

# College of San Mateo Course Outline

- New Course  
 Update/No change  
 Course Revision (Minor)  
 Course Revision (Major)

Date: 2/9/12

Department: Film Number: 277

Course Title: Film and Literature Units: 3

Total Semester Hours Lecture: 48 Lab: 16 Homework: 96 By Arrangement:

### Length of Course

- Semester-long  
 Short course (Number of weeks \_\_\_)  
 Open entry/Open exit

### Grading

- Letter  
 Pass/No Pass  
 Grade Option (letter or Pass/No Pass)

Faculty Load Credit (To be completed by Division Office; show calculations.):

Calculations 48/16=3 flcs; 16/16 x .70 = 0.7

1. Prerequisite (Attach Enrollment Limitation Validation Form.)

English 100

2. Corequisite (Attach Enrollment Limitation Validation Form.)

None.

3. Recommended Preparation (Attach Enrollment Validation Form.)

Film 100

4. Catalog Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

277 FILM AND LITERATURE (3) (Pass/No Pass or letter grade option.) Minimum of 48 lecture hours and 16 lab hours per term. **Prerequisite:** ENGL 100 with grade of C or higher. **Recommended Preparation:** Film 100 with grade of C or higher. Comparative study of film and literature, emphasizing similarities and differences between the two artistic modes. Focus on film adaptations of novels, authors and directors, genres, international works, period pieces, etc. Lecture, discussion, related readings and screenings, writing of critical papers. Topic varies with each semester offering. (May be taken three times for a maximum of 9 units.) (Same as LIT. 277) (AA, CSU)

5. Class Schedule Description (Include prerequisites/corequisites/recommended preparation. For format, please see model course outline.)

Same as above

6. Student Learning Outcomes (Identify 1-6 expected learner outcomes using active verbs.)

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

- 1) identify significant similarities and differences between film and literature as distinct artistic modes;
- 2) explain and analyze, verbally and in writing, the relationship between film language and literary language;
- 3) articulate independent, critical interpretations of filmed adaptations of literary works.

7. **Course Objectives** (Identify specific teaching objectives detailing course content and activities. *For some courses, the course objectives will be the same as the student learning outcomes. In this case, "Same as Student Learning Outcomes" is appropriate here.*)

Same as Student Learning Outcomes.

8. **Course Content** (Brief but complete topical outline of the course that includes major subject areas [1-2 pages]. Should reflect all course objectives listed above. In addition, a sample course syllabus with timeline may be attached.)

Film/Literature 277: Shakespeare and Jane Austen

The course will focus on reading selected works of William Shakespeare and Jane Austen and viewing selected film versions of these works. Both Shakespeare's plays and Austen's novels have provided literary source material for several recent critically acclaimed and popular films. Both authors' works are from historically significant past eras (Renaissance and Victorian), and thus facilitate analysis of "period" films, and film's contemporary fictionalization of historical fiction. Both authors' works provide compelling portrayals of British society; they also lend themselves to discussion of gender issues.

Shakespeare's Plays

Week 1: Read and discuss *Hamlet*

Week 2: Screen and Discuss Olivier's *Hamlet* (1948)

Week 3: Screen and discuss Branagh's *Hamlet* (1997)

Week 4 Read and discuss *Richard III*

Week 5: Screen and discuss Olivier's *Richard III* (1955)

Week 6 Screen and discuss McKellan's *Richard III* (1996)

Week 7: Read and discuss *Romeo and Juliet*

Week 8: Screen and discuss Zeffirelli's *Romeo and Juliet* (1968)

Week 9: Screen and discuss Lurhmann's *Romeo and Juliet* (1996)

Week 10: Midterm

Jane Austen's novels

Week 11: Read and discuss Austen's *Persuasion*

Week 12: Screen and discuss McGrath's *Persuasion* (1997)

Week 13: Read and discuss Austen's *Emma*

Week 14: Screen and discuss Michel's *Emma* (1997)

Week 15: Read and discuss *Sense and Sensibility*

Week 16: Screen and discuss Lee's *Sense and Sensibility* (1996)

Week 17: Final Exam

[The above order for discussing the various works is one possible chronology. Faculty can rearrange the order for presenting the artistic works as they see fit.]

Students will devote time to reading and discussing the above literary works on their own terms. Also, with Shakespeare, for example, students view two film versions of each play, which aids with comprehension of more difficult material, but also allows students to appreciate different film styles and different directors working with the same original play. The screenings also offer students the opportunity to explore distinct interpretations of the literary work, thus emphasizing the ways literature (and film) is open to multiple meanings. The films screened reflect a wide variety of cinematic approaches and timer periods. The literary works become explored in depth through the films and discussions. Students actively analyze the literary and cinematic modes in comparison, evaluating differences in relation to tone, narrative structure, emotional intensity, dramatic and political emphasis, etc.

9. **Representative Instructional Methods** (Describe instructor-initiated teaching strategies that will assist students in meeting course objectives. Describe out-of-class assignments, required reading and writing assignments, and methods for teaching critical thinking skills. **If hours by arrangement are required, please indicate the additional instructional activity which will be provided during these hours, where the activity will take place, and how the activity will be supervised.**)

Lectures; critical discussion of literary work and film screenings; supplemental materials such as slides, articles, and recordings may be used.

10. **Representative Methods of Evaluation** (Describe measurement of student progress toward course objectives. Courses with required writing component and/or problem-solving emphasis must reflect critical thinking component. If skills class, then applied skills.)

The final grade for the course will be based on a journal, the midterm and final exams, at least two critical papers, and participation. The journal will be comprised of students' impressions and questions recorded each week, to be collected periodically. The midterm and final exam will be short essay and multiple choice, based on lectures, screenings, and readings. The critical papers (5-7 pages) will analyze filmed adaptations not covered in class, with emphasis on interpretation and writing ability.

11. **Representative Text Materials** (With few exceptions, texts need to be current. Include publication dates.)

Desmond, John and Peter Hawkes, *Adaptation: Studying Film and Literature*, McGraw Hill, 2005  
Griffith, James, *Adaptations as Imitations: Films from Novels*, Univ of Delaware, 1997  
Cartmell, Deborah and Imelda Whelehan, *Cambridge Companion to Literature on Screen*, Cambridge, 2007

Prepared by: \_\_\_\_\_  
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Submission Date: \_\_\_\_\_