



Peer Reviewed Syllabus

Date: 2024

Peer Reviewers: Kathryn McClain and James Fleury

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ENGL/CNST 489

Special Topics in Film: Adaptation, Archives, and Digital Remix Culture

Dr. Eleni Palis
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Class Schedule:

Monday/Wednesday 1:50-2:40 pm

210 McClung Tower Hodges Library, Room 129

Office Hours:

Screening: **Fridays** 1:50 - 3:50 pm (129)

Wednesdays 2:45 - 3:45 pm

and by appointment



Histoire(s) du cinéma (Jean-Luc Godard, 1988-98)

Course Description:

Throughout film history, continual exchanges between film and other forms, especially literature, theater, and more recently, graphic novels and video games, have shaped film history; it is almost impossible to study film without an eye to adaptation. This course begins with well-worn questions about “textual fidelity” across literary-film adaptation and then expands to debates about remix practices, digital mixes, and mash-ups, the ethics of appropriation, videographic criticism, and adapting “archives.” For these archival questions, we will visit the Tennessee Archive of Moving Image and Sound (TAMIS) and consider access to and appropriation of small-gauge formats with 16mm film and projection.

English 489 is a capstone course for the English major. In addition to the course topic, this class will focus on research skills, including database research, and how to incorporate research into academic writing.

Course Objectives:

By the end of this course, students should be able to

- engage with adaptation, remix practices, and videographic criticism through a historically, culturally, and theoretically-informed perspective.
- perform close visual analysis of film and media, using close-viewing terminologies of formal and stylistic techniques.
- write persuasive and sophisticated film analyses that contribute to scholarly conversations.
- master MLA citations, conduct film scholarly research, and craft a research paper.

Requirements:

The class is an upper-level research seminar. In-depth analysis of readings, films, and visual material are paramount. Students are required to attend class, take notes during screenings, and keep up with weekly readings. **Bring course readings to class on the day they are listed.**

Discussion posts on the week's readings and screening are due Mondays at **noon**. Grades are determined by attendance, weekly discussion posts, a video essay, and a final research project.

Discussion Posts:

Due on **Mondays at 12pm** starting Week 2. Respond to prompts on Canvas "Discussions." **Responses should be 300-400 words.** Full credit (10 points) is awarded to those that provide a substantive, thoughtful engagement with the weekly film (5 points) and the reading (5 points).

Screening Notes:

I encourage you to get in the habit of taking legible, real-time notes during screenings - the more detailed the better. Bring these notes to class.

Reading Quizzes:

I reserve the right to begin class with a reading quiz. These quizzes will be easy for anyone who has completed the assigned reading for that day.

Papers and Projects:

The first major assignment is a videographic epigraph. Proposals for a videographic epigraph are due **Monday, March 20th**, and the final epigraph is due **April 5th**.

The final paper/project is due **May 15th**. To prepare for a successful final research paper/project, students will submit: a proposal due **April 21st** and an annotated bibliography due **May 5th**.

There are **two possible options** for the final paper/project:

1. Most traditionally, the final paper is a **8-10 page seminar research paper**.
2. Creative work: (**videographic criticism**) with research. See me for more info!

More information, as well as detailed prompts and rubrics available on Canvas.

Grading and Evaluation:

Attendance and Participation: 15% Discussion Posts: 35%

Videographic Epigraph: 15%

Proposal/Annotated Bibliography: 10%

Paper #2 (Final Research Project): 25%

Attendance Policy:

Attendance is mandatory. Missing more than **three** classes affects your grade. If you foresee an unavoidable absence, I appreciate advance notice. **There are no "excused absences," just an allotted number of missed classes.** Repeated lateness will be treated as an absence.

Technology Policy:

No cell phones or laptops are to be used during class, unless as disability access.

Academic Honesty:

You are expected to know and abide by the University Regulations on Academic Integrity, especially on cheating, plagiarism, and appropriate use of online materials. The penalties for academic dishonesty range from a zero on the assignment, to notifying the Dean of Liberal Arts and Student Conduct, to an F in the course. Please be careful citing outside sources and making clear the relationship between your ideas and the ideas of others. **ChatGPT is plagiarism.**

Statement on Disability:

Any student who, because of a disabling condition, may require special arrangements to meet course requirements should confer with the Office of Disability Services, so that you are properly registered for services. Note that this office serves students with a wide range of disabilities: e.g., ADHD, autism spectrum disorders, chronic health impairments, and mental health issues.

Other issues:

- I expect everyone to bring the assigned text(s) to class, to have completed the reading by the date it appears on the syllabus, and to be prepared to discuss in depth.
 - If personal, health, or academic issues interfere with your ability to succeed in the course, please let me know as soon as possible. **You do not need to disclose personal or health information, but prompt, open communication helps!**
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CLASS SCHEDULE: [subject to change!]

Week 1: Introductions and Beginning to Theorize Adaptation

Monday, January 23, 2023

*first meeting, introductions, etc.

Wednesday, January 25, 2023 Reading:

- ❑ Linda Hutcheon, "Beginning to Theorize Adaptation: What? Who? Why? How? Where? When?" from *Theorizing Adaptation*, pg. 1-32.

Grad/Supplemental Reading:

- ❑ Thomas Leitch, "Twelve Fallacies in Contemporary Adaptation Theory," *Criticism*, 149-171.

Friday, January 27, 2023

Asynchronous Screening:

- ❑ *Adaptation*. (Spike Jonze, 2002).

Week 2: Defining Adaptation (and *Adaptation*.)

Monday, January 30, 2023 ***First discussion post due today at 12pm EST**

Reading:

- ❑ Tim Corrigan, "Defining Adaptation," from *The Oxford Handbook of Adaptation Studies*, pg. 1-14.

Grad/Supplemental Reading:

- ❑ Excerpt from Susan Orlean's *Adaptation: The Shooting Script*.

Wednesday, February 1, 2023

*Discussion: Corrigan and *Adaptation*.

Friday, February 3, 2023

Asynchronous Screening:

- ❑ *Clueless* (Amy Heckerling, 1995).

Week 3: Adapting "Classical" Literature

Monday, February 6, 2023 Reading:

- ❑ Linda Hutcheon, Chapter 3 "Who? Why?" and Chapter 4 "How?" pg. 79-105, pg. 113-133.

- ❑ Jane Austen, *Emma* Chapter 1, pg. 7-21, *For those who haven't read the novel, please consult this summary:*
<https://www.britannica.com/topic/Emma-novel-by-Austen>.

Grad/Supplemental Reading:

- ❑ Andre Bazin, "Adaptation, or the Cinema as Digest," pg. 19-27 **(GM)**.
- ❑ *In a Queer Time & Place, Jack Halberstam* (2004) Chs. 2, 5-7 **(GM)**.

Wednesday, February 8, 2023

*Discussion Hutcheon, Austen, and *Clueless*.

Friday, February 10, 2023 Asynchronous Screening:

- ❑ *American Splendor* (Shari Springer Berman, Robert Pulcini, 2003).

Week 4: Adapting Comics, Adapting the Real

Monday, February 13, 2023 Reading:

- ❑ Scott McCloud, "Setting the Record Straight" and "The Vocabulary of Comics" from *Understanding Comics*.
- ❑ Excerpt from Harvey Pekar cartoons (Canvas, 15 pages).

Grad/Supplemental Reading:

- ❑ Douglas Wolk, *Reading Comics: How Graphic Novels Work and What They Mean*, part 1: "Theory and History." Wednesday, February 15, 2023

*Discussion: *American Splendor* and adapting comics and cartoons.

Friday, February 17, 2023 Asynchronous Screening:

- ❑ *Suitcase of Love and Shame* (Jane Giloolly, 2013).

Week 5: Archival Ethics in Adaptation

Monday, February 20, 2023: Reading:

- ❑ Hutcheon, “What?” Forms from *Theory of Adaptation*, pg. 33-52.
- ❑ Jaimie Baron, “(Re)exposing Intimate Traces,” from *Reuse, Misuse, Abuse*, on “Suitcase” pg. 23 - 54.

Grad/Supplemental Reading:

- ❑ Baron, “Theorizing Misuse” from *Reuse, Misuse, Abuse*, pg. 1-22.
- ❑ *Archive Fever*, Jacques Derrida (1995) (GM).

Wednesday, February 22, 2023

*Discussion: Baron and *Suitcase*.

Friday, February 24, 2023

IN PERSON SCREENING: 16mm “Film Petting Zoo” with Louisa Trott

Week 6: Introduction to East Tennessee Archives (TAMIS Visit)

Monday, February 27, 2023 Reading:

- ❑ Martin Johnson, “Artifacts, Archives, and Audiences,” from *The History of Local Film in the United States*, pg. 227-251.

- ❑ Overview of film archive terminologies:

<https://www.archives.gov/preservation/formats/glossary.html>.

Grad/Supplemental Reading:

- ❑ *Archiveology* by Catherine Russell (GM).

Wednesday, March 1, 2023

**** In-Person Visit: Tennessee Archive of Moving Image and Sound (TAMIS) East Tennessee Historical Society and Museum**

601 S Gay Street, Knoxville TN 37902.

Friday, March 3, 2023

Asynchronous Screening:

- ❑ Liz Greene, “Spencer Bell, Nobody Knows My Name” (2022)

https://vimeo.com/549682700?embedded=true&source=vimeo_logo&owner=5964895.

- ❑ “Why So Serious? Clowning, the Method, and Performative Adaptations of the Joker” (2022) from *[in]Transition: Journal of Videographic Film and Moving Image Studies*
<https://mediacommons.org/intransition/why-so-serious-clowning-method-and-performative-adaptations-joker>.

- ❑ Drew Morton, “Being Luke Skywalker: Transmedia Play and the Adaptation of the Trench Run” (2020)
<http://mediacommons.org/intransition/being-luke-skywalker-transmedia-play-and-adaptation-trench-run>.

- ❑ **Suggested Reading:** Drew Morton, “Transmedia Play and the Death Star Trench Run in Star Wars Video Games,” in *Star Wars and the History of Transmedia Storytelling*, pg. 101-116.

Week 7: Defining and Describing the Video Essay

Monday, March 6, 2023 ****Video Essay Analysis Assignment as Discussion Post***

Reading:

- ❑ *The Videographic Essay: Practice and Pedagogy* by Christian Keathley, Jason Mittell, and Catherine Grant (**selections, including “the Videographic Epigraph Exercise”**)
<http://videographicessay.org/works/videographic-essay/videographic-exercises>.

Wednesday, March 8, 2023

*Discussion: film archives, video essays, and peer-reviewed videographic work.

Friday, March 10, 2023:

Asynchronous Screening:

- ❑ Ariel Avissar, “How to Make a Videographic Epigraph?” (2021)
<https://vimeo.com/620244979>.
- ❑ Jason Mittell, “Adaptation Videographic Epigraph”
<http://videographicessay.org/works/videographic-essay/adaptation-videographic-epigraph>.
- ❑ Jordan Schonig “Gravity Epigraph”
<http://videographicessay.org/works/videographic-essay/gravity-epigraph>.

- ❑ **TAMIS Vimeo Archive (to choose videographic epigraph footage!)**

SPRING BREAK:

Monday, March 13, 2023: **no class.**

Wednesday, March 15, 2023: **no class.**

Friday, March 17, 2023: **no class.**

Week 8: The Videographic Epigraph

Monday, March 20, 2023

***no reading, because *Proposal for Videographic Epigraph due by 5 pm.**

Wednesday, March 22, 2023

*Discussion: the Videographic Epigraph, prep for Hodges Library Studio visit.

Friday, March 24, 2023:

****Hodges Library Studio - Instructional Visit on Video Editing Location: Library 253.**

Week 9: Adaptation and the Archive: Videographic Modes

Monday, March 27, 2023

***no discussion post due today.**

***in class screening of:** *Los Angeles Plays Itself* (Thom Anderson, 2003)

<https://ut.kanopy.com/video/los-angeles-plays-itself> [selection].

Reading:

❑ Misek, Richard, “Trespassing Hollywood: Property, Space, and the ‘Appropriation Film’” pg. 133-148.

Grad/Supplemental Reading:

❑ *Parable of the Virtual*, Brian Massumi (2002), Intro, Chs. 1, 3, 5 (GM).

Wednesday, March 29, 2023

*Discussion: *Los Angeles Plays Itself* and the essay film.

Friday, March 31, 2023

Asynchronous Screening:

❑ Tribesourcing Southwest Film Project: <https://tribesourcingfilm.com/>

❑ **specific films TBD.**

Week 10: Archival Ethics, Reappropriation, and Reclamation

Monday, April 3, 2023 Reading:

❑ “Project Report: Tribesourcing Southwest Films: Counter-Narrations and Reclamation,” pg. 1-7.

❑ Abigail De Kosnik, “Archival Styles: Universal, Community, and Alternative Digital Preservation Projects,” from *Rogue Archives: Digital Cultural Memory and Media Fandom*, (2016), pg. 73-122 .

Wednesday, April 5, 2023 ***Videographic epigraph due today, 5pm**

*Discussion: Tribesourcing Southwest Film Project and Videographic Works.

Friday, April 7, 2023: UTK NO CLASS DAY.

Week 11: SCMS and Videographic Feedback Assignment

Monday, April 10, 2023 ***model feedback session***

Wednesday, April 12, 2023: EP to SCMS (Denver, CO): **no in-person class**
***online/asynchronous videographic epigraph feedback (groups of 5).**

Friday, April 14, 2023: EP to SCMS (Denver, CO): Asynchronous Screening:

IGN, “The Complete Matrix Timeline”

<https://www.youtube.com/watch?v=l0N7juslqcc>.

RECOMMENDED:

The Matrix (Lilly and Lana Wachowski, 1999)

“Wild Thing” by Liz W.

<https://archive.org/details/star-trek-wild-thing-liz-w-sound-adjusted>.

“Secret Smile” by Liz W.

<https://archive.org/details/star-trek-secret-smile-liz-w-sound-adjusted>.

VHS Generation Loss:

<https://archive.org/details/VHS-copying-generation-loss>.

Week 12: Fan Aesthetics and Fan Cultures

Monday, April 17, 2023

(GM to guest lecture)

Reading:

Camille Bacon-Smith, *Enterprising Women: Television Fandom and the Creation of Popular Myth*, “Introduction: Studying Fandom,” pg. 3-6.

RECOMMENDED: Bacon-Smith, “Chapter 7: Visual Meaning” pg. 175-198.

Henry Jenkins, “*The Matrix* and Transmedia Storytelling,” from *Convergence Culture*, pg. 95-134.

Suggested Reading:

“The Northern Caves,” *Archive of Our Own*,

<https://archiveofourown.org/works/3659997/chapters/8088522>.

Wednesday, April 19, 2023

*Discussion: *Be Kind*, Jenkins, and fan identities.

Friday, April 21, 2023 * **FINAL PAPER/PROJECT PROPOSAL DUE (1 page)**
IN PERSON Screening of Bootleg VHS with Louisa Trott.

Week 13: UT/ETSU Video Essay Symposium Week

Monday, April 24, 2023

*Discussion: illegal circulation, Bootleg VHS, and Barbies.

Wednesday, April 26, 2023 : **no class, VIDEO ESSAY SYMPOSIUM TOMORROW!**

***Thursday, April 27, 2023: UT/ETSU Video Essay Symposium ** ETSU Slocumb Galleries,
Ball Hall Auditorium**

Screening 4-8pm.

Friday, April 28, 2023

***no screening...**

Week 14: Digital Making/Digital Memory

Monday, May 1, 2023 (GM to guest lecture).

Reading:

☐ Abigail De Kosnik, “Break 2: Archive Elves,” pg. 123-130, Chapter 3, “Queer and Feminist Archival Cultures: The Politics of Preserving Fan Works,” pg. 131-154 and “Break 3: Fan Time versus Media Time,” pg.

155-160 from *Rogue Archives: Digital Cultural Memory and Media Fandom*, (2016).

Grad/Supplemental Reading:

☐ *Digital Memory and the Archive*, Wolfgang Ernst (2012) (GM).

Wednesday, May 3, 2023

*Discussion: De Kosnik and Rogue Archives.

Friday, May 5, 2023 ***ANNOTATED BIBLIOGRAPHY DUE.**

***no screening...**

Week 15: Wrap-Up and Feedback Monday, May 8, 2023

wrap up!

Final Papers/Projects due Monday, May 15th by 5pm.