problem is not directly related to the content of the course, I will not be able to help you. Help is available from the Student Computer Help Desk. Consultants are available by phone at (718) 260-4900. You can receive help online (if you are connected) here: http://it.citytech.cuny.edu/#

If you encounter a problem, seek help immediately. Do not wait until the last minute. Be proactive in all things. |
| **Accessibility Statement:** | City Tech is committed to supporting the educational goals of enrolled students with disabilities in the areas of enrollment, academic advisement, tutoring, assistive technologies, and testing accommodations. If you have or think you may have a disability, you may be eligible for reasonable accommodations or academic adjustments as provided under applicable federal, state, and/or city laws. You may also request services for temporary conditions or medical issues under certain circumstances. If you have questions about your eligibility and/or would like to seek accommodation services and/or academic adjustments, please contact the Student Accessibility Center (SAC) at 300 Jay Street. Room L-237; telephone: 718-260-5143; www: http://www.citytech.cuny.edu/accessibility/. |

NEW YORK CITY COLLEGE OF TECHNOLOGY

WHERE CAN TECHNOLOGY TAKE YOU?

CUNY The City University of New York

NEW YORK CITY COLLEGE OF TECHNOLOGY
CITY TECH

COURSE SYLLABUS

Films from Literature
ENG 2400-OL50 (#27220)
Dates: 8/26/2020 to 12/20/2020

COURSE CALENDAR

This course calendar will help you budget your time. Prior to each class you will receive a more detailed synopsis of what you need to prepare for our next meeting. This calendar may change.

Date	Major Topic(s) & Assignments	Prepare for Class (Mandatory) (Portions to be screened in class)	Comparison Films (Recommended) (Portions to be screened in class)	Notes
8/27 Th	• Introductions			
9/3 Th	• Adaptation Theory	**Watch:** *Adaptation*; dir. Spike Jonze; 2002; 115 min. **Read:** Literature vs Literacy (Leitch, 2009); 20 pages The Orchid Thief selection (Orleans, 1998); 18 pages	**Watch:** *The Disaster Artist*; dir. James Franco; 2017; 103 min.	
9/10 Th	• The Film Market	**Watch:** *The Passion of the Christ*; dir. Mel Gibson; 2004; 127 min. **Read:** "Mel Gibson's The Passion of the Christ: Market Segmentation, Mass Marketing and Promotion, and the Internet" (Maresco, 2004); 9 pages "The Gospel of John, Chs. 17-19" (KJV, ESV versions); 12 pages. "Baahubali: A Review" (Ahlawat, 2017); 8 pages.	**Watch:** *Baahubali: The Beginning*; dir. S.S. Rajamouli; 2015; 159 min. (Tamil version)	Assignment #1 Due (Surveys; 50 pts.)
9/17 Th	• Historical Recreation	**Watch**: *Thin Red Line*; dir. Terrence Malick; 2004; 170 min. **Read:** "James Jones, Terrence Malick, and The Thin Red Line" (Christle, 2002); 8 pages "Schindler's List" (Keneally, 1993); 26 pages (selection)	**Watch**: *Schindler's List*; dir. Steven Spielberg; 1993; 195 min.	
9/24 Th	• Popculture ←→ Popular Consciousness	**Watch:** *The Matrix*; dir. The Wachowskis; 1999; 136 min. **Read:** TBD	**Watch:** *District 9*; dir. Neill Blomkamp; 2009; 112 min.	Assignment #2 Due (Film Inventory; 100 pts.)
10/1 Th	• Auteur Depictions of Identity	**Watch:** *Boyz n the Hood*; dir. John Singleton; 1991; 112 min. **Read:** TBD	**Watch:** *Do the Right Thing*; dir. Spike Lee; 1989; 120 min.	Assignment #3 Due (Film Summary; 50 pts.)
10/8 Th	• Subculture ←→ Popculture	**Watch:** *Paris is Burning*; dir. Jennie Livingston; 1990; 78 min. *Dorian's Closet*; Doomsquad (official music video); 2019; 4 min **Read:** "The Drag Queen Had a Mummy in her Closet;" Kasindorf; 1994; 7 pages "The Slap of Love;" Cunningham; 1995; 20 pages. "Trainspotting" (Welsh, 1996); 25 pages (selection)	**Watch:** *Trainspotting*; dir. Danny Boyle; 1996; 93 min.	

			Watch:	Watch:	
10/15 Th	•	Traces of a Stream	**Watch:** *Daughters of the Dust*; dir. Julie Dash; 1991; 112 min. **Read:** TBD	**Watch:** *Boy*; dir. Taika Waititi; 2010; 90 min.	
10/22 Th	•	Tales of Love	**Watch:** *Brokeback Mountain;* dir. Ang Lee; 2005; 134 min. **Read:** "Brokeback Mountain," (Proulx, 1997); 64 pages "Movies: Moonsoon Wedding" (Lane, Undated); 1 page	**Watch:** *Monsoon Wedding*; dir. Mira Nair; 2002; 116 min.	
10/29 Th	•	Tales of Alienation	**Watch:** *Lost in Translation*; dir. Sofia Coppola; 2003; 102 min. **Read:** TBD	**Watch:** *The Babadook*, dir. Jennifer Kent; 2014; 94 min.	
11/5 Th	•	Non-Linear Narratives	**Watch:** *Babel;* dir. Alejandro G. Iñárritu; 2006; 143 **Read:** TBD	**Watch:** *Hero*; dir. Yimou Zhang; 2002; 120 min.	
11/12 Th	•	Speculative Subjectivities	**Watch:** *Arrival*; dir. Denis Villeneuve; 2016; 116 min **Read:** "Story of Your Life," (Chiang, 1998); 39 pages	**Watch:** *Avatar*; dir. James Cameron; 2009; 162 min.	Project Due (Multi-Modal Adaptation; 150 pts.)
11/19 Th	•	"Arthouse" Narratives	**Watch:** *Faces Places*; dirs. Agnès Varda, JR; 2004; 89 min. **Read:** TBD	**Watch:** *Wadjda*; dir. Haifaa al-Mansour; 2012; 98 min.	
11/26 Th	•	No Class – Thanksgiving Day (United States)			
12/3 Th	•	Image Narratives	**Watch:** *Baraka*; dir. Ron Fricke; 1992; 97 min. **Read:** TBD	**Watch:** *Samsara*; dir. Ron Fricke; 2011; 99 min. *Awaken* (trailer); dir. Tom Lowe; 2018; 5 min.	
12/10 Th	•	Reading Day			
12/17 Th	•	Finals			