

San José State University
English and Comparative Literature
English 117B: Film, Literature and Cultures
Fall 2012, Section 01, Tuesdays 7-9:45 p.m., Clark 310

“Never judge a book by its movie.” - J.W. Sayer

“Being shown a story is not the same thing as being told it.” -Linda Hutcheon

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|----------------------------------|---|
| Instructor: | Dr. Kate Evans |
| Office: | FO 222 |
| Office Hours: | Tuesdays 5-6:30 and by appointment |
| Email: | Kate.Evans@sjsu.edu |
| Telephone: | (408) 924-4491 |
| G.A.: | |
| Prerequisites: | Completion of core GE, satisfaction of Writing Skills Test and upper division standing. |
| GE/SJSU Studies Category: | GE Area V category: Culture, Civilization, and Global Understanding |

Course Description

Using films and literary works, students will appreciate and understand the narratives that create and define cultural identity, explore cultural interaction, and illustrate cultural preservation and cultural difference over time. We also examine adaptation theory and the approaches to story-telling used in the two media (books and films). We will look at films and read texts that are written in, set in, or depict multiple time periods and world cultures. Some of the common themes we will explore across these widely different texts and cultures will include (but not be limited to) colonialism, power dynamics, race, gender, class, sexuality, social norms, and narrative form.

Course Goals and Student Learning Objectives

1. Students shall be able to compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S. through the media of film and literature.
2. Students shall be able to identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture.
3. Students shall be able to explain how a culture outside the U.S. has changed in response to internal and external pressures.
4. Students shall hone their reading, writing, researching, and critical thinking skills through the practice of intellectually challenging analyses.

Course objectives 1-3 will be accomplished through the readings, class discussions, presentations and student research, while the various written assignments and the presentation will allow us to accomplish objective 4 and to assess our level of accomplishment in objectives 1-3.

Assignments and Grading Policy

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|---------------------------|---|------|
| Paper #1 | 3-4 page paper, with research. | 15% |
| Paper #2 | 5-10 page analytical paper or creative project, with reflection. | 20% |
| Book or Film Presentation | Group presentation on one of the books or films. | 15% |
| Short assignments | In-class activities, homework, quizzes, responses to presentations and other short assignments. | 50% |
| Total | | 100% |

For Descriptions of Papers #1 and #2: See attached sheets.

Book Presentation or Film Presentation: With one or more classmates, you will present on one of the following:

- *Book Presentation:* For the given book, you will do the following in any order that works best for your presentation. Each one of these does not have to be given equal weight. Your goal is to give us new, interesting insights into the book:
 - Share about the author: Find interviews (print, online, video, audio) and cull interesting quotes and other information to share. Do not repeat anything Kate has already shared in class. Feel free to include key quotes and/or excerpts of video clips of interviews or talks.
 - Address how several (approximately 3-6) key themes, issues, obsessions, patterns, central conflicts, character development, etc. play out in the book. *Focus on the significance of these themes* (e.g., why they matter). Through the life experiences of the characters, we can often see how they negotiate their lives and the “human experience” in connection to colonialism, power dynamics, race, gender, sexuality, class, sexuality, social norms, technology, immigration, religion, “coming of age,” and more.
 - Direct the class to a minimum of 3 key passages from the book and read them to us (so we can *hear* the language), explaining how they illuminate any of the above. You can incorporate these passages into the discussion of themes or treat them separately. Make sure you are ANALYZING the significance of the passages. You can also address the writing style (e.g., what makes it unique, interesting, compelling, fast, slow, etc.).

- Share what the presenters appreciated about the book and/or struggled with as they read it. You can talk about likes, dislikes, personal connections, ways your reactions varied, etc. Be specific.
 - Adaptation: What might a screenwriter and director enjoy and /or struggle with in adapting this book, and why? What would be the “good news” of the book the adapters might want to focus upon? What images and sounds (key features of film) would you highlight in an adaptation of this book?
 - Your presentation will be about 25-40 minutes.
 - To prepare for this presentation, you will want to make sure you have read the book thoroughly, have prepped with your group, and have practiced it so that you are focused and don’t ramble. Your goal is to help illuminate several aspects of the book for the class, and to stimulate class discussion. Presentations will be responded to and evaluated by both the professor and the class. (Groups may meet with Kate the week prior to discuss ideas.)
- *Film Presentation:* For the given film, you will address:
 - The Screenwriter and Director: Who are they? Why did they approach this project, and what did they find challenging and satisfying about it? Find interviews (print, online, video, audio) and cull interesting quotes and other information to share. Do not repeat anything Kate has already shared in class. Feel free to include video clips of interviews or talks if you find them. Another good source is the “Extras” on the DVD.
 - Cinematic Effects: Using clips from the film to illustrate your points, show how 3-5 Cinematic effects (as discussed in class; see attached handout) were used in the film to highlight or play out particular key themes, issues, obsessions, patterns, central conflicts etc. of the film. Be specific about what visually and auditorially is happening and *how that visual style/information expresses meaning*.
 - Share what the presenters appreciated about the film and/or struggled with as they viewed it. You can talk about likes, dislikes, personal connections, ways your reactions varied, etc. Be specific.
 - Your presentation will be about 25-40 minutes.
 - To prepare for this presentation, you will want to make sure you have prepped with your group, and have practiced it so that you are focused and don’t ramble—and so that the technology is seamless and effective. Your goal is to help illuminate several aspects of the film for the class, and to stimulate class discussion. Presentations will be responded to and evaluated by both the professor and the class. (Groups may meet with Kate the week prior to discuss ideas.)

Regarding Presentations: These are large groups. Consider discussing your strengths (e.g., public speaking, technology, PowerPoint person, literary/film analysis, etc.) and designating smaller groups to certain tasks. You could also divide the group into teams by theme. Then have the teams meet once or twice prior to presenting so that everyone is involved in content development. In addition, feel free to scour the internet, literary articles, reviews, etc. for ideas. If you directly borrow any of these ideas, please let us know your

sources. Also, I highly recommend that the book presentation groups read the book in advance of the due date and get together to talk about it in order to begin to processing their ideas. If you're all satisfied with everyone's contributions, not everyone has to speak during the presentation. Finally, if your groups have ideas about things to address that don't seem to be included in the above guidelines, please talk to Kate.

Extra Credit Opportunities: Attend one of the two Nick Flynn events on campus (Wed. 10/3 at 7 p.m. or Thursday 10/4 at 1 p.m). Write short paper (approximately 2-3 pages double-spaced) that describes your response to the event: What was intriguing, surprising and note-worthy, and why? What questions did the event raise for you? In what ways did the event illuminate anything about the author, the book and/or film? Extra Credit papers can be turned in on the day of the final. They are worth up to the equivalent of two percent added to your grade, based on these criteria: Does it fulfill the requirements? How insightful is it? How well-written is it? How well is it edited?

The following statement has been adopted by the Department of English for inclusion in all syllabi: In English Department Courses, instructors will comment on and grade the quality of student writing as well as the quality of ideas being conveyed. All student writing should be distinguished by correct grammar and punctuation, appropriate diction and syntax, and well-organized paragraphs. The Department of English reaffirms its commitment to the differential grading scale as defined in the SJSU Catalog ("The Grading System"). Grades issued must represent a full range of student performance: A = excellent; B = above average; C = average; D = below average; F = failure.

In written assignments for English 117, this scale is based on the following criteria:

A [90-92=A-, 93-96=A, 97-100=A+] = Excellent: The "A" essay is articulate and well developed with fluid transitions and a clear and persuasive use of evidence, which is drawn from the literary text itself, lecture materials (when appropriate), and research materials. An "A" essay contains a fresh insight which teaches the reader something new about the subject matter.

B [80-82=B-, 83-86=B, 87-89=B+] Above average: The "B" essay demonstrates a good understanding of its subject, a clear and persuasive use of evidence, a certain level of ease of expression, and solid organization. However, it usually lacks the level of originality and creativity that characterizes the insight found in an "A" essay.

C [70-72=C-, 73-76=C, 77-79=C+] = Average: The "C" essay makes a good attempt at all the assignment's requirements. It has a reasonable understanding of its subject matter but its ideas are frequently simplistic or over-generalized. The writing style is also more bland and repetitive than the style shown by "A" and "B" essays and it often contains flaws in grammar, punctuation, spelling and/or word choice. It may also use textual evidence out of context.

D [60-62=D-, 63-66=D, 67-69=D+] = Below average: The "D" essay is poorly organized and generally unclear. It has inappropriate or inadequate examples, is noticeably superficial or simplistic, and/or contains some serious mechanical and grammatical problems. A "D" essay may also reveal some misunderstanding of the assignment requirements.

F = Failure: An "F" essay has not addressed the requirements of the assignment and is unacceptable work in terms of both form and content.

Classroom Protocol

Being on time, **participating** in class discussions and listening to and taking notes on class lectures are necessary for the successful completion of this course. **Cell phones are shut off and put away.**

Unless you periodically need to take notes with your **laptop**, please keep those put away as well; the keyboard noise can be disruptive.

Homework and small in-class and out-of-class assignments are *not* accepted late. In-class work and quizzes cannot be made up. Late papers (the longer assignments) will receive a grade deduction for each class session they are late, and will only be accepted if they are turned in with “LATE [X #] OF CLASS SESSIONS” written at the top. *Papers are turned in only in class* (not by email attachment, in Kate’s office or mailbox, etc.). Please use the **restroom** prior to movie showings; it is distracting when people leave and return to class during the film.

Protocol for written work requires that all quotations must be enclosed in quotation marks or, when more than three lines, put in an indented block. Full citation of the original author and source must also be included. For all papers, review a writing handbook for help with quote integration, formatting and proper citation (most of you will have purchased one for your Freshman composition classes). Also see the University policy on “Academic Integrity” below for help defining and avoiding plagiarism of all kinds.

University Policy on Academic Integrity

Students should know that the University’s [Academic Integrity Policy is available at http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf](http://www.sa.sjsu.edu/download/judicial_affairs/Academic_Integrity_Policy_S07-2.pdf). Your own commitment to learning, as evidenced by your enrollment at San Jose State University and the University’s integrity policy, require you to be honest in all your academic course work. Faculty members are required to report all infractions to the office of Student Conduct and Ethical Development. The website for [Student Conduct and Ethical Development is available at http://www.sa.sjsu.edu/judicial_affairs/index.html](http://www.sa.sjsu.edu/judicial_affairs/index.html).

Instances of academic dishonesty will not be tolerated. Cheating on exams or plagiarism (presenting the work of another as your own, or the use of another person’s ideas without giving proper credit) will result in a failing grade and sanctions by the University. For this class, all assignments are to be completed by the individual student unless otherwise specified. If you would like to include in your assignment any material you have submitted, or plan to submit for another class, please note that SJSU’s Academic Policy F06-1 requires approval of instructors.

Dropping and Adding

Students are responsible for understanding the policies and procedures about add/drops, academic renewal, etc. Information on add/drops is available at <http://info.sjsu.edu/web-dbgen/narr/soc-fall/rec-324.html> . Information about late drop is available at <http://www.sjsu.edu/sac/advising/latedrops/policy/>. Students should be aware of the current deadlines and penalties for adding and dropping classes. Note that September 4th is the last drop without a “W.” **The instructor of this course will not automatically drop you if you do not show up. Dropping is your responsibility.**

Campus Policy in Compliance with the American Disabilities Act

If you need course adaptations or accommodations because of a disability, or if you need to make special arrangements in case the building must be evacuated, please make an appointment with me as soon as possible, or see me during office hours. Presidential Directive 97-03 requires that students with disabilities requesting accommodations must register with the DRC (Disability Resource Center) to establish a record of their disability.

Library Liaison for English & Comparative Literature:

Contact Toby Matoush via email: Toby.Matoush@sjsu.edu, or phone: (408) 808-2096 if you have library research questions that have not been answered in class.

Student Technology Resources

Computer labs for student use are available in the Academic Success Center located on the 1st floor of Clark Hall and on the 2nd floor of the Student Union. Additional computer labs may be available in your department/college. Computers are also available in the Martin Luther King Library.

SJSU Writing Center

The SJSU Writing Center is located in Room 126 in Clark Hall. It is staffed by professional instructors and upper-division or graduate-level writing specialists from each of the seven SJSU colleges. The writing specialists have met a rigorous GPA requirement, and they are well trained to assist all students at all levels within all disciplines to become better writers. The Writing Center website is: <http://www.sjsu.edu/writingcenter/>.

Required Books and Films:

- ◆ Joanne Harris, *Chocolat* (and film of the same name)
- ◆ Nick Flynn, *Another Bullshit Night in Suck City* (film: *Being Flynn*)
- ◆ Marjane Satrapi, *The Complete Persepolis* (and film *Persepolis*)
- ◆ Louis Chu, *Eat a Bowl of Tea* (and film of the same name)

NOTE: You also need to make sure that your MySJSU account has your most accessible and current email address. Since we only meet once a week, expect to occasionally get questions or information emailed to you.

English 117B: Film, Literature and Cultures, Course Schedule

Schedule may change with notice given in class or by email.

| Week | Readings & Assignments |
|---------------------|--|
| 1: August 28 | Introduction to course; purpose of films and books; create groups and discuss adaptation (purpose, proliferation, ones you've seen). Introduction to <i>Chocolat</i> . |
| 2: Sept. 4 | Due: Index card. On the front paste/tape (well-secured) a photo of yourself with your name printed clearly. On the back, include: a) your major, b) what you are most looking forward to in this class, c) your favorite books/comics/stories, etc. that have been made into films, and d) preferred date of the final. Due: Have read first half of <i>Chocolat</i> . (quiz) Film Terminology and Cinematic Effects. Adaptation Theory. |
| 3: Sept. 11 | Due: Have read second half of <i>Chocolat</i> . Write: a) Describe your overall reaction to the book (your personal response, what made the book interesting and/or problematic for you, what personal connections you may have made, questions it raised, etc.); b) What do you think are the two most important events in the second half of the book, and why? c) What do you think would be fun and/or challenging about adapting this book into a film? d) If you were going to write a "fish out of water" story (either true-to-life or fictional), what story would you tell? List a few possibilities. (approximately 1-2 pages, typed, double-spaced). <u>Book Presentation: <i>Chocolat</i>.</u> "Film Editing" film and discussion. |
| 4: Sept. 18 | Film showing: <i>Chocolat</i> . |
| 5: Sept. 25 | Due: Describe your overall reaction to the film <i>Chocolat</i> . What did you enjoy or not about it, and why? What was most noticeable in terms of images and sound (the hallmarks of film)? What did you think about it in terms of an adaptation—plot, treatment of characters, tone/ "spirit," themes, etc.? What question did it raise for you? (approximately 1-2 pages, typed, double-spaced). <u>Film Presentation: <i>Chocolat</i>.</u> Introduction to Nick Flynn (bring book). |
| 6: Oct. 2 | Film Showing: <i>Being Flynn</i> . NOTE: This film showing will take place in another location on campus, TBA. <i>Wednesday 10/3: Nick Flynn Reading, 7 p.m.</i> <i>Thursday 10/4: Nick Flynn Conversation 1 p.m.</i> |

| Week | Readings & Assignments |
|--------------------|--|
| 7: Oct. 9 | <p>Due: Describe your overall reaction to the film <i>Being Flynn</i>. What did you enjoy or not about it, and why? What was most noticeable in terms of images and sound (the hallmarks of film)? What questions did it raise for you about the original book from which the film was adapted? (approximately 1-2 pages, typed, double-spaced).</p> <p><u>Film Presentation on <i>Being Flynn</i>.</u> Discussion of Paper #1.</p> |
| 8: Oct. 16 | <p>Have read first half of <i>Another Bullshit Night in Suck City</i> (quiz)</p> <p>Discussion of Flynn events. Discussion of Flynn’s book and memoir as a genre.</p> <p>Due: Bring to class some of the articles you have found for Paper #1.</p> |
| 9: Oct. 23 | <p>Have read second half of <i>Another Bullshit Night in Suck City</i>.</p> <p>Due: a) Describe your overall reaction to the book (your personal response, what made the book interesting and/or problematic for you, what personal connections you may have made, what questions it raised, etc.); b) What do you think are the two most important events in the second half of the book, and why? and c) If we were going to write a memoir, what personal story of your life would you tell? List a few possibilities. (approximately 1-2 pages total, typed, double-spaced)</p> <p><u>Book Presentation: <i>Another Bullshit Night in Suck City</i></u></p> <p>Introduction to <i>Persepolis</i> and graphic novels (bring book).</p> |
| 10: Oct. 30 | <p>Have read <i>Persepolis</i>, part 1. Due: Choose two panels from part one that you think are particularly interesting. Sketch them on a piece of paper, and then annotate the sketch (by hand) about what you notice about how this panel “works” visually. On each sketch, include the page number from the book of the original.</p> <p>Due: Paper #1.</p> |
| 11 Nov. 6 | <p>Have read <i>Persepolis</i>, part 2.</p> <p>Due: a) Describe your overall reaction to the book (your personal response, what made the book interesting and/or problematic for you, what personal connections you may have made, what questions it raised, etc.); b) What do you think are the two most important events in the second half of the book, and why? c) What do you think would be fun and/or challenging about adapting this</p> |

| Week | Readings & Assignments |
|--|--|
| | <p>book into a film? and d) If you were going to write a graphic novel, what might be the story you'd like to tell/illustrate? List a few possibilities. (approximately 1-2 pages total, typed, double-spaced).</p> <p><u>Book Presentation: <i>Persepolis</i></u></p> |
| 12 Nov. 13 | <p>Film viewing: <i>Persepolis</i></p> <p>Introduction to <i>Eat a Bowl of Tea</i></p> |
| 13: Nov. 20 | <p>Due: Describe your overall reaction to the film <i>Persepolis</i>. What did you enjoy or not about it, and why? What was most noticeable in terms of images and sound (the hallmarks of film)? What did you think about it in terms of an adaptation—plot, treatment of characters, tone/ “spirit,” themes, etc.? What question did it raise for you? (approximately 1-2 pages, typed, double-spaced).</p> <p><u>Film Presentation: <i>Persepolis</i></u></p> <p>Have read first half of <i>Eat a Bowl of Tea</i> (quiz)</p> |
| 14: Nov. 27 | <p>Have read second half of <i>Eat a Bowl of Tea</i></p> <p>Due: a) Describe your overall reaction to the book (your personal response, what made the book interesting and/or problematic for you, what personal connections you may have made, what questions it raised, etc.); b) What do you think are the two most important events in the second half of the book, and why? c) If we were going to write a memoir, what personal story of your life would you tell? List a few possibilities, and d) What do you think would be fun and/or challenging about adapting this book to film? (approximately 1-2 pages total, typed, double-spaced)</p> <p><u>Book Presentation: <i>Eat a Bowl of Tea</i></u></p> <p>Discuss Paper #2</p> |
| 15: Dec. 4 | <p>Film viewing: <i>Eat a Bowl of Tea</i></p> <p>Bring your start/ideas for Paper #2</p> |
| FINAL: Tuesday 12/11 7-9:45 OR Tuesday 12/18 7:45-10 p.m. (DATE DECIDED IN CLASS) | <p><u>Film Presentation: <i>Eat a Bowl of Tea</i></u></p> <p>Paper #2 Due (sharing in class)</p> <p>Optional Extra Credit Due</p> |

**English 117B, Guidelines for Paper #1
Examination and Analysis of Two Reviews or Scholarly Articles**

The purpose of this assignment is to explore what other critics/scholars have to say about either *Chocolat* (both book and film) or the Flynn book/film. You will then analyze your response to their claims, and discuss what new insights and questions they raised for you. Please write the paper in these following sections:

PART ONE –Summary of a review or scholarly article about the book (1 page):

Find a published, professional piece** that analyze the book of your choice (either *Chocolat* or Flynn). Your heading for this section will be a citation/bibliographic entry to identify the source, author, title, etc. (Use whatever format you use in your discipline: MLA, APA, or Chicago Style manual). After that citation, summarize the most important aspects of this article. You may find that the piece focuses on the *quality, meaning and significance* of the book and may highlight plot, theme, conflict, setting, character development, historical or current social issues, entertainment value, emotional veracity, author’s style, author’s biography. Make it clear what the essence is of the scholarly analysis/review. If you use any of the author’s exact words, *make sure you put them in quotation marks*. You may choose some important phrases to quote, but focus on using your own words to summarize what’s important. This will help you to internalize the meaning of the piece.

PART TWO—Summary of a review or scholarly article about the film (1 page):

Find a published, professional piece** that analyze the film adaptation of the book you wrote about in Part One. Your heading for this section will be a citation/bibliographic entry to identify the source, author, title, etc. (Use whatever format you use in your discipline: MLA, APA, or Chicago Style manual). After that citation, summarize the most important aspects of this article. You may find that the piece focuses on the *quality, meaning and significance* of the film. It may discuss an array of aspects of the film including: casting, acting, screenplay, set design, director’s style and history, cinematography, historical or current social issues, entertainment value, emotional veracity, etc. Take note of whether or not the reviewer addresses the film as an adaptation. If so, does the reviewer remark on the film’s “fidelity” to the original text? Or does the reviewer deal with the film as its own creation? If you use any of the author’s exact words, *make sure you put them in quotation marks*. You may choose some important phrases to quote, but focus on using your own words to summarize what’s important. This will help you to internalize the meaning of the piece.

PART THREE –Your reaction and analysis (1-2 pages): In this part of the paper, write about what you learned in your examination of these two (or more) articles. Possible questions to explore: What new insights did you get into the book and film? What did the writers say that you agree or disagree with, and why? What questions did they raise for you? Etc.

(see next page)

Guidelines for Paper #1, Continued

In order to complete Paper #1, you must choose a film review/scholarly article and a book review/scholarly article. Always feel free to ask a librarian to help you. **CHECK OUT SEVERAL** until you find a rich article worth using!

Good **King Library databases** for this research include JSTOR, “Book Review Digest Plus,” “Book Review Digest Retrospective,” and “Film & Television Literature Index.”

Other online databases that may be helpful: Google Scholar (not just regular Google), Movie Review Query Engine (<http://www.mrqe.com>), MetaCritic.com, WebCrawler (search for “book reviews” or “movie reviews”), IMDB.

Other good online sources for book and movie reviews: *The New York Times Book Review*, *L.A. Times* (for books and movies), *the Washington Post*, *the Christian Science Monitor*, *the San Francisco Chronicle*, *the Telegraph*, *NPR* (<http://www.npr.org/books/>), *The Guardian* (<http://www.guardian.co.uk/books>), *Rolling Stone*, *Slant*, *the San Francisco Chronicle*, Salon.com, <http://rogerebert.suntimes.com>.

DO NOT USE PIECES BY BLOGGERS.

**Choose reviews or scholarly articles that:

- are composed of more analysis than summary and are of sufficient length for content to “chew on.”
- Incorporate analysis and opinion (e.g., are not just a “making of the film” or an interview with the author—although if you read such articles, you may find them helpful or enriching, and you can include information from them above and beyond the required critical reviews).
- are written by an author whose first and last name are included in a by-line.
- have been published by a reputable publication or site and written by a professional reviewer (not just Joe Blow’s blog or a “user review”).
- are well-written and thoughtful—and that are *interesting* to you!

Requirements:

- Total of 3-4 pages. This limit encourages you to be clear and concise.
- Don’t be boring or confusing! Keep your language lively and clear. You may use the first person (“I”) if you choose.
- Typed, double-spaced, 1” margins
- Times New Roman 12-point font

Papers must be turned in as hard copy in class on time. No papers by email or in faculty mailbox. Late papers are handed to Kate in class during any subsequent session and will receive one grade deduction per session late. If you are unable to attend class the day the paper is due, have a classmate submit it to avoid lateness.

Grading based on: Fulfillment of requirements, clarity, thoughtfulness and correctness.

HIGHLY RECOMMENDED: Use the Writing Center to help you with your ideas or draft. The G.A. can help people, based on availability; please email to set up an appointment with enough advance notice. Kate is willing to help people during her office hours or by setting an appointment well in advance.

English 117, Film, Literature & Cultures
Guidelines for Paper #2: A Creative Project or a Critical Paper

Creative Options:

- Write a new ending or preface to one of the books. Or write the first chapter of an imagined sequel or prequel. Attempt to emulate the style (written and/or visual) of the original work.
- Write your own memoir graphic novel/chapter/story. Focus on *one aspect* of your life. Less is more here. Don't bite off too much. You can use your own drawings/sketches, pictures you've cut out, or any software that might help you visually depict your story in a variety of panels.
- Write a memoir piece in one or more vignettes, similar in style to Nick Flynn.
- Write a "fish out of water" story, similar in style to *Chocolat*.
- Write a story that reflects the lives of a group of people living in a particular culture, in the vein of *Eat a Bowl of Tea*. Have your story reflect the way members of this group speak, interact, and think about/act upon what's important to them.
- Adapt a scene from any one of the course books that is *not* portrayed in the film version. Write it in screenplay form. See:
<http://www.bigwoofilms.com/?section=tools&page=writing&tab=sample> as a model. This might also be helpful:
http://filmschoolonline.com/sample_lessons/sample_lesson_format.htm
- If you are studying to become a secondary teacher, you might like to write a lesson plan featuring one of the book and film pairings. Make sure it details the assignments you would use to get the students involved.

COVER SHEET: Include a typed reflection as your cover sheet that responds to these questions:

- a. Why did you choose option you did? What did you learn doing this project?
- b. How did the original work influence your piece? What new insights did you gain about the original work by creating your own version?
- c. What do you think is successful about your project? *And* what did you struggle with as you wrote your project? What would you change or add if you had more time?
- d. What is your overall reaction to this course: What did you learn? What do you think you'll apply from this course in future academic and life experiences? What do you think should be kept the same in the course and why? What do you think should be changed and why?

Analytical Option: Write a paper following the guidelines of Paper #1 about the book and film versions of one of the books and film pairings that you did not cover in Paper #1. Follow the same directions as in Paper #1. Include a typed reflection as a COVER SHEET that addresses the following:

- a. Why did you choose the book/film pairing that you did?
- b. What do you think is successful about your paper? And what did you struggle with as you wrote your paper? What would you change or add if you had more time?
- c. What did you learn doing this project?
- d. What is your overall reaction to this course: What did you learn? What do you think you'll apply from this course in future academic and life experiences? What do you think should be kept the same in the course and why? What do you think should be changed and why?

OTHER REQUIREMENTS:

- 5-10 pages, not including the cover sheet.
- Double-spaced 12-point Times New Roman font.

Grading will be based on thoughtfulness, thoroughness, fulfillment of requirements, clarity of writing, and correctness.

HIGHLY RECOMMENDED: Use the Writing Center to help you with your ideas or draft. The G.A. is also available to help people, based on availability; please email to set up an appointment well in advance. Kate is willing to help people during her office hours or by appointment, with advanced notice.

GROUPS

Group A (*Chocolat* Book Presentation, 9/11)

A1:

A2:

Group B (*Chocolat* Film Presentation, 9/25)

B1:

B2:

Group C (*Being Flynn* Film Presentation, 10/9)

C1:

C2:

Group D (*Another Bullshit Night in Suck City* Book Presentation, 10/23)

D1:

D2:

Group E (*Persepolis* Book Presentation, 11/6)

E1:

E2:

Group F (*Persepolis* Film Presentation, 11/20)

F1:

F2:

Group G (*Eat a Bowl of Tea* Book Presentation, 11/27)

G1:

G2:

Group H (*Eat a Bowl of Tea* Film Presentation, on day of final)

H1:

H2:

Name: _____ Book / Movie Title (circle one): _____

Presentation Evaluations

CIRCLE ONE:

1. Presentation was insightful and I learned something new. **Yes Somewhat No**

Give one example of something you learned, and/or something you would have liked illuminated:

2. Specific examples were offered, and their significance was explored. **Yes Somewhat No**

3. The group worked together well (seamless transitions, no repetition, clear voices, etc.) **Yes Somewhat No**

4. Overall response to the presentation: **EXCELLENT GOOD FAIR POOR**

5. Additional comments or questions:

Presentation Self-Evaluation

Name: _____

1. My group worked together well. **Yes Somewhat No**
Comments:

2. My contribution to the group and the presentation was: **Excellent Good Fair Poor**

3. What I learned most preparing and doing this presentation is:

4. The students who offered this most to this group (and why) are:

5. Overall, I believe my group's presentation was: **EXCELLENT GOOD FAIR POOR**

Anything else?

Film Terminology and Cinematic Effects

SHOT

The Shot: a single, uninterrupted piece of film.

Long Shot: the object on the screen appears small or appears to be seen from some distance away.

Establishing Shot: A long shot, often the first in a sequence, which establishes the positions of elements relative to each other and identifies the setting.

Close-up or Close Shot: the object or subject takes up nearly 80 percent of the screen space and therefore appears to be very large.

Extreme Close-up: A shot in which a small object (e.g. a part of the body) fits easily within the frame.

FRAME

Frame: Each individual photographic image making up the film. Also refers to the area of the picture seen on the screen.

Mise-en-scène Everything placed within the frame, including set decoration, costume, and styles of performance (implies an emphasis on psychological and visual unity in a film from one frame to the next).

FOCUS

Soft Focus: to blur an image slightly. Can create a dreamy, romantic or confused feeling.

Rack Focus: this technique is used to bring either the background or the foreground suddenly into focus, which directs the viewer as to the importance of objects and actions.

Deep Focus: all objects in the foreground, as well as in the background, remain in focus.

CAMERA ANGLE

Low Angle: the camera is *below* the subject, which exaggerates size and strength.

High Angle: the camera is above the subject, which presents objects as a little weaker and less in control.

Dutch Angle: the camera itself tilts slightly, but the effect is the same. The image appears sideways, to one extent or another, within the frame. Can suggest confusion or fear, or create humor.

CAMERA MOVEMENT

Pan: the camera pivots along the horizontal axis.

Tilt: the camera moves up and down – tilting along the vertical axis.

Zoom: the focal length of the lens changes, thus making the object appear to move closer or further away.

Tracking or Dolly Shots: the camera is on wheels or on a dolly, so it can move smoothly with the objects.

LIGHTING

Low-key Lighting: the main characteristics of this shot are darkness, shadows, and patches of bright key light.

High-key Lighting: this type of lighting is distinguished by its brightness, openness, and lack of shadows or contrasts between light and dark.

Neutral Lighting: when the lighting is even and balanced throughout the shot.

SOUND

Sound: includes dialogue, music, sound effects, as well as pitch, timbre, direction.

Diegetic Sound (aka Actual Sound): Sound whose source is presented as originating within the film's world, such as voices of the characters, sounds made by objects in the story, music represented as coming from instruments, radios, etc. within the story space. ("Diegesis" is a Greek word for "recounted story." The film's diegesis is the total world of the story action.)

Non-diegetic Sound (aka Commentary Sound): Sound whose source is represented as coming from a source outside the story space, e.g. narrator's commentary, sound effects added for dramatic effect, mood music.

EDITS

The Fade: this type of edit occurs when the image on-screen slowly fades away and the screen itself is entirely black (or some other color) for a noticeable period of time, and then a new image slowly fades in from that black screen.

The Dissolve: the image slowly begins to fade out, but instead of fading all the way to black, it is replaced by another image that is slowly fading in.

The Crosscut: also called parallel editing, which allows the director to show that events occurring in different spaces are happening simultaneously.

The Flashback and Flash-forward: this method of connecting shots is designed to give the viewer important information about what has happened in the past or to take the audience ahead of the story's present time.

The Montage: Style of editing involving rapid cutting so that one image is juxtaposed with another or one scene quickly dissolves into the next. Angles, settings and framing are manipulated in a conspicuous way (violating coherent mise-en-scene) so as to convey a swift passage of time, to create some kind of visual or conceptual continuity, or to generate a distinctive rhythm.

Definitions adapted from Chapter One of *Reading in the Dark: Using Film as a Tool in the English Classroom* by John Golden, and from <http://www.shlensky.com/film-terminology.pdf>.

Also see: <http://www.imdb.com/glossary/>