

## Adaptation/Multimedia Storytelling (HUM 195-02)

(Introductory Special Topic)

REVISED 2/28/17

**Prof. Jen Shook**

**Office: Mears 112**

**Office Hours: 11:30am-12:30pm Tues,  
2:30-4pm Thursdays**

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**Class meetings: Tu/Th 1:00-2:20pm,  
Bucksbaum 269**

As *Angels in America* declares about them party costumes, "it's all been done before." Yet when a story or idea moves from genre to genre, form to form, language to language, audience to audience, place to place, time to time, it transforms into something new. This course will examine adaptation processes and examples, including theatre, literature, dance, music, film, puppetry, opera, visual art, and digital storytelling. Students will create their own adaptation inspired by materials from the College Archives and drawing upon digital and non-digital methods. Prerequisite: None.

### **Required texts:**

*A Theory of Adaptation*, 2<sup>nd</sup> edition. By Linda Hutcheon w/ Siobhan O'Flynn ISBN 9780415539388

*Out on the Wire: The Storytelling Secrets of the New Masters of Radio*, by Jessica Abel. ISBN 978038534830

*Sound Unbound: Sampling Digital Music and Culture* ed. Paul D. Miller aka DJ Spooky ISBN 9780262633635

*Stone Heart: A Novel of Sacajawea* by Diane Glancy ISBN: 978-1585675142

*Digital Griots: African American Rhetoric in a Multimedia Age* by Adam J. Banks. ISBN 9780809330201

*City of Glass: The Graphic Novel* Adapted Paul Karasik and David Mazzucchelli ISBN: 978-0312423605

Additional readings will be available on PWeb and e-reserve. Most course texts are also on physical reserve at Burling Library.

### **Optional texts:**

*Brutal Imagination: Poems* by Cornelius Eady ISBN: 978-0399147203

*The Horse's Mouth: How Handspring and the National Theatre Made War Horse* by Mervyn Millar  
(2<sup>nd</sup> ed revised) ISBN 9781849430593

*Unflattering* by Nick Sousanis. ISBN 9780674744431

*Sounding the Gallery: Video and the Rise of Art-Music* by Holly Rogers ISBN: 9780199861408

*City of Glass* by Paul Auster ISBN: 978-0140097313

### **Policies:**

Out-of-class work expectations: Following standards for a 4-credit course, I expect readings and assignments for this class to take an average of 6-8 hours per week total.

Collaborating well = collaborating inclusively. I welcome individuals students to approach me about distinctive learning needs. In particular, I encourage students with disAbilities to discuss with me what accommodations would be essential to you. You will also need to have a conversation about and provide documentation to the Coordinator for DisAbility Resources, Autumn Wilke (Rosenfield Center 3<sup>rd</sup> floor, x3702).

Grinnell College's Academic Honesty policy is located in the Student Handbook available [online](#). It is the College's expectation that students be aware of and meet the expectations expressed in this policy. In addition, in this course, it is my expectation that students may collaborate on many assignments, but in any case, the majority of the content should be completed by the individual. If you have questions about how a particular assignment relates to the College's policy, I will gladly consult with you in advance of that assignment's due date. For many reasons, including intellectual honesty as well as efficient research, it is wise to make a habit of documenting sources and including citations in all assignments, unless you are instructed otherwise.

Religious holidays: I encourage students who plan to observe holy days that coincide with class meetings or assignment due dates to consult with me in the first three weeks of classes so that we may reach a mutual understanding of how you can meet the terms of your religious observance and also the requirements for this course.

### **Assignments:**

In-class note-taking 5%

Think of our class as a collaborative lab for knowledge creation and combination. In keeping with our collaboration, every student will be responsible for taking detailed notes for one session, which will be posted on our PWeb discussion board. Please post before next class.

Engagement: 25%

Also in keeping with our collaboration, course engagement will be crucial for individual and group success. By “engagement,” I mean showing up prepared; participating in class discussion in productive ways (careful listening to all contributors, asking questions, connecting and building upon the conversation); bringing in short homework assignments; constructively responding to others’ PWeb discussion board posts; sharing expertise/assistance to support others’ work when useful.

Note on SHOWING UP: You may miss no more than 2 class meetings without affecting your engagement grade. Three or more absences will negatively affect your grade. Any time you know that you must miss class, please notify me as soon as possible. You are always responsible for completing any work done in class or due in class, even when you are absent for a documented medical illness, school event, or religious holiday (see below).

PWeb/Blackboard posts: 15%

Our conversation will extend outside of the classroom as well, onto our Blackboard/PWeb site. Feel free to use the open forum to ask each other questions and share discoveries. The graded required responses should be posted in the “Reading/Viewing/Listening Responses” forum by 10am the morning of class. See Forum for prompts, lengths, etc. (Note: some post deadlines appear in the syllabus, but additional posts will likely be added. For the complete list, make a regular practice of checking PWeb.)

Outside Event: 10%

Since great storycrafting research comes not just from books and classes but from out and about in the world, but since none of us can be everywhere for everything, each of us will attend at least one story-related event outside of class and report back on it on the PWeb discussion forum “Stories of Outside Story Events.” Due at latest by May 2 at 10am.

Building Blocks Media Projects: 25%

See schedule below for deadlines. Details for these short assignments will be forthcoming and may change slightly to adapt to emerging class needs, but will include:

sound projects, video projects, social media projects,  
adaptation storyboarding, multimedia wildcard.

Final story project 20%

Your final project will be to adapt/remediate an item from the archives we visit into a multimedia story. More details to come.

**Schedule Of Assignments** (should be read/viewed/heard by the class date listed) (Schedule is subject to change as the needs of the course develop; update schedule will be posted on PWeb)

Jan 24 Introduction: discuss Auden, Bukowski, Dickinson, Duffy (on PWeb);  
in class we will view from Berger “Ways of Seeing,” Ep 1, The Moth at NYPL podcast, “Everything is a Remix,” from Ep 1&2 (also on PWeb)

Jan 26 Read *Theory of Adaptation* prefaces + chapter 1 (p xiii-32) (at bookshop and on e-reserve) and Anna Deavere Smith *Talk to Me* p 15-39 (on PWeb);  
Blackboard Reading/listening/viewing response 1 due before class at 10am

Jan 31 Read *Out on the Wire* p 1-76;  
Bring interview questions to class: 5-7 questions to interview a college student on any topic

Feb 2 Read *Out on the Wire* 77-106; watch Audacity tutorials on PWeb

Feb 7 Read *Brutal Imagination* poems (on PWeb and library reserve: p 5-11,13,18-19,21-23,27-32,38,42-43,53-57) + *Theory of Adaptation* ch 2 (33-78);  
Sound self-portrait due (including live recording, found sound, editing) in class/by class start

Feb 9 Read *Brutal Imagination* play (PWeb);  
Blackboard response 2 due before class at 10am

Feb 14 Read *Stone Heart: A Novel of Sacajawea*  
MEET AT BURLING LIBRARY PRINT & DRAWING STUDY ROOM

Feb 16 Read *Stone Heart: Everybody Loves a Journey West* (play, on PWeb);  
Blackboard 3 due 10am

Feb 21 Read *Sound Unbound* p 1-19, 25-82; In-class guest: [Soundpainting](#) creator & 2017 Institute for Global Engagement Visiting Fellow, Walter Thompson.  
Brings questions on reading and/or for guest to class.

Feb 23 Read *Sound Unbound* p 255-326;  
Blackboard 4 due 10am

Feb 28 Read *Unflattening* ch 3 (49-67) (on e-reserve);  
WeVideo with soundscape due in class/by class start

Mar 2 Read *City of Glass* (the graphic novel)

Mar 7 Read *Out on the Wire* p 107-144;  
adaptation storyboarding assignment due in class/by class start

Mar 9 Read *Theory of Adaptation* p 95-168; Guest: Monique Shore of Poweshiek History Preservation Project

Mar 14 Read *Digital Griots* p 1-110; guest Dr. [Alex Agloro](#)  
Blackboard 5 due 10am

Mar 16 Watch Poem films, video essays on PWeb  
social media assignment due in class/by class start

Apr 4 Read *Theory of Adaptation* p 169-206; Guest observer Prof. Erik Simpson  
Blackboard 6 due 10am

Apr 6 Read *From the Horse's Mouth* p 1-32 (e-reserve, library reserve, bookshop);  
video assignment 1 due in class/by class start

Apr 11 Read *Out on the Wire* 145-210  
MEET AT BURLING LIBRARY PRINT & DRAWING STUDY ROOM

Apr 13 Read *Sound Unbound* p 97-118, 193-208; watch dance films and VR examples on PWeb;  
Blackboard 7 due 10am

Apr 18 Read *Sound Unbound* p 333-374; Guest observer Dr. Rachel Schnepfer  
Final project pitch due in class/by class start

Apr 20 Read excerpts from <http://transformdh.tumblr.com/> (see PWeb); Guest Speaker Dr. Moya Bailey;  
Bring questions for Dr. Bailey to class

Apr 25 Project check-ins;  
Blackboard 9 due 10am

Apr 27 In-class open office hours for project check-ins

May 2 FINAL PROJECT DUE in class/by class start;  
“Stories of Outside Story Events” due in class/by class start;  
Presentations + Epilogues

May 4 Presentations + Epilogues

May 9 Presentations + Epilogues

May 11 Presentations + Epilogues

May 12 All peer reviews due by 5pm in my Mears mailbox (earlier submission encouraged)