



COURSE: ENG 2400
TITLE: Films from Literature (3 hours, 3 credits)

Instructor: Professor Scanlan
Section: 5562
Time: Tuesday 11:30 – 2:00
Place: Namm 505A
Office: Namm 520

Office Hours: Mon, Tues 3:00 – 4:00 (and by appointment)
E-mail: sscanlan@citytech.cuny.edu (best contact method)
Office Phone: 718-260-5123
Mailbox: Inside the English Dept. office: Namm 512
Pre-requisite: English Composition 1101 (3 hours, 3 credits)

COURSE DESCRIPTION: ENG 2400 is a course that allows students to examine the relationship between films and their literary sources. Through classroom discussion 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.

Course Objectives:

- Recognize literary devices such as foreshadowing, symbol, and stream-of-consciousness.
- Understand forms and techniques of both literary and cinematic narratives.
- Investigate technical, cultural, political, historical, and economic contexts that shape the construction of films based on published works.
- Develop communication skills by discussing and writing about literature-based motion pictures employing analysis and comparison/contrast.
- Improve reading/viewing skills that enhance appreciation of the relationship between literature and films.
- Enhance critical thinking skills.

Grading Assessments:

<u>Item</u>	<u>Percentage</u>
Essays (4)	40%
Homework/Quizzes/Blog	30%
Final	10%
Attendance and participation (unique course content)	20%
	100%

Required texts:

The following two books are the only ones that you *must* buy:

- Masiello, Frank. Reading Movies. New York: Linus, 2007. I've ordered these books and they should be in the City Tech bookstore by the third week of school. Cost: \$ 65.00
- Dan Brereton, Rick Ketcham, and Laura Allred, Buffy the Vampire Slayer Vol. 1: The Dust Waltz. Publisher: Dark Horse, 1998. ISBN-13: 978-1569713426. Cost: \$9.95 (new)

The following books, plays, or stories you must obtain, but you can choose to print out free copies or you can purchase a bound book:

- Washington Irving, "The Legend of Sleepy Hollow." Free online or you can purchase at your local bookstore.
- Stephen King, Different Seasons (for the story "Rita Hayworth and the Shawshank Redemption") The story is free online or you can purchase the entire book Different Seasons at your local bookstore.
- Tennessee Williams, A Streetcar Named Desire. Free online or you can purchase at your local bookstore.
- William Shakespeare, Romeo and Juliet. Free online or you can purchase at your local bookstore.
- Harper Lee, To Kill a Mockingbird. Free online or you can purchase at your local bookstore.
- Cornell Woodrich, "It Had to Be Murder." Free online or you can purchase at your local bookstore.

Course Website:

<http://OpenLab.citytech.cuny.edu/scanlan-film-s2012>

Important: Please do not text message during class, and turn off your phones each class.

Other Materials: Bring to class one sturdy notebook with paper for notes and at least one folder with pockets for handouts/assignments. Both spiral-bound or 3-ring are acceptable. You must devise a system to record, store, and organize the course materials. It is very important that you save all of your work for this class. Devise a filing system that allows you to maintain prior drafts and final copies of all major assignments. In addition to keeping a copy of your work on the hard drive of your computer, save all final drafts of assignments on a stable format such as a flash drive or on a remote hard drive/server such as iCloud, Dropbox, or Google Docs. Never throw away or delete drafts or notes until after you have received your final grade. Computer/Printer malfunctions are not viable excuses for late or lost work.

Assignments and Grading: Completing all the required elements in good order and form constitutes the average, or a C. To raise your grade above this average, you will need to invest your time, talents, and energies to add insightful commentary, sound argumentative reasoning, and show initiative in your approach to scholarship. It should be understood that revision and refinement are necessary, though not the sole, qualifications for success. Each major assignment will be returned to you with specific comments and suggestions on how to improve your work. I recommend that you make an appointment to see me if you receive a grade of C- or lower.

There will be times when your expectations and my evaluation do not match. I am always willing to explain my comments on your assignments, and to discuss ways in which your work might benefit from additional effort. Lower grades most often result from misunderstanding the assignment goals, and from insufficiently realized or poor executions of these goals. I do not grade beliefs or values. If you are unhappy with a grade, or unsure as to why you received such a response to your work, please make an appointment to see me.

All **four Essays** must be typed, and they must use correct grammar, spelling, and punctuation. Computer spell- and grammar checkers help to spot some errors (but not all). In general, use carefully divided and constructed paragraphs and full sentences. The content should logically progress from one idea to the next in such a way that the entire essay has a clear beginning, middle, and end.

IMPORTANT NOTES:

- 1. Attendance:** Attendance is mandatory in this discussion-based course. Arriving late or leaving early will count as a partial absence. City Tech's policy states that three or more absences will result in a WU grade. I will not grant excused absences since two absences are permitted without penalty. Being absent is not an excuse for missing or late work: you must get notes from a classmate and keep up with the assignments.
- 2. Typing:** The four essays will require organization, honesty, and clarity. All essays must be typed. If you have word processing questions, please ask me. If you do not have access to Microsoft Word, you can use Google Docs for [free](https://docs.google.com/) (https://docs.google.com/) or Open Office for [free](http://www.openoffice.org/) (www.openoffice.org/).
- 3. Late Papers and homework:** One full letter grade (10 points) will be deducted for each day that an assignment is late.
- 4. Plagiarism:** Is the unauthorized use of another person's ideas, language, or research as your own, whether intentionally or unintentionally. City Tech does not tolerate plagiarism. Using proper documentation and textual analysis will help you avoid plagiarism. If you have any questions about plagiarism, please ask me. Any cases of plagiarism or other forms of academic dishonesty will result in a failing grade and appropriate administrative measures. Please familiarize yourself with City Tech's policies on academic honesty at:
<http://www.citytech.cuny.edu/students/images/studenthandbook.pdf> (pp. 89-92).

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.
- 5. Be on time:** tardiness disrupts the entire class. **Come prepared:** turn off/silence all gadgets, please (see page 74 of the student handbook: "The use of cell phones is prohibited in classrooms, labs, the library, all theatres, and any other areas where instruction or an organized function is taking place.")
- 6. The Atrium Learning Center:** I encourage all students to take advantage of the writing tutors at the Learning Center. This is an excellent recourse for writers of all abilities. ATRIUM LEARNING CENTER: Atrium Building G-18, Director: Judith Rockway, Phone: 718-260-5874. jrockway@citytech.cuny.edu.

Course Calendar

Dates:	Objectives:	Assignments:
Week 1: Jan 31	Introductory discussion, terminology, and course plan.	<ul style="list-style-type: none"><input type="checkbox"/> Introduction to class. About the books and movies.<input type="checkbox"/> View: clips of The Paper Chase (discuss narrative, characters, and setting).<input type="checkbox"/> Homework: Questionnaire: a pre-test on literary and cinematic terminology<input type="checkbox"/> Homework: Read Irving's "The Legend of Sleepy Hollow,"

Week 2: Feb 7	Compare a classic short story to its films.	<input type="checkbox"/> DUE: Homework #1 (Questionnaire) <input type="checkbox"/> OpenLab instructions and demonstration <input type="checkbox"/> Discuss Washington Irving’s short story “The Legend of Sleepy Hollow” and literary devices from novel: including narrative, third-person narration, humor, and metaphor. <input type="checkbox"/> View: Landmarks of Early Film <input type="checkbox"/> View: corresponding film clips from film versions by Edward Venturini (1922) and Shelly Duvall (1987). Discuss film techniques: including mis-en-scene, narration, and cutting. <input type="checkbox"/> Homework: Reading on narrative (OpenLab), Introduction and chapter 1 from Reading Movies; prepare for Quiz #1
Week 3: Feb 14	Compare a classic short story to its films.	<input type="checkbox"/> DUE: Quiz #1 <input type="checkbox"/> View: Tim Burton’s <u>Sleepy Hollow</u> (1999) <input type="checkbox"/> Discuss adaptation and techniques <input type="checkbox"/> Homework: Read in our textbook: Ch. 2 and 3 <input type="checkbox"/> Homework: Write, edit, and proofread Essay 1, due at the beginning of class on Feb 28. Openlab has thesis guides
Week 4: Feb 21	NO CLASS	
Week 5: Feb 28	Compare a modern short story to its film.	<input type="checkbox"/> DUE: Essay 1 <input type="checkbox"/> Discuss adaptation and techniques <input type="checkbox"/> In-class reading and discussion <input type="checkbox"/> View: film clip examples <input type="checkbox"/> Homework: Read Stephen King’s “Rita Hayworth and The Shawshank Redemption” and prepare for Quiz #2
Week 6: March 6	Compare modern short stories to their films.	<input type="checkbox"/> DUE: Quiz #2 <input type="checkbox"/> View: <i>The Shawshank Redemption</i> in class <input type="checkbox"/> Discuss adaptation and techniques <input type="checkbox"/> Homework: read the textbook chapter tba <input type="checkbox"/> Homework: Write, edit, and proofread Essay 2.
Week 7: March 13	Compare modern play to their films.	<input type="checkbox"/> Due: Essay 2 (750 words) <input type="checkbox"/> Discuss The Play chapter and adaptation and techniques <input type="checkbox"/> Homework: read Tennessee Williams’s A Streetcar Named Desire <input type="checkbox"/> Homework: Blog response to Williams’s play (Homework #2).
Week 8: March 20	Compare a modern play to its film.	<input type="checkbox"/> Due: Homework #2 <input type="checkbox"/> View: Elia Kazan's 1951 film version of A Streetcar Named Desire <input type="checkbox"/> Homework: Read William Shakespeare’s <u>Romeo and Juliet</u> and prepare for Quiz #3

Week 9: March 27	Compare a classic play to its film.	<input type="checkbox"/> Due: Quiz #3 <input type="checkbox"/> View: film adaptation clips <input type="checkbox"/> Homework: Essay 3 (750 words): Compare the film versions of our two plays: <u>Romeo and Juliet</u> and <u>A Streetcar Named Desire</u>.
Week 10: April 3	Compare a classic play to its film. TV to Graphic Novel	<input type="checkbox"/> Due: Essay 3 <input type="checkbox"/> Compare Shakespeare's <u>Romeo and Juliet</u> to corresponding scenes from other versions <input type="checkbox"/> Homework: Read Chapters 5 “Building Blocks: the Shot” pages 112-140 <input type="checkbox"/> Homework: Read <u>Buffy the Vampire Slayer, Welcome to Hellmouth</u>
Week 11: April 10	SPRING BREAK: ENJOY	
Week 12: April 17	Film techniques Classic Novel to Film	<input type="checkbox"/> Due: Quiz #4 <input type="checkbox"/> View and discuss <u>Buffy the Vampire Slayer</u> , TV episode <input type="checkbox"/> Homework: Begin reading Harper Lee’s <u>To Kill a Mockingbird</u> <input type="checkbox"/> Homework: Blog post on <u>To Kill a Mockingbird</u>
Week 13: April 24	Film techniques Classic Novel to Film	<input type="checkbox"/> Due: TBA <input type="checkbox"/> Review: methods of quoting. <input type="checkbox"/> View: first half of <u>To Kill of Mockingbird</u> <input type="checkbox"/> Homework: Read <u>To Kill a Mockingbird</u> and chapter 7 in <u>Reading Movies</u> <input type="checkbox"/> Homework: Write, edit, and proofread Essay 4 (750 words)
Week 14: May 1	Novel to Film; begin Film Noir	<input type="checkbox"/> Due: Essay 4 <input type="checkbox"/> View: second half of <u>To Kill of Mockingbird</u> <input type="checkbox"/> Homework: read Cornell Woodrich’s “<u>It Had to Be Murder</u>”
Week 15: May 8	Film Noir	<input type="checkbox"/> View: <u>Rear Window</u> (Hitchcock) <input type="checkbox"/> Discuss noir film techniques and ethics <input type="checkbox"/> Homework: Finish reading <u>tba</u> <input type="checkbox"/> Homework: Study for Quiz #5 next week. <input type="checkbox"/> Homework: read <u>Plato’s Cave</u>
Week 16: May 15	Bringing it all together	<input type="checkbox"/> Due: Quiz #5 <input type="checkbox"/> Discuss <u>Plato’s Cave</u> and prepare for final exam.
Week 17: May 22	Final Exam Last Class	Final exam

Note: specific assignment sheets with more detailed instructions will be provided.

Essay 1 (750 words): Write a comparison of Washington Irving's story and two adaptations: why were changes made? Do the films capture the style and themes of the story?

Essay 2 (750 words): Write a comparison/contrast using Tim Burton and Frank Darabont: note at least three changes IN EACH STORY and defend why you think the changes were effective or ineffective.

Essay 3 (750 words): Write a comparison/contrast using Shakespeare's Romeo and Juliet and one of the film versions: note at least three changes and defend why you think the changes were effective or ineffective. You may also write about A Streetcar Named Desire.

Essay 4 (750 words): Compare Buffy to our Rear Window. What do these two movies/texts share? What is different about them? Do they promote an ethical or unethical world view?

Extra Credit Research Paper. This research paper is optional and for extra credit: Select one novel/short story and its film adaptation and write a contextual basis essay. What this means is that you must research the history and context of the text/film, paying particular attention to the social, political, racial, gender, economic subjects that inform the "original" text. For example, how does the prison-industrial-complex inform The Shawshank Redemption?

Before you begin your Extra Credit Research Paper, I must approve your topic.

Document the ideas in your paper with a minimum of six secondary sources—they must be scholarly sources: no Wikipedia or About.com. Ask me if you have any questions.