**Humanities 118: Film, Fiction and Criticism**

Questions for *Adaptation: Studying Film & Literature* “Introduction”

1. What are some of the reasons to study film?
2. What exactly is a film “adaptation”?
3. What are some of the types of adaptation?
4. What are some of the circumstances that can affect the adaptation of a literary work to film (other than a film maker’s decisions)?
5. What do the author’s mean by their reference to “apples and oranges”?
6. What are some primary differences between the way literature conveys a story versus the way film does the same?
7. What’s the distinction between a work’s *story* and its *discourse*?
8. What do we mean by *conventions* in a work of film or fiction?
9. What is a common criticism of film based on literature?
10. What issue do the authors take with this criticism?
11. In film studies what is meant by the *auteur* and *auteur theory*?
12. How is identifying the auteur different in literature and film?
13. Why is *auteur theory* problematic?
14. What is meant by *intertextuality*?

Note: Be prepared to apply this reading to our readings of fiction and screenings of film.

Note: what has been kept, dropped or added in film adaptations

Note: *close, loose* or *intermediate*

Note: do meanings change, is the effect different?

Record observations, and be prepared to write about these comparisons, exchange, discuss.

**Questions for Ways In: Approaches to Reading and Writing about Literature and Film**

Excerpt “Reading and responding to Literature and Film,” pp. 3 – 19

1. According to the author, what is central to good writing?
2. What things should we consider when writing about literature / art *?*
3. What are some of the major approaches to writing about literature?
4. Describe how one should *not* respond to literature / the arts? In other words, what responses are not analytical or thoughtfully interpretive?
5. What are some of the features that create *integrity* in a work of literature / the arts and thus should be the basis of your written evaluation?

*Note: while this first section focuses on literature, most of these considerations apply to both literature and film and the arts generally.*

“Introducing Film: History and Form,” pp. 77 – 105 from *Ways In: Approaches to Reading and Writing about Literature and Film*

1. Based on what you have read, what greatly distinguishes the art form of film from literature?
2. What are the most significant features in so-called classic films?
3. What are some of the formal elements of film we can identify?
4. What are some of the effects created by these film techniques?
5. What film elements can also be identified in literature (refer back to pp. 3-19)?
6. What elements in film are *different* from those in literature, and how might that impact the way we respond to film differently?

OVER …
7. What are some of the different modes of acting noted in the reading?
8. What are some of the ways in which sound is used in film?
9. What does editing in film refer to (note that this can refer to the same notion of editing in writing, but in film it is also defined differently)?
10. What are some of the different types of editing methods used in film, and how can they be used to create different effects?
11. Describe some of the ways we can interpret and evaluate film.