

## ENG 1131: Writing Through Media

### Fiction into Film: Adaptations of Children's and Young Adult Literature Class #13508, Fall 2019

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**Instructor Name:** Corinne Matthews

**E-mail:** ck.matthews@ufl.edu

**Course Meeting Time:** MWF Period 4 (10:40-11:30)

**Screening Time:** T 9-11 (4:05-7:05)

**Course website:** Canvas

**Office:** TBD

**Office Hours:** TBD

**Course Location:** Weil 408A

**Screening Location:** Weil 408E

#### Course Description:

How does a book get made into a movie? What makes an adaptation “good”? In this class, we will use terms and concepts from both literary studies and film studies to analyze how a story changes when adapted from fiction into film. As we focus on adaptations of children's and young adult texts, we will consider what makes something children's or young adult literature, and how the intended audiences may change as these texts are adapted across different media. Our course texts fall across a range of genres—from fairy tales to fantasy to sci fi to realism—so we'll also discuss how the authors/directors are abiding by or subverting the tropes/conventions of each genre. We will discuss different theories of and approaches to adaptation, and by the end of the course, you will utilize those theories through your own analysis of a text and adaptation of your choice.

Readings will include primary texts, critical and scholarly responses, and theories of adaptation. Since this class is primarily a writing class, we will also be focusing on how to construct persuasive arguments using a close-reading approach. Students will learn to write about textual and visual media using literary and film terms, respectively, and practice argumentative writing skills.

#### General Education Objectives:

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- *Composition courses* provide instruction in the methods and conventions of standard written English (grammar, punctuation, usage), as well as the techniques that produce effective texts. Composition courses are writing intensive. They require multiple drafts submitted to your instructor for feedback before final submission.
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the

writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

### General Education Learning Outcomes:

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

### Required Texts:

Primary texts (for purchase):

Albertalli, Becky. *Simon vs. the Homo Sapiens Agenda*

Bendis, Michael Brian. *Ultimate Comics Spider-Man, Vol. 1*

Jones, Diana Wynne. *Howl's Moving Castle*

Rowling, J.K. *Harry Potter and the Prisoner of Azkaban*

Selznick, Brian. *The Invention of Hugo Cabret*

Thomas, Angie. *The Hate U Give*

Critical Texts (for purchase):

Birkenstein, Cathy and Gerald Graff. *They Say / I Say: The Moves that Matter in Academic Writing*

Additional Texts (on Canvas unless otherwise indicated):

Bernstein, Robin. "Let Black Kids Just be Kids," *New York Times*. Available [here](#).

Gubar, Marah. "Empathy is Not Enough." *Public Books*. Available [here](#).

Hutcheon, Linda. *A Theory of Adaptation*. (selections)

Newgarden, Mark and Paul Karasik, "How to Read Nancy"

Thomas, Ebony Elizabeth. "Hermione Is Black: A Postscript to Harry Potter and the Crisis of Infinite Dark Fantastic Worlds," *The Dark Fantastic*

Films (supplied by instructor during screening times and available in the library through course reserves):

*Harry Potter and the Prisoner of Azkaban* (2004)

*Howl's Moving Castle* (2004)

*Hugo* (2011)

*Spider-Man: Into the Spider-Verse* (2018)

*Love, Simon* (2018)

*Snow White and the Seven Dwarves* (1937)

*The Hate U Give* (2018)

## Grade Distribution

5 Critical Responses (500 words each)	25%
Fan Engagement Analysis (700 words)	5%
Adaptation Analysis Essay (1200 words)	20%
Final Paper (1600 words)	30%
Editing Example Presentations	10%
Attendance and Participation	10%

## Assignments

### Critical Response Papers (500 words each)

You will write *five* response papers in response to our readings and viewings. Response papers are designed to ready you for class discussion and to explore ideas you could develop further in a longer paper. Each response paper is due the day indicated on the syllabus. Whatever day you turn it in, a response paper *must always address the reading/viewing for that day*. In your response paper, you should not repeat previous class discussions or provide a summary of the reading or viewing. Instead, your response should begin to analyze the reading assigned for that class session, selecting an issue or theme or question you feel to be significant and analyzing how it functions in the text and/or film. Use close reading to support the analysis you do in your response. Because these papers are relatively short, you won't be able to look at the *entire* text, and your focus should be relatively narrow. I recommend that you select a word, phrase, image, two-page spread (if a comic), short scene, or short quotation from the reading or viewing to initiate your response. If you would like help narrowing down appropriate topics for a response paper, feel free to come to my office hours or send me an e-mail running an idea by me. **I do not accept late response papers.**

### Editing Example Presentations

Three times throughout the semester, you will be responsible for finding an example of a film term that we've discussed in class. Your clip from the film should be short (less than one minute) and should clearly demonstrate the use of a film concept or technique in a significant way. The first time, you will find an example on YouTube from any movie, show, commercial, etc. that utilizes a term we learned in class the day before. (Group 1 will present on *mise-en-scène* and sound, Group 2 on cinematography, and Group 3 on editing.) The second and third times, you will find an example from any category (*mise-en-scène*, sound, cinematography, editing) in the film we watch for class that day. **Try not to repeat terms that your group has already found examples for.**

On the day your presentation is due, you should find the appropriate discussion board for that film on Canvas (it will be labelled with your group number) and make a post to the discussion board by the start of class time that includes:

- 1) The source, if necessary: i.e. the link to the YouTube video (for the first round of examples). For the second and third rounds of examples, I will let the group presenting borrow my DVD copy of the film after the class screening
- 2) The timestamp of your example
- 3) The name of the term

During class, you will present your example and **explain** how that technique or concept is working in the scene. Why did the director and their team choose to do the scene this way? What does it

communicate to the audience? What does it tell us about the story, theme, character, mood, plot, etc.?

### Fan Engagement Analysis (700 words)

For this short paper, at some point during the semester, you will find a piece fan engagement (fan fiction, fan art, etc.) that engages with one of the works we are reading to share with the class. In this short paper, consider how the piece of fan work functions as a form of adaptation. Questions you may consider include: how does the fan artist engage with the source text? Do they engage more with the text or film adaptation? How do you know? What changes do they make, and how do those changes shape how you view their art? How does this piece of art affect how you view the original source text? How does fan art affect how you view adaptation? Though you may complete this assignment at point during the semester, the last day on which you can turn it in is **Monday, November 25**. Caveat: please make sure that the piece of fan art you select would be rated PG-13 or less—no nudity, explicit sex, etc.

### Adaptation Analysis Essay (1200 words)

In this paper, you will analyze a single facet of one of the fiction/film pairs we've studied so far. You will pick a technical element from the film version (i.e. mise-en-scène, cinematography, editing, sound) and make a claim about how it works to adapt a narrative element of the story (i.e. theme, character, mood, genre conventions). You will need to use specific examples from both the film and the fiction versions to support your claim. You might think about questions like: *How does this technical element change the meaning of the story when it goes from fiction to film? Is this adaptation decision successful, and why? What do we learn about the characters or themes because of this technical element? How does this technical element affect how we see the story in terms of genre and world building?* No additional sources are required for this assignment. Remember, though, **you should also include a Works Cited page for your fiction and film texts.**

### Final Paper (1600 words)

In this essay, you will use the skills we have built throughout the course and in our previous essays. Your paper should have a strong, clear, and creative argument about a text and adaptation of your choosing, and should consult three critical sources. This should not be a regurgitation of the issues, ideas, and themes we have discussed in class, but should instead be a result of your own critical thinking and understanding of the texts and how they work together. Remember, **you should include a Works Cited page for your fiction and film texts as well as your critical sources.**

**Total Words: 6000**

### Course Policies:

1. You must complete all *assignments* to receive credit for this course.
2. Attendance is mandatory and will be taken daily. You may miss up to three classes without penalty. After three unexcused absences, you will lose 3% off your final grade for each additional unexcused absence. **If you miss two full weeks of class (6 unexcused absences), you will automatically fail the course.** Arriving late to class three times will count as one absence. Absences will be excused only in accordance with UF policy. Acceptable reasons include illness, religious holidays, military obligation, and those absences covered by UF's twelve-day rule (<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx> ). Should you miss

a class for any reason, you are responsible for informing yourself as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

3. Arriving late to class three times will count as one absence.
4. *UF's policy on Sexual Harassment*: The University of Florida is committed to providing a safe educational, working, and residential environment that is free from sexual harassment or misconduct directed towards any and all members of the community:  
<https://titleix.ufl.edu/policy-statement/>
5. *Paper Format & Submission*: All papers should be formatted per MLA standards (Times New Roman 12, double-spaced, one-inch margins, MLA header, and MLA citations) and submitted to the assignment on Canvas as a .doc or .docx file. Please note that failure of technology is not an excuse, so plan your time accordingly.  
**Note: You must complete all assignments to receive credit for this course.**
6. *Late Papers/Assignments*: Papers that are submitted late will lose ten percent off their final grade for each day that they are late. After three days, I will not accept late papers. Brief Responses will not be accepted late.
7. *Paper Maintenance Responsibilities*. Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.
8. *Academic Honesty and Definition of Plagiarism*. UF students are bound by The Honor Pledge: "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: 'On my honor, I have neither given nor received unauthorized aid in doing this assignment.'" The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honorcode/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. A Student must not represent as the Student's own work all or any portion of the work of another. Plagiarism includes but is not limited to:
  - a. Stealing, misquoting, insufficiently paraphrasing, or patch-writing.
  - b. Self-plagiarism, which is the reuse of the Student's own submitted work, or the simultaneous submission of the Student's own work, without the full and clear acknowledgment and permission of the Faculty to whom it is submitted.
  - c. Submitting materials from any source without proper attribution.
  - d. Submitting a document, assignment, or material that, in whole or in part, is identical or substantially identical to a document or assignment the Student did not author.
9. Students with *disabilities* who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, [www.dso.ufl.edu/drc/](http://www.dso.ufl.edu/drc/)), which will provide appropriate documentation to give your instructor early in the semester.
10. *Students who are in distress* or who are in need of counseling or urgent help: please contact [umatter@ufl.edu](mailto:umatter@ufl.edu) or 352-392-1575 so that a team member can reach out to you. UF's Counseling and Wellness Center offers additional support: 352-392-1575, or contact them online: <https://counseling.ufl.edu/>
11. For information on UF Grading policies, see:  
<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>
12. *Grade Appeals*. In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.
13. *Course Evaluations*. Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations. Toward the end of the semester, you will

receive email messages requesting that you do this online:

<https://evaluations.ufl.edu/evals/Default.aspx>

14. *Policy on environmental sustainability.* Whenever possible, I will use paper-sparing electronic media to distribute our course materials. Consider purchasing electronic editions of assigned texts when they are available, or used copies of print texts. If you do not elect to keep your print books, consider sharing them with others after the semester ends. (For example, you could donate them to the Alachua County [Friends of the Library](#) annual book sale.)

## Course Schedule:

Please note that this schedule is a guide and may change. *Always check Canvas!*

Wk	Date	In Class	Read/View	Due
1	T 8/20	No Screening		
	W 8/21	Introduction: Fiction into Film		
	F 8/23	Theories of Adaptation	Hutcheon, Ch.1: "Beginning to Theorize Adaptation," pg. 1-32	
<b>Film Terminology</b>				
2	M 8/26	Mis-en-scene and Sounds	Smith, "Just a Movie" (on Canvas)	
	T 8/27	No Screening		
	W 8/28	Cinematography		Group 1 Mis-en-scene and sound examples
	F 8/30	Editing		Group 2 Cinematography examples
<b>Fairy Tales and their Retellings</b>				
3	M 9/2	<b>No Class: Labor Day</b>		
	T 9/3	Screening: <i>Snow White and the Seven Dwarves</i> Mini-Lecture: Topic Sentences	Read: Grimm, "Snow White and the Seven Dwarves"	
	W 9/4	Snow White discussion Workshop: Paragraph		Group 3 Editing examples Draft Paragraph from Response 1
	F 9/6	Other Snow White adaptations	Hutcheon, Ch.1, "What? (Forms)," pg. 33-77	Response 1
4	M 9/9	Introduction to <i>Howl's Moving Castle</i>	<i>Howl</i> , Ch. 1-6	
	T 9/10	Screening Time: Writing Activity	Graff and Birkenstein, Part 1	
	W 9/11	<i>Howl's Moving Castle</i> , fiction	<i>Howl</i> , Ch. 7-12	
	F 9/13	<b>No Class: Instructor Out of Town</b>		
5	M 9/16	<i>Howl's Moving Castle</i> , fiction	<i>Howl</i> , Ch. 11-21	
	T 9/17	Screening: <i>Howl's Moving Castle</i> (film)		
	W 9/18	<i>Howl's Moving Castle</i> , film		Group 1 Examples

	F 9/20	<i>Howl's Moving Castle</i> , film	Hutcheon, Ch. 5, "Where? When? (Contexts)," pg. 141-153	Response 2
<b>Fantastic Adventures</b>				
6	M 9/23	<i>Harry Potter</i> , fiction	Read: <i>Harry Potter and the Prisoner of Azkaban</i> , Ch. 1-7	
	T 9/24	Screening: <i>Wizards Unite</i> and <i>Harry Potter</i> phone apps	Read: Graff and Birkenstein, Part 2	
	W 9/25	<i>Harry Potter</i> , fiction	Read: <i>Harry Potter and the Prisoner of Azkaban</i> , Ch. 8-14	
	F 9/27	<b>No Class: Instructor Out of Town</b>		
7	M 9/30	<i>Harry Potter</i> , fiction Mini Lecture: Crafting a Thesis Statement	Read: <i>Harry Potter and the Prisoner of Azkaban</i> , Ch. 15-22	
	T 10/1	Screening: <i>Harry Potter and the Prisoner of Azkaban</i> (film)		
	W 10/2	<i>Harry Potter</i> , film		Group 2 Examples Draft: Thesis Statement for Adaptation Essay (2 printed copies)
	F 10/4	<b>No Class: Homecoming</b>		
8	M 10/7	<i>Harry Potter</i> , film and other adaptations	Thomas, "Hermione Is Black: A Postscript to <i>Harry Potter and the Crisis of Infinite Dark Fantastic Worlds</i> " Play: <i>Wizards Unite</i>	
	T 10/8	Screening: Workshop Adaptation Essay	Graff and Birkenstein, Part 3	Full Draft of Adaptation Analysis Essay for Workshop (2 printed copies)
	W 10/9	How to Read Comics <i>Spider-Man</i> , comic Guest Lecture: Ayanni Cooper	<i>Ultimate Spider-Man</i> , Vol. 1, Issue 1 Newgarden and Karasik, "How to Read Nancy"	
	F 10/11	<i>Spider-Man</i> , comic	<i>Ultimate Spider-Man</i> , Vol. 1, Issues 2-3	Adaptation Analysis Essay

9	M 10/14	<i>Spider-Man</i> , comic	<i>Ultimate Spider-Man</i> , Vol. 1, Issues 4-5	
	T 10/15	Screening: <i>Spider-Man: Into the Spider-Verse</i> (film)		
	W 10/16	<i>Spider-Man</i> , film		Group 3 Examples
	F 10/18	<i>Spider-Man</i> , film and other adaptations Guest Lecture: Ayanni Cooper	Hutcheon, Ch. 3, "Who? Why? (Adapters)," pg. 79-95	Response 3
<b>Keeping it Real: Adapting Realism</b>				
10	M 10/21	<i>Simon vs. the Homo Sapiens Agenda</i> , fiction	<i>Simon</i> , Ch. 1-7	
	T 10/22	Screening: Writing Activity	Graff and Birkenstein, Part 4	
	W 10/23	<i>Simon vs. the Homo Sapiens Agenda</i> , fiction	<i>Simon</i> , Ch. 8-18	
	F 10/25	<i>Simon vs. the Homo Sapiens Agenda</i> , fiction	<i>Simon</i> , Ch. 19-27	
11	M 10/28	<i>Simon vs. the Homo Sapiens Agenda</i> , fiction	<i>Simon</i> , Ch. 28-end	
	T 10/29	Screening: <i>Love, Simon</i> (film)		
	W 10/30	<i>Love, Simon</i> , film		Group 1 Examples
	F 11/1	<i>Love, Simon</i> , film	Hutcheon, Ch. 4, "How? (Audiences)," pg. 113-139	Response 4
12	M 11/4	<i>The Hate U Give</i> , fiction	<i>THUG</i> , Ch. 1-9 Bernstein, "Let Black Kids Just Be Kids," <i>New York Times</i>	
	T 11/5	Screening: Library Day—How to Find Sources		
	W 11/6	<i>The Hate U Give</i> , fiction	<i>THUG</i> , Ch. 10-17	
	F 11/8	<i>The Hate U Give</i> , fiction	<i>THUG</i> , Ch. 18-end	
13	M 11/11	<b>No Class: Veterans Day</b>		
	T 11/12	Screening: <i>The Hate U Give</i> (film)		
	W 11/13	<i>The Hate U Give</i> , film		Group 2 Examples
	F 11/15	<i>The Hate U Give</i> , film	Gubar, "Empathy is Not Enough"	Response 5

14	M 11/18	<i>The Invention of Hugo Cabret</i> , fiction	<i>The Invention of Hugo Cabret</i> , Parts 1 and 2	
	T 11/19	Screening: <i>Hugo</i> (film)		
	W 11/20	<i>Hugo</i> , film		Group 3 Examples
	F 11/22	<i>Hugo</i> , film	Hutcheon, "Epilogue," pg. 179-206	
15	M 11/25	Fan Adaptation Discussion		Fan Engagement Essay
	T 11/26	No Screening		
	W 11/27	<b>No Class: Thanksgiving</b>		
	F 11/29	<b>No Class: Thanksgiving</b>		
16	M 12/2	Final Paper Conferences		
	T 12/3	Screening: Workshop Final Paper		Full Draft of Final Paper for Workshop
	W 12/4	Class Wrap-Up: Towards a Theory of Adaptation	Hutcheon, Ch. 6: "Final Questions," pg. 169-177	Final Paper
	F 12/6	<b>No Class: Reading Day</b>		

### Grading Scale:

A	4.0	93-100	930-1000	C	2.0	73-76	730-769
A-	3.67	90-92	900-929	C-	1.67	70-72	700-729
B+	3.33	87-89	870-899	D+	1.33	67-69	670-699
B	3.0	83-86	830-869	D	1.0	63-66	630-669
B-	2.67	80-82	800-829	D-	0.67	60-62	600-629
C+	2.33	77-79	770-799	E	0.00	0-59	0-599

**Note:** A grade of C- is not a qualifying grade for major, minor, Gen Ed, or College Basic distribution credit. For further information on UF's Grading Policy, see:

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

<http://www.isis.ufl.edu/minusgrades.html>

**A:** You have fulfilled all requirements and excellently met the purpose of the assignment with original and creative thought. You demonstrate complex, critical thinking skills and a willingness to engage analytically with the subject matter. Your writing uses specific examples to fully develop an argument and is organized in such a way that invites the reader to follow along. The prose is clear and interesting, and there are no errors in formatting, grammar, syntax, or spelling.

**B:** You have fulfilled all requirements and met the purpose of the assignment with fairly creative thought. You demonstrate critical thinking skills and some analytical engagement with the subject matter. Your writing uses examples to develop a mostly persuasive argument and is organized in such a way that is easy to follow. The prose is clear, and there are few errors in formatting, grammar, syntax, or spelling.

**C:** You have fulfilled most requirements and attempted to meet the purpose of the assignment, although some revision is needed to fully accomplish those goals. You demonstrate some critical thinking skills and attempt to engage analytically with the subject matter. Your writing uses some examples to develop an argument and generally follows an organizational structure, although it needs some major revisions to fully clarify and support the thesis. The prose is generally clear, but there are some errors in formatting, grammar, syntax, or spelling that may impede comprehension.

**D:** You have fulfilled some requirements, although your paper needs serious revision to fully meet the purpose of the assignment. You may attempt to engage analytically with the subject matter, but the paper includes a lot of summary or surface-level ideas. Your writing uses few or no examples, and the argument is unclear and/or unpersuasive. The organization is difficult to follow. The prose is unclear, and there are major errors in formatting, grammar, syntax, or spelling that impede comprehension.

**E:** You have not fulfilled the requirements of the assignment or met its purpose. You do not engage analytically with the subject matter or develop an argument. There is no support or organizational structure, and the prose is unclear or even unreadable, with major errors in formatting, grammar, syntax, or spelling that impede comprehension.

Or, you may have committed any one of the following failing errors: failure to meet the word count, plagiarism, or failure to address the prompt.