**I. ASCRC General Education Form**

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<tr>
<th>Group</th>
<th>V. Literary &amp; Artistic Studies</th>
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<tr>
<td>Dept/Program</td>
<td>English</td>
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<tr>
<td>Course Title</td>
<td>Film as Literature, Literature as film</td>
</tr>
<tr>
<td>Prerequisite</td>
<td>None</td>
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<td>Credits</td>
<td>3</td>
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**II. Endorsement/Approvals**

Complete the form and obtain signatures before submitting to Faculty Senate Office.

| Instructor | Phil Fandozzi |
| Phone / Email | 2051;phil.fandozzi@umontana.edu |
| Program Chair | Casey Charles |
| Dean | Jon Tompkins |

**III. Description and purpose of the course:** General Education courses must be introductory and foundational. They must emphasize breadth, context, and connectedness; and relate course content to students’ future lives: See Preamble: [http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm](http://www.umt.edu/facultysenate/gened/GEPreamble_final.htm)

Critical study of the relationship between literature and its cinematic adaptations. Discussion of their respective strengths and weaknesses in terms of character development, narrative techniques, cognitive and emotional impact. (Same as ENFM 227L and LS 227L)

**IV. Criteria:** Briefly explain how this course meets the criteria for the group. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)

Courses cover a number of works in one or more of the various forms of artistic representation; they also establish a framework and context for analysis of the structure and significance of these works. In addition, these courses provide mechanisms for students 1) to receive instruction on the methods of analysis and criticism, 2) to develop arguments about the works from differing critical perspectives.

This course examines and compares two forms of artistic representation—the novel and film. It develops a framework and context for analysis of the structure and significance of these forms. Focus will be on literary/filmic analysis and differing critical perspectives on the works.

**V. Student Learning Goals:** Briefly explain how this course will meet the applicable learning goals. See: [http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm](http://www.umt.edu/facultysenate/ASCRCx/Adocuments/GE_Criteria5-1-08.htm)
Upon completion of this perspective, students will be able to:

1. analyze works of art with respect to structure and significance within literary and artistic traditions, including emergent movements and forms; and

2. develop coherent arguments that critique these works from a variety of approaches, such as historical, aesthetic, cultural, psychological, political, and philosophical.

These goals will be accomplished through background lectures on each work and through quizzes and term papers.

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<th>VII. Syllabus: Paste syllabus below or attach and send digital copy with form. † The syllabus should clearly describe how the above criteria are satisfied. For assistance on syllabus preparation see: <a href="http://teaching.berkeley.edu/bgd/syllabus.html">http://teaching.berkeley.edu/bgd/syllabus.html</a></th>
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<tr>
<td>Phil Fandozzi</td>
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<td>Office: LA 225</td>
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<td>Hours: MW 11-12; T 1-2</td>
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Course Description: We will study the relationship between literature and its cinematic adaptations. We will discuss their respective strengths and weaknesses in terms of character development, narrative techniques, cognitive and emotional impact. Readings will include a short guide to writing about film, and a required number of novels/short stories that have been adapted into film. Your full participation both in reading and discussion will be essential in making the course a success.

Texts: *A Short Guide to Writing About Film* (Pearson Longman)
- *The Heart of Darkness* (Penguin)
- *Being There* (Bantam)
- *The English Patient* (Vintage)
- *The Unbearable Lightness of Being* (Harper)
- *Don’t Look Now*, ERES
- *Clockwork Orange* (Norton) *Brokeback Mountain* (Scribner)

Reading/Viewing Assignments:
- 1/22 Introduction to Course (none)
- 1/24 Selected viewing of some aspects of film; *A Short Guide to Film*, chapters 1-3.
- 1/29 *Being There*, novel
- 1/31 “Being There,” film showing
- 2/5 Discussion of film and novel
2/7 “Don’t Look Now,” film showing
2/12 “Don’t Look Now”, discussion of film
2/14 Don’t Look Now, Discussion of film and short story
2/19 Heart of Darkness, Parts 1 & 2
2/21 Heart of Darkness, Part 3
2/26 “Apocalypse Now,” film showing, first half
2/28 “Apocalypse Now,” second half
3/4 Discussion of film and novella
3/6 The English Patient, chapters I-V
3/11 The English Patient, chapters VI-X
3/13 “The English Patient,” film showing
3/18 Discussion of film and novel
3/20 To be announced
3/24-28 Spring Break!
4/1 A Clock Work Orange, Parts 1 & 2
4/3 “A Clock Work Orange,” film showing
4/8 Discussion of film and novel
4/10 Unbearable Lightness of Being, Parts One - Three
4/15 Unbearable Lightness of Being, Parts Four-Seven
4/17 “Unbearable Lightness of Being,” film showing
4/22 Discussion of film and novel
4/24 Brokeback Mountain, short story
4/29 “Brokeback Mountain,” film showing
5/1 Discussion of film and story; review; course evaluation

III. Written Assignments:
1. A film/lit journal with continuous entries (at least 2 a week), exploring themes/characters in the literature and films, with attention to adaptations. (See Film, chapter 1)
2. A term essay (6-8 printed pages) on one of the pairs of lit/film in the course. Due April 17th. Topics to be discussed.

IV. Grading:
Grades will be based on the three written assignments above and your attendance and participation, according to the following percentages:

- Journal– 30%
- Essay– 30%
- Final Exam– 30%
- Attendance/Participation– 10%

More than two absences and/or repeated tardiness may lower your grade.

This class will use the +/- grading system.

Last day to drop classes by Cyberbear: Feb 11; last day to drop without refund: March 4th.

“All students must practice academic honesty. Academic misconduct is subject to an academic penalty by the course instructor and/or a disciplinary sanction by the University.” All students
need to be familiar with the Student Conduct Code. The Code is available for review online at
http://www.umt.edu/SA/VPSA/index.cfm/page/1321.”

*Please note: As an instructor of a general education course, you will be expected to provide
sample assessment items and corresponding responses to the Assessment Advisory Committee.