

ENG 1131- HORROR AND ADAPTATION (Class #13868), Fall 2018 & Semester

Instructor Name: Spencer Chalifour

Course meeting times & locations: MWF Period 3, R Periods 9-11; Weil 0408A

Office Location and Hours: Turlington 4339, Wednesday Period 4

Course website: Canvas

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Course Description:

When we think of the popular image of the Frankenstein monster, what comes into our heads? Is it Mary Shelley's original description of a tall, dark haired, eloquent man with translucent yellow skin? Or is it the grunting brute with a flat head and neck bolts, as depicted by Boris Karloff in the 1931 film adaptation? Clearly adaptations can become more than just retelling a familiar story again, but can fundamentally change the way we envision or understand the adapted work. This effect becomes especially emphasized with adaptations in the horror genre, where creators do not only consider how to re-tell a familiar or unfamiliar story but also how to convey in another medium the terror and suspense the original author creates.

In this course, we will examine several examples of horror fiction and several adaptations of each, including film and comic book adaptations. This is also a "writing through" class, meaning you will be analyzing these works as well as creating adaptation of your own over the course of the semester. Through the various reading and writing assignments, we will attempt to answer questions like: How does the process of adaptation affect our understanding of the themes or aesthetic concerns of the original? What new themes emerge from the adaptation? What makes some adaptations more "successful" than others, and how do we measure that success? Does success just mean fidelity to the original, or is this issue more complicated?

General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *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.
- 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.
- 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. This means that written assignments must meet minimum word requirements totaling 6000 words.

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 the 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:

Style: The Basics of Clarity and Grace, 5th ed., Joseph M. Williams and Joseph Bizup. Pearson. ISBN: 0321953304

Frankenstein; or, The Modern Prometheus, Mary Shelley. Dover. ISBN: 0486282112

Dracula, Bram Stoker. Dover. ISBN: 0486454010

The Haunting of Hill House, Shirley Jackson. Penguin. ISBN: 0143039989

The Monster of Frankenstein, vol. 1, Gary Friedrich, Mike Ploog, et al. Marvel Comics. ISBN: 0785199063

The Tomb of Dracula: The Complete Collection, vol 1, Marv Wolfman, Gene Colan, et al. Marvel Comics. ISBN: 1302909312

H.P. Lovecraft's The Hound and Other Tales, Gou Tanabe. Dark Horse Books. ISBN: 1506703127

All other texts will be made available via Canvas. Any version of *Frankenstein*, *Dracula* or *The Haunting of Hill House* is allowed, so please feel free to use a cheaper used copy (please note though that we will be reading the 1831 text of *Frankenstein*, not the original 1818 version). *The Monster of Frankenstein* and *The Tomb of Dracula* are both available as digital versions for a significantly cheaper price via Amazon Kindle and Comixology.

Assignments (see below for Grading Rubric; all word counts are minimums):

Thematic Representation + Reflection: After our workshop on visualizing theme and mood, you will continue working on your “thematic representation.” This will take the form of a single image that captures a specific theme you have identified in either one of the in-class texts or an outside text from a list provided by me. This image could be a photograph, collage, drawing, or some other visualization. Your reflection paper will detail the choices you made and the reasoning behind them, supported with quotes from the original source. (Reflection paper: 600 words, 50 points)

Short Comic Adaptation + Reflection: After our workshops on comics adaptations, you will create a short (2-3 page) comics adaptation of a sequence from one of the in-text works, or from an outside text from a list provided by me. Feel free to be as creative as you want with this adaptation, and

keep in mind the visuals you include could be created using pen and paper, photographs, digital/online tools, etc. Your reflection paper will detail the choices you made and any difficulties/revelations you gleaned from creating your adaptation. (Reflection paper: 750, 75 points)

Frankenstein Close Reading: For this assignment, you will choose one short (at most 500-600 word) excerpt from the original *Frankenstein* novel and compare it to either a page from the comic book or a short scene (1-2 minutes) any of the film adaptations. Keep in mind that the comic book/film adaptations do not need to be direct adaptations of a scene from the novel; you could use the thematic representation assignment as a guide to analyzing how each the comic/film examines and adapts a particular theme or mood from the novel. Keep your analysis focused less on plot and story and more on a specific theme or idea that is explored in both excerpts. (900 words, 100 points)

Narrative Analysis: For this assignment, you can choose either: a full chapter from the *Dracula* novel and an issue of *Tomb of Dracula* or a longer sequence (5-7 minutes) from a film adaptation, or one of the short stories and a corresponding adaptation. You will perform a technical analysis of this story/chapter, paying particular attention to how the story is told differently in each version. Pay particular close attention to elements like pacing, framing, establishing mood, and rising/falling action. How do the themes/symbols/ideologies at play in this story affect the adapter's choices? Keep in mind that, depending on what you choose, the adaptations may not exactly mirror the events from the novel. (1200 words, 125 points)

Outlines: For your close reading and narrative analysis papers, you will turn in an outline before the assignment due date that clearly shows your argument(s) and the organization of your thought process. I will then provide feedback and suggestions that you will be expected to incorporate into your final draft. (25 points each, appx. 300 words for the close reading and 500 words for the narrative analysis)

Final Project Proposal + Annotated Bibliography: You will present a detailed proposal of your final project, stating specifically how you're envisioning creating this project and what work(s) will be discussed/adapted. You will also provide an annotated bibliography of at least three sources not from the course readings, with a short (3-5 sentence) paragraph after each entry explaining what this source is and what role it will play in your final project. (550 words, 100 points)

Final Project: For the final project for this class, you can choose to either write an original argument about a work of horror fiction and a corresponding adaptation(s) or create an original adaptation of a pre-existing work. If you choose the adaptation, it can be in any form you wish (barring approval from me), but you will have to write a 5-6 page explanatory paper that details your choices and the thematic and theoretical backing for them. This project will largely be of your own devising, though you will use material from the course as your backing. (2000 words, 300 points)

Four Discussion Posts - Long

In addition to formal writing assignments, students will also be responsible for responding to weekly discussion posts on the Canvas site. In your posts, you will provide insight into one of the week's readings by discussing the common themes, ideas, or approaches seen in the readings. You will only write one long post in a week. Be sure to use at least one quote from the text in your discussion. You will write a total of four long responses. If you are responding to Tuesday's reading, it must be posted by 4 pm on the preceding Monday (so your peers have time to respond). If you are

responding to Thursday's reading, it must be posted by 4 pm the preceding Wednesday. (300 words each, 20 points each)

Four Discussion Posts – Short

On the weeks when you are not writing a longer response, you should respond to the close reading of your peers. This must be posted before class time on the day the reading will be discussed. You will write a total of four short responses. (150 words each, 15 points each)

Participation: This grade constitutes participation in in-class discussion, workshops, quizzes, in-class work, etc. (60 points)

Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. *Attendance:* <https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Attendance is required. The policy is that if a student misses **six** periods during a fall or spring semester, he or she will fail the entire course. If a student misses more than **three** periods during a fall or spring semester, he or she will lose a letter grade from their class average for each absence after the initial three. Screening times are mandatory and missing one will count as one unexcused absence. The **only** exemptions from this policy are those absences involving university-sponsored events such as athletics and band, religious holidays, and major illnesses that are documented. Absences related to university-sponsored events must be discussed with the instructor prior to the date that will be missed. If you have to leave class early, it will result in a half absence, barring extenuating circumstances.

Please Note: If students are absent, it is their responsibility to make themselves aware of all due dates. If absent due to a scheduled event, students are still responsible for turning assignments in on time.

Tardiness: If students enter class after roll call, they are late, which disrupts the entire class. Two instances of tardiness count as one absence. If you arrive after roll has been called, you must see me after class so I know you attended.

3. *Paper Format & Submission:* All papers will be submitted as MS Word (.doc) or Rich Text Format (.rtf) documents to E-learning/Canvas. Final drafts should be polished and presented in a professional manner. All papers must be in 12-point Times New Roman font, double-spaced with 1-inch margins and pages numbered.
4. *Late Papers/Assignments:* Papers and drafts are due at the beginning of class or on-line at the assigned deadline. Late papers will not be accepted. Failure of technology is not an excuse.
5. *Paper Maintenance Responsibilities.* Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
6. *Academic Honesty and Definition of Plagiarism.* Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.
7. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/), which will provide appropriate documentation to give the instructor.
8. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

9. *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). Grade appeals may result in a higher, unchanged, or lower final grade.
10. *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>
11. Students who face difficulties completing the course or who are in need of counseling or urgent help may call the on-campus Counseling and Wellness Center (352) 392-1575, or contact them online: <http://www.counseling.ufl.edu/cwc/Default.aspx>
12. 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 will result in dismissal, and accordingly absence, from the class.
13. *UF'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: <http://hr.ufl.edu/manager-resources/recruitment-staffing/institutional-equity-diversity/resources/harassment/>
14. *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.)

Tentative Schedule

(Please note readings are due on the day they are listed, and the schedule is subject to change; also, all readings not listed under the “Required Readings” list will be made available via Canvas):

Wk	Day	Reading/Viewing Material	Due
1	W 8/22	Introduction, Discussion of Horror	
	R 8/23	Screening: <i>A History of Horror with Mark Gatiss</i>	
	F 8/24	“Supernatural Horror in Literature” (H.P. Lovecraft) sections I-III, <i>Style</i> Chapter 2 (“Actions”)	
2	M 8/27	“Bluebeard” (Charles Perrault)	
	W 8/29	“The Bloody Chamber” (Angela Carter) and “A Lady’s Hands are Cold” (Emily Carroll)	
	R 8/30	Screening: <i>Bluebeard</i> (1901 short film); Workshop: Visualizing Theme and Mood	
	F 8/31	“Supernatural Horror in Literature,” sections IV-V; <i>Style</i> , chapter 6 (“Motivation”)	
3	M 9/3	No class	
	W 9/5	<i>Frankenstein</i> , Preface – Chapter 3	Have at least 1 long and 1 short post written by this point
	R 9/6	Screening: <i>Frankenstein</i> (1931) and <i>Bride of Frankenstein</i>	

		(1935)	
	F 9/7	<i>Frankenstein</i> , Chapters 4 – 9	
4	M 9/10	<i>Frankenstein</i> , Chapters 10 – 13	Thematic Representation + Reflection
	W 9/12	<i>Frankenstein</i> , Chapters 14 – 17	
	R 9/13	Screening: <i>The Curse of Frankenstein</i> (1957)	
	F 9/14	<i>Frankenstein</i> , Chapters 18 – 22	
5	M 9/17	<i>Frankenstein</i> , Chapter 23 – Walton, in continuation; “Listen to my tale’: Multilevel Structure, Narrative Sense Making, and the Inassimilable in Mary Shelley’s <i>Frankenstein</i> ” (Criscillia Benford)	
	W 9/19	<i>Monster of Frankenstein</i> , issues 1 – 4; “Re-Creating the Creature: Visions of Mary Shelley’s <i>Frankenstein</i> ” (Sarah Ward)	
	R 9/20	Screening: <i>Young Frankenstein</i> (1974)	
	F 9/21	<i>Monster of Frankenstein</i> , issues 5 – 8; <i>Understanding Comics</i> chapter 3	Close Reading Outline
6	M 9/24	<i>Monster of Frankenstein</i> , issues 9 – 12; <i>Style</i> chapter 8 (“Concision”)	
	W 9/26	“The Tell-Tale Heart” (Edgar Allan Poe) and comic book adaptation by Rick Geary; <i>Understanding Comics</i> chapter 4 (Scott McCloud)	
	R 9/27	Screening: “The Tell-Tale Heart” (1953 animated short); Workshop: Creating comics	
	F 9/28	<i>Understanding Comics</i> chapter 4; <i>Style</i> chapter 9 (“Shape”)	Close Reading
7	M 10/1	<i>Dracula</i> , I: Jonathan Harker’s Journal – IV: Jonathan Harker’s Journal	Have at least 2 long and 2 short posts written by this point
	W 10/3	<i>Dracula</i> , V: Letter from Miss Mina Murray to Miss Lucy Westenra – VIII: Mina Murray’s Journal	
	R 10/4	Workshop: Comics adaptations	
	F 10/5	<i>Dracula</i> , IX: Letter, Mina Harker to Lucy Westenra – XII: Dr Seward’s Diary	
8	M 10/8	<i>Dracula</i> , XIII: Dr. Seward’s Diary – XVI: Dr Seward’s Diary	
	W 10/10	<i>Dracula</i> , XVII: Dr Seward’s Diary – XX: Jonathan Harker’s Journal	
	R 10/11	Screening: <i>Nosferatu</i> (1922)	
	F 10/12	<i>Dracula</i> : XXI: Dr Seward’s Diary – XXIV: Dr Seward’s Phonograph Diary, spoken by Van Helsing	Comics Adaptation + Reflection
9	M 10/15	<i>Dracula</i> , XXV: Dr Seward’s Diary – XXVII: Mina Harker’s Journal; “The Narrative Method of <i>Dracula</i> ” (David Seed)	
	W 10/17	“(M)other <i>Dracula</i> and its Adaptations”	
	R 10/18	Screening: <i>Dracula</i> (1931)	
	F 10/19	<i>Tomb of Dracula</i> , issues 1 – 5; “Into the Tomb of <i>Dracula</i> : The	

		Roots of Marvel's Most Successful Horror Comic Book Title" (Julia Wymann)	
10	M 10/22	<i>Tomb of Dracula</i> , issues 6 – 10	Narrative Analysis Outline
	W 10/24	<i>Tomb of Dracula</i> , issues 11 – 15	
	R 10/25	Screening: <i>Bram Stoker's Dracula</i> (1992)	
	F 10/26	"The Nameless City" (H.P. Lovecraft) and manga adaptation by Gou Tanabe	
11	M 10/29	"The Temple" (H.P. Lovecraft) and manga adaptation by Gou Tanabe	Narrative Analysis
	W 10/31	"The Call of Cthulhu" (H.P. Lovecraft); "H.P. Lovecraft and the anatomy of nothingness: The Cthulhu Mythos" (Massimo Berruti)	Have at least 3 long and 3 short posts written by this point
	R 11/1	Screening: <i>The Call of Cthulhu</i> (2005); Workshop: Visualizing the "Unfilmable"	
	F 11/2	No Class	
12	M 11/5	<i>The Haunting of Hill House</i> , Chapter 1	
	W 11/7	<i>The Haunting of Hill House</i> , Chapters 2 – 3	
	R 11/8	Screening: <i>The Haunting</i> (1963)	
	F 11/9	<i>The Haunting of Hill House</i> , Chapter 4	Final Project Proposal
13	M 11/12	No Class	
	W 11/14	<i>The Haunting of Hill House</i> , Chapter 5	
	R 11/15	Screening: <i>The Haunting</i> (1999) and, if available, first episode of <i>The Haunting</i> (2018)	
	F 11/16	<i>The Haunting of Hill House</i> , Chapters 6 – 7	
14	M 11/19	<i>The Haunting of Hill House</i> , Chapters 8 – 9	Have all long and short posts written by this point
	11/21-23	No Class	
15	M 11/26	<i>Style</i> , Chapter 7 ("Global Cohesion")	
	W 11/28	"'Absolute Reality' and the Role of the Ineffable in Shirley Jackson's <i>The Haunting of Hill House</i> (Michael T. Wilson)	
	R 11/29	Workshop: In-Class work on final project	
	F 11/20	"Thrice-Told Tales: <i>The Haunting</i> , Novel to Film...to Film" (Steven Jay Schneider)	
16	M 12/3	Listening: "And the Call was Coming from the Basement" (<i>This American Life</i>)	
	W 12/5	Class Evaluations	Final Project

Grading Scale

A 4.0 93-100 930- C 2.0 73-76 730-769

			1000				
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

A = An "A" student consistently shows outstanding scholarship and initiative exceeding the assignments (using creativity, outside research, etc.), makes contributions to discussions, and is punctual and regular in attendance.

B = A "B" student demonstrates excellent scholarship and shows some initiative in assignments, is effective in regular participation and completes all work by the assigned date, and work submitted shows that instructions have been followed completely.

C = A "C" student has a cooperative attitude toward class work and demonstrates an adequate grasp of the subject matter, all assigned work is completed in a satisfactory manner, instructions are generally followed well, and assignments generally turned in on time.

D = A "D" student provides an often unsatisfactory effort toward class work, assignments are barely met and turned in late, instructions are poorly followed, and there is little or no constructive participation in group or class discussions.

Assessment Rubric

Each paper will have its own individual rubric, but here is a sample of the common writing qualities I will be looking for across all your work:

Content: Papers exhibit evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide an adequate discussion with basic understanding of sources.

Organization: Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.

Argument and Support: Documents use persuasive and confident presentation of ideas, strongly supported with evidence. At the weak end of the satisfactory range, documents may provide only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments.

Style: Documents use a writing style with word choice appropriate to the context, genre, and discipline. Sentences should display complexity and logical structure.

Mechanics: Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.