Honors 186C: The Art of Literary Adaptation (Spring 2019)
Andrew Barnaby / 420 Old Mill / 656-4151 / andrew.barnaby@uvm.edu
Office hours: Thursday 3:30-5:30pm; and by appointment

**Texts**
*available through UVM bookstore; name or term in bold designates identification of source under Daily Reading*

(1) Linda Seger, *The Art of Adaptation: Turning Fact and Fiction into Film*
(2) Shakespeare, *Hamlet*
(3) Tom Stoppard, *Rosencrantz and Guildenstern are Dead*
(4) Annie Proulx et al., *Brokeback Mountain: Story to Screenplay*
(5) **Course Packet**
(6) class **Handouts** / postings to **Blackboard** / video **Screenings**: as listed on syllabus or otherwise announced

**Requirements**

(1) Course Writing: specific guidelines (topics, due dates, etc.) as announced (80%)
   a) Creative Work (50%)
   b) Critical / Analytical Writing (30%)
(2) Participation (20%)

**Course Schedule** (what is listed is what will be covered in class on that day)

* for readings from Course Packet: numbers in brackets refer to the packet page numbers, which are provided in the lower right corner for all pages

**INTRODUCTORY UNIT: Adaptation as Creative and Critical Practice**

1/17 Adaptation, Appropriation, Allusion: A Spectrum of Intertextual Possibilities
   **Packet**
   a) Julie Sanders, Introduction to *Adaptation and Appropriation* [5-12]
   b) Thomas Leitch, from *Film Adaptation and Its Discontents* [13-15]
**Handouts** Nancy Willard, “In Praise of ABC”; Genesis 1-2

1/22 Biblical Adaptation Yet Once More (Beyond Allusion)
**Handouts** T. S. Eliot, “Journey of the Magi”; Matthew 2:1-12
**Packet** John Dominic Crossan, “A Tale of Two Gods” [16-30]
**Seger** ch. 6

1/23 **Screening**—*The Secret Life of Walter Mitty*

1/24 Finding a Story / Telling a Story
**Blackboard** James Thurber, “The Secret Life of Walter Mitty”
**Seger** ch. 5
UNIT ONE: Adapting a play

1/29 Hamlet Acts 1-2

1/31 Hamlet Act 3
Seger Ch. 2

2/5 Hamlet Acts 4-5
Packet
- Sources of Hamlet: Saxo Grammaticus and Belleforest [31-48]
- T. S. Eliot, “Hamlet and His Problems” [49-51]

2/7 No Class; Group Work on “Orchid Fever” (the original New Yorker story on which The Orchid Thief is based)

2/12 What story/stories did you find?
Packet Robert McKee, “The Substance of Story” [52-64]; “Character” [67-73]

2/14 Comic adaptation: Rosencrantz and Guildenstern are Dead
Stoppard Act 1
Packet Robert McKee, “The Problem of Comedy” [64-66]

2/19 Stoppard Act 2

2/21 Stoppard Act 3
Seger Ch. 8

2/26 Packet “Existentialism” [74-78]
Seger Ch. 7

2/27 Screening Party Down (select episodes)

2/28 Workshop: Partying Down at Elsinore

3/5 TOWN MEETING

3/7 discuss writing

Spring Break

UNIT TWO: Adapting fiction

3/19 Proulx Annie Proulx, “Brokeback Mountain” (the short story)

3/21 Proulx Larry McMurty and Diana Ossana, Brokeback Mountain (the screenplay)
Seger Ch. 1

3/25 Screening Ang Lee, Brokeback Mountain

3/28 Applying lessons learned
**Packet** Andre Dubus, “Killings” [101-10]

4/2 Workshop: creating a film concept for “Killings”
Recommended: review material from Seger and / or McKee about creating a film story

4/3 **Screening** *In the Bedroom*

4/4 discuss *In the Bedroom*

**UNIT THREE: Adapting non-fiction**

4/9 In-class viewing: an episode of *Law and Order*

4/11 the Detective Story
**Packet** Tzvetan Todorov, “The Typology of Detective Fiction” from *The Poetics of Prose* [111-16]
**Handout** Michael Eaton, from *Chinatown*

4/16 Creating a detective story from a source-text
**Packet** David Grann
   a) “True Crime” [118-31]
   b) “The Chameleon” [132-70]
**Seger** Ch. 3

4/18 No Class; Group Work

4/23 & 4/25 Group Work

4/30 discuss how to adapt *The Orchid Thief*

5/3 last day of class: final thoughts