

Instructor: CR Dean

Pronouns: she/her/hers

Email: deanc@ufl.edu

Course Title: AML2410: Adaptations & Retellings: Glow-Up or No?

Course meeting times & locations:

<i>Class Day</i>	<i>Class Time</i>	<i>Location</i>
Monday	12:50 PM - 1:40 PM	Turlington B310
Wednesday	12:50 PM - 1:40 PM	Turlington B310
Friday	12:50 PM - 1:40 PM	Turlington B310

Office Location and Hours:

Drop in for open-office hours; email if you need a different time.

Open Office Hours: TBD

Office: Turlington 4212 (right off the elevator on the 4th floor, go straight, first door on the left)

[Office hours link](#)

Resource Personnel:

1. Rare Books Librarians: Dr. Fiona Hartley-Kroeger, Baldwin Library of Historical Children's Literature Curator, & Sarah Tew, Rare Books Curator, University of Florida
2. Digital Humanities Specialist: Dr. Chandler Mordecai, Assistant Professor, Middle Tennessee State University

Course Description:

We're fascinated by the past and by change as a society. We love to reencounter the past, whether it is a film adaptation like Keira Knightley in *Pride and Prejudice*, Angela Carter's fairytale modernizing adaptations, reproductions like *Nosferatu*, modernizations of beloved things like The Little Mermaid, additional world-building like Brian Herbert's additions to the *Dune* universe, adapting historical materials to literary formats, or retaining literary form while adapting it to a graphic narrative. Mark Twain once stated that "[t]here is no such thing as an original idea... We simply take a lot of old ideas and put them into a sort of mental kaleidoscope" – this class will bridge the gap between original content and its modern re-telling, examining conceptual evolutions over time. Some of these concepts will be ideas that are transatlantic that have deeply influenced American literary thought that have been re-written by American authors as contributions to the field. In doing so, we will delve into questions like: *How do adaptations change the original narrative? How or do adaptations reflect current climates in American culture? How do adaptations challenge or reinforce traditional power structures? How are issues contemporary to the source material addressed within adaptations?* Grounded in Linda Hutcheon's *A Theory of Adaptation*, this course will center its learning from adaptations of American literature on three core ideas:

1. “An acknowledged transposition of a recognizable other work or works” (Hutcheon 8).
2. “A creative and an interpretive act of appropriation/salvaging” (Hutcheon 8).
3. “An extended intertextual engagement with the adapted work” (Hutcheon 8).

Our readings will include three written adaptations including Tracey Deonn’s *Legendborn*, Stephen Graham Jones’ *The Buffalo Hunter Hunter*, graphic adaptations, Gareth Hind’s *Poe: Stories and Poems*, and three short stories: V. Castro’s “Nightmare and Ice,” Celeste Chan’s “Cowgirl and Laundry Boy,” and Priyanka Bose’s “His Beloved Ianthe” alongside short excerpts of original content to contextualize readings, and scholarly articles to aid in understanding and analyzing these very different adaptations and retellings. These texts explore transatlantic ideas like Arthurian myth, adaptation of historical documents into a novel, visually adapting Edgar Allan Poe’s works, and an adaptation of the 19th century text into a 21st piece of visual media. This course is for those who are intrigued by re-reading, retellings, and how stories evolve and change over time. Assignments for this class may include discussion posts, a mood board or musical score creation, and three drafts (initial, rough, and final) of critical analysis paper with a creative digital adaptation component. This course will confer the 6000 word writing requirement.

Course Goals:

By the end of this class, you will have:

1. Deeper understanding of American literature’s imaginative evolution over time into the 21st century while also grasping the core tenets of its original production.
2. Critical engage and analyze both written and visual texts in literature with an introduction to graphic media, i.e. comics.
3. Develop presentation, speaking, and writing skills through Socratic seminar (group discussion) You will learn how to critically engage and analyze both written and visual texts in literary and introduction to graphic media, i.e. comics.

Course Content Note:

The study of United States history and literature may include reading about and discussing disturbing topics, including violence, racism, and sexual abuse. If you ever feel the need to leave a class discussion, either for a short time or for the rest of the class session, you may do so without academic penalty. You will, however, be responsible for any material you miss. If you do leave the room for a significant time, please make arrangements to get notes from another student or see me individually. You are welcome to discuss your personal reactions to the course material with me in office hours. If you or a friend are in distress, please contact U Matter, We Care or the Counseling and Wellness Center at 352 392-1575.

Students are encouraged to employ critical thinking and to rely on data and verifiable sources to interrogate all assigned readings and subject matter in this course as a way of determining whether they agree with their classmates and/or their instructor. No lesson is intended to espouse, promote, advance, inculcate, or compel a particular feeling, perception, viewpoint, or belief.

General Education Objectives:

1. This course confers General Education credit for Composition (C) and also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
2. Composition courses provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
3. Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
4. The University Writing Requirement (WR) ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C+ or higher and a satisfactory completion of the writing component of the course.

General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

Content: Students demonstrate competence in terminology, concepts, theories, and methodologies used within the academic discipline.

Communication: Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.

Critical Thinking: Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts:

Novels:

Tracy Deonn's *Legendborn*

Stephen Graham Jones' *The Buffalo Hunter Hunter*

Visual Media:

Gareth Hind's *Poe: Stories and Poems*

Short Stories:

V. Castro's "Nightmare and Ice" *provided as e-copy on Canvas/available online*

Celeste Chan's "Cowgirl and Laundry Boy" *provided as e-copy on Canvas/available online*

Priyanka Bose's "His Beloved Ianthe" *provided as e-copy on Canvas/available online*

Supplemental Required Readings:

Linda Hutcheon's "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" *provided as e-copy on Canvas/available online*

Thomas Malory's *Le Morte d'Arthur* vol. 2, book XXI, chapter IV – VII

The Marias Massacre

“Raven” & “Annabel Lee”

La Lechuza

The Cowherd and Weaver Girl

Ovid's *Metamorphoses*, “Iphis and Ianthe”

Assignments (see below for Grading Rubric):

(100 points) - Active Participation/Attendance

Given that this is a discussion-based course, attendance and participation in discussion and group activities are vital to success in this course. Students will be required to occasionally work in small groups, consistently participate in class discussion, conduct writing workshops, and complete peer reviews. Students are expected to be prepared for unannounced quizzes and activities on readings. Students must be present for all in-class activities in order to receive credit. In-class activities cannot be made up. You will be required to generate at least one question, comment, observation, or criticism of the assigned reading and share it with the class during discussion. Failure to participate in class discussion will result in a reduction of your participation grade. Students are required to bring a copy of the assigned text to class. A digital copy of the text is allowable. Failure to bring a copy of the assigned reading will also result in a reduction of your participation grade. I will complete “text checks” to make sure you have your textbook or copy of the assigned reading.

All students should participate in each class session in some manner by offering points of view, raising questions, asking for clarification, participating in group activities, and/or writing when it is required. If you have concerns with public speaking, please see me for alternative activities to meet participation requirements.

(Pass/Fail) – Introductory Paper (200 words)

Consider your reading experiences from childhood to young adulthood. Did you or do you enjoy reading? Did you read books, comic books, manga, webtoons, etc.? Describe how your reading experiences have reflected or failed to reflect your life and identities. What do you hope to gain from or learn from this class?

(100 points total) – Discussion Posts (1200 words)

For each book, you will submit a discussion post of 200 words – these discussion posts are designed to ready you for class discussion and to explore ideas that you could develop further in your longer paper. They are due once per text, and whatever day you turn it in, a response paper must always address the reading for that day. They are always due by the day of the final reading of the text – please see the course schedule. You should not repeat previous class discussions or provide a summary – instead, it should begin to analyze the reading for that class session, selecting an issue, theme, or question that you feel to be significant or important. Use close reading to support the analysis that you perform – these responses are short, so you will not be able to look at the whole text and you will have to narrow your focus. I recommend that you select a word, phrase, image, two-page spread (if a comic), or short quote from the reading to initiate your response. I do not accept late response papers.

(100 points) – Close Reading Analysis (750 words)

This essay will be a close reading (without any outside sources or research) of any one text on our syllabus that we have previously covered in class. These papers must be thesis driven and focus on critically examining one passage, symbol, theme, etc., of the text. Since this will be an original argument, no outside sources should be used, and you should make an argument about the text and use the text as evidence. This assignment is not a book report so summaries will not be accepted. Focus on a single passage in a text that we have read so far and trace out how the author develops a particular idea/theme through that passage. You should display how the author creates meaning through ideas like characterization, diction, literary devices, and narrative structure, etc. Quotes and passages from the texts should serve as evidentiary support and should be properly integrated into your paper. Your essay topic/text can change in later assignments, but plan to repeat the initial effort for a different text.

(200 points) – Close Reading Analysis with Annotated Bibliography (1300 words)

This assignment will build off your first essay draft on any one text on our syllabus that we have previously covered in class and now rather than a close reading analysis, you will use outside scholarly sources primarily from the UF Database to help clarify the main arguments about your text. You should include 5-8 critical articles from research databases such as JSTOR, EBSCOhost, ProQuest or published books. They may not be dissertations, theses, conference papers, or other unreviewed sources. This assignment will function akin to half book report – as you'll unveil scholars' arguments, analyses, and ideas surrounding the text that you originally wrote on and half analysis by connecting them back to your essay.

(100 points) – Mood Board (250 words)

Create a digital mood board for a character from one of our adaptations or retellings. How are they represented, described, etc.? Consider how word choice, language, tone, rhythm, and other elements describe and invoke ideas or imagery – does it help you visualize, does it create a natural image in your mind, or do you find yourself have to put more effort into processing? Using one of the following platforms: Canva, Prezi, TikTok, Reels, or Google Doc, to create your own mood board for the text. Your mood board should consider the elements of the text, include at least 10 – 12 images with a written addition connecting the visual pieces to at least three elements. Your mood board with citations for images should be submitted with a 250-critical issue/observation alongside your reasoning. Please be sure to provide credit where credit is due to artist, designers, etc. AI is not permissible for this assignment. This assignment can be done on any of our texts but must be submitted by 11/14/2025 – which is the date of our last in-class reading discussion.

(300 points) Final Project: (2000 words) (3 parts)

The final project will be a multimodal project that incorporates a written paper and a digital adaptation or interpretation. This project is designed to continue to build research skills and develop digital literacy skills. This is a three-part project.

(Part 2, 100 points, pass/fail) - Draft #2 Researched Critical Analysis Essay (1000 words scaffolds into final essay)

For this draft, you must write ½ of your final essay for a total of 1000 words that will be peer-reviewed during the set-class period. At this point, you should have a strong understanding of formatting, grammar, argument formation, and how to use sources. You should not use sources from dissertations,

conference paper proceedings, or theses – please see your notes from class. You must have incorporated at least two integrated research source's arguments to support your own, and you should have a minimum of 1000 words for your peer to review. You are expected to offer feedback to your peer that is constructive, helpful, and uplifting. It is an opportunity to point out good arguments, places where things should be improved, and to proofread for MLA, grammar, and other errors. Completing this assignment will result in pass/fail, and I will leave comments only on your thesis statement, so be sure to review your peer's work well.

This essay will be a sustained formally researched critical analysis in which you will make an original argument about one or two literary text(s) through a theoretical, historical, or critical lens. This essay must contain 2-3 critical academic sources.

(Part 2, 250 points)-Researched Critical Analysis Essay (2000 words)

This essay will be a sustained formally researched critical analysis in which you will make an original argument about one or two literary text(s) through a theoretical, historical, or critical lens. This essay must contain 2-3 critical academic sources.

(Part 3, 50 points)-Digital Adaptation or Interpretation Component

You are required to create a digital project or presentation that summarizes and explains your research. Options for this include a video essay, a digital presentation, a digital map outlining your project, a creative rendition, such as memes, TikTok/YouTube video, X (formerly Twitter) thread, art. You will present your digital adaptation to the class. You will be introduced to digital writing tools during the course.

(Pass/Fail) Self-Evaluation Paper (300 words)

Now that you are at the end of the class – what was your biggest challenge and your biggest triumph? What are you most proud of? What does literature mean to you now? Were your assumptions challenged? What is American literature to you now? Has anything changed about how you think about literature or yourself as a writer?

ELECTRONIC DEVICES – CELL PHONES, LAPTOPS, IPADS, ETC. Out of courtesy to myself and your fellow classmates, silence your cell phones during class time (the vibrate setting is not silent). Keep your phone in your bag or pocket – if I see you texting or surfing the web, **I will ask** you to leave the classroom to reset, and if it continues for the rest of the class, resulting in an absence. While we are working, you should use computers for course-related activities only. Checking Facebook, YikYak, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade, or your being asked to leave class for the day. You can, however, use the class computer to access the class website (to facilitate discussion) or view course readings (if you prefer not to print electronic readings).

Course Policies:

1. **You must complete all assignments to receive credit for this course.**
2. **Attendance:** Attendance is mandatory and will be taken daily. You will receive a lowered course grade after **four** 50-minute absences (or equivalent). For absences after 4, students will lose a third of a letter grade for the fifth absence. Double-period classes count as 2 absences. Like all lecture-discussion

courses, this one needs you! Use your allotted absences wisely (for emergencies, major illness) as you would for any job. You will fail the course if you accrue **six** 50-minute absences. Absences will be excused only in accordance with UF policy. [Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule.](#)

3. Students who arrive late to class will receive a partial absence.
4. **Paper Format & Submission:** All assignments are due via Canvas by the due date and time stamp. Your papers should be formatted according to MLA style and should be in 12-point Times New Roman font and double-spaced with 1-inch margins with the appropriate heading and pages numbered.
5. **Late Work or Assignments:** You are allowed to make up one writing assignment. If an emergency occurs that affects your ability to complete your work, please notify me as soon as possible. Extensions may be granted at my discretion, but requests must be made at least one day prior to the due date of the assignment. A late paper or assignment will receive a ten-point deduction for each day it is late. I understand that emergencies and extenuating circumstances can occur, so please communicate with me your issues or concerns.
6. [University of Florida's Policy on Harassment:](#) UF provides an educational and working environment that is free from sex discrimination and sexual harassment for its students, staff, and faculty
7. **Paper Maintenance Responsibilities:** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. **Canvas and Email:** Be sure to check Canvas often for announcements, assignments, readings, and updates to the schedule. The best way to communicate with me is via email – I check my email frequently Monday through Friday from 10 – 6 pm, but sparingly on the weekends. Please allow at least 24 hours for a response.
9. [Academic Honesty and Definition of Plagiarism:](#) Academic Honesty and Definition of Plagiarism. UF students are bound by The Honor Pledge: “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student’s own work all or any portion of the work of another. Plagiarism includes but is not limited to:
 - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
 - b. Self-plagiarism, which is the reuse of the Student’s own submitted work, or the simultaneous submission of the Student’s own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
 - c. Submitting materials from any source without proper attribution.
 - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
10. **ATtribution DISCLOSURE: AI Text Generating Tools**
 - a. AI in any form should not be used in this course without prior, written, email permission for a specific assignment predicated on specific reasoning and rationale from student.
 - i. Should I provide that permission: based on existing university policies – see #9, regarding plagiarism in students’ written work for academic credit, I am requiring all students to sufficiently attribute the contribution of AI text generation tool/s in written assignment submissions. The use of AI text generation in your essay does not

necessarily constitute plagiarism; however, failure to disclose your use of AI text generation in written submitted work could result in a plagiarism investigation.

- ii. If you have used an AI text generation tool/s you must include the following attribution statement on the TITLE PAGE of your essay:
 1. I acknowledge the use of [insert AI system(s) and link] to [specific use of generative artificial intelligence]. The prompts used include [list of prompts]. The output from these prompts was used to [explain use].
11. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://disability.ufl.edu/>), which will provide appropriate documentation to give the instructor early in the semester.
12. Accessibility: The process for receiving accommodations for your disability may be more complicated than you realize. For many universities, documentation requires access to affordable healthcare, time, printer services, and knowledge of the institution's bureaucratic processes. You might face experiences that may not qualify you for accommodations, such as:
 - a. Your disability is undiagnosed, self-diagnosed, or is difficult to document
 - b. Your disability only affects you sometimes.
 - c. You are injured and do not qualify for accommodations
 - d. Your disability is stigmatized, such as anxiety or depression
 - e. You may be estranged from your family or support system
 - f. You may be a caregiver for a sick, elderly, or young person
 - g. You are a single parent
 - h. You work a full-time, part-time, or multiple jobs
 - i. You are food, housing, or clothing insecure

Further, the concept of disability is rapidly changing post the COVID-19 pandemic. It is highly likely that some of our class community will be or has been directly affected by COVID-19, and our job is to collectively show compassion and patience.

Whatever you face, it is my responsibility as an educator to work with you to achieve the learning outcomes of AML2410. If I am not meeting your learning needs, please see me directly about ways I can adjust the course to your situation.

13. Students in Distress: For guidance during distressing situations, please contact U Matter We Care or the Dean of Students Office. They can help students navigate resources and academic procedures for personal, medical, and academic issues.

U Matter We Care: <http://umatter.ufl.edu>, umatter@ufl.edu, 352-294-2273 (CARE) Dean of Students: <https://dso.ufl.edu/>, 202 Peabody Hall, (352) 392-1261

Counseling and Wellness Center: <https://counseling.ufl.edu>, 3190 Radio Road, (352) 392-1575

Field and Fork Pantry: <https://fieldandfork.ufl.edu>, located near McCarty B, 352-294-2208

Student Health Care Center: <http://shcc.ufl.edu/>, multiple locations, (352) 392-1161

Please note - I am a mandatory reporter of any known instances of sexual violence, sexual harassment, domestic and intimate partner violence, stalking, gender-based discrimination, discrimination against pregnant and

parenting students, and gender-based bullying and hazing. Outside of these issues, I will always talk with you confidentially about the things you are facing.

14. Inclusion: To affirm and respect the identities of students in the classroom and beyond, I will do my best to refer to you by the name and/or pronouns you tell me. Please contact me at any time during the semester if you wish to be referred by a name and/or pronouns other than what is listed in the student directory or that you have included in the syllabus acknowledgment form.
15. For information on UF Grading policies, see:
 - a. Grade Appeals In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Please contact Ms. Blount at cblount@ufl.edu. Grade appeals may result in a higher, unchanged, or lower final grade.
 - b. Course Evaluations Toward the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>
16. Classroom behavior: You should use computers, laptops, and e-readers for course-related activities only, including taking notes and using e-copies of readings. Checking Instagram, Twitter, Facebook, web surfing unrelated to class, and doing work for other classes are examples of behavior that may result in deductions from your participation grade. Please keep in mind that students come from diverse cultural, economic, and ethnic backgrounds. Some of the texts we will discuss and write about engage controversial topics and opinions. Diversified student backgrounds combined with provocative texts require that you demonstrate respect for ideas that may differ from your own. Disrespectful behavior, as determined by the instructor, will result in dismissal, and accordingly absence, from the class.
17. Policy on environmental sustainability: Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County Friends of the Library annual book sale.)

Recording Policy: Class lectures may only be recorded for purposes defined by House Bill 233/Section 1004.097. A class lecture does not include academic exercises involving student participation, assessments (quizzes, tests, exams), field trips, private conversations between students in the class or between a student and the faculty or lecturer during a class session. A recording of a class lecture may not be published without the consent of the lecturer. Publish is defined as sharing, transmitting, circulating, distributing, or providing access to a recording, regardless of format or medium, to another person (or persons), including but not limited to another student within the same class section. A recording, or transcript of the recording, is considered to be published if it is posted on or uploaded to, in whole or part, any media platform, including but not limited to social media, book, magazine, newspaper or leaflet. A student who publishes a recording without written consent may be subject to a civil cause of action instituted by a person injured by the publication and/or discipline under UF Regulation 4.040 Student Honor Code and Student Conduct Code.

Grading and Assessment Rubric:

You should strive to excel in all three of these areas in each written assignment:

1. **Content:** How strong is your argument, development, and support? Does the paper offer a strong understanding of the text and is your content relevant to your argument/assignment? Do you provide adequate support, such as outside sources and textual evidence?
2. **Organization:** How well-structured are your paragraphs? Do your overall ideas flow well? Does the paper employ topic sentences? Do paragraphs support the thesis statement?
3. **Mechanics:** How frequently do you make errors in grammar, style, and spelling? Is the paper formatted correctly in MLA style?

An A-level paper: Follows and meets the assignment requirements. The paper goes beyond in-class discussion and has a thesis statement that is original, clearly articulated, supported, and is analytical. Paragraphs clearly track the thesis statement, build and well-support the argument of the paper, and retains clarity for the whole of essay. Each body paragraph follows the thesis, evidence, analysis; has a clear function and is well-transitioned; and the overall paper reads as a cohesive argument. Examples and quotes from texts are used to support ideas and claims and are integrated into arguments. Writing is clear and the paper uses varied sentence structure and diction. Paper is free of most grammatical and spelling errors. MLA format is completely correct. The paper should have a clear conclusion that does more than just summarize. Tone is academic, not moralistic or evaluative. Paper has no more than 8 errors across the scope of MLA, grammar, thesis, etc.

A B-level paper: Follows and meets most of the assignment requirements. The paper includes a thesis, but wording may be unclear or weaker in argument. Paragraphs build on the argument, but do not necessarily offer strong connections between the text and argument. Unclear arguments are limited to two occurrences. The paper does not analyze the text as in-depth as the “A” paper. Paper may have vague language, spelling and grammar errors, or superficial analysis. MLA formatting is mostly correct. Paper includes a strong conclusion. Paper has no more than 15 errors across the scope of MLA, grammar, thesis, etc.

A C-level paper: Follows and meets some of the assignment requirements. Does not have a fully developed or articulated thesis statement. It is descriptive rather than analytical. Paragraphs do not engage or defend the thesis statement. Writing is disorganized but may include some analysis of text. Paper does not incorporate sufficient textual evidence to support the main argument. MLA format has several errors. Conclusion lacks clarity. Paper has more than 15 errors in argument, MLA, grammar, or lacks a thesis statement.

A D-level and below paper: Does not meet assignment requirements. The paper lacks a developed thesis statement. Paper does not engage or defend key arguments. Does not successfully incorporate textual evidence. Paper includes disregard of proper grammar and spelling rules. Writing is vague and includes errors and weak argumentation. Does not follow MLA format. Paper does not include a conclusion.

Grading Scale:

A 4.0 93-100%

A- 3.67 90-92%

B+ 3.33 87-89%

B 3.0 83-86%

B- 2.67 80-82%

C+ 2.33 77-79%

C 2.0 73-76%

C- 1.67 70-72%

D+ 1.33 67-69%

D 1.0 63-66%

D- 0.67 60-62%

E 0.00 0-59%

Tentative Weekly Schedule:

Schedule may change throughout the semester. Schedule notes major assignment due dates but does not note homework assignments and class activities you are required to complete. All texts are available on Canvas under the files tab. The syllabus also provides links to supplemental material you are required to read in advance to class and in connection to the assigned reading. The course calendar notes readings and assignments that should be completed PRIOR to each class session.

		Schedule of Classes	Due Dates
1	8/22	Syllabus Introductions Introduction to Adaptations and Retellings Linda Hutcheon's "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?"	
2	8/25	Workshop 1: How to construct a thesis & close reading Linda Hutcheon's "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?"	Introductory Paper Due
	8/27	Guest Lecture: Lindsey Scott on The Limitations of Adaptations	
	8/29	Workshop 2: MLA Format & Finding Sources	
3	9/1	No Class: Labor Day	
	9/3	Guest Lecture: Jacob Domosh on Medieval King Arthur and Thomas Malory's Le Morte D'Arthur vol. 2, book XXI, chapter IV – VII Introduction to <i>Legendborn</i>	
	9/5	<i>Legendborn</i> , p. 1 – 66	
4	9/8	<i>Legendborn</i> , p. 67 -- 122	
	9/10	<i>Legendborn</i> , p. 123 – 179	
	9/12	<i>Legendborn</i> , p. 180 – 223	
5	9/15	<i>Legendborn</i> , p. 227 – 287	
	9/17	<i>Legendborn</i> , p. 288 – 348	
	9/19	<i>Legendborn</i> , p. 349 – 490 (end)	
6	9/22	Zoom Workshop 3: Prospectus Development	
	9/24	Asynchronous Writing Day	
	9/26	Introduction to Stephen Graham Jones <i>The Buffalo Hunter Hunter</i> , p. 1 – 35	Close Reading Analysis
7	9/29	<i>The Buffalo Hunter Hunter</i> , p. 36 – 70	

	10/1	<i>The Buffalo Hunter Hunter</i> , p. 71 – 120	
	10/3	No Class	
7	10/6	<i>The Buffalo Hunter Hunter</i> , p. 121 – 163	
	10/8	<i>The Buffalo Hunter Hunter</i> , p. 164 – 232	
	10/10	<i>The Buffalo Hunter Hunter</i> , p. 233 – 280	
8	10/13	<i>The Buffalo Hunter Hunter</i> , p. 281 – 362	
	10/15	<i>The Buffalo Hunter Hunter</i> , p. 363 – end	
	10/17	No Class: UF Holiday - Homecoming	
9	10/20	In Class Writing Day, Guide to Peer Review	Midterm Assignment: Close Reading Analysis with Annotated Bibliography (1300 words)
	10/22	Rare Books Visit – Library East Judaica Suite	
	10/24	Guest Lecture: Dr. Chandler Mordecai on Digital Adaptations	
10	10/27	Introduction to Edgar Allan Poe “ The Raven ” & “ Annabel Lee ” <i>Poe: Stories and Poems</i> , p. 1 – 42	
	10/29	<i>Poe: Stories and Poems</i> , p. 43 – 82	
	10/31	<i>Poe: Stories and Poems</i> , p. 83 – 120	
11	11/3	Peer Review	Draft Researched Critical Analysis Essay due at start of class
	11/5	Short Stories: La Lechuza V. Castro’s “Nightmare and Ice”	
	11/7	Short Stories: V. Castro’s “Nightmare and Ice”	
12	11/10	Short Stories: The Cowherd and Weaver Girl Celeste Chan’s “Cowgirl and Laundry Boy”	
	11/12	Short Stories: Celeste Chan’s “Cowgirl and Laundry Boy”	
	11/14	Short Stories & Poems: Ovid’s <i>Metamorphoses</i> , “ Iphis and Ianthe ” Priyanka Bose’s “His Beloved Ianthe”	Digital Adaption at start of class on 11/19
13	11/17	Short Stories & Poems: Priyanka Bose’s “His Beloved Ianthe”	
	11/19	Digital Adaptation Presentations	
	11/21	Digital Adaptation Presentations	
14	11/24		
	11/26	No Class: UF Holiday - Thanksgiving Break	
	11/28		
15	12/1	Digital Adaptation Presentations	Self-Evaluation Paper Due at start of class
	12/3	Final Paper Due by 11:59 pm	

