

<b>DEREE COLLEGE SYLLABUS FOR: CIN 2010 Film Adaptation</b>		3/0/3
(Updated: Fall 2025)		<b>UK LEVEL (appropriate only for validated courses): L4</b> <b>UK CREDITS: 15</b>
<b>PREREQUISITES:</b>	None	
<b>CATALOG DESCRIPTION:</b>	Introduction to theories and concepts of film adaptation. Review of techniques and tools relevant to the particular nature of the medium from a screenwriter's perspective.	
<b>RATIONALE:</b>	Film adaptations of other work, such as novels, comics, theatrical plays and games, remain one of the most popular forms of cinematic expression. Becoming familiar with key adaptation and screenwriting concepts will allow students insight into the medium and hone their skills to transpose effectively diverse forms of writing for the screen.	
<b>LEARNING OUTCOMES:</b>	<p>As a result of taking this course, the student should be able to:</p> <ol style="list-style-type: none"> <li>1. Demonstrate understanding of key concepts of film adaptation theories.</li> <li>2. Make use of key narrative elements and concepts to discuss specific examples of film adaptation.</li> <li>3. Utilize screenwriting techniques to transpose work in other media into screenplay format</li> <li>4. Apply key concepts of adaptation theories for the conceptualization of original film adaptation projects.</li> </ol>	
<b>METHOD OF TEACHING AND LEARNING:</b>	<p>In congruence with the teaching and learning strategy of the college, the following tools are used:</p> <ul style="list-style-type: none"> <li>• Lectures and class discussions.</li> <li>• Film screenings, Case Studies.</li> <li>• Screenwriting exercises</li> <li>• Homework assignments.</li> <li>• Office hours held by the instructor to provide further assistance to students.</li> <li>• Use of library facilities for further study and preparation for the exams</li> <li>• Use of the Blackboard course management platform to further support communication, by posting lecture notes, assignment instruction, timely announcements, formative quizzes and online submission of assignments.</li> </ul>	
<b>ASSESSMENT:</b>	Summative:	

	1 <sup>st</sup> assessment: Preparatory Portfolio (1.000-1200 words)	40%
	2 <sup>nd</sup> assessment: Portfolio of writing assignments	10%
	Final assessment: Film adaptation Project (~12-14 script pages)	50%
	<b>Formative:</b>	
	Script Analysis and in class work	<b>0</b>
	<p>The formative assessment aims to prepare students for all summative assessments</p> <p>The first assessment (project) tests learning outcomes 1,2 and 4</p> <p>The second assessment (portfolio) tests learning outcomes 3</p> <p>The third assessment (final exam) tests learning outcomes 3 and 4</p> <p><i>Students are required to resit failed assessments in this module.</i></p>	
<b>INDICATIVE READING:</b>	<p><b>REQUIRED READING:</b>Edgar, R. and Marland, J. 2019. Adaptation for Screenwriters. Bloomsbury Academic.</p> <p><b>RECOMMENDED READING:</b></p> <p>Seger.L.1992. The Art of Adaptation: Turning Fact and Fiction into Film. Henry Holt &amp; Company, Inc.</p> <p>Williams, E. (2017). Screen Adaptation: Beyond the Basics (1st ed.). Routledge.</p> <p>Field, S. (2005). Screenplay : the foundations of screenwriting (Rev. ed). Delta Trade Paperbacks.Hutcheon, L., 2013. A Theory of Adaptation. Routledge.</p> <p>Leitch, T. 2017. The Oxford Handbook of Adaptation studies. Oxford University Press.</p> <p>Boozer, J. 2008. Authorship in Film Adaptation. University of Texas Press.</p> <p>Burke, L. 2015. The Comic Book Film Adaptation. The University Press of Mississippi.</p> <p>Cardwell, S. 2002. Adaptation Revisited. Manchester University Press.</p> <p>Cartwell, D. 2012. A companion to Literature, film and adaptation. Wiley-Blackwell.</p> <p>Constandinides, C. 2010. From Film Adaptation to Post-Celluloid Adaptation: Rethinking the Transition of Popular Narratives and Characters across Old and New Media. The Continuum International Publishing Group.</p> <p>Elliott, K. 2020. Theorizing Adaptation. Oxford University Press.</p> <p>Gordon, I., Jancovich, M., &amp; McAllister, M. P. (Eds.). (2007). Film and comic books (1st ed.). University Press of Mississippi.</p> <p>Leitch, T. 2007. Film Adaptation and Its Discontents: From Gone with the Wind to The Passion of the Christ. Johns Hopkins University Press.</p> <p>Scholz, A. 2013. From Fidelity to History: Film Adaptations as Cultural</p>	

	<p>Events in the Twentieth Century. Berghahn publishing.</p> <p>Stam, R. 2004. Literature and Film: A Guide to the theory and practice of film adaptation. Wiley-Blackwell.</p> <p>Bazin, A. 2022. Andre Bazin on Adaptation. University of California Press.</p> <p>Bazin, A. (2004). What Is Cinema? Volume I. University of California Press.</p>
<p><b>INDICATIVE MATERIAL:</b> (e.g. audiovisual, digital material, etc.)</p>	<p><b>REQUIRED MATERIAL:</b></p> <p>Indicative material (films, scripts) is at the discretion of the instructor.</p> <p>Nosferatu, F.W Murnau, 1922</p> <p>The Adventures of Robin Hood, Michael Curtiz, 1938</p> <p>Rear Window, Alfred Hitchcock, 1954</p> <p>Throne of Blood, Akira Kurasawa, 1957</p> <p>The Gospel According to St Matthew, Pier Paolo Pasolini, 1964</p> <p>Edipo Re, Pier Paolo Pasolini, 1967</p> <p>Stand by Me, Rob Reiner, 1986</p> <p>Clueless, Amy Hackerling, 1995</p> <p>Romeo and Juliet, Baz Luhrmann, 1996</p> <p>10 Things I hate About You, Gil Yunger, 1999</p> <p>Harry Potter and the Philosopher's Stone, Chris Columbus, 2001</p> <p>Old Boy, Park Chan-Wook, 2003</p> <p>Sin City, Frank Miller, Robert Rodriguez, 2005</p> <p>Persepolis, Marjani Satrapi, 2007</p> <p>Stories We Tell, Sarah Polley, 2013</p> <p>Little Women, Greta Gerwig, 2019</p> <p>Barbie, Greta Gerwig, 2023</p>
<p><b>COMMUNICATION REQUIREMENTS:</b></p>	<p>All assignments should use a good standard of professional English.</p>
<p><b>SOFTWARE REQUIREMENTS:</b></p>	<ul style="list-style-type: none"> <li>• MS Word , Blackboard CMS</li> <li>• Professional Screenwriting software</li> <li>• <a href="http://www.writerduet.com">www.writerduet.com</a></li> </ul>
<p><b>WWW RESOURCES:</b></p>	<ul style="list-style-type: none"> <li>• <a href="http://www.imdb.com">www.imdb.com</a></li> <li>• <a href="http://www.industrialscripts.com">www.industrialscripts.com</a></li> <li>• <a href="http://www.scriptmagazine.com">www.scriptmagazine.com</a></li> <li>• <a href="https://www.dailyscript.com/movie.html">https://www.dailyscript.com/movie.html</a></li> <li>• <a href="https://www.scriptsbug.com/">https://www.scriptsbug.com/</a></li> <li>• <a href="http://www.moviescriptsandscreenplays.com/">http://www.moviescriptsandscreenplays.com/</a></li> <li>• <a href="https://thescriptlab.com/">https://thescriptlab.com/</a></li> <li>• <a href="http://www.awesomefilm.com/">http://www.awesomefilm.com/</a></li> </ul>

**INDICATIVE CONTENT:**

1. Introduction to adaptation studies
2. Key concepts and theories
3. Screenwriting Fundamentals
4. The Screenplay and authorship in adaptation
5. Different media, different sources
6. Thinking about form: visualization and talking pictures
7. Narrative reconstruction
8. Culture and Context
9. Fidelity and creative interpretation
10. Case studies and script analysis
11. Writing exercises