

COURSE IMPLEMENTATION DATE: September 2008
COURSE REVISED IMPLEMENTATION DATE:
COURSE TO BE REVIEWED: November 2011
(Four years after UPAC final approval date) (MONTH YEAR)

OFFICIAL COURSE OUTLINE INFORMATION

Students are advised to keep course outlines in personal files for future use.
Shaded headings are subject to change at the discretion of the department and the material will vary - see course syllabus available from instructor

FACULTY/DEPARTMENT:	Faculty of Arts - English	
ENGL 377		4
COURSE NAME/NUMBER	FORMER COURSE NUMBER	UCFV CREDITS
	Creative Writing: Film Adaptations of English Literature	
COURSE DESCRIPTIVE TITLE		

CALENDAR DESCRIPTION:

This course focuses on practices and theories of film adaptation with the goal that each student will produce several adaptations of shorter and longer scenes from written English fiction. Major emphasis is given to the students' own writing and their ability to apply the adaptation theory to the screenwriting process. Students will analyze selected films as interpretations of their literary sources and discuss techniques for translating literature into film. Emphasis will be on practical application of theoretical concepts. Through discussions, peer review, and critique students will refine their creative writing skills and develop a critical approach to their own writing.

PREREQUISITES: ENGL 211 or 212, or permission of instructor. FILM 110 or 120 recommended.
COREQUISITES:

SYNONYMOUS COURSE(S)	SERVICE COURSE TO:
(a) Replaces: N/A	
(b) Cannot take: N/A for further credit.	
(Course #)	(Department/Program)
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TOTAL HOURS PER TERM:	60	TRAINING DAY-BASED INSTRUCTION
STRUCTURE OF HOURS:		LENGTH OF COURSE:
Lectures: 30 Hrs		HOURS PER DAY:
Seminar: 30 Hrs		
Laboratory: Hrs		
Field Experience: Hrs		
Student Directed Learning: Hrs		
Other (Specify): Hrs		

MAXIMUM ENROLLMENT:	25
EXPECTED FREQUENCY OF COURSE OFFERINGS:	Once every two years
WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)	<input type="checkbox"/> Yes <input type="checkbox"/> No
WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No

AUTHORIZATION SIGNATURES:	
Course Designer(s):	Chairperson:
Sanja Garic-Komnenic	Raymond Welch
Department Head:	Dean:
Jim Andersen	Eric Davis
UPAC Approval in Principle Date:	UPAC Final Approval Date: Nov. 23, 2007

LEARNING OBJECTIVES / GOALS / OUTCOMES / LEARNING OUTCOMES:

Upon successful completion of this course, students will be able to:

- develop skills to adapt written fiction into screenplays
- read and analyze fiction as an inspiration for a film
- develop an ability to participate in workshops and to critique their own work and work of other students
- apply concepts of the adaptation theory to the screenwriting process
- gain an understanding of both media
- critically compare literary works and films with a focus on technical and artistic issues of both arts
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By the end of the course students should have developed a short film screenplay adaptation from an assigned text of a minimum 20 pages and a treatment.

METHOD

Lectures, workshops, readings, discussions, film screenings, written assignments.

PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

Credit can be awarded for this course through PLAR (Please check:) ☒ Yes ☐ No

METHODS OF OBTAINING PLAR:

Individual portfolio assessment

TEXTBOOKS, REFERENCES, MATERIALS:

[Textbook selection varies by instructor. An example of texts for this course might be:]

Textbooks might include:

Robert Stam, *Literature And Film: A Guide to the Theory and Practice of Film Adaptation*. Blackwell Publishing, 2005
Andre Bazin, *Bazin at Work: Major Essays & Reviews from the Forties & Fifties*. Routledge New York, 1997
Judith Mayn, *Private Novels, Public Films*. University of Georgia, 1988

Required texts and films might include:

Dance Me Outside (story)	W.P. Kinsella
The Glace Bay Miner's Museum (novel)	Sheldon Currie
Brokeback Mountain (story)	Annie Proulx
The Human Stain (novel)	Philip Roth
The Handmaid's Tale (novel)	Margaret Atwood
The Fall of the House of Usher (story)	Edgar Allan Poe
The Pit and the Pendulum (story)	Edgar Allan Poe

Films:

Margaret's Museum	Mort Ransen
The Handmaid's Tale	Volker Schlöndorff
Dance Me Outside	Bruce McDonald
Backbroke Mountain	Ang Lee
The Human Stain	Robert Benton
The Pendulum, the Pit, and Hope	Jan Svankmajer
The Fall of the House of Usher	Jan Svankmajer

STUDENT EVALUATION:

[An example of student evaluation for this course might be:]

In-class discussions, workshops and exercises	20%
Assignment one: an adaptation of a scene from an assigned text	25%
Assignment two: an adaptation of a short story: min 10 pages and a treatment	25%
Assignment three: a short film screenplay adaptation from an assigned text: min 20 pages and a treatment	30%

COURSE CONTENT:

- Week 1. Film audience versus literature audience
- Week 2. Literature's narrator versus camera's narrator: point of view
Screening: The Pendulum, the Pit, and Hope (Jan Svankmajer)
- Week 3. How to write an effective scene
Screening: The Fall of the House of Usher (Jan Svankmajer)
- Week 4. Three act structure
- Week 5. Story versus discourse; film character versus literary characters
Screening: Dance Me Outside (Bruce McDonald)
- Week 6. Signs in film versus signs in literature
Screening: Brokeback Mountain (Ang Lee)
- Week 7. Time and space in literature and film
Screening: Margaret's Museum (Mort Ransen)
- Week 8. Film dialogue versus literary dialogue
Screening: The Handmaid's Tale (Volker Schlöndorff)
- Week 9. The articulation and the functions of the elements of film and literature languages
Screening: The Human Stain (Robert Benton)
- Week 10. Screenwriting Techniques
- Week 11. Screenplay format; pitch, treatment, a first and final draft
- Week 12/13. Review and workshop