

CHID 480E: Adaptation

Spring Quarter 2014 Mon/Weds 2:30-4:20 in MGH 288

Instructors: Amy Peloff (apeloff@uw.edu) and Nara Hohensee (naraelle@uw.edu)

Office Hours by Appointment in Padelford B-102

Canvas Site: <https://canvas.uw.edu/courses/895327>

Course reader: available at the Ave Copy Center, 4141 University Ave NE

This class will examine the idea of adaptation as it is exemplified through three core narratives: Shakespeare's play *The Taming of the Shrew*, Helen Gurley Brown's advice book *Sex and the Single Girl*, and Sir Arthur Conan Doyle's Sherlock Holmes detective stories. In looking at these three examples, we will utilize the concepts of narrativity, genre, historical context, storyworlds, and fandom, to analyze the various ways in which adaptations relate to their core stories, to one another, and to the world.

The class will culminate in students creating their own adaptive projects, created either individually or in collaboration with other class members.

Goals of the Course:

- To gain an understanding of how adaptations relate both to their core narratives, to other adaptations and narratives, and to their historical contexts.
- To explore the relevance and meaning of adaptations for both authors and audiences, and to examine the role of each in the reception, dissemination, and ownership of narratives.
- To develop criticality vis-à-vis the politics of narrative representation.
- To apply these concepts using a multi-modal approach that includes writing, discussing, and the production of a creative project.

Assignments

Participation (15%):

Discussion is one of the central pedagogical methods of this class. You are responsible for doing all of the readings on time and coming to class with ideas and questions; all of us are responsible for maintaining an environment that is respectful toward others.

Each day, we will give you time in class to do a short in-class writing assignment and/or a note-taking worksheet. We will be collecting the written work, and it will count towards your participation grade.

We expect you to be present and do the reading and assignments in order to receive full credit for participation. If you know that you must miss a class, please call or e-mail both Amy and Nara *before* the class that you will miss.

Reading responses (Q & Qs) (15%):

Each Monday, you will come to class having read the assigned reading and come up with "Quotations and Questions" ("Q & Qs"). For this assignment, you must bring in a typed, printed sheet where you:

- Cite three short passages from the reading that you find challenging, puzzling, intriguing, disturbing, or otherwise interesting.
- Come up with three questions about, or related to, these passages, that you would like to share with the class. These should be questions that provoke serious, critical thought and discussion – not simple "yes or no" questions.

Adaptacize!™ (20%)

The weekly Adaptacize!™ assignment (due during Weeks 2, 3, 4, and 5) provides a space for the regular practice of creativity through a weekly challenge to conceptualize and create an adaptation. Each Wednesday at the end of class, we will give you a topic for that week's Adaptacize!™ (and it will be posted to the Canvas website).

Your adaptation must be turned in (either on paper, or through Canvas) by the start of class on the following Wednesday.

This exercise is meant to help you stretch your creative muscles in preparation for your final project. We expect you to spend enough time on each of these assignments to fully explore the ramifications of doing an adaptive project of your own.

Create an Adaptation Final Project (50%)

Your final project will constitute an adaptation of an existing core narrative, either on your own or with a group of your choosing. There are no strict requirements for genre, length, or content of your adaptation. Your project will be evaluated based on the rigor of your endeavor. We want you to work hard on your project and to put both intellectual and creative energy into it.

- **Proposal (5%)** Due Wednesday, May 7th
 - Should be a minimum of 2 pages describing your project, including:
 - content (the core narrative that are you adapting)
 - medium (how are you adapting it)
 - intent (why are you adapting it and how it relates to the world outside the narrative)
 - your work plan (this should be detailed – at least half a page)
- **Project updates (10%)**: Due in class on May 14th, May 21st, and May 28th. Please use the worksheet that is on the Canvas website for this.
- **Project (20%)** Due June 2nd, turned in either in class or via Canvas.
- **Presentation (5%)** Due on June 2nd, 4th or 10th (these sessions will be from 2:30-4:20pm, location TBD), depending on your presentation time slot. This should be a ca. 10-minute presentation of your project.
- **Paper (10%)** Due June 10th
 - Should be 5-7 pages, double-spaced, including:
 - A quick description of your project.
 - A self-evaluation of your work – were you happy with your adaptation? Why or why not? What could you add? Improve? What would you have done differently?
 - A thoughtful discussion of how your process and project relate to things we discussed in class, with references to at least three of the readings, cited properly using an academic citation style.

Late assignment policy

We will not be accepting late assignments in this course.

If you have an excused absence (and have received permission from us), you may turn in your Q & Qs PLUS a freewrite based on them (on Mondays), or a freewrite about your Adaptacize!™ assignment (on Wednesdays) via email to both Amy and Nara. They must be turned in by midnight that night.

All other assignments must be turned in by the due date stated in the syllabus. No late work will be accepted.

Class Meetings

Week 1: Introduction and The Taming of the Shrew

Monday, March 31

IN CLASS:

- Introduction to the course and the syllabus
- Introduction to *The Taming of the Shrew*
- In-class reading of *Taming of the Shrew* excerpt
- Start screening: *The Taming of the Shrew* (Directed by Franco Zeffirelli. Columbia Pictures, 1967). (122 min)

Wednesday, April 2:

IN CLASS:

- Adaptacize!™ warm-up exercise (will be done in class)
- Screening of the rest of Zeffirelli's *Taming of the Shrew*

Week 2: Taming of the Shrew and Narrativity

Monday, April 7:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- White, Hayden. 1980. "The Value of Narrativity in the Representation of Reality". *Critical Inquiry*. 7, no. 1: 5-27.
- King, Thomas. "'You'll Never Believe What Happened' Is Always a Great Way to Start." *The Truth About Stories: A Native Narrative*. Minneapolis: University of Minnesota Press, 2005, 2-29.

You can also listen to this chapter as a lecture that he gave in 2003 at

<http://www.cbc.ca/ideas/massey-archives/2003/11/07/massey-lectures-2003-the-truth-about-stories-a-native-narrative/>

IN CLASS:

- Follow-up discussion of Zeffirelli and readings
- Start screening: *Kiss Me Kate* (Directed by George Sidney. MGM, 1953.) (109 min)

Wednesday, April 9:

ASSIGNMENTS DUE:

- Adaptacize!™ assignment

IN CLASS:

- Finish screening of *Kiss Me Kate* and discuss

Week 3: Taming of the Shrew and Genre

Monday, April 14:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- Seger, Linda. "Why Theatre Resists Film." *The Art of Adaptation: Turning Fact and Fiction into Film*. New York: H. Holt and Co, 1992, 33-46.
- Mittel, Jason. "A Cultural Approach to Television Genre Theory." *Cinema Journal* 40, no. 3 (Spring 2001): 3.

IN CLASS:

- Quick talk by Susie Lee about creative entrepreneurship
- Start screening: *10 Things I Hate About You* (Directed by Gil Junger. Touchstone Pictures, 1999.) (97 min)

Wednesday, April 16:

ASSIGNMENTS DUE:

- Adaptacize!™ assignment

IN CLASS:

- Finish screening *10 Things I Hate About You* and discuss
- Group work on adaptation projects

Friday, April 18: Return to the Beehive at Hugo House

Week 4: Sex and the Single Girl

Monday, April 21:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- Brown, Helen Gurley. "Women Alone? Oh Come Now!," "The Availables: The Men in Your Life," "How to Be Sexy," "Nine to Five," and "Money Money Money." *Sex and the Single Girl*. New York: B. Geis Associates, 1962.
- Heilbrun, Carolyn G. "Introduction." *Writing a Woman's Life*. New York: Norton, 1988, 11-31.
- Hutcheon, Linda. "Where? When?" *A Theory of Adaptation, 2nd Edition*. New York: Routledge, 2012, 141-167.

IN CLASS:

- Introduction to *Sex and the Single Girl*
- Screening of scenes from Quine, Richard, et al. *Sex and the Single Girl*. Burbank, CA: Distributed by Warner Home Video, 1964. (110 min)

Wednesday, April 23:

ASSIGNMENTS DUE:

- Adaptacize!™ assignment

IN CLASS:

- Screening: *Down with Love*. Directed by Peyton Reed. Twentieth Century Fox, 2003. (101 min.)

Week 5: Sex and the Single Girl and Historical Context

Monday, April 28:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- Barthes, Roland. "The Death of the Author." *Image – Music – Text*. New York: Hill and Wang, 1977.
- Foucault, Michel. "What is an Author?" *Language, Counter-Memory, Practice*. Ithaca: Cornell Univ. Press, 1977.

IN CLASS:

- Discussion of the readings
- Screen episode of *Sex and the City*

Wednesday, April 30:

ASSIGNMENTS DUE:

- Adaptacize!™ assignment

IN CLASS:

- Discussion of author and audience with regards to the various adaptations of *Sex and the Single Girl*
- Group work on adaptation projects

Week 6: Sherlock and the Creation of Storyworlds

Monday, May 5:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- Doyle, A. Conan, and Leslie S. Klinger. "A Scandal in Bohemia." *The New Annotated Sherlock Holmes. Volume 1*. New York: Norton, 2005, 5-40. (originally published in 1891)
- Seger, Linda. "Why Literature Resists Film." *The Art of Adaptation: Turning Fact and Fiction into Film*. New York: H. Holt and Co, 1992, 13-32.
- "And so it is" by Colorblind City
<https://www.fanfiction.net/s/5702692/1/And-so-it-is>
- "Glowingly" by Colorblind City
<https://www.fanfiction.net/s/5697008/1/Glowingly>

IN CLASS:

- Discuss adaptation proposals
- Introduction to Sherlock
- Begin screening episode: *Sherlock*. 2.1. "A Scandal in Belgravia." Directed by Paul McGuigan. Written by Steven Moffat. BBC, January 12, 2012.

Wednesday, May 7:

ASSIGNMENTS DUE:

- Adaptation proposal

IN CLASS:

- Discuss project proposals
- Finish screening episode of *Sherlock* and discuss

Week 7: Sherlock and Storyworlds

Monday, May 12:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- O'Flynn, Siobhan. "Epilogue." In Hutcheon, Linda. *A Theory of Adaptation, 2nd Edition*. New York: Routledge, 2012.
- "Company" by Tipton
<https://www.fanfiction.net/s/7615968/1/Company>

IN CLASS:

- Start screening episode: *Elementary*. 1.22. "Risk Management." Directed by Adam Davidson. Written by Liz Friedman and Robert Doherty. CBS, May 9, 2013.

Wednesday, May 14:

ASSIGNMENTS DUE:

- Project update

IN CLASS:

- Finish screening episode of *Elementary*
- Group work/meetings on adaptation projects

Week 8: Sherlock and Fandom

Monday, May 19:

ASSIGNMENTS DUE:

- Qs & Qs

READINGS DUE FOR CLASS:

- VIDEO: Jenkins, Henry. "How Content Gains Meaning and Value in a Networked Culture." The Institute of International and European Affairs. 12 May 2012. <http://youtu.be/aAffkJpYnPI>

IN CLASS:

- guest speaker TBD

Wednesday, May 21:

ASSIGNMENTS DUE:

- Project update

IN CLASS:

- Group work/meetings on adaptation projects

Week 9: Wrapping up

Monday, May 26: NO CLASS - MEMORIAL DAY

Wednesday, May 28:

ASSIGNMENTS DUE:

- Project update

IN CLASS:

- Rough drafts of adaptation projects due in class
- Meetings with groups and instructors about projects

Week 10 and Exam Week: Final Presentations

Monday, June 2: Final Presentations

Wednesday, June 4: Final Presentations

Tuesday, June 10: Final Presentations

(2:30-4:20p.m., location TBD)