

LITERATURE and *FILM*

Dr. Anthony Carlton Cooke / Semester 0000 / Room # / Email

D 10:00am-10:50am

Office Hours: D 0:00pm-0:00pm or by appointment

Course Description

In this course, we will examine the nature of adaptation: the methods of successful (and unsuccessful) conversion of literature into film. However, we will also challenge our assumptions regarding these two genres by asking some salient questions. For instance, we will think about what elements or practices make a book a “book” or a film a “film.” While at first glance, such an inquiry might seem obvious, it actually calls to mind other issues we will explore, such as the participation of readership and spectatorship in a work, debates around the nature of authorship, and group collaboration (especially in film, where large groups of people work together, actors improvise, and producers or financial backers influence plot direction). Finally, we will experiment with ideas surrounding audience and context by viewing film versions of stage plays (which are meant for live viewing), graphic novels, poetry, and multi-media films accessible only through streaming or as video files.

*Required Texts**

- William S. Burroughs, *Nova Express*
- Linda Costanzo Cahir and James M. Welsh, *Literature into Film: Theory and Practical Approaches*
- Dan Clowes, *Ghost World*
- F. Scott Fitzgerald, *The Great Gatsby*
- Allen Ginsberg, *Howl*
- Peggy M. Houghton, et al. *MLA: The Easy Way!* (ISBN: 0923568956; 978-0923568955)
- Zora Neale Hurston, *Their Eyes Were Watching God*
- Alan Moore and David Lloyd, *V for Vendetta*
- Chuck Palahniuk, *Fight Club*
- Philip Roth, *The Human Stain*
- Ntozake Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*

* Required texts are available in the campus bookstore. However, should you choose to purchase them elsewhere, any edition is acceptable.

* Supplementary film criticism essays will be provided by the instructor or will be made available on Course Reserves.

Policies

Attendance

Attendance is essential. Aside from documented absences for school-related activities, you may miss three classes without incident. For every class you miss after the third absence, I will lower your final grade by one-third of a letter (for example, a final grade of “B” becomes a “B-” and so on). Similarly, you are granted three excused incidents of tardiness. However, any incident of tardiness after three will count as an unexcused absence. Please meet with me at the beginning of the semester if you feel your situation warrants an exception to this rule. Keep in mind that only exceptions accompanied by proper documentation (for example, documentation from Student Health, the Emory Counseling Center, the Department of Athletics, or the Department of Access, Disability Services and Resources) will be considered.

Congruent with attendance is class participation, for which you are graded. “Participation” means being prepared to respond to the day’s assigned readings, having the appropriate texts on hand, being attentive and respectful during class discussions, and participating in peer review sessions. If you fail to abide by class participation policies, you will be given an unexcused absence for the day (see above).

Late Work

Assignments turned in late will have their highest possible grade reduced by one-third of a letter.

Technology

I encourage you to bring your laptops and pads for note taking and for reading e-books and articles. Bear in mind that attendance and class participation policies still apply: using technological devices for anything other than school-related activities (e.g., Facebook, Twitter, Instagram, gaming, texting, playing music, and the like) during class time will result in an unexcused absence for the day and for each infraction thereafter (see “Attendance and Participation”).

Grading Scale and Rubric

Scale	Description
A (93.00-100) A- (90.00-92.99)	Demonstrates sophisticated critical analysis and sentence-level writing skills well beyond assignment expectations. Adheres to formatting, citation, and academic language protocols. Engages with peers readily and willingly participates in discussions.
B+ (86.00-89.00) B (83.00-85.99) B- (80.00-82.99)	Demonstrates effective critical analysis and sentence-level writing skills with room for improvement. Adheres to formatting, citation, and academic language protocols only in part. Engages with peers and participates in discussions.

C+ (76.00-79.99) C (73.00-75.99) C- (70.00-72.99)	Demonstrates acceptable critical analysis and sentence-level writing skills but needs considerable improvement. Does not adhere to formatting, citation, and academic language protocols. Engages with peers only when prompted and rarely participates in discussions.
D+ (66.69.99) D (60.00-65.99)	Demonstrates lack of critical analysis and sentence-level writing skills and shows little to no improvement over time. Does not adhere to formatting, citation, and academic language protocols. Does not engage with peers and does not participate in discussions.
F (0-59.99)	A failure to respond to the requirements of the assignment.

Above is the grading scale for the class. You will be graded on ten quizzes (25% total), class participation (attendance and daily preparation) (15%), five book or film reviews (10% total), and four essays (50% total).

Assignments

Quizzes

When we have finished viewing a film, in the following class we will have a brief, five-minute quiz comprised of four Yes or No questions and a fifth question designed to give you an opportunity to think on your feet and show off your analytical skills. Please be sure to be present on these days.

Book/Film Reviews

Throughout the semester, you will be required to turn in reviews of a book or film. These reviews should be one page, single-spaced, with one inch margins on all sides. Early on, we will look closely at some exemplary examples of both genres, and learn how they are structured, the appropriate vocabulary, and other essentials you will need in order to write your own reviews successfully. By the end of the semester, you should have turned in a total of five book and film reviews; however, you must turn in at least two of one genre (3 book reviews and 2 film reviews or vice versa).

Research Papers

The four formal papers required for this class will go from short to longer lengths, and the critical requirements will advance in tandem with our critical skill advancement throughout the course. The breakdown is as follows:

Paper 1: 3 pages (5% of grade); Paper 2: 5 pages (10% of grade); Paper 3: 6 pages (15% of grade); Paper 4: 7 pages (20%).

You will have an opportunity to turn in a paper draft before each paper is due. The draft does not have to be complete, nor is it graded. However, they are required, since they are a chance for you to have me go over your work and give you assistance before you turn in your finished paper.

No outside sources are required for the first paper. Paper 2 requires a minimum of 5 sources. Paper 3 requires a minimum of 8 sources. Paper 4 requires a minimum of 10 sources. For this course we will follow the Modern Language Association (MLA) citation style. *MLA: The Easy Way* will help you with proper citation practices. Should you ever have any questions or concerns about your topic or regarding citation specificities, I encourage you to see me after class or during my office hours as many times to have you feel comfortable with your work.

Mandatory Film Screenings

Since we need class time for group work and for discussion of texts and films, attendance at film screenings are mandatory. After all, if you don't watch the film, you really miss half of the course. Please do not give in to temptation and rent/download the films. Your presence at the screenings is a component of your grade. Screenings are held in our classroom at 4pm.

Schedule

Wednesday 1/15: Introduction to the course

Friday 1/17: Analysis of book and film reviews

Monday 1/20: Martin Luther King, Jr. Day. No class.

Wednesday 1/22: Allan Ginsberg, "Howl"; Screening: *Howl*

Friday 1/24: Quiz on *Howl*; Houghton, et al, "The Language of Film and Its Relation to the Language of Literature"

Monday 1/27: Ntozake Shange, *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*

Wednesday 1/29: *For Colored Girls*; Screening: *For Colored Girls*

Friday 1/31: Quiz on *For Colored Girls*; Houghton, et al, "Plays into Film"

Monday 2/3: Sylvia Plath, "Lady Lazarus"; Film: *Lady Lazarus* at [Open Culture](#); Review 1 due

Wednesday 2/5: Quiz on *Lady Lazarus*; Philip Roth, *The Human Stain*

Friday 2/7: *The Human Stain*; Paper 1 draft due

Monday 2/10: *The Human Stain*

Wednesday 2/12: *The Human Stain*; Houghton, et al, “The Nature of Film Translation: Literal, Traditional, and Radical”; Screening: *The Human Stain*

Friday 2/14: *The Human Stain*; Paper 1 due

Monday 2/17: Quiz on *The Human Stain*; Jonathan Nolan, [“Memento Mori”](#)

Wednesday 2/19: Houghton, et al, “Short Stories into Film”; Screening: *Memento*

Friday 2/21: Shirley Jackson, “The Lottery”; Screening: *The Lottery* (in class)

Monday 2/24: Quiz on *Memento* and *The Lottery*; Chuck Palahniuk, *Fight Club*, Chapters 1-7; Review 2 due

Wednesday 2/26: *Fight Club*; Chapters 8-14; Screening: *Fight Club*

Friday 2/28: *Fight Club*; Chapters 15-17; Paper 2 draft due

Monday 3/3: *Fight Club*; Chapters 18-19

Wednesday 3/5: *Fight Club*; Chapters 20-22; Quiz on *Fight Club*

Friday 3/7: Dan Clowes, *Ghost World*; Paper 2 due

Monday 3/10-Friday 3/14: SPRING BREAK

Monday: 3/17: *Ghost World*

Wednesday 3/19: *Ghost World*; Screening: *Ghost World*

Friday 3/21: Quiz on *Ghost World*; Alan Moore and David Lloyd, *V for Vendetta*; Review 3 due

Monday 3/24: *V for Vendetta*

Wednesday 3/26: *V for Vendetta*; Screening: *V for Vendetta*

Friday 3/28: Quiz on *V for Vendetta*; Zora Neale Hurston, *Their Eyes Were Watching God*, Chapters 1-2; Paper 3 draft due

Monday 3/31: Hurston, *Their Eyes*, Chapters 3-9; Houghton, et al, “The Film Industry and the Collaborative Work of Filmmakers”

Wednesday 4/2: *Their Eyes*, Chapters 10-14; Screening: *Their Eyes Were Watching God*

Friday 4/4: *Their Eyes*, Chapter 15-20 Paper 3 due

Monday 4/7: Quiz on *Their Eyes Were Watching God*; F. Scott Fitzgerald, *The Great Gatsby*, Chapters 1-3; Review 4 due

Wednesday 4/9: *Gatsby*, Chapters 4-6; Screening: *Gatsby*

Friday 4/11: *Gatsby*, Chapters 7-9

Monday 4/14: Quiz on *Gatsby*; Houghton, et al, "Novels and Novellas into Film and an Aesthetic Rubric for Film Translations of Literature"

Wednesday 4/16: Philip K. Dick, "Paycheck"; Screening: *Paycheck*

Friday 4/18: William S. Burroughs, *Nova Express*, from "Last Words" to "Towers Open Fire"

Monday 4/21: Film: Andre Perkowski, selections from *Nova Express* (in class)

Wednesday 4/23: *Nova Express*, from "Crab Nebula" to "Remember I was Carbon Dioxide"; Paper 4 draft due

Friday 4/25: *Nova Express*, from "Gave Proof Through the Night" to "Clom Friday"; Review 5 due

Monday 4/28: Perkowski, selections from *Nova Express* (ditto); last day of class

5/5: Paper 4 due