

Course Code & Section: ENGL/FNAR 380—Section 1
 Course Title (Credits): Film Adaptation and the Novel (3 Credits)
 Term & Year: Spring 2015
 Course Ref. # (CRN): 10092/10093

Instructor: Dr. Samantha Bankston
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 Office Hours: By appointment
 Class Meeting Times: M 4-6:45pm
 Location: Patterson 207

Prerequisites: ENGL 101
 Corequisites: None

Course Description

This course analyses film adaptations of novels, as well as a short story and one non-fiction piece. We will discuss the techniques of cinema, translating literary concepts into cinematic modes of expression. Some guiding questions we'll ask include: What makes a good film adaptation? Which filmic mechanisms are used to adapt literary expression? Are there literary elements that cannot successfully be rendered on screen? What role does time play in the process of adaptation of the novel to film? This is a reading intensive class and most of your grade will depend upon your ability to discuss the readings in both literary and cinematic terms.

Student Outcomes

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

1. employ the language of cinema, analyzing film according to technical means
2. write analyses of film adaptations of novels and short literary pieces
3. develop sophisticated reading skills of literary works
4. translate literary devices into cinematic expression
5. express a sophisticated understanding of film through the adaptation of literature

Methods of Assessing Student Outcomes

1. Quizzes
2. In-class discussion
3. Written assignments
4. Exams

Required Texts

9780374525323	Walk on the Wild Side	Algren	Farrar, Straus & Giroux
9780486291161	Wonderful Wizard of Oz (Unabridged)	Baum	Dover Publications, Incorporated
9780393312836	Clockwork Orange	Burgess	W. W. Norton & Company, Incorporated
9780486275437	Alice's Adventures in Wonderland	Carroll	Dover Publications, Incorporated
9781400030774	In the Bedroom	Dubus	Random House, Inc
9780375700521	Lover	Duras	Pantheon

9780811215046	Melancholy of Resistance	Krasznaborkai	New Directions Publishing Corporation
9780143117568	Inherent Vice	Pynchon	Penguin
9781937561154	Bela Tarr, the Time After	Ranciere	Univocal Publishing LLC
9780520280700	Pocket Guide to Analyzing Films	Spadoni	University of California Press

Instructional Strategies

The instructional strategies for this course are diverse, including: class discussion, textual analysis, guided critical reading, and lecture.

Attendance

Students are expected to attend class and actively participate. Each student is allowed three absences; this **includes** being sick, having to pick a family member up from the airport, car trouble, etc. After three absences your attendance and participation grade will be reduced in points. Instances of extreme circumstances will be considered for excusal with proper documentation, including trips by those on the ski/snowboard team. If you plan to be absent, let me know in advance. Additionally, habitual lateness will result in reduced points.

Class Requirements

1. Always come prepared with your textbooks and necessary materials for class. Staple your papers.
2. **No cell phones in class.** Anyone texting in class will be asked to leave. No laptops unless required for class. Texting, checking your email, or playing video games in class is not only distracting to me and the other students, but it is disrespectful.
3. Assignments must be turned in on time. If you are absent you can either have a classmate turn in your assignment for you, or you can leave your assignment in my mailbox on the 3rd floor of Prim (near the copier). **Regardless of absence, your work is due by the start of class on the due date.**

Honor Code and Plagiarism/Cheating

SNC students and faculty share the responsibility for maintaining an environment of academic honesty. Thus, all are responsible for knowing and abiding by the SNC Faculty/Student Honor Code published in the current SNC Catalog. The faculty is responsible for presenting the honor code and consequences for violating it to students at the start of classes AND for reporting all incidences of academic dishonesty to the Provost. Students are responsible for knowing what constitutes CHEATING, PLAGIARISM, and FABRICATION and refraining from these and other forms of academic dishonesty. Violations of the honor code become part of a student's academic record.

Plagiarism is "passing off a source's information, ideas, or words as one's own by omitting to acknowledge the sources." This refers to all sources of information, including the internet.

The following policy regarding cheating and/or plagiarism has been established:

1. First offense: student receives a failing grade for that assignment, and the instructor notifies the advisor and the Vice President of Academic Affairs. Students identified as committing an act of plagiarism will be referred to Student Services.
2. Second offense in the same class or any other class that semester or subsequent semesters: student receives a failing grade for the class where the second offense takes place, and the instructor notifies the advisor and the Vice President of Academic Affairs.
3. Third offense: the student is expelled from Sierra Nevada College. The instructor notifies the advisor and the Vice President of Academic Affairs.

Grading Policy:

100	Attendance and class discussion
500	Weekly assignment sheets on the novel and the film adaptation
200	Adaptation analysis paper
200	Final exam

1000	Total points

930-1000 = A	900-929 = A-	870-899 = B+	830-869 = B	800-829 = B-	770-799 = C+
730-769 = C	700-729 = C-	670-699 = D+	630-669 = D	600-629 = D-	0-599 = F

Mandatory Special Accommodations (ADA) Statement

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act of 1973, students with a documented disability are eligible for support services and accommodations. If a student wishes to request an accommodation, please contact the Director of Academic Support Services, Henry Conover, at (775) 831-7534, hconover@sierranevada.edu, on the 3rd floor of Prim Library #303, within the first week of the semester.

The SNC Email System

The SNC email system is the official communication vehicle among students, faculty members and administrative staff and is designed to protect the confidentiality of student information as required by the Family Educational Rights and Privacy Act of 1974 (FERPA). Students should check their college email accounts daily during the school year.

Students have the right to forward their SNC email to another email account (for example, @gmail, @yahoo). However, confidentiality of student information protected by FERPA cannot be guaranteed for SNC email forwarded to an outside vendor. Having email redirected does not absolve a student from the responsibilities associated with official communication sent to his or her SNC email account.

The Mission Statement:

Sierra Nevada College graduates will be educated to be scholars of and contributors to a sustainable world. Sierra Nevada College combines the liberal arts and professional preparedness through an interdisciplinary curriculum that emphasizes entrepreneurial thinking and environmental, social, economic and educational sustainability.

The Core Themes:**Liberal Arts****Professional Preparedness****Entrepreneurial Thinking****Sustainability**Literacy Statement

Using the library's resources effectively (not just the internet) contributes to developing each of SNC's core themes by exposing students to high quality academic resources, diverse opinions, new ideas, and a future that includes building on a liberal arts education. In this course, you will be expected to utilize the library's resources (either on-site or remotely) as you complete your assignments.

Class Schedule

All reading and homework assignments must be done prior to the assigned date.

Date	Topic (Film)	Assignment (Novel)
m 1/26	Intro to film analysis/technique Žižek on A Clockwork Orange, from <i>The Pervert's Guide to Ideology</i> (Fiennes)	Start: <i>The Melancholy of Resistance</i> (Krasznahorkai) Yes, really. No, I'm serious.
m 2/2	In the Bedroom (Field)	Read: "Killings," from <i>In the Bedroom</i> (Dubus)
m 2/9	A Clockwork Orange (Kubrick)	Read: <i>A Clockwork Orange</i> (Burgess)
m 2/16	NO CLASS	Read: <i>A Walk on the Wild Side</i> (Algren)
m 2/23	A Walk on the Wild Side (Dmytryk) Lou Reed, "Walk on the Wild Side"	Read: <i>A Walk on the Wild Side</i> (Algren)
m 3/2	Alice (Svankmajer)	Read: <i>Alice's Adventures in Wonderland</i> (Carroll)
m 3/9	Slow Cinema	Read: <i>Béla Tarr, The Time After</i> (Rancière) Start: <i>The Melancholy of Resistance</i> (Krasznahorkai)
m 3/16	Spring Break	Read: <i>The Melancholy of Resistance</i> (Krasznahorkai)
m 3/23	Werckmeister Harmonies (Tarr)	Read: <i>The Melancholy of Resistance</i> (Krasznahorkai)
m 3/30	The Pervert's Guide to Cinema (Fiennes)	Handout Start: <i>Inherent Vice</i>
m 4/6	Adaptation (Jonze)	Read: "Orchid Fever" (Orlean) http://www.susanorlean.com/articles/orchid_fever.php
m 4/13	The Dark Side of Oz (Fleming)	Read: <i>The Wonderful Wizard of Oz</i> (Baum) Paper due: Adaptation Analysis
m 4/20	The Lover (Annaud)	Read: <i>The Lover</i> (Duras)
m 4/27	Inherent Vice seminar	Read: <i>Inherent Vice</i> (Pynchon)
m 5/4	Inherent Vice (Anderson)	Read: <i>Inherent Vice</i> (Pynchon)
Final	Final Exam	Essay/Exam analysis of one scene from the semester