“Short story writers see by the light of the flash.” – Nicole Gordimer

This seminar course will study the adaptation from short stories to films. We have a particular interest in how the differing form, structure, history, and aim of short stories and films both complicate and enrich the adaptation process. The modern short story developed and evolved alongside the rise of films and filmmaking. How do these two forms intersect and influence one another? What sort of short story actually makes a good film adaptation? How does the adaptation (the film script) work as the bridge between these two forms? These and many other questions to explore.

Students will read a variety of 20th and 21st century stories and watch their adaptations. In-class discussions and collaborative exercises will explore that week’s stories and films. Short weekly writing assignments (500 words) will be shared on CANVAS, and the two main projects for the course are a short creative screenplay adaptation (10-20 pages) and a short critical essay (4-8 pages) on a story/film of the student’s choosing.

This is the first time we’ve taught this course, and we look forward to exploring the intersection of short stories and films with you.

**Texts and Films:**
2. “In a Grove” and “Rashomon” by Ryunosuke Akutagawa; “The Moonlit Road” by Ambrose Bierce (film: *Rashomon*, dir. Akira Kurosawa, 1951)

**Requirements:**

**Class Participation (30%)** – This includes a variety of important elements, including attending class on time, being prepared by completing the readings, participating fully in the discussions, and your creative collaborations with other students. (We'll take attendance every day. You are permitted one absence for any reason, after which each absence will lower your final grade by one full letter. If you have a health issue for you or your family, please talk with us about it, and we'll work out an accommodation.)

**Weekly Assignments (20%)** – Generally one to two short (500 word) reactions posted to CANVAS. Later this will include short outlines of your longer assignments, as well as making a film poster for your screenplay adaptation.

**Creative Screenplay Adaptation (25%)** – Note the page lengths below, corresponding to the unit numbers. A partial script adaptation, based on a short story of your choosing.

**Short Critical Essay (25%)** – Note the page lengths below, corresponding to the unit numbers. A critical essay studying some aspect that intrigues you about a short-story-to-film adaptation.

<table>
<thead>
<tr>
<th>Unit Level</th>
<th>Screenplay Adaptation</th>
<th>Essay Length</th>
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</thead>
<tbody>
<tr>
<td>3 unit students</td>
<td>8 page screenplay adaptation</td>
<td>4 double spaced page essay</td>
</tr>
<tr>
<td>4 unit students</td>
<td>12 page screenplay adaptation</td>
<td>6 double spaced page essay</td>
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<tr>
<td>5 unit students</td>
<td>15 page screenplay adaptation</td>
<td>8 double spaced page essay</td>
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**Schedule by Week:**


**April 19 & 26** -- *Rashomon*, dir. Akira Kurosawa / “In a Grove” and “Rashomon” by Ryunsouke Akutagawa; “The Moonlit Road” by Ambrose Bierce

**May 3** -- *Brokeback Mountain*, dir. Ang Lee / “Brokeback Mountain” by Annie Proulx
May 10 & 17 *Short Cuts*, dir. Robert Altman / stories by Raymond Carver (collected as *Short Cuts*)

May 24 *Arrival*, dir. Denis Villeneuve / "Story of Your Life" by Ted Chiang

May 31 – Last Day of class

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**Students with Documented Disabilities:**
Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is being made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, URL: http://studentaffairs.stanford.edu/oae).

**The Honor Code:**
The Honor Code is the University's statement on academic integrity written by students in 1921. It articulates University expectations of students and faculty in establishing and maintaining the highest standards in academic work. The Honor Code is an undertaking of the students, individually and collectively:

1. That they will not give or receive aid in examinations; that they will not give or receive unpermitted aid in class work, in the preparation of reports, or in any other work that is to be used by the instructor as the basis of grading;
2. That they will do their share and take an active part in seeing to it that others as well as themselves uphold the spirit and letter of the Honor Code;
3. The faculty on its part manifests its confidence in the honor of its students by refraining from proctoring examinations and from taking unusual and unreasonable precautions to prevent the forms of dishonesty mentioned above. The faculty will also avoid, as far as practicable, academic procedures that create temptations to violate the Honor Code;
4. While the faculty alone has the right and obligation to set academic requirements, the students and faculty will work together to establish optimal conditions for honorable academic work.

- **Plagiarism.** Plagiarism includes, but is not limited to, using ideas, information or quotes from published work or online sources without providing proper citations; copying all or part of an assignment from someone else; and *turning in work you did for other classes.*