English/Film Studies 329

Film and Literature

Summer 2017

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Course Description:

This course will explore approaches to the art, theory, and cultural politics of movie adaptations, even challenging what is meant by the term “adaptation” itself. Through readings and screenings, students will be asked to interrogate these and other questions: What is the nature of the “literary” and the “cinematic”? Why do so many of the films described as adaptations derive from canonical literature rather than from other sources? How do the different media affect the ways in which stories are told? Why is the book always “better” than the movie? To support students in developing and focusing their own theories of adaptation, we will also be reading selected adaptation theory and criticism, including writings by Andre Bazin, Robert Stam, and Dudley Andrew.

Required Texts:

Course Readings: The novels are listed below. All other course readings are available online on our course pages. I recommend that you save the articles to your computer so you can have access to them at any time. You may read them offline, print your own hard copies, or read them online.

Screenings: As this is a media studies course, you will be required to watch three films. You have the responsibility to acquire the required films and watch them on your own time. Films will all be easily rentable (via libraries, video stores, or Netflix). The screenings are required, so you must make sure that you have the time and technical capacity for viewing. (See the course calendar for dates.)

Texts:

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Director</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chbosky, Stephen</td>
<td>The Perks of Being a Wallflower</td>
<td>Stephen Chbosky</td>
<td>2012</td>
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<tr>
<td>Green, John</td>
<td>The Fault in Our Stars</td>
<td>Josh Boone</td>
<td>2014</td>
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<tr>
<td>Picoult, Jodi</td>
<td>My Sister’s Keeper</td>
<td>Nick Cassavetes</td>
<td>2009</td>
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Assignments and Grading:

Discussion and Participation: This course relies on the active and engaged participation of all students. We will spend the majority of our time during the course discussing the readings and screenings. Your consistent engagement will result in more complete and intelligent understanding of the material, and therefore, greater success in the course. For this part of the course, you will write the equivalent of roughly 3-4 pages per unit in the discussions forums. This is the reason why discussion and participation is worth 45% of your semester grade. Please read the posted handouts "Discussion Guidelines" and "Assessment Rubric" (under "Content") for details about how our conversations will work and what is expected of you (and what you can expect from me). All posts are due by 10pm unless otherwise noted. Your groups will remain constant throughout the term unless otherwise noted.

Essays: The three essays will assess your comprehension of the theories, methods, trends, histories, and styles that will be presented to you through lectures, readings, and screenings.

1) Discussion posts 45% -- Students are expected to participate in discussions and to be sufficiently prepared for every class meeting.

2) Quizzes 10% -- Mostly content.

3) Mini-essays on issues in adaptation (3) 45% -- At the end of every novel/film pair, you will be given a question in which I ask you to integrate the novel, the film, and the theoretical readings we are currently studying, 3-4 pages.

Notes: These policies are subject to change with due notice. English Department policies on Academic Dishonesty and Grievances are posted on a bulletin board in the west corridor of Curtin 4 and on the English Department homepage.