

Department of English & Writing Studies

**English 2112F (001)/Film 2212F (001)/Theatre 2212F (001)
Adapting Across Page, Stage, and Screen**

Antirequisites: Film 2212F/G, [Theatre Studies 2212F/G](#).

Prerequisites: At least 60% in 1.0 of either English 1020-1999 or Film Studies 1000-1999, or permission of the department.

Course Description

How does the shape an artwork takes contribute to its aesthetic and political power? When artworks shift across form and media how do their messages change? What did Marshall McLuhan mean when he said, “the medium is the message”? How do genre and form shape social and political discourse? What can adaptation teach us about the creative act? In this course, students explore these questions and more as they investigate texts that assume multiple cultural forms and represent a diversity of perspectives.

Course Materials

Course Texts/Films (All texts listed are required. Most are available at Western Bookstore. The remainder are found online or will be provided. Follow links):

The Waste Land – T. S. Eliot (any edition)

The Waste Land – Martin Rowson (Seagull Books)

Henry IV, Part 1/Henry IV, Part 2 (selections)—William Shakespeare

Chimes at Midnight (1966 film)—Orson Welles

“Memento Mori”—(short story by Jonathan Nolan)

Memento (2000 film)—Christopher Nolan

The Orchid Thief – Susan Orlean (Ballantine)

Adaptation (2002 film)– Spike Jonze

<https://stream.mcintyre.ca/westernu2020/title/25590>

Goodbye to Berlin – Christopher Isherwood (New Directions)

Cabaret (1972 film musical)– Bob Fosse

<https://stream.mcintyre.ca/westernu2020/title/25591>

Lust, Caution—Eileen Chang

Lust, Caution (2007 film)—Ang Lee

Barbie (2023 film)—Greta Gerwig

Hidden Figures—Margot Lee Shetterly (William Morrow)

Hidden Figures (2016 film)—Theodore Melfi

<https://stream.mcintyre.ca/westernu2020/title/27228>

Format: Lecture and Discussion.

1 Response Paper, 750 words maximum (20%) - Due October 24

Class Contribution 15%

Major Paper, 2000-2500 words (30%) - Due December 8

Final Exam: 35%

Methods of Evaluation

Major Research Paper - (2000 words) (30%)

The research paper is to give you the opportunity to synthesize in more depth one or more aspects of the issues, artistic questions, and problems of adaptation opened up by the course material. The essay topics will be distributed later in the term. You must consult me in person about which topic you've chosen and how you plan to approach writing about it. That is, feel free to come and consult me about anything you're puzzling over - let it be a case of "analysis terminable" rather than "interminable."

The purpose of the paper is to help you begin to articulate, in written form, some of your own thoughts on the material. I hope that you'll use the paper to help solidify your grasp of the issues informing adaptation to make it your own.

1 Response Paper 20%

Length: 750 words (maximum) (Due October 24)

The response papers are open: you may write a response to any of the readings - theatrical, literary, cinematic, or otherwise. They are meant to give you the chance to be creative with the material, work out a position on a text or point that uncannily haunts you, or will help you work toward a thesis for your major paper. Have fun with them.

Class Contribution 15%

A lot of people find class participation deadly. They are uncomfortable speaking in front of others, worry that they're just bullshitting, or generally feel that they are being "forced" to do something that does not help them learn. Instead, let's look at it this way: 1) Are you coming to class regularly?; 2) Have you read the material in an engaged way? Watched the films with attention?; 3) Are you listening to what I and other people have to say in class without distraction?; 4) If I ask the class a question, are you willing to think seriously about offering an answer?; 5) If someone in the class says something that you think you can build on, are you willing, at least occasionally, to let us know what you're thinking, to help us out in some way? If you are willing to give thoughtful consideration to and put some genuine effort into fulfilling the stipulations list above, then congratulations, you will have earned fifteen per cent.

Final Exam: 35%

Attendance

Attendance is mandatory in all classes and tutorials. In cases of excessive absenteeism (e.g. more than 9 unexcused hours for a half course, 18 for a full course), which are not accounted for by either academic consideration or accommodation, students may be debarred from taking the final examination, and will receive an official warning to this effect by or before the course drop date (see Senate policy). In classes with or without final exams, students who do not attend class will receive 0% for course participation grades. Unless other policies dictate a different set of penalties in specific English and Writing Studies programs, this will apply to all department programs.

Intellectual Property/Copyright

All instructor-written materials (e.g. PowerPoints, lecture notes, oral lectures) for this course are created solely for students' personal use within the course, and remain the instructor's intellectual property. Further reproduction, fixation, distribution, transmission, dissemination, communication, or any other uses, without securing the consent of the copyright owner (the course instructor) may be an infringement of copyright. You may not distribute, email, or

otherwise communicate these materials to any other person. These limitations extend to recording, photographing, or sharing lectures (online or in-person) and lecture material without permission. Posting the instructor's content from this course to online course sharing sites like OneClass or Course Hero without permission is both an infringement of intellectual property law and a violation of academic integrity guidelines. The instructor will pass these cases on to the Western University Ombudsperson or their Department Chair as appropriate.

Accommodation Policies

Students with disabilities work with Accessible Education (formerly SSD) which provides recommendations for accommodation based on medical documentation or psychological and cognitive testing. The accommodation policy can be found here: [Academic Accommodation for Students with Disabilities](#).

Students seeking academic accommodation on medical grounds for any missed tests, exams, participation components and/or assignments worth (either alone or in combination) 10% or more of their final grade must apply to the Academic Counselling office of their home Faculty and provide documentation. Academic accommodation cannot be granted by the instructor or department.

Documentation shall be submitted, as soon as possible, to the Office of the Dean of the student's Faculty of registration, together with a request for relief specifying the nature of the accommodation being requested. The Student Medical Certificate (SMC) can be found at https://www.uwo.ca/univsec/pdf/academic_policies/appeals/medicalform.pdf.

The full policy is set out here:

https://www.uwo.ca/univsec/pdf/academic_policies/appeals/accommodation_medical.pdf.

Religious Accommodation:

Students should consult the University's list of recognized religious holidays, and should give reasonable notice in writing, prior to the holiday, to the Instructor and an Academic Counsellor if their course requirements will be affected by a religious observance. Additional information is given in the [Western Multicultural Calendar](#).

Academic Offences

Scholastic offences are taken seriously and students are directed to read the appropriate policy, specifically, the definition of what constitutes a Scholastic Offence, at http://www.uwo.ca/univsec/pdf/academic_policies/appeals/scholastic_discipline_undergrad.pdf

Plagiarism:

The use of large language models (LLMs) or artificial intelligence technologies (e.g. ChatGPT) in producing assignments **are expressly forbidden**.

Students must write their essays and assignments in their own words. Whenever students take an idea or passage from another author, they must acknowledge their debt both by using quotation marks where appropriate and by proper referencing such as footnotes or citations. Plagiarism is a major academic offence.

Plagiarism Checking:

All required papers may be subject to submission for textual similarity review to the commercial plagiarism detection software under license to the University for the detection of plagiarism. All papers submitted for such checking will be included as source documents in the reference

database for the purpose of detecting plagiarism of papers subsequently submitted to the system. Use of the service is subject to the licensing agreement, currently between The University of Western Ontario and Turnitin.com <http://www.turnitin.com>.

All instances of plagiarism will be reported to the Chair of Undergraduate Studies. Proven cases of plagiarism or the use of AI programs **will result in a grade of zero** for the assignment. Subsequent offences will result in failure for the course.

Support Services

Registrarial Services <http://www.registrar.uwo.ca>

Student Support Services <https://student.uwo.ca/psp/heprdweb/?cmd=login>

Services provided by the USC <http://westernusc.ca/services/>

Academic Support & Engagement <http://www.sdc.uwo.ca/>

Students who are in emotional/mental distress should refer to MentalHealth@Western: <http://www.uwo.ca/uwocom/mentalhealth/> for a complete list of options about how to obtain help.

Timetable

September 7: Introduction

September 12 Eliot, *The Waste Land*

September 14 Eliot, *The Waste Land*

September 19 Rowson, *The Waste Land*

September 21 Rowson, *The Waste Land*

September 26 Shakespeare, *Henry IV, Part 1* (scene selections)

<https://shakespeare.folger.edu/shakespeares-works/henry-iv-part-1/download/>

September 28 Shakespeare, *Henry IV, Part 2* (scene selections)

<https://shakespeare.folger.edu/shakespeares-works/henry-iv-part-2/download/>

October 3 Welles, *Chimes at Midnight*

October 5 Nolan, "Memento Mori"

<https://www.esquire.com/entertainment/books/a1564/memento-mori-0301/>

October 10 C. Nolan, *Memento*

October 12 Orlean, *The Orchid Thief*

October 17 Orlean, *The Orchid Thief*

October 19 Jonze, *Adaptation*

October 24 Jonze, *Adaptation* (**Response Paper Due**)

October 26 Isherwood, *Goodbye to Berlin*

October 30-November 3 (**Fall Reading Week**)

November 7 Isherwood, *Goodbye to Berlin*

November 9 Fosse, *Cabaret*

November 14 Chang, *Lust, Caution*

November 16 Chang, *Lust, Caution*

November 21 Lee, *Lust, Caution*

November 23 Gerwig, *Barbie*

November 28 Shetterly, *Hidden Figures*

November 30 Shetterly, *Hidden Figures*

December 5 Melfi, *Hidden Figures*

December 7 (Review) (**FINAL ESSAY DUE**)