

variety, but we'll be focusing on the theme of humanity's place in the universe: How do we relate to the universe? How do we depict it? Is the self in harmony with the world

novels and short stories which pose very different challenges to those who adapt them in terms of their structure and content. Each text will be considered alongside one or more film adaptation, ranging from those that are “faithful,” or “straight” adaptations (e.g. *Emma*, *Jane Eyre*) to those th

(1968) a collection of three short stories in which women consider their own destiny as they grapple with choices they have made, and whether they had any choice at all. The novels will be contextualized in a variety of ways: through excerpts from contemporary feminist critics, early French medical and scientific texts about women, and nineteenth- and twentieth-

SUMMER COURSES

ENGL 2794 Short Fiction and Film (Summer 1, fully remote)

Prof. Nora Nachumi

A significant number of films begin as short stories. Among them are Alfred Hitchcock's *The Birds* (1963) and *Rear Window* (1954), classic comedies like *All About Eve* (1950) and *Gaslight* (1958) and modern comedy-dramas—like *The Secret Life of Walter Mitty* (1947, 2016). Classic examples of film noir, like Ernest Hemmingway's *The Killers*, and westerns, like *High Noon* and *3:10 to Yuma* (1947, 2007) owe their lives to short stories. So do films widely regarded as masterpieces of science fiction, like *2001: A Space Odyssey* (1968), *Minority Report* (2002) and *Arrival* (2016).

In this course we will examine the distance—and difference—between films adaptations of short stories and the fiction upon which the movies are based. Film adaptations of novels inevitably require filmmakers to condense the material, to make decisions about what to keep and what to omit. Short stories, in contrast, invite those who adapt them to expand upon the original text. Over the course of five weeks we will examine a series of films alongside the stories upon which they were based. Focusing on both content and form, we will consider and evaluate the reasons and methods by which the filmmakers extend the original tale. Along the way, we also will learn about the narrative, auditory and cinematic techniques involved in adapting a story from one genre into another.

Among the stories and films we may consider are: *Stagecoach*"/*Stagecoach*; "It Had to Be Murder"/*Rear Window*; "The Killers"/*The Killers*, "The Tin Star"/*High Noon*; "The Secret Life of Walter Mitty" (1947, 2017), "Minority Report"/*Minority Report*; "Story of Your Life"/*Arrival*.

Assignments: short writing assignments (quizzes, reading responses, scene analyses), 1 short essay & 1 longer paper.

Open to men and women. Pre-