

EN 3070 6.0 F/W**FILMING LITERATURE****2019/2020****Lecture:**

Thursdays, 12:30pm-2:30pm, CLH – M

Tutorials:

#1: Thursdays, 2:30pm-3:30pm, SLH-C (R. Woodall)

#2: Thursdays, 2:30pm-3:30pm, VH-1152A (M. Dunleavy)

#3: Thursdays, 3:30pm-4:30pm, CB-129 (M. Dunleavy)

Teaching Team:

Course Director: Dr. Richardine Woodall

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Office Location: TBA

Office Hours: Thursday 10am-11am OR by appointment only

Teaching Assistant: Matthew Dunleavy

Email Address: matthew.p.dunleavy@gmail.com

Office Location: TBA

Office Hours: Thursday 11-12pm

Course Description:

In this course we analyze the relationship between literary and filmic texts. We also examine the complex issue of the translation of the literary text to the silver screen, exploring some of the methods which enable such a translation. By examining filmic adaptations of literature, the course considers the following questions implied in the translation from one medium to another: What is an adaptation? What are the similarities and differences between literature and film as narrative forms? How does the cinematic version transform the literary text? How do the literary text and the filmic text function socially, culturally and politically? In addition, we query the intertextual relationship between the literary and filmic texts. To this end, we analyze the texts in dialogue with each other, interrogating the many ways in which the filmic text interacts with and departs from the literary one. Finally, this course allows students to develop their skills reading literary and filmic texts and writing critically about them.

POLICIES AND IMPORTANT DATES

Grading: The grading scheme for this course conforms to the 9-point grading scheme used in undergraduate programs at York (e.g., A+ = 9; A = 8; B+ = 7, C+ = 5, etc.). Assignments and tests will bear a letter grade designation and/or a corresponding number grade (A+ = 90 to 100, A = 80 to 90, B+ = 75 to 79 etc.). For a full description of York grading system see the York University Undergraduate Calendar.

Attendance and Participation: Students are strongly encouraged to attend regularly, to arrive on time, to bring the text being studied, and to come fully prepared in order to get the most benefit from the course. The **Participation** grade (worth 15% of your final grade in this course) will be based on attendance (you might be asked to sign in each class), on having the appropriate text with you, on your ability to read clearly from the assigned text, and on the quality and regularity of your contributions to discussions.

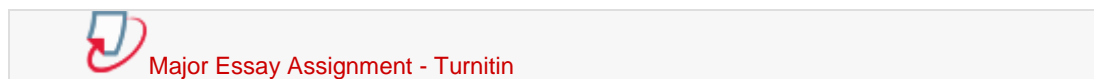
Due Dates: Unless other arrangements have been made with your instructor, all assignments are to be submitted on the day they are due. Assignments must be submitted in hard copy to your tutorial leader at the beginning of tutorial. You will also be required to submit your written assignments to Turnitin.

Turnitin:

Turnitin is technological system with recursive filters to dissuade and identify academic dishonesty.

To upload papers to Turnitin:

1. Login to course Moodle website
2. The icon for Turnitin is located in the general section of our course Moodle site.
3. Click on the icon (I have pasted an **example** of the Turnitin icon below)



4. Follow the instructions

Submitting Written Work

1. Please be very careful and thoughtful before you submit your work to Turnitin. You may **NOT** be permitted to resubmit work once it has been uploaded to the course Moodle site. ****Before you upload your work, please double check that it is the FINAL draft. DO NOT submit a draft copy inadvertently.**** Your essay must be uploaded to Turnitin by the beginning of the tutorial on the day that the essay is due.
2. You must also submit a **HARD COPY** of the identical essay which has been uploaded to Turnitin. The hard copy of the essay will be marked and returned to you. Your tutorial leader will compare the hard copy of the essay to the one uploaded to Turnitin.

Extensions:

You are responsible for meeting all course deadlines in a timely fashion. If an extension is required, though, you must negotiate a new due date with your tutorial instructor well in advance of the assignment. Last minute requests (i.e. within 48 hours of the deadline) are generally not accepted, and will only be considered under exceptional circumstances. Extensions will not be granted once the deadline for the assignment has passed.

Late Papers: A penalty of five percent (5%) per day will be applied to all late papers. Exceptions for later papers and missed exams may be made for valid reasons such as illness, compassionate grounds, etc., but supporting documentation (i.e. a doctor's note) will be required. Only original documentation will be accepted. Please submit original documentation at the final exam.

Dropping the Course: *You are responsible for knowing* sessional dates for this course, including the last day to drop this course without receiving a grade. If you wish to drop this course, you must do so by the drop date and do so through the Registrar's Office; you cannot simply stop coming to class. If your name is on the class list by the end of the course, and you have done none or very little of the work, you will receive an F.

Last Day to Drop this Course Without Receiving a Grade: February 3, 2020

Deferred Standings: The extension of deadlines for course work and the writing of the final exam beyond the formal end of a course require a Deferred Standing Agreement. Such an arrangement must be made in consultation with the Course Director; the appropriate form is available online. There is a deadline to apply for deferred standings.

https://registrar.yorku.ca/pdf/deferred_standing_agreement.pdf

Course Withdrawal Period: ("withdraw from a course and receive a "W" on the transcript"). "You may withdraw from a course using the registration and enrolment system after the drop deadline until the last day of class for the term associated with the course. When you withdraw from a course, the course remains on your transcript without a grade and is notated as "W". The withdrawal will not affect your grade point average or count towards the credits required for your degree." Please consult this URL for further information:

<https://registrar.yorku.ca/enrol/dates/su19>

Academic Integrity and Academic Checklist

ANY USE OF ANOTHER PERSON'S WORK, WHETHER IT IS IN PRINT OR ELECTRONIC FORM, WITHOUT PROPER CITATION CONSTITUTES PLAGIARISM AND WILL LEAD TO CHARGES OF A BREACH OF ACADEMIC HONESTY. The full text of the Senate Policy on Academic Honesty is available online:

<http://www.yorku.ca/secretariat/policies/document.php?document=69>

You will be required to complete the **Academic Integrity Checklist** as part of the fall essay assignment. Your paper **WILL NOT BE** accepted unless you submit the academic integrity checklist!

I have included a copy of the Academic Checklist at the end of this syllabus for your convenience. **Attach a copy of the Academic Checklist to your paper!**

Required Texts:

Various. *Snow White* (PDFs)
 Collins, *The Hunger Games*. Scholastic Press. ISBN: 9780439023528
 Conrad, *Heart of Darkness*. Penguin-Random House. ISBN: 978-0-14-310658-6
 Hammett, *Maltese Falcon*. Penguin-Random House. ISBN: 978-0-679-72264-9
 Ibsen, *Four Major Plays Vol 1 w/ Doll's House, Hedda Gabler*, etc. Penguin-Random House. ISBN: 978-0-451-53022-6
 King, Steven. *The Shining*. Penguin-Random House. 0-307-74365-9
 Lee, Harper. *To Kill a Mockingbird*. Harper Collins. 978-0-06-112008-4
 Moore, *V for Vendetta*. Penguin-Random House. ISBN-13: 978-1401208417
 Remarque, *All Quiet on the Western Front*. Penguin-Random House. ISBN: 978-0-449-21394-0
 Shakespeare, *Hamlet*. Penguin-Random House. ISBN: 978-0-451-52692-2

Recommended PDFs (Available on Course Moodle Site):

Ryan, M and M. Lenos. (2012).” Chapter 11: Ideological Criticism.” *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. Continuum, pp. 177-183

Ryan, M and M. Lenos. (2012).” Chapter 12: Gender Criticism.” *An Introduction to Film Analysis: Technique and Meaning in Narrative Film*. Continuum, pp. 184-193

Scott Library (Reserve)

Corrigan, Timothy. *A Short Guide to Writing About Film*. (PN 1995 C66 2012)

Screened Films:

Disney, Walt. *Snow White and the Seven Dwarfs*. 1937
 Ross, *The Hunger Games*
 Coppola, *Apocalypse Now*. (1979).
 Garland, *A Doll's House*
 Kubrick, *The Shining*. 1980.
 McTeigue, *V for Vendetta*
 Mulligan, Robert. *To Kill a Mockingbird*
 Huston, John. *Maltese Falcon*. 1941.
 Milestone, Lewis. *All Quiet on the Western Front*. (1930)
 Jon Favreau, *The Lion King*. Disney. 2019.

Evaluations:

<u>Assignment</u>	<u>Due Date</u>	<u>Value</u>
First Essay (1,200-1500 words)	October 24	20%
Mid-Term Test	TBA	20%
Second Essay (1,500-2,000 words)	February 6	25%
Final Test*	TBA	20%
Participation**		15%

may include in-class writing assignments and/or group work

LECTURE SCHEDULE

Fall Term

September 5, 2019

Introduction

Fairy Tales: Didacticism, Gender, Race

Reading: Grimm, "Snow White"

<http://www.pitt.edu/~dash/type0709.html#snowwhite> (Print)

<http://www.pitt.edu/~dash/grimm053.html> (Grimm's on-line) (Print)

Reading: Variants

<http://www.pitt.edu/~dash/type0709.html#goldtree> (Print)

<http://www.pitt.edu/~dash/type0709.html#youngslave> (Print)

<http://www.pitt.edu/~dash/type0709.html#maria> (Print)

<http://www.pitt.edu/~dash/type0709.html#crystalcasket> (Print)

<http://www.pitt.edu/~dash/dwarfs.html> (Print)

September 12, 2019

The Disney Effect

Film Screening: Disney, Walt. *Snow White and the Seven Dwarfs*. 1937

Reading: Zipes, "Spells of Enchantment" (PDF)

Reading: Tatar, "Reading Fairy Tales" (PDF)

September 19, 2019

Adaptation and Appropriation of the Fairy Tale in the Twenty-First Century

Film Screening: Sanders, Rupert. *Snow White and the Huntsman*.

September 26, 2019

Discussion: Sanders, Rupert. *Snow White and the Huntsman*.

Reading: Sanders, Julie. "What is Appropriation?" (PDF)

Reading: Sanders, Julie. "What is Adaptation?" (PDF)

October 3, 2019

Reading and Writing War from the Other Side

Reading: Remarque, *All Quiet on the Western Front*

Reading: Hutcheon, "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" (Course Kit)

October 10, 2019

Film Screening: Milestone, *All Quiet on the Western Front*

October 17, 2019

****NO CLASS**READING WEEK****

October 24, 2019

Discussion: Milestone, *All Quiet on the Western Front*

FILM ASSIGNMENT ESSAY DUE

October 31, 2019

Hard boiled Fiction

Reading: Hammett, *Maltese Falcon*

November 7, 2019

Film Noir

Film Screening: Huston, *Maltese Falcon* (1942)

November 14, 2019

Innocence, Race, and Injustice

Reading: Lee, *To Kill a Mockingbird*

Reading: Stam, "The Theory and Practice of Adaptation." (**Course Kit**)

November 21, 2019

Discussion: Stam, "The Theory and Practice of Adaptation." (cont'd)

Film Screening: Mulligan, *To Kill a Mockingbird*. (1962)

November 28, 2019

Discussion: Mulligan, *To Kill a Mockingbird*

****Review for Mid-term****

****MIDTERM EXAMINATION****

The mid-term examination for this course will be held at Keele Campus during the official examination period (5 December 2019 - 20 December 2019 inclusive)

Second Essay Topic Assigned

Winter Term

January 9, 2020

The Door Slam Heard Around the World

Reading: Ibsen, *A Doll's House***Screening:** Garland, *A Doll's House* (1973)

January 16, 2020

Discussion: Ibsen, *A Doll's House* and Garland, *A Doll's House* (cont'd)**Reading:** Conrad's *Heart of Darkness*

January 23, 2020

Adaptation, Appropriation, and Transplantation

Screening: Coppola, *Apocalypse Now* (1979)

January 30, 2020

Discussion: Coppola, *Apocalypse Now* (cont'd)**Reading:** King, *The Shining*

February 6, 2020

Horror, the Supernatural and Madness

Screening: Kubrick, *The Shining* (1980) (2 hours 26 minutes)***SECOND ESSAY DUE***

February 13, 2020

Surveillance and the State: The Graphic Novel

Discussion: Kubrick, *The Shining***Reading:** Moore's, *V for Vendetta***Reading:** Bluestone, "The Limits of the Novel and the Limits of the Film." (Course Kit)February 20, 2020 ****NO CLASS**WINTER READING WEEK****

February 27, 2020

Screening: McTeigue, *V or Vendetta* (2005)**Reading:** Whelehan, "Adaptations: The Contemporary Dilemmas" (Course Kit)

March 5, 2020

Surveillance and the State: The Dystopian Young Adult Novel

Discussion: McTeigue, *V or Vendetta* (cont'd)**Reading:** Collins, *The Hunger Games*

March 12, 2020

Screening: Ross, *The Hunger Games* (2012)

March 19, 2020

Discussion: Ross, *The Hunger Games*

March 26, 2020

Surveillance, the State and the Subject

Reading: Shakespeare's *Hamlet*

April 2, 2020

Screening: *The Lion King* (2019)

****Review for Final Exam****

****FINAL EXAMINATION****

The final examination for this course will be held at Keele Campus during the official examination period (7 April 2020 - 25 April 2020 inclusive)

Levels of Reading¹

Literal level: Reading for Content

- Reading for content
- What is it about? “What happened?” Could you give a summary of the story?

Formal Level of Reading: Reading for Content and Form

- How is it told?
- Question of genre; for example, “Once upon a time...” is a phrase introducing a fairy tale.
- Is it chronological? Does it use flashbacks? Anticipations?
- How are characters portrayed? Significance of setting?
- Diction, imagery, literary devices, etc.
- Does the story deviate from conventions of the genre?

Expository Level: Reading for Content, Form, and Meaning

- What does it mean?
- How does the text make meaning? Evaluate the text.
- How does the text contribute to normative sexual, gender, racial, class and age variables?

Comparative Level: Reading for Associations and Implications

- Reading at this level involves comparisons.
- Compare the text to other texts. September 5, for example, we are reading several variants of the fairy tale “Snow White”, and on September 12 and 19, we are viewing two filmic variations of “Snow White.” How do they compare to one another? Think of historical, ideological, and cultural differences? Are they meaningful?

Analytical Level: Reading for Context

- In what context was the text written?
- In what context is it read today?
- What is the significance of the context?

Summary

- Finally ask what is the writer’s perspective? What are his/her biases? Assumptions?
- What are the politics of the text?
- These levels of reading are to help you get beyond the literal level. They are a guide to lead you to ask questions of the text.

¹ Victor Shea and William Whitla. “Critical Thinking, Reading, and Writing.” Foundations: Critical Thinking, Reading, and Writing. Prentice Hall, 2001, 90-115.

Academic Integrity Checklist

In order to ensure that you have adhered to the university's policies regarding academic integrity please place a checkmark beside each statement and sign and date the bottom of the page.

- ☐ I fully understand my instructor's requirements for group and individual assignments (when in doubt always ask).
- ☐ There is no section or component of my assignment, paper or research report that I do not understand (if you do not understand your own work it is, therefore, not in your own words, and has been plagiarized).
- ☐ I have kept my research notes, lab-sheets, outlines and early drafts (you may be asked to provide these to your instructor).
- ☐ My direct quotations have quotation marks (both opening and closing) and are fully referenced.
- ☐ All ideas used from other sources include citations.
- ☐ The reference entries in my bibliography/works cited/reference list corresponds with every idea/quote I have used.
- ☐ I have checked my work against my notes to be sure I have correctly referenced all direct quotes or borrowed ideas.
- ☐ Apart from material that is a direct quotation, everything else is in my own words.
- ☐ In paraphrasing the work from others I put the complete idea into my own words and did not just change a few words.
- ☐ I have checked all citations for accuracy (i.e. page numbers, dates, web page addresses).
- ☐ I have asked an instructor/TA/Librarian about how to include any material I was unsure how to document.
- ☐ I have used a recognized Reference Style (i.e. APA, MLA, Chicago etc.) consistently throughout my paper/work.
- ☐ I have accurately and completely described any data or evidence I have collected.
- ☐ I have kept my work to myself and did not share answers/content with others, unless otherwise directed by my instructor.
- ☐ This is the first time I have submitted this material for a course.

Date

Name

