

# ENGL 34C: LITERATURE INTO FILM

## Foothill College Course Outline of Record

Heading	Value
<b>Units:</b>	4
<b>Hours:</b>	4 lecture per week (48 total per quarter)
<b>Advisory:</b>	Demonstrated proficiency in English by placement via multiple measures OR through an equivalent placement process OR completion of ESLL 125 & ESLL 249.
<b>Degree &amp; Credit Status:</b>	Degree-Applicable Credit Course
<b>Foothill GE:</b>	Area I: Humanities
<b>Transferable:</b>	CSU/UC
<b>Grade Type:</b>	Letter Grade (Request for Pass/No Pass)
<b>Repeatability:</b>	Not Repeatable

## Student Learning Outcomes

- Situate film adaptations of novels, short stories, poems, and plays in global, historical, and literary contexts.
- Apply basic literary terminologies, theories, categories, motifs, and genres appropriate to an introductory college-level discussion of literature.
- Appraise the value, cross-cultural significance, and meaning of contemporary literature to film adaptations.

## Description

Examination of the ways great world literature throughout world history has been adapted for the modern day movie going audience, from one medium to the other - from text to film or television series. Consideration of: 1. how film makers adapt literature to film, considering the conventions of each medium; 2. how film and literature may evoke similar or different meanings, considering historical, cultural and other contexts for creation and reception; 3. how one medium may inform the other.

## Course Objectives

The student will be able to:

- Situate film adaptations of novels, short stories, poems, and plays in global, historical, and literary contexts.
- Apply basic literary terminologies, theories, categories, motifs, and genres appropriate to an introductory college-level discussion of literature.
- Appraise the value, cross-cultural significance, and meaning of contemporary literature to film adaptations.

## Course Content

- Situate film adaptations of novels, short stories, poems, and plays in global, historical, and literary contexts
  - History of narrative and visual communication
  - Evolution of communication toward writing
    - Speech/Symbols

- Cave painting, petroglyphs, pictograms, ideograms, writing, alphabet
  - Focus on the early pictographic forms as sequential narrative art
- History of Film
    - Early narratives in cinematic art (19th-20th century)
    - Defining film
    - Evolution: Silent, Sound, Color, Digital
    - Variety of forms and emerging forms
  - Apply basic literary terminologies, theories, categories, motifs, and genres appropriate to an introductory college-level discussion of literature
    - Application of literary theory to film
    - Modern Criticism: New Critical and Structural criticism
      - Plot, theme, structures
      - Imagery, symbol, metaphor
    - Post Modern Criticism: Deconstruction, Feminist, Marxist, Psychoanalytical and other literary theory
      - Multiplicity of meanings through different lenses appropriate to textual/visual analysis
    - Film analysis
      - Composition, contrast, point of view, framing, sound, music
  - Genre analysis: Memoir, Tragedy, Comedy, Science Fiction, Crime, Epic, Animation and other genres
  - Appraise the value, cross-cultural significance, and meaning of contemporary literature to film adaptations
    - Critique and analyze film design and narrative
    - More than Summer Blockbusters: separate content/form
    - Visual only storytelling and silent film
    - Reading cinema/reading text/conflict and synergy
    - Intertextuality/Metatextuality
    - Socio-cultural issues addressed through film
    - Compare/contrast similar forms or themes across cultures

## Lab Content

Not applicable.

## Special Facilities and/or Equipment

Access to internet when offered online.

## Method(s) of Evaluation

- At least two critical papers and/or essay exams.
- Quizzes, journals, midterm, oral reports, and/or final exam.
- Participation in classroom discussion.

## Method(s) of Instruction

- Lecture
- Discussion
- Small Group activities

## Representative Text(s) and Other Materials

Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. Milton Park, Abingdon, Oxon: Routledge, 2012.

Bluestone, George. *Novels into Film*. Baltimore: Johns Hopkins, 2003.

Cahir, Linda Costanzo. *Literature into Film: Theory and Practical Approaches*. Jefferson, NC: McFarland, 2006.

Smiley, Robin H. *Books into Film: The Stuff That Dreams Are Made of*. Santa Barbara: Capra, 2003.

Hosseini, Khaled. The Kite Runner. New York: Riverhead, 2003.

Capote, Truman. Breakfast at Tiffany's: A Short Novel and Three Stories. New York: Random House, 1958.

Wilde, Oscar. The Importance of Being Earnest. New York: Dover Publications, 1990.

Austen, Jane and Kristin Flieger Samuelian. Emma. Peterborough, Ont.: Broadview, 2004.

Chaucer, Geoffrey and Nevill Coghill. The Canterbury Tales. Londres: Penguin, 2003.

Although some of these texts are older than the suggested "5 years or newer" standard, they remain seminal texts in this area of study.

## **Types and/or Examples of Required Reading, Writing, and Outside of Class Assignments**

A. Compare/contrast two novel to film adaptations in two separate genres, to examine how the artform employs the use of cinema, sound, and image to evoke a message for readers.

B. In what ways do visuals, sound, music, and acting create meaning in film across genres?

## **Discipline(s)**

English