

Name of Course:	Text, Film, Lesson (M.Ed.) (טקסט, סרט, שיעור (תואר שני))
Name of Teacher:	Dr. Emmy Zitter
Number of Hours:	Two hours weekly for two semesters
Type of Course:	Interactive lectures (second year, compulsory)

Course Description: As teachers of English to speakers of other languages, we know the importance of teaching literature to pupils whose mother tongue is not English. More and more in the twenty-first century, however, teachers must take into account that our pupils have another mother tongue, the language of the digital age. Films, from short clips to full-length feature movies, speak to our pupils in a way that we can use to enhance their understanding of and appreciation for traditional works of literature and to improve their proficiency in English, as well.

This course will focus on works of literature that have been adapted and interpreted in the medium of film. The course will be divided traditionally into textual genres. It will suggest a theoretical basis for using film versions of works alongside the texts in order to understand the multiple interpretations possible in a rich work of literature, and it will examine the complexities inherent in translating text into pictures and sounds.

Course Objectives:

1. Students will develop their ability to analyze poems, short stories, novels and plays, becoming familiar with the vocabulary of literary analysis.

2. Students will develop their ability to analyze film, becoming familiar with the terminology of film analysis.
3. Students will understand the possibilities and limitations inherent in adapting a written text into the medium of film.
4. Students will explore a range of possible classroom uses for the combination of text and film.

Course Outline:

1. Poetry—sample topics:
 - 1.1 Defining characteristics of poetry and how these can translate into film
 - 1.2 Vocabulary of poetic analysis (eg alliteration, assonance, caesura, imagery symbolism)
 - 1.3 Teaching poems through film clips
 - 1.4 Teaching pupils to interpret poems through creating film clips
2. Short stories and novels—sample topics:
 - 2.1 Defining characteristics of short stories and how these translate into film
 - 2.2 Vocabulary of narrative analysis (eg plot, dramatic structure, characterization, setting, plot, point of view, theme)
 - 2.3 Vocabulary of film analysis
 - 2.4 The intersection in film of elements of short stories and novels with technical elements such as close-up, montage, camera range
3. Plays—sample topics:

3.1 Vocabulary of drama analysis (e.g. classical elements of drama)

3.2 Interpreting texts on film

3.3 Shakespeare on film

Methods of Teaching: Lectures on texts, screenings of clips and films, discussion
 The course website will include links to texts and film clips.

Course Requirements:

1. Vigorous participation in class discussion and use of the course website
2. Creation and presentation of a poetry clip
3. Two short papers responding to texts and films
4. Final examination

Assessment:

20%	Class participation and discussion
20%	Poetry clip
20%	Short papers
30%	Final examination
10%	English Mastery

References (* = required reading):

- * Cahir, L. C. (2006). *Literature into film: Theory and practical approaches*. Jefferson, N.C.: McFarland & Company, pp. 44-71.
- Corrigan, T. (Ed.). (1999). *Film and literature: An introduction and reader*. Upper Saddle River, NJ: Prentice Hall.
- * Gibson, W. (2008). *The miracle worker*. New York: Scribner.
- * Jackson, S. (1948). The lottery. Retrieved from <http://www.americanliterature.com/Jackson/SS/TheLottery.html>

- Loehlin, J. (1997). Top of the world, Ma: Richard III and the cinematic convention. In R. Burt & L. E. Boose (Eds.), *Shakespeare, the Movie II* (pp. 173-185). London: Routledge.
- * O'Hara, M. (2005). My friend Flicka. In S. Harrison (Ed.), *Adaptations: From short story to big screen: 35 great stories that have inspired great films* (pp. 495-510). New York: Three Rivers Press.
- * Olney, I. (2010). Texts, technologies, and intertextualities: Film adaptation in a post-modern world. *Literature/Film Quarterly*, 38(3), 166-170.
- * Poe, E. A. (1846). The philosophy of composition. Retrieved from <http://www.vahidnab.com/philocompo.pdf>
- Roell, C. (2010). Intercultural training with films. *English Teaching Forum*, 48(2), 2-15.
- * Shakespeare, W. (1996). *The tragedy of Richard III* (B. A. Mowat & P. Werstine, Eds.). New York: Washington Square Press.
- * Woolrich, C. (1942). It had to be murder. In S. Harrison (Ed.), *Adaptations: From short story to big screen: 35 great stories that have inspired great films* (pp. 67-94). New York: Three Rivers Press.