

ENG 1131: WRITING THROUGH MEDIA

IS THE BOOK TRULY BETTER THAN THE MOVIE? INTRODUCTION TO FILM ADAPTATION

SPRING 2022

CLASS # 12889

SECTION 1786

INSTRUCTOR: FELIPE GONZÁLEZ-SILVA (HE/HIM) (FGONZALEZSILVA@UFL.EDU)

OFFICE HOURS: MONDAY AND WEDNESDAY PERIOD 6 (12:50 PM – 1:50 PM) OR BY APPOINTMENT IN TUR 4359

COURSE MEETING TIMES: MONDAY, WEDNESDAY, AND FRIDAY, PERIOD 5 (11:45 – 12:35 PM); MONDAY FOR SCREENINGS, PERIODS 9 – 11 (4:05 PM – 7:05 PM).

ROOM: WEIL 0408A FOR CLASS AND SCREENINGS. **COURSE WEBSITE:** CANVAS



Source: *The Power of the Dog* (Jane Campion 2021)

COURSE DESCRIPTION

This course will engage with film history, adaptation studies, and a wide array of examples from early to modern cinema to challenge preconceived notions about movie adaptations. It offers an introductory/panoramic history unit to survey cinema's fight to overcome its subordinate status among other art forms and engages with some foundational theories of film adaptation. Students will study movies by directors and screenwriters from the United Kingdom, Senegal, Iran, Colombia, the Czech Republic, and more, adapted from short stories, poems, plays, paintings, comics, and even a Twitter thread. Students will also take the first steps in writing and planning their own film adaptations.

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

Carroll, Lewis. *Alice's Adventures in Wonderland & Through the Looking-Glass*.

Bantam Classics, 1984. ISBN 9780553213454

Satrapa, Marjane. *Persepolis*. Pantheon Books, 2004.

Seeger, Linda. *The Art of Adaptation: Turning Fact and Fiction into Film*. HHolt and

Co, 1992.

Shakespeare, William, et al. *Hamlet. Annotated edition*, Digireads.com Publishing,

2016. ISBN 1420952145

Su, Tong. *Raise the Red Lantern: Three Novellas*. WMorrow and Co, 1993.

RECOMMENDED FILMS AND READINGS

Barthes, Roland. "The Death of the Author." *Image, Music, Text*, edited by Stephen Heath, Fontana Press, 1977.

Cutchins, Dennis, et al., editors. *The Routledge Companion to Adaptation*. Routledge, 2020.

Katz, Steven D. *Film Directing Shot by Shot: Visualizing From Concept to Screen*. Michael Wiese Productions in conjunction with Focal Press, 1991.

Leitch, Thomas, editor. *The Oxford Handbook of Adaptation Studies*. Oxford University Press, 2017.

MacCabe, Colin., et al., editors. *True to the Spirit: Film Adaptation and the Question of Fidelity*. Oxford University Press, 2011.

Redmon, Allen H., editor. *Next Generation Adaptation: Spectatorship and Process*. University Press of Mississippi, 2021.

Satrapa, Marjane. *Persepolis 2: The Story of a Return*. Pantheon, 2005.

ASSIGNMENTS: SEE BELOW FOR GRADING RUBRIC

The following are general descriptions of the assignments to complete during the semester. Consult Canvas for updated requirements, rubrics, and deadlines. You may also contact me through email or during classes if you have any doubts about any of the assignments.

All assignments should be submitted on Canvas unless stated otherwise.

- 1. Screening Posts (150 words each):** Make a habit to write notes on every film required to watch for Monday screenings (periods E1 – E3). Consider

both “minor” details and large-scale annotations. Do not, however, overwhelm yourself recording every piece of information but rather focus on the elements/theories/approaches studied that week. With time you will become more effective at this!

Write a short post (150 words) highlighting a significant observation that you consider deserves further analysis/discussion. You may add an analytical question to your post. Do not use this space to summarize the plot but, rather, use this assignment as an opportunity to prepare yourself for the next class and, more importantly, to develop critical viewing skills.

Posts are due most Tuesdays by midnight (one day after screenings).

- 2. Seymour Chatman’s Essay Applications:** Re-read Chatman’s “What Novels Can Do that Films Can’t (and Vice Versa)” and apply it to an assigned adapted film scene/sequence. Highlight two elements from the source text that the film cannot “do” and vice versa.

- 3. Mini-Adaptations:** Use templates from Canva or Piktochart (Instagram posts, menus, infographics, etc.) to create a mini-adaptation of one of the source texts (or adaptations) studied throughout the semester. This assignment encourages students to think carefully about their content and aesthetic choices. They serve as practice for the development of the adaptation proposal. The course requires three mini-adaptations—one per month from January to March—due at the end of each month at the latest.

4. Adaptation Proposal: Select a source text from a list provided by the instructor and submit a film adaptation proposal. This proposal comprises five main parts.

First, annotate the source text. Add a many comments on the text's margin to highlight words, phrases, tones, themes that interest you. Which of these would you like to make it in the adaptation. Are there any elements that seem essential to you?

Second, write a short text (500 words) to explain the rationale behind your selection. Respond to questions such as: Why did you choose this text? What aesthetic, creative, political possibilities can a film adaptation of this text enable? What issues could you face when planning and creating this adaptation?

Third, write a concrete plan and describe your adaptation method.

Fourth, compile your adaptation materials and complete the peer-review process

Fifth, write a short adaptation screenplay that includes ideas of images and sounds you would use to create the film.

5. Peer Review: After completing the third part of the adaptation proposal, Canvas will pair you with a peer in class. Read their adaptation materials carefully and provide comments to highlight the work's strength and its opportunities for improvement.

6. Participation: This course includes a significant workload in terms of readings and screenings that serve as a starting point for productive dialogue. Come prepared to every meeting and be ready to engage in conversations about the required material. I will share lectures every week and lead class discussions, but the success of this class ultimately depends on every student's effort, voice, and participation.

ASSIGNMENT CHART WITH MINIMUM WORD COUNTS AND PERCENTAGES

Assignment	Minimum Word Count	Percentage	Due Date
Screening Posts	150 words * 14 posts = 2,100 words	2 * 14 posts = 28%	Various
Chatman's Essay Applications	600 words * 2 papers = 1,200 words	8 * 2 papers = 16%	Jan. 31 and Feb. 14
Mini-Adaptations	N/A	3 * 3 adaptations = 9%	Jan. 31, Feb. 28, and Mar. 31
Adaptation Proposal			
- Annotation	N/A	4%	Feb. 7
- Rationale	500 words	4%	Feb. 21
- Concept and Method	1,000 words	4%	Mar. 21
- Peer Review	N/A	5%	Apr. 1
- Adaptation Screenplay	1,200 words	20%	Apr. 27
Participation	N/A	10%	N/A
Total	6,000 words	100%	

COURSE POLICIES

1. You must complete all assignments to receive credit for this course.
2. **Attendance:** Attendance is fundamental for the successful development of the course. Like all lecture-discussion courses, this one needs you! I will drop the final grade by a letter grade after three unexcused absences, and you will fail the course after five. This course follows the university's policies on what constitutes acceptable reasons for absence. Please check this link <https://catalog.ufl.edu/UGRD/academic-regulations/attendance->







[policies/#absencestext](#) and contact me if you have any additional questions.

3. **Please be punctual.** Arriving late at 3 sessions equal 1 absence. Make sure, however, to contact me through Canvas as soon as possible when something prevents you from arriving (in time) to class. Please communicate with me openly and honestly.
4. Students should be respectful of their peers and different viewpoints on subjects discussed, just as in face-to-face meetings. Disrespectful behavior is unprofessional and will result in lower participation grades or a meeting with the instructor to address the behavior. As mentioned previously, the class materials and topics might pose challenging and difficult discussions. This consideration, however, does not excuse mistreatment of any type. Additionally, emails to the instructor must follow professional protocols of subject, grammar, and tone— including proper salutations and signature. Remember that all emails sent through our UFL accounts are Public Records (Florida Statutes, Chapter 119).
5. **UF's policy on Sexual Harassment:** The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community: <https://titleix.ufl.edu/about/title-ix-rights/>
6. **Paper Format & Submission:** All papers will be submitted electronically, via Canvas unless otherwise stated. Each submitted paper must be in .doc or .docx format.
7. **Late Papers/Assignments:** No late submissions are valid **unless** the instructor grants an extension. I am flexible and understanding especially considering our present circumstances, but, again, clear and prompt communication is essential for this course and elsewhere.

8. **Paper Maintenance Responsibilities.** Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
9. **Communication:** Please contact me exclusively through Canvas. When doing so, write complete, clear, and respectful messages. Additionally, I recommend the class to create a GroupMe/Slack/etc. group that includes all interested students. Although such is a non-official space where I have no presence or control, do not forget to be respectful to your peers.
10. **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 (<https://sccr.dso.ufl.edu/policies/student-honor-code-student-conduct-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.

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 your instructor early in the semester.
12. *Students who are in distress* or who are in need of counseling or urgent help: please contact umatter@ufl.edu or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
13. For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
14. **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.
15. **Course Evaluations.** Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will receive email messages requesting that you do this online: <https://ufl.bluera.com/ufl/>
16. **Policy on environmental sustainability:** 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).





SCHEDULE





Date	Reading/Screening/Activity	Assignment due
Week 1 – General Questions about Film Adaptation		
January 5 th	Syllabus Presentation + Course Introduction	Opening Survey due before class
January 7 th	Robert Kolker, "Introduction" Watch in class: <i>Pocket Monsters Red</i> & <i>Green</i>	Screening Post #1
Week 2 – Film and its Struggle for Legitimacy as a Form of Art		
January 10 th	Read William Shakespeare, <i>Hamlet</i> See Pablo Picasso's <i>Guernica</i>	
January 10 th (screening)	 <i>Hamlet</i> (Laurence Olivier 1948)   <i>Guernica</i> (Alan Resnais 1950)   <i>The Simpsons' Citizen Kane</i> montage (1990 – 1995) 	Screening Post #2 due on Tuesday
January 12 th	Discussion on the films	



January 14 th	Excerpts from Linda Segar, <i>The Art of Adaptation: Turning Fact and Fiction into Film</i>	
Week 3 – Introduction to Adaptation Proposals		
January 17 th	Martin Luther King Jr. Day [No class]	
January 19 th	Adaptation Workshop #1: Selecting and Annotating Texts	
January 21 st	Adaptation Workshop #2: Using Canva and Piktochart	
Week 4 – Medium-Specific Reflections		
January 24 th	Guy de Maupassant, “Une partie de campagne” [“A Day in the Country”]	
January 24 th (screening)	🎬 <i>Une partie de campagne</i> [A Day in the Country] (Jean Renoir 1936) 🇫🇷	Screening Post #3 due on Tuesday
January 26 th	Read: Seymour Chatman, “What Novels Can Do That Films Can’t (And Vice Versa)” Discussion on <i>Une partie de campagne</i>	

January 28 th	Adaptation Workshop #3: Chatman's Essay Application	
Week 5 – Medium-Specific Reflections, Part 2		
January 31 st	Tong Su, 妻妾成群 [Qīqiè Chéngqún / <i>Wives and Concubines</i>]	Essay Application #1 Last day for Mini- Adaptation #1
January 31 st (screening)	大红灯笼高高挂 [Dàhóng dēnglóng <i>gāo gāo guà / Raise the Red Lantern</i>] (Yimou Zhang 1991) 🇨🇳 Discussion after the screening	Screening Post #4 due on Tuesday
February 2 nd	Asynchronous workday Read: Siegfried Kracauer, <i>Theory of Film</i> , "Basic Concepts," pp. 27-40	
February 4 th	Asynchronous workday	
Week 6 – The Infinite Adaptation of Pokémon		
February 7 th	Read excerpts from Hidenori Kusaka ポケットモンスター [Pocket Monsters], vol. 1	Text Selection and Annotation



<p>February 7th (screening)</p>	<p>🎬 Two episodes from <i>Pokémon: Indigo League</i></p> <p>🎬 <small>げきじょうばん</small> 劇場版ポケットモンスター ミュウツ</p> <p>一の逆襲 <small>ぎやくしゅう</small> [<i>Pokémon, the Movie: Mewtwo Strikes Back</i>] (Kunihiko Yuyama 1998) 🇯🇵</p> <p>🎬 Excerpts from ミュウツの逆襲 <small>ぎやくしゅう</small></p> <p>EVOLUTION [<i>Pokémon: Mewtwo Strikes Back—Evolution</i>] (Kunihiko Yuyama, et al. 2019).</p>	<p>Screening Post #5 due on Tuesday</p>
<p>February 9th</p>	<p>Discuss the films/TV show</p>	
<p>February 11th</p>	<p>Jason Bainbridge, “‘It’s a Pokémon World’: The <i>Pokémon</i> Franchise and the Environment”</p> <p>Introduction to Pokémon GO</p>	
<p>Week 7 – Novelizations and Other Avenues</p>		
<p>February 14th</p>	<p>Jan Baetens, “From Screen to Text: Novelization, the Hidden Continent”</p>	<p>Essay Application #2</p>

February 14 th (screening)	 <i>Alien</i> (Ridley Scott 1979) 🇺🇸	Screening Post #6 due on Tuesday
February 16 th	Proposal Rationale Workshop	
February 18 th	Alan Dean Foster, <i>Alien</i>	
Week 8 – The Undying Adaptation: Alice's Adventures in Wonderland		
February 21 st	Lewis Carroll, <i>Alice's Adventures in Wonderland & Through the Looking-Glass</i>	Proposal Rationale
February 21 st (screening)	 <i>Alice in Wonderland</i> (Cecil Hepworth and Percy Stow 1903) 🇬🇧  <i>Alice</i> (Jan Švankmajer 1988) 🇨🇪  Clips from <i>Alice in Wonderland</i> (Norman Z. McLeod 1933) 🇺🇸 and <i>Alice in Wonderland</i> (Clyde Geronimi et al. 1951) 🇺🇸	Screening Post #7 due on Tuesday
February 23 rd	Discussion on the films	
February 25 th	Kate Newell, "Introduction: Not in Kansas Anymore: Adaptation Networks"	

Week 9 – Popular Media: From Twitter to the Big Screen		
February 28 th	Aziah Wells, “Zola Twitter Thread”	Last day for Mini-Adaptation #2
February 28 th (screening)	 <i>Zola</i> (Janizca Bravo 2020) 	Screening Post #8 due on Tuesday
February 2 nd	Discussion on the film	
February 4 th	Thomas Leitch, “Twelve Fallacies in Contemporary Adaptation Theory”	
Week 10 – Spring Break		
March 7 th	No class – Spring Break	
March 9 th	No class – Spring Break	
March 11 th		
Week 11 – Why Adapt?		
March 14 th	Ousmane Sembène, “The Promised Land”	
March 14 th (screening)	 <i>La noire de...</i> [<i>Black Girl</i>] (Ousmane Sembène 1966) 	Screening Post #9 due on Tuesday

March 16 th	Nancy Virtue, "Le film de...: Self-Adaptation in the Film Version of Ousmane Sembène's <i>La noire de...</i> " Adaptation Workshop #4: Concept and Methods	
March 18 th	Linda Hutcheon, <i>A Theory of Adaptation</i> (79 – 111)	
Week 12 – Should We “Return” to Fidelity?		
March 21 st	Marjane Satrapi, <i>Persepolis: The Story of a Childhood</i> (2000) You may also read <i>Persepolis 2: The Story of a Return</i>	Proposal Concept and Method
March 21 st (screening)	 <i>Persepolis</i> (Marjane Satrapi 2007) 	Screening Post #10 due on Tuesday
March 23 rd	Discussion on the film	
March 25 th	Cassie Hermansson, "Flogging Fidelity: In Defense of the (Un)Dead Horse" Reading from <i>True to the Spirit: Film Adaptation and the Question of Fidelity</i>	

Week 13 – Engraving, Illustrations, Pop-Ups, and Adaptations

<p>March 28th</p>	<p>Watch “From Paper to Copper: The Engraver’s Process (2009)” https://youtu.be/fQvghHs15hA</p> <p>(Optional) Read: AB Evans, “The Illustrators of Jules Verne’s <i>Voyages Extraordinaires</i>”</p> <p>Baldwin Visit</p>	
<p>March 28th (screening)</p>	<p> <i>Vynález zkázy [Invention for Destruction]</i> (Karel Zeman 1958) </p>	<p>Screening Post #11 due on Tuesday</p>
<p>March 30th</p>	<p>Kate Newell, “Pop-up Books: Spectacle and Story”</p>	<p>Last day for Mini-Adaptation #3</p>
<p>April 1st</p>	<p>Peer Review</p>	<p>Adaptation Proposal Materials due at noon for Peer Review Peer Review due at 11:59 pm</p>

Week 14 – Transnational (Re)Adaptations		
April 4 th	William Faulkner, “Barn Burning” Haruki Murakami, 納屋を焼く [“Naya wo yaku” / “Barn Burning”]	
April 4 th (screening)	🎬 버닝 [Beoning/Burning] (Chang-dong Lee 2018) 🇰🇷	Screening Post #12 due on Tuesday
April 6 th	Discussion on the film	
April 8 th	Adaptation Workshop #5: Screenplays <i>Rear Window?</i>	
Week 15 – Adapting Horror		
April 11 th	Tod Robbins, “Spurs” Amelia Reynolds Long, “The Thought Monster”	
April 11 th (screening)	🎬 <i>Freaks</i> (Tod Browning 1932) 🇺🇸 🎬 <i>Fiend Without a Face</i> (Arthur Crabtree 1958) 🇬🇧	Screening Post #13 due on Tuesday
April 13 th	Discussion on the films	
April 15 th	Conferences	
Week 16 – Closing Week		
April 18 th	Conferences	

April 18 th (screening)	Screening TBD	Screening Post #14
April 20 th	GatorEvals Semester's last discussion	Adaptation Screenplay due on April 27

GRADING SCALE

A	100 – 93	C	75 – 73
A-	92 – 90	C-	72 – 70
B+	89 – 86	D+	69 – 66
B	85 – 83	D	65 – 63
B-	82 – 80	D-	62 – 60
C+	79 – 76	E	59 – 0

A. Assignments: Engage with the topic thoughtfully and thoroughly, using reliable sources and working within the context of audience, purpose, and assignment format/medium. Show care and attention to visuals and formatting to enable reader comprehension. Tone and language are “professional” (objective, clear, and semi-formal) and communicate complex thought. Have few or no grammar and punctuation mistakes.

B. Assignments: Engage thoroughly with the topic, using reliable sources. Acknowledge the context of audience, purpose, and assignment format/medium, though may stumble over one or more elements. Show attention to visuals and formatting; may be basic, but still clear and streamlined. Tone and language are professional and clear. Have some grammar or punctuation mistakes.

C. Assignments: Make good faith effort to engage with the topic, but source use or complex synthesis not as well-integrated as A or B assignments. Some acknowledgement of audience, purpose, and assignment format/medium, but

neglect one of these areas more than others. Show some thought in formatting and visual use, but not streamlined/tailored to the document's purpose. Tone and language are respectful but 'chatty' or overly complex. Have noticeable grammar and punctuation mistakes.

E. Assignments: Have unclear topic or do not engage with the listed assignment requirements; little to no synthesis and incorrect or negligible source use. Little or no acknowledgement of audience, purpose, or assignment format/medium. Incorrect or unclear use of formatting and visuals. Tone and language unprofessional and/or unclear. Have disruptive grammar and punctuation errors.