

| DEREE COLLEGE SYLLABUS FOR: CIN 2010 FILM ADAPTATION | | 3/0/3 | | | | | | | | |
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| | | – UK LEVEL 4 15 UK CREDITS: | | | | | | | | |
| PREREQUISITES: | | | | | | | | | | |
| CATALOG DESCRIPTION: | Introduction to theories and concepts of film adaptation. Review of techniques and tools relevant to the particular nature of the medium from a writer’s perspective. Case studies and creative work. | | | | | | | | | |
| RATIONALE: | Film adaptations of other work, such as novels, comics, theatrical plays and games, have been historically one of the most popular forms of cinematic expression. The course introduces students to adaptation in the following three ways: first, by reviewing major theories of adaptation that allow them to understand the process and relevant key concepts. Second, by familiarizing them with the nature of the cinematic medium and its unique language. Third, by introducing the screenwriter’s point of view through creative and writing exercises. | | | | | | | | | |
| LEARNING OUTCOMES: | As a result of taking this course, the student should be able to: <ol style="list-style-type: none"> 1. Demonstrate understanding of key concepts of film adaptation theories. 2. Make use of key narrative elements and concepts to discuss specific examples of film adaptation. 3. Analyze scripts, methods and techniques relevant to film adaptations. | | | | | | | | | |
| METHOD OF TEACHING AND LEARNING: | In congruence with the teaching and learning strategy of the college, the following tools are used: <ul style="list-style-type: none"> - Use of office hours - Use of a blackboard site, where supervisors post required and relevant resources. - Use of library facilities: students are encouraged to make use of the library. | | | | | | | | | |
| ASSESSMENT: | Summative: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Project (1.700-2.000)</td> <td align="right">40%</td> </tr> <tr> <td>Portfolio of writing assignments</td> <td align="right">10%</td> </tr> <tr> <td>Final Exam (2 hours)</td> <td align="right">50%</td> </tr> </table> Formative: <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 80%;">Analysis and in class work</td> <td align="right">0%</td> </tr> </table> | | Project (1.700-2.000) | 40% | Portfolio of writing assignments | 10% | Final Exam (2 hours) | 50% | Analysis and in class work | 0% |
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| Portfolio of writing assignments | 10% | | | | | | | | | |
| Final Exam (2 hours) | 50% | | | | | | | | | |
| Analysis and in class work | 0% | | | | | | | | | |

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| | <p>The formative assessment aims to prepare students for all summative assessments</p> <p>The first assessment (project) tests learning outcomes 2 and 3</p> <p>The second assessment (portfolio) tests learning outcomes 1 and 3</p> <p>The third assessment (final exam) tests learning outcomes 1 and 2</p> |
| <p>INDICATIVE READING:</p> | <p>REQUIRED READING:</p> <p>Edgar, R. and Marland, J. 2019. <i>Adaptation for Screenwriters</i>. Bloomsbury Academic.</p> <p>RECOMMENDED READING:</p> <p>Boozer, J. 2008. <i>Authorship in Film Adaptation</i>. University of Texas Press.</p> <p>Burke, L. 2015. <i>The Comic Book Film Adaptation</i>. The University Press of Mississippi.</p> <p>Cardwell, S. 2002. <i>Adaptation Revisited</i>. Manchester University Press.</p> <p>Cartwell, D. 2012. <i>A companion to Literature, film and adaptation</i>. Wiley-Blackwell.</p> <p>Constandinides, C. 2010. <i>From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters across Old and New Media</i>. The Continuum International Publishing Group.</p> <p>Elliott, K. 2020. <i>Theorizing Adaptation</i>. Oxford University Press.</p> <p>Hutcheon, L., 2013. <i>A Theory of Adaptation</i>. Routledge.</p> <p>Leitch, T. 2017. <i>The Oxford Handbook of Adaptation studies</i>. Oxford University Press.</p> <p>Leitch, T. 2007. <i>Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ</i>. Johns Hopkins University Press.</p> <p>Scholz, A. 2013. <i>From Fidelity to History: Film Adaptations as Cultural Events in the Twentieth Century</i>. Berghahn publishing.</p> <p>Stam, R. 2004. <i>Literature and Film: A Guide to the theory and practice of film adaptation</i>. Wiley-Blackwell.</p> <p>Parrill, S. 2002. <i>Jane Austen on Film and Television: A Critical Study of the Adaptations</i>. McFarland & Company, Inc. Publishers.</p> |
| <p>INDICATIVE MATERIAL: <i>(e.g. audiovisual, digital material, etc.)</i></p> | <p>REQUIRED MATERIAL:</p> <p>Indicative material (films, scripts) is at the discretion of the instructor.</p> <p>The Adventures of Robin Hood, Michael Curtiz, 1938</p> <p>Rear Window, Alfred Hitchcock, 1954</p> <p>Stand by Me, Rob Reiner, 1986</p> <p>Clueless, Amy Hackerling, 1995</p> |

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| | <p>Romeo and Juliet, Baz Luhrmann, 1996 10 Things I hate About You, Gil Yunger, 1999 Harry Potter and the Philosopher's Stone, Chris Columbus, 2001 Persepolis, Marjani Satrapi, 2007 Stories We Tell, Sarah Polley, 2013 Little Women, Greta Gerwig, 2019</p> |
| COMMUNICATION REQUIREMENTS: | All assignments should use a good standard of professional English. |
| SOFTWARE REQUIREMENTS: | <ul style="list-style-type: none"> • MS Word • Preproduction software |
| WWW RESOURCES: | <ul style="list-style-type: none"> • www.imdb.com • www.industrialscripts.com • www.scriptmagazine.com • www.senariografoi.gr • www.wga.org |
| INDICATIVE CONTENT: | <ol style="list-style-type: none"> 1. Introduction to adaptation studies 2. Key concepts and theories 3. The Screenplay and authorship in adaptation 4. Different media, different sources 5. Thinking about form: visualization and talking pictures 6. Narrative reconstruction 7. Culture and Context 8. Fidelity and creative interpretation 9. Case studies and script analysis 10. Writing exercises |