

ENC 1145: Topics in Composition Section 7397 Spring 2010**Writing About Adaptation****Instructor:** Lyndsay Brown**Class:** MWF 4 (10:40-11:30) MAEB 238**Email:** viautah@ufl.edu**Office Hours:** TUR 4357 F 6-8 and by appointment**Course Website:** <http://plaza.ufl.edu/viautah/ENC1145Spring10.html>**Course Description**

Adaptation: a process of reworking content through a different media form or, less often, significantly transforming the content to apply to a new context. See *Star Trek* (2009).

Appropriation: to adopt, borrow, recycle, or sample elements of visual culture. See this definition, taken from Wikipedia and reworded.

This course will explore the nature of adaptation and appropriation in various media, with the larger goal of understanding how media dictate the production and reception of meaning. Students will have the opportunity to develop their critical and expository writing skills as they study such varied objects as digital video art, experimental music, fan fiction, modern painting, hip-hop, and manga.

We will begin with a basic survey of theories of reference and quotation, touching on myth, folk art, classical music, and the nature of authorship. After considering avant-garde artistic practices such as collage and montage, will then turn to new media, particularly the prevalence of sampling and the constraints put on new objects by their mainstream origins. Given the focus of this course, there will be less outside reading than outside screening, and students will be expected to connect their outside interests to the themes at hand, as well as to explore unknown and unusual texts in their papers.

Ultimately, we will engage questions essential to media production today: who is the 'author' of a mashup? What remains of the original song when it's sampled by Jay-Z? Is there anything subversive or transformative about the 'Brokeback to the Future' trailer? What kind of world is portrayed by these artistic practices, and how do we engage it?

Course Goals

This course is structured around a particular artistic methodology, and thus, a major goal is to understand how various practices of adaptation and appropriation apply to various fields. As we undertake a survey of multiple mediums and time periods, students will develop their writing skills in multiple forms, with the intention that they will learn not only to analyze and critique art, but how to do so for different audiences and in different formats.

Writing About Adaptation culminates in a creative project, and as such, the endpoint of the course is not simply to understand artistic practices and be able to develop persuasive arguments about the value and effectiveness of particular art objects, but instead to apply such practices in their own lives. With this in mind, the coursework will gradually transform from consuming to creating art. In order to produce effective work, students will learn how to perform academic research in multiple ways: studying the

historical context of a field, discovering its creators and descendents, applying the theories that arise out of the field, and finally gathering objects of study and supporting arguments made about them with academic work.

While the course traces a path through the twentieth century and ends up at the forefront of new media, students should understand that this is not a progress narrative; instead, students will come to understand art as always in flux, being influenced by earlier experiments (which require a thorough understanding of prior movements), and reaching toward a new way of transmitting ideas and experience.

The student learning outcomes for this course are as detailed in the Undergraduate Catalog at <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html#requirements>.

Texts

Coursepack, available at Xerographic Copy Center (927 NW 13th St).

Hacker, Diana. *A Pocket Style Manual 5e with 2009 MLA Update*. New York: Bedford/St. Martin's, 2009. ISBN: 0312593244.

Assignments

Blog Posts

Students are required to make weekly posts to the class blog, in which they will engage the week's reading and any art discussed or screened in class. Posts are due by Friday each week at 4 PM EST, and should be a minimum of 500 words (1-1.5 pages). Students are also required to post at least two comments per week to their fellow students' posts. Students are encouraged to post early in the week, so that there is sufficient time to respond. Posts must include a quote from the reading, and are scored on a 5-10-15 point scale.

Paper 1 Due 2/1

Students will write a short academic paper applying basic concepts of appropriation and adaptation to a single object. The instructor will provide a list of possible options, which will most likely be composed of early experiments (pre-1960). The goal here is to consider how a particular artist uses this methodology in a single work. Two outside sources must be used in this paper; students are encouraged to use articles from class. (4-5 pages)

Paper 2 Due 3/1

Students will write a short academic paper examining the work of one artist selected by the student. Since the issue of form is central to this course, students may consider how an artist works with one concept or technique across two different forms (painting and sculpture, for example), or how that artist utilizes adaptation and appropriation to complicate a form or genre (i.e. Andrea Fraser's combination of performance art, video, and installation work to do institutional critique). Two outside sources must be used in this paper; students are encouraged to use articles from the class. (4-5 pages)

Presentation

Students will prepare a short (10-15 minute) presentation on a piece of adapted/appropriated art chosen by the student. Presentations should consider both the nature of the object, and its connections to the themes of the course. An outline of the presentation must be submitted to the instructor in written form. Students are encouraged to use media (clips, websites) in their presentations; presentations consisting

entirely of PowerPoint are not allowed. Objects that consider the influence of digital media are strongly encouraged.

Presentations will be graded by evaluating four elements: submitted presentation outline, presentation content, performance, and relevance to the course themes.

Final Project Due 4/19

For the final project, students are encouraged to use what they have learned about form in a creative project that responds to the ideas generated by the course. The creative project could take the form of a website, comic book, memoir, video, song, short story, collage or other art form, documentary, script or screenplay, etc. Along with the project, the student must generate a short written supplement (1-2 pages) that explains the process, motivations, and how this object is related to the concerns of the course. All projects must receive instructor approval. Group projects are possible, but will require consistent input and oversight from the instructor.

Course Policies

Assignment Formatting

All papers must be typed or word processed in 12-point Times New Roman and double-spaced with 1" margins on all sides. Format, citations, and documentation must follow MLA style. **Put your name, due date, and assignment in the top left corner of all assignments.** Include the page number in the top right of each page, and title your submissions. When work is submitted electronically, the student's last name must be included in the filename. Attempts to pad paper length with overly generous fonts or margins will result in an unprofessional appearance, and your grade will be affected. Papers that are longer than the stated number of pages will not be penalized; however, work must meet the minimum page requirement in order to receive a passing grade.

Attendance

Because much of our work depends upon group discussion of the texts, you should plan to attend every class session. Prolonged absences, even for medical reasons, will not be excused. You may miss up to four classes without penalty EXCEPT that you will lose credit for whatever in-class work you miss. Tuesday class sessions count for two absences. **Every absence over the allowed four will reduce your overall grade by 50 points (½ of a letter grade).**

Tardiness, like sporadic absences, disrupts the class. Of course, you should come to class on time. If you do arrive late, please come in as quietly as possible and begin work quickly. I understand that lateness is occasionally unavoidable, and thus have no specific policy to penalize for being tardy, but I will speak with you if it becomes a problem. Inform me as early as possible in advance if you will miss class due to a university-approved reason (i.e. varsity athletics, etc.). Similarly, you should inform me in advance if you will miss class to observe a religious holiday. Your first absences (for whatever reason) will count toward your "allowed" ones. If you have a learning disability, hardship, or other special dispensation approved by the Office of Student Affairs, please meet with me to discuss your requirements as early in the term as possible.

Conduct

Students are expected to behave respectfully and professionally when interacting with their instructor and fellow students, whether during discussion, screenings, or via email. Failure to comply with these

guidelines will result in a grade of failing and/or dismissal from the class or both.

Conferences

I encourage you to make an appointment to see me during my office hours, especially when you have questions about an assignment, need help with a particular writing problem, want extra feedback on a draft, or have questions about my comments on your work. Of course, we can also correspond via e-mail.

Content

This class may cover material that can be considered offensive. Some of the texts and/or films you will be asked to analyze may contain material that is racially, politically, religiously, or sexually controversial. If you are unable or unwilling to participate in mature discussion about material that makes you uncomfortable or even offends you, and will not engage in discussion that goes beyond the simple fact of whether or not you personally were offended, this is not the class for you, and you are recommended to drop the course. Substitute materials will not be provided.

Contesting Grades

If a student has a complaint about a grade on a single assignment, it should be discussed with the instructor, neither the Director of Writing Programs nor the Chair. A student whose complaints have accumulated and is sure his or her final grade will be lower than desired is to fill out a form available from Carla Blount, Program Assistant. A faculty committee will review the student's work for the semester, and decide on a grade. Their decision is final. Grade appeals may result in a higher, unchanged, or lower final grade..

Deadlines

Late assignments **will not be accepted** unless the student has made specific arrangements with the instructor prior to the submission of the late work. As all work is due by midnight via email, it would be in your best interest to send your documents no later than 11:30 PM.

E-Mail and Course Website

Students are expected to regularly check their University of Florida e-mail account and the course website—regularly here means email at least once every 24 hours, and the website at least twice per week. Students should not expect the instructor to possess a bioport, psychic powers, or the magical ability to remain in constant contact with the computer; thus, students are asked not to complain that the instructor does not reply to email at once. Course grades cannot, due to University policy, be conveyed via email. Should you have questions or concerns about your grade, set up a conference with the instructor.

Electronic Devices

No cell phones, handhelds, iPhones, or gadgets of any kind will be tolerated; turn these devices off before class begins, and do not use them. The instructor reserves the right to require those who break this rule to leave the classroom, which will count as a day's absence, even if happens in the last five minutes of the period. In the event of a personal situation that requires your cell phone to be on, please notify me before class.

Students are free to use laptop computers and other portable electronic devices in class for the purposes

of taking notes during discussion or for in-class presentations. WWW browsing, emailing, chatting, etc. unrelated to class activities is, however, inappropriate and will not be tolerated. In the event of a violation of this policy, I reserve the right to prohibit the use of all electronic devices in class by individual students and/or the class as a whole.

Harassment

Every student in this class is expected to participate in a responsible and mature manner that enhances education. Any conduct that disrupts the learning process may lead to disciplinary action. Because this course requires much contact, collaboration, and dialogue among students, it is essential that each student work to create an environment of respect and tolerance.

UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more about UF policies regarding harassment see: <http://www.dso.ufl.edu/studentguide/studentconductcode.php#s4041>

Personal Student Concerns

At times, students face personal problems that I am unable to help them with. At some point during the semester, you may find that you need assistance with stress management, time management, relationships, depression, family illness, or abuse. If this occurs, please visit <http://oss.ufl.edu/stg/> (for the online guide) or call the Counseling Center at 392-1575. Please do not feel as if you are alone on this campus; there are people devoted helping you with these concerns.

Quizzes

I will occasionally give unannounced quizzes on the readings at the beginning of class. These quizzes cannot be made up if you are absent or late. Quizzes count as part of the participation grade.

Reading

A note on the reading: since we will be surveying multiple fields, periods, forms, and artists in this course, there is no way that the required reading can adequately prepare students to write about art with which they are entirely unfamiliar. I will provide links, outside reading lists, and numerous recommendations throughout the semester so as to better guide your reading; ultimately, however, you are responsible for discovering objects that interest you and doing the background work necessary in order to write about them with confidence. Though the course itself does not require a great deal of reading, those students unable to do independent research are unlikely to do well.

Rewrite/Revision Policy

I will accept the revision of one major assignment, which is due by the last day of classes. The final grade will be an average of the first and second grades that the assignment receives.

Statement on Academic Dishonesty

All students are required to abide by the Student Honor Code. The policy in this course is that one case of plagiarism on a single assignment is grounds for receiving no credit for that assignment; should plagiarism occur a second time, the student will fail the course.

For more information about academic honesty, including definitions of plagiarism and unauthorized

collaboration, see:

<http://www.dso.ufl.edu/sccr/honorcodes/honorcode.php>

Statement of Composition (C) or Humanities (H) Credit

This course can satisfy the UF General Education requirement for Composition or Humanities. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggened.html>

Statement of Student Disability Services

The Disability Resource Center in the Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. For more information, see: <http://www.dso.ufl.edu/drc/>

Statement of Gordon Rule Requirements

This course can satisfy the UF requirement for Writing. For more information, see: <http://www.registrar.ufl.edu/catalog/policies/advisinggordon.html>

Submission

All work must be submitted via e-mail by midnight (12 AM EST) the day it is due. I will not accept computer-related excuses for late work after the second week of class. It is wise to make a printout of all submitted work and to have said printouts on hand in the event that a dispute over your grades arises.

Grading

Grade Issues

I will not consider questions about grades during class time. If you have a question about a grade on your paper you may schedule an appointment to meet with me and discuss the grade.

Grade Scale

UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. For more information, see:

<http://www.registrar.ufl.edu/catalog/policies/regulationgrades.html>

A:	93-100	C:	73-76
A-:	90-92	C-:	70-72
B+:	87-89	D+:	67-69
B:	83-86	D:	63-66
B-:	80-82	D-:	60-62
C+:	77-79	E:	0-59

Grade Meanings

Here is the meaning behind the grades I assign to your papers; you can use these statements to determine how you might work toward a higher grade:

- A You did what the assignment asked for at a high quality level, and your work shows originality and creativity. Work in this range shows all the qualities listed below for a B, but it also demonstrates that you took extra steps to be original or creative in developing content, solving a problem, or developing a style. Since careful editing and proofreading are essential in writing,

- papers in the A range must be free of typos and grammatical or mechanical errors.
- B You did what the assignment asked of you at a high quality level. Work in this range needs revision; however, it is complete in content, is organized well, and shows special attention to style.
- C You did what the assignment asked of you. Work in this range needs significant revision, but it is complete in content and the organization is logical. The style is straightforward but unremarkable.
- D You neglected some basic requirements of the assignment, and completed it at a poor quality level. Work in this range needs significant revision. The content is often incomplete and the organization is hard to discern. Attention to style is often nonexistent or chaotic.
- E An E is usually reserved for people who don't do the work or don't come to class. However, if your work is shoddy and shows little understanding of the needs of the assignment, you will receive a failing grade.

Grade Percentage Breakdown

Presentation:	100 points
Blog posts:	150 points
Participation:	200 points
Paper One:	150 points
Paper Two:	150 points
Final Project:	250 points
Total:	1000 points

WEEKLY SCHEDULE

I reserve the right to change this schedule as necessary.

Week 1 History and Context

W 1/6: Introduction

F 1/8: Lecture on quotation, citation, and reference

Week 2 Defining Terms: Adaptation, Appropriation

M 1/11: Lecture on constraint, screening and discussion

W 1/13: Introductions, course blog instructions, presentation sign-ups

F 1/15: Sanders

Week 3 Authorship, Originality, Fidelity

M 1/18: No Class: Martin Luther King Jr. Day

W 1/20: Naremore

F 1/22: Stam

Week 4 Writing about Art

M 1/25: **Writing the Academic Paper**

W 1/27: Naremore and Stam discussion

F 1/29: Hutcheon

Week 5 The Avant-Garde

M 2/1: Background articles on films, screening **Paper One Due**

W 2/3: O'Pray

F 2/5: Hutcheon 2

Homework: Screen *Star Trek* (J.J. Abrams, 2009, 127 min)

Week 6 Mainstream Film

M 2/8: Andrew, Leitch

W 2/10: Guest lecture: Tania Darlington

F 2/12: Leitch continued, Discussion: *Star Trek*

Homework: Harn Museum visit: *Art, Media, and Material Witness*

Week 7 Video

M 2/15: Debord- Mulvey (95-106), Discussion: *Art, Media, and Material Witness*

W 2/17: Chong, Screening of Internet video

F 2/19: Postigo, Screening of walkthroughs and machinima

Week 8 Comics

M 2/22: Walsh

W 2/24: Discussion of comics (Print: Batgirl Year One issue 1, Gotham Central issue 1, User) (Web: selected Dinosaur Comics, Questionable Content, XKCD, and a softer world daily comics)

F 2/26: Guest Lecture: Phil Sandifer

Homework: Screen/read *Hikaru no Go* and *Haru wo Daiteita*

Week 9 Manga/Anime

M 3/1: Allison, Napier **Paper Two Due**

W 3/3: **Presentations**

F 3/5: Discussion: *Hikaru no Go, Haru wo Daiteita*

Homework: Listen to selected songs

Week 10 Spring Break – No Class**Week 11 Music**

M 3/15: Metzger, Discussion: music tracks

W 3/17: **Presentations**

F 3/19: Sanjek, Davies

Homework: Screen *Planet B-Boy* (Benson Lee, 2007, 95 min)

Week 12 Dance

M 3/22: Chang, Holm-Hudson

W 3/24: **Presentations**

F 3/26: Discussion: *Planet B-Boy*

Week 13 Identity and Performativity

M 3/29: Halberstam, Screening: Drag Queens and Drag Kings

W 3/31: **Presentations**

F 4/2: Halberstam 2

Week 14 Fandom

M 4/5: Hellekson and Busse

W 4/7: **Presentations**

F 4/9: Fan History Wiki, Jenkins-Convergence

Homework: Screen selected vids

Week 15 Fandom continued

M 4/12: Lothian, Brown

W 4/14: **Presentations**

F 4/16: Jenkins-Fanvid, Discussion: vids

Week 16

M 4/19: **Final Project Due**, presentation of projects

W 4/21: Wrap Up

Syllabus Signature Page
University of Florida

Instructor: Lyndsay Brown
Course: ENC 1145 Section 7397
Semester: Spring 2010

I hereby affirm the following:

that I received a copy of the course syllabus for ENC 1145
that I have read and understand its contents, including all policies and requirements
that these policies may be altered by the instructor, but I will be given notice in class and
via the website should they be so altered
that I understand that any special provisions or accommodations must be presented in
advance of any deadlines
and that any accommodations will not be granted retroactively.

Full Name (Print)

Signature

Date