

Fall Semester, 2019 English 3310:– British Novels and Film Adaptation

The class meets on Wed., 6-8:30 p.m. MAB 113 [**Note:** room number subject to change] This syllabus will also serve as a general description of the course under the course number of English; graduate students will have some additional assignments.

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TEXTS print novel versions of the narratives considered in the class and DVD versions of these same narratives

Tom Jones by Henry Fielding

Wuthering Heights by Emily Bronte

Far from the Madding Crowd by Thomas Hardy

Possession by A. S. Byatt

Atonement by Ian McEwan

Talking It Over by Julian Barnes

COURSE DESCRIPTION AND PROPOSED OUTCOMES AND OBJECTIVES: Students in this course will study the relationship between a given film as a narrative form and the original novel on which the film is based to learn the following skills:

(1) to become familiar with the current vocabulary used in the analysis of narrative literary form, whether in print or on film; (2) identify the basic film-making techniques and story components as used to tell a story visually and audibly; (3) to discern these elements in well-crafted films that effectively tell stories visually and audibly, to differentiate these films from those only mediocre; (4) to recognize the qualities of certain films which have earned their status as classics, differentiating between existence in a film of a certain technique and excellent use and application of the technique in the film; (5) to identify how values of the society and culture in which these films were produced affected their final form and (6) be able to produce critically-based written film analyses of some aspect of one or more of the films studied in this class or an equivalent film, using effective evaluative and expletive criteria applied while viewing film and reading established critical opinion written about the film.

For the Purposes of Program Outcomes, the Course Objectives for this course are as follows: Students in this course will be able to

Understand the vocabulary and techniques of narrative film-making used to create audio/visual cinematic narratives and then apply this knowledge to the analysis of these narratives, developed from adaptations of print fictional forms (short story, novel, etc.) as well as from original film-script

Be able to respond effectively in critical analysis essays and exams on relationships between cinematic narratives screened and discussed in this course and the novels on which the cinematic narratives are based

Develop and organize essays written in expository, persuasive, and research-based modes.

Conduct online research using library databases and creditable web sites.

Graduating students in English major and Education Generalist programs will demonstrate that they can

1. Construct essays that demonstrate unity, organization, coherence, and development
2. Analyze literary works by applying principles of literary criticism or theory
3. Produce research-based critical analyses and research papers that demonstrate the ability to locate a variety of acceptable sources, to employ them effectively through quotations or paraphrases, and then integrate them smoothly into the writer's own prose, and document them correctly using MLA format
4. Demonstrate creativity or originality of thought in written or multimedia projects
5. Compare/contrast and analyze major works and periods of literature assigned in this course..
6. Understand how to interpret, analyze, evaluate and produce visual images and messages in various media and to provide students with opportunities to develop skills in this area.

GRADING: The final grade in the course will be determined from the following weighted assignments:

(1) number of classes attended X 2; [i.e. each class attended is worth 2 points.]

(2) number of critical analyses completed and submitted by deadlines established, based on films screened in the class X 20; graduate film paradigm developed with researched sources listed used to evaluate a given film as a cinematic narrative.. Of the films screened and discussed in the class, you must submit analytical written critiques on a minimum of six separate films. The final exam will be a real-time, objective set of questions answered in response to selected film clips, shown in class the night of the final.

Exams are objective and short answer in format, open book and open notes. The written critical analyses are to be critiques, electronically submitted through Blackboard: with format equivalent to one inch margins, double-spaced, written on one side of the page, with a text of **3-5** pages in length. It is a short documented critique showing evidence of research performed by using at least three written sources (in-print or on-line) integrated into the text of the critique through quotation and paraphrase of material from the outside sources. These sources should be properly cited in the text using the current MLA system of documentation, and each source should be properly listed in a Works Cited list at the end of the critique. The Work Cited list is not to be counted as a page of text. Sources may be acquired from the internet WWW, but at least one source must be from a hard-copy text (i.e. off the shelf) in the Sul Ross library in the stacks, reference, or bound periodical sections]. ***If an accessible, printed film-script text exists for the film or films being critically analyzed in the critique, examination of changes occurring between the film-script and the final cut of the film should be included in the analysis, if differences occur in the portion of the film under analysis.**

Possible Points Earned Through Attendance, Written Critiques, and Final Exam:

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| Attendance (15 meetings X 2 points each) | 30 points possible |
| Submission of Analytic Critiques of Films (3 required at 20 points each) | 60 points possible |
| Completion of Final Exam (10 points) | 10 points possible |

100 points potential total

Letter Grade Equivalents:

A = 89.51-100+ B = 79.51- 89.5 C = 69.51-79.5 D = 60-69.5 F = any average below 60

Attendance and Make-up Policy: Since classes meeting once a week are the equivalent of a full week of MWF classes, after 3 absences, the student is eligible to be administratively dropped from the class. There is no make-up available for lecture and discussion; you are either present to take part, or not. If you know you will be absent when major tests and written assignments, or screening of films are scheduled--wherever it is possible, you should make arrangements to complete the scheduled work ahead of time, turn in assignments ahead of time, take exams, or watch the films in advance. If you are scheduled for an authorized school trip or have a verifiable family or health emergency that precludes fulfilling requirements in advance, I will work out other arrangements with you.

Americans with disabilities Act: Sul Ross State University is committed to equal access in compliance with the Americans with disabilities Act of 1973. It is the student's responsibility to initiate a request for accessibility services. Students seeking accessibility services must contact [Mary Schwartz](#) in counseling and Accessibility Services, Ferguson Hall, Room 112. The mailing address is P.O. Box C-171, Sul Ross State University, Alpine, Texas 79832. Telephone: 432-837-8203

Tentative Schedule of Assignments and Activities:

Aug 28 First class meeting::Discuss basic literary theory applicable to print and cinematic narrative analysis, with film examples

Sep 04 *Tom Jones*: discussion of novel and screening of film version

Sep 11 *Tom Jones*: discussion of novel and screening of film version

Sep 18 *Wuthering Heights*: discussion of novel and screening of film version

Sep 25 *Wuthering Heights*: discussion of novel and screening of film version

Oct 07 *Far from the Madding Crowd*: discussion of the novel and screening of the film version

Oct 09 *Far from the Madding Crowd*: discussion of the novel and screening of the film version

Oct 16 *Possession*: discussion of the novel and screening of the film version

Oct 23 *Possession*: discussion of the novel and screening of the film version

Oct 30 *Atonement*: discussion of the novel and screening of the film version

Nov 06 *Atonement*: discussion of the novel and screening of the film version

Nov 13 *Talking It Over*: discussion of the novel and screening of the film

Nov 20 *Talking It Over*: discussion of the novel and screening of the film

Nov 27: No class meeting: Thanksgiving Break Holiday

Dec 04 Last day to turn in critical reviews; Review of class material; or catch-up, if behind in viewing film versions

Dec 10 Final Exam