Honors 185C: The Art of Literary Adaptation (Fall 2016)
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Office hours: Tuesday 4:15-5:30pm; Wednesday 9-10:30am; and by appointment

Texts
* available through UVM bookstore; name or term in bold designates identification of source under Daily Reading
(1) Susan Orlean, The Orchid Thief
Publisher: Ballantine Books
(2) Linda Seger, The Art of Adaptation: Turning Fact and Fiction into Film
(3) Shakespeare, Hamlet
(4) Tom Stoppard, Rosencrantz and Guildenstern are Dead
(5) Annie Proulx et al., Brokeback Mountain: Story to Screenplay
(6) Charlie Kaufman, Adaptation: the Shooting Script
(7) Course Packet
(8) class Handouts / postings to Blackboard / video Screenings: as listed on syllabus or otherwise announced
* Please note another book (a play): Bryony Lavery, Frozen
This text was not available when I first put in the book order. Now it is available. But a new copy is much more expensive than a used one you might get through Amazon.com or something similar. So I think it’s easier (cheaper) for you to get a copy that way.

Requirements (for fuller descriptions, see Blackboard under “Syllabus and Requirements”)

(1) Course Writing: specific guidelines (topics, due dates, etc.) as announced (80%)
   a) Creative Work (40%)
   b) Critical / Analytical Writing (40%)
(2) Participation (20%)

DAILY READINGS (what is listed is what will be covered in class on that day)

8/30 Course Introduction: a short exercise on storytelling through adaptation

INTRODUCTORY UNIT: Adaptation as Creative and Critical Practice—a beginning

9/1 Finding a Story / Telling a Story
Packet Basics of Storytelling
Seger ch. 5
HOMEWORK (1-pt) your Harris Burdick “mystery” as a story concept

9/6 The character(s) in the story; the story of the character(s)
Seger ch. 6
Blackboard
b) Course Materials / Assignments / Pitch Portfolio
   (i) Pitch / Filmmaking
   (ii) Pitch Example: the Death of Falstaff
9/8 Interpretation via adaptation: two examples of biblical adaptation


**Packet**
- a) Biblical texts: Genesis 1; Matthew 2:1-12
- b) Andrew Barnaby, “Reading Films as Acts of Reading”
- c) Howard Schwartz, “Reimagining the Bible”

9/13 The range of adaptive strategies

**Packet** Thomas Leitch, “Between Adaptation and Allusion” (Leitch’s presentation is based on film-adaptation, but the same basic strategies apply to all media)

**HOMEWORK (2-pt)** thinking back to what we’ve covered as different kinds of adaptive strategies

9/15 Adaptation and New Media

**Packet** Siobhan O’Flynn, Epilogue to A Theory of Adaptation

**Blackboard** Course Materials / Readings and What-Not / Pride and Prejudice Meets Modern Technology

Lizzie Bennet Diaries, episodes 1-10, 27

Jane Austen, Pride and Prejudice, chs. 1-8; the PDF of Austen’s novel—the link is posted on Blackboard (individual chapters); feel free to read an actual book if you have one

* I do want you to read the Austen material even if you already know the story because I want you to consider the specific process of adaptation involved in the creation of the web episodes, and if you don’t re-read you may not remember the details of the original

9/16 Critical Writing #1 (due by 5pm)

**UNIT ONE: Varieties of Film Adaptation**

9/19 **Screening** Woody Allen, Shadows and Fog

9/20 Re-vision: seeing one’s own work in a new light

**Packet** Woody Allen, Death (a play)

**HOMEWORK (1-pt)** a brief overview of the changes Allen made in adapting his play into a film

9/22 Shadows and Fog

**Packet** Plato, “The Myth of the Cave”

Seger Chs. 2 & 7

9/27 Brokeback Mountain 1

**Proulx** Annie Proulx, “Brokeback Mountain” (the short story)

RECOMMENDED re-reading: Seger Ch. 6

9/29 Brokeback Mountain 2

**Proulx** Larry McMurty and Diana Ossana, Brokeback Mountain (the screenplay)

Seger Ch. 1

10/3 **Screening** Ang Lee, Brokeback Mountain

10/4 Brokeback Mountain 3

**Proulx** Annie Proulx, “Getting Movied”; Larry McMurty, “Adapting Brokeback Mountain”; Diana Ossana, “Climbing Brokeback Mountain”

**HOMEWORK (2-pt)** the evolution—from short-story to film

10/6 Adaptation and the question of fidelity

**Packet** Thomas Leitch, “Literature vs. Literacy”

10/11 *The Orchid Thief* 1 / Orlean pp. 3-152
10/13 *The Orchid Thief* / Orlean pp. 153-282

10/17 **Screening** Spize Jonze, *Adaptation*

10/18 **Adaptation** 1
*Kaufman* *Adaptation*—the Shooting Script

10/20 **Adaptation** 2
*Seger* Ch. 3
**Blackboard** Course Materials / Readings and What-Not / Susan Orlean: Adapting and “Adaptation”—an interview with Susan Orlean
*Kaufman*
Rob Field: “Q & A with Charlie Kaufman and Spike Jonze”
Robert McKee, “Critical Commentary

**UNIT TWO: Hamlet(s)**

10/25 *Hamlet* Acts I-III

10/27 *Hamlet* Acts IV-V
*Packet*
a) Sources of *Hamlet*: Saxo Grammaticus and Belleforest
b) T. S. Eliot, “Hamlet and His Problems”
c) Brian Vickers, “Shakespeare at Work: the Author Transforms His Sources”

**HOMEWORK (1-pt)** a list of changes Shakespeare made to his sources

11/1 *Rosencrantz and Guildenstern are Dead* 1
*Stoppard* Act 1
*Seger* Ch. 8
**Handouts** “The Skinhead Hamlet”; “IMs of Romeo and Juliet”; “A Fast-food Shakespeare”

11/3 *Rosencrantz and Guildenstern are Dead* 2
*Stoppard* Act 2
**HOMEWORK (2-pt)** scene analysis—how does Act 2 of *R & G* rework *Hamlet*?

11/8 *Rosencrantz and Guildenstern are Dead* 3
*Stoppard* Act 3
*Packet* from *Tom Stoppard in Conversation*; “Existentialism”
**RECOMMENDED re-reading:** *Seger* Ch. 7

11/9 **Screening** *Party Down* (select episodes)

11/10 Writing Workshop: Partying Down at Elsinore

**UNIT THREE: Based on a True Story**

11/15 **Adaptation** vs. Plagiarism?
*Lavery* *Frozen* (full play)
*Packet* Malcolm Gladwell, “Something Borrowed”
**RECOMMENDED re-reading:** *Seger* Ch. 3

11/17 Creating a story from a source-text
*Packet* Thomas Leitch, “Based on a True Story”
11/18 DRAFT of Critical Writing #2 (due by 5pm)—IF you want the opportunity to revise

11/29 Group Story-Design
Packet David Grann “True Crime” OR “The Chameleon” (as assigned to groups)
HOMEWORK (1-pt) TBA

12/1 Group work

12/2 Critical Writing #2 (due by 5pm)

12/6 Group work

12/7 Final submission for Party Down: Elsinore

12/8 Group presentations

End-of-term due dates for other assigned work

Monday, December 12th (5pm): prospectus on adaptation of The Orchid Thief
Friday, December 16th (5pm): any final revisions of previously submitted work