

Course	ENGL 2210 Literature into Film
Term	Spring 2, 2008
Instructor	Name: Michael Marx Phone: 858-705-4882 Email: Marx5869@yahoo
Catalog Description	Concentrates on works of literature that have been transferred to film with the focus on both literature and film. May be repeated for credit if content differs.
Prerequisites	None.
Course Level Learning Outcomes	<ul style="list-style-type: none"> • Understand literature and literary movements • Understand how literature translates to film • Demonstrate a sense of critical inquiry • Write an organized, thought provoking, and articulate academic essay • Understand the writing process including revising and editing • Articulate with peers and improve communication skills
Materials	See Weekly Schedule (All readings can be easily obtained from the San Diego Public Library branches. Any edition will do). <u>E-RESERVES:</u> Lecture notes and presentations, assignments, and supplementary readings for this class can be found on E-Reserves (Available to students 24/7). The readings for this class is NOT available on E-reserves. (http://ereserves.webster.edu) The password for this class this term is:
Grading	<p>Reading Quizzes (8): 30%</p> <p>1st Film Writing Project: 5%</p> <p>2nd Film Writing Project: 10%</p> <p>3rd Film Writing Project: 15%</p> <p>Journal Entries (9): 30%</p> <p>Final Exam: 10%</p> <p style="text-align: right;">100%</p> <p>100-93=A; 92-90=A-; 89-87=B+; 86-83=B; 82-80=B-; 79-77=C+; 76-73=C; 72-70=C-; 69-65=D+; 64-60=D; below 60=F</p> <p>The UNDERGRADUATE catalog provides these guidelines and grading options:</p> <ul style="list-style-type: none"> • A, A- superior work in the opinion of the instructor • B+, B, B- good work in the opinion of the instructor • C+, C, C- satisfactory work in the opinion of the instructor • D+, D passing, but less than satisfactory work in the opinion of the instructor • I incomplete work in the opinion of the instructor • ZF An incomplete which was not completed within one year of the end of the course • F unsatisfactory work in the opinion of the instructor; no credit is granted • W withdrawn from the course • IP course in progress • NR not reported for the course • Z a temporary designation given by the registrar indicating that the final grade has not been submitted by the instructor. When the final grade is filed in the Office of the Registrar, that grade will replace the Z.
Activities	We will frame the discussion in class around analysis of theme, characterization, and plot development. While studying stylistic qualities in the films and literature that we watch and read, we will also investigate thematic concerns, symbolism, and the presence of myth in the works we investigate. At each class meeting, students will be expected to share their input on the works understudy and have completed the assigned reading. In

	<p>addition, with a small group of their peers, students will lead a class discussion on one of the novel/film pairs. Students will keep a weekly journal comparing the differences between the literary works and the classic film versions, which will be submitted, typed the following class day. Students will submit three formal creative essay projects: how to write a critical movie review for a newspaper, how to turn a short narrative (500 words) into screenplay format, and how to write an in-depth compare/contrast research paper using APA reference format of one in-class reading of novel or play with the classic film version. Students will be expected to share their writing with their fellow students and comment upon their written work. There will also be a weekly quiz over the assigned reading and the final examination (based on weekly quizzes of readings and films).</p> <p>Some topics you will be encouraged to discuss and analyze during the semester are:</p> <ul style="list-style-type: none"> • Archetypes in Literature and Film • Semiotic, Structuralism, and Contextual Analysis of Film • Film Criticism versus Film Reviewing • Historical Fiction • The Art of Adaptation • Narration in Literature versus Film <p>REQUIRED WRITING COMPONENT: At least one writing component is required in ALL graduate and undergraduate courses. The written assignment should be in APA style, include references (a minimum 5 non-Internet references (e.g. academic journals, books, professional publications) in addition to any Internet resources they may use, and a bibliography. The assignment should show that the student clearly has the ability to conduct research, cite sources to support arguments and write in a coherent, organized fashion expected at the college or graduate level.</p> <p>REQUIRED USE OF PASSPORTS: Students are required to use Webster University’s online library, PASSPORTS (http://library.webster.edu). PASSPORTS offers access to many scholarly and professional publications free of charge.</p> <p>REQUIRED USE OF TURN-IT-IN: Faculty are required to use the Turn-it-in Plagiarism Database and include the password on the syllabus (http://library.webster.edu/turniyin.html)</p> <p>REQUIRED USE OF E-RESERVES: Faculty must post all lecture notes, assignments, readings, etc., on E-Reserves. (Available to students 24/7). (http://ereserves.webster.edu)</p> <p>WRITING ASSISTANCE: All students are required to submit their research paper to the Webster On-Line Writing center for review and assistance. (http://www.webster.edu/acadaffairs/asp/wc/online.html).</p>
<p>Policy Statements: University Policies</p>	<p>University policies are provided in the current course catalog and course schedules. They are also available on the university website. This class is governed by the university’s published policies. The following policies are of particular interest:</p> <p>Academic Honesty The university is committed to high standards of academic honesty. Students will be held responsible for violations of these standards. Please refer to the university’s academic honesty policies for a definition of academic dishonesty and potential disciplinary actions associated with it.</p> <p>Drops and Withdrawals</p>

	<p>Please be aware that, should you choose to drop or withdraw from this course, the date on which you notify the university of your decision will determine the amount of tuition refund you receive. Please refer to the university policies on drops and withdrawals (published elsewhere) to find out what the deadlines are for dropping a course with a full refund and for withdrawing from a course with a partial refund.</p> <p>Special Services If you have registered as a student with a documented disability and are entitled to classroom or testing accommodations, please inform the instructor at the beginning of the course of the accommodations you will require in this class so that these can be provided.</p> <p>Disturbances Since every student is entitled to full participation in class without interruption, disruption of class by inconsiderate behavior is not acceptable. Students are expected to treat the instructor and other students with dignity and respect, especially in cases where a diversity of opinion arises. Students who engage in disruptive behavior are subject to disciplinary action, including removal from the course.</p> <p>Student Assignments Retained From time to time, student assignments or projects will be retained by The Department for the purpose of academic assessment. In every case, should the assignment or project be shared outside the academic Department, the student's name and all identifying information about that student will be redacted from the assignment or project.</p> <p>Contact Hours for this Course It is essential that all classes meet for the full instructional time as scheduled. A class cannot be shortened in length. If a class session is cancelled for any reason, it must be rescheduled.</p>
<p>Course Policies</p>	<p>(The instructor should list policies that are specific to the course itself and/or to the instructor.)</p> <p>ATTENDANCE POLICY: "The University reserves the right to cancel a student's course enrollment if the student does not attend class the first or second week of the term/semester. Students are expected to attend all class sessions. In the case of unavoidable absence (e.g., medical reason, work related travel), the student must contact the instructor directly and immediately. The instructor may give warning to the student and then recommend that the student withdraw from the course. The student is subject to appropriate academic penalty for incomplete or other make-up work, or for excessive or unexcused absences. A student who misses two class meetings per course without a documented reason or (advance) permission from the instructor should withdraw from the course."</p> <p>Phones and beepers must be shut off during class because they can create a significant</p>

	distraction.
Weekly Schedule	<p>Week 1.</p> <ul style="list-style-type: none"> - Introduction, syllabus, outline. - Read aloud in class (available from instructor) Mark Twain's "The Man That Corrupted Hadleyburg" (1898) and view 40-minute film (1980) starring Robert Preston and Fred Gwynne. Discussion and write in class Journal Entry #1 of how short story differs from film. - Read aloud in class (available from instructor) Daphne Du Maurier's short story "The Birds" (1952) and view 120-minute Hitchcock film (1963) starring Tippi Hedren and Rod Taylor. Discussion and write Journal #2. - 1st Reading Quiz in class of these 2 short stories (all quizzes are M/C or T/F). - Homework: Read Agatha Christie's short story (1935) and play (1954) "Witness for the Prosecution" (both available free at any library). <p>Week 2.</p> <ul style="list-style-type: none"> - 2nd Reading Quiz on Christie's short story and play "Witness for the Prosecution". - DUE: Typed Final Draft of Journal #1 (on Twain) and #2 (on Du Maurier). - View 120-minute film <i>Witness for the Prosecution</i> (1957) starring Tyrone Power, Marlene Dietrich, and Charles Laughton. Discussion and write Journal Entry #3. - Homework: Read Thomas Mann's novella <i>Death in Venice</i> (1911) available free at any branch of San Diego Public Library. <p>Week 3.</p> <ul style="list-style-type: none"> - 3rd Reading Quiz on Mann novella. - DUE: Typed Final Draft of Journal #3 (on Christie). - View 145-minute Luchino Visconti film <i>Death in Venice</i> (1971), a visual classic, starring Dirk Bogarde. Canne Film Festival Grand prize winner. Discussion and write in class Journal Entry #4. - Discuss 1st Film writing project: How to write a critical movie review for newspapers (Students for 1% Bonus: bring sample reviews from newspapers and magazines to discuss). - Homework: Read Shakespeare's immortal play <i>Hamlet</i> (1600) available free at any library. <p>Week 4.</p> <ul style="list-style-type: none"> - 4th Reading Quiz on <i>Hamlet</i>. - DUE: Typed Final Draft of Journal #4 (on Mann). - View 120-minute film, <i>Hamlet</i> (1948) directing and starring Lawrence Olivier. Won Best Picture, Best Director, Best Actor, Best Cinematography Academy Awards. Discussion and write Journal Entry #5. - DUE: PEER-EDIT 1st Film Project (350 words); critical movie review to 20 Commandments of Form (If absent or not done-10% off project grade). - Homework: Read Ernest Hemingway's novel <i>For Whom the Bell Tolls</i> (1939) available free at any library. - Introduce 3rd Film writing project: Compare/Contrast research paper (10 APA References). <p>Week 5.</p> <ul style="list-style-type: none"> - 5th Reading Quiz on <i>For Whom the Bell Tolls</i>. - DUE: Typed Final draft of Journal #5 (Shakespeare). - View 129-minute film, <i>For Whom the Bell Tolls</i> (1943) directed by Sam Wood starring Gary Cooper and Ingrid Bergman. Discussion and write Journal #6. - Discuss 2nd Film Project (750 words): How to turn Narrative (novel, play, or short story) format into Screenplay format (samples presented and discussed). - DUE: 1st Film Project: Critical Movie Review. - Homework: Read Joseph Kesselring's play <i>Arsenic and Old Lace</i> available free at any library.

Week 6.

- 6th Reading Quiz on *Arsenic and Old Lace*.
- **DUE:** Typed Final Draft of Journal #6 (Hemingway).
- View 122-minute film, *Arsenic and Old Lace* (1944) directed by Frank Capra starring Cary Grant, Raymond Massey, Peter Lorre, and Priscilla Lane. Discuss and write Journal Entry # 7.
- **DUE:** Rough draft to PEER-EDIT 2nd Film Project: Screenplay. (If absent or not done-10% off project).
- **Homework:** Read Ayn Rand's novel *The Fountainhead* (1946) available free at any library.

Week 7.

- 7th Reading Quiz on *The Fountainhead*.
- **DUE:** Typed Final Draft of Journal #7 (Kesselring).
- View 129-minute film, *The Fountainhead* (1949) directed by King Vidor starring Gary Cooper, Raymond Massey, and Patricia Neal. Screenplay by Ayn Rand. "A movie made about giants by giants. Reality be damned, this movie is worthy of *Citizen Kane*." Discuss and write Journal #8.
- **DUE:** 2nd Film Project: Screenplay (750 words).
- **DUE:** PEER-EDIT 3rd Film Project :in-depth Compare/Contrast APA Research paper (10 pages with 7 minimum APA references of one assigned novel or play in course versus film version (use Journal entry as foundation on which most c/c work already done; analyze).
- **Homework:** Read Milan Kundera's *Unbearable Lightness of being* (1984) available free at any library.

Week 8.

- 8th Reading Quiz on *Unbearable Lightness of Being*.
- **DUE:** Typed Final draft Journal #8 (Rand).
- View 130-minute film, *Unbearable Lightness of being* (1988) directed by Philip Kaufmann starring Juliette Binoche, Lena Olin, and Daniel Day Lewis. Discuss and write Journal Entry #9 which is **DUE today in writing**.
- **DUE: All Journal Entries & Rewrites.**
- **DUE:** 3rd Film Project: Compare/Contrast research paper (3rd person/present tense).
- **FINAL EXAM:** 100 Multiple Choice and/or True/False questions of all readings and films in course (8 quizzes). Review journal entries for films.