Instructor and T.A. Information
Instructor: Dr. Stacy Denton
Office: HH 153
Office Phone: 519-888-4567 x39532
Office Hours: Mondays and Wednesdays, 3:00 pm-3:50 pm, Mondays 5:30-6:20 pm and by appointment
Email: sdenton@uwaterloo.ca
(Email is the best way to reach me; will receive a response within 24 hours)

Course Description (Catalogue)
A study of the relationships between written and cinematic narrative, focussing on adaptations of fiction to film and the different narrative techniques of each medium. Students will examine a range of works in both fiction and film, explore technical, theoretical, and contextual matters relating to narrative representation in fiction and in film, and develop an increased capacity to write effectively about narrative representation.

Course Description for Winter 2020
The course starts from the assumption that filmic and literary works are not “dead” objects — their meanings change as they are translated across mediums (i.e. as literary works are adapted into film) and across time (i.e. as different audiences pick up a text or a film in different historical contexts). In this way, we are going to think about the relationship that emerges within adaptation (between a literary source and a filmic interpretation) and between reader/viewer and object (whether it is a novel or film). Part of this exploration will consider the ways in which film and literature “speak” to each other — as well as to the social and historical contexts in which they are created. Students will be given the opportunity to engage with our course materials in informal and formal writing and presentation contexts.

Course Goals and Learning Outcomes – ARTS 130
Upon completion of this course, students should be able to:

A. Interpret literary and filmic texts as separate and interconnected entities;
B. Analyze the ways in which medium impacts a resulting work;
C. Understand the impact of historical contexts on works of literature and film;
D. Apply theoretical concepts of Adaptation Studies to select case studies;
E. Express their ideas in both informal and formal contexts and in both written and verbal forms.
Required Texts

*Carol*. Directed by Todd Haynes, performances by Cate Blanchett, Rooney Mara, and Sarah Paulson, Entertainment One, 2015.

Fitzgerald, F. Scott. *The Great Gatsby*. 1925. (any edition is fine, but we will refer to the Paper Mill Press edition that can be found in the bookstore)


*Howl*. Directed by Rob Epstein and Jeffrey Friedman, performances by James Franco, Todd Rotondi, and Jon Prescott, Mongrel Media, 2010.


Selected articles on LEARN and Course Reserves (UWaterloo library)

Readings Available on LEARN
All secondary sources posted on LEARN and/or library course reserves are located on our Course Schedule.

Course Requirements and Assessment

<table>
<thead>
<tr>
<th>Assessment</th>
<th>Date of Evaluation (if known)</th>
<th>Weighting</th>
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<tbody>
<tr>
<td>Essay #1: Historical Context, Genre, and Adaptation</td>
<td>Friday, Feb. 14(^{th}), 11:59 pm</td>
<td>20.00%</td>
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<tr>
<td>Essay #2: Translating Across Medium</td>
<td>Friday, March 13(^{th}), 11:59 pm</td>
<td>20.00%</td>
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<tr>
<td>Essay #3: Authenticity in Adaptation</td>
<td>Friday, March 27(^{th}), 11:59 pm</td>
<td>20.00%</td>
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<tr>
<td>Short Story and Adaptation Presentation</td>
<td>Monday, March 30(^{th}), in class</td>
<td>15.00%</td>
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<tr>
<td>Final Paper</td>
<td>Wednesday, April 8(^{th}), 11:59 pm</td>
<td>25.00%</td>
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<td>Total</td>
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Essay #1: Historical Context, Genre, and Adaptation (20%) – Friday, February 14th, 11:59 pm

Consider the works that were discussed in our first unit (Jan. 6th-Feb. 3rd). What might they tell us about the historical contexts in which the literary works were originally created (postwar USA) and the filmic adaptations that were released in the 21st century? How might the conventions of form and genre (spoken word poetry and novels vs. experimental and dramatic film) emphasize these respective contexts? You can approach this essay from any angle of your choosing, but a good place to start is to consider some thematic elements of these works, whether related to matters of identity (like gender and sexuality) or to larger social conventions surrounding issues related to consumer society, economic restructuring, family structure, etc. Regardless of how you approach the essay, remember that you will need to leave an equal amount of room to analyze both your literary and filmic works; given the length of the essay, you may find that you need to remain very focussed in your writing. Consider honing in on one or two key scenes in order to closely analyze both the literature and film of your choosing.

Requirements:
- You must discuss one work of literature and one film, and you can choose either “Howl”/Howl or Carol [Price of Salt]. Note: you can choose to discuss both set of works if you like, but it is not a requirement.
- Outside sources are not necessary, but if you do include outside information to support your points, you need to include a source (even just a web source) to substantiate your information. You can also simply refer to our class lectures, discussions, and powerpoints to support any relevant discussion of historical context, genre, etc.
- Page length is 4 pages double spaced (1000 words) in MLA citation style.

Essay #2: Translating Across Medium (20%) – Friday, March 13th, 11:59 pm

Consider our unit on Persepolis, and in particular, the relationship between autobiography, graphic novel, and animated film. As you start thinking about this paper, you might want to consider the fact that, unlike many adaptations, Satrapi is a core creator of both the novel and the film. As a result, she is an integral part of the translation across mediums of her own life story and the Iranian diaspora generally speaking. Why might she have chosen to include and/or leave out things between the novel and the film? How might these differences and similarities emphasize certain aspects of her experience and/or the diaspora of which she is part? And, finally, how might this translation create a relationship between the novel and the film?

Requirements:
- You must discuss both the graphic novel and the animated film.
- Outside sources are not necessary, but if you do include outside information to support your points, you should include a source (even just a web source) to substantiate your information. You can also simply refer to our class lectures, discussions, and powerpoints to support any relevant discussion of historical context, genre, etc.
- Page length is 4 pages double spaced (1000 words) in MLA citation style.
Essay #3: Authenticity in Adaptation (20%) – Friday, March 27th, 11:59 pm
Consider The Great Gatsby as a classic work of literature and a pop culture phenomenon. In particular, ask yourself why this novel has been adapted multiple times over the past century. What staying power does this story have for its implied audiences – for example, what themes and/or characterizations might resonate for the 1920s reader as well as the 21st century viewer? Using the filmic medium, how does Luhrmann try to emphasize these themes for this viewer? In other words, think about why Luhrmann made the choices that he did in order to remain authentic to Fitzgerald’s work, and whether or not people felt that he was successful in doing so.

Requirements:
- You must discuss Fitzgerald’s book, Luhrmann’s film, and one review of Luhrmann’s film that was not assigned for the course. If you want, you can also include a discussion of another adaptation of The Great Gatsby (but this is not a requirement!).
- Additional outside sources are not necessary, but if you do include outside information to support your points, you should include a source (even just a web source) to substantiate your information. You can also simply refer to our class lectures, discussions, and powerpoints to support any relevant discussion of historical context, genre, etc.
- Page length is 4 pages double spaced (1000 words) in MLA citation style.

Short Story and Adaptation Presentation (15%) – Monday, March 30th, in class
This presentation is the culmination of an independent group project that considers short story adaptations. Each group will be required to choose one short story and its adaptation (determined by the middle of the semester) and analyze it based on the concepts and issues that we have encountered over the course of the semester. It is ultimately up to you how you want to approach the presentation, but you need to follow these requirements:

1. Each group will be comprised of approximately 4 people;
2. Each group will be given 15 minutes for the presentation, and everyone must contribute equally;
3. Each group must implement presentation software of some sort, and you must post this presentation – along with a brief outline -- to the LEARN discussion forum devoted to this presentation;
4. As part of the presentation, you must demonstrate an analysis of the literary work in question (i.e. introducing textual evidence) and its adaptation (i.e. including a clip of less than 2 minutes long);
5. In addition to the short story and its adaptation, you must include 2 outside sources (scholarly or non-scholarly) and refer to one assigned source from the semester;
6. You must include a works cited page/slide in MLA style.
**Due dates associated with this assignment**

Monday, Feb. 10th: Groups assigned for presentation

Monday, Feb. 24th: Short Story adaptations chosen

Monday, March 23rd: Review of material and structuring of presentations

Monday, March 30th: Presentations

**Final Paper (25%) – Wednesday, April 8th, 11:59**

In lieu of a final exam, you will write a final paper that engages with Adaptation Studies from whatever angle you choose. The goal of this paper is to make connections, in some way, between **two different units (including your short story adaptation choices)** of this course and to ground this discussion in a larger scholarly context. Thus, as you approach this paper, you should think about the concepts that we discussed over the course of the semester and how you might apply them to your own analysis of primary literary and filmic texts.

*Hint: you can take your short story presentation as a starting point to develop your paper – it is absolutely acceptable to build upon the ideas and sources that you incorporated into the presentation*

**Requirements:**

- You MUST make connections between your short story adaptation texts (written and filmic) and one other unit covered in the semester. You can begin to make this connection by referring to other primary sources (films, poetry, novel, or graphic novels) and/or to the secondary sources assigned over the course of the semester. Towards this end, you will need to include the following five sources from the semester: your group’s chosen **short story and its adaptation; one other literary text and its adaptation** from the semester; **one assigned secondary source**;

- Two scholarly sources that you have found independently;

- Page length is 5 pages (1250 words) in MLA citation style.

**Course Outline**

*The instructor reserves the right to alter the course schedule as she sees fit*

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings Due</th>
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<tbody>
<tr>
<td>Jan. 6th</td>
<td>Introduction to ENGL 275 and our first unit, Historical Context, Genre, and Adaptation</td>
<td>In Class:</td>
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<td>Date</td>
<td>Topic</td>
<td>Readings Due</td>
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<td>Jan. 13&lt;sup&gt;th&lt;/sup&gt;</td>
<td>Historical Context, Genre, and Adaptation</td>
<td><strong>Description:</strong> Introduction to key themes that emerge in Adaptation Studies, including the impact of changing historical contexts on poetry, novels, and films. -Introduction to key terms; -Read and discuss “Howl” by Allen Ginsberg.</td>
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<td>Feb. 3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>Historical Context, Genre, and Adaptation</td>
<td><strong>Viewing (before Feb. 3&lt;sup&gt;rd&lt;/sup&gt;):</strong></td>
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**Viewing (before Jan. 13<sup>th</sup>):**
*Howl.* Directed by Rob Epstein and Jeffrey Friedman. (streaming through UWaterloo Media Library)

**Reading (before Jan. 13<sup>th</sup>):**
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<th>Date</th>
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|            | **Feb. 10th**                                   | **Translating Across Medium**  
**Description:** An emphasis on the translations that occur as works are reimagined across mediums, in this case, from a graphic novel to an animated film.  
**Viewing (before Feb. 10th):**  
*Persepolis*. Directed by Vincent Paronnaud and Marjane Satrapi.  
**Readings (before Feb. 10th):**  
**In Class:** Groups for Presentation are assigned. |
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<td><strong>Writing: Essay #1, Historical Context, Genre, and Adaptation</strong> (due on Friday, Feb. 14th, 11:59 pm)</td>
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<td><strong>In Class:</strong> Short Story/Adaptation Choices Due</td>
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|            | Description: Studying the ways in which classic literary texts are adapted into film and the reception of these adaptations by audiences and critics. | **Readings (before class on March 9th):**  
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<th>Readings Due</th>
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<td><strong>Writing: Essay #2, Translating Across Medium</strong>&lt;br&gt;(due on Friday, March 13th, 11:59 pm)</td>
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<tr>
<td>March 23rd</td>
<td>Break/Review/Presentation Preparation and Looking Forward to Final Paper&lt;br&gt;&lt;br&gt;&lt;strong&gt;Description:&lt;/strong&gt; Revisiting some key concepts and discussions introduced over the course of the semester in order to prepare for the short story and adaptation presentation and the final paper.&lt;br&gt;&lt;br&gt;<strong>Reading:</strong> Short Story of choice&lt;br&gt;<strong>Viewing:</strong> Adapted Short Story&lt;br&gt;<strong>Writing:</strong> Essay #3, Authenticity in Adaptation&lt;br&gt;(due on Friday, March 27th, 11:59 pm)</td>
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<tr>
<td>March 30th</td>
<td>Short Story and Adaptation Presentations</td>
<td><strong>Writing:</strong> Outline of presentation material, works cited page, posted presentation to LEARN.</td>
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<tr>
<td>Final Paper</td>
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<td><strong>Due on</strong> Wednesday, April 8th, 11:59 pm</td>
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**Attendance Policy**
You may have already noticed that I am not including participation or attendance in the grading scheme for this course. However, I want to emphasize that being present (either physically during class meetings or virtually via online forums and discussion boards) is a major part of this class. This course will require you to engage with its material in a thoughtful and analytic manner, both independently and in a group setting, and our class meetings will be set up to foster this level of activity. So, although I am not going to grade you on attendance or participation, it is important to keep in mind that lectures, discussions, and in-class activities will give you access to a deeper understanding of the nuances of this material, and will be most helpful as you work on the essays and presentation that you will be graded on.
On a side note: due to the seminar-like nature of the course, I will know who does and does not attend class. While I will not penalize you for not showing up, I think it is fair to note that I also will not be inclined to offer extensions on paper deadlines (for example) unless you have formal documentation from the university. On the other hand, if you are regularly attending class and are putting in a solid effort, I tend to be lenient with due dates (except for the presentation, for obvious reasons), especially if you give me a heads up that you will need a couple of extra days to complete an assignment.

If you know that you will miss a class (i.e. due to sickness, family emergency, unforeseen circumstances, etc.), please get in touch with me via email as soon as you can. If you have a serious medical or family emergency that will require you to miss several class sessions and/or delay your coursework, it would be a great idea to get documentation that helps explain your situation. This documentation is simply a way of ensuring that you will receive no penalties from me or any other professor during a time when you need extra rest and recovery – think of it as a kind of “insurance policy” for your academic work during times of hardship.

Group Work
In some form, group work will occur in every single class meeting and online. Although I understand that some people are quieter than others, all students will be required to participate in small group settings to the best of their ability.

Assignment Submissions
All assignments must be submitted in various forms through our LEARN course management site. You will receive grades and feedback through LEARN and/or email, but the grade book is not set up for this course, so you will need to independently keep track of your marks and feedback unless the grade book is set up to keep track of your progress.

Late Work
A “late work” is defined as an assignment that is handed in after a deadline and is not cleared with me. The late submission policy is based on Rolling Grade Deductions: 1/3 a letter grade per day that a paper is turned in after the due date. For example, if you write a “B+” paper but hand it in 2 days after the due date, you will now receive a “B-.” All essays are subject to this policy, and the presentation is an automatic fail if you do not complete it on the day that it is due.

*Important*: If you find that you are having a hard time meeting a deadline, please contact me ASAP so that we can discuss your situation. Speaking with me doesn’t guarantee an extension, but at the same time, I understand that things can arise that make meeting a particular deadline difficult, so please do not hesitate to get in touch. YOU DO NOT NECESSARILY NEED A NOTE from a doctor, the university, etc., but as mentioned above, if you know that you are having a serious medical and/or personal issue that will impact your academic work, it is an excellent idea to speak to the proper people and receive the necessary documentation.

Grading
If at any point you are unhappy with your grade or have further questions about feedback, do not hesitate to email or speak with me after class so that we can set up an appointment to discuss your
concerns!! I feel that I am an approachable person, and I would never hold a grudge against a student who may not be happy with their grade (or the course content for that matter).

I will give you letter grades on your assignments, and based on Waterloo's grading system, here is a breakdown of the numerical value associated with each letter grade:

A+  95; A  89; A-  83; B+  78; B  75; B-  72; C+  68; C  65; C-  62; D+  58; D  55; D-  52; F+  46; F  38; F-  32

**Information on Plagiarism Detection**
We will not use plagiarism detection technology in this course.

**Electronic Device Policy**
Electronic devices (laptops, phones, tablets) are *encouraged* in this course. Often, I will ask the class to look things up online and post your findings for the class. Also, you may find that as certain topics and ideas arise during class discussion that you want to look something up in order to supplement what is going on within the classroom. If you will be using a cellphone for these activities, be sure to turn off the ringer on your cellphone at the start of each class. However, and this is important: you need to be respectful of this policy! If you find that it is just too difficult to have your device in hand and not use it to check email, facebook, instagram, etc., please leave it at home or in your bag.

Exceptions: Emergencies sometimes come up which will require you to have your phone out just in case whoever needs to reach you can easily do so. In this case, just let me know that you are currently experiencing this situation and, if your phone rings, please leave the classroom to talk.

**Institutional-required statements for undergraduate course outlines approved by Senate Undergraduate Council, April 14, 2009**

**Academic Integrity**
In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo Academic Integrity webpage and the Arts Academic Integrity webpage for more information.

**Discipline**
A student is expected to know what constitutes academic integrity, to avoid committing academic offences, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the Undergraduate Associate Dean. When misconduct has been found to have occurred, disciplinary penalties will be imposed under Policy 71 – Student Discipline. For information on categories of offenses and types of penalties, students should refer to Policy 71 - Student Discipline. For typical penalties check Guidelines for the Assessment of Penalties (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/guidelines/guidelines-assessment-penalties).
Grievance
A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70 - Student Petitions and Grievances, Section 4 (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-70). When in doubt, please be certain to contact the department’s administra
tive assistant who will provide further assistance.

Appeals
A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals (https://uwaterloo.ca/secretariat-general-counsel/policies-procedures-guidelines/policy-72).

Note for Students with Disabilities
The AccessAbility Services office, located on the first floor of the Needles Hall extension (NH 1401), collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the AS office at the beginning of each academic term.

Mental Health Support
All of us need a support system. The faculty and staff in Arts encourage students to seek out mental health support if they are needed.

On Campus
- Counselling Services: counselling.services@uwaterloo.ca / 519-888-4567 ext. 32655
- MATES: one-to-one peer support program offered by Federation of Students (FEDS) and Counselling Services
- Health Services Emergency service: located across the creek form Student Life Centre

Off campus, 24/7
- Good2Talk: Free confidential help line for post-secondary students. Phone: 1-866-925-5454
- Grand River Hospital: Emergency care for mental health crisis. Phone: 519-749-4300 ext. 6880
- Here 24/7: Mental Health and Crisis Service Team. Phone: 1-844-437-3247
- OK2BME: set of support services for lesbian, gay, bisexual, transgender or questioning teens in Waterloo. Phone: 519-884-0000 extension 213

Full details can be found online on the Faculty of Arts website Download UWAtwaterlo and regional mental health resources (PDF)
Download the WatSafe app to your phone to quickly access mental health support information

Academic freedom at the University of Waterloo
Policy 33, Ethical Behaviour states, as one of its general principles (Section 1), “The University supports academic freedom for all members of the University community. Academic freedom carries with it the duty to use that freedom in a manner consistent with the scholarly obligation to base teaching and research on an honest and ethical quest for knowledge. In the context of this
policy, 'academic freedom' refers to academic activities, including teaching and scholarship, as is articulated in the principles set out in the Memorandum of Agreement between the FAUW and the University of Waterloo, 1998 (Article 6). The academic environment which fosters free debate may from time to time include the presentation or discussion of unpopular opinions or controversial material. Such material shall be dealt with as openly, respectfully and sensitively as possible.” This definition is repeated in Policies 70 and 71, and in the Memorandum of Agreement, Section 6.

The Faculty of Arts acknowledges that we live and work on the traditional territory of the Attawandaron (Neutral), Anishinaabeg, and Haudenosaunee peoples. The University of Waterloo is situated on the Haldimand Tract, the land promised and given to the Six Nations that includes ten kilometers on each side of the Grand River.