

Honors 185C: The Art of Literary Adaptation (Fall 2016)

Andrew Barnaby / 420 Old Mill / 656-4151 / andrew.barnaby@uvm.edu

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

ISBN-10: 044900371X / ISBN-13: 978-0449003718

(2) Linda **Seger**, *The Art of Adaptation: Turning Fact and Fiction into Film*

Publisher: Owl Books ISBN-10: 0805016260 / ISBN-13: 978-0805016260

(3) Shakespeare, **Hamlet**

Publisher: Norton ISBN-10: 0393929582 / ISBN 13: 978-0-393-92958-4

(4) Tom **Stoppard**, *Rosencrantz and Guildenstern are Dead*

Publisher: Grove Press ISBN-10: 0802132758 / ISBN-13: 978-0802132758

(5) Annie **Proulx** et al., *Brokeback Mountain: Story to Screenplay*

Publisher: Scribner ISBN-10: 0743294165 / ISBN-13: 978-0743294164

(6) Charlie **Kaufman**, *Adaptation: the Shooting Script*

Publisher: New Market Press ISBN-10: 1557045119 / ISBN-13: 979-1557045118

(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*

Publisher: Dramatists Play Service ISBN-10: 082221945X / ISBN-13: 978-0822219453

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

Seeger 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)

Seeger ch. 6

Blackboard

a) Course Materials / Readings and What-Not / Susan Orlean: "Orchid Fever"

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

Handouts Nancy Willard, “In Praise of ABC”; T. S. Eliot, “Journey of the Magi”

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”

Seeger Chs. 2 & 7

9/27 Brokeback Mountain 1

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

RECOMMENDED re-reading: Seeger Ch. 6

9/29 Brokeback Mountain 2

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

Seeger 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* 2 / **Orlean** pp. 153-282

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

10/18 *Adaptation* 1

Kaufman *Adaptation*—the Shooting Script

10/20 *Adaptation* 2

Seeger 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

Seeger 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: Seeger 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: Seeger 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