IDS 2935: Adaptation: From Text to Screen and Beyond
Quest 1

I. General Information

Class Meetings

- Spring 2024
- 22 students, 1 break-out sections
- T 4:05pm-6:00pm TUR L005; F 10:40am-11:30am ARCH 0213

Instructor

- Victor Del Hierro
- Turlington 4340
- Office Hours TBD
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Course Description

This Quest 1 course takes up the subject of adaptation. Adaptation is a creative and artistic act of re-imagining a story. Taking a story and creating something new or different has existed across global storytelling traditions. The adaptation or re-telling of stories teaches us which stories we codify and pass on in our cultures and communities. When a story is adapted and re-made, the original story is valued and given power. What happens to that story and the power it has is completely defined by the adaptation. In this class, adaptation is a means to address questions of identity that inform our studies in the humanities, and our own lives. The texts and assignments in the course will expose students to challenging ideas and self-reflections, as we review several original written works alongside their newer adaptations into film and other media. The media we analyze will range from a classic Victorian novel to a 2023 CGI film, prompting students to evaluate a history of media transformation from the beginnings of industrialized society to the present day. Just as these texts are constructed, this course will ask students to consider how their own identities are culturally constructed, and how these essential elements of their identities inform their engagement with the world around them.

Taking up the Quest theme of Identity, the essential question for this class is: How are personal and social identities understood as adaptations? What stories are we adapting to construct our own identities? Finally, how does understanding and utilizing adaptation as an analytical tool teach us to understand how identities are personally, socially, or politically significant? Through this analysis, students will be prepared to articulate ideas about how texts and films are reflective of their individual cultural contexts and how their culture has shaped them. Through the experiential assignment and final project, students will have a chance to perform their own adaptations of their fellow classmate's work.

Throughout the course, students will be evaluated based on their engagement with the idea of adaptation and their ability to understand identity through adaptation.

Quest and General Education Credit

- Quest 1
- Humanities

This course accomplishes the [Quest](#) and [General Education](#) objectives of the subject areas listed above. A minimum grade of C is required for Quest and General Education credit. Courses intended to satisfy Quest and General Education requirements cannot be taken S-U.

Required Readings and Works

- Materials and Supplies Fees: n/a
- *Wuthering Heights*, by Emily Brontë, Penguin Classics, ISBN: 0141439556 (1847, novel)
- *Wuthering Heights*, dir. by Andrea Arnold (2011, film)
- "The Little Mermaid," in Hans Christian Andersen's *Fairy Tales: Second Series.* Project Gutenberg edition available at https://www.gutenberg.org/files/32572/32572-h/32572-h.htm
- *The Little Mermaid*, dir. by Rob Marshall (2023, film)
- *Ghost World*, dir. by Terry Zwigoff (2001, film)
- *Ghost World,* by Daniel Clowes, Fantagraphics, ISBN: 978-1560974277 (1998, graphic novel)
- *The Orchid Thief* by Susan Orlean, 4th edition, Ballantine Books, ISBN: 978-0449003718 or e-book (1998, novel)
- *Adaptation*, dir. by Spike Jonze (2002 film)
- Additional items will be available through Canvas or course reserves.

> **Media Suggestion:** *Students are encouraged to form viewing groups to watch films and outside of class. The films may be borrowed from the library, the Film and Media Resource (FMR) Library in Turlington Hall, or rented from streaming services like Amazon, Hulu, and Disney+.*

II. Graded Work

Description of Graded Work

I. Close-Reading Discussion Board Posts (8 posts of 250-500 words each by end of semester)
To help you develop potential paper topics and prepare for class discussions, you will be required to write discussion board posts in Canvas offering interpretive close-reading arguments of 250-500 words. These posts will be due the first class of every week we have a reading, and throughout the semester, *you must complete at least 8.* The interpretive argument should include a substantive literary analysis featuring close-reading of unique literary elements (patterns of repetition, diction, etc.) in response to the week's prompt OR make an original close-reading about unique literary elements or themes in an argument about a passage or passages of *your choice* from the week's literary readings. Students are expected to understand and correctly apply terminology discussed in class and related to the fields of our study as part of their posts as appropriate (e.g. rhetoric, diction, visual rhetoric, mise-en-scene, in media res, translation, etc.). If you would like to discuss a secondary reading, you must couple the argument with reflection on our literary reading for the week. Your post can either (a) address and cite a single long passage of no more than a page from that week's reading OR (b) address and cite many short passages from across that week's reading on the topic you would like to address. You are required to include page numbers and/or chapter citations for the passages to which you respond. Your grade for this category of assignment will be calculated using the cumulative top 8 out of a total 12 possible reading responses.

Example Prompts:
1.   **Predict**: how do you expect an element of this text- a scene, a character, a visual, a setting- to be translated into film or television?

2.   **Argue:** Who would you want to play the role of a specific character in the film? Argue for an actor who fits a particular role, and explain why. (Compare to their past roles, analyze their public persona in relation to the character, etc.)

3.   **Compare or Contrast:** How does a specific element of the text- a character's depiction, a scene, a plot point, a relationship- compare to its depiction in film? How are they different, or the same? Why do you think that is?

4.   **Analyze:** What have you determined about the text's identity from this week's reading/viewing? What specific elements of the text (literary devices, structure, symbolism, diction, characterization, etc.) contribute to form your impression of the text's identity?

5.   **Critique:** How does the text depict, criticize, or reproduce systems of oppression, in your view? How do characters from marginalized groups react to elements of systemic oppression? What stance do you believe the text takes on specific systems of oppression present in the text?

Due: by the beginning of the first class with reading for the week, 8 times throughout semester
Deliverable: 8 discussion posts of 250-500 words in the appropriate Canvas Discussion threads
Point total: 8 Posts * 25 Points each = 200 points

II. Research Statement (1-2 pages)
You will submit a formal research statement that delineates a narrative about your research interests and reflect on what you plan to research based on your studies in this course in the future. Research statements like the one assigned for class are often useful for when students prepare an honors thesis plan, interview for jobs or career opportunities, and/or apply to graduate and professional programs. Your research statement should reflect on what you have researched/learned this semester so far but speak to such work in terms of a broader perspective exploring what direction you expect your academic career to take at UF overall.

The research statement engages critical thinking in that it invites you to practice viewing ideas from multiple perspectives. Use terms and concepts you have learned in your research, define them in this paper, and utilize them in the body of your statement along with why you are interested in them for future research. Ideally, this assignment will help prepare you for clearly communicating your ideas and responding to inquiries regarding your interests in the future.

> Due: Week 8
> Deliverable: Word document, 12 pt. font, Times New Roman, 1-2 pages, double-spaced, 1-inch margins, uploaded to Assignments in Canvas
> Point total: 150 Points

III. In-Class Debate (Individual Written and Class Experiential Activity)
The experiential learning element of this course will take the form of a prepared in-class debate. This assignment will serve to synthesize the work students have been engaging in all semester through in-class and written discussions. Students will be expected to: utilize the terminology learned through the course; demonstrate their understanding of the course texts; relate the relevance of contextual lecture materials to texts; develop informed arguments supported by evidence; and engage thoughtfully and considerately with classmates with differing viewpoints. Using these skills in concert, students will develop their thoughts on the course's central questions of adaptation and identity into firm, well-supported arguments, and place them in dialogue with those of their classmates.

First, students will independently develop brief (500 words) written arguments that address one of the provided prompts, using evidence from course texts and information learned in lecture. Students will post these arguments to the week's discussion board; students will only be able to view classmates' posts after posting their own. Instructor and students will collaborate to determine two or more distinct, opposing positions on each question, and each student will categorize themselves in groups corresponding to each position to form debate teams.

In class, each debate team will collaboratively create an opening argument explaining their position to be delivered verbally. During each team's opening argument, the other teams will take notes and prepare responses, and after opening arguments are completed, students will engage in an open debate on the subject.

This project will take place over the course of multiple class days, near the end of the semester in preparation for the final paper.

Project Instructions:
1. Instructors will provide a prompt question on each of the class texts: *The Little Mermaid, Ghost World, Wuthering Heights,* and *The Orchid Thief.* Each question will center around the relationship between the original text and its adaptation.
2. Post on the designated discussion board for your chosen text, addressing the question posed regarding the text in the form of an argument of 500 words in length.
   a. Post must use evidence from the text to support a clear argument.
   b. Post must take a **firm** stance on the question, rather than making a middling or inconclusive argument.
   c. Post must be clear, and utilize specific terminology learned in class related to Adaptation Studies, Film Theory, or Literary Criticism.
3. After posting, review your classmates' posts in response to the question you chose to prepare to form teams in class.
4. In class, following a general reflection discussion, you will break into teams. Teams will be formed based on students' chosen text, and their stances on the question posed, resulting in 8 teams of around 16 students.
   a. Each team will be made up of students who chose to write on the same text, whose stances on the question are similar.
5. With your team, discuss similarities and variations among your arguments. Create a shared Google doc, through which you can collaborate to collect the various pieces of textual evidence, points of argument, and relevant context you have individually produced.
   a. Work together to refine your argument into a stronger, collective one based on all team members' thoughts and evidence.
   b. Contribution to the Google doc is necessary and will be used to calculate your participation grade for the activity. The Google doc will be shared with your instructors after the debate.
6. Within the Google doc, draft both an 'opening argument,' and preemptive rebuttals for arguments you anticipate the opposing team may level at your team's view.
   a. Assign individual students on the team to read portions of the opening arguments, and to address rebuttal points as they come up. (Each student must be assigned a point, or piece of supporting evidence, though it is possible not everyone will be called on to speak throughout the debate.)
7. Debate!
   a. Each team will read their opening argument to their opposing team.
   b. After opening arguments, individual students should address the points of the opposing team's opening argument according to their assigned points and pieces of evidence.
   c. Each team will take turns making their points and rebuttals.

Due: Week 13 (written); Week 14 (experiential)
Written Component: 120 Points
Experiential Component: 80 Points

IV. Final Paper: Peer Response Analytical Close-Reading Paper (1,000 words)
Submit a 3 to 4-page (1,000 word) paper that uses close-reading practices to substantively respond to one of your classmate's 500-word debate position posts from our earlier in-class debate experience. Use textual evidence from the same literary text your classmate wrote on to enhance or challenge their

close-reading about the text. You may compare and contrast your readings with your peers, synthesize their reading as support for your own, or critique their reading and speak about alternative approaches to understanding and representing the chosen work from this semester. You must cite your classmate's original words/arguments as part of your writing to provide sufficient context about their argument in addition to creating your own original close-readings. You may use part of the arguments the debate teams used if absolutely necessary, but your own response must feature significant (over 50%) original close-reading that substantively enhances an analytical response. A handout on our Canvas site provides a guide on how to write analytical papers of this kind. Use proper MLA formatting for your parenthetical in-text citations and Works Cited section at the end of your paper.

Due: Week 15
Deliverable: Word document, 12 pt. font, Times New Roman or Cambria, 1000 words, double-spaced, 1-inch margins, uploaded to Assignments in Canvas
Final Paper: 200 Points

V. Participation: In-Class Activities and Discussions

Throughout class and in breakout sessions, students will participate in various activities guided by the instructors. These may take the form of short prepared questions, in-class writing, interactive activities such as on-the-board brainstorming, or discussions. These activities will be designed to help students engage with the required material in structured hands-on learning, and to ensure students are progressing effectively through readings and working through the questions posed by the course. Participation will be noted and recorded by instructors throughout the semester, and will be graded holistically at the semester's end.

The holistic participation grade will be based on students' demonstration of their knowledge of course materials, the consistency of their active contributions to discussions and activities, their thoughtfulness and consideration in their engagement with peers and instructors, and consistent prompt attendance. Mid-semester, students will be informed of their current Participation grade; students will then have the opportunity to adjust their in-class participation in order to improve or maintain their grade throughout the semester's second half.

Due: Various; throughout semester
Point total: 250

Point Breakdown

Assignment	Points
Close Reading Discussion Board Posts	200
Research Statement	150

In-Class Debate (Written)	120
In-Class Debate (Experiential)	80
Final Paper: Peer Response Analytical Close-Reading Paper	200
Participation Grade	250
TOTAL:	1000

Grading Scale

For information on how UF assigns grade points, visit: https://catalog.ufl.edu/UGRD/academic-regulations/grades-grading-policies/

A	94 – 100%		C	74 – 76%
A-	90 – 93%		C-	70 – 73%
B+	87 – 89%		D+	67 – 69%
B	84 – 86%		D	64 – 66%
B-	80 – 83%		D-	60 – 63%
C+	77 – 79%		E	<60

Grading Rubric(s)

Rubric: Discussion Board Posts (25 points per post, 8 posts by end of sem.)

CRITERIA	EXCELLENT	SUFFICIENT	INSUFFICIENT
COMPLETION (12.5 points)	Reading response is 250-500 words in length and conducts original analysis of the text. (12.5 pts)	Text mostly meets criteria but is outside the word range or lacks more engagement with the reading for the course. (9 pts)	Student has not conducted original analysis or written on the text. (0 pts)
ANALYSIS (12.5 points)	Reading response thoughtfully engages the textual material, making original arguments that show sophistication with close-reading literary elements and	Reading response engages the textual material. Discussion of the text could be more sophisticated either through better use of terminology from class,	Student has not engaged the textual material and does not show engagement with core terminology or concepts from class. (0 pts)

	appropriately applying terminology from fields discussed in class as needed. (12.5 pts.)	taking a perspective not previously discussed, or offering more detailed, critical, and/or theoretic arguments about the material's literary/visual elements at hand. (9 pts)	

Rubric: Research Statement

CATEGORY	EXCELLENT	GOOD	SUFFICIENT	INSUFFICIENT
RESEARCH DESCRIPTIONS (80 points)	The work contains a sufficiently detailed account of specific research projects completed and intended future directions for research. (80 pts.)	The work's account of the research is great, but could use a few more details or is slightly too detailed / jargon-laden. (74 pts.)	The work provides research descriptions that are adequate, but could use more thoughtful inclusion of detail about the research. (68 pts.)	The work lacks important information about the research completed, such as topic, field, output, degree of completion, etc. (60 pts.)
CLARITY (40 points)	The work is written in clear and direct language aimed at a diverse audience of future employers and mentors. (40 pts.)	The work is mostly clear and direct but could use less jargon or more specificity with terms for better clarity. (37 pts)	The work's language is understandable but could be more sophisticated in using stronger action verbs and/or more concise writing. (34 pts.)	The work is either too convoluted (overly jargon-laden) or lacking in detail as to be confusing to a more general readership. (30 pts.)
ORGANIZATION (30 points)	The work is organized very clearly with an introductory paragraph that explains general research interests, a	The work is organized well but could have a better organizational or framing structure to make your research narrative	This work has some structural issues, but is still understandable and logical. Better framing of the research narrative could	This work lacks a clear structure. Subsections or better paragraph organization could help make for a stronger research statement. (22.5 pts)

	section on current research, and a section on future research. There is a comprehensive narrative that connects the research described. (30 pts.)	more comprehensive. (27.5 pts.)	help improve the proposal (25.5 pts)	

Rubric: Debate (200 total points)

CRITERIA	EXCELLENT	GOOD	SUFFICIENT	INSUFFICIENT
COMPLETION (60 pts)	Student posted a response of at least 500 words, incorporating examples from the text and providing a clear, supported position on the question posed. Student's posted response to prompt exceeds expectations in terms of clarity, argument structure, and use of evidence. (60 points)	Student posted a cogent response to prompt on discussion board of at least 500 words, incorporating examples from the text and providing a clear, supported position on the question posed. (54 points)	Student posted a response to discussion board of appropriate length, but lacking sufficient examples from text or clear supported position on question posed. (45 points)	Student did not submit a post, post does not address subject matter, or post was less than 500 words in length. (0-44 Points)
PARTICIPATION (80 points)	Student joined a team for debate activity, and constructively participated in debate. Student's contribution to their team's argument is clear through student's writing in	Student joined a team for debate activity, and constructively participated in debate. Student's contribution to their team's argument is clear through student's writing in	Student participated in debate activity, both within their team's discussion and through written work in collaborative Google doc. Student's posts may	Student did not participate in debate activity, or participated very minimally. (0-59 points)

	team's shared Google doc. Student's contributions to activity are thoughtful, engage with other students' contributions, and are relevant to the question posed. (80 points)	team's shared Google doc. (72 points)	be short, minimal, or diverge in relevance to question posed. (60 points)	
COMPREHENSION (20 points)	Student's written argument demonstrates clear knowledge of the text, thorough understanding of its supplementary context, and mastery of the field-specific terminology used. (20 points)	Student's written argument demonstrates knowledge of the text, utilizes some field-specific terminology in its explanations, and incorporates at least some supplementary context from class lectures. (18 points)	Student's written argument demonstrates knowledge of the text, but may not incorporate much supplementary context from lectures, or utilize field-specific terminology. (15 points)	Student's written argument demonstrates little knowledge or understanding of the text, does not consider supplementary context supplied in class lecture, or utilizes no field-specific terminology. (0-14 points)
DETAIL AND LOGIC (20 points)	Student's written argument is detailed, including specific quotations or images from the text. The argument is logical, each point builds to the conclusion, and each claim is supported with evidence. (20 points)	Student's written argument demonstrates some logic, and points generally support the conclusion drawn. Details from the text are incorporated, including at least one quotation or image. (18 points)	Student's written argument may be contradictory or vague at points, but is generally logical and incorporates some specific details. (15 points)	Student's argument is vague or illogical. (0-14 points)
CONCLUSIVENESS (20 points)	Student's argument draws a clear, firm conclusion on the question posed, supported by evidence relevant to the question. (20 points)	Student's argument draws a clear, firm conclusion on the question posed. (18 points)	Student's argument is somewhat vague or middling in regards to the question posed. (15 points)	Student's argument does not draw a firm conclusion on the question posed. (0-14 points)

Rubric: Final Paper Peer Response Analytical Close-Reading Paper

CATEGORY	EXCELLENT	GOOD	SUFFICIENT	INSUFFICIENT
CONTENT (40 pts)	Papers exhibit at least some evidence of ideas that respond to the topic with complexity, critically evaluating and synthesizing sources, and provide at least an adequate discussion with basic understanding of sources. (40 pts.)	Could use a few more details or is slightly too detailed / jargon-laden. (36 pts.)	The work provides descriptions that are adequate, but could use more thoughtful inclusion of detail. (34 pts.)	The work lacks important information such as topic, field, output, degree of completion, etc. (30 pts)
ORGANIZATION AND COHERENCE (40 pts)	The work is written in clear and direct language and clearly structured (40 pts.)	The work is mostly clear and direct but could use less jargon or more specificity with terms for better clarity. The work is organized well but could have a better organizational or framing structure (37 pts)	This work has some structural issues, but is still understandable and logical. Better framing of the research narrative could help improve the work (34 pts)	The work is either too convoluted (overly jargon-laden) or lacking in detail as to be confusing to a more general readership.

This work lacks a clear structure. Subsections or better paragraph organization could help make for a stronger (30 pts) |
| **ARGUMENT AND SUPPORT** (40 pts) | Documents use persuasive and confident presentation of ideas, strongly supported with evidence and correct citations (40 pts.) | Provides discussion of ideas or may provide adequate discussion but rely on weak support for arguments. (37 pts.) | Provides only generalized discussion of ideas or may provide adequate discussion but rely on weak support for arguments. (34 pts) | Documents make only weak generalizations, providing little or no support, as in summaries or narratives that fail to provide critical analysis. Lacks citation. (30 pts.) |

STYLE (20 pts)	Consistently uses a writing style with word choice appropriate to the context, genre, and discipline. Sentences display complexity of ideas and logical sentence structure. (20 pts.)	Uses a writing style with word choice appropriate to the context. Sentences display logical sentence structure. (18 pts.)	At a minimum, documents will display a less precise use of vocabulary and an uneven use of sentence structure or a writing style that occasionally veers away from word choice or tone appropriate to the context, genre, and discipline.	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Documents may also use words incorrectly. (15 pts.)
MECHANICS (20 pts.)	Papers show correct or error-free presentation of ideas for the audience. (20 pts.)	Papers show mostly correct and error-free presentation of ideas (18 pts.)	Papers may contain some spelling, punctuation, or mechanical errors that remain unobtrusive so they do not muddy the paper's argument or points. (17 pts.)	Papers contain so many mechanical errors that they impede the reader's understanding or severely undermine the writer's credibility. (15 pts.)

Participation Rubric

	EXCELLENT	GOOD	SUFFICIENT	INSUFFICIENT
KNOWLEDGEABLE Shows evidence of having done the assigned work. (75 pts)	Daily attendance & consistent presence in class; consistent discussion engagement (voice discussions and online chat discussions) (75 pts)	Consistent attendance & presence in class; discussion engagement (65 pts)	Attendance is average; assignments are completed at minimum (57 pts)	Prolonged absences; disengaged in discussions; assignments missing (50 pts)

THOUGHTFUL	Daily critical	Consistent critical	Minimum critical	Absence of
Evaluates carefully issues raised in assigned work. (75 pts)	thinking in work by synthesizing concepts; engages with readings & viewings extensively (75 pts)	thinking and evaluation (65 pts)	thinking in responses; minimum evaluations (57 pts)	evaluation in assignments (50 pts)
CONSIDERATE	Daily active and	Consistent active	Minimum	Absence of peer's
Takes the perspective of others into account and listens attentively. (100 pts)	deep listening is shown through attentiveness and synthesis of ideas (100 pts)	listening is apparent; some synthesis of peers' ideas (85pts)	engagement with others' ideas (75 pts)	or scholars' perspectives in work; disengaged in communications (65 pts)

III. Annotated Weekly Schedule

Week	Topics, Homework, and Assignments
Week 1	● **Topic:** Introduction to Adaptation Studies ● **Summary:** To begin our study of adaptation, we will consider simple examples, such as varying depictions in visual art of the same historical and mythological events. We will introduce and consider the key questions posed by this course. Does any work of art have an essential identity? How do our identities shape the way we tell and retell stories? How do we translate stories from one community to another? How should we transform the stories we want to carry into the future? What biases are implicit in the media forms and content that we adapt and how do we confront those biases? And- when a text is adapted into another form, what, really, is happening to it? ● **Required Readings/Works:** *Oxford Handbook of Adaptation Studies,* "Introduction," Thomas Leich (2017) pages 1-20
Week 2	● **Topic:** Fairy Tales in the Modern World

Week	Topics, Homework, and Assignments
	● **Summary:** "The Little Mermaid" was first published in 1837, and first adapted into another form, an opera, in 1901, with countless adaptations to follow. What elements of the fairy tale make it relatable over such a length of time, and across so many different cultures and societies? What stories do we continue to tell and re-tell, and why? ● **Required Reading:** ["The Little Mermaid"](#) p. 124-169 in *Fairy Tales: Second Series* ● **Assignments:** Discussion board post option
Week 3	● **Topic:** Social Media, race-blind casting ● **Summary:** In recent years, many film and television adaptations have adopted the practice of race-blind casting. Similarly, many original texts which had featured largely or entirely white casts have been adapted into more diverse iterations, with a wider variety of represented identities. Reactions to these adaptive choices are consistently mixed, with some audience members praising the decisions, and others enraged–often leading to heated debates across social media, such as the Twitter firestorm #NotMyAriel regarding 2023's *Little Mermaid*. Students will be asked to recount examples of this phenomenon which they have witnessed, and engage in discussion and soft research of specific examples. Despite the age of the original text, this film adaptation was created specifically for an audience in 2023. How do the changes to the source material reflect the identities of its new audience–you? What has been added, altered, or removed in the interest of engaging a 2023 audience? ● **Required Reading:** "The Subversive History of *The Little Mermaid*", Michael Landis https://www.smithsonianmag.com/arts-culture/little-mermaid-was-way-more-subversive-you-realized-180973464/ ● **Required Viewing**: *The Little Mermaid* (2023) (2 hours 15 minutes) ● **Assignments:** Discussion board post option
Week 4	● **Topic:** Visual Rhetoric on the Page ● **Summary:** The lecture will introduce visual rhetoric as a framework for reading graphic novels. Visual symbols have an important role in creating culture; how do symbols in your own culture serve to form your own identity? We will connect artistic choices such as typography, color, and illustration styles to formations of culture. We will consider how incorporating visual elements in a book might expand or limit a reader's experience. ● **Required Reading:** *Ghost World* (1995) (1-80 pages) ● **Assignments:** Discussion board post option
Week 5	● **Topic:** Visual Rhetoric on the Screen ● **Summary:** Adapting a visual text like a graphic novel to a moving visual text such as a film comes with its own interesting challenges. Using our visual rhetoric knowledge from the previous week, we will compare and contrast visual elements on the page to the screen. Clowes stated that *Ghost World* was largely

Week	Topics, Homework, and Assignments
	autobiographical. In discussion this week: what visual elements, color palettes, etc., would you incorporate that reflect your own teenage experiences? ● **Required Viewing:** *Ghost World* (2001) (1 hour 51 minutes) ● **Assignments:** Discussion board post option
Week 6	● **Topic:** *Wuthering Heights'* Historical Moment ● **Summary:** Introductory lectures will consist of needed historical context for understanding and interpreting *Wuthering Heights*, particularly in the novel's treatment of contemporary issues like inheritance, repression, and race. ● **Required Reading:** *Wuthering Heights,* Pages 1-90; ● **Assignments:** Discussion board post option
Week 7	● **Topic:** Adaptation as Understanding ● **Summary:** We will discuss a podcast based on the novel, *Obscure with Michael Ian Black*, and students will examine how the podcast interprets *Wuthering Heights* through a modern lens. We will consider: What Victorian anxieties and societal issues echo in today's society, and how does this podcast adaptation refract the original work? *Is* this podcast, as a commentary on the novel which reproduces and attempts to understand the original text, an adaptation? ● **Required Listening:** *Obscure with Michael Ian Black* Season 3, Episode 5 "Michael tries to make it through a *Wuthering Heights* dream sequence" (28 minutes); *Obscure* Season 3, Episode 7 "An Old Pot of Coffee" (25 minutes) ● **Assignments:** Discussion board post option; Research Statement due
Week 8	● **Topic:** The Identity of *Wuthering Heights* ● **Summary:** As we work through the middle section of the novel, class will consist of lecture and discussion of the text's quality as an extended frame tale, author Emily Bronte's pseudonym Ellis Bell, and the novel's overarching theme of obsession. What impact does the frame tale have on the novel's identity, and why do adaptations of the novel typically excise it? ● **Required Readings:** *Wuthering Heights,* Pages 91-180; ● **Assignment:** Discussion board post option
Week 9	● **Topic:** *Wuthering Heights* - The "Unfilmable" Novel ● **Summary:** Upon finishing reading *Wuthering Heights*, we will discuss the implications of the sustained interest in the novel over the past two centuries. Students will consider the supposed 'unfilmable' nature of the text, and begin to formulate theses on the question: is this novel 'unfilmable'? Why or why not, and what element of the novel's identity makes it so? Through our secondary reading, we will also learn that many adaptations of the novel excise the frame tale element- why might this be? How does this impact our understanding of the novel's identity? ● **Required Readings:** *Wuthering Heights,* Pages 181-272 (end)

Week	Topics, Homework, and Assignments
	● **Assignment:** Discussion board post option
Week 10	● *Wuthering Heights* Film Adaptations and Race ● **Summary:** This week, students' study of *Wuthering Heights* will culminate in the viewing of a film adaptation of *Wuthering Heights* that adapts a particular view on the novel concerned with race, identity, and structural racial and class oppression. Discussion and lecture will also engage with the idea of the novel's supposedly 'unfilmable' nature. ● **Viewing in class:** *Wuthering Heights* (2011 film), (129 minutes); ● **Required Reading:** "On the Many Film Adaptations of the 'Unfilmable' Wuthering Heights," Craig Hubert, 2 pages ● **Assignments:** Discussion board post option
Week 11	● **Topic:** Creative Non-fiction and Place ● **Summary:** Lecture will contextualize this module's readings by introducing the genre of creative non-fiction and the consideration of place in literary texts. This introduction lays a foundation for students to consider "adaptation" in a broader sense in our texts for this module, which are literary and film adaptations; yet we will explore adaptations of nature in plants and humans as well. ● **Required Reading:** "Orchid Fever" and *The Orchid Thief* p. 1-90 ● **Assignment:** Discussion board post; introduce In-Class Debate
Week 12	● **Topic:** Plant Adaptation & Propagation ● **Summary:** Lecture engages the practice of plant propagation in the text. The question, "(how) does the process of orchid propagation reflect literary adaptation in The Orchid Thief?" encourages students to connect literary practices of adaptation in the context of nature and place. Students will also begin the course's experiential learning component, a prepared in-class debate. Students will identify their own positions on questions regarding the course's key texts posed by the instructor, develop arguments regarding their stances on these questions, and practice constructing and engaging in thoughtful, nuanced discussion and informed debate (to take place Week 14). ● **Required Reading:** *The Orchid Thief* p. 91-180 ● **Assignment:** In-Class Debate written component due first class session; In-class Debate begins
Week 13	● **Topic:** Human Adaptations ● **Summary:** Lecture contextualizes the three central human groups in our text: Seminole Nation peoples, orchid connoisseurs, and the author. The discussion post and breakout sessions encourage students to reflect on the ways in which humans in this text have adapted to each other and a changing environment. ● **Required Reading:** *The Orchid Thief* p. 181-282 ● **Assignment:** Discussion board post option; In-Class Debate completed

Week	Topics, Homework, and Assignments
Week 14	● **Topic:** So Meta! The Role of the Author in Postmodern Adaptations ● **Summary:** We will discuss the film *Adaptation* (2003) with special attention on the role of the author in a post-modern adaptation of a creative non-fiction novel to a film that centers the screenwriter as the main character(s). If this is possible, what is the role of the viewer (you) in the film? Discussions may consider roles (the author, the reader, the viewer, the actor) as expressions of fragmented postmodern identities. ● **Viewing:** *Adaptation* (2003) (1 hour and 55 minutes)
Week 15	● **Topic:** The Question of Fidelity in Adaptations; Final Project Work ● Final project work ● **Summary**: Lecture presents foundations of postmodernism and literary and public concerns of "fidelity" in 20th and 21st c. adaptations. Where do we land after this course: is a "true" adaptation possible, or even preferable? Students will finish analyzing *Adaptation* alongside scholar Victoria de Zwaan's article on the book and movie, which she calls "a meditation on the processes of reading, storytelling, and interpretation." ● **Required Reading**: "Fidelity, Adaptation, and Meta-commentary: The Case of Susan Orlean's *The Orchid Thief* and Spike Jonze's *Adaptation*" (de Zwaan) 24 pages ● **Assignment**: Peer Response Analytical Close Reading Paper due; Reflection Ladder due

IV. Student Learning Outcomes (SLOs)

At the end of this course, students will be expected to have achieved the Quest and General Education learning outcomes as follows:

Content: *Students demonstrate competence in the terminology, concepts, theories and methodologies used within the discipline(s)*.
- Students identify the historical context of works from different time periods and places; apply knowledge of historical context to analysis of works (Content- Close Reading Discussion Boards)
- Students use specific textual evidence to develop informed arguments based in the course readings and viewings (Content- Close Reading Discussion Boards)
- Students understand and apply terminology related to the fields of Adaptation Studies, Film Studies, Literary Criticism, and Cultural Studies eg. rhetoric, text and subtext, symbolism, diction, visual rhetoric, mise-en-scene, in media res, translation, structure, frame tale, adaptation, characterization, set design, costume design, star theory. (Content- Close Reading Paper, In-Class Debate)

Critical Thinking: *Students carefully and logically analyze information from multiple perspectives and develop reasoned solutions to problems within the discipline(s).*

- Students craft and develop effective arguments related to the course's essential questions of art's form and function across mediums (Critical Thinking- Close Reading Paper, In-Class Debate)
- Students evaluate a work of art for both its intended meaning, and its effectiveness in conveying its meaning (Critical Thinking- Close Reading Paper, Close Reading Discussion Posts)
- Students understand the key types of contextual information to seek out to better understand a text, an argument, or a work of art (Critical Thinking- Research Statement)

Communication: *Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline(s).*

- Students respond to the thoughts of their peers with understanding and nuance (Communication- Close Reading Discussion Posts, Close Reading Response Paper, In-Class Debate)
- Students articulate evidence-based arguments in both written and oral communication (Communication- In-Class Debate, Research Statement)
- Students consider respectfully and thoughtfully differing opinions and viewpoints of their peers (In-Class Debate)

Connection: *Students connect course content with meaningful critical reflection on their intellectual, personal, and professional development at UF and beyond.*

- Students are able to reflect on the cultural and social context which shape their own views and modes of analysis (Connection- Research Statement, Reflection Ladder)
- Students think deeply about the impacts of art on society, and how the production and consumption of art is reflective of its relevant historical context (Connection- Close Reading Posts)
- Students consider the connections between texts, and between art in its various forms (Connection- Close Reading Posts)

V. Quest Learning Experiences

1. Details of Experiential Learning Component: In-Class Debate

The experiential learning element of this course will take the form of a prepared in-class debate. First, students will independently develop brief (250-500 words) written arguments which address the provided prompt, using evidence from course texts and information learned in lecture. Students will post these arguments to the week's discussion board; students will only be able to view classmates' posts after posting their own. Instructor and students will collaborate to determine two or more distinct, opposing positions on the subject, and each student will categorize themselves in groups corresponding to each position to form debate teams.

In class, each debate team will collaboratively create an opening argument explaining their position to be delivered verbally. During each team's opening argument, the other teams will take notes and prepare responses, and after opening arguments are completed, students will engage in an open debate on the subject.

2. Details of Self-Reflection Component: Research Statement

The self-reflection component is a research statement assignment during the early part of the semester. Students will complete a guided reflection on how the class supports their academic, professional, and personal development. Students will be asked how they can apply, analyze, and evaluate what they've learned and how they can extend it into future endeavors. Students will be asked to reflect on their original research statements at the end of the semester during the last breakout session as part of concluding discussions about the course.

VI. Required Policies

Attendance Policy
Requirements for class attendance and make-up exams, assignments, and other work in this course are consistent with university policies that can be found at:
https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx

Students Requiring Accommodation

Students with disabilities who experience learning barriers and would like to request academic accommodations should connect with the disability Resource Center by visiting https://disability.ufl.edu/students/get-started/. It is important for students to share their accommodation letter with their instructor and discuss their access needs, as early as possible in the semester.

UF Evaluations Process

Students are expected to provide professional and respectful feedback on the quality of instruction in this course by completing course evaluations online via GatorEvals. Guidance on how to give feedback in a professional and respectful manner is available at https://gatorevals.aa.ufl.edu/students/. Students will be notified when the evaluation period opens, and can complete evaluations through the email they receive from GatorEvals, in their Canvas course menu under GatorEvals, or via https://ufl.bluera.com/ufl/. Summaries of course evaluation results are available to students at https://gatorevals.aa.ufl.edu/public-results/.

University Honesty Policy

UF students are bound by The Honor Pledge which states, "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://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Counseling and Wellness Center

Contact information for the Counseling and Wellness Center: http://www.counseling.ufl.edu/ , 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

The Writing Studio

The writing studio is committed to helping University of Florida students meet their academic and professional goals by becoming better writers. Visit the writing studio online at http://writing.ufl.edu/writing-studio/ or in 2215 Turlington Hall for one-on-one consultations and workshops.

In-Class Recordings

Students are allowed to record video or audio of class lectures. However, the purposes for which these recordings may be used are strictly controlled. The only allowable purposes are (1) for personal educational use, (2) in connection with a complaint to the university, or (3) as evidence in, or in preparation for, a criminal or civil proceeding. All other purposes are prohibited. Specifically, students may not publish recorded lectures without the written consent of the instructor.

A "class lecture" is an educational presentation intended to inform or teach enrolled students about a particular subject, including any instructor-led discussions that form part of the presentation, and delivered by any instructor hired or appointed by the University, or by a guest instructor, as part of a University of Florida course. A class lecture does not include lab sessions, student presentations, clinical presentations such as patient history, academic exercises involving solely 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.

Publication without permission of the instructor is prohibited. To "publish" means to share, transmit, circulate, distribute, or provide 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. Additionally, a recording, or transcript of a recording, is considered published if it is posted on or uploaded to, in whole or in part, any media platform, including but not limited to social media, book, magazine, newspaper, leaflet, or third party note/tutoring services. 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.