University of Wisconsin-Whitewater

Curriculum Proposal Form #3

## New Course

**Effective Term:** 2141 (Spring 2014)

**Subject Area - Course Number: FILM 352 Cross-List: ENGLISH 352**

**Course Title:** (Limited to 65 characters) Literature on Film

**25-Character Abbreviation:** Literature on Film

**Sponsor(s):** John McGuigan

**Department(s):** Languages & Literature

**College(s):** Letters and Sciences

# **Consultation took place**: [ ]  NA [x]  Yes (see Film Studies proposal consultations)

**Programs Affected:** Languages and Literatures: English, English Education, Film Studies

**Is paperwork complete for those programs?** (Use "Form 2" for Catalog & Academic Report updates)

[ ]  NA [x]  Yes [ ]  will be at future meeting

**Prerequisites:** ENGLISH 102, ENGLISH 105, OR ENGLISH 162

**Grade Basis:** [x]  Conventional Letter [ ]  S/NC or Pass/Fail

**Course will be offered:** [x]  Part of Load [ ]  Above Load

 [x]  On Campus [ ]  Off Campus - Location

**College:** **Dept/Area(s):** Languages & Literatures

**Instructor:** John McGuigan

**Check if the Course is to Meet Any of the Following:**

[ ]  Technological Literacy Requirement [ ]  Writing Requirement

[ ]  Diversity [x]  General Education Option:

**Credit/Contact Hours:** (per semester)

Total lab hours:       Total lecture hours: 48

Number of credits: 3 Total contact hours: 48

**Can course be taken more than once for credit? (Repeatability)**

[ ]  No [x]  Yes Repeatable with change of topic

**Note:** This course serves the proposed Film Studies minor. It also serves as an elective for the English and English Education majors and minors along with General Education goals at the intermediate level.

**Course justification:** This course will serve the proposed Film Studies minor. Secondarily, it promises to serve English (BA/BS) and English Education (BSE) majors. It also has the potential to serve BA candidates in the College of Letters & Science. The course enables students in various majors to better understand cinema, the foundation for today’s visual media, as an art form and a social force. It will expose students to the cultural contexts of film adaptation, as well as enhance their understanding of the conventions and development of film. Literary adaptation drives a significant proportion of the artistic and industrial production and marketing of films, and for this reason offers an important window into cultural influence and cultural production. This course is designed to provide students that understanding through in-depth study and analysis of the ways narrative literature can be adapted to modern cinematic idioms. The course will chart presentations of the human condition, comparing literary representations to their cinematic counterparts. For instance, what “Clarissa Dalloway”—the title character of Virginia Woolf’s novel—represents in 1925 is significantly different from what she represents in the 1997 film adaptation (starring Vanessa Redgrave), and changes again when written into Michael Cunningham’s 2000 novel *The Hours*, itself adapted to film in 2002 (starring Meryl Streep and Nicole Kidman).

For Film minors and English majors, the course provides an opportunity for comparative cultural analysis in the context of the adaptation of traditional literary forms to modern and postmodern visual and narrative idioms. For English Education majors in particular, such analytical skills will provide methodologies for navigating the increasingly media-saturated secondary education environment. For potential film studies minors, the course will provide essential practice in the interpretation of cinematic idioms and formal conventions. And for all majors, the course will provide the opportunity for critical thinking about cultural representations as they are articulated in modern cinema, perhaps the most powerful tool of the last century for reinforcing, celebrating, and contesting notions of race, class, and gender.

**Budgetary impact:** The course will be taught by existing faculty members. Please see the Film Studies Minor proposal below (p. 8) for the estimated expense of shifting faculty teaching loads.

**Short Course Description:** This course examines the complex cultural work of adapting literature to film. Through critical analysis of narrative fiction—short stories, novels, plays, graphic novels—and the films they inspire, students will investigate the history, narrative conventions, iconic elements, and cultural significance of literary adaptations to film.Repeatable with topic change.

**Relationship to program learning objectives:** Film 352 will serve the proposed Student Learning Outcomes (SLOs) for the Film Studies minor.



**Specific Course objectives for Film 352: Literature on Film**

—improve ability to work as a group in the exchange and presentation of ideas (SLO 1)

—develop ability to analyze and write about film and culture (SLO 1)

—understand how film appropriates and constructs cultural significance (SLO 2)

—deploy introductory concepts of cultural, social, and economic difference (SLO 5)

**Relationship to English learning objectives:**

*Literature on Film* also serves learning outcomes in English. The Languages and Literatures department emphasizes critical thinking as a function of reading texts closely and constructing written interpretive arguments. *Literature on Film* is structured to provide instruction in close reading, written analysis, and research. English Majors also confront the relationships among form, language, and content in various genre-related courses (e.g. poetry, fiction, and drama). *Literature on Film* will provide English Majors with greater experience interpreting texts within the context of genre.

Corresponding Languages and Literatures SLOs:

1. **read closely**  read texts closely for nuances of language, content, and form
2. **write effectively**   produce clear and coherent prose demonstrating effective use of grammar and style
3. **construct arguments**   execute well-structured, thesis-driven interpretations based on textual evidence
4. **conduct research** develop extended arguments that take account of existing scholarly conversations
5. **analyze conventions**  analyze texts using an understanding of generic conventions and literary devices.

**Relationship to LEAP objectives:**

*Literature on Film* serves LEAP objectives as well. With its focus on the appropriation and construction of culturally significant material, the course promotes “knowledge of human cultures.” In the LEAP category of “Intellectual and Practical Skills,” Film 352 relies on “inquiry and analysis,” “critical thinking,” and “written and oral communication.” Through analysis of cultural transmission, the course provides an opportunity for students to improve their “intercultural knowledge,” allowing them to develop “skills for lifelong learning.”

**Relationship to General Education goals:**

1. Think critically and analytically integrate and synthesize knowledge, and draw conclusions from complex material
2. Make sound ethical and value judgments based on… an understanding of shared cultural heritage…
3. Understand and appreciate the culture diversity of the U.S. and other countries…
4. Acquire a base of knowledge common to educated persons and the capacity to expand that base over their lifetime
5. Communicate effectively in written, oral, and symbolic form
6. Understand the nature and physical world, the process by which scientific concepts are developed and modified
7. Appreciate the fine and performing arts.
8. Develop the mathematical and quantitative skills necessary of calculation, analysis and problem solving.
9. Understand the principles essential for continual mental and physical well-being.

As the description here suggests, Film 352 will promote many of the above general education goals, especially numbers 1, 2, 3, 4, 5, and 7.

* Film analysis demands critical thinking and knowledge synthesis (1).
* Analysis of how film reflects cultural moments, both assuming and challenging situated value systems, enhances students’ ability to make ethical judgments based on a “shared cultural heritage” (2).
* As a lens for culture, the critical study of film opens an important avenue for appreciating national and global diversity (3).
* The visual literacy acquired in Film 352 will enhance students’ ability to view cinema critically, an activity most will pursue throughout their lifetimes (4).
* Students in Film 352 will gain practice in both written and oral communication (5).
* Film selections will ensure that students are exposed to high quality cinematic works—which should be considered aesthetic productions that rival the best of “the fine and performing arts”—allowing students to refine their aesthetic judgment and enhance their appreciation of the art of filmmaking (7).

**Tentative Syllabus:**

**FILM 352: Literature on Film**

**John McGuigan**

**Laurentide 3235 • phone: 472-5057 • email:** **mcjuigaj@uww.edu** **• hours: tba**

Course Aims:

This course examines the relationship of literature and film by considering a question that precedes them both: what does it mean to be human? It’s an enduring question, and film adaptation allows us to consider how our culture answers this question in different ways at different times. Literary adaptation drives a significant proportion of the artistic and industrial production and marketing of films, and for this reason offers an important window into cultural influence and cultural production. We will examine film adaptations of from the 1960s to the present in order to analyze how cinema appropriates literature. For instance, how is Virginia Woolf’s character, Clarissa Dalloway, transformed from her first written appearance in 1925, to her filming in 1997, to her rewriting in 2000, to her re-filming in 2002? What do those transformations tell us about cultural and social values at those moments in time?

This course will be writing intensive. You will keep a journal, write short analyses, and two analytical papers. During the course of the semester you will present one of your analyses to the class. Your work in the course will culminate in an analytical essay exam responds to the latter part of the semester. The goals of the course can be summarized as follows:

* Develop skills in analyzing narratives and films in their various cultural contexts
* Become fluent in discussing and writing about film, narrative, and culture
* Gain a nuanced understanding of how films of literature adapt and express literary and cultural values to other times and places.

Texts: Films:

Brian Aldiss: “Supertoys Last All Summer Long” (1969) *2001: A Space Odyssey (1968)*

Philip K. Dick: *Do Androids Dream of Electric Sheep?* (1968)  *The Prime of Miss Jean Brodie (1969)*

Arthur C. Clarke: “The Sentinel” (1948)  *Bladerunner (1982)*

Arthur C. Clarke: *2001: A Space Odyssey* (1968) *1984 (1984)*

Timothy Corrigan: *A Short Guide to Writing about Film Mrs. Dalloway (1997)*

Michael Cunningham: *The Hours: A Novel* (2000) *AI: Artificial Intelligence (2001)*

PD James: *Children of Men* (1992) *The Hours (2002)*

Alan Moore, David Lloyd: *V for Vendetta* (1995) *V for Vendetta (2005)*

George Orwell: *1984* (1949) *Children of Men (2006)*

Muriel Spark: *The Prime of Miss Jean Brodie* (1961)

Virginia Woolf: *Mrs. Dalloway* (1926)

Grading:

Participation & Attendence: 20%

Informal Writing: 20%

Analytical Essays (2): 40%

Final Exam: 20%

Grade Scale:

A = 93–100 A- = 90–92 B+ = 87–89 B = 83–86 B- = 80–82

C+ = 77–79 C = 73–76 C- = 70–72 D = 60–69 F = < 60

Special Needs: If you require any special accommodations to participate fully in this course, please let me know as soon as possible so that we can make necessary arrangements.

University Policy Statement: The University of Wisconsin-Whitewater is dedicated to a safe, supportive and non-discriminatory learning environment. It is the responsibility of all undergraduate and graduate students to familiarize themselves with University policies regarding Special Accommodations, Misconduct, Religious Beliefs Accommodation, Discrimination and Absence for University Sponsored Events. (For details please refer to the Undergraduate and Graduate Timetables; the "Rights and Responsibilities" section of the Undergraduate Bulletin; the Academic Requirements and Policies and the Facilities and Services sections of the Graduate Bulletin; and the "Student Academic Disciplinary Procedures" [UWS Chapter 14], and the "Student Nonacademic Disciplinary Procedures" [UWS Chapter 17]).

Film 352: Literature on Film

Course Schedule

**UNIT I: Who are we?**

Week 1

*reading:* Arthur C. Clarke: “The Sentinel” (1948); *2001: A Space Odyssey* (1968)

*film*: *2001: A Space Odyssey* (dir. Stanley Kubrick, 1968)

*assignments*: response, short analysis

Week 2

*reading:* Arthur C. Clarke: “The Sentinel” (1948); *2001: A Space Odyssey* (1968)

*film*: *2001: A Space Odyssey* (dir. Stanley Kubrick, 1968)

*assignments*: response, short analysis, shot-by-shot

Week 3

*reading:* Philip K. Dick: *Do Androids Dream of Electric Sheep?* (1968) ISBN: 0345404475

 *film*: *Bladerunner* (dir. Ridley Scott, 1982) – theatrical release

*assignments*: response, short analysis

Week 4

*reading:* Philip K. Dick: *Do Androids Dream of Electric Sheep?* (1968) ISBN: 0345404475

 *film*: *Bladerunner* (dir. Ridley Scott, 1982) – director’s cut

*assignments*: response, short analysis, shot-by-shot

Week 5

*reading:* Brian Aldiss: “Supertoys Last All Summer Long” (1969)

*film: AI: Artificial Intelligence* (dir. Stephen Spielberg, 2001)

*assignments*: response, analytical essay

**UNIT II: Why do we make such a mess of things?**

Week 6

*reading*: George Orwell: *1984* (1949)

*film: 1984* (dir. Michael Radford, 1984)

*assignments*: response, short analysis

Week 7

*reading*: George Orwell: *1984* (1949)

*film: 1984* (dir. Michael Radford, 1984)

*assignments*: response, short analysis, shot-by-shot

Week 8

*reading:* PD James: *Children of Men* (1992)

*film: Children of Men* (dir. Alfonso Cuarón, 2006)

*assignments*: response, short analysis

Week 9

*reading:* PD James: *Children of Men* (1992)

*film: Children of Men* (dir. Alfonso Cuarón, 2006)

*assignments*: response, short analysis, shot-by-shot

Week 10

*reading:* Alan Moore, David Lloyd: *V for Vendetta* (graphic novel, 1995)

*film: V for Vendetta* (dir. James McTeigue, 2005)

*assignments*: response, analytical essay

**UNIT III: How do we live with ourselves?**

Week 11

*reading:* Muriel Spark: *The Prime of Miss Jean Brodie* (1961)

*film: The Prime of Miss Jean Brodie* (dir. Ronald Neame, 1969)

*assignments*: response, short analysis

Week 12

*reading:* Virginia Woolf: *Mrs. Dalloway* (1926)

*film: Mrs. Dalloway* (dir. Marleen Goriss, 1997)

*assignments*: response, short analysis

Week 13

*reading:* Virginia Woolf: *Mrs. Dalloway* (1926)

*film: Mrs. Dalloway* (dir. Marleen Goriss, 1997)

*assignments*: response, short analysis, shot-by-shot

Week 14

*reading:* Michael Cunningham: *The Hours: A Novel* (2000)

*film: The Hours* (dir. Stephen Daldry, 2002)

*assignments*: response, short analysis

Week 15

*reading:* Michael Cunningham: *The Hours: A Novel* (2000)

*film: The Hours* (dir. Stephen Daldry, 2002)

*assignments*: response, short analysis, shot-by-shot

Week 16

 review; final exam

**Bibliography**

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