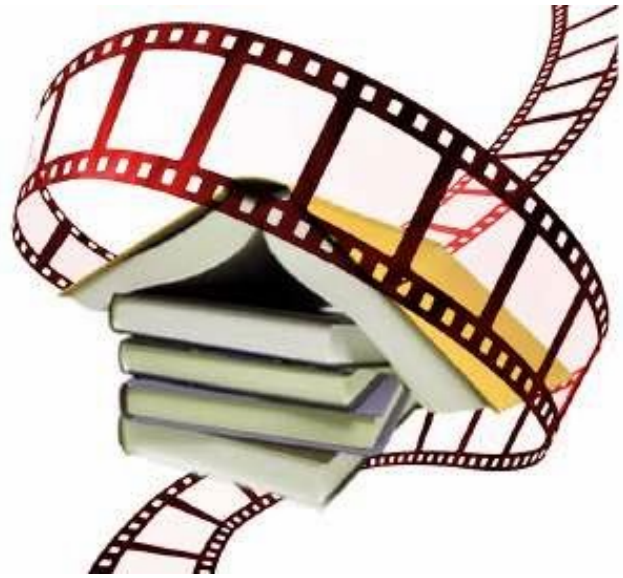


**Literature  
&  
Film**  
**English 3334.01**  
**CRN 83235**  
**Fall, 2017--3 Credit Hours**



**Instructor:**

Robert Donahoo  
408 Evans Complex  
Office Phone: 936-294-1421  
Office E-mail: [eng\\_rxd@shsu.edu](mailto:eng_rxd@shsu.edu)  
Web Page: [www.shsu.edu/~eng\\_rxd](http://www.shsu.edu/~eng_rxd)  
Home phone: 281-298-1442 (no calls after 9 p.m.)  
Cell: 713-823-3992 (no calls or texts after 9 p.m.)  
Office Hours: 9-11 a.m. Tuesday/Thursday in Huntsville and by appointment  
1:00-3:00 Wednesday in The Woodlands Center and by appointment

**Class Meets:** 3:00-4:20, Monday/Wednesday in Room 256 of the Woodlands Center

**Required Books:** Endo, *Silence* (translator: Johnston)  
Hammett, *The Maltese Falcon*  
Hemingway, *A Farewell to Arms*  
O'Connor, *Wise Blood*  
Sparks, *The Prime of Miss Jean Brodie*  
Wilson, *Fences*

**Required Films:** *All Quiet on the Western Front* (Universal)  
*Citizen Kane* (Warner Brothers)  
*Do the Right Thing* (Universal)  
*In the Heat of the Night* (MGM)  
*The Maltese Falcon* (Warner Brothers)  
*The Prime of Miss Jean Brodie* (20<sup>th</sup> Century Fox)  
*Sergeant York* (Warner Brothers)  
*Silence* (Paramount)  
*Some Like It Hot* (MGM)  
*Wise Blood* (Criterion Collection)

**Recommended Text:** *MLA Handbook*—8<sup>th</sup> edition

NOTE: All required films may be accessed through the Woodlands Center Library reserves.

**Introductory Thoughts:**

This is a course about the relationship between two different mediums: film and print—particularly the “print” that has come to be understood as literature. Some students sign up for the course expecting it to be consist largely in watching and talking about movies, and we will be seeing a number of different films—some of which most students will like! But our focus will also be on that relationship of

film to literature. I see that relationship as having three basic prongs or fronts. First, there is the issue of how one reads a film. Most of us have had it taught to us that we read literature by going beneath the surface, finding some formal elements such as plot, character, symbol, image, and irony. Most of us are good at spotting such things. But should we look for the same things in a film, and if so, how will we recognize them? How does a film communicate to us? To answer that question, the course will start with a brief and rushed study about reading film, trying to find what moves such reading shares with reading literature and what moves are unique to film. Second, works of literature have often been the source of ideas for films. But what happens when works of literature—largely fictions and dramas—are adapted to film? How is the “work”—that mysterious entity that is a piece of literature beyond the printed page—changed? We’ll spend much of the course looking at adaptations, and to do that, we have to be sure we are first familiar with the printed work. Third, how can a film enable us to better understand a work of literature that is NOT its source but bears a relationship to it that is thematic or technical. What can print literature help us notice in film that might otherwise have sped by? And how do films enable us to contextualize and interpret literary works. That will be the focus of our last portion of the semester.

### Course Description and Prerequisites

In short, this course requires both students and professor to read and watch carefully, to show an understanding of how film and literature communicate, and what happens when the two mediums meet. We will read words and pictures, learning how to read both better.

It will also ask that students make use of the terms for understanding literature that should be familiar from the Prerequisites for the course: the composition courses ENGL 1301 and 1302 and at least one sophomore level literature course—either ENGL 2332 or ENGL 2333.

### Course Objectives

In summary then, the course presents these four goals:

- **To broaden and deepen each student’s understanding of how to read both films and works of literature by knowing the “grammar” by which they operate.**
- **To improve and hone the analysis skills of each student as those skills apply to literature and to film.**
- **To engage students in debates about interpretations of specific works of literature and film.**
- **To practice and improve writing and discussion skills using literature film as the focus of student writing and discussion.**

### Grading:

Of course, you’re probably wondering, “How am I going to earn my grade for this class?” The best answer is by working hard, reading constantly, coming to class prepared, checking the *MLA Handbook*, and asking questions, questions, questions. However, the answer you are looking for is detailed below:

### Exams

The course will have three exams. Two will occur during the semester at dates indicated on the daily schedule. The third exam will take place at the time scheduled for the final exam for this course. All three exams are of equal value, and they will all have the same format: five to 10 short answer questions and an essay. Collectively, the three exams will determine **one-fourth (25%)** of the grade for this course.

### Quizzes and participation

Each student is required to take a quiz over the contents of this syllabus and some basic literary terms. The quiz may be done with the



syllabus in hand. It will be posted on Blackboard. Other quizzes will be given throughout the course, and they will be based on readings/films for the day of the quiz. Also, students may, from time to time, accept “participation assignments” given out orally in class. These assignments and quizzes will be worth between 10 and 15 points each. These quizzes and assignments are acceptable only on days that a student attends class, and they must be submitted in class. No late or make-up work on these quizzes and assignment will be accepted. At the end of the term, I will add up the points each student has earned on quizzes and participation assignments. The total number will determine a quiz/participation grade based on a 100 point-scale (90-100+ = A; 80-89 = B; etc.) The collective quiz/participation grade will determine **one-fourth (25%)** of the grade for this course.

### Papers

Students are required to write two and papers for this course. The first is a straightforward analysis of an individual film. The second is a paper that focuses on a film adapted from a work of literature or one that uses two films to thematically explore a work of literature. The specific assignment for this paper is included with the syllabus. The average of these two paper grades will determine **one-half (50%)** of a student’s grade for the course.

### Attendance Policy

To help insure everyone gets a leg up on the exams, I offer a positive inducement for attendance. Everyday a student attends a **complete** class session, that student earns one extra credit points that is added to his or her next exam. At the same time, students should realize that failure to attend class will have negative results. Excessive absences will not be tolerated. They discourage other students and me. Anyone missing more than **four** days of class will see a lowering of their course grade by a minimum of one letter. Beginning with the fifth absence, the course grade will drop one letter for each absence. Students who are away due to University business (travel with a University sports team or arts group, for example) **MUST** give the instructor a written note from the group sponsor to avoid being penalized. Absences due to illness or family issues should be verified through the Dean of Student Life office (see below) to avoid being penalized.



### Missed Exams / Late Paper Policy

Students who miss an exam for any reason should contact the instructor immediately. In cases involving illness or family crises, I will ask the student to have the reason for the absence verified by the Dean of Student Life Office before rescheduling an exam. In other cases—weather, car problems, stupidity, etc.—I will do my best to accommodate students, **but all such cases are matters of grace and mercy, not right.** No absence will be excused unless the Dean of Student Life office verifies the reason for your absence. Again, students are always welcome to discuss specific issues with me, but they need to realize I will refer all rulings on the validity of excuses to the Dean of Student Life office.

My general policy is **not to accept late papers** unless encouraged to do so by the Dean of Student Life office. However, I define late as any time after 9 p.m. on the day the paper is due, and students may e-mail me a Microsoft Word attachment of their paper before that deadline—with a hard copy given to me later if it is needed—in order to meet the deadline.

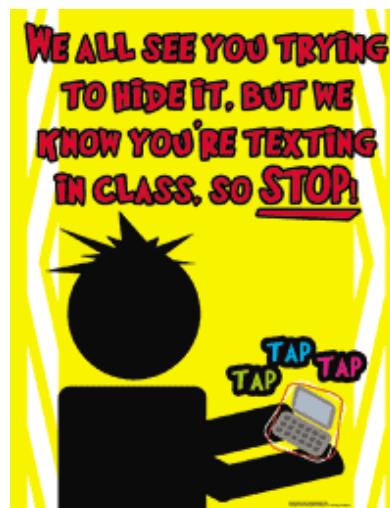
**Please note: any student who has major problems fulfilling the requirements of the course (family crisis; unexpected health issues; severe emotional turmoil) should contact the office of John Yarabeck, Dean of Students. That office is located in Suite 215 of the Lowman Student Center. The phone number is 936-294-1785. Students may also check out their website, especially this page: [http://www.shsu.edu/~slo\\_www/absence.html](http://www.shsu.edu/~slo_www/absence.html). This office will help you deal with all your instructors and makes it unnecessary for you to bring me documentation concerning such crises.**

## Classroom Manners / Deportment

It may seem strange to have a section on a syllabus about manners and classroom behavior, but my experience in the classroom suggests otherwise. Students need to remember that a class is a community, and a community requires recognition of the need for each of us to limit claims of “our rights” in order to make the best possible experience for everyone. In *Talk to the Hand*, Lynne Truss writes,

Manners are based on an idea of empathy, of imagining the impact of one’s own actions on others. They involve doing something for the sake of other people that is not obligatory and attracts no reward. In the current climate of unrestrained solipsistic and aggressive self-interest, you can equate good manners not only with virtue but with positive heroism. (14)

I don’t offer here a list a rules but a call to be heroic. Avoid such things as keeping your cell phone’s ringer on, neglecting to bathe for a week, or eating food while the rest of the class feels their stomachs rumbling. Conduct private conversations in a low tone of voice or save them for outside the classroom. Don’t put me or anyone else in the class on e-mail lists that send out cute pictures and jokes unless you are asked to do so. Be open to good-natured teasing but be willing to confront privately anyone—me or another student—if the line is crossed into insult. Most of all be respectful of others’ time. Here’s another piece of advice from Truss that is particularly relevant to this class: “The writer who neglects spelling and punctuation is quite arrogantly dumping a lot of avoidable work onto the reader, who deserves to be treated with more respect” (23).



## Legal Matters the University Requires Me to Include:

These are policies that cover the University as a whole. For a more detailed discussion of the items below, go to this link: [www.shsu.edu/syllabus](http://www.shsu.edu/syllabus). The University also has a written code for student conduct and discipline. It can be found in full at this link:

<https://netreg.shsu.edu/mirror/codeofconduct.html>. Here are my understanding of the most important of these matters:

- **ACADEMIC DISHONESTY/PLAGIARISM:**

All students are expected to engage in all academic pursuits in a manner that is above reproach. Students are expected to maintain honesty and integrity in the academic experiences both in and out of the classroom. Any student found guilty of dishonesty in any phase of academic work will be subject to disciplinary action. The University and its official representatives may initiate disciplinary proceedings against a student accused of any form of academic dishonesty including but not limited to, cheating on an examination or other academic work that is to be submitted, plagiarism, collusion and the abuse of resource materials. In an English Class, plagiarism is always a potential problem. The best definition of plagiarism is taking either the words or ideas or another person—a scholar, a fellow student, the professor for the class—and in writing presenting those words and ideas as if they

are your own. The defense against plagiarism is documentation in correct MLA bibliographic format and style. For a complete listing of the university policy on Academic Dishonesty, see: [Dean of Student's Office](#).

- **STUDENTS WITH DISABILITIES POLICY:**

It is the policy of Sam Houston State University that individuals otherwise qualified shall not be excluded, solely by reason of their disability, from participation in any academic program of the university. Further, they shall not be denied the benefits of these programs nor shall they be subjected to discrimination. Students with disabilities that might affect their academic performance should register with the Office of Services for Students with Disabilities located in the Lee Drain Annex (telephone 936-294-3512, TDD 936-294-3786, and e-mail [disability@shsu.edu](mailto:disability@shsu.edu)). They should then make arrangements with their individual instructors so that appropriate strategies can be considered and helpful procedures can be developed to ensure that participation and achievement opportunities are not impaired.

SHSU adheres to all applicable federal, state, and local laws, regulations, and guidelines with respect to providing reasonable accommodations for students with disabilities. If you have a disability that may affect adversely your work in this class, then I encourage you to register with the SHSU Services for Students with Disabilities and to talk with me about how I can best help you. All disclosures of disabilities will be kept strictly confidential. NOTE: No accommodation can be made until you register with the Services for Students with Disabilities. For a complete listing of the university policy, see:

<http://www.shsu.edu/dotAsset/7ff819c3-39f3-491d-b688-db5a330ced92.pdf>

- **Religious Holidays:**

Section 51.911(b) of the Texas Education Code requires that an institution of higher education excuse a student from attending classes or other required activities, including examinations, for the observance of a religious holy day, including travel for that purpose. Section 51.911 (a) (2) defines a religious holy day as: “a holy day observed by a religion whose places of worship are exempt from property taxation under Section 11.20....” A student whose absence is excused under this subsection may not be penalized for that absence and shall be allowed to take an examination or complete an assignment from which the student is excused within a reasonable time after the absence.

University policy 861001 provides the procedures to be followed by the student and instructor. A student desiring to absent himself/herself from a scheduled class in order to observe (a) religious holy day(s) shall present to each instructor involved a written statement concerning the religious holy day(s). The instructor will complete a form notifying the student of a reasonable timeframe in which the missed assignments and/or examinations are to be completed. For a complete listing of the university policy, see: </dept/academic-affairs/documents/aps/students/861001.pdf>

- **Visitors in the Classroom:**

Unannounced visitors to class must present a current, official SHSU identification card to be permitted into the classroom. They must not present a disruption to the class by their attendance. If the visitor is not a registered student, it is at the instructor's discretion whether or not the visitor will be allowed to remain in the classroom. This policy is not intended to discourage the occasional visiting of classes by responsible persons. Obviously, however, the visiting of a particular class should be occasional and not regular, and it should in no way constitute interference with registered members of the class or the educational process.

- **Instructor Evaluations:**



Students will be asked to complete a course/instructor evaluation form toward the end of the semester.

- **Classroom Rules of Conduct:**

The Code of Student Conduct and Discipline is found at the following link:

<https://www.shsu.edu/students/guide/dean/codeofconduct.html>. I expect students to show respect for everyone in the classroom—the instructor, students, guests—through both words and actions. I ask students not to do other work during class, to place cell phones on silent mode, and to put away other distractions: social media devices, newspapers, a photo of your significant other in scanty clothes, etc. If something else needs your attention during class time, don't come to class.

- **Study Tips:**

The best way to succeed in this course is to attend regularly having read the assigned work for that day. Ask questions—particularly about terminology and approaches that are unclear. Schedule a time to meet with the professor at some point in the term—preferably early in order to get a better sense of his personality. If you need help with reading, writing, or other study assistance, you should take advantage of the resources listed below:

#### **The SAM Center**

The Student Advising and Mentoring Center, also known as the SAM Center, offers a wide variety of services for the students of Sam Houston State University. We offer academic advisement and enrichment services to all undergraduate and graduate students. The SAM Center is a resource dedicated to helping students adjust to academic life at Sam Houston State University. Services available include career testing, aid with time management, and study skills. The center has grown rapidly since we've been open and with new programs being offered, our students are taking more advantage of our resources. With a great faculty and staff, all students are encouraged to look into any of the programs we have available. The SAM Center is located in Academic Building 4 (AB4) on the second floor, room 210. AB4 is located on the corner of Bowers Blvd. and Ave. I. For more information, go to [http://www.shsu.edu/~sam\\_www/index.html](http://www.shsu.edu/~sam_www/index.html). Or call one of the numbers listed below:



**Toll Free: (866) 364-5211**

**Houston Area: (281) 657-6432**

**Phone: (936) 294-4444**

**Fax: (936) 294-1149**

#### **The Academic Success Center**

You may know this better as either the SHSU Writing Center or the SHSU Reading Center, but these have been merged to form a comprehensive, one-stop source for aid. The Academic Success Center offers a variety of academic support including peer tutoring programs for writing, math/statistics, and reading skills. There is also an online writing lab and a supplemental instruction program. We are open 8 am to 7 pm, Monday-Thursday, 8 am to 3pm on Friday, and 2 to 7 pm on Sunday. Appointments are made by calling 936-294-3680. Further information is on our website, [www.shsu.edu/asc](http://www.shsu.edu/asc).

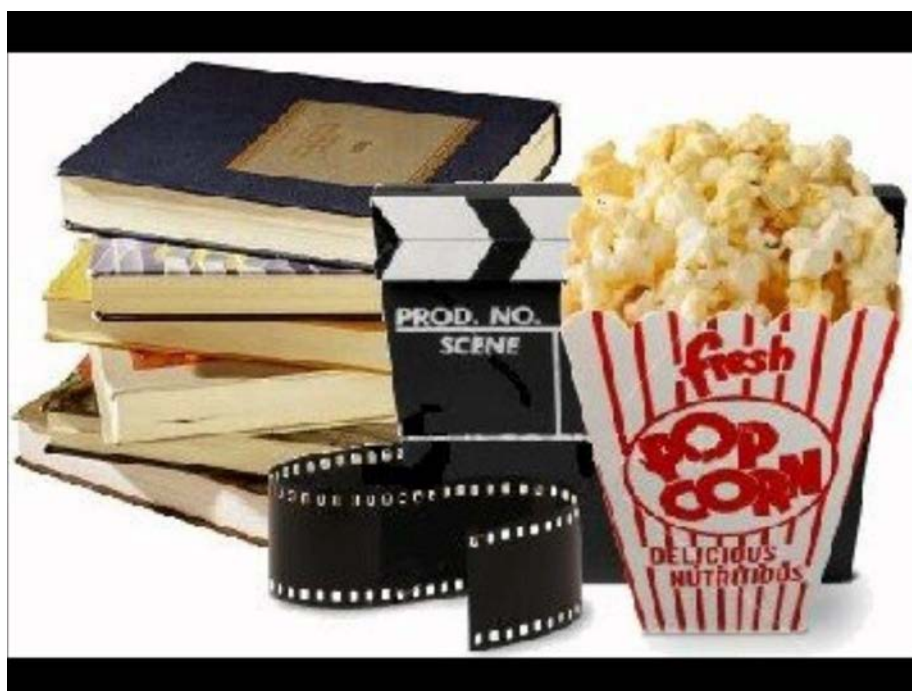
Also, there is an Academic Success Center on the SHSU Woodlands campus. Check the Woodlands Centers website for specific information about hours and contact information



**Have a question or concern about class policy or rules?**

**ASK THE PROFESSOR!**

**But try to avoid waiting until the last minute. A little thought ahead of a deadline goes a long way toward success.**





## *Schedule of Assignments:*

**BELOW IS THE DAILY CALENDAR FOR READINGS,  
VIEWINGS AND WORK STUDENTS SHOULD PREPARE  
AND BRING TO CLASS. GETTING BEHIND IS A BAD  
OPTION!**

<b>Wednesday, 8/23</b>	Welcome to Class; the Syllabus; The Work of Reading Enrico, <i>An Occurrence at Owl Creek Bridge</i> <a href="https://www.youtube.com/watch?v=EHqnSX4SJ_A">https://www.youtube.com/watch?v=EHqnSX4SJ_A</a>
<b>Monday, 8/28</b>	Bierce, "An Occurrence at Owl Creek Bridge" <a href="http://compositionawebb.pbworks.com/f/owl.pdf">http://compositionawebb.pbworks.com/f/owl.pdf</a>
<b>Wednesday, 8/30</b>	Wilder: <i>Some Like It Hot</i>
<b>Monday, 9/4</b>	<b>Labor Day Holiday—no class</b>
<b>Wednesday, 9/6</b>	Wilder: <i>Some Like It Hot</i>
<b>Monday, 9/11</b>	Wells, <i>Citizen Kane</i>
<b>Wednesday, 9/13</b>	Wells, <i>Citizen Kane</i>
<b>Monday, 9/18</b>	<b>Exam One</b>
<b>Wednesday, 9/20</b>	Jordan, <i>The Displaced Person</i> (viewed in class) O'Connor, "The Displaced Person" <b>Blackboard</b>
<b>Monday, 9/25</b>	Foote, <i>The Displaced Person</i> (screenplay) <b>Blackboard</b>
<b>Wednesday, 9/27</b>	Hammett, <i>The Maltese Falcon</i> , chapters 1-6
<b>Monday, 10/2</b>	Hammett, <i>The Maltese Falcon</i> , chapters 7-14
<b>Wednesday, 10/4</b>	Hammett, <i>The Maltese Falcon</i> , chapters 15-20 Huston, <i>The Maltese Falcon</i> (film)
<b>Friday, 10/6</b>	<b>FIRST PAPER DUE</b>
<b>Monday, 10/9</b>	Huston, <i>The Maltese Falcon</i> (film)
<b>Wednesday, 10/11</b>	O'Connor, <i>Wise Blood</i> , chapters 1-7



<b>Monday, 10/16</b>	O'Connor, <i>Wise Blood</i> , chapters 8-14
<b>Wednesday, 10/18</b>	Huston, <i>Wise Blood</i>
<b>Monday, 10/23</b>	Huston, <i>Wise Blood</i> Stevens, "John Huston's Adaptation of <i>Wise Blood</i> and Hollywood's Response to the New South" <i>MLA International Bibliography Database</i>
<b>Wednesday, 10/25</b>	Endo, <i>Silence</i> start through chapter 3
<b>Monday, 10/30</b>	Endo, <i>Silence</i> , chapter 4-6
<b>Wednesday, 11/1</b>	Endo, <i>Silence</i> , chapter 7 through end
<b>Monday, 11/6</b>	Scorsese, <i>Silence</i>
<b>Wednesday, 11/8</b>	Scorsese, <i>Silence</i>
<b>Monday, 11/13</b>	<b>Exam Two</b>
<b>Wednesday, 11/15</b>	Hemingway, <i>A Farewell to Arms</i> , start through Book III Hawks, <i>Sergeant York</i>
<b>Monday, 11/20</b>	Hemingway, <i>A Farewell to Arms</i> , Book III to end Milestone, <i>All Quiet on the Western Front</i>
<b>Wednesday, 11/22</b>	<b>Thanksgiving Holiday—no class</b>
<b>Monday, 11/27</b>	Wilson, <i>Fences</i> Jewison, <i>In the Heat of the Night</i>
<b>Wednesday, 11/29</b>	Lee, <i>Do the Right Thing</i>
<b>Friday, 12/1</b>	<b>SECOND PAPER DUE</b>
<b>Thursday, 12/7</b>	<b>Final Exam tentatively at noon</b>

## Paper Assignments for ENGL 3334.01 Fall 2017

As stated earlier in this syllabus, every student must write two papers for this course. The first assignment, below, is straightforward, but students will have some options for paper two. Please read both assignments carefully, and ask questions about anything that is not clear.



### Paper One:

At its heart of this assignment is a desire for students to show their grasp of basic film grammar by selecting a film and analyzing what it communicates about one of its themes by examining the film's use of literary and film techniques. By literary techniques, I mean such things as plot, characterization, settings, symbols, irony, allusion, and genre. By film techniques, I mean such things as shot selection, scene creation, music, and film genre. As we will discuss in class, these things lead viewers to find, consciously or unconsciously, a view of the world that the film is communicating—a view that audience members may question, challenge, accept, or otherwise respond to.

Here is a list of films I recommend for this paper:

- *The Godfather* (1972, Directed by Francis Ford Coppola)
- *The 39 Steps* (1935, Directed by Alfred Hitchcock)
- *Casino Royale* (2006, Directed by Martin Campbell)
- *True Grit* (2010, Directed by Ethan Coen and Joel Coen)
- *The Ox-Bow Incident* (1943, Directed by William Wellman)
- *Sense and Sensibility* (1995, Directed by Ang Lee)
- *Brokeback Mountain* (2005, Directed by Ang Lee)
- *No Country for Old Men* (2007, Directed by Ethan Coen and Joel Coen)
- *Mrs. Miniver* (1942, Directed by William Wyler)
- *For Whom the Bell Tolls* (1943, Directed by Sam Wood)
- *Goodbye Mr. Chips* (1939, Directed by Sam Wood)
- *The Last Picture Show* (1971, Directed by Peter Bogdanovich)
- *A Streetcar Named Desire* (1951, Directed by Elia Kazan)
- *The Thin Man* (1934, Directed by W.S. Van Dyke)
- *The Prime of Miss Jean Brodie* (1969, Directed by Ronald Neame)

Students are not limited to this list, but they should check with me about any film NOT on this list. I've come up with this list based on films I already know and ones that began their lives as literary works—something that may allow a student to reuse the film for paper two.

Once a student selects a film, he or she should watch it carefully, looking for those literary and film elements that shape the meaning/view of the world that the film communicates. Then the student needs to get to the library looking for commentary on the film that is NOT from such sources as *Masterplots* and *Magill's*. Look, instead, for articles in journals or books. I particularly recommend books by Pauline Kael or Roger Ebert. If necessary, hunt down newspaper reviews of the film from either the *New York Times* or the *Los Angeles Times*. Use these commentaries to supplement your own analysis, and devise a thesis such as the following:

**Though Howard Hawks' *Ball of Fire* is often written off as only an example of Depression-era screwball comedies, it actually presents a utopian vision of a nation where class differences can be overcome and even form the basis of a solid matrimonial and civic union.**

Such a thesis could be outlined for the following paper:

- I. **Introduction and thesis**
- II. ***Ball of Fire* as a screwball comedy often getting little respect.**
- III. ***Ball of Fire* use of two-shots to suggest union**
- IV. ***Ball of Fire*'s images of class**
  - a. **Costumes**
  - b. **Sets**
  - c. **Linguistic terms**
- V. ***Ball of Fire*'s plot leads to matrimonial union**
- VI. ***Ball of Fire*'s allusions lead to civic union**
- VII. **Conclusion: *Ball of Fire* as comic propaganda**

In a paper following this outline, most likely most of the material in "II" would come from research: a definition of screwball comedy and reviews or evaluations of the film. Most of the rest of the paper would rely on a student's own analysis, with the paper ending with a conclusion that finds or fails to find value in the film and to help it be viewed in a new light.

Technically, this paper should follow these guidelines:

- ❖ Have a thesis that fits the assignment.
- ❖ Have an organization that follows or grows out of the thesis.
- ❖ Shows and practices knowledge of the ways literary elements and film techniques work in film.
- ❖ Shows evidence of thought and research prior to writing.
- ❖ Is mechanically sound: free of grammatical and typographical errors AND follows MLA format for the paper itself and for any documentation required in the paper.
- ❖ Is approximately five pages in length plus a Works Cited page.

I STRONGLY encourage students to meet with me well ahead of the due date to go over their thesis statements and organizations for the paper. Since I will be the grader, my advice helps.

Finally, the paper is due by **Friday, October 6**. It can be physically turned in to me prior to that date or be submitted to me on that date as a Microsoft Word attachment to an email.



## Paper Two:

In terms of length, this paper is not much longer than paper one, but it has an entirely different focus. Students may choose to do either of the following:

- Working with August Wilson’s *Fences*, Hemingway’s *A Farewell to Arms*, or Sparks’ *The Prime of Miss Jean Brodie*, write a paper that uses the film adaptations of these works (*Fences*, directed by Danzel Washington, 2016, *A Farewell to Arms*, directed by Frank Borzage, 1932, or *The Prime of Miss Jean Brodie*, directed by Ronald Neame, 1969) and analyzing the ways in which the two versions change or highlight meanings and insights and how these changes or highlights are communicated in the two versions. Determine which version best communicates its themes and why. Thus, a paper using this focus might have a thesis such as this: “While both Wilson’s play *Fences* and Danzel Washington’s film of the play both illuminate the complexities of African Americans living on the moon in the 24<sup>th</sup> century, Washington’s addition of special effects and close-ups adds a level of comedy missing from the play by trying to create a satire. However, Wilson’s more straightforward hopefulness in the play results in making it a superior aesthetic achievement even if a less complex one.”
- Working with one of the films on the list for paper one or, if another film was substituted that also is an adaptation, write a similar paper to the one described above that compares the differences between the two versions.
- This third option MUST be developed in consultation with Professor Donahoo. This paper involves using a literary work and two films, neither of which is an adaptation of the literary work. The goal is to find and develop themes and meanings in a literary text by putting them beside and in connection with the two films. Thus, a student might offer to analyze the depiction of African American women in Toni Morrison’s novel *Sula* by comparing that novel to the 1943 film *Cabin in the Sky* and the 2011 film *The Help*—both films that involve important African American female characters. The goal would be to discover how Morrison’s novel accepts or rejects images and idea of women from the early film and compares to the more recent film. Such a paper might have a thesis such as this: “Examining *Sula* in contrast to *Cabin in the Sky* and *The Help* shows both how far our culture has come in its view of African American women while also showing how much commercially successful films of recent times still struggle to achieve the depth and complexity for African American women that is seen in Morrison’s novel.”

Technically, whatever focus a student selects, this second paper should follow these guidelines:

- ❖ Have a thesis that fits the assignment.
- ❖ Have an organization that follows or grows out of the thesis.
- ❖ Shows and practices knowledge of the ways literary elements and film techniques work in film.
- ❖ Shows evidence of thought and research prior to writing.
- ❖ Is mechanically sound: free of grammatical and typographical errors AND follows MLA format for the paper itself and for any documentation required in the paper.

- ❖ Is approximately six to seven pages in length plus a Works Cited page.

I STRONGLY encourage students to meet with me well ahead of the due date to go over their thesis statements and organizations for the paper. Since I will be the grader, my advice helps.

Finally, the paper is due by **Friday, December 1**. It can be physically turned in to me prior to that date or be submitted to me on that date as a Microsoft Word attachment to an email.

