**Hong Kong Shue Yan University**

**Department of English Language and Literature**

1st term 2018-2019

**Course Title** : Literature and Film

**Course Code** : ENG 283

**Year of Study** : 2nd & 3rd

**Number of Credits** : 3

**Duration in Weeks** : 14

**Contact Hours Per Week** :Lecture (2 Hours)

: Tutorial (1 Hour)

**Pre-requisite(s)** : NIL

**Updated by** : Dr. Benjamin FREUDENBERG

**Course Description**

The aim of this course is to familiarize students with the multiple relationships between literature and film through in-depth analyses of major literary and cinematic works. It aims to explicate essential differences as well as similarities among literary genres such as novel, drama/theatre, and poetry, etc. and their translation onto the screen. Theories of print and media culture respectively will be brought forth, in order for students to develop a firm grasp of their (historically) different modes of operation, regimes of representation, as well as their aesthetic conjunction under certain circumstances. Issues of adaptation will be highlighted in the juxtaposition of literary ‘original’ with cinematic counterpart.

**Course Outcomes, Teaching Activities and Assessment**

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| **Course Intended Learning Outcomes (ILOs)** |
| Upon completion of this course students should be able to: |
| **ILO1** | explicate differences and similarities between literary texts and their adaptations in writing |
| **ILO2** | contrast written language and cinematic language |
| **ILO3** | apply theories of representation in reading filmic texts |
| **ILO4** | demonstrate an understanding of cinematic language |
| **ILO5** | critically analyze literary texts as well as their cinematic counterparts  |

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| **Teaching and Learning Activities (TLAs)** |
| **TLA1** | Textual analysis of the literary/cinematic works  |
| **TLA2** | Explanation of cinematic language |
| **TLA3** | Demonstration of use of cinematic language through cinematic examples |
| **TLA4** | Critical reading of texts in relation to the key concepts |
| **TLA5** | Analysis of the film adaptations |
| **TLA6** | Comparison of the literary and filmic text by screening of film excerpts |
| **TLA7** | In-class discussions |
| **TLA8** | Oral Presentations by students |
| **TLA9** | Writing of Term Paper |

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| **Assessment Tasks (ATs)** |
| **AT1** | Oral Presentation | 20% |
| **AT2** | Midterm Quiz | 10% |
| **AT3** | Term Paper | 30% |
| **AT4** | Final Examination | 40% |
|  | TOTAL | 100% |

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| **Alignment of Course Intended Learning Outcomes, Teaching and Learning Activities and Assessment Tasks**  |
| **Course Intended Learning Outcomes** | **Teaching and Learning Activities** | **Assessment Tasks** |
| ILO1 | TLA1,2,3,6,9 | AT2,3,4 |
| ILO2 | TLA3,5,6,7,8,9 | AT1,2,3,4 |
| ILO3 | TLA4,5,6,7,8,9 | AT1,3,4 |
| ILO4 | TLA3,5,6,7,8,9 | AT2,3 |
| ILO5 | TLA4,6,7,8,9 | AT1,3,4 |

**Course Outline**

**Week 1 Introduction to Adaptation: From Literature to Film**

Reading:

Stam, Robert. (2005) “Introduction: The Theory and Practice of Adaptation.” *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. London: Blackwell. pp. 1-52.

**Week 2 Re-presenting Shakespeare with Cultural Difference: *King Lear***

Reading:

Shakespeare, William. *King Lear*.

**Week 3 Re-presenting Shakespeare with Cultural Difference: *King Lear***

Film:

Kurosawa, Akira. *Ran*.

**Week 4 Re-presenting Shakespeare with Cultural Difference: *King Lear***

**Week 5 Gothic Horror: *Dracula***

Reading:

Stoker, Bram. *Dracula*.

**Week 6 Gothic Horror: *Dracula***

Film:

Coppola, Francis Ford. *Bram Stoker’s Dracula*.

**Week 7 Gothic Horror: *Dracula***

**Week 8 Colonialism and Politics: *Heart of Darkness***

Reading:

Conrad, Joseph (2000) *Heart of Darkness*

**Week 9 Colonialism and Politics: *Heart of Darkness***

Film:

Coppola, Francis Ford. (2010) *Apocalypse Now Redux*

**Week 10 Colonialism and Politics: *Heart of Darkness* & *Apocalypse Now***

**Week 11 Nationhood and Identity: *The English Patient***

Reading:

Ondaatje, Michael. (1993) *The English Patient*.

**Week 12 Nationhood and Identity: *The English Patient***

Film:

Minghella, Anthony. (1996) *The English Patient*.

**Week 13 Nationhood and Identity: *The English Patient***

**Week 14 Recapitulation**

**Academic Honesty**

You are expected to do your own work. Dishonesty in fulfilling any assignment undermines the learning process and the integrity of your college degree. Engaging in dishonest or unethical behavior is forbidden and will result in disciplinary action, specifically a failing grade on the assignment with no opportunity for resubmission. A second infraction will result in an F for the course and a report to College officials. Examples of prohibited behavior are:

* Cheating – an act of deception by which a student misleadingly demonstrates that s/he has mastered information on an academic exercise. Examples include:
* Copying or allowing another to copy a test, quiz, paper, or project
* Submitting a paper or major portions of a paper that has been previously submitted for another class without permission of the current instructor
* Turning in written assignments that are not your own work (including homework)
* Plagiarism – the act of representing the work of another as one’s own without giving credit.
	+ Failing to give credit for ideas and material taken from others
	+ Representing another’s artistic or scholarly work as one’s own
* Fabrication – the intentional use of invented information or the falsification of research or other findings with the intent to deceive

**To comply with the University’s policy, the term paper has to be submitted to VeriGuide.**

**Open Book Policy**

The final examination will be open-book format. You are allowed to bring a printed dictionary and the principal texts to the examination. No photocopies of the texts are allowed.

**Resources**

**Principal Texts**

Conrad, Joseph (2012) *Heart of Darkness*.

Ondaatje, Michael. (1993) *The English Patient*. New York: Vintage.

Shakespeare, William. (1997) *King Lear* (Arden Shakespeare. Third Series). Arden.

Stoker, Bram. (2001) *Dracula*. Bedford/ St. Martin.

**Supplementary Readings**

Aebischer, Pascale et al., eds. (2003) *Remaking Shakespeare: Performance Across Media, Genres and Cultures*. New York: Palgrave Macmillan.

Boyum, Joy Gould. (1985) *Double Exposure: Fiction into Film*. New York: New American Library.

Cancalon, Elaine D. and Antoine Spacagna, eds.(1994) *Intertextuality in Literature and Film*. Gainesville: UP of Florida.

Cartmell, Deborah & Wheledan, Imelda, ed. (1999) *Adaptations: From Text to Screen, Screen to Text*. New York and London: Routledge.

Corrigan, Timothy, ed. (1998) *Film and Literature: An Introduction and Reader*. Pearson Education.

Giddings, Robert, K. Selby, and Chris, Wensley. (1990) *Screening the Novel: The Theory and Practise of Literary Dramatization*. Basingstoke: Macmillan.

Hill, John et al, eds. (2000) *Film Studies: Critical Approaches*. London: Oxford University Press.

Kaplan, E. Ann. (1996) *Looking for the Other: Feminism, Film and the Imperial Gaze*. New York & London: Routledge.

Kaplan, E. Ann. (2000) *Feminism and Film.* London: Oxford University Press.

Lothe, Jacob. (2000) *Narrative in Fiction and Film*. London: Oxford University Press.

MacFarlane, Brian. (1996) *Novels Into Film: An Introduction to the Theory of Adaptation*. London: Oxford University Press.

McDougal, Stuart Y. (1985) *Made into Movies: From Literature to Film*. New York: Holt, Rinehart and Winston.

Naremore, Jamesed. (2000) *Film Adaptation*. Rutgers University Press.

Penley, Constance. (1988) *Feminism and Film Theory*. New York & London: Routledge.

Raengo, Alexandra. (2004) *Literature and Film: A Guide to the Theory and Practice of Film Adaptation*. London: Blackwell.

Reynolds, Peter, ed. (1983) *Novel Images: Literature in Performance*. London: Routledge.

Ruppert, Jeanne, ed. (1994) *Gender: Literary and Cinematic Representation*. Gainesville: UP of Florida.

Films

*Apocalypse Now Redux*. (2010) Dir. Francis Ford Coppola. (153 mins)

*Bram Stoker’s Dracula*. (1992) Dir. Francis Ford Coppola. (127 mins)

*The English Patient*. (1996) Dir. Anthony Minghella. (160 mins)

*Ran* (1985) Dir. Akira Kurosawa. (160 mins)