Required Texts:
The Hound of the Baskervilles (Penguin Classics)
The Adventures and Memoirs of Sherlock Holmes (Penguin Classics)

Writing: You will write one critical essay of six to eight pages (eight to ten pages for MLA students) and three short response papers. Also, quizzes will be given weekly

Response Papers
Response Papers (for due dates see syllabus) should be from one and one-half to two pages long (typed, double spaced). In these short essays you are to focus on some single, discrete aspect of the film—e.g., a character, some change in the plot, a specific scene, etc. —and examine how it compares in that regard to the novel (not another film version) and assess the significance of this difference (which could be quite slight or nuanced). How does this change affect/alter your understanding of or response to the scene(character/theme/novel generally? Is the change, or difference, justified aesthetically or likely motivated, in your view, by commercial or other considerations? Does the change “work”? Your comments should be analytical, not impressionistic: As Timothy Corrigan has urged, “when you write about the movies, personal feelings, expectations, and reactions may be the beginning of an intelligent critique, but they must be balanced with rigorous reflection on where those feelings and expectations and reactions come from and how they relate to more objective factors concerning the movie in question” (A Short Guide to Writing about Film).

Essay – Your essay is due on June 29 (see syllabus). Your essay will be, in general, a comparison of either The Hound of the Baskervilles and one of the two film versions we screen, or one to two of the stories and one of the various film versions we screen. The basic question that you should attempt to answer is this: how successful is the film (the film you chose) in adapting Doyle’s novella/stories and why? When crafting your arguments, be clear about the criteria you’re using to make your case (the criteria for what makes a “successful adaptation” are not absolute). How important to you, for example, is fidelity to the original? Are characterization and plot of equal importance, or is one more essential than the other? Lastly, try to keep in mind, too, that while novels and films share common elements, they are different media/art forms and should be judged as much as possible on their own terms (e.g. we can not expect a two-hour movie to include everything—every minor character, conversation, etc.—included in a 300-page novel). Lastly, you may want to do some research for this essay (though it’s not required).

Reading: We will read the two required works in the order listed above. Specific reading assignments can be found on the syllabus or will be made in class. It is your responsibility to know the assignment—please call or email me if you have questions in this regard—and to keep up with the reading. If you want to do well on the final, you must read closely.
**Attendance**: We only meet ten times over the next several weeks. Thus, you are allotted one absence; if you leave at break (I’ll take roll twice per class) I will count that as missing half a class. For every additional absence—**no matter the reason for the absence**—your final grade will be lowered a half letter grade.

**Presentation**: Each student is required to give a 15-minute presentation on a topic assigned, or selected, early in the semester. Some presentations may consist of choosing a Sherlock Holmes movie (even if only based loosely on Holmes/the Doyle stories), acquiring it (you may have to purchase it), screening it, and then talking about it to the class in an informed, lucid way. You may also show a representative clip or two from the film. A list of such films will be distributed in class.

**Academic Honesty**: Cheating in any form, including plagiarism, will not be tolerated. The penalty for academic dishonesty is set forth on pages 40-41 of your Student Handbook (if you cheat I can give you an F for the course). Any time one uses someone else’s ideas, words, or work without explicitly citing the source, one has been academically dishonest.

**Late and Missed Work**: Unless we have made arrangements *in advance*, late papers and other work will be marked down. Check your schedule for potential conflicts and speak with me ahead of time if you might have trouble meeting a deadline.

**Final Grade**: Your final grade will be determined from the following percentages:

- 30% - Final Exam (*most* of the questions will concern the novels)
- 20% - Essay
- 20% - Response Papers
- 15% - Attendance & Participation
- 10% - Quizzes
- 5% - Presentation/Book Report

**When Screening a Film** –
*Take Notes –*
*Watch the Film More than Once (if possible)*
*Do Not Text or Check Your Texts!*
*Avoid Talking*
*Avoid Leaving the Classroom*
*Bring (if you like) Quiet Chewy Snacks*

*To pass this course, all required assignments must be completed.*
**Please turn your cell-phones off *before* you enter class.*
***Never, Never text in class***
****Lap-top computers may only be used for taking notes.****
*****Please let me know immediately if you have a disability that prevents the full expression of your abilities in this course.***
Syllabus – Sherlock Holmes: From Story to Film (EN 4393)

May 30  T  -  Introduction. Discussion: first half of The Hound of the Baskervilles. 1939 Film.
June  1  R  -  Presentation #1. Discussion: second half of The Hound. 1959 Film.

June 8  R  -  Presentation #3. “The Man with the Twisted Lip” & “The Speckled Band.” Watch: “His Last Vow” (Sherlock) and “The Speckled Band” (Brett) Response Paper #1 due.


June 29  R  -  Final Exam (followed by a drink at Sherlock’s Baker St. Pub?)