

**ENG 3675-003 – Adaptation**  
**OU Fall 2018 CRN: 44746**  
**English Dept. 4 Credits**  
**Wednesday 6:00 – 9:50 pm**  
**Location: 173 SFH**

**Dr. Charlie M. Meyers**  
**Office: 169 Dodge Hall**  
**Phone: 248-370-2250 / Eng. Dept.**  
**Email: [meyers2@oakland.edu](mailto:meyers2@oakland.edu)**  
**Ofc Hrs: Wednesday 4:30-5:30**

**Email Policy:** Email is the best way to contact me. I will do my best to respond within 24 hours, during business hours, on week days. Please do not expect an immediate response after hours or on weekends, and please follow the rules of [Netiquette](#) when communicating with me or your classmates.

**Course Description:** Examination of how works of fiction and drama are transformed into film, including focus on creative and industrial practice. Satisfies the university general education requirement in knowledge applications integration area. Prerequisite for knowledge applications integration: completion of the university general education requirement in the literature knowledge exploration area.

**Prerequisite:** WRT 160 or equivalent with a grade of 2.0 or higher. Satisfies the university general education requirement in knowledge applications integration area. Prerequisite for knowledge applications integration: completion of the university gen. ed. requirement in the literature knowledge exploration area.

#### **Required Texts and Support Materials:**

Joseph Conrad, *Heart of Darkness*, Illustrations: Matt Kish, Tin House Books, 978-1935639664\*  
Shakespeare, *Macbeth: Cambridge Edition*, 978-1107615496 or free at: <http://shakespeare.mit.edu>  
Cain, James M., *Double Indemnity*, Vintage, 978-0679723226\*  
Mary Shelley, *Frankenstein*, Penguin Classics, 978-0143105039\*  
Philip K. Dick, *Do Androids Dream of Electric Sheep*, Del Ray, 978-0345404473\*  
Isaac Asimov, *I, Robot*, Spectra, 978-055332563\* (\*ordered through bookstore)

**Check for:** Additional readings/PDFs, Keynote presentations and/or websites posted to Moodle.

#### **Recommended Texts:**

*Rossum's Universal Replicas* (2017) – Christopher Conlon, 979-1629331256 or \$3 on Kindle  
*Rossum's Universal Robots* (1923) – Karel Capek, OU Library: PG5038.C3 R6  
*Understanding Comics* – Scott McCloud, ISBN: 978-0060976255  
*A Short Guide to Writing about Movies*, 7<sup>th</sup> ed. – Timothy Corrigan, ISBN: 978-0-205-66895-3

#### **Reading/Viewing Requirements:**

- Readings assigned on the syllabus are to be completed **before class** on the date indicated.
- In order to facilitate our discussions, it is recommended that you take notes while reading or viewing a film, in order to a) document your responses or reactions, b) note any questions that arise, c) not forget an idea that might prove useful for a later assignment or class discussion, or d) to recall specifics such as characters' names, locations, the order of scenes, etc.

#### **Useful URLs:**

<http://shakespeare.palomar.edu/> (Mr. William Shakespeare and the Internet)  
<http://www.fathom.com/course/28701907/index.html> (American Film Institute site: Modern Film Adaptations of Shakespeare)

## Learning Outcomes:

### Knowledge Exploration Area – Arts: The student will demonstrate:

- knowledge of cultural or historic artistic traditions in visual, auditory, movement, theatrical, or cinematic art
- knowledge of the role of art as critical commentary on society and as an aesthetic expression of experience

**U.S. Diversity** – The student will demonstrate knowledge of how diverse value systems and societal structures are influenced by at least two of the following: race, gender, ethnicity

**Cross-Cutting Capacities:** This course addresses the cross-cutting capacity of critical thinking.

### Grade Distribution:

2 Essays	@ 100	200 points
2 Discussion Questions	@ 50	100 points
Final Exam or Option		100 points

### Grading

As of Fall 2018, Oakland University uses a letter grade scale (previously a 4-point scale).

- A: Comprehensive mastery of all objectives and required content, critical and higher-level thinking, original and creative work, sound use and development of writing abilities
- B: Competent, thorough coverage of basic content and concepts, adequate use and development of writing abilities
- C: Slightly below average work, has met minimum basic requirements but with difficulty
- D: Has not met many requirements of assignments/course, has significant difficulties in many areas
- F: No credit—Has not completed most requirements and has not officially withdrawn from course before drop date



### OU GRADING SCALE

SCALE AS OF FALL 2018	OLD SCALE
A	4.0
A-	3.7
B+	3.3
B	3.0
B-	2.7
C+	2.3
C	2.0
C-	1.7
D+	1.3
D	1.0
F	0.0

## Classroom and University Policies

### Attendance Policy:

- By their very nature, film courses require a significant commitment in terms of time and effort. They are not, as some students have learned the hard way, courses in which one merely watches movies solely for their entertainment value.
- This course adheres to the [OU Excused Absence Policy](#). For absences not covered by this policy, students will be allowed 2 unexcused absences during the term. Each absence after that will lower your final grade one half point; for example, a 4.0 would drop to 3.5, etc.

**Class Participation:** My preferred style of teaching could best be described as a seminar – a course in which a group of students engaged in study and research, guided by a faculty member, meets regularly to exchange information and hold discussions. Therefore:

- Our classroom should be a space where everyone feels safe and welcome to share ideas.
- A significant portion of class meetings will be devoted to lecture/discussion.
- Your attentiveness to, as well as your participation in, these discussions is expected.
- You are welcome to bring laptops, tablets, and cell phones to class, but please make sure to turn phones on silent or vibrate. Also, please use these devices only for note taking.
- Respecting others also means avoiding behaviors that are disruptive to the class, including (but not limited to) talking, texting or scrolling on cell phones, listening to iPods or similar devices, playing videogames or Facebooking on a laptop/tablet, or doing work for another class.
- If I observe disrespectful or disruptive behaviors, I will give you two warnings throughout the semester. After that, I may ask you to leave class and take an absence for the day.
- In order to facilitate discussions, **each student is required to post a minimum of one critical question based on two of the assigned readings throughout the term. Questions must be posted to Forums, on the course website, by noon of the assigned date on the syllabus.** (For example, questions on Stam's article are due by noon on Tuesday, Sept. 14<sup>th</sup>.)
- These posted discussion questions should be open-ended, invite counter-arguments, and are expected to be well informed and contextualized in approximately 1 or 2 paragraphs. For example: you might want to put your interpretation of a specific scene to the test (describe it as precisely as possible), or challenge a particular claim from the reading assignments (citing the relevant passage).
- All members of the class should review the discussion questions prior to class meetings.

**Academic Conduct:** All members of the academic community at Oakland University are expected to practice and uphold standards of academic integrity and honesty. Academic integrity means representing oneself and one's work honestly. (See OU's Academic Conduct Regulations and the Student Code of Conduct for more information.)

- **Cheating** includes using materials such as books and/or notes when not authorized by the instructor, copying from someone else's paper, helping someone else copy work, substituting another's work as one's own, theft of exam copies, falsifying data or submitting data not based on the student's own work on assignments, or other forms of misconduct on exams.
- **Plagiarism** is using someone else's work or ideas without giving that person credit; by doing this, students are, in effect, claiming credit for someone else's thinking. Both direct quotations and paraphrases must be documented. Buying a paper or using information from the World Wide Web or Internet without attribution and handing it in as one's own work is also plagiarism. Clear cases of plagiarism will result in a failing grade for the assignment, and possibly for the course as a whole. If you are uncertain about how to integrate a particular source into your work, please check

with me or with someone in the OU Writing Center.

### **Accommodation and Special Consideration**

Oakland University is committed to providing everyone the support and services needed to participate in their courses. Students with disabilities who may require special accommodations should make an appointment with campus [Disability Support Services](#) (DSS). If you qualify for accommodations because of a disability, please submit to your professor a letter from Disability Support Services in a timely manner so that your needs can be addressed. DSS determines accommodations based on documented disabilities. Contact DSS at 248-370-3266 or by e-mail at [dss@oakland.edu](mailto:dss@oakland.edu).

For information on additional academic support services and equipment, visit the [Study Aids](#) webpage of Disability Support Services website. (Link to Disability Support Services website: <https://www.oakland.edu/dss/>)

### **Religious Observances**

Student should discuss with professor at the beginning of the semester to make appropriate arrangements. Although Oakland University, as a public institution, does not observe religious holidays, it will continue to make every reasonable effort to help students avoid negative academic consequences when their religious obligations conflict with academic requirements. See The [OU Diversity Calendar](#) for more information. (<https://www.oakland.edu/diversity/calendar/>)

### **Preferred Name/Pronoun**

If you do not identify with the name that is listed with the registrar, please notify me so that I may appropriately amend my records. In addition, if you prefer to go by a different pronoun, please inform me.

### **Sexual Misconduct**

Faculty and staff are responsible for creating a safe learning environment for our students, and that includes a mandatory reporting responsibility if students share information regarding sexual misconduct/harassment, relationship violence, or information about a crime that may have occurred on campus with the University. In such cases, the professor will report information to the campus' Title IX Coordinator (Chad Martinez, [chadmartinez@oakland.edu](mailto:chadmartinez@oakland.edu) or 248-370-3496). Students who wish to speak to someone confidentially can contact the OU Counseling Center at 248-370-3465. Additionally, students can speak to a confidential source off-campus 24 hours a day by contacting Haven at 248-334-1274.

### **Add/Drops**

The university policy will be explicitly followed. It is the student's responsibility to be aware of [deadline dates for dropping courses](#) and officially drop the course. (Link to deadlines for dropping courses: <https://www.oakland.edu/registrar/registration/dropornot/>)

### **Faculty Feedback: OU Early Alert System**

As a student in this class, you may receive "[Faculty Feedback](#)" in your OU e-mail if your professor identifies areas of concern that may impede your success in the class. Faculty Feedback typically occurs during weeks 2-5 of the Fall and Winter terms, but may also be given later in the semester and more than once a semester. A "Faculty Feedback" e-mail will specify the area(s) of concern and recommend action(s) you should take. Please check your OU email account regularly as that is where it will appear. This system is to provide early feedback and intervention to support your success. (Link to Faculty Feedback for students: <https://www.oakland.edu/advising/faculty-feedback/>)

## Emergency Preparedness

In the event of an emergency arising on campus, the Oakland University Police Department (OUPD) will notify the campus community via the emergency notification system. The professor of your class is not responsible for your personal safety, so therefore it is the responsibility of each student to understand the evacuation and “lockdown” guidelines to follow when an emergency is declared. These simple steps are a good place to start:

- OU uses an emergency notification system through text, email, and landline. These notifications include campus closures, evacuations, lockdowns and other emergencies. Register for these notifications at [oupolice.com](http://oupolice.com).
- Based on the class cellphone policy, ensure that one cellphone is on in order to receive and share emergency notifications with the professor in class.
- If an emergency arises on campus, call the OUPD at (248) 370-3331. Save this number in your phone, and put it in an easy-to-find spot in your contacts.
- Review protocol for evacuation, lockdown, and other emergencies via the classroom’s red books (hanging on the wall) and [oupolice.com/emergencies](http://oupolice.com/emergencies).
- Review with the professor and class what to do in an emergency (evacuation, lockdown, snow emergency).

**Violence/Active Shooter:** If an active shooter is in the vicinity, call the OUPD at (248) 370-3331 or 911 when it is safe to do so and provide information, including the location and number of shooter(s), description of shooter(s), weapons used and number of potential victims. Consider your options: [Run](#), [Hide](#), or [Fight](#).

## Final Exam Options:

As opposed to sitting for a traditional essay exam, students have the option to a) select a major scene from a Shakespeare play (a list of specific plays will be decided by the class) and adapt it to another time and place, or b) design a project (a paper, a film, a multi-media presentation, etc.) dealing with the topics, issues and/or works that we have studied this term. (Adaptations not dealt with in class must be approved by instructor.)

Students opting to develop projects may work alone, or in collaboration with others, but keep in mind that all members of a group will share the same grade. (Generally, groups should be limited to three or perhaps four participants, but depending on the project, this is negotiable.)

Those who wish to exercise the option to design a project will be required to submit a formal proposal for approval. It should clearly outline the details of the project and identify all of those involved. In order to evaluate the proposals, and provide feedback, they must be submitted no later than the **sixth week** of class.

**A Note about Readings:** While I would like everyone to read *all* of the assigned materials, I will expect that everyone has read those texts indicated by an asterisk (\*). Other readings will be assigned, and discussion questions will be prepared and presented to the class by the assigned students.

**Important Dates:** [http://www.oakland.edu/important\\_dates](http://www.oakland.edu/important_dates)

**Course Schedule:** The schedule below indicates class dates and specific topical material to be covered, and reading assignments. The instructor reserves the right to make adjustments to this schedule.

**Day/Date/Week      Readings/Screenings/Assignments**

Wed 9/5 1 Introduction to course / review syllabus  
Discuss options for adaptation final exam  
Overview: Basic Film Terms (PDF on Moodle)

**Screen:** *The War at Home* (Brown & Silber, 1979)

Wed 9/12 2 **Readings:**  
Joseph Conrad: *Heart of Darkness* – Illustrated by Matt Kish  
Scott McCloud: *Understanding Comics* excerpt  
Matt Kish – Instructor’s email exchanges with the illustrator

**Keynote:** *Heart of Darkness*

**Additional Materials:**

Welles, Orson. Screenplay: *Heart of Darkness*, 1939 (PDF)  
Coppola, Francis Ford. Screenplay: *Apocalypse Now*, 1975 (PDF)

**Begin Screening:** *Apocalypse Now* (Francis Ford Coppola, 1979)

Wed 9/19 3 **Readings on Adaptation:**  
Linda Hutcheon: Introduction to *A Theory of Adaptation*  
Robert Stam: Beyond Fidelity  
Jack Boozer – Introduction to *Screenplay and Authorship*

**Complete Screening:** *Apocalypse Now*

**Readings on *Apocalypse Now*:**

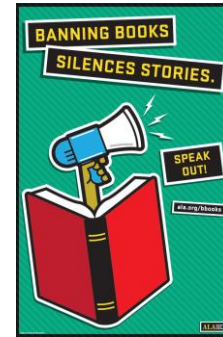
Haig Bosmajian – Introduction and The Language of War  
Keith Solomon: The Spectacle of War and the Specter of “The Horror?”  
Louis Greiff: Conrad’s Ethics and Margins of *Apocalypse Now*

**Additional Materials:**

†Coppola, Eleanor. *Notes*. New York: Simon & Schuster, 1979.  
James Naremore: *Hearts of Darkness – Joseph Conrad and Orson Welles*  
(Detailed discussion of Welles 1939 script based on Conrad’s novel)  
Donald M. Whaley: *Adaptation Studies and the History of Ideas: The Case of *Apocalypse Now**  
Bahr, Hickenlooper & Coppola, dir. *Hearts of Darkness: A Director’s Apocalypse*.  
Documentary. American Zoetrope, 1991.

Sept 23 – 29

**Banned Books Week –  
Celebrate your freedom to read!**



Wed 9/26 4

**Readings:**

William Shakespeare: *Macbeth*  
(available at: Shakespeare.mit.edu)

**Screen:**

*Shakespeare Uncovered* (PBS Series – Season #1)  
Clips from various productions of *Macbeth*

**Keynotes:** *Macbeth*, The Scottish Play & the “OU *Macbeth*”

Wed 10/3 5

**Screen:** *Scotland, PA* (Billy Morrissette, 2001)

**Readings:**

Elizabeth Deitchman: White Trash Shakespeare: *Scotland, PA*  
Eric Brown: Shakespeare, Class and *Scotland, PA*  
Hofer: The McDonaldization of *Macbeth* & Pop Culture in *Scotland, PA*

**Additional Materials:**

Shakespeare Retold (BBC Series): *Macbeth*  
*Macbeth* – Jo Nesbo ISBN: 978-0-553-41905-4  
(Fiction: Psychological Thriller, Crime)

Wed 10/10 6

**Screen:** *Throne of Blood* (Kurosawa, 1957)

**Readings:**

Saviour Canatia: Spectres of Film Adaptation: A Hauntology of Relational Hybridity  
Keiko I. McDonald: Noh into Film: Kurosawa’s *Throne of Blood*  
Erin Susuki: Lost in Translation: Reconsidering Shakespeare’s *Macbeth* and Kurosawa’s *Throne of Blood*  
Jack J. Jorgens: Kurosawa’s *Throne of Blood*: Washizu and Miki Meet the Forest Spirit  
Marsha Kinder: *Throne of Blood*: A Morality Dance

**Additional Material:**

†Donald Richie: The Films of Kurosawa  
Ana Laura Zambrano: *Throne of Blood*: Kurosawa’s *Macbeth*

Wed 10/17 7

**Read:** James M. Cain – *Double Indemnity*  
John T. Irwin - Beating the Boss

**Screen:** *Double Indemnity* (Billy Wilder, 1944)

**Readings:**

Paul Schrader – Notes on Film Noir  
Foster Hirsch – excerpt from *Dark Side of the Screen*

Raymond Chandler on Hollywood – *Atlantic Monthly*  
 Roger Ebert – Review of *Double Indemnity*

**Keynote/Quicktime Presentations:** *Double Indemnity* (novel & film)

Wed 10/24 8

**Readings:**

Mary Shelley – *Frankenstein; or The Modern Prometheus* (1818, 1831)

**Screen:** *Frankenstein: Extra Sci Fi #1*

Links to all six episodes are available on the course website

**Additional Materials:**

Link to the National Library of Medicine Exhibition on *Frankenstein*

Link to the UVA Medical Hour featuring Susan Hitchcock

Instructor's Works Cited page (see me for further info/materials)

Sun 10/28  
 7:00 pm

National Theatre, London Live in HD: ***Frankenstein***

Michigan Theater – Ann Arbor

By Nick Dear Director: Danny Boyle

Starring Benedict Cumberbatch and Jonny Lee Miller



*Happy Halloween*

Wed 10/31 9

**Screen:** *Frankenstein* (James Whale, 1931)

Clips from *Mary Shelley's Frankenstein* (Kenneth Branagh, 1994)

**Readings:**

Carol Adams – Chart: The Novel vs. the 1931 Film

(†*The Bedside, Bathtub & Armchair Companion to Frankenstein*)

Susan Hitchcock – Introduction to †*Frankenstein: A Cultural History*

The Monster and His Myth Today

A Monster for Modern Times

Jill Lepore – The Strange & Twisted Life of Frankenstein (*New Yorker*)

Jude Wright – The Creature's Voice

Frankenstein's Legacy (four PDFs tracing the monster's influence)

**Additional Materials:**

†*Frankenstein: Annotated for Scientists, Engineers, and Creators of All Kinds*  
 (MIT Press – ISBN: 978-0-262-53328-7)

†*Frankenstein: The Graphic Novel*

†*The Annotated Frankenstein*, Ed.: Susan J. Wolfson and Ronald Levao

Chapter 3 – Science Fiction: Information and Memory of my Dissertation:

Ancient Future (just FYI, it contains a detailed analysis of *Blade Runner*,  
*Mary Shelley's Frankenstein* and *Jurassic Park*)

Futurology articles focusing on the continuing influence of *Frankenstein*

Wed 11/7 10

**Screen:** *Blade Runner* (Ridley Scott, 1982)



**Readings:**

Judith Kerman – Introduction to †*Retrofitting Blade Runner*  
 Rough Guide to Sci-Fi: *Blade Runner*  
 Hampton Fancher & David Peoples – Script for *Blade Runner*  
*Blade Runner* Keynote

Wed 11/14 11 **Read:** *Do Androids Dream of Electric Sheep?* – Philip K. Dick

**Readings:**

Gregg Rickman – Philip K. Dick on *Blade Runner*  
 William M. Kolb – *Blade Runner* from Script to Screen

**Additional Materials:**

Ancient Future – Chapter 3 (see above)  
 †*Do Androids Dream of Electric Sheep?* – Graphic Novel, Book One

Wed 11/21 12 **Read:** *I, Robot* – Isaac Asimov

**Readings:**

Galen Strickland: Harlan Ellison's *I, Robot: The Illustrated Screenplay*

**Additional Materials:**

†Harlan Ellison's *I, Robot: The Illustrated Screenplay*

Wed 11/28 13 **Screen:** *I, Robot* (Alex Proyas, 2004)

**Readings:**

Donald Polumbo: Alex Proyas's *I, Robot*: Much More Faithful to Asimov  
 Than You Think

Wed 12/5 14 Wrap Up & Presentations

Wed 12/12 Final Exam Scheduled 7:00 – 10:00 PM