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Class Sessions: Wednesday, 6 - 9:30 pm
Saturday, 10 am - 5 pm: Jan. 9 & Jan. 23, Feb. 6 & Feb. 20, Mar. 6
Classroom: SEM II -B1105
Website: <http://blogs.evergreen.edu/harmark/>

PROGRAM DESCRIPTION

"The great mystery of adaptation is that true fidelity can only be achieved through lavish promiscuity" —David Hare

We experience adaptation in every medium—stories resonate and reappear, moving from novel, newspaper, or historical event to screenplay and feature film, from poem or painting to play, from folk tale to opera, from myth to fairy tale to symphony or ballet or animated film—the ways we adapt the stories we tell are endless. Why do we return to some tale, image, or myth and what is involved in altering its form yet preserving its essence from one medium to another? What conventions, for example, are appropriate to a novel but are completely out of place on the stage? What role does technology play in adaptation?

In this two-quarter program, we will study a number of adaptations and sources (ranging from Biblical tales to the Don Juan legend to works by Shakespeare and Sondheim). We'll examine a curious phenomenon—that an adaptation must stand on its own but is built out of generative critical analysis of the piece adapted and a deep understanding of aesthetic conventions. We'll ask about the role of the audience and culture in determining the status and meaning of a piece of artistic expression. We will even extend our investigation to include adaptation and science. Students will be expected to read and observe from a critical stance. They will write focused responses to each piece and participate in seminar, workshop, and lecture activities. Students will also engage in creative projects such as producing some original work in a medium that fits their vision. Each quarter will be designed around thematically organized units of study: "Forbidden Knowledge" in the winter and "Myth and Modernity" in the spring. Credits will be awarded in literature, film studies and performance studies.

Questions that form the basis of our learning goals include:

- What makes a story or theme timeless? Why do some disappear?
- What is involved in adapting a source into an art form or a story from one art form to another?
- How does form (including genre and convention) influence content and vice versa in the adaptation process?
- How do changes in one art form shape adaptations in another art form? For example, how might conventions in film affect the narrative structure of a novel?
- In what ways do technology and popular culture influence adaptation?

- How does narrative impact the manner in which an art form portrays a story, an idea, a character?
- What can we learn from a literary work that we cannot learn from a film (or other visual medium) and vice versa?
- How does adaptation in art relate to adaptation in science?
- How does the historical context (time, place, events) in which a story is adapted determine or at least favor the form in which the story reappears?

Required Books

- Byatt, A.S., *Angels and Insects*. Vintage. ISBN 6-679-75134-3
- Goethe, *Faust*, Part I, translated by Randall Jarell. Farrar, Straus and Giroux. ISBN 0-374-52786-5 (purchase online)
- Branagh, Kenneth. *Mary Shelley's Frankenstein*. Newmarket, ISBN 1-55704-208-X (purchase online)
- Milton, John. *Paradise Lost*, Norton Critical Edition. Norton, ISBN 0-393-96293-8
- Moliere, *Don Juan*, translated by Richard Wilbur. Harcourt. ISBN 0-15-601310
- Shattuck, Roger. *Forbidden Knowledge: from Prometheus to Pornography*, Harcourt Brace. ISBN 0-15-600551-4
- Shelley, Mary. *Frankenstein*. Norton Critical Edition. Norton. ISBN 0-393-96458

Program Structure and Regular Activities

Most classes will include some combination of lecture, workshop, or full program work and a seminar on the reading.

Lectures are aimed to inform you of central concepts, arguments, disciplinary methods and specific content related to the week's readings.

Workshops are designed to facilitate your developing understanding of texts as well as skills of interpretation, analysis and critique. As the work is generative, you will need to collaborate closely with your colleagues.

Seminars will deepen your understanding through close attention to the texts, including identification and interpretation of central and problematic concepts and vocabulary, as well as interpretation and critique of arguments and themes.

Triads: For many of our activities, including seminar response paper work, some workshops, and other aspects of our collaborative work, students will be assigned to a triad, that will in the best of circumstances, remain stable over the quarter. You'll need to make sure that your triad partners have your contact information.

General Expectations

Excellent attendance and full participation on all program activities. If you cannot make a class meeting, you need to let your seminar faculty know in advance—either by phone or e-mail. You'll also need to contact your triad peers so that they can take notes and fill you in on what you missed.

College-level work. Since the program is focused on reading, writing, and critical thinking, you are expected to demonstrate these skills at the college level. Specifically, this means:

- the ability to read, understand, and then summarize texts
- the ability to learn from texts through discussion with others
- the ability to analyze and pursue writing assignments
- the ability to write coherent, focused, correctly punctuated prose
- the ability to develop and defend a thesis
- the ability and commitment to do all of the above reliably

Library: We'll also expect every student to activate their library account.

Fifth Week Warnings. We will inform you as early as feasible, and no later than the fifth week, whether you are working at the college level, and if not, what you need to do in order to bring skills to the college level. Email: Susan and Mark will use your Evergreen e-mail exclusively, so make sure you've accessed and check your account.

Program Requirements

1. Seminar Response Papers. For each seminar, you are to write a brief response paper — one page in length. Your responses are to have three parts: (1) quotation; (2) description; (3) response. Periodically you will be asked to follow the same format in response to a topic posed by the faculty.

(a.) *Quotation:* Choose a one- or two-sentence quotation from the seminar text that is at the heart of your topic of interest for the paper. Your quotation need not capture the whole of the topic (that generally requires you to quote too much), but it should be central to that topic.

(b.) *Description:* Describe the topic in the text that interests you. Often, this means giving a restatement of a position from the text. Sometimes, it means giving an account of central concepts. Sometimes, it means describing an image or a character. In any case, the goal is to represent, as faithfully as possible, your topic as it is present in the text itself. Focus on specific passages and details; avoid broad generalizations about the whole of the text.

(c.) *Response:* Present your own thoughts about your topic. You may be interested in your topic because you don't understand a concept or a position, or because you object to the position it takes, or because you think that a position, image or character can be helpfully applied to some other situation, or for other reasons. Whatever the source of your interest, make this clear to the reader. It is OK — in fact, it is a very good thing — to be tentative, to try out ideas that you haven't fully worked out, to experiment with new thoughts. Remember, this is a very brief paper. The description and response should be a paragraph each. We will begin seminar in triads, where you will read and make brief observations about each other's responses. At the end of each seminar, you will write a brief postscript to your response. The purpose of your response papers is threefold. First, your response papers should focus your own thoughts about the text on a specific topic; by having your thoughts focused in this way, you will be well prepared to participate in seminar discussions. Second, response papers will help to focus your classmates' thoughts on your topic; seminar responses will significantly guide the structure and content of seminar. Third, your responses will record your growing understanding of our texts and themes over the course of the program.

*Responses are to be **typed, double-spaced**, with 1" margins on all sides, with a proper header including your name, the date of the seminar, and the program title.

Late response papers will not be accepted. Since their purpose is largely to help you prepare for seminar and to inform that seminar, they can't do that after the fact.

2. Reading Notes. We expect you to take detailed notes on your reading all quarter. This means that you'll need to have a notebook, or section of your binder, dedicated to reading notes. If you take notes on your computer, make sure that you print them and put them into your notebook for reference. Each of us has particular practices that are useful to us, but you can think about including quotations from the reading that seem particularly intriguing or puzzling (include page numbers). You can write questions that come up and to which you might want to return. You can record connections you make between the reading at hand and other texts and ideas. You might also have a section to write down vocabulary that is either new, or used in a way that is unfamiliar. You'll include your reading notes in your portfolio. **Include handouts in notebooks and bring to every class.**

3. Annotated Bibliography. An annotated bibliography is a list of sources pertinent to a specific topic. The researcher (*you*) chooses a topic with faculty approval. “Annotated” means that you provide commentary on each source. In this case you will compile a list of at least 10 sources (adaptations) that were inspired by your chosen topic (an example might be *Beauty and the Beast*). Following each bibliographic listing, you will provide a *concise* annotation for your reader. This means that you will give your reader, who is someone who may be researching a related project, a one-paragraph description of what she/he can expect to find in this source. When your source has no text--a painting or piece of music, for example--you will create an annotation that summarizes the best critical commentary that you can find along with your own insights. For sources with text you will describe how the source has reimagined the original using terminology and concepts we’ve studied in class. Your bibliography will use the correct format--for our purposes, follow MLA conventions—and will be submitted in a one-paragraph proposal for faculty approval.

4. Cornell Box. This is a “handmade” response (your adaptation) of a work of art that we have studied. In addition to revealing your understanding of the source material, the box must incorporate two and three-dimensional images that imaginatively capture the form and content of your chosen work. A one-page paper will accompany your box detailing your analytical and creative process.

5. Portfolio. You are required to keep an organized portfolio. It will be turned in on the last day of class (March 6) in a small expandable file folder. There are five sections that must be included in your portfolio:

1. Class and reading notes, including a draft of your self-evaluation
2. Responses to weekly study questions posted on the website
3. Seminar papers
4. Reading notes
5. Annotated bibliography
6. One-page paper that accompanied your Cornell Box
7. Reflection forms

Evaluation

Your evaluation will be based on the following criteria:

- Successful completion of all program requirements including:
- Adherence to the syllabus and agreements in the covenant
- Excellent attendance, preparation for and participation in class and seminar
- The quality of ideas and the writing in your papers and projects
- Demonstration of acceptable understanding of program content and learning goals

Incomplete status will be granted only for reasons of family crisis, illness, or similar documented emergency. Evaluation conferences will be held at the end of the quarter.

Credit is not the same as positive evaluation. Students receive credit for fulfilling minimum requirements and standards. The evaluation is a statement describing the quality of the student's work. It is possible for a student to receive credit but receive an evaluation that describes poor quality work. It is also possible for a student to attend regularly yet receive no or reduced credit because of unsatisfactory performance.

Access Services. If you are a student with **disability** who would benefit from support or services to ensure full access to this course, please contact Access Services in Library 2120 in the Student Advising Center, PH: 360-867-6348. In order for your program faculty to make accommodations, we must be informed no later than the second week of the quarter *by the student and in writing from Access Services.*