

Course Submission Form

Instructions: All courses submitted for the Common Core must be liberal arts courses. Courses may be submitted for only one area of the Common Core. All courses must be 3 credits/3 hours unless the college is seeking a waiver for a 4-credit Math or Science course (after having secured approval for sufficient 3-credit/3-hour Math and Science courses). All standard governance procedures for course approval remain in place.

College	Kingsborough Community College
Course Number	ENG 06500
Course Title	Literature and Film
Department(s)	English
Discipline	English
Subject Area	Enter one Subject Area from the attached list. <i>Creative Expression</i>
Credits	3
Contact Hours	3
Pre-requisites	English 12
Catalogue Description	How literature is interrelated with film, explored through analysis of fictional works and their film treatments.
Syllabus	Syllabus must be included with submission, 5 pages maximum.

<p>Indicate the status of this course being nominated:</p> <p><input checked="" type="checkbox"/> current course <input type="checkbox"/> revision of current course <input type="checkbox"/> a new course being proposed</p>	
<p>CUNY COMMON CORE Location</p> <p>Please check below the area of the Common Core for which the course is being submitted. (Select only one.)</p>	
<p>Required</p> <p><input type="checkbox"/> English Composition</p> <p><input type="checkbox"/> Mathematical and Quantitative Reasoning</p> <p><input type="checkbox"/> Life and Physical Sciences</p>	<p>Flexible</p> <p><input type="checkbox"/> World Cultures and Global Issues <input type="checkbox"/> Individual and Society</p> <p><input type="checkbox"/> US Experience in its Diversity <input type="checkbox"/> Scientific World</p> <p><input checked="" type="checkbox"/> Creative Expression</p>
<p>Learning Outcomes</p> <p>In the left column explain the assignments and course attributes that will address the learning outcomes in the right column.</p>	
<p>II. Flexible Core (18 credits)</p> <p>Six three-credit liberal arts and sciences courses, with at least one course from each of the following five areas and no more than two courses in any discipline or interdisciplinary field.</p>	

C. Creative Expression	
A Flexible Core course must meet the three learning outcomes in the right column.	
Assigned texts comprise varied works of fiction by a range of authors, and film interpretations of these works, drawn from different eras, genres, and	<ul style="list-style-type: none"> Gather, interpret, and assess information from a variety of sources and points of view.

<p>individual voices, rather than a textbook narrated by a single author or group. Discussion of the works of literature and films entails examination of the different contexts, perspectives, and ideas reflected in the original works and their subsequent film versions. Class discussion and two revised essays will also ask students to locate and discuss published scholarly analyses and journalistic reviews of literature and films.</p>	
<p>Critical analysis – close examination of formal features of literary texts, such as language, imagery, and construction, and formal features of film, such as scripting, cinematography, and performance – is required in seminar discussion (20% of final grade), two 5-8 page revised essays whose topics are based on in-class discussion (each 20% of the final grade), and the final examination essay (20% of final grade); in all three settings, prompts require students to contrast film and literary versions in detail to evaluate differing interpretations of works in either medium. A discussion topic asks students to find textual details to answer questions such as, “In the text of Lawrence’s ‘The Rocking Horse Winner,’ when Paul’s mother calls home from the party to ask Miss Wilmot whether Paul is all right, is she motivated by guilt—and perhaps fear of being viewed as a bad mother—for leaving him at home? Or is she genuinely concerned about his welfare?” A subsequent essay topic asks students whether the cinematic elements of a film version of the story would lead to a similar or different interpretation.</p>	<ul style="list-style-type: none"> ● Evaluate evidence and arguments critically or analytically.
<p>Students’ participation in class discussion, exam essays, and longer essays are assessed on the basis of whether they provide valid support for interpretations of a literary work’s or film’s impact through identification of specific and relevant elements of literary form and film technique, and relevant contextual information. In the two revised essays and final examination, interpretations must be clearly stated and supporting evidence must be organized following the norms for literary and film criticism: “You should focus on creating a clear sense of purpose (thesis), and work toward creating clear examples by drawing from the text to prove your point.”</p>	<ul style="list-style-type: none"> ● Produce well-reasoned written or oral arguments using evidence to support conclusions.
<p>A course in this area (II.C) <u>must meet at least three of the additional learning outcomes</u> in the right column. A student will:</p>	
<p>English 65 draws on methodologies from literary criticism, film studies, and cultural studies. The two revised essays require students to discuss the differences in effect or impact between assigned literary texts and one or more film versions of the texts, through examination of formal elements of each – for example, differences in construction, the substitution of visual imagery for verbal description, and the ways in which actors’ performances interpret the text, using appropriate scholarly vocabulary.</p>	<ul style="list-style-type: none"> ● Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
<p>Essay assignments require students to analyze formal differences between cinematic and literary treatments of themes, while recognizing the potential of both media to convey human experiences and insights.</p>	<ul style="list-style-type: none"> ● Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
<p>English 65 includes primary sources (literary texts, and films, when regarded as original works of art) and also regards films as interpretations of the literary works,. Therefore, assignments require students to locate scholarly literary analyses of literary and film texts and journalistic reviews of literature and films (using library databases such as MLA and JSTOR), comparing and contrasting them with cinematic interpretations.</p>	<ul style="list-style-type: none"> ● Use appropriate technologies to conduct research and to communicate.

English 65
Prof. XXXX
Kingsborough Community College

Office: C3XX
Office Hours: Tuesday: 1:00 pm – 2:00pm
Wednesday 1:00 pm – 2:00 pm
Thursday: 1:00 am – 2:00pm (by appt.)
Telephone: (718) 368-XXXX
Email: XXXX@kbcc.cuny.edu

In this course we will examine the intertextual connection between literature and film. We will first read a literary text and analyze it closely, then view either key shot selections or films in their entirety. Important concepts, techniques, and vocabulary used in literary scholarship, media studies, and cultural studies will be emphasized in class discussions, writing assignments, and the final examination.

Texts:

These are the main texts read in this course; a number of film representations will viewed upon the completion of each printed text.

“The Lottery,” S. Jackson

“The Swimmer,” J. Cheever

“The Rocking Horse Winner,” D.H. Lawrence

“Bartleby the Scrivener,” H. Melville

Do Androids Dream of Electric Sheep, P.K. Dick

In addition, we will read several pieces of published literary and film criticism which you will locate using the databases accessible through the Kingsborough library..

Course Learning Objectives

- Gather, interpret, and assess information from a variety of sources and points of view, including contextual information for the literary works and films, and a range of critical assessments of them.

- Evaluate evidence and arguments critically or analytically, justifying interpretations and evaluations of literary and film texts by pointing to specific elements of those texts.
- Produce well-reasoned oral arguments (in class discussion) and written arguments (in the revised essays and final essay examination) using evidence to support conclusions.
- Identify and apply the fundamental concepts and methods of academic disciplines and interdisciplinary fields exploring creative expression and relevant to literature and film, including, but not limited to, literary studies, creative writing, media arts, cultural studies, and cinema studies.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Use appropriate technologies to conduct research and to communicate, including locating academic literary and film scholarship and journalistic literary and film reviews through the databases in the Kibbee Library, and accessing texts and films online.

Course Assessments:

- There will be a **quiz** given prior to our discussion of each text. Quiz grades will be added together and factored into your overall final grade assessment (20% of your final grade).
- There will be **two revised analytical essays** of 5-8 pages (each responsible for 20% of your final grade) and a **final essay examination** (20% of your final grade). The revised essays and final examination essay will require you to examine one or more literary works and various film treatments of them in depth, using the concepts, techniques, and vocabulary of literary and film scholarship.
- The revised essays and final exam will be based on essay prompts borne from our class discussions. Therefore, in addition to the quizzes, essays, and final examination, class participation will be factored into overall grade assessment (20% of your final grade) and is considered a vital part of your coursework.

English 65
Winter XXXX
Essay #2

Instructions

Choose **ONE** of the topics below as the basis of your essay. The length of the essay should not be the major criteria of your writing. Instead, you should focus on creating a clear sense of purpose (thesis), and work toward creating clear examples by drawing from the text to prove your point.

Remember that whatever choice you make, the response should center upon your ideas about the subject--with reference to the text or texts used solely for supporting the various points you will be making. To insure that you have adequate, specific support, you will want to make certain that you draw upon the text, using well-chosen supporting quotations/scene descriptions.

Pay special attention to the framing of a focused thesis statement, which points specifically to the direction your development will take. Without one, your reader is inadequately prepared for your presentation. Then, make certain that your entire essay deals directly and emphatically with that thesis. The most common deficiency in essays about literature is the loss of focus on the central idea; instead of using the materials in the piece of literature to show that the idea is reasonable and valid, the unthinking writer will often lapse into simply retelling the narrative as if the idea were self-evident from the plot line. Simply retelling or summarizing a work does not show an understanding of it; when you summarize you are merely following the material. Your goal should be to lead the material in order to drive home your point. Also, do not make the mistake of letting the author's organization of the story determine your own. It is essential to discuss the differences in effect or impact between the **literary** work and one or more film versions of it, through examination of formal elements of each medium – for example, differences in construction of the narrative, the substitution of visual imagery for verbal description, and the ways in which actors' performances interpret the text, using appropriate scholarly vocabulary.

Essay Topics:

1. Why does society seem to need to make sacrifices in order in order to bring some sort of "benefit" to society? How has The Lottery and Battle Royal and Rocking Horse Winner effectively tied this theme together?
2. In today's society, "winning" and "being lucky" separate an individual from the rest. How do the ideas of "winning" and "being lucky" differ as they relate to the "The Rocking Horse Winner"? How are they similar?
3. What makes Bartleby and the Dude misfits in society? Based on the literary texts and film versions, explain what is depicted as normal behavior and what makes people feel secure with society's standards. Are we socially brainwashed into what behaviors are accepted by society or are characters like Bartleby and the Dude examples of free spirits? Explain in your opinion what you feel is socially acceptable behavior.