

WEEK 2 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **mandatory class meeting** on Wednesday, February 3rd from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will review the syllabus, talk about the organization and work of the class. This will be our opportunity to test our technology, answer questions, and orient ourselves to the learning community we will be building together. Future meetings will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office Hours:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

To Do: Email Your Professor, Yo (*Due: Now*)

Email me at plcorb@gmail.com and let me know what your gmail address is. You are also encouraged to join our Discord server, <https://discord.gg/4z2W8Ba6JQ>. When you join, send me a DM and let me know what class you are in and what your real name is.

To Do: Introductions (10 pts.; *Due: Now*)

Join our class Blackboard Discussion and introduce yourself in 150 words *in a new thread*. Tell us a little bit about who you are why you are here. If your post reaches 150 words, you will earn 10 points.

Week 1: Forms to Fill Out (40 pts.; *Due 2/8*)

The following Google Forms are your first assignments for your ENG 2400 course. Start the semester off right and be sure to complete them in a timely manner and following all directions. Your grade for this first assignment will depend on completion so be sure to fill out all directions and provide substantive answers. Incomplete responses get incomplete credit.

- Information Sheet (5 pts., *Due 2/8*): <https://forms.gle/TXPY3un4ztcuvfBy9>
- Self-Evaluation (5 pts., *Due 2/8*): <https://forms.gle/Qcdkh3oa4vW4aStM9>
- 10 Paragraphs (40 pts., *Due 2/8*): <https://forms.gle/Csp7AZK5f83jwsLn6>

Week 1: Read “The Orchid Thief” and “Beginning to Theorize Adaptation” (15 pts., Due 2/8)

- 1) Go to the course documents folder on Drive and read the selection from “Beginning to Theorize Adaptation” (Hutcheon, 2013). You should read it all, but you don’t need to understand it completely. It’s pretty dense, but it presents a theoretical frame will be making use of throughout the semester. It gives us a way to talk about adaptations of stories that you will need to understand where this course will be headed intellectually. You won’t be able to earn a good grade without being able to use some of these concepts so take notes on ideas that stick out to you. Let’s see how much you can get out of this work. We will be discussing it in class, but don’t skip this part of the homework—you will have a hard time understanding what we are doing if you do.
- 2) Read the beginning of the book, *The Orchid Thief*, by Susan Orleans. Pages 3-17 are available on Google Books [here](#). No need to take notes on this one. Just read it as if you were beginning a new story. Notice how the author tells the story. Look at how the characters and the action of the story is portrayed. This is necessary background to the film we will discuss this week.
- 3) Complete the Discussion Question on Adapting “The Orchid Thief” on Blackboard in 250+ words.

Week 1: Watch *Adaptation* (dir. Spike Jonze) (15 pts. Due 2/10)

- 1) Rent and watch our first film, *Adaptation* (see link [here](#) for Amazon Prime rental) written by Charlie Kaufman, directed by Spike Jonze, and starring Nicolas Cage. It is based on “The Orchid Thief.” Like all of the films we will watch, it is visually rich with information so please watch it on as big of a screen as possible. A high-definition TV is best. A desktop monitor will also do well. If you watch films on your phone or tablet, you miss a significant amount of cinematic material. Those details count in a film class so this should be your last option. Take notes on the film as you watch it. What stands out to you? What do you like the most, or don’t understand? What questions do you have? What can you say about this film?
- 2) Complete the Discussion Question on the film *Adaptation* on Blackboard in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Totally Optional: Watch *The Disaster Artist* (dir. James Franco)

- 1) Watch James Franco discuss the movie with Jimmy Fallon (<https://www.youtube.com/watch?v=JQWpA-9kmJQ>).
- 2) Watch the film *The Disaster Artist*, which is an adaptation of the “*Citizen Kane* of bad movies,” *The Room*, by Tommy Wiseau. It is currently on Netflix. You are not required to watch or do a film journal entry for this film, but it is a wholly different theoretical and practical approach to the concept of adaptation and would radically level-up your understanding of the concept.

WEEK 3 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **mandatory class meeting** on Wednesday, February 10th from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will discuss what adaptations are and review “The Orchid Thief” and *Adaptation*. We will also look at the DQs and talk about assignments. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office Hours:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 1 Recap:

- If you haven't already done so, email me at plcorb@gmail.com and let me know what your gmail address is.
- Join our Discord server, <https://discord.gg/4z2W8Ba6JQ>. When you join, send me a DM and let me know what class you are in and what your real name is.
- Your Google Forms should be completed:
 - Information Sheet (5 pts., Due 2/8): <https://forms.gle/TXPY3un4ztcuvfBy9>
 - Self-Evaluation (5 pts., Due 2/8): <https://forms.gle/Qcdkh3oa4vW4aStM9>
 - 10 Paragraphs (40 pts., Due 2/8): <https://forms.gle/Csp7AZK5f83jwsLn6>

Week 2: Read “Mel Gibson’s The Passion of the Christ” and “The Gospel of John, Chs. 17-19” (15 pts., Due 2/17)

- 1) Go to the course documents folder on Drive and read the article “Mel Gibson’s The Passion of the Christ: Market Segmentation, Mass Marketing and Promotion, and the Internet” (Maresco, 2004). It is not a difficult paper to read, and it discusses how the film was one of the first marketed on the Internet and how that shaped its reception. Take some notes so you will have something to say for your discussion question.
- 2) Read the two versions (the King James Version and English Standard Version) of “The Gospel of John.” They are short, so read them both and see how different they are. I want you to notice how the language of the film mirrors the KJV and, in fact, is an adaptation of it. No need to take notes on this

one. Like with *The Orchid Thief*, just read them as if you were beginning a new story. Notice how the story is told. Look at how the characters and the action of the story are portrayed. Again, this is necessary background to the film we will discuss.

- 3) Complete the Discussion Question on marketing “The Passion of the Christ” on Blackboard in 250+ words.

Week 2: Watch *The Passion of the Christ* (dir. Mel Gibson) (15 pts., Due 2/17)

- 1) Rent and watch our second film, *The Passion of the Christ* (see link [here](#) for Amazon Prime rental) written and directed by Mel Gibson and starring Jim Caviezel. Please watch it on as big of a screen as possible so you can absorb the...full effect. Again, if you watch films on your phone or tablet, you typically miss a significant amount of cinematic material. Take notes on the film as you watch it. What stands out to you? What do you like the most, or don’t understand? What questions do you have? What can you say about this film in terms of the filmic elements (e.g., cinematography, mise-en-scene, sound, story, and editing)?
- 2) Complete the Discussion Question on the film *The Passion of the Christ* and how it was adapted from the KJV of “The Gospel of John” on Blackboard in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Totally Optional: Watch *Baahubali: The Beginning* (dir. S.S. Rajamouli)

- 1) Read “Baahubali: A Review” (Ahlawat, 2017; 5 pages) in the course documents folder.
- 2) Watch the film *Baahubali: The Beginning*, the most financially successful South Asian film of all time, and first global blockbuster film out of “Bollywood.” It is currently on Netflix. You are not required to watch or do a discussion question this film, but if you watch it, notice how it deals with very similar themes in some ways to *The Passion of the Christ*. Both are tales of divine saviors. P.S. It is a remarkable film that could never be made in North America and absolutely worth watching. Do yourself a favor and watch it—it’s a treat.

Coming Up: Things to Be Aware of For Week 3

- 1) There are no classes on Monday, 2/15. Your Discussion Question for that day will be due on Wednesday, 2/17.

WEEK 4 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **mandatory class meeting** on Wednesday, February 17th from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will apply what we know of adaptations to “The Gospel of John” and *Passion of the Christ*. We will also look at the DQs and talk about assignments. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office Hours:

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Meeting ID: 814 2630 9375

Passcode: films

Week 3 Recap:

- You should already have watched *The Passion of the Christ* and read the two versions of “The Gospel of John” and “Mel Gibson’s The Passion of the Christ: Market Segmentation, Mass Marketing and Promotion, and the Internet” in preparation for answering the Discussion Question (now available) and attending our class meeting.

Week 4: Read “Trainspotting” and “Beginning to Theorize Adaptation” (15 pts., Due 2/22)

- 1) Go to the course documents folder on Drive and read the first 21 pages of “Trainspotting” (Welsh, 1996). It is written in an Edinburgh dialect of English, so if you are having trouble understanding it, read it out loud. If you are still having trouble, watch the film first with subtitles to get a sense of the sounds.
- 2) Also found in the course documents folder is the second-half of the chapter, “Beginning to Theorize Adaptation” (8 pages; Hutcheon, 2013). Again, this is necessary background to the film we will discuss.
- 3) Complete the Discussion Question on technology and affordance in “Trainspotting” on Blackboard in 250+ words.

Week 4: Watch *Trainspotting* (dir. Danny Boyle) (15 pts., Due 2/24)

- 1) Rent and watch our third film, *Trainspotting* (see link [here](#) for Amazon Prime rental) written and directed by Danny Boyle and starring Ewan McGregor, Johnny Lee Miller, and Robert Carlyle. Take

notes on the film as you watch it. What stands out to you? What do you like the most, or don't understand? What questions do you have? What can you say about this film in terms of the filmic elements (e.g., cinematography, mise-en-scene, sound, story, and editing)?

- 2) Complete the Discussion Question on the film *Trainspotting* and its relationship to the novel on Blackboard in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Totally Optional: Watch *Paris Is Burning* (dir. Jennie Livingston)

- 1) Read "[The Slap of Love](#)" (Cunningham, 1995; 20 pages).
- 2) Watch the film *Paris Is Burning*, a powerful film about the LGBTQ subculture of New York City in the early 1980s. This film will challenge you in ways you might not expect, including revealing just how much popular culture originated from gay Blacks and Hispanics on the drag ball circuit. You are not required to watch or do a discussion question this film, but if you watch it, compare with how it deals with a marginalized subculture in similar and different ways to *Trainspotting*, which is a fictional film based on a real time and place.

Coming Up: Things to Be Aware of For Week 5

- 1) We will be soon be reading longer texts and stretching the reading and viewing cycle out to two weeks per movie so that we can look at the adaptations with more complexity.

WEEK 5 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **mandatory class meeting** on Wednesday, February 24th from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will continue to apply what we know of adaptations to “Trainspotting” the novel and *Trainspotting* the motion picture. We will also look at the DQs and talk about expectations. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

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Week 4 Recap:

- You should already have watched *Trainspotting* read the first few chapters of “Trainspotting,” written in the Edinburgh dialect of English. Paired with this, you will have read the second half of Hutcheon that talks about modes of adaptation and framing in adapting stories.

Week 5: Read “Brokeback Mountain” (pp. 253-277) (15 pts., Due 3/1)

- 1) Go to the course documents folder on Drive and read the first 25 pages of “Brokeback Mountain” (Proulx, 1997).
- 2) Complete the Discussion Question on “Brokeback Mountain” in 250+ words.

Week 5: Read “Who? Why?” (pt. 1) (15 pts., Due 3/3)

- 1) Read the first part of Who? Why? by Hutcheon in our Google Drive folder. Take notes as you read. What stands out to you? What do you like the most, or don’t understand? What questions do you have?
- 2) Complete the Discussion Question on the story “Brokeback Mountain” and the development of cultural capital on Blackboard in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Totally Optional: Watch *Monsoon Wedding* (dir. Mira Nair)

- 1) Watch the film *Monsoon Wedding*, a Bollywood film about the struggles of a middle-class Delhi family as they prepare to receive their more affluent family abroad to celebrate the arranged marriage of their daughter. This film explores deeply class divisions, inter-generational family expectations, and facing taboo topics. It presents an interesting cross-cultural comparison of love versus marriage to *Brokeback Mountain*.

Coming Up: Things to Be Aware of For Week 6

- 1) In Week 6, we will finish reading *Brokeback Mountain* and discuss the film. We will also be discussing midterm grades and what your Story Adaptation assignment will consist of.

WEEK 6 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **mandatory class meeting** on Wednesday, March 3rd from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will expand our understanding of adaptations to the people and rationales for creating them and discuss the first half of the short story, "Brokeback Mountain" by Annie Proulx. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

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Week 5 Recap:

- You should already have read (pp. 253-277) of "Brokeback Mountain and "Who? Why?" (pt. 1).

Week 6: Read "Brokeback Mountain" (pp. 277-283) (15 pts., Due 3/8)

- Go to the course documents folder on Drive and read the last 7 pages of "Brokeback Mountain" (Proulx, 1997).
- Complete the Discussion Question on how you would adapt "Brokeback Mountain" in 250+ words.

Week 6: Watch *Brokeback Mountain* (15 pts., Due 3/10)

- Rent and watch our fourth film, *Brokeback Mountain* written by Larry McMurtry and Diana Ossana and directed by Ang Lee (see link [here](#) for Amazon Prime rental). Take notes on the film as you watch it. What stands out to you? What do you like the most, or don't understand? What questions do you have? What can you say about this film in terms of the filmic elements (e.g., cinematography, mise-en-scene, sound, story, and editing)?
- Complete the Discussion Question on the movie *Brokeback Mountain* and differences between the story and film. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Coming Up: Things to Be Aware of For Week 7

- 1) In Week 7, we will finish reading the second half of “Who? Why?” and turn our attention to Ted Chiang’s short story, “Story of Your Life,” on which the movie *Arrival* is based.

WEEK 7 TO DO LIST

Each week, I will post a list of things to Blackboard that you must do that week to be current in your work for ENG 2400. If you are wondering what you need to be doing, consult these lists.

Introduction

We are holding a **class meeting** on Wednesday, March 10th from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will screen portions of "Brokeback Mountain" by Ang Lee and compare it to the short story. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

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Week 6 Recap:

- You should already have finished "Brokeback Mountain" by Annie Proulx and *Brokeback Mountain* by Ang Lee.

Week 7: Read "Who? Why?" (pt. 2) (Hutcheon, 2013) (15 pts., Due 3/15)

- Go to the course documents folder on Drive and read the last 4 pages of Ch. 3 "Who? Why?" (Hutcheon, 2013).
- Complete the Discussion Question on intentionality and adaptation in 250+ words.

Week 7: Read "Story of Your Life" (pp. 1-16) by Ted Chiang (15 pts., Due 3/17)

- Read the first 16 pages of "Story of Your Life" by Ted Chiang in preparation to watch *Arrival* by Denis Villeneuve (see link [here](#) for Amazon Prime rental). Take notes on the story as you read it. What stands out to you? What do you like the most, or don't understand? What questions do you have? What can you say about the story's elements (e.g., characterization, plot, setting, conflict, and theme)?
- Complete the Discussion Question on "Story of Your Life" in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Coming Up: Things to Be Aware of For Week 8

- In Week 8, we will finish reading the second half of "Story of Your Life" and screen *Arrival*. You will be getting your next assignment, the "Story Adaptation" as well.

WEEK 8 TO DO LIST

Read this full To Do List. I am changing the structure of this course somewhat as we shift into reading the entirety of “Schindler’s List” and begin working on our assignments. Principally, I am reducing the number of Discussion Questions for the course Each week, so that you can focus your efforts on reading and completing the assignments. The overall weight of discussion questions to the course grade will go down, and assignments will go up, but the amount of work overall should feel less.

Introduction

We are holding a **class meeting** on Wednesday, March 17th from 4:00 to 5:15. p.m. in Blackboard Collaborate.

During our session, we will discuss “Story of Your Life” by Eric Chiang and the second part of “Who? Why?” by Hutcheon. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

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Week 7 Recap:

- You should already have read the first half of “Story of Your Life” and be reading the remainder of “Who? Why?” As a reminder, this was just added to Drive (in correct form) on Sunday, so the deadline for Discussion Question #10 is extended until Friday.

Week 8: Review Revised Syllabus and Calendar. Changes have been redlined so you can easily identify what changes have been made.

- 1) Go to Drive or Blackboard and download a new copy of the course syllabus and calendar.
- 2) Review the changes.

Week 8: Submit Project Proposal for your “Story Adaptation” assignment (15 pts., Due 3/22)

- 1) Read carefully the “Story Adaptation” assignment posted on Blackboard (with a copy in Drive).
- 2) Go to Blackboard Discussion and post a two-paragraph proposal for how you will complete the “Story Adaptation” assignment.

Week 8: Finish “Story of Your Life” (pp. 17-39) by Ted Chiang and watch *Arrival* (15 pts., Due 3/24)

- 1) Read the remaining 23 pages of “Story of Your Life” by Ted Chiang and watch *Arrival* by Denis Villeneuve (see link [here](#) for Amazon Prime rental). Take notes on the story as you read it. What stands out to you? What do you like the most, or don’t understand? What questions do you have? What can you say about the story’s elements (e.g., characterization, plot, setting, conflict, and theme)?
- 2) Complete the Discussion Question on “Arrival” in 250+ words. Your response should be insightful, which requires preparation and perhaps a bit of research. Focus on the quality of your ideas.

Coming Up: Things to Be Aware of For Week 9

- 1) In Week 9, we will not be meeting because of break. We will begin Schindler’s List, a very accessible and relatively fast-paced book. You will be reading the first nine chapters of Schindler’s List (59 pages posted in Drive) and working on your “Story Adaptation” assignment.

WEEK 9 TO DO LIST

Introduction

As a reminder, I have changed the structure of this course by reducing the number of remaining Discussion Questions by half and adding additional weight to assignments. The overall impact of this change is that the overall amount of work in the course should feel less and the pacing a bit slower.

Meeting change for this week only: We are holding a **class meeting** on Wednesday, March 24th from 4:20 to 5:15. p.m. in Blackboard Collaborate. We are starting 20 minutes late because I have an unavoidable conflict. I apologize in advance.

During our session, we will discuss *Arrival* by Denis Villeneuve, particularly how an entirely new story was created out of Ted Chiang's "Story of Your Life" for the screen. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 8 Recap:

- We discussed in depth the plot and themes of the first half of "Story of Your Life." We also discussed approaches to the "Story Adaptation" assignment.

Week 9: Submit Project Proposal for your "Story Adaptation" assignment (15 pts., Due 3/22)

- 1) Read carefully the "Story Adaptation" assignment posted on Blackboard (with a copy in Drive).
- 2) Go to Blackboard Discussion and post a two-paragraph proposal for how you will complete the "Story Adaptation" assignment.

Week 9: Read "Schindler's List" (Keneally) Chapters 1-9 (59 pages)

- 1) Week 9 is Spring Recess. We will not have a meeting, but you should begin reading "Schindler's List" to ease your reading burden when you return. The chapters are short and go quickly.

Coming Up: Things to Be Aware of For Week 10

- 1) For Week 10, you will have 11 more chapters of "Schindler's List" to read (57 pages). One discussion question will be assigned and the Story Adaptation Assignment will be due on Wednesday, April 7.

WEEK 10 To Do List

Introduction

In my ongoing effort to slow down the pacing of this course a bit, we are eliminating the Traces of a Stream assignment and I gave you no additional readings over Spring Recess.

We are holding a **class meeting** on Wednesday, April 7th from 4:00 p.m. to 5:15. p.m. in Blackboard Collaborate.

During our session, we will discuss “Schindler’s List,” through Chapter 9. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 9 Recap:

- Last week was Spring Recess. Before this, you were reading through Chapter 9 of “Schindler’s List” and submitting your Project Proposal for the “Story Adaptation” assignment.

Week 10: Read “Schindler’s List” (Keneally) Chapters 10-20 (57 pages)

- 1) The chapters are short and go quickly. You can find them in Google Drive.

Week 10: Complete the Discussion Question on “Schindler’s List” (Chapters 1-9) (15 pts., Due 4/7)

- 1) Complete the Discussion Question on “Schindler’s List” in 250+ words.

Coming Up: Things to Be Aware of For Week 11

- 1) For Week 10, you will have 9 more chapters of “Schindler’s List” to read (Chapters 21-30). One discussion question will be assigned and will be due on Wednesday, April 14.

WEEK 11 To Do List

Introduction

We are holding a **class meeting** on Wednesday, April 14th from 4:00 p.m. to 5:15. p.m. in Blackboard Collaborate.

During our session, we will discuss “Schindler’s List,” through Chapter 24, the differences between primary, secondary, and tertiary sources in adaptation, and how these differences matter. We will talk about the process of adapting and the decisions that must be made in doing so. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 10 Recap:

- Last week we discussed the beginning of “Schindler’s List” and the nature of adaptation of historical events, particularly those intended to bear witness to history.

Week 11: Read “Schindler’s List” (Keneally) Chapters 21-24 (29 pages)

- 1) The chapters are short and go quickly. You can find them in Google Drive.

Week 11: Assign Multi-Modal Project (200 pts., Due 5/17)

- 1) This week, you will receive the Multi-Modal Project assignment and we will discuss it briefly in class (more thoroughly next week).

Coming Up: Things to Be Aware of For Week 12

- 1) For Week 10, you will read “Schindler’s List” (Chapters 25-34). One discussion question will be assigned and will be due on Wednesday, April 21st.

WEEK 12 To Do LIST

Introduction

We are holding a **class meeting** on Wednesday, April 21th from 4:00 p.m. to 5:15. p.m. in Blackboard Collaborate.

During our session, we will discuss “Schindler’s List,” through Chapter 35, and we will begin screening the film. I’ve decided to screen the entirety of the film in class, breaking it into four parts so that we may watch it as we finish the novel and also take breaks during class and discuss the film and its adaptation. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

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Meeting ID: 814 2630 9375

Passcode: films

Week 11 Recap:

- Last week we discussed the use of primary, secondary, and tertiary sources in adaptation and how stories and adaptations evolve. We also went over the Multi-Modal Project.

Week 12: Read “Schindler’s List” (Keneally) Chapters 25-34 (78 pages)

- 1) You can find these chapters in Google Drive under readings. You have a Discussion Question on the text to answer this week. You will find it on Blackboard Collaborate on Tuesday morning (4/20). It will be due on Friday (4/23).

Week 12: Work on Multi-Modal Project (200 pts., Due 5/17)

- 1) This week, you should be thinking about what two films you want to do an intertextual comparison of for your multi-modal project. If you haven’t done so, read and reread the assignment sheet.

Coming Up: Things to Be Aware of For Week 13

- 1) For Week 13, we will finish “Schindler’s List” (Chapters 35-epilogue) and continue to discuss the Multi-Modal Project.

WEEK 13 To Do List

Introduction

We are holding a **class meeting** on Wednesday, April 28th from 4:00 p.m. to 5:15. p.m. in Blackboard Collaborate.

During our session, we will watch the next segment of “Schindler’s List” and compare to the book. We will also review previous multi-modal projects again and you will have a chance to answer questions. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 12 Recap:

- Last week we discussed the differences in modal affordances between “Schindler’s List” the book and *Schindler’s List* the movie as we began to screen the movie. We also went over the Multi-Modal Project.

Week 13: Finish “Schindler’s List” (Keneally)

- 1) You should finish as much of the remainder of the book, “Schindler’s List” as you can this week. It will help you understand the film, and in turn, the adaptation of the book to the film.

Week 13: Work on Multi-Modal Project (200 pts., Due 5/17)

- 1) This week, you should be actively working on your multi-modal project, including your viewing of your chosen films and research into their backgrounds as stories.

Coming Up: Things to Be Aware of For Week 14

- 1) For Week 14, we will continue to focus on *Schindler’s List* the film and continue to discuss the Multi-Modal Project.

WEEK 14 To Do List

Introduction

We are holding a **class meeting** on Wednesday, May 5th from 4:00 p.m. to 5:15. p.m. in Blackboard Collaborate.

During our session, we will watch the next segment of “Schindler’s List” and answer questions about the Multi-Modal Project. Our meeting will be recorded and hosted in Collaborate, but you will not earn participation credit unless you are in class with us and actively contributing your voice.

I will hold **office hours** immediately afterwards for those of you with additional questions.

Zoom Office:

<https://us02web.zoom.us/j/81426309375?pwd=TnYrbDQ5dml5WjZuQnc5MnNtTS9sUT09>

Meeting ID: 814 2630 9375

Passcode: films

Week 13 Recap:

- Last week we discussed the differences in modal affordances between “Schindler’s List” the book and *Schindler’s List* the movie. We also went over the Multi-Modal Project.

Week 14: Read Black Panther Comics

- Have a look at the origin story of the Black Panther and the super hero’s early evolution below.
- 1) Fantastic Four (1961) #52: <https://readcomiconline.li/Comic/Fantastic-Four-1961/Issue-52?id=27146>
 - 2) Fantastic Four (1961) #119: <https://readcomiconline.li/Comic/Fantastic-Four-1961/Issue-119?id=26803>
 - 3) Jungle Action (1972) #5: <https://readcomiconline.li/Comic/Jungle-Action-1972/Issue-5?id=52819>
 - 4) Jungle Action (1972) #6: <https://readcomiconline.li/Comic/Jungle-Action-1972/Issue-6?id=52820>

Coming Up: Things to Be Aware of For Week 15

- 1) We will be watching *Black Panther* the film.

FIRST COLLABORATE SESSION – ORIENTATION

Day #1 – Wednesday – 2/3/2021

Objectives

- Orient students to the tools, systems, and expectations of the course.
- Begin building rapport with students and establish community standards.
- Answer initial questions students may have.

Schedule

#	Activity Description	Minutes
1.	Take Role and Welcome	10
2.	Tour of course structure – Blackboard, Drive, Discord	20
3.	Questions	10
4.	Go over the syllabus/recording statement	20
5.	Week 1 deliverables sheet	10
6.	Questions	5

Upcoming

- For next week we are reading some theory (found in Google Drive), reading the introduction to “The Orchid Thief,” and screening *Adaptation*.
- Your Google Forms are due next Monday (2/8).
- Download Google Drive as soon as possible.

Notes

Remember to turn on computer sound for video screening.

WEEK 2 COLLABORATE SESSION – ORIENTATION

Wednesday – 2/10/2021

Objectives

- Refresh students on the tools, systems, and expectations of the course.
- Answer questions that students may have about course or materials.
- Discuss adaptation theory and its application to *Adaptation*.
- Review Week 2 To Do sheet.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Initial Reactions to “The Orchid Thief” and <i>Adaptation</i>	10
3.	Screening scenes from <i>Adaptation</i>	30
4.	Discussion Questions	5
5.	Apply notes from Hutcheon to <i>Adaptation</i>	10
6.	Week 2 deliverables sheet	10
7.	Assignments	5

Upcoming

- For next week we are reading several chapters of the Gospel of John (in two versions), an article on the marketing of *The Passion of the Christ*, and screening the film.
- There are no class meetings (or discussion question) on Monday (2/15).
- We will be discussing grades on Wed. 2/24. You will receive your first grade report then.

Notes from Hutcheon (Ch. 1)

Familiarity and Contempt

- *Adaptation* is a film that tells a story around the process of adaptation.
- Walter Benjamin – “storytelling is always the art of repeating stories.”
- Adaptations are often seen as secondary, derivative, or otherwise inferior to “literature”.
 - Stories adapt source material in different ways
 - How they “actualize or concretize ideas”
 - How they “make simplifying selections”
 - How they “amplify and extrapolate”
 - How they “critique or show their respect”
- Adaptations are fundamentally “repetition with variation” and “comfort of ritual combined with the piquancy of surprise.”
- Adaptations are “palimpsestuous” – What does that mean?
- According to its dictionary definition, adaptation just means “to adjust, to alter, to make suitable”
- Adaptation is also:
 - “An acknowledged transposition of a recognizable other work or works.”
 - “A creative and an interpretative act of appropriation/salvaging.”
 - “An extended intertextual engagement with the adapted work.”

Exactly What Gets Adapted? How?

- The spirit of a work – “form (expression) can be separated from content (ideas)”
- Story as a common denominator – “the core of what gets transposed” from the source to the adaptation.
- “What gets adapted here is a heterocosm, literally an “other world” or cosmos, complete, of course, with the stuff of a story—settings, characters, events, and situations.”
- The “*res extensa*” – “material, physical dimension”

Double Vision: Defining Adaptation

- Adaptation as Process where specific texts are translated (across character/story/atmosphere/etc.) into a new work.
- Adaptations are “multilaminated” from recognizable other works and this connection is part of what makes them recognizable and appealing.

WEEK 3 COLLABORATE SESSION – THE SUFFERING SAVIOR & THE PASSION OF THE CHRIST

Wednesday – 2/17/2021

Objectives

- Answer questions that students may have about course or materials.
- Discuss adaptation practice and its application to *The Passion of the Christ*.
- Frame The Passion of the Christ in a much larger context of mimesis and historical adaptation.

Schedule

#	Activity Description	Minutes
1.	Questions and Week 4 Deliverables	5
2.	Initial Reactions to <i>The Passion of the Christ</i>	15
3.	Comparison of KJV and ESV of “The Gospel of John” as biographic Chronicles (vs. annals or histories)	10
4.	The Homo Sacer	10
5.	Comparison of Adaptations of The Suffering Savior	35

Upcoming

- For next week we are reading the rest of Hutcheon, Ch. 1 and the first few chapters of “Trainspotting” by Irvine Welsh (found in Google Drive). We will be screening the film, *Trainspotting* by Danny Boyle.

Points	Percentage	Grade
1	6.7%	F
2	13.3%	F
3	20.00%	F
4	26.7%	F
5	33.3%	F
6	40.0%	F
7	46.7%	F
8	53.3%	F
9	60.0%	D
10	66.6%	D
11	73.3%	C
12	80.0%	B-
13	86.7%	B
14	93.3%	A
15	100%	A

Human brains are designed to process information into narratives. We are "[hardwired for stories.](#)"

Technology mediates our narrative reality – it provides different "[modal affordances](#)" (Kress, 2003) meaning that different technologies make easier or harder (or erase entirely) our abilities to show or tell information (and stories) in different ways.

Compare the Gospel chapters to the movie – how does each technology, that of the "book," and that of the "screen," affect the production and consumption of the story? What gets shown in each? What gets told? What *affordances* do each have?

INSTRUCTOR'S NOTES

Films From Literature
ENG 2400-OL67 (#35735)

Work	Modal (Visual, Linguistic, Spatial, Gestural, Aural, Haptic, Rhythm) Affordance	Media (Print, Broadcast, Cinema, Ergodic/Game, Internet, Voice) Affordance
Oral tradition accounts (circa. 100-200 AD)		
The various copies of the Synoptic Gospels + John BibleGateway		
The Passion of the Christ		
Jesus Christ Superstar (2012 stage adaptation)		
Life of Brian		
I Am Jesus Christ (2021)		

Commented [PC1]: The [New Testament](#) has been preserved in more than 5,800 fragmentary [Greek](#) manuscripts, 10,000 [Latin](#) manuscripts and 9,300 manuscripts in various other ancient languages including [Syriac](#), [Slavic](#), [Ethiopic](#) and [Armenian](#). Not all biblical manuscripts come from orthodox Christian writers. For example, the [Gnostic](#) writings of [Valentinus](#) come from the 2nd century AD, and these Christians were regarded as heretics by the mainstream church.^{[1][4]} The sheer number of witnesses presents unique difficulties, although it gives scholars a better idea of how close modern bibles are to the original versions.^{[1][4]} Bruce Metzger says "The more often you have copies that agree with each other, especially if they emerge from different geographical areas, the more you can cross-check them to figure out what the original document was like. The only way they'd agree would be where they went back genealogically in a family tree that represents the descent of the manuscripts."^{[1][5]}

https://en.wikipedia.org/wiki/Historical_reliability_of_the_Gospels#Archeology_and_geography

Commented [PC2]: <https://www.biblegateway.com/>

Hutcheon writes "In his 1976 book on Darwinian theory called *The Selfish Gene*, Richard Dawkins bravely suggested the existence of a cultural parallel to Darwin's biological theory: 'Cultural transmission is analogous to genetic transmission in that, although basically conservative, it can give rise to a form of evolution' (1976/1989: 189). Language, fashions, technology, and the arts, he argued, 'all evolve in historical time in a way that looks like highly speeded up genetic evolution, but has really nothing to do 'with genetic evolution' (190). Nonetheless, he posits the parallel existence of what he calls 'memes' - units of cultural transmission or units of imitation - that, like genes, are 'replicators' (191-92). But unlike genetic transmission, 'when memes are transmitted, they always change, for they are subject to "continuous mutation, and also to blending' (195), in part to adapt for survival in the 'meme pool.'"

So, let's reexamine some assumptions from Hutcheon:

Notes from Hutcheon (Ch. 1)

Familiarity and Contempt

- Walter Benjamin - "storytelling is always the art of repeating stories."

True - But if we think mimetically, storytelling is connected heavily to mimesis and memes. We are always adapting stories towards our own purposes, towards new contexts and ideological ends, using whatever relevant technology and means that is accessible to us. Stories that get retold are memes that change like a game of telephone.

- Adaptations are often seen as secondary, derivative, or otherwise inferior to "literature".

True - But, let's face it, literature is probably seen as primary simply because it is "concretized" into a relatively stable and consumable form. It resists the game of telephone, or at least it did. The very concept of "literature" is changing. Now, video games might have 10,000 lines of dialog, and a "novel" comes in pictures.

- Stories adapt source material in different ways
 - How they "actualize or concretize ideas"
 - How they "make simplifying selections"
 - How they "amplify and extrapolate"
 - How they "critique or show their respect"

Definitely true, and those choices are largely governed by modal and media affordances as much as creative inspiration and direction.

- Adaptations are fundamentally "repetition with variation" and "comfort of ritual combined with the piquancy of surprise."

Definitely true, because what makes adaptations relevant to us cognitively, and culturally, are the memorable bits, which morph much like language itself does, through memetic content.

- According to its dictionary definition, adaptation just means "to adjust, to alter, to make suitable"
- Adaptation is also:
 - "An acknowledged transposition of a recognizable other work or works."
 - "A creative and an interpretative act of appropriation/salvaging."
 - "An extended intertextual engagement with the adapted work."

Yes, yes, and yes. Adaptation is a process of transformation of mimetically relevant information into new contexts, including cultural, historical, material, and technological. Things invariably get changed, get lost, and certain bits always carried forward.

- Adaptation as Process where specific texts are translated (across character/story/atmosphere/etc.) into a new work.
- Adaptations are "multilaminated" from recognizable other works and this connection is part of what makes them recognizable and appealing.

Well, also true, but consider this – if adaptations are "multilaminated," the suffering savior story goes back countless generations, across innumerable texts, and represents a pillar of cultural knowledge that has been adapted continuously throughout the millennia.

The Ur Myth.

WEEK 4 COLLABORATE SESSION – MODES OF ENGAGEMENT & TRAINSPOTTING

Wednesday – 2/24/2021

Objectives

- Discuss modes of engagement their application to *Trainspotting*.
- Examine differences in structure and the experiences they provide between the novel and the film.
- Explore Mark Renton as a heroic character.

Schedule

#	Activity Description	Minutes
1.	Questions and Week 5 Deliverables	5
2.	Initial Reactions to <i>Trainspotting</i>	25
3.	Irvine Welsh's "Trainspotting"	15
4.	Modality/Media Analysis	20
5.	The Hero of a Thousand Faces	10

Upcoming

- For next week we are reading the first half of Hutcheon, Ch. 3 "Who? Why?) and the first half of Annie Proulx's "Brokeback Mountain" (found in Google Drive). We will be discussing Proulx's story and then screening the film the following week.

What aspects of the "Trainspotting story" can be experience through telling, showing, or immersion in the modality and media of its various performances? How do we really dig into the nuts-and-bots of how this story is experienced? The lines of differentiation (as Hutcheon tells us) are not so clear, so analysis is key.

Work	Modal (Visual, Linguistic, Spatial, Gestural, Aural, Haptic, Rhythm) Affordance	Media (Print, Broadcast, Cinema, Ergodic/Game, Internet, Voice) Affordance
"Trainspotting" by Irvine Welsh		
Trainspotting original theatrical production		
<i>Trainspotting</i> the motion picture		
Trainspotting modern theatrical productions (example 1 , example 2)		

So, let's reexamine some assumptions from Hutcheon:

Notes from Hutcheon (Ch. 1)

- Adaptations are often seen as secondary, derivative, or otherwise inferior to "literature".

Why?

- Stories adapt source material in different ways
 - How they "actualize or concretize ideas"
 - How they "make simplifying selections"
 - How they "amplify and extrapolate"
 - How they "critique or show their respect"

How?

- Adaptations are fundamentally "repetition with variation" and "comfort of ritual combined with the piquancy of surprise."

What is varied? What is repeated for cultural recognition and acceptance? (think memetic content and "meme-worthy")

- According to its dictionary definition, adaptation just means "to adjust, to alter, to make suitable"
- Adaptation is also:
 - "An acknowledged transposition of a recognizable other work or works."
 - "A creative and an interpretative act of appropriation/salvaging."
 - "An extended intertextual engagement with the adapted work."

What is transposed from book to film to stage? What is appropriated and salvaged to make a workable story?

The Hero of a Thousand Faces

The hero has found or achieved something beyond the normal range. Given his or her life to something bigger. Saves him/herself or others – finding greater purpose in one's life independent of the doctrines of others – individual self-direction and self-expression.

Some heroic acts are physical acts, but others are spiritual undertaken by someone who has found a way of experiencing a supernatural range of human life, but comes back to share it.

Even something as simple as a child in the fundamental transition to adulthood – the cycle of loss, learning, and emergence out of dependency – a death and resurrection.

Basic motif of the spiritual journey – leaving one condition, finding the source of enrichment, and transformation into a new condition.

The edge between what is known, and what can't be known – the transcendent source of life. Important to acknowledge the mystery of life and one's own mystery. Figuring out what makes you tick. Developing perspective and sense of self and one's own vision.

“BILL MOYERS: Unlike the classical heroes, we're not going on our journey to save the world, but to save ourselves.

JOSEPH CAMPBELL: And in doing that, you save the world. I mean, you do. The influence of a vital person vitalizes, there's no doubt about it. The world is a wasteland. People have the notion of saving the world by shifting it around and changing the rules and so forth. No, any world is a living world if it's alive, and the thing is to bring it to life. And the way to bring it to life is to find in your own case where your life is, and be alive yourself, it seems to me.”

<https://billmoyers.com/content/ep-1-joseph-campbell-and-the-power-of-myth-the-hero%E2%80%99s-adventure-audio/>

WEEK 5 COLLABORATE SESSION – THE WHO AND WHY OF ADAPTATION & BROKEBACK MOUNTAIN

Wednesday – 3/3/2021

Objectives

- Discuss contributors to storytelling and their motivations.
- Examine “Brokeback Mountain” as an entrée to watching the film adaptation.
- Articulate the dynamics of Ennis Del Mar and Jack Twist characters.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Breakout Discussion - Initial Reactions to <i>Brokeback Mountain</i>	20
3.	Three Main Characters – Ennis Del Mar, Jack Twist, and the Mountain	25
4.	The Who and Why of Adaptations	20
5.	Upcoming	5

Upcoming

- For next week we are finishing Proulx’s “Brokeback Mountain” and screening Lee’s *Brokeback Mountain*. We will spend most of our time next week engaged in a multi-modal analysis of the two stories based on the concepts we have been developing so far in the course – showing vs. telling, modality, story choices by authors/auteurs, and reasons for adapting a work.

What insights about Annie Proulx's "Brokeback Mountain" can we begin to develop to compare to the film *Brokeback Mountain*?

"Brokeback Mountain" by Annie Proulx	Micro - Characters' Lives	Macro - Society/The World
Character		
Setting		
Plot		
Conflict		
Theme		

A very emotionally terse and sparse story with the setting given as much direct emotional depth as the characters.

- p. 253 – The taste of the coffee? Acrid...burnt...unsatisfying but will do its job.
- p. 253 – The ongoing symbolism of the wind in the story.
- p. 254 – What was Ennis' vision for his life as a young boy? As a young man? As a middle-aged man?
- p. 255 – "Pair of deuces going nowhere."
- p. 255 – Symbolism of shooting an eagle?
- p. 255 – Description of Jack as a physical everyman "he carried some weight in the haunch and his smile disclosed buckteeth, not pronounced enough to let him eat popcorn out of the neck of a jug, but noticeable."

- p. 256 – Brokeback -- "Dawn came glassy orange, stained from below by a gelatinous band of pale green. The sooty bulk of the mountain paled slowly until it was the same color as the smoke from Ennis's breakfast fire. The cold air sweetened, banded pebbles and crumbs of soil cast sudden pencil-long shadows and the rearing lodgepole pines below them massed in slabs of somber malachite."

- p. 258 – See instances of Ennis's interior point-of-view.
- p. 260 – Unvarnished and unsentimental descriptions of homosexual intercourse paired with glimpses into the interior emotional world of Ennis.

- p. 261 – Brokeback -- "The mountain boiled with demonic energy, glazed with flickering broken-cloud light, the wind combed the grass and drew from the damaged krummholz and slit rock a bestial drone."

- p. 262 – More interiority of Ennis; his connection to the livestock; his sticking with a disappearing way of life as a rancher.

- p. 263 – Communication by postal mail letter.

- p. 265 – Unsentimental description of Ennis' and Jack's continuance of their common affair.

- p. 266-267 – A raw and primal attraction and a bonded love juxtaposed against a dangerously intolerant society – of sexual difference, of emotional need, of love.

- p. 272-273 – Ennis is the other man with sense of his life and time spiraling out of control.

Annie Proulx as the sole driver of "Brokeback Mountain" – someone possessive of her characters. The "slideshow effect" criticism – a series of disjointed images guiding the reader.

What will the film, *Brokeback Mountain*, do to Annie Proulx's story?

Before we answer that question, we look at who is involved:

- Solo auteurs vs. Collaborative productions → different difficulties for different reasons
- The role that music can play in creating and heightening emotion
- The role of actors – are they conscious adapters?
- The role of the editor – the person who constructs the rhythm of the story.
- The director – leading the aesthetic and creative choices of the film.

"The adapted text, therefore, is not something to be reproduce, but rather something to be interpreted and recreated, often in a new medium." (p. 78)

Why would Ang Lee adapt *Brokeback Mountain*?

- What is the moral language of the short story vs. the film?
- Is *Brokeback Mountain* the movie an "upwardly mobile adaptation? Does it shift anything in the public conversation?
- Is the movie faithful to the spirit of the story?

WEEK 6 COLLABORATE SESSION – “BROKEBACK MOUNTAIN” & *BROKEBACK MOUNTAIN*

Wednesday – 3/10/2021

Objectives

- Discuss similarities and differences between the story, “Brokeback Mountain,” and its adaptation and interpret the differences.
- Introduce Storytelling Adaptation assignment.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Group Discussion - Initial Reactions to <i>Brokeback Mountain</i>	15
3.	Screening of film clips	25
4.	Discussion of similarities and differences	25
5.	Story Adaptation Assignment	5

Upcoming

- For next week we are finishing “Who? Why?” and beginning “Story of Your Life.” We will also begin work on the next assignment, the Story Adaptation.

"Brokeback Mountain" by Annie Proulx	"Brokeback Mountain" by Annie Proulx	<i>Brokeback Mountain</i> by Ang Lee
Characterization		
Setting		
Plot		
Conflict		
Theme		

A very emotionally terse and sparse story with the setting given as much direct emotional depth as the characters.

p. 253 – The taste of the coffee? Acrid...burnt...unsatisfying but will do its job.

p. 253 – The ongoing symbolism of the wind in the story.

p. 254 – What was Ennis' vision for his life as a young boy? As a young man? As a middle-aged man?

p. 255 – "Pair of deuces going nowhere."

p. 255 – Symbolism of shooting an eagle?

p. 255 – Description of Jack as a physical everyman "he carried some weight in the haunch and his smile disclosed buckteeth, not pronounced enough to let him eat popcorn out of the neck of a jug, but noticeable."

p. 256 – Brokeback -- "Dawn came glassy orange, stained from below by a gelatinous band of pale green. The sooty bulk of the mountain paled slowly until it was the same color as the smoke from Ennis's breakfast fire. The cold air sweetened, banded pebbles and crumbs of soil cast sudden pencil-long shadows and the rearing lodgepole pines below them massed in slabs of somber malachite."

p. 258 – See instances of Ennis's interior point-of-view.

p. 260 – Unvarnished and unsentimental descriptions of homosexual intercourse paired with glimpses into the interior emotional world of Ennis.

p. 261 – Brokeback -- "The mountain boiled with demonic energy, glazed with flickering broken-cloud light, the wind combed the grass and drew from the damaged krummholz and slit rock a bestial drone."

p. 262 – More interiority of Ennis; his connection to the livestock; his sticking with a disappearing way of life as a rancher.

p. 263 – Communication by postal mail letter.

p. 265 – Unsentimental description of Ennis' and Jack's continuance of their common affair.

p. 266-267 – A raw and primal attraction and a bonded love juxtaposed against a dangerously intolerant society – of sexual difference, of emotional need, of love.

p. 272-273 – Ennis is the other man with sense of his life and time spiraling out of control.

Annie Proulx as the sole driver of “Brokeback Mountain” – someone possessive of her characters. The “slideshow effect” criticism – a series of disjointed images guiding the reader.

What will the film, *Brokeback Mountain*, do to Annie Proulx’s story?

Before we answer that question, we look at who is involved:

- Solo auteurs vs. Collaborative productions → different difficulties for different reasons
- The role that music can play in creating and heightening emotion
- The role of actors – are they conscious adapters?
- The role of the editor – the person who constructs the rhythm of the story.
- The director – leading the aesthetic and creative choices of the film.

“The adapted text, therefore, is not something to be reproduce, but rather something to be interpreted and recreated, often in a new medium.” (p. 78)

Why would Ang Lee adapt *Brokeback Mountain*?

- What is the moral language of the short story vs. the film?
- Is *Brokeback Mountain* the movie an “upwardly mobile adaptation? Does it shift anything in the public conversation?
- Is the movie faithful to the spirit of the story?

WEEK 7 COLLABORATE SESSION – “STORY OF YOUR LIFE”

Wednesday – 3/17/2021

Objectives

- Understand the significance of linearity in “Story of Your Life”.
- Discuss Storytelling Adaptation assignment.

Schedule

#	Activity Description	Minutes
1.	Questions	5
2.	Group Discussion - Initial Reactions to “Story of Your Life”	10
3.	Analysis of “Story of Your Life”	30
4.	Preparation for movie, <i>Arrival</i>	10
5.	Story Adaptation Assignment	20

Upcoming

- For next week we are finishing “Story of Your Life” and screening portions of *Arrival*. We will also begin work on the next assignment, the Story Adaptation.

"Story of Your Life" by Ted Chiang	Observations
Characterization	
Setting	
Plot	
Conflict	
Theme	

A mind-bending science fiction story about a language that is literally mind-bending. The tale of “Story of Your Life” is rich, incredibly nuanced, and calls into question the very teleology of human thought and action.

- Who is the narrator in Story of Your Life?
- From where is the story being narrated?
- From what point in story is the story being narrated?
- How does Ted Chiang use language to demonstrate non-normative temporality?
- How does Ted Chiang orient the reader in particular times and places in the story?
- What is the possible meaning of the narrator relating the death of a child to the child in the beginning of the story – of telling a story in memories that have not yet happened?
- What are the key features of heptapod anatomy?
- What do the heptapods want?
- What are the consequences of a [non-linear orthography](#)?

p. 2 – “I know how this story ends” – There are two stories: the personal story of the daughter and the larger story of the heptapods.

p. 2 – Characters like Colonel Weber drive the plot but also demonstrate the typical limitations of human perception and goals due to that perception.

p. 3 – Human speech is portrayed as an organ -- the fidelity of human speech to human perception and the ability to interpret that speech in meaningful ways.

p. 5 – Introduction to the heptapods as a species with a non-linear orientating to the world and the word (“any direction might as well be “forward”).

p. 7 – Ted Chiang juxtaposes the intensely logical linear analysis of field linguistics with the non-linear logic of the heptapod body, language, and thinking.

p. 10 – Consider the daunting task of learning an alien language from scratch. Sapir-Whorf hypothesis.

p. 12 – Dr. Banks discovers that Heptapod B uses a non-linear orthography.

WEEK 8 COLLABORATE SESSION – ARRIVAL

Wednesday – 3/24/2021

Objectives

- Understand the significance of the ending in “Story of Your Life.”
- Discuss differences between “Story of Your Life” and *Arrival*.

Schedule

#	Activity Description	Minutes
1.	Screening of the last 20 minutes of <i>Arrival</i>	20
2.	Discussion of <i>Arrival</i> and differences to “Story of Your Life”	20
3.	Discuss ending of “Story of Your Life”	15

Upcoming

- Next week is Spring Recess and we are not meeting. You will have chapters from “Schindler’s List” to read.

Heptapods experience space-time differently than humans. Inherent in their understanding is the integration of phenomena over time towards their inevitable outcome.

The epigenetic influences of studying Heptapod A/B influences how Louise Banks perceives space-time. Heptapods perceive the totality of events across time, not the causality of events within time.

The essential question in the story and the film remains “what if the experience of knowing the future changed a person?” We believe our choices are of our own volition, but that experience of cause-and-effect are linked to our frame of reference within space-time. We are only able to experience space-time in discrete moments tied to discrete places that shape our perceptive reality. This is not the same as how things actually are.

Differences

How Louise Banks gets lost in multiple frames of consciousness and time happens differently in the movie (related to General Shang) and in the story (related to her daughter and Gary only). In the movie, she does not know in her remembrances of the future what she had done until the General told her (i.e., being in the present remembering a different time), thereby giving her the means to do so. In the story, she was in a different time remembering the present, affecting that timeline (e.g., the non-zero sum game).

In the story this is a natural process that develops over time like the learning of a new language. In the movie, it is a gift that can't be explained through existing mechanisms.

What was the gift in the story and in the movie? Do they work the same? Do they have the same consequence?

Showing and Telling

Ted Chiang is a master of balancing showing and telling. He alternates in Story of Your Life between telling and then showing.

Showing:

- Normal human interaction
- Alien-human interaction
- Learning Heptapod

Telling:

- How Heptapod A/B works
- Mother-daughter relationship
- Progress made in learning the Heptapod language

WEEK 10 COLLABORATE SESSION – “SCHINDLER’S LIST”

Wednesday – 4/14/2021

Objectives

- Understand how primary/secondary/tertiary sources contribute to histories, stories, and their adaptations with respect to the Shoah archive, histories of the Holocaust, and Schindler’s List.
- Examine the structure of Schindler’s List and how it develops the collision between the character, Oskar Schindler, and the plight of the Cracow Jewish population.
- Discuss the Multi-Modal Project.

Schedule

#	Activity Description	Minutes
1.	Discussion of first 20 chapters of “Schindler’s List” and differences with film.	25
2.	Screening of Eli Wiesel’s Nobel Prize Acceptance Speech	25
3.	Discuss Multi-Modal Project	25

Upcoming

Next week we are discussing “Schindler’s List” chapters 21-24 and continuing our discussion of the Multi-Modal Project with several examples.

WEEK 11 COLLABORATE SESSION – “SCHINDLER’S LIST” AND *SCHINDLER’S LIST*

Wednesday – 4/21/2021

Objectives

- Begin to tease apart the differences between the book and film adaptation of the Oskar Schindler story.
- Look at examples of Multi-Modal Projects from last semester.

Schedule

#	Activity Description	Minutes
1.	Screening of <i>Schindler's List</i>	45
2.	Discussion of <i>Schindler's List</i>	15
3.	Discuss Multi-Modal Project	15

Upcoming

Next week we are continuing to watch *Schindler's List* and discussing the Multi-Modal Project.

Notes

Concepts of narrative theory:

- *Fabula* and *sjuzhet*
- Character and action
- Indirect and direct representation
- Real time and narrative time

WEEK 12 COLLABORATE SESSION – “SCHINDLER’S LIST” AND *SCHINDLER’S LIST*#2

Wednesday – 4/28/2021

Objectives

- Continue to tease apart the differences between the book and film adaptation of the Oskar Schindler story.
- Look at examples of Multi-Modal Projects from last semester.

Schedule

#	Activity Description	Minutes
1.	Screening and discussion of <i>Schindler's List</i>	55
2.	Discuss Multi-Modal Project	20

Upcoming

Next week we are continuing to watch *Schindler's List* and discussing the Multi-Modal Project.

Notes

Concepts of narrative theory:

- *Fabula* and *sjuzhet*
- Character and action
- Indirect and direct representation
- Real time and narrative time