

Executive Summary October 2016 Curriculum Items

Abbreviations: H-WEB=hybrid; WEB=asynchronous online

1. New Courses

1.1 Accounting & Finance (pp. 1-5)

1.1.1 *FINC 201, "Foundations of Finance"*

This course provides students pursuing studies in the areas of accounting and finance with a rigorous introduction to the fundamentals of finance.

2. Course Changes

2.1 Health Professions (pp. 6-12)

2.1.1 *HPHS 105, "Medical Terminology"*

Removes prerequisites

2.1.2 *HPHS 201, "Health Informatics"*

Removes "department permission" prerequisite

2.1.3 *HPHS 211, "Marketing in Health Care"*

Removes "department permission" prerequisite

2.1.4 *HPHS 302, "Health Policy"*

Removes "department permission" prerequisite; adds HPGC 102 or HE 312 as additional prerequisite

2.1.5 *HPHS 303, "Nursing Home Administration"*

Removes "department permission" prerequisite

2.2 World Languages, Literatures, and Humanities (pp. 13-36)

2.2.1 *HUM 224, "Cinematic Adaptation"*

Adds H-WEB & WEB

3. Program Changes

3.1 World Languages, Literatures, and Humanities (pp. 37-39)

3.1.1 *Minor: Applied Linguistics*

Adds HUM 210, "Language Development," as an option

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York College of the City University of New York
Curriculum Proposal Cover Sheet

Department/Discipline

Accounting and Finance

Contact Person

Rosemarie Ruiz Carroll

Please indicate items submitted for Committee approval

New Major Design

Revised Major Design

New Minor Design

Revised Minor Design

New Program

Revised Program

New Course Proposal

FINC 201

Course Change Proposal

Course Deletion

Please provide an executive summary of your proposal

This introductory finance course will provide students majoring in accounting or minoring in finance (as opposed to general business majors) with the specific core knowledge and skills for these disciplines. This course will also serve as the foundation course for the finance degree program currently being developed.

1. Department Curriculum Committee Approval

Rosemarie R. Carroll

Signature

9/14/16

Date

2. Department Approval

Robert Clovey

Chairperson's Signature

9/15/16

Date

3. Other Departments Affected:

Department

Signature

Date

Department

Signature

Date

4. College Curriculum Committee Approval

Chairperson's Signature

Date

5. College Senate Approval

AIV.1 New Course to be offered in the Accounting and Finance Department

Department(s)	Accounting and Finance
Career	<input checked="" type="checkbox"/> Undergraduate <input type="checkbox"/> Graduate
Academic Level	<input checked="" type="checkbox"/> Regular <input type="checkbox"/> Compensatory <input type="checkbox"/> Developmental <input type="checkbox"/> Remedial
Subject Area	Finance
Course Number	FINC 201
Course Title	Foundations of Finance
Catalogue Description	This course provides students pursuing studies in the areas of accounting and finance with a rigorous introduction to the fundamentals of finance. The main concepts covered include the time value of money, valuation of debt and equity securities, financial reporting and analysis, introduction to risk analysis, capital budgeting analysis, ethical and professional standards, and the nature and characteristics of domestic and global financial securities and markets.
Pre-requisite(s)	ACC 102; ECON 220
Co-requisite(s)	
Credits	3
Contact Hours [total (lecture, lab)]	3
Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Course Attribute [WI; H-WEB; WEB]	
General Education Component	<u> x </u> Not Applicable

Rationale: This introductory finance course will provide students majoring in accounting or minoring in finance (as opposed to general business majors) with the specific core knowledge and skills for these disciplines. This course will also serve as the foundation course for the finance degree program currently being developed.

Syllabus
FINC. 201 Foundations of Finance
Professor: Name
Email: xxx@york.cuny.edu
Office: 2B06, Office Hours: & by appointment

Textbook

Fundamentals of Corporate Finance, 11th Edition: Stephen Ross, Randolph Westerfield, Bradford Jordan, Publisher: McGraw Hill Education, Edition: February 2015. ISBN 978-0077861704

Course Description

This course provides students, pursuing studies in the areas of accounting and finance, with a rigorous introduction to the fundamentals of finance. The main concepts covered include the time value of money, valuation of debt and equity securities, financial reporting and analysis, introduction to risk analysis, capital budgeting analysis, ethical and professional standards, and the nature and characteristics of domestic and global financial securities and markets.

3 Credits, 3 Hours.

Prerequisites: ACC 102; ECON 220

Learning Objectives

After completing this course, students will be able to:

1. Evaluate investment options under different circumstances;
2. Identify the role of financial reporting and analysis;
3. Explain and calculate the time value of money;
4. Compare the valuation of debt and equity securities;
5. Develop and analyze a capital budget;
6. Discuss portfolio risk and how to manage and mitigate that risk;
7. Explain the nature and characteristics of domestic and global financial securities and markets, and
8. Discuss ethical and professional standards and the implications for financial management.

Course grades will be calculated as follows:

Exam #1	25%
Exam #2	25%
Final	40%
Homework Assignments	10%

Course Outline

Week	Chapter	Topic	Assignment Date	Assignments
1	1	Introduction to Corporate Finance	9/2	5,6,13,15,16,19
2	2	Financial Statements, Taxes, and Cash Flow	9/9	1,3,4,7,8,9,12
3	3	Working with Financial Statements	9/16	2,3,6,7,8,11
4,5	5	Introduction to Valuation: The Time Value of Money	9/30	1,2,4,6,7,11,13
6	Exam #1		10/7	
7	7	Interest Rates and Bond Valuation	10/14	4,5,9,10,19
8	8	Stock Valuation	10/21	2,11,12, 13,15
9	9	Net Present Value and Other Investment Criteria	10/28	1,2,5,7,9,12
10	10	Making Capital Investment Decisions	11/4	2,4,5,6,8
11	Exam #2		11/11	1,3,5,7,9
12	13	Return, Risk, and the Security Market Line	11/18	1,2,5,7,9,12
13	19	Cash and Liquidity Management	12/2	2,11,12, 13,15
14	21, 22	International Corporate Finance; Behavioral Finance	12/9	4,5,9,10,19
15	Final			

Policies and Procedures

Students are **required** to read and comprehend assigned chapters of the textbook **before** class sessions, in order to be able to participate intelligently in class discussions. Attendance is expected for this course. Absence from class does not excuse the student from class assignments or any other academic work designed as part of the course - unexcused absences will result in a reduction of your grade for this course.

Students with Disabilities

The STAR Program, is dedicated to providing a wide range of supportive services to York students with disabilities. The STAR Program is committed to fulfilling its mission of assisting students to achieve their full academic potential. To determine if you are eligible for any of the STAR Program services please stop by the office, AC-1G02 or call 718-262-2191/3732.

Communication

The best way to communicate with the professor is via email. A response to your emails will be sent within 24 hours. If you do not receive a response within 48 hours, please assume that your email has gone astray, and resend it.

York College of the City University of New York **Curriculum Proposal Cover Sheet**

Department/Discipline
 Contact Person

Health Professions - Health Science
 Shawn Williams (swilliams2 @york.cuny.edu)

Please indicate items submitted for Committee approval

New Major Design	_____
Revised Major Design	_____
New Minor Design	_____
Revised Minor Design	_____
New Program	_____
Revised Program	_____
New Course Proposal	_____
Course Change Proposal	X
Course Deletion	_____

Changes in the requirements and prerequisites for several HPHS (105, 201, 211, 302 and 303) courses are outlined. The following are proposed to provide an opportunity for all students (including those in a variety of health-related majors and others who are interested in learning various health science topics) to enroll in such courses.

1. Department Curriculum Committee Approval

Signature _____

Date

9-7-16

2. Department Approval

Chairperson's Signature _____

Date

9/7/16

3. Other Departments Affected:

Department _____

Signature _____

Date _____

Department _____

Signature _____

Date _____

4. College Curriculum Committee Approval

Chairperson's Signature _____

Date _____

5. College Senate Approval

Section AV: Changes in Existing Courses

AV.1 Changes to be offered in Health Professions Department

FROM		TO	
Departments	Health Professions	Departments	Health Professions
Course	HPHS 105: Medical Terminology	Course	N/C
Pre or co requisite	HPGC 101 or HE 201; department permission required	Prerequisite	
Hours	2	Hours	2
Credits	2	Credits	2
Description	This course is designed to teach the basics of word-building and to teach the terminology commonly used to describe the physiology and pathology of the body. This class will increase the student's ability to access a broad range of medical literature and to communicate with health care professionals. This course may be offered in a face-to-face, hybrid or asynchronous online format.	Description	This course is designed to teach the basics of word-building and to teach the terminology commonly used to describe the physiology and pathology of the body. This class will increase the student's ability to access a broad range of medical literature and to communicate with health care professionals. This course may be offered in a face-to-face, hybrid or asynchronous online format.
Liberal Arts	[] Yes [x] No	Liberal Arts	[] Yes [x] No
Course Attribute	H-WEB WEB	Course Attribute	H-WEB WEB
General Education Component	<u> x </u> Not Applicable	General Education Component	<u> x </u> Not Applicable
Effective		Effective	Fall 2017

Rationale: The content included in the current prerequisites (HPGC 101 or HE 201) is not necessary to accomplish success in Medical Terminology. Removing prerequisites for this introductory course provides an opportunity for all students (declared and undeclared majors) to enroll in the course.

AV.2 Changes to be offered in Health Professions Department

FROM		TO	
Departments	Health Professions	Departments	Health Professions
Course	HPHS 201: Health Informatics	Course	N/C
Pre or co requisite	HPGC 101or HE 312-and Department Permission	Prerequisite	HPGC 101or HE 312
Hours	4	Hours	4
Credits	3	Credits	3
Description	This course is an introduction to the field of health informatics. Rapid accessibility to information systems and tools is increasingly essential to the delivery of all aspects of medical care. This course explores the current issues, capabilities and limitations of health information technology. This course prepares students for careers in health care information systems, processing and managing health care data with computer and communication technologies. Emphasis is placed on health care information systems' architecture, computerized medical data processing and clinical decision support systems.	Description	This course is an introduction to the field of health informatics. Rapid accessibility to information systems and tools is increasingly essential to the delivery of all aspects of medical care. This course explores the current issues, capabilities and limitations of health information technology. This course prepares students for careers in health care information systems, processing and managing health care data with computer and communication technologies. Emphasis is placed on health care information systems' architecture, computerized medical data processing and clinical decision support systems.
Liberal Arts	[] Yes [x] No	Liberal Arts	[] Yes [x] No
Course Attribute		Course Attribute	
General Education Component	<u> x </u> Not Applicable	General Education Component	<u> x </u> Not Applicable
Effective		Effective	Fall 2017

Rationale: Removing “Department Permission” as a prerequisite for this course provides a more efficient pathway for all students to enroll in the course.

AV.3 Changes to be offered in Health Professions Department

FROM		TO	
Departments	Health Professions	Departments	Health Professions
Course	HPHS 211: Marketing in Health Care	Course	N/C
Pre or co requisite	HPGC 101 or HE 201 and Department Permission	Prerequisite	HPGC 101 or HE 201
Hours	3	Hours	3
Credits	3	Credits	3
Description	This course is designed to provide students with an understanding of the key principles underlying strategic marketing and how these principles are applied in the health care industry. The course will expose students to marketing fundamentals and demonstrate how an application of these fundamental principles should be applied to the overall strategic plan of a health care organization. This course may be offered as a face-to-face course or as an online hybrid course.	Description	This course is designed to provide students with an understanding of the key principles underlying strategic marketing and how these principles are applied in the health care industry. The course will expose students to marketing fundamentals and demonstrate how an application of these fundamental principles should be applied to the overall strategic plan of a health care organization. <u>This course may be offered in a face-to-face course or hybrid format.</u>
Liberal Arts	[] Yes [x] No	Liberal Arts	[] Yes [x] No
Course Attribute	H-WEB	Course Attribute	H-WEB
General Education Component	<u> x </u> Not Applicable	General Education Component	<u> x </u> Not Applicable
Effective		Effective	Fall 2017

Rationale: Removing "Department Permission" as a prerequisite for this course provides a more efficient pathway for all students to enroll in the course.

AV.4 Changes to be offered in Health Professions Department

FROM		TO	
Departments	Health Professions	Departments	Health Professions
Course	HPHS 302: Health Policy	Course	N/C
Pre or co requisite	HPGC 101 or HE 201 and Department Permission	Prerequisite	HPGC 101 or HE 201; <u>HPGC 102 or HE 312</u>
Hours	3	Hours	3
Credits	3	Credits	3
Description	This course will provide a broad introduction to the fundamentals of the U.S. health care system including its history, organization, and economic aspects. The course will also examine health care systems in other countries and explore the current socio-political landscape of health reform in the U.S. In sum, the course will provide a health policy framework for evaluating the health care delivery in the U.S.	Description	This course will provide a broad introduction to the fundamentals of the U.S. health care system including its history, organization, and economic aspects. The course will also examine health care systems in other countries and explore the current socio-political landscape of health reform in the U.S. In sum, the course will provide a health policy framework for evaluating the health care delivery in the U.S.
Liberal Arts	[] Yes [x] No	Liberal Arts	[] Yes [x] No
Course Attribute		Course Attribute	
General Education Component	<u> x </u> Not Applicable	General Education Component	<u> x </u> Not Applicable
Effective		Effective	Fall 2017

Rationale: Adding “HPGC 102 or HE 312” as a prerequisite provides students with knowledge and skills necessary to succeed in their study of Health Policy. Removing “Department Permission” as a prerequisite for this course provides a more efficient pathway for all qualified students to enroll in the course.

AV.5 Changes to be offered in Health Professions Department

FROM		TO	
Departments	Health Professions	Departments	Health Professions
Course	HPHS 303: Nursing Home Administration	Course	N/C
Pre or co requisite	HPGC 101 or HE 201; HPGC 102 or HE 312; GERO 101 and Department Permission	Prerequisite	HPGC 101 or HE 201; HPGC 102 or HE 312; GERO 101
Hours	3	Hours	3
Credits	3	Credits	3
Description	This course is designed to provide students with an introduction to the role of the administrator within a nursing home or long-term care facility. The course includes an overview of long-term care, an examination of the regulations and legislation influencing long-term care, an analysis of the various administrative functions, and a synopsis of the residents and type of care they receive. This course may be offered in a face-to-face course or asynchronous online format.	Description	This course is designed to provide students with an introduction to the role of the administrator within a nursing home or long-term care facility. The course includes an overview of long-term care, an examination of the regulations and legislation influencing long-term care, an analysis of the various administrative functions, and a synopsis of the residents and type of care they receive. This course may be offered in a face-to-face or asynchronous online format.
Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Liberal Arts	<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Course Attribute	WEB	Course Attribute	WEB
General Education Component	<input checked="" type="checkbox"/> Not Applicable	General Education Component	<input checked="" type="checkbox"/> Not Applicable
Effective		Effective	Fall 2017

Rationale: Removing "Department Permission" as a prerequisite for this course provides a more efficient pathway for all students to enroll in the course

York College of the City University of New York

Curriculum Proposal Cover Sheet

Department/Discipline

Department of World Languages, Literatures and Humanities

Contact Person

Aegina Barnes

Please indicate items submitted for Committee approval

New Major Design	_____
Revised Major Design	_____
New Minor Design	_____
Revised Minor Design	_____
New Program	_____
Revised Program	_____
New Course Proposal	_____
Course Change Proposal	X
Course Deletion	_____

Please provide an executive summary of your proposals

The **Department of World Languages, Literatures and Humanities** intends to offer HUM 224 "Cinematic Adaptation" as hybrid and as fully online asynchronous course.

1. Department Curriculum Committee Approval

9/14/2016

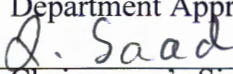


 Signature

Date

2. Department Approval

9/14/2016



 Chairperson's Signature

Date

3. Other Departments Affected:

Department_____
Signature_____
Date_____
Department_____
Signature_____
Date

4. College Curriculum Committee Approval

Chairperson's Signature_____
Date

5. College Senate Approval

AV: 1 Changes to be offered in Department of World Languages, Literatures, and Humanities

FROM		TO	
Departments	World Languages, Literatures and Humanities	Departments	World Languages, Literatures and Humanities
Course	HUM 224 Cinematic Adaptation	Course	N/C
Pre or co requisite	Preq: ENG 125	Prerequisite	N/C
Hours	3	Hours	N/C
Credits	3	Credits	N/C
Description	Close reading and analysis of several plays accompanied by the viewing of cinematic adaptations of those plays, both American and foreign. Questions of adaptation in general as well as issues particular to the playwright will be considered. This is a Writing Intensive course.	Description	Close reading and analysis of several plays accompanied by the viewing of cinematic adaptations of those plays, both American and foreign. Questions of adaptation in general as well as issues particular to the playwright will be considered. This is a Writing Intensive course. <u>This course may be offered in a face-to-face, hybrid or asynchronous online format.</u>
Liberal Arts	[x] Yes [] No	Liberal Arts	[x] Yes [] No
Course Attribute	Writing Intensive	Course Attribute	Writing Intensive <u>H-WEB</u> <u>WEB</u>
General Education Component	<p>____ Not Applicable</p> <p>____ Required</p> <p>____ English Composition</p> <p>____ Mathematics</p> <p>____ Science</p> <p><u> X </u> Flexible</p> <p>____ World Cultures</p> <p>____ US Experience in its Diversity</p> <p><u> X </u> Creative Expression</p> <p>____ Individual and Society</p>	General Education Component	<p>____ Not Applicable</p> <p>____ Required</p> <p>____ English Composition</p> <p>____ Mathematics</p> <p>____ Science</p> <p><u> X </u> Flexible</p> <p>____ World Cultures</p> <p>____ US Experience in its Diversity</p> <p><u> X </u> Creative Expression</p> <p>____ Individual and Society</p>

	____ Scientific World		____ Scientific World
Effective		Effective	Fall 2017

Rationale: The hybrid course format will provide the opportunity to take advantage of both the online and face-to-face formats. Students will profit from the rich online resources to conduct research, share findings, and reflect on course contents via online forums and quizzes. Students will have also the chance to meet their instructor and classmates in person. Having some face-to-face sessions, this course will retain the class social dynamic and its sense of connection among students and faculty. The asynchronous online format will give students more flexibility in managing their study, allowing them to complete the coursework at their own pace during the hours of the day and week when they are most productive. Lectures will be available for students to review anytime throughout the semester and discussion boards and quizzes will be available throughout the week to fit into student's busy schedule.

SAMPLE SYLLABUS (H-Web)

Humanities 224 WI – Cinematic Adaptation (WI)

T 2:00-3:50

Room AC/3B01

Professor: Aegina Barnes

Office #: AC-3C11

Office hours: M,T, and F 10:00AM-11:00AM

Office telephone: 718-262-2424

Email: abarnes@york.cuny.edu

I encourage students to e-mail me at any time with any questions or comments about the course at abarnes@york.cuny.edu. Students can also reach me by phone or leave a voice mail at 718-262-2424. They can also leave a message for me with our Department Office Assistants, Mr. Eastman Tsang at 718- 262-2430. I will respond within 24 hours.

Course Description: Close reading and analysis of several plays accompanied by the viewing of cinematic adaptations of those plays, both American and foreign. Questions of adaptation in general as well as issues particular to the playwright will be considered. This is a Writing Intensive course. This course may be offered as a face-to-face course, as a hybrid course or as an asynchronous online course.

Preq: ENG 125.

This course is designated as Writing Intensive (WI) by York College. It will meet one of students' three required WI courses and will appear as HUM 224 WI on your transcript. As a WI class, this course will place particular emphasis on writing of various kinds and levels of formality. There will be low-stakes writing assignments as well as three formal papers. For each of the papers, students will follow a process of drafting and revising; each formal paper will involve at least one first draft and a revised final draft. These formal papers will be evaluated on the student's effort in the first draft, the substance of the revision, and the actual performance on the final draft. On formal papers, matters such as grammar, spelling and mechanics will be evaluated alongside questions of organization, completeness, and development of thought.

Required Textbooks:

Corrigan, Timothy, *A Short Guide to Writing About Film*. New York: Longman, 2006.

Suggested Readings:

Monaco, James, *How to Read a Film*. Oxford: Oxford University Press, 2009.

Villarejo, Amy. *Film Theory: The Basics*, 2nd ed. New York: Routledge, 2013.

Useful Websites

https://en.wikipedia.org/wiki/Category:Plays_adapted_into_films

<http://www.shortlist.com/entertainment/films/ten-great-shakespeare-movie-adaptations>

<http://makuro.mak-sima.com/teksty/amadeus/3.html>

<http://www1.chapman.edu/~lhall/webpage/criticalhistory.html>

Course Objectives: By the end of the semester, each student shall:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Use the Internet and the World Wide Web as resources for research on all aspects of the course;
- Use and cite bibliographies and other research tools appropriate to the discipline;
- Use appropriate technologies to conduct research and to communicate.
- Discuss issues surrounding the question of cinematic adaptation in general
- Compare and contrast different cinematic versions of the same play.
- Analyze a sequence from a film in detail and discuss its relationship to a scene in the play.
- Express an opinion in discussion and writing about various plays and their adaptations.
- Describe the role of culture in the process of cinematic adaptation.

Course Format: H-Web:

This HUM 224 is a hybrid course that combines classroom learning (approximately 66%, student will spend 2 hours per week in class) with online learning (approximately 33%). Students will attend lectures and participate in class discussions as well as they will collaborate with peers and their instructor in reading, posting, and replying to classmates on discussion boards. It is important to practice good time management and organizational skills to be a successful student in such a format. The course instructor will log in every day and check the Q&A forum for questions about the course, as well as will interact with the students in the ongoing discussion. Questions that are not likely to be relevant to the rest of the class participants can be directed via personal email to the instructor who will respond *within 24 hours*.

How to succeed in a Hybrid learning environment:

A successful student requires a computer, Internet access, and Microsoft Word processing program. Students should be proficient in the following: a) using a web browser and search engines; b) sending and receiving email with attachments; c) using Microsoft Word processing program (WORD); d) downloading and uploading files in different format (.doc., pdf, .mp3, .mp4, .jpg). For more information visit: <http://www.york.cuny.edu/it/acet/online-hybrid-course-support/technological-skills-needed-to-take-online-hybrid-courses>

Attendance (F2F): Punctual attendance in all class meetings is essential and required. No written work can replace missed class time, since many class meetings will be organized around interactive use of the internet and other media. Absences in excess of 1 will cause the final grade to be lowered as it follows: 2 absences = 5 points; 3 absences = 10 points; 4 absences = 15 points; 5 absences = 20 points. Having 6 or more absences is considered excessive and the students will be asked to withdraw or the instructor will no longer grade any assignment. Entering the classroom twice more than 10 minutes after class has begun will be counted as an absence.

Attendance (online)

All students are responsible for a minimum ONE weekly log in to Blackboard (requirements for posts are explained below). Weekly attendance (logging in) is recorded each time a student logs into the course on BB. Students will be marked absent if they have not logged on within the week. Students are strongly encouraged to log in as often as necessary to be successful and understand the subject thoroughly.

Assignments: Students are responsible for preparing material assigned each week before coming to class. They will find due dates for written work in the Course Outline. All assignments are to be submitted on the due date. Late assignments will be penalized five points per day.

Online assignments (discussion Board and quizzes) **WILL NOT BE ACCEPTED LATE. NO EXCEPTIONS WILL BE MADE!**

Course Activities/Assessment Methods

During the semester students will watch a series of films listed in the course outline (e.g., *Cyrano de Bergerac*, *Roxanne*, *Let It Shine*). All these films will be made available online and linked on our Blackboard site, so students are responsible for watching them on their own.

On occasion, a film or an excerpt thereof may be shown in class. If students miss the face-to-face classes in which a film or clips are shown, they are equally responsible for viewing them on their own; these video will be on reserve in the Department of World Languages, Literature, and Humanities (3C08).

Note that students will be quizzed on the contents of these films and will be required to discuss the concepts and issues on the Discussion Board. In addition, midterm and final exam questions will involve the understanding of these films.

- **Discussion Board:** Students will participate in *Ten* Discussion Board threads. Each student must create an original thread focused on each required discussion. Each student must also reply to at least two peer's threads for each discussion. Original posts (threads) should be at least 100 words; responses at least 30 words (See Discussion Board Rubric below). Part of the nature of this class is for students to help each other troubleshoot problems and develop critical-thinking skills and working through questions on the forum is an excellent method to develop proficiency in these areas. I will check the Discussion Board on a daily basis and will answer questions as needed. I will post in the following situations: a) to assist each student when it comes to making

connections between discussions, lectures, and reading material; b) to fill in important things that may have been missed; c) to re-direct discussions when they are off topic or need redirection; d) to point out key points or to identify important posts.

Discussion boards must be completed on BB.

- **Quizzes:** A series of *Four* quizzes will be given online throughout the course. The format of each quiz may vary (quiz questions may be multiple-choice or may require no more than a sentence or two to answer.) Quizzes must be completed on BB.
- **Short papers:** *Three* short revised papers (3-5 pages) on issues relating to filmmaking and adaptation are required. Students are expected to prepare coherent papers that show evidence of having read widely around the subjects, but also critically. The papers should be well organized and in defense of a thesis statement. They must be completed independently and must include citations for all sources used (See Paper Evaluation Rubric below). Failure to properly cite sources constitutes plagiarism (see the section entitled “Academic Integrity” below). The drafts and the final version of the three papers must be brought to class.
 - **Paper Assignment #1:** Choose one or two concepts from chapter 3 of Corrigan and apply them to the balcony scene in the film. You could choose point of view, say, or lighting, or pacing. These are just examples. Write an essay describing how the concept is manifested in the balcony scene and what that means. If you chose point of view, for example, what point of view is the audience given? How can you tell? What effect does this have? If you choose lighting, how is the scene lit? Is it different for different characters? What effect does this have? You don’t need extensive plot analysis; we’ve all seen the movie. But you do need to describe the elements of the scene precisely. Discuss any questions with me.
 - **Paper Assignment #2:** Considering the films you’ve watched and the essays we’ve discussed, particularly the one by Robert Stam, do you believe that a “faithful” adaptation of a play into a movie is possible? What criteria would you use for judging fidelity? Give one extended example using a play that we have read or one that you’ve chosen ***and that I have approved.***
 - **Paper Assignment # 3:** Isolate one variable in a film adaptation of a play (gender, setting, class, culture, etc.) Choose ONE scene from the play and compare it to the analogous scene in the film, noting carefully how that variable is handled and what effect it has on your viewing of the film.
- **Midterm Exam:** The midterm exam will consist of ten open questions. Each question will generally require about a paragraph of writing to answer. Students must demonstrate their understanding of the films and concepts they have studied. The Exam will be given in class.

- **Final Exam:** The final exam is a cumulative exam and it will be comprised of true/false questions, multiple choice questions, and short essay questions. All questions will be drawn from lectures, assigned readings, films, and other assigned material. The final exam will be given in class during the 15th week of the semester, on the date set by the Registrar.

Grading: Letter grade

Course Evaluation: The course grade will be based on the following:

Discussion Board postings (10)	20%
Quizzes (4)	10%
Short papers (3)	45%
Midterm exam	10%
Final exam	15%

Discussion Forum Participation Rubric

Criteria	D/F (0-69) Below Expectations	C (70-79) Basic	B (80-89) Proficient	A (90-100) Outstanding
Initial Assignment Posting	Posts no assignment.	Posts adequate assignment with superficial thought and preparation; doesn't address all aspects of the task.	Posts well developed assignment that addresses all aspects of the task; lacks full development of concepts.	Posts well developed assignment that fully addresses and develops all aspects of the task.
Responses	Posts no follow-up responses to others.	Posts shallow contribution to discussion (e.g., agrees or disagrees); does not enrich discussion.	Elaborates on an existing posting with further comment or observation.	Demonstrates analysis of others' posts; extends meaningful discussion by building on previous posts.
Content	Posts information that is off-topic, incorrect, or irrelevant to discussion.	Repeats but does not add substantive information to the discussion.	Posts information that is factually correct; lacks full development of concept or thought.	Posts factually correct, reflective and substantive contribution; advances discussion.
Etiquette	Posts unorganized; poor grammar/structure, inappropriate slang/abbreviations.	Communicates in friendly manner; may include several errors in grammar/structure.	Posts are reasonably appropriate; may contain a few errors.	Posts are clear and concise, formatted in an easy to read style that is free of grammatical or spelling errors.

No participation in a discussion activity will result in a zero for that activity.

PAPER Evaluation Rubric

LEVEL	CRITERIA	SCORE
.....	CONTENT	
30-27	Excellent to Very Good: Knowledgeable, substantive development of thesis relevant to topic	
22-26	Good to Average: sure knowledge of subject, adequate range, limited development of thesis, mostly relevant to topic, but lacks detail	

21-17	Fair: limited knowledge of subject, little substance, inadequate development of topic	
16-13	Needs Much Improvement: does not show knowledge of subject, not many details, not relevant to assigned topic OR not enough to evaluate.	
.....	ORGANIZATION	
20-18	Excellent to Very Good: fluent expression, ideas clearly stated/supported, succinct, well-organized, logical sequencing, cohesive	
17-14	Good to Average: somewhat choppy, loosely organized, but main ideas stand out, limited support, logical but incomplete sequencing	
13-10	Fair: non-fluent, ideas are confusing or disconnected, lacks logical sequencing and development	
9-7	Needs Much Improvement: does not communicate, no organization OR not enough to evaluate	
.....	VOCABULARY AND LANGUAGE USE	
20-18	Excellent to Very Good: sophisticated range, effective word/idiom choice and usage, word form mastery	
17-14	Good to Average: adequate range, occasional errors of word/idiom form, choice, usage but meaning understood	
13-10	Fair: limited range, frequent errors of word/idiom form, choice, usage, meaning somewhat confusing or not understood	
9-7	Needs Much Improvement: essentially translation, little knowledge of English vocabulary, idioms, word form OR not enough to evaluate	
.....	GRAMMAR USAGE	
25-22	Excellent to Very Good: effective, complex sentences, few errors of agreement, tense, number, word order/function, articles, pronouns, prepositions	
21-18	Good to Average: effective, but simple sentence construction, minor problems in complex constructions, several errors of agreement, tense, number, word order/function, articles, pronouns, prepositions, but meaning understood	
17-11	Fair: major problems in simple/complex sentences, many errors of agreement, tense, number, word order, articles, pronouns, prepositions and/or fragments, run-ons, deletions, meaning confused or not understood	
10-5	Needs Much Improvement: almost no mastery of sentence construction rules, many errors, ideas not understood OR not enough to evaluate	
.....	MECHANICS	
5	Excellent to Very Good: few errors of spelling, punctuation, capitalization, paragraphing	
4	Good to Average: some errors of spelling, punctuation, capitalization, paragraphing, but meaning understood	
3	Fair: frequent errors of spelling, punctuation, capitalization, paragraphing, poor typing, meaning confused or not understood	
2	Needs Much Improvement: many errors of spelling, punctuation, capitalization, paragraphing, typing is poor, OR not enough to evaluate	
	TOTAL SCORE	

COURSE OUTLINE

Week (in class section)	Lectures, Readings, Films	Weekly Discussion Board Questions	Quizzes	Papers
#1 T 8/29/2017 2:00-3:50	Lecture #1 Introduction to the course; introduction to the study of film and film terminology Homework: Read chapter 3 of Corrigan's <i>Short Guide to Writing About Film</i> .	What is the difference between a play and a movie? What do we mean by fidelity in adaptation? How important is fidelity? What are some of the terms that we use when describing film		

	Read <i>Cyrano de Bergerac</i> .	techniques? How can we describe the differences between film and literature?		
#2 T 9/5/2017 2:00-3:50	Lecture #2 Film theory and terminology (discussion and elaboration of chapter 3 of Corrigan) (Film clips: <i>Cyrano de Bergerac</i> ; full film: <i>Roxanne</i> on Amazon.com) Homework: Watch <i>Cyrano de Bergerac</i> (1950) on Amazon.com Work on first draft of Paper #1	Can <i>Roxanne</i> still be considered an adaptation of <i>Cyrano de Bergerac</i> ? Why or why not? What changes have the filmmakers made in the process of adapting this film? Be as specific and detailed as possible. What effects do those changes have on the meaning and presentation of the content?	Quiz 1 due by 9/11/2017 11:59PM	
#3 T 9/12/2017 2:00-3:50	Class discussion: Comparison and contrast of films, specifically with regard to adaptation, changes involved in updating, and the effects thereof. Homework: Watch <i>Let it Shine</i> on Amazon.com Read chapter 4 of Corrigan	How are the two adaptations of <i>Cyrano</i> alike and different? Which do you prefer? Why? At what point does a work stop being an adaptation? Why?		First draft of Paper #1 bring it to class #4
#4 T 9/19/2017 2:00-3:50	Lecture#4 Week 4 (09.29.15) Introduction to Shakespeare and <i>Macbeth</i> . Homework: Read <i>Macbeth</i>	What were the conditions and constraints of theater during the English Renaissance? How did these affect Shakespeare? Where did the plot of <i>Macbeth</i> originate? What are the general outlines of the story? What is important to know about it? How have different directors -- stage and screen -- adapted and worked with Shakespeare's material?	Quiz 2 due by 9/25/2017 11:59PM	

<p>#5 T 9/26/2017 2:00-3:50</p>	<p><i>Class discussion:</i> general overview of <i>Macbeth</i></p> <p>Film: <i>Macbeth</i>: Great Performances with Patrick Stewart (in class)</p> <p>Homework: Watch <i>Men of Respect</i> on Amazon.com</p> <p>Read chapter 5 of Corrigan.</p> <p>Work on first draft of Paper #2.</p>	<p>What are the effects of casting on a film?</p> <p>This is actually a film of a stage performance. How does that affect the film itself and our viewing of it?</p> <p>What are the pros and cons of keeping the original language of the play?</p>		<p>Revised Paper #1 bring it to class #6</p>
<p>#6 T 10/3/2017 2:00-3:50</p>	<p><i>Class discussion:</i> comparison of <i>Macbeth</i> and <i>Men of Respect</i>; introduction to Akira Kurosawa</p> <p>Homework Study for Midterm exam</p>	<p>Obviously, the content of this play is different from that of the original play. What are the specific differences, and how do they affect our viewing?</p> <p>In what ways is the technique different in this adaptation?</p> <p>What are the effects of the setting changes? Has the director found a satisfying equivalent? Why or why not?</p>		<p>First draft of Paper #2 bring it to class #7</p>
<p>#7 T 10/10/2017 2:00-2:50</p>	<p><i>Midterm exam</i></p> <p>Homework Watch <i>Throne of Blood</i> on Amazon.com</p> <p>Revise Paper # 2</p>			
<p>#8 T 10/17/2017 2:00-3:50</p>	<p><i>Class discussion:</i> Eastern and Western cultures and social psychology; comparison of previous versions of <i>Macbeth</i> to <i>Throne of Blood</i></p> <p>Homework Read: Student paper, "A Japanese <i>Macbeth</i>;" Stephen Prince, "Shakespeare Transposed" (distributed in class and online)</p> <p>Revise Paper #2</p>	<p>What are some of the issues involved in adapting a film from an entirely different language and culture?</p> <p>How does Kurasawa deal with the issue of Shakespeare's language?</p>		
<p>#9 T 10/24/2017 2:00-3:50</p>	<p><i>Lecture:</i> Elements of Noh in <i>Throne of Blood</i>; political and social features; the role of editing</p> <p>Homework Using the notes from class today (available on the Documents tab), write about a page (3-5 paragraphs) relating one of the ideas from the articles we read to a specific scene in the movie. Give examples and support your ideas with evidence.</p>	<p>How does Kurasawa make use of both Hollywood and Japanese cinematic traditions?</p> <p>Can we tell anything about Japanese philosophy from the ways in which this film is adapted?</p>	<p>Quiz 3 due by 10/30/2017 11:59PM</p>	<p>Revised Paper #2 bring it to class #10</p>

#10 T 10/31/2017 2:00-3:50	<i>Lecture:</i> Introduction to Tennessee Williams and <i>Streetcar</i> ; discussion of point of view in film and theater <i>Film:</i> <i>Streetcar Named Desire</i> (in class) Homework Read <i>A Streetcar Named Desire</i> . Make a list of the changes you notice. Work on first draft of Paper #3.	What strategies does a writer of fiction employ to create a point of view for the reader? What effect do these strategies have? Can these strategies be recreated in film, and if so, how?		
#11 T 11/14/2017 2:00-3:50	Discussion of <i>Streetcar</i> (play and film) <i>Film:</i> <i>Blue Jasmine</i> on Amazon.com	What similarities and differences do you see in the two films? Which do you prefer? Why?		First draft of Paper #3 Bring it to class # 12
#12 T 11/21/2017 2:00-3:50	Discussion of <i>Blue Jasmine</i> and <i>Streetcar</i> Homework Revise Paper 3	Can <i>Blue Jasmine</i> be considered an adaptation of <i>Streetcar</i> ? Why or why not?		
#13 T 11/28/2017 2:00-3:50	<i>Lecture:</i> Gender and Adaptation <i>Film:</i> <i>The Truth about Cats and Dogs</i> (in class)	What effect does changing the gender of the protagonists have on the film and your reaction to it? Do you find this version more believable or less so? Why? Why do you think the filmmakers chose to do this particular plot in this particular way?	Quiz 4 due by 12/4/2017 11:59PM	Final Draft of Paper #3 Bring it to class #14
#14 T 12/5//2017 2:00-3:50	Lecture: Review and discussion Homework: Study for final			

FINAL EXAM: TBA

CUNY Policy on Academic Integrity

Academic Dishonesty, including plagiarism, Internet plagiarism, obtaining an unfair advantage, and falsification of records and official documents is prohibited in The City University of New York and is punishable by penalties including failing grades, suspension, and expulsion from the University. Please review the University's full policy on Academic Integrity in the York College Bulletin, the printed Schedul e of Classes and at this link: <https://www.york.cuny.edu/academics/academic-affairs/academic-integrity/policy>

York College Policy on Accommodations for Students with Disabilities

York College of the City University of New York is required to provide reasonable accommodations for students with disabilities under Section #504 of the 1973 Rehabilitation Act and Title II of the Americans with Disabilities Act of 1990.

The College is committed to providing access to programs and services for qualified students with disabilities. If you are a student with a disability and require accommodations to participate and complete requirements for this class, contact the STAR Program (Specialized Testing and Academic Resources) in the Academic Core, Room 1G02, 718.26. 2191 or 3732 for verification of eligibility and

determination of specific accommodations. The link is <https://www.york.cuny.edu/student-development/star> and is also found in the HELP folder on Blackboard.

Bibliography

Andrew, Dudley. "Adaptation." Film Theory and Criticism: Introductory Readings. Eds. Gerald Mast, Marshall Cohen, and Leo Braudy. 4th ed. New York: Oxford UP, 1992. 420-428.

Boose, Linda and Richard Burt, eds. Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video. New York: Routledge, 1997.

Jorgens, Jack J. Shakespeare on Film. Bloomington: Indiana University Press, 1977.

McFarlane, Brian. Novel to Film: An Introduction to the Theory of Adaptation. New York: Oxford UP, 1996.

Monaco, James. How to Read a Film: The World of Movies, Media, and Multimedia : Language, History, Theory. Oxford: Oxford UP, 2000.

Naremore, James. Film Adaptation. New Brunswick: Rutgers UP, 2000.

Villarejo, Amy. Film Theory: The Basics, 2nd ed. New York: Routledge, 2013.

Department of World Languages, Literatures and Humanities **Classroom Procedures, Policies and Regulations**

Welcome to the Department of World Languages, Literatures and Humanities. We aim to enrich the education of all students through the study of languages, literatures and cultures. In addition to helping students attain functional proficiency in oral and written language and an appreciation of the culture of a particular language; we provide students with the skills that will improve communication in their own first language and English. The rules and procedures below are meant to help create the kind of atmosphere of mutual respect and cooperation that will allow you to have a very positive experience in your foreign language course. These rules are designed to maximize your learning experience, clarify expectations and avoid conflicts. Have a wonderful semester!

1. It is your responsibility to attend every class and arrive on time and prepared for the class. Please note:
 - a. Lateness: Arriving more than 10 minutes late on 3 occasions, will count as one absence
 - b. Attendance: You are permitted the equivalent of one week of unexcused absence from our courses. (the number of times your class meets each week). Further absences, without written medical documentation for the absence, will result in your final grade being lowered by 10 points, that is, by one full letter. ESL students with excessive absences may be blocked from the ACT exam.
 - c. Participation: When you are in class you must be involved in that class. This means you should not be doing work for another class, surfing the net, sleeping, etc.

2. NO CELL PHONES, NO IPODS, NO TEXTING, NO LAPTOPS, in short, NO TECHNOLOGY is/are permitted in the Classroom, *unless it is by permission of the instructor*. In that case, everyone will stay on the same website or program as the whole class. All individual electronic devices must be turned off and kept out of sight. Students should give family members and others the phone number for YC Security (718-262-2222) or during weekday hours, the department office (718-262-2430) so that they can be contacted in an emergency.
3. In all classrooms you will find signs stating the College's policy prohibiting food and drink in the classroom. If your teacher chooses to modify these prohibitions, you will be informed and must limit yourself to those new modifications.
4. Classroom conduct: Respect is the key ingredient in all classroom activities—reciprocal respect between teacher and student and, equally important, among classmates.
 - a. Teachers will not discuss grades or other private academic matters with students in class in front of other students. Such discussions must take place before or after class.
 - b. Aggressive or confrontational behavior will not be tolerated. In such cases, security will be called.
 - c. All cases of cheating and plagiarism will be handled according to the University's Academic Integrity Policy, a copy of which is attached to your course syllabus.
5. If you are having a problem with your instructor, the following steps must be taken.
 - a. Speak directly and politely to your instructor outside the classroom for a prompt resolution
 - b. If the situation is not resolved, then go to the discipline coordinator
 - c. If you are still not satisfied, see the Chair of the department
 - d. You must make appointments to see the Coordinator or Chair. No complaints by telephone, by email or made anonymously will be entertained.

SAMPLE SYLLABUS (Web)

Humanities 224 WI – Cinematic Adaptation (WI)

Professor: Aegina Barnes
 Office #: AC-3C11
 Office hours: M,T, and F 10:00AM-11:00AM
 Office telephone: 718-262-2424
 Email: abarnes@york.cuny.edu

I encourage students to e-mail me at any time with any questions or comments about the course at abarnes@york.cuny.edu. Even though this is a 100% online course it does not mean that students cannot visit with me during my office hours. They should feel free to drop by or make an appointment if they have any questions regarding the course content. Students can also call me during my office hours or leave a voice message at 718-262-2424. They can also leave a message for me with our Department Office Assistants, Mr. Eastman Tsang at 718- 262-2430. I will respond within 24 hours.

Course Description: Close reading and analysis of several plays accompanied by the viewing of cinematic adaptations of those plays, both American and foreign. Questions of adaptation in general as well as issues particular to the playwright will be considered. This is a Writing Intensive course. This course may be offered as a face-to-face course, as a hybrid course or as an asynchronous online course.

Preq: ENG 125.

This course is designated as Writing Intensive (WI) by York College. It will meet one of students' three required WI courses and will appear as HUM 224 WI on your transcript. As a WI class, this course will place particular emphasis on writing of various kinds and levels of formality. There will be low-stakes writing assignments as well as three formal papers. For each of the papers, students will follow a process of drafting and revising; each formal paper will involve at least one first draft and a revised final draft. These formal papers will be evaluated on the student's effort in the first draft, the substance of the revision, and the actual performance on the final draft. On formal papers, matters such as grammar, spelling and mechanics will be evaluated alongside questions of organization, completeness, and development of thought.

Required Textbooks:

Corrigan, Timothy, *A Short Guide to Writing About Film*. New York: Longman, 2006.

Suggested Readings:

Monaco, James, *How to Read a Film*. Oxford: Oxford University Press, 2009.
 Villarejo, Amy. *Film Theory: The Basics*, 2nd ed. New York: Routledge, 2013.

Useful Websites

https://en.wikipedia.org/wiki/Category:Plays_adapted_into_films

<http://www.shortlist.com/entertainment/films/ten-great-shakespeare-movie-adaptations>

<http://makuro.mak-sima.com/teksty/amadeus/3.html>

<http://www1.chapman.edu/~lhall/webpage/criticalhistory.html>

Course Objectives: By the end of the semester, each student shall:

- Gather, interpret, and assess information from a variety of sources and points of view.
- Evaluate evidence and arguments critically or analytically.
- Produce well-reasoned written or oral arguments using evidence to support conclusions
- Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.
- Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.
- Use the Internet and the World Wide Web as resources for research on all aspects of the course;
- Use and cite bibliographies and other research tools appropriate to the discipline;
- Use appropriate technologies to conduct research and to communicate.
- Discuss issues surrounding the question of cinematic adaptation in general
- Compare and contrast different cinematic versions of the same play.
- Analyze a sequence from a film in detail and discuss its relationship to a scene in the play.
- Express an opinion in discussion and writing about various plays and their adaptations.
- Describe the role of culture in the process of cinematic adaptation.

Course Format: Web

This HUM 224 is fully online course, and therefore asynchronous. This means that students will be able to access the course and do the assignments at their convenience. They should not let this become an excuse for falling behind! Students are expected to meet the same deadlines and requirements as students in face-to-face courses. Lectures with discussion questions will be posted online each week. Students will participate in discussion boards as well as collaborate with peers and their instructor in reading, posting, and replying to classmates on discussion boards. These discussion boards are the equivalent of attendance; in conjunction with the formal written assignments, they are the method for demonstrating the understanding of the course materials. It is important to practice good time management and organizational skills to be a successful student in such a format.

The course instructor will log in every day and check the Q&A forum for questions about the course, as well as will interact with the students in the ongoing discussion. Questions that are not likely to be relevant to the rest of the class participants can be directed via personal email to the instructor who will respond *within 24 hours*.

How to succeed in an online learning environment:

A successful student requires a computer, Internet access, and Microsoft Word processing program. Students should be proficient in the following: a) using a web browser and search engines; b) sending and receiving email with attachments; c) using Microsoft Word processing program (WORD); d)

downloading and uploading files in different format (.doc., pdf, .mp3, .mp4, .jpg). For more information visit: <http://www.york.cuny.edu/it/acet/online-hybrid-course-support/technological-skills-needed-to-take-online-hybrid-courses>

Attendance: Students will be counted as “present” for a class week if they login at least 3 times per week and they participate in that week’s Discussion Board* question. Weekly attendance (logging ins) is recorded each time a student logs into the course on BB. Students are strongly encouraged to log in as often as necessary to be successful and understand the subject thoroughly.

*Lack of participation, or minimal participation, in a class discussion for any given week is counted as an absence. Absences in excess of 1 will cause the final grade to be lowered as follows: 2 absences = 5 points; 3 absences = 10 points; 4 absences = 15 points; 5 absences = 20 points. Having 6 or more absences is considered excessive and the student will be asked to withdraw or the instructor will no longer grade any assignment.

Assignments: Students are responsible for preparing material assigned each week. They will find due dates for all the assignments in the Course Outline. All assignments are to be submitted on the due date. Late submissions **WILL NOT BE ACCEPTED.**

Course Activities/Assessment Methods

During the semester students will watch a series of films listed in the course outline (e.g., *Cyrano de Bergerac*, *Roxanne*, *Let It Shine*). All of these films are available in the public domain and are linked on our Blackboard site. Films are available to students at their convenience. Reading and watching of materials listed in the syllabus is an essential requirement of the course.

Students will be quizzed on the contents of these films and they will be asked to discuss the concepts and issues on the Discussion Board. In addition, midterm and final exam questions will involve the understanding of these films.

- **Discussion Board:** Students will participate in *Ten* Discussion Board threads. Each student must create an original thread focused on each required discussion. Each student must also reply to at least two peer’s threads for each discussion. Original posts (threads) should be at least 100 words; responses at least 30 words (See Discussion Board Rubric below). Part of the nature of this class is for students to help each other troubleshoot problems and develop critical-thinking skills and working through questions on the forum is an excellent method to develop proficiency in these areas.
I will check the Discussion Board on a daily basis and will answer questions as needed. I will post in the following situations: a) to assist each student when it comes to making connections between discussions, lectures, and reading material; b) to fill in important things that may have been missed; c) to re-direct discussions when they are off topic or need redirection; d) to point out key points or to identify important posts.
- **Quizzes:** A series of *Four* quizzes will be given throughout the course. The format of each quiz may vary (quiz questions may be multiple-choice or may require no more than a sentence or two to answer.)

- **Short papers:** Three short revised papers (3-5 pages) on issues relating to filmmaking and adaptation are required. Students are expected to prepare coherent papers that show evidence of having read widely around the subjects, but also critically. The papers should be well organized and in defense of a thesis statement. They must be completed independently and must include citations for all sources used (See Paper Evaluation Rubric below). Failure to properly cite sources constitutes plagiarism (see the section entitled “Academic Integrity” below).
 - **Paper Assignment #1:** Choose one or two concepts from chapter 3 of Corrigan and apply them to the balcony scene in the film. You could choose point of view, say, or lighting, or pacing. These are just examples. Write an essay describing how the concept is manifested in the balcony scene and what that means. If you chose point of view, for example, what point of view is the audience given? How can you tell? What effect does this have? If you choose lighting, how is the scene lit? Is it different for different characters? What effect does this have? You don’t need extensive plot analysis; we’ve all seen the movie. But you do need to describe the elements of the scene precisely. Discuss any questions with me.
 - **Paper Assignment #2:** Considering the films you’ve watched and the essays we’ve discussed, particularly the one by Robert Stam, do you believe that a “faithful” adaptation of a play into a movie is possible? What criteria would you use for judging fidelity? Give one extended example using a play that we have read or one that you’ve chosen **and that I have approved** (you must contact me by email).
 - **Paper Assignment # 3:** Isolate one variable in a film adaptation of a play (gender, setting, class, culture, etc.) Choose ONE scene from the play and compare it to the analogous scene in the film, noting carefully how that variable is handled and what effect it has on your viewing of the film.
- **Midterm Exam:** The midterm exam will consist of ten open questions. Each question will generally require about a paragraph of writing to answer. Students must demonstrate their understanding of the films and concepts they have studied.
- **Final Exam:** The final exam is a cumulative exam and it will be comprised of true/false questions, multiple choice questions, and short essay questions. All questions will be drawn from lectures, assigned readings, films, and other assigned material.

Grading: Letter grade

Course Evaluation: The course grade will be based on the following:

Discussion Board postings (10)	20%
Quizzes (4)	10%
Short papers (3)	45%
Midterm exam	10%
Final exam	15%

Discussion Forum Participation Rubric

Criteria	D/F (0-69) Below Expectations	C (70-79) Basic	B (80-89) Proficient	A (90-100) Outstanding
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No participation in a discussion activity will result in a zero for that activity.

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10-5	Needs Much Improvement: almost no mastery of sentence construction rules, many errors, ideas not understood OR not enough to evaluate	
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5	Excellent to Very Good: few errors of spelling, punctuation, capitalization, paragraphing	
4	Good to Average: some errors of spelling, punctuation, capitalization, paragraphing, but meaning understood	
3	Fair: frequent errors of spelling, punctuation, capitalization, paragraphing, poor typing, meaning confused or not understood	
2	Needs Much Improvement: many errors of spelling, punctuation, capitalization, paragraphing, typing is poor, OR not enough to evaluate	
	<u>TOTAL SCORE</u>	

COURSE OUTLINE

Our class “weeks” will be from **Monday 12:01AM to Sunday 11:59Pm**. Weekly homework assignments must be completed no later than 5pm each Sunday. Read carefully the Course OUTLINE for an overview of our weekly schedule and the dates of each week

Week	Lectures, Readings, Films	Weekly Discussion Board Questions	Quizzes	Papers
#1 8/28 – 9/3	<p>Lecture #1 Introduction to the course; introduction to the study of film and film terminology</p> <p>Homework: Read chapter 3 of Corrigan’s <i>Short Guide to Writing About Film</i>.</p> <p>Read <i>Cyrano de Bergerac</i>.</p>	<p>What is the difference between a play and a movie?</p> <p>What do we mean by fidelity in adaptation? How important is fidelity?</p> <p>What are some of the terms that we use when describing film techniques?</p> <p>How can we describe the differences between film and literature?</p> <p>Due by 9/3, 5:00PM</p>		
#2 9/4 – 9/10	<p>Lecture #2 Film theory and terminology (discussion and elaboration of chapter 3 of Corrigan) (Film clips: <i>Cyrano de Bergerac</i>; full film: <i>Roxanne</i> on Amazon.com)</p> <p>Homework: Watch <i>Cyrano de Bergerac</i> (1950) on</p>	<p>Can <i>Roxanne</i> still be considered an adaptation of <i>Cyrano de Bergerac</i>? Why or why not?</p> <p>What changes have the filmmakers made in the process of adapting this film? Be as specific and detailed as possible.</p> <p>What effects do those changes</p>	Quiz 1 due by 9/10 5:00PM	First draft of Paper #1. Due by 9/10, 5:00PM

	Amazon.com	have on the meaning and presentation of the content? Due by 9/10, 5:00PM		
#3 9/11 – 9/17	Lecture #3 Homework: Watch <i>Let it Shine</i> on Amazon.com Read chapter 4 of Corrigan	How are the two adaptations of Cyrano alike and different? Which do you prefer? Why? At what point does a work stop being an adaptation? Why? Due by 9/17, 5:00PM		
#4 9/18 – 9/24	Lecture#4 Introduction to Shakespeare and <i>Macbeth</i> . Homework: Read <i>Macbeth</i>	What were the conditions and constraints of theater during the English Renaissance? How did these affect Shakespeare? Where did the plot of <i>Macbeth</i> originate? What are the general outlines of the story? What is important to know about it? How have different directors -- stage and screen -- adapted and worked with Shakespeare's material? Due by 9/24, 5:00PM	Quiz 2 due by 9/24 5:00PM	Revised Paper #1 Due by 9/24, 5:00PM
#5 9/25 – 10/1	Lecture #5 Film: <i>Macbeth</i> : Great Performances with Patrick Stewart Homework: Watch <i>Men of Respect</i> on Amazon.com Read chapter 5 of Corrigan.	What are the effects of casting on a film? This is actually a film of a stage performance. How does that affect the film itself and our viewing of it? What are the pros and cons of keeping the original language of the play? Due by 10/1 5:00PM		First draft of Paper #2. Due by 10/1 5:00PM
#6 10/2-10/8	Lecture # 6 Homework Study for Midterm exam	Obviously, the content of this play is different from that of the original play. What are the specific differences, and how do they affect our viewing? In what ways is the technique different in this adaptation? What are the effects of the setting changes? Has the director found a satisfying equivalent? Why or why not?		

		Due by 10/8, 5:00PM		
#7 10/9-10/15	Midterm exam to be completed by 10/1 5:00PM Homework Watch <i>Throne of Blood</i> on Amazon.com			Revised Paper # 2 Due by 10/9 5:00PM
#8 10/16-10/22	Lecture # 7 Homework Read: Student paper, "A Japanese <i>Macbeth</i> ;" Stephen Prince, "Shakespeare Transposed" Revise Paper #2	What are some of the issues involved in adapting a film from an entirely different language and culture? How does Kurasawa deal with the issue of Shakespeare's language?		
#9 10/23-10/29	Lecture:# 8 Elements of Noh in <i>Throne of Blood</i> ; political and social features; the role of editing Homework write about a page (3-5 paragraphs) relating to a specific scene in the movie. Give examples and support your ideas with evidence.	How does Kurasawa make use of both Hollywood and Japanese cinematic traditions? Can we tell anything about Japanese philosophy from the ways in which this film is adapted? Due by 9/29, 5:00PM	Quiz 3 due by 10/29 5:00PM	
#10 10/30-11/5	Lecture #9 : Introduction to Tennessee Williams and <i>Streetcar</i> ; discussion of point of view in film and theater Film: <i>Streetcar Named Desire</i> Homework Read <i>A Streetcar Named Desire</i> . Make a list of the changes you notice.	What strategies does a writer of fiction employ to create a point of view for the reader? What effect do these strategies have? Can these strategies be recreated in film, and if so, how? Due by 11/5, 5:00PM		First draft of Paper #3. Due by 11/5 5:00PM
#11 11/6-11/12	Lecture # 10 Film: <i>Blue Jasmine</i> on Amazon.com	What similarities and differences do you see in the two films? Which do you prefer? Why? Due by 11/12, 5:00PM		
#12 11/13-11/19	Lecture #11 Homework Revise Paper 3	Can <i>Blue Jasmine</i> be considered an adaptation of <i>Streetcar</i> ? Why or why not? Due by 11/19, 5:00PM		
#13 11/20-11/26	Lecture 12: Gender and Adaptation Film: <i>The Truth about Cats and Dogs</i>	What effect does changing the gender of the protagonists have on the film and your reaction to it? Do you find this version more	Quiz 4 due by 11/26 5:00PM	Revised Paper #3 Due by 11/26 5:00PM

		believable or less so? Why?		
		Why do you think the filmmakers chose to do this particular plot in this particular way?		
		Due by 11/26, 5:00PM		
#14 11/27-12/3	Lecture: Review Homework: Study for final			

FINAL EXAM: TBA

CUNY Policy on Academic Integrity

Academic Dishonesty, including plagiarism, Internet plagiarism, obtaining an unfair advantage, and falsification of records and official documents is prohibited in The City University of New York and is punishable by penalties including failing grades, suspension, and expulsion from the University. Please review the University's full policy on Academic Integrity in the York College Bulletin, the printed Schedule of Classes and at this link: <https://www.york.cuny.edu/academics/academic-affairs/academic-integrity/policy>

York College Policy on Accommodations for Students with Disabilities

York College of the City University of New York is required to provide reasonable accommodations for students with disabilities under Section #504 of the 1973 Rehabilitation Act and Title II of the Americans with Disabilities Act of 1990.

The College is committed to providing access to programs and services for qualified students with disabilities. If you are a student with a disability and require accommodations to participate and complete requirements for this class, contact the STAR Program (Specialized Testing and Academic Resources) in the Academic Core, Room 1G02, 718.26. 2191 or 3732 for verification of eligibility and determination of specific accommodations. The link is <https://www.york.cuny.edu/student-development/star> and is also found in the HELP folder on Blackboard.

Bibliography

Andrew, Dudley. "Adaptation." Film Theory and Criticism: Introductory Readings. Eds. Gerald Mast, Marshall Cohen, and Leo Braudy. 4th ed. New York: Oxford UP, 1992. 420-428.

Boose, Linda and Richard Burt, eds. Shakespeare, the Movie: Popularizing the Plays on Film, TV and Video. New York: Routledge, 1997.

Jorgens, Jack J. Shakespeare on Film. Bloomington: Indiana University Press, 1977.

McFarlane, Brian. Novel to Film: An Introduction to the Theory of Adaptation. New York: Oxford UP, 1996.

Monaco, James. How to Read a Film: The World of Movies, Media, and Multimedia : Language, History, Theory. Oxford: Oxford UP, 2000.

Naremore, James. Film Adaptation. New Brunswick: Rutgers UP, 2000.

Villarejo, Amy. Film Theory: The Basics, 2nd ed. New York: Routledge, 2013.

York College of the City University of New York

Curriculum Proposal Cover Sheet

Department/Discipline

World Languages, Literatures, and Humanities

Contact Person

Elizabeth Meddeb

Please indicate items submitted for Committee approval

New Major Design

Revised Major Design

New Minor Design

Revised Minor Design

X

New Program

Revised Program

New Course Proposal

Course Change Proposal

Course Deletion

Please provide an executive summary of your proposal

This proposal adds a course to the Applied Linguistic Minor

1. Department Curriculum Committee Approval

Signature

Date

9/15/2016

2. Department Approval

Chairperson's Signature

Date

9/15/2016

3. Other Departments Affected:

Department

Signature

Date

Department

Signature

Date

4. College Curriculum Committee Approval

Chairperson's Signature

Date

5. College Senate Approval

AIII.1 Changes to Minor**Program:** Applied Linguistics Minor; Department of World Languages and Literatures**Program Code:****Effective:** Fall 2017

From			To		
Course	Description	Crs	Course	Description	Crs
1 course (3 crs.) selected from:			1 course (3 crs.) selected from:		
HUM 202	Introduction to Linguistics	3	HUM 202	Introduction to Linguistics	3
FREN 235	French Linguistics	3	FREN 235	French Linguistics	3
SPAN 210	Spanish Linguistics	3	SPAN 210	Spanish Linguistics	3
1 course (3 crs.) selected from:			1 course (3 crs.) selected from:		
EDUC 268	Bilingual and English Language Learner Education	3	EDUC 268	Bilingual and English Language Learner Education	3
HUM 219	Introduction to Second Language Acquisition	3	HUM 210	Language Development	3
SPAN 308	Approaches to Spanish Language Acquisition	3	HUM 219	Introduction to Second Language Acquisition	3
1 course (3 crs.) selected from:			1 course (3 crs.) selected from:		
ENG 272	World Englishes	3	ENG 272	World Englishes	3
ENG 375	English Sociolinguistics	3	ENG 375	English Sociolinguistics	3
EDUC 378	Advanced Socio-Linguistics: Literacy for K-12 English Language Learners	3	EDUC 378	Advanced Socio-Linguistics: Literacy for K-12 English Language Learners	3
HUM 200	Introduction to Intercultural Communication	3	HUM 200	Introduction to Intercultural Communication	3
HUM 209	Gender and Language	3	HUM 209	Gender and Language	3
HUM 305	The Language of Food	3	HUM 305	The Language of Food	3
SPAN 310	Spanish Sociolinguistics	3	SPAN 310	Spanish Sociolinguistics	3
2 courses (6 crs.) selected from:			2 courses (6 crs.) selected from:		
CRE 241	Translation I	3	CRE 241	Translation I	3
CRE 242	Translation II	3	CRE 242	Translation II	3
ENG 270	Introduction to English Grammar and syntax	3	ENG 270	Introduction to English Grammar and syntax	3
ENG 371	History of the English Language	3	ENG 371	History of the English Language	3
FREN 217	Advanced Grammar and Composition	3	FREN 217	Advanced Grammar and Composition	3
FREN 240	Translation I	3	FREN 240	Translation I	3
FREN 241	Translation II	3	FREN 241	Translation II	3
FREN 313	History of the French Language	3	FREN 241	Translation II	3

SPAN 208 Advanced Grammar	3	FREN 313 History of the French Language	3
SPAN 240 Translation I	3	SPAN 208 Advanced Grammar	3
SPAN 241 Translation II	3	SPAN 240 Translation I	3
SPAN 309 Comparative Structure of English and Spanish	3	SPAN 241 Translation II	3
		SPAN 309 Comparative Structure of English and Spanish	3
NOTE: CRE 241 is the prerequisite for CRE 242; FREN 240 is the prerequisite for FREN 241; SPAN 240 is the prerequisite for SPAN 241.		NOTE: CRE 241 is the prerequisite for CRE 242; FREN 240 is the prerequisite for FREN 241; SPAN 240 is the prerequisite for SPAN 241.	

Rationale: HUM 210 is a course that provides a background in the dominant theories of language acquisition, including sociolinguistic, psycholinguistic, and behavioral theories. It also investigates the relationship between orality and literacy and between bi-dialectalism, and bilingualism. This level of linguistic inquiry makes it a suitable course to include in the interdisciplinary minor of Applied Linguistics, a program designed to explore language-related real-world issues.