

Effective Semester: Summer 2023**COURSE INFORMATION****Course Title:** Literary Adaptations on Film**Course Number:** ENGL 223**Credits:** 3**Total Weeks:** 14 (Fall, Spring)
12 (Summer) **Total Hours:** 39**Course Level:** ☐ First Year ☒ Second Year
 ☒ New ☐ Revised Course
 ☐ Replacement Course**Department:** English **Department Head:** B. Lord**Former Course Code(s) and Number(s) (if applicable):** N/A**Pre-requisites (If there are no prerequisites, type NONE):** ENGL 101 and successful completion of one of ENGL 103, ENGL 111 or ENGL 121**Co-requisite Statement (List if applicable or type NONE):** None**Precluded Courses:** None**COURSE DESCRIPTION**

Welcome to ENGL223, a cinematic tour through literature history! Since the birth of cinema, literature and film have been entwined. We will explore how artists use these two mediums to tell stories, how they uniquely engage in narrative conventions, and how their dramatic features contrast. Students will compare and contrast the elements of fiction (character, theme, plot, setting, point-of-view, voice, symbolism) and the elements of film (character, theme, plot, setting, direction, sound, editing, acting) across a variety of literature and films.

This course is interested in the relationship between these two mediums: What makes for a successful adaptation? Is faithfulness necessary, or do filmmakers need to exercise their creativity in order to effectively tell stories? What limitations, whether genuine or perceived, does the cinematic medium have compared to literature? (*"The book was better than the movie!"*) And are screenplays literature, or just cogs in the greater cinematic machine?

LEARNING OUTCOMES

Upon successful completion of the course, students will be able to:

- Demonstrate reading comprehension and visual literacy through engagement with and discussion of a wide variety of literary and film genres.
- Discuss how these distinct mediums engage in a variety of storytelling conventions.
- Compare and contrast basic storytelling elements (plot, theme, character, setting, style) across the two mediums.
- Illustrate analytical skills through close readings of novels, viewings of films, group discussion, and written assignments.
- Analyze the unique intertextual relationship between literature and film.
- Examine contemporary popular culture through a critical lens.
- Demonstrate an ability to see film & literature in a broader historical context.

INSTRUCTION AND GRADING

Instructional (Contact) Hours:

Type	Duration
Lecture	39
Seminars/Tutorials	
Laboratory	
Field Experience	
Other (<i>specify</i>):	
Total	39

Grading System: Letter Grades ☒ Percentage ☐ Pass/Fail ☐ Satisfactory/Unsatisfactory ☐ Other ☐

Specify passing grade: 50%

Evaluation Activities and Weighting (total must equal 100%)

Assignments: 5% <i>Specify number of, variety, and nature of assignments:</i> Film Review	Lab Work: %	Participation: 10% <i>Specify nature of participation:</i> Attendance and participation	Project: % <i>Specify nature of project:</i>
Quizzes/Test: 15%	Midterm Exam: 20%	Final Exam: 25%	Other: 25% Research Paper

TEXT(S) AND RESOURCE MATERIALS

Provide a full reference for each text and/or resource material and include whether required/not required.

Adaptations: From Text to Screen, Screen to Text

Frankenstein (Mary Shelley)

"In a Grove" (Ryūnosuke Akutagawa)

Pather Panchali by Bibhutibhushan Bandyopadhyay

Jaws (Peter Benchley)

True Grit (Charles Portis)

Screenplay of *True Grit* (Joel & Ethan Coen, adapted from Charles Portis' novel)

Additional readings (noted below) will be posted on MyCC; **it is your responsibility to print these and bring them to class on the days that they are being discussed.**

FILMS:

Frankenstein (James Whale)

Bride of Frankenstein (Whale)

Rashomon (Akira Kurosawa)

Pather Panchali (Satyajit Ray)

Jaws (Steven Spielberg)

True Grit (Joel & Ethan Coen)

Screenings: The instructor will organize screenings for several of the films listed above. There will be one screening every two weeks unless otherwise noted. **As course time is limited, you may be required to watch a number of the films on your own time. If you cannot attend a screening it is your responsibility to view the film on your own time.**

COURSE TOPICS

List topics and sequence covered.

Week 1	The History of Cinematic Adaptations & Introduction to Adaptation Theory	“Backgrounds” from <i>Novel to Film: An Introduction to the Theory of Adaptation</i> by Brian MacFarlane
	Screening: None	“Theories of Adaptations” by Ahmad Zaini
Week 2	Early Cinema & The Gothic “The Golden Age” of Hollywood	<i>Frankenstein</i> by Mary Shelley
	Screening: None	
Week 3	Early Cinema & “The Golden Age” of Hollywood	<i>Frankenstein</i> (cont’d)
	Screening: <i>Frankenstein</i> (Whale)	
Week 4	The Golden Age of Hollywood	<i>Frankenstein</i> (cont’d)
	Screening: <i>Bride of Frankenstein</i> (Whale)	
Week 5	World Cinema: Japan (Perspective and P.O.V.)	“In A Grove” by Ryūnosuke Akutagawa
	Screening: <i>Rashomon</i> (Akira Kurosawa)	
Week 6	World Cinema: India (The Hero’s Journey)	<i>Pather Panchali</i> by Bibhutibhusan Bandyopadhyay
	Screening: None	
Week 7	World Cinema: India (The Hero’s Journey)	<i>Pather Panchali</i> (cont’d)
	Screening: <i>Pather Panchali</i> (Satyajit Ray)	

Midterm Exam Week

Week 8	The Blockbuster	<i>Jaws</i> by Peter Benchley
	Screening: None	
Week 9	The Blockbuster (cont'd)	<i>Jaws</i> cont'd)
	Screening: <i>Jaws</i> (Steven Spielberg)	
Week 10	The Role of the Critic	"Jaws" by Pauline Kael
	Screening: None	"Jaws" by Roger Ebert
Week 11	The Western	<i>True Grit</i> by Charles Portis
	Screening: None	
Week 12	The Art of the Screenplay: in-class reading of the <i>True Grit</i> screenplay	<i>True Grit</i> (cont'd)
	Screening: None	"The Aesthetic Independence of the Screenplay" by M.R. Koivumki
Week 13	Contemporary Cinema (cont'd); course review	None
	Screening: <i>True Grit</i> (The Coen Bros.)	
Week 14	Final Exam Week	

NOTES

1. Students are required to follow all College policies. Policies are available on the website at: [Coquitlam College Policies](#)
2. To find out how this course transfers, visit the BC Transfer Guide at: [bctransferguide.ca](#)
Weekly course topics and textbooks may vary.

Last Reviewed: May 2023

Last Revised: May 2023

