

**ENGLISH 272 WI – INTRODUCTION TO LITERATURE:  
CULTURE & LIT (3 credits)  
The Art of Adaptation: Fiction to Film  
MW: 1:00-2:15 in Pālanakila 104 (CRN 60166)**

**INSTRUCTOR:** Desi Poteet      **E-MAIL:** poteetd@hawaii.edu  
**OFFICE:** 'Ākoakoa 237      **PHONE:** 236-9188  
**OFFICE HOURS:** M-TH 10-11; and by appointment  
**EFFECTIVE DATE:** Spring 2014

**WINDWARD COMMUNITY COLLEGE MISSION STATEMENT**

*Windward Community College offers innovative programs in the arts and sciences and opportunities to gain knowledge and understanding of Hawai'i and its unique heritage. With a special commitment to support the access and educational needs of Native Hawaiians, we provide O'ahu's Ko'olau region and beyond with liberal arts, career and lifelong learning in a supportive and challenging environment — inspiring students to excellence.*

**CATALOG DESCRIPTION**

Introduction to Literature: Culture and Lit (3 credits); DL

This course introduces students to the study of significant works of literature in selected cultures and cultural formations. Emphasis is on discussion of and writing about characteristics and themes of the works. A student may enroll in this course more than one time (for different cultures); however, only three credits will be applied toward degree. (3 hours lecture)

Prerequisite: A grade of "C" or better in ENG 100.

**REQUIREMENTS THIS COURSE SATISFIES**

This course satisfies one of the Arts and Humanities requirements (DL) and fulfills three of the six writing intensive credits needed for the Associate in Arts degree.

**RECOMMENDED BASIC SKILL LEVEL AND TIME COMMITMENT**

Ability to: arrive in class on time and prepared for discussions; carefully read texts and view films; and write papers that contain and follow a clear thesis statement.

Expect to dedicate two to three hours of study time **per** class to: read assigned texts, view assigned films, write assigned papers, and complete other class assignments.

**STUDENT LEARNING OUTCOMES (SLO)**

The student learning outcomes for English 272 are:

- 1 Use concepts and terminology particular to literary study to analyze and interpret imaginative literary works orally and in writing.
- 2 Respond to a work of literature as an expression of a culture's values and compare those with the student's own.
- 3 Enjoy a more creative, enlightened, and fulfilled life through an appreciation of literature's social, cultural, political, and philosophical themes and techniques.
- 4 Exhibit knowledge about selected writers and their characteristic themes and techniques.



## Welcome to English 272!

### HALLMARKS OF WRITING INTENSIVE COURSES

- 1 **The course uses writing to promote the learning of course materials.** Instructors assign formal and informal writing, both in class and out, to increase students' understanding of course material as well as to improve writing skills.
- 2 **The course provides interaction between teacher and students while students do assigned writing.** Individual conferences are mandatory for WI courses at WCC.
- 3 **Writing contributes significantly to each student's course grade.** Writing assignments must make up at least 40% of each student's course grade.
- 4 **The course requires students to do a substantial amount of writing—a minimum of 4000 words, or about 16 pages.** Depending on the course content, students may write analytic essays, critical reviews, journals, lab reports, research reports, or reaction papers, etc. In-class exams and drafts are not counted toward the 4000-word minimum.
- 5 To allow for meaningful professor-student interaction on each student's writing, **the class is restricted to 20 students.**

### REQUIRED TEXTS & FILMS; USEFUL RESOURCES

#### TEXTS:

Harrison, Stephanie (editor). *Adaptations: From Short Story to Big Screen – 35 Great Stories That Have Inspired Great Films* (Available at WCC Bookstore)

Pressfield, Steven. *The War of Art*. (Available in paperback, audio, and Kindle.)

Various handouts distributed in class and posted on our Laulima Class Web Site.

#### FILMS:

*See selected films on your assignment and calendar handout.*

(Plan ahead to watch these films independently through Netflix, Amazon, WCC Library, or prior arrangement with me, etc.)

#### USEFUL INTERNET RESOURCES:

[www.imdb.com/](http://www.imdb.com/)

<http://www.imsdb.com/>

<http://www.screenwritingu.com/>

“YOU CAN APPROACH THE ACT OF WRITING WITH NERVOUSNESS, EXCITEMENT, HOPEFULNESS, OR EVEN DESPAIR – THE SENSE THAT YOU CAN NEVER COMPLETELY PUT ON THE PAGE WHATEVER’S IN YOUR MIND AND HEART. YOU CAN COME TO THE ACT WITH YOUR FISTS CLENCHED AND YOUR EYES NARROWED, READY TO KICK ASS AND TAKE DOWN NAMES. YOU CAN COME TO IT BECAUSE YOU WANT A GIRL TO MARRY YOU OR BECAUSE YOU WANT TO CHANGE THE WORLD. COME TO IT ANY WAY BUT LIGHTLY. LET ME SAY IT AGAIN: YOU MUST NOT COME LIGHTLY TO THE BLANK PAGE.” STEPHEN KING, *ON WRITING: A MEMOIR OF THE CRAFT*

## COURSE DESCRIPTION

When we discuss stories and films we’ve read and watched, we often forget how challenging it is for a writer to face the blank page. So, we will begin the semester by reading *The War of Art*, watching the movie *Adaptation*, and writing fiction. *The War of Art*, by Steven Pressfield, offers interesting ideas about the process and challenges of creating art and accomplishing goals. (This text will be the basis of discussions throughout the semester, and it will provide you with a point of reference for your final reflection essay.) *Adaptation*, directed by Spike Jonze, written by Charlie Kaufman and Donald Kaufman, and based on *The Orchid Thief*, a novel by Susan Orlean, allows us a glimpse into the challenges a screenwriter faces when attempting to write an adaptation. Writing an original short fiction will give you a first-hand experience—the highs and lows—of what writers, even award-winning ones like Charlie Kaufman, go through.

Armed with this new awareness about the joys and perils of the creative process, we will be studying selected texts from Harrison’s *Adaptations* and their corresponding films. For each text and film you will be preparing notes to help you engage in meaningful class discussions. In addition, you will be preparing a Reader/Viewer Response for the first three sets of text and film. The Reader/Viewer Responses will help you develop a strategy to study, analyze, and understand the texts and films we cover. The R/VR process will also help you improve your writing craft in a number of ways, including organization, articulation, spelling, punctuation, grammar, etc.

Throughout the semester we will be analyzing the texts and films using concepts from Syd Field’s *Screenplay*, Christopher Vogler’s *The Writer’s Journey*, and Blake Snyder’s *Save the Cat*. We will expand our literary knowledge base by growing and mastering vocabulary and studying concepts associated with text and film. You will be able to use these concepts when completing your Reader/Viewer Responses and other assignments. And since this is a writing intensive class, the emphasis will be on deploying and improving our writing skills.

While it is impossible to include every text and film I would like to for this semester’s class, I believe the selected texts and films will provoke lively discussions and expand our views of the world around us, deepening our appreciation of the rich tapestry of human existence.

**“WHY DO WRITERS WRITE? BECAUSE IT ISN’T THERE.”**  
**THOMAS BERGER**

## ASSESSMENT TASKS AND GRADING

You are responsible for your final grade. It will be based on: the quality and timely completion of assignments, insightful work, and class attendance and participation. Work is due by 1 p.m. at the beginning of class. Late work will lose 10% of the points awarded for EACH day it is late.

***Required: Attendance and Participation and All Assignments Completed. Assignments that do not meet minimal proficiency must be redone to receive passing credit.***

### REQUIRED

Notes on texts and films (12 @ 25 points each)	300
Reader/Viewer Responses (6 @ 25 points each)	150
Character Map	50
Time Map	25
Game	25
Hero’s Journey (4 Letters/4 Journal Entries)	100
Fan Fiction	100
Reflection Essay	100
Writing Workshops 4 @ 25 points each	100
Final Exam	50

### **Attendance is required**

**(subtract points per tardy and absence. 7+ absences result in failure to pass course.)**

### OPTIONAL—EXTRA CREDIT

WCC Events (attendance/review) 3 @ 25 points	75
Film Reviews 4 @ 10 points	40

900+ points = A; 800-899 = B points; 700-799 = C points; 600-699 = D points; 599 and below = F

An “N” grade indicates that the student has worked conscientiously, attended regularly, finished all work, fulfilled course responsibilities, and has made measurable progress. However, either the student has not achieved the minimal student learning objectives and is not yet prepared to succeed at the next level, or the student has made consistent progress in the class but is unable to complete the class due to extenuating circumstances, such as major health, personal or family emergencies.

**“MOST OF US HAVE TWO LIVES. THE LIFE WE LIVE, AND THE UNLIVED LIFE WITHIN US. BETWEEN THE TWO STANDS RESISTANCE.”**  
**STEVEN PRESSFIELD FROM *THE WAR OF ART***

## ADDITIONAL INFORMATION

### ATTENDANCE

**Late arrivals disrupt the class, so please be on time. Three (3) tardy arrivals (10 minutes or more) equal one absence. Attendance is MANDATORY. You will lose 25 points per absence.** If you do miss a class, it is YOUR responsibility to contact your classmates to find out what you missed and what you need to do to prepare for the next class. **A total of seven or more (7+) absences/tardy arrivals will result in failure to pass the course.**

### CLASSROOM ETIQUETTE

***Mutual respect – at all times. No exceptions.***

Our classroom is a collaborative learning community. We each bring to this classroom a unique and valuable set of life experiences. We can learn from one another and in the process discover who we are... who we are still becoming. **In order for us to take advantage of this exciting opportunity to discover, learn, and evolve, we must create an environment in which we respect, celebrate, and support our differences.**

**To minimize distractions, please turn off and put away your cell phones and other electronic devices. Also, please no eating or drinking in class.**

### CONFERENCES

You are required to meet with me at least **two times** throughout the semester to discuss drafts of your writing assignments, but you are welcome to meet with me more often. Please make an appointment with me or stop by during my office hours.

### CONTENT WARNING

A college education provides you with a valuable opportunity to explore the world around you in new ways, broadening your life experiences. Literature, in particular, reflects the human condition in all its complexity, and sometimes literature contains content (profanity, violence, sexuality, etc.) that may offend you. If you would prefer not to expose yourself to these things through readings, audio books, films, class discussions, then this may not be the class for you.

### DISABILITIES ACCOMMODATION STATEMENT

If you have a physical, sensory, health, cognitive, or mental health disability that could limit your ability to fully participate in this class, you are encouraged to contact the Disability Specialist Counselor to discuss reasonable accommodations that will help you succeed in this class. Dr. Ann Lemke can be reached at 235-7448, [lemke@hawaii.edu](mailto:lemke@hawaii.edu), or you may stop by Hale 'Ākoakoa 213 for more information.

### PLAGIARISM

**Plagiarism will not be tolerated. All sources used in your papers must be properly cited according to MLA format. If in doubt, see me prior to turning in your paper.**

