

1. General Information

1a. Submitted by the College of: ARTS & SCIENCES

Date Submitted: 12/6/2016

1b. Department/Division: Modern & Classical Lang, Lit & Cultures

1c. Contact Person

Name: Jeff Rogers

Email: nelsjrogers@uky.edu

Phone: 7-4540

Responsible Faculty ID (if different from Contact)

Name: Leon Sachs

Email: leon.sachs@uky.edu

Phone: 7-1896

1d. Requested Effective Date: Semester following approval

1e. Should this course be a UK Core Course? Yes

Inquiry - Arts & Creativity

2. Designation and Description of Proposed Course

2a. Will this course also be offered through Distance Learning?: No

2b. Prefix and Number: MCL 312

2c. Full Title: The Art of Adaptation

2d. Transcript Title: The Art of Adaptation

2e. Cross-listing:

2f. Meeting Patterns

LECTURE: 3

2g. Grading System: Letter (A, B, C, etc.)

2h. Number of credit hours: 3

2i. Is this course repeatable for additional credit? No

If Yes: Maximum number of credit hours:

If Yes: Will this course allow multiple registrations during the same semester?

2j. Course Description for Bulletin: This course introduces students to the theory and practice of adaptation. By studying several famous examples of literary and filmic adaptations, students will examine critically the primary criteria and constraints involved in narrative adaptation. With these examples serving as models, students will produce, in the form of brief stage- and/or screenplays, their own creative adaptations of classic narrative works (stories, tales, myths, folklore, films, etc.).

2k. Prerequisites, if any: none

2l. Supplementary Teaching Component:

3. Will this course taught off campus? No

If YES, enter the off campus address:

4. Frequency of Course Offering: Fall,

Will the course be offered every year?: No

If No, explain: Will depend on faculty resources

5. Are facilities and personnel necessary for the proposed new course available?: Yes

If No, explain:

6. What enrollment (per section per semester) may reasonably be expected?: 25

7. Anticipated Student Demand

Will this course serve students primarily within the degree program?: No

Will it be of interest to a significant number of students outside the degree pgm?: Yes

If Yes, explain: UK Core creativity. Aimed at attracting students from both within and outside the major.

8. Check the category most applicable to this course: Relatively New – Now Being Widely Established,

If No, explain:

9. Course Relationship to Program(s).

a. Is this course part of a proposed new program?: No

If YES, name the proposed new program:

b. Will this course be a new requirement for ANY program?: No

If YES, list affected programs:

10. Information to be Placed on Syllabus.

a. Is the course 400G or 500?: No

b. The syllabus, including course description, student learning outcomes, and grading policies (and 400G-/500-level grading differentiation if applicable, from 10.a above) are attached: Yes

Distance Learning Form

Instructor Name:

Instructor Email:

Internet/Web-based: No

Interactive Video: No

Hybrid: No

1.How does this course provide for timely and appropriate interaction between students and faculty and among students? Does the course syllabus conform to University Senate Syllabus Guidelines, specifically the Distance Learning Considerations?

2.How do you ensure that the experience for a DL student is comparable to that of a classroom-based student's experience? Aspects to explore: textbooks, course goals, assessment of student learning outcomes, etc.

3.How is the integrity of student work ensured? Please speak to aspects such as password-protected course portals, proctors for exams at interactive video sites; academic offense policy; etc.

4.Will offering this course via DL result in at least 25% or at least 50% (based on total credit hours required for completion) of a degree program being offered via any form of DL, as defined above?

If yes, which percentage, and which program(s)?

5.How are students taking the course via DL assured of equivalent access to student services, similar to that of a student taking the class in a traditional classroom setting?

6.How do course requirements ensure that students make appropriate use of learning resources?

7.Please explain specifically how access is provided to laboratories, facilities, and equipment appropriate to the course or program.

8.How are students informed of procedures for resolving technical complaints? Does the syllabus list the entities available to offer technical help with the delivery and/or receipt of the course, such as the Information Technology Customer Service Center (<http://www.uky.edu/UKIT/>)?

9.Will the course be delivered via services available through the Distance Learning Program (DLP) and the Academic Technology Group (ATL)? NO

If no, explain how student enrolled in DL courses are able to use the technology employed, as well as how students will be provided with assistance in using said technology.

10.Does the syllabus contain all the required components? NO

11.I, the instructor of record, have read and understood all of the university-level statements regarding DL.

Instructor Name:

Course Review Form
Intellectual Inquiry in Arts & Creativity

Reviewer Recommendation

Accept Revisions Needed

Course: MCL 312 The Art of Adaptation

Using the course syllabus as reference, identify when and how the following learning outcomes are addressed in the course. Since learning outcomes will likely be addressed multiple ways within the same syllabus, please identify a representative example (or examples) for each outcome.

An artifact (e.g. an object, product, installation, presentation, record of a performance etc.) that demonstrates personal engagement with the creative process either as an individual or as part of a collaborative.

Example(s) from syllabus:

Assignment 1 & 2 stage and/or screen adaptation of narrative work.

Brief Description:

Students are asked to adapt an existing narrative work for the stage or screen.

Evidence that students utilize readings, lectures, presentations or other resources to define and distinguish approaches (historical, theoretical, and methodological issues) to “creativity” as appropriate to the disciplinary practices specific to the subject, medium, or approach of this course.

Example(s) from syllabus:

Reading and Viewing assignments will focus students attention on issues relevant to adaptation. In addition, students will write two critical reviews of other students work that will incorporate many of the issues raised in readings and discussions.

Brief Description:

Both of these assignments will require students to apply the theoretical issues of adaption to specific cases.

The processes and assignments where students apply the logic, laws, and/or constraints of the area of study, (e.g, “out of the box” thinking or application of given rules or forms).

Example(s) from syllabus:

Longer Creative Adaptation and accompanying analysis

Brief Description:

The assignment should demonstrate the students deeping understanding of the constraints and possibilities involved in the art of creative adaptation.

Assignments or exercises that require students to demonstrate the ability to critically analyze work produced by other students in this course and in co-curricular events using appropriate tools.

Example(s) from syllabus:

Critical Review

Brief Description:

Students will write critical reviews of 2 students works in the class.

☒ The process whereby students evaluate the process and results of their own creative endeavors and, using that evaluation, reassess and refine their work.

Example(s) from syllabus:

Longer creative adaptation and accompanying analysis.

Brief Description:

Students must present research on a work they are adapting, present this research to the class and then incorporate feedback into the final adaptation. .

Describe how students demonstrate the use of information literacy resources:.

Will be required to use secondary sources for longer adaptation.

Reviewer's Comments:

MCL 312: The Art of Adaptation

Instructor: Leon Sachs
Office Address: Patterson Office Tower 1033
Email: leon.sachs@uky.edu
Office Phone: 257-1896
Office Hours: tba

Course Description:

This course introduces students to the theory and practice of adaptation. By studying several famous examples of literary and filmic adaptations, students will examine critically the primary criteria and constraints involved in narrative adaptation. With these examples serving as models, students will produce, in the form of brief stage- and/or screenplays, their own creative adaptations of classic narrative works (stories, tales, myths, folklore, films, etc.).

The course will pay particular attention to the following questions. What is at stake in the transposition of an original narrative work to a different historical moment or cultural setting? What are the principal features involved in the adaptation of prose fiction to film? How might adaptation serve the purposes of cultural critique or as a device for making surreptitious political statements? How does the work of adaptation change our understanding of its original? Students will engage with these questions through the creation of their own, original adaptations as well as through critical analyses of their own work and that of their classmates.

Learning Outcomes

- 1) To demonstrate through course discussion, projects, and critiques that students have learned to personally engage with the creative process of literary, dramatic and filmic adaptation.
- 2) To utilize lecture, readings, and other materials to define and distinguish creative approaches to literary, dramatic and filmic adaptation in weekly reading responses and the final analytical essay.
- 3) To critically assess adaptations in various forms through analysis and collaboration with their peers.

Course Assignments

Regular reading and viewing assignments and participation in in-class and online discussion

1 short (5-7 page) stage- or screenplay that adapts one of the narrative works encountered in course materials

1 longer (8-12 page) stage- or screenplay that adapts a well-known narrative work

2 critical reviews of a classmate's work

2 short analyses of the strategies and goals and shortcomings of the student's own adaptations.

Course Activities and Assignments

Short Creative Adaptation and accompanying analysis. In the first half of the semester, students will write their own brief adaptations, in the form of dramatic sketches, of one scene, episode or element of the narrative works studied by the class. The purpose of this exercise is to familiarize the student with the challenges of the art of adaptation and to prepare the student for the longer adaptation due later in the semester. The student's adaptation will be accompanied by a short (1-2 page) analytical discussion of the aims and relative success of his or her own work.

Critical Review. Each student will write two critical reviews, following a format provided by the instructor, of the work of a classmate. The purpose of these reviews is to practice providing constructive feedback to one's peers and also to assess critically the relationship of the work of adaptation to its original.

Longer Creative Adaptation and accompanying analysis. In the second half of the course, students will produce a longer adaptation of a well-known narrative (to be approved by the instructor). This exercise should demonstrate a deepening of the student's understanding of the constraints and possibilities involved in the art of creative adaptation. Students will conduct secondary research on the original narrative work they have chosen to adapt. They will present this research to the class and address it in the accompanying analysis of the final product.

Information literacy bibliography. In order to develop/refine skills for students to find information on key areas of focus of the course, two bibliographies will be submitted during the semester. The first will focus on **film adaptation** and will be due at the end of the second unit. The second will focus on **adaptation as cultural critique** and will be due half way through the final unit. Specific details and requirements for this assignment will be forthcoming. These assignments will require you to find and identify recent scholarly articles and books, as well as reputable electronic materials relating to the topics of the course.

Grade Distribution.

Participation (attendance, class and online discussion, daily preparedness, occasional quizzes): 15 %

Short Creative Adaptation and analysis: 25 % (15 % adaptation; 10 % analysis)

Long Creative Adaptation: 35 % (20 % adaptation; 15 % analysis)

Critical Reviews: 15 %

Information Literacy Bibliographies - 10%

Grades for this course are not curved and represent a raw percentage score. If you are taking the course P/NP, please note that a final score of 70% is required for a "P". Final grades will be

determined according to the following scale: A= 90-100, B= 80-89, C=70-79, D=60-69, E=59 and below. Midterm evaluations will be provided based on grades up to that point.

Attendance Policy

Full attendance is required. You must attend class having prepared the readings and with your books or notes with you. You may miss two (2) classes **FOR REASONS**

UNEXCUSED without penalty; for each subsequent absence points will be deducted from your final grade. It is important that you talk to me **FIRST** if you have a good reason to be absent. For more detail, please refer to the attendance policy below.

Class Policies

- Assignments submitted late without prior approval (at least 1 class session) will be marked down one letter grade for every class period late.
- Plagiarism and cheating are very serious in a university setting. Plagiarism may be defined as the submission of the work of others for academic credit without indicating the source. Cheating may be defined as misrepresenting the work of others as one's own. Students caught cheating on assignments or plagiarizing material for papers may face disciplinary action according to University Senate Rules (6.3.1 & 6.3.2), available at the following website: http://www.uky.edu/USC/New/rules_regulations/index.htm.
- Please talk to me or consult the university's website at: <http://www.uky.edu/Ombud/Plagiarism.pdf> if you have any questions about this important issue.
- If you have or believe you have a physical, learning, or psychological disability that may impair your ability to complete this course successfully, you are encouraged to contact the Disability Resource Center in Suite 407 of the Multidisciplinary Science Building, 725 Rose Street, 0082. Call 257-2754 or email David T. Beach at dtbeac1@uky.edu.
- While accidents occasionally happen, "the computer ate my homework" is not a valid excuse for late assignments. Be sure to back up your work on a thumb drive or local account. Printing is available at different locations on campus; emailed assignments will not be graded.
- An absence may only be excused due to serious illness, the passing of a family member, university approved absence (i.e., athletics, a conference, university sponsored research), or with the advanced consent of the instructor.
- Verification of absences: Students missing work due to an excused absence bear the responsibility of informing the instructor about their excused absence within one week following the period of the excused absence (except where prior notification is required), and of making up the missed work.
- Classroom behavior: The university, college and department has a commitment to respect the dignity of all and to value differences among members of our academic community. There exists the role of discussion and debate in academic discovery and the right of all to respectfully disagree from time-to-time. Students clearly have the right to take reasoned exception and to voice opinions contrary to those offered by the instructor

and/or other students (S.R. 6.1.2). Equally, a faculty member has the right -- and the responsibility -- to ensure that all academic discourse occurs in a context characterized by respect and civility. Obviously, the accepted level of civility would not include attacks of a personal nature or statements denigrating another on the basis of race, sex, religion, sexual orientation, age, national/regional origin or other such irrelevant factors.

- Cell phones can be disruptive and rude. Please turn them off before class begins; if your phone goes off you will be asked to leave the class.
- Do not text in my class. If you text, you will be asked to leave the class.
- Laptops are not allowed except with a letter from the Disability Resource Center.

Course Units

1. Introduction: Types of Adaptation

Reading: Julie Sanders. "What is Adaptation?" in Adaptation and Appropriation

Reading: T.S. Eliot. "Tradition and the Individual Talent" in The Sacred Wood

Reading: Linda Hutcheon: A Theory of Adaptation. New York: Routledge, 2006.

2. From Fiction to Film:

Guy de Maupassant. "Ball-of-Fat" (1880)

John Ford (dir.) Stagecoach (1939)

3. The Politics of Adaptation

Sophocles. Antigone. (5th c. BC)

Jean Anouilh. Antigone. (1944)

4. Mythological Adaptation

Ovid. Metamorphoses (1st c. AD, selections)

Jean Cocteau (dir.), Orphée (1950)

Marcel Camus (dir.) Black Orpheus (1959) (time permitting)

5. Adaptation as Cultural Critique

William Shakespeare. The Tempest (1611)

Aimé Césaire. A Tempest (1969)

Required Materials (for purchase in bookstore; other materials provided by instructor):

Hutcheon. *A Theory of Adaptation*.

Sophocles, *Antigone*.

Anouilh, *Antigone*.
 Shakespeare. *The Tempest*.
 Césaire. *A Tempest*.
 Maupassant. *Ball-of-Fat*.

Course Schedule

Week	day	Units	Readings / Screenings	Major Assignments / Due Dates
1	R	Introduction: Types of Adaptation		
2	T		Sanders. "What Is Adaptation?" Maupassant. "Ball-of-Fat"	
	R	From Fiction to Film	Eliot. "Tradition and the Individual Talent" Maupassant. "Ball-of-Fat"	
3	T		Maupassant. "Ball-of-Fat" <u>Stagecoach</u> (dir. Ford)	
	R		Maupassant. "Ball-of-Fat" <u>Stagecoach</u> (dir. Ford)	
4	T	Mythological Adaptation	Ovide. <u>Metamorph.</u> (sel).	
	R		<u>Orphée</u> (dir. Cocteau)	
5	T		<u>Orphée</u> (dir. Cocteau)	Short Analysis Due
	R	The Politics of Adaptation	Sophocles. <u>Antigone</u>	
6	T		Sophocles. <u>Antigone</u>	
	R		Sophocles. <u>Antigone</u>	
7	T		Anouilh. <u>Antigone</u>	Critical Review #1 Due
	R		Anouilh. <u>Antigone</u>	
8	T		Anouilh. <u>Antigone</u>	
	R		Hutcheon. <u>A Theory</u> (sel.)	
9	T		Hutcheon. <u>A Theory</u> (sel.)	Identify Topic of Longer Adaptation Project
	R		Hutcheon. <u>A Theory</u> (sel.)	
10	T	Adaptation as Cultural Critique	Shakespeare. <u>The Tempest</u>	
	R		Shakespeare. <u>The Tempest</u>	
11	T		Shakespeare. <u>The Tempest</u>	
	R		Shakespeare. <u>The Tempest</u>	
12	T		Césaire. <u>A Tempest</u>	
	R		Césaire. <u>A Tempest</u>	
13	T		Césaire. <u>A Tempest</u>	
	R		Césaire. <u>A Tempest</u>	Longer Adaptation Due (w/o

				analysis)
14	T	Final Presentations		
	R	Final Presentations		
15	T	Final Presentations		Critical Review #2 Due
	R	Final Presentations		
Exam Week	Exam Week			Longer Adaptation w/ Analysis due