

COURSE IMPLEMENTATION DATE:	September 2008
COURSE REVISED IMPLEMENTATION DATE:	September 2013
COURSE TO BE REVIEWED:	November 2019
(six years after UEC approval)	(month, year)

OFFICIAL UNDERGRADUATE 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 – see course syllabus available from instructor

ENGL 377	College of Arts - English	4
COURSE NAME/NUMBER	FACULTY/DEPARTMENT	UFV 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.
Note: As of September 2014, prerequisites will change to the following: Two 200-level English courses to include one of ENGL 208, 211, 212, 213, or 215. FILM 110 or 120 recommended.

COREQUISITES:
PRE or COREQUISITES:

SYNONYMOUS COURSE(S):

- (a) Replaces: _____
(b) Cross-listed with: _____
(c) Cannot take: _____ for further credit.

SERVICE COURSE TO: (department/program)

TOTAL HOURS PER TERM: **60**

STRUCTURE OF HOURS:

Lectures:	30	Hrs
Seminar:	10	Hrs
Laboratory:		Hrs
Field experience:		Hrs
Student directed learning:		Hrs
Other (specify): Workshop	20	Hrs

TRAINING DAY-BASED INSTRUCTION:

Length of course: _____
Hours per day: _____

OTHER:

Maximum enrolment: **25**
Expected frequency of course offerings: Once every two years
(every semester, annually, every other year, etc.)

WILL TRANSFER CREDIT BE REQUESTED? (lower-level courses only)

☐ Yes ☐ No

WILL TRANSFER CREDIT BE REQUESTED? (upper-level requested by department)

☐ Yes ☒ No

TRANSFER CREDIT EXISTS IN BCCAT TRANSFER GUIDE:

☐ Yes ☒ No

Course designer(s): **Sanja Garic-Komnenic**

Department Head: **John Pitcher**

Campus-Wide Consultation (CWC)

Curriculum Committee chair: **Tetsuomi Anzai**

Dean/Associate VP: **Jacqueline Nolte**

Undergraduate Education Committee (UEC) approval

Date approved: **March 8, 2013**

Date of meeting: **March 15, 2013**

Date approved: **March 15, 2013**

Date approved: **March 15, 2013**

Date of meeting: **April 26, 2013**

LEARNING OUTCOMES:

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

1. Adapt written fiction into screenplays
2. Analyze fiction as an inspiration for a film
3. Workshop and critique their own work and work of other students
4. Apply concepts of adaptation theory to the screenwriting process
5. Compare literary works and films with a focus on technical and artistic issues of both arts

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.

METHODS: *(Guest lecturers, presentations, online instruction, field trips, etc.)*

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

METHODS OF OBTAINING PRIOR LEARNING ASSESSMENT RECOGNITION (PLAR):

☐ Examination(s) ☒ Portfolio assessment ☒ Interview(s)

☐ Other (specify):

☐ PLAR cannot be awarded for this course for the following reason(s):

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

SUPPLIES / MATERIALS:

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:

[Course content varies by instructor. An example of course content might be:]

- 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, and a first and final draft
Weeks 12/13: Review and workshop