



English 620.01W || Adaptations to Film

Fall 2025

Dr. Eralda L. Lameborshi

E-mail: eralda.lameborshi@etamu.edu

Office: Talbot Hall of Languages, 125

Department: Literature and Languages

Office Hours:

Mondays 11:00 am – 4:00 pm

Phone: 903.468.3260

Preferred Form of Communication: office hours and email

Communication Response Time: within the day

Course Information:

Meeting Time: Mondays 4:00 pm

Meeting Place: Online

Course Description: This course examines the relationship between literature and film through the study of adaptation. Students will analyze how texts transform across media, exploring questions of fidelity, interpretation, and the unique properties of literary and cinematic storytelling. The course investigates adaptation as both a creative and critical practice, considering issues of authorship, audience, cultural context, and representation. Through close analysis of source texts and their film adaptations, students will develop rigorous frameworks for understanding intermedial translation and transformation.

Required Materials: (Subject to change) Since most of the required films are not available through the library, you will need to rent them through streaming services. Please plan for these rental costs as the films are primary course materials and just as important as the assigned books and articles.

Students are responsible for viewing assigned films and reading the assigned chapters before class discussion.

Theoretical Foundations:

- Hutcheon, Linda. *A Theory of Adaptation*. 2nd edition. Routledge, 2013.
- Stam, Robert. *Literature through Film*. Blackwell, 2005.

Primary Sources:

Source Text: Charlotte Brontë, <i>Jane Eyre</i> (1847) - selected chapters	Film: <i>Jane Eyre</i> (Cary Fukunaga, 2011)
Source Text: Miriam Toews, <i>Women Talking</i> (2018)	Film: <i>Women Talking</i> (Sarah Polley, 2022)
Source Text: Philip K. Dick, "Do Androids Dream of Electric Sheep?" (excerpts)	Film: <i>Blade Runner</i> (Ridley Scott, 1982)
Source Text: Shakespeare, <i>Macbeth</i>	Film: <i>Throne of Blood</i> (Akira Kurosawa, 1957)
Source Text: Art Spiegelman, <i>Maus</i> (excerpts) and Alan Moore, <i>Watchmen</i> (excerpts)	Film: <i>Watchmen</i> (Zack Snyder, 2009)
Source Text: Raymond Carver, "What We Talk About When We Talk About Love" (1981)	Film: <i>Birdman</i> (Alejandro González Iñárritu, 2014) - loose adaptation
Source Text: Kazuo Ishiguro, <i>Never Let Me Go</i> (2005)	Film: <i>Never Let Me Go</i> (Mark Romanek, 2010)
Source Text: James Baldwin, <i>If Beale Street Could Talk</i> (1974) - excerpts	Film: <i>If Beale Street Could Talk</i> (Barry Jenkins, 2018)
Source Text: Gillian Flynn, <i>Gone Girl</i> (2012)	Film: <i>Gone Girl</i> (David Fincher, 2014)
Source Text: José Saramago, <i>Blindness</i> (1995) - excerpts	Film: <i>Blindness</i> (Fernando Meirelles, 2008)

Additional Readings

Supplementary articles and book chapters will be available through D2L.

Course Objectives

1. Analyze the theoretical foundations of adaptation studies, including concepts of fidelity, intertextuality, and intermediality
2. Examine the relationship between source texts and their cinematic adaptations
3. Evaluate how different media forms (prose, theater, film) create meaning through their specific formal properties
4. Assess the cultural, historical, and ideological factors that influence adaptation choices
5. Develop original research and argumentation about adaptation theory and practice

6. Engage with contemporary debates in adaptation studies scholarship

Grading

Final grades in this course will be based on the following scale, and you can look up your grades anytime on the virtual course space:

A = 90%-100%

B = 80%-89%

C = 70%-79%

D = 60%-69%

F = 59% or Below

Assignment	Percentage	Due Date
Discussion Leadership	15%	Various
Online Discussions	15%	Throughout the semester
Midterm Essay (5-7 pages)	25%	Week 7
Final Research Paper (12-15 pages)	35%	Finals Week
Presentation of Final Project	10%	Week 14

Assignments

Participation & Discussion Leadership (15%): Each student will lead discussion for one class session, providing discussion questions and guiding analysis of that week's materials. More detailed information in assignment prompt.

Online Discussions (15%): These will be brief responses to the week's reading prompts on the online portal's discussion boards. The due date and time for each discussion is posted on D2L ahead of time. Once the discussion post closes, it will not allow you to post your answer, so make sure you keep the deadlines as the system will not allow you any late submissions. I will read through and grade every post, responding individually when necessary. I will post a global response that will synthesize some of the major ideas emerging from your posts.

Midterm Essay: Adaptation Analysis (25% | 8-10 pages | Due Week 8): Select one adaptation pair from the first seven weeks of the course (Weeks 3-6) and develop an original analytical argument about the relationship between source text and film adaptation. Your essay should move beyond simple comparison to offer a sophisticated interpretation of how and why the adaptation transforms its source material. More detailed information in assignment prompt.

Final Research Paper: Independent Study in Adaptation (35% | 15-20 pages | Due Finals Week): Conduct an original research project that makes a significant contribution to adaptation studies scholarship. This paper should demonstrate your ability to identify a research question, engage with relevant theoretical frameworks, and develop sustained analytical arguments. More detailed information in assignment prompt.

Final Presentation: Research Findings (10% | 10 minutes | Week 14): Present the key findings of your final research paper to the class in a 15-minute presentation followed by 5 minutes of questions and discussion.

Interaction with Instructor Statement

I will be holding regular office hours (see the header on this syllabus) and I encourage you to schedule time with me ahead of time so I can supply a zoom link. Alternatively, you can come to my office in person. Consider these office visits as a way for you not only to ask questions, but to also develop your ideas for your assignments, and to engage with the material outside of class. If the office hours I have are not ideal for your schedule, I am also able to make individual appointments.

If you send an email I will answer it that same day if the email was sent between 8 am-4 pm on weekdays. If your email was sent after those specified times, I will reply the next morning or after the weekend. Please follow proper email etiquette. I do not check D2L email, so only send emails to the university address: LameborshiEralda@tamuc.edu

Things to Keep in Mind

1. Because this is a film course, some of the visual elements may present content that may be disturbing, violent, graphic, or triggering to some students. A crowdsourced website that gives information on possible triggers on films is the following and I encourage you to filter the films through the site if you know that you may be disturbed by certain content: <https://www.doesthedogdie.com/>
2. All Writing Projects must be turned in on D2L (see next section for access) on the due date and time. No make-up work is allowed on major assignments. Late work will be penalized 10% of the grade per day that it is late.
3. All work needs to adhere to MLA format with appropriate documentation.
4. Plagiarism, or turning in work that is not one's own, runs counter to the most basic purposes and presumptions of higher education. The minimum penalty for plagiarism will be failure of the assignment. In repeated cases, the penalty is failure of the course and filing paperwork with the department head (see section below on academic integrity).
5. Participation in class discussions must be engaged and informed and this also applies to participation in online discussions, which must be thorough and thoughtful.

Technology Requirements

We will often use D2L, and in the case of web-based courses, D2L will be our virtual classroom. It is your responsibility to make sure that you have all technology requirements met for a successful interaction with online learning spaces. For more on technology requirements see here:

<https://inside.tamuc.edu/facultystaffservices/academictechnology/readiness-for-online-courses.aspx>

Access and Navigation

You will need your campus-wide ID (CWID) and password to log into the course. If you do not know your CWID or have forgotten your password, contact the Center for IT Excellence (CITE) at 903.468.6000 or helpdesk@tamuc.edu.

Note: Personal computer and internet connection problems do not excuse the requirement to complete all course work in a timely and satisfactory manner. Each student needs to have a backup method to deal with these inevitable problems. These methods might include the availability of a backup PC at home or work, the temporary use of a computer at a friend's home, the local library, office service companies, Starbucks, a TAMUC campus open computer lab, etc.

Communication

If you have any questions or are having difficulties with the course material, please contact me via email: LameborshiEralda@tamuc.edu

Technical Support

If you are having technical difficulty with any part of Brightspace, please contact Brightspace Technical Support at 1-877-325-7778. Other support options can be found here: <https://community.brightspace.com/support/s/contactsupport>

Syllabus Change Policy

The syllabus is a guide. Circumstances and events, such as student progress, may make it necessary for me to modify the syllabus during the semester. Any changes made to the syllabus will be announced in advance and an updated copy will be posted online.

Student Conduct

All students enrolled at the University shall follow the tenets of common decency and acceptable behavior conducive to a positive learning environment. The Code of Student Conduct is described in detail here:

<https://inside.tamuc.edu/campuslife/campusservices/studentRights/Code%20of%20Conduct.aspx>

Student Grievance Procedure

Students who have concerns regarding their courses should first address those concerns with the assigned instructor in order to reach a resolution. Students who are unsatisfied with the outcome of that conversation or have not been able to meet individually with their instructor, whether in-person, by email, by telephone, or by another communication

medium, should then schedule an appointment with the Department Head or Assistant Department Head by completing a Student Grievance Form (available in the main office, HL 141). In the event that the instructor is the Department Head, the student should schedule a meeting with the Dean of the College of Arts, Sciences, and Humanities after following the steps outlined above; if the instructor is the Assistant Department Head, students should schedule a meeting with the Department Head. Where applicable, students should also consult [University Procedure 13.99.99.R0.05 \(“Student Appeal of Instructor Evaluation”\)](#).

Attendance

For more information about the attendance policy please visit the attendance webpage: <https://inside.tamuc.edu/admissions/registrar/generalinformation/attendance.aspx>

Academic Integrity

Students at Texas A&M University-Commerce are expected to maintain high standards of integrity and honesty in all of their scholastic work. For more details and the definition of academic dishonesty see the following: <https://www.tamuc.edu/college-of-business/integrity-policy/>

Use of AI

Texas A&M University-Commerce acknowledges that there are legitimate uses of Artificial Intelligence, ChatBots, or other software that has the capacity to generate text, or suggest replacements for text beyond individual words, as determined by the instructor of the course.

Any use of such software must be documented. Any undocumented use of such software constitutes an instance of academic dishonesty (plagiarism).

Individual instructors may disallow entirely the use of such software for individual assignments or for the entire course. Students should be aware of such requirements and follow their instructors' guidelines. If no instructions are provided the student should assume that the use of such software is disallowed.

In any case, students are fully responsible for the content of any assignment they submit, regardless of whether they used an AI, in any way. This specifically includes cases in which the AI plagiarized another text or misrepresented sources.

13.99.99.R0.03 Undergraduate Academic Dishonesty

13.99.99.R0.10 Graduate Student Academic Dishonesty

Students with Disabilities

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact:

Office of Student Disability Resources and Services
Texas A&M University-Commerce
Velma K. Waters Library Rm 162
Phone (903) 886-5150 or (903) 886-5835
Fax (903) 468-8148
Email: studentdisabilityservices@tamuc.edu, <https://www.tamuc.edu/student-disability-services/>

Mental Health Services

The Counseling Center at A&M-Commerce, located in the Halladay Building, Room 203, offers counseling services, educational programming, and connection to community resources for students. Students have 24/7 access to the Counseling Center's crisis assessment services by calling 903-886-5145. For more information regarding Counseling Center events and confidential services, please visit www.tamuc.edu/counsel

Nondiscrimination Notice

Texas A&M University-Commerce will comply in the classroom, and in online courses, with all federal and state laws prohibiting discrimination and related retaliation based on race, color, religion, sex, national origin, disability, age, genetic information or veteran status. Further, an environment free from discrimination based on sexual orientation, gender identity, or gender expression will be maintained. For more on this see here: <https://inside.tamuc.edu/aboutus/administrativeoffices/academicAffairs/handbook2016/section-iii.aspx>

Campus Concealed Carry Statement

Pursuant to PC 46.035, the open carrying of handguns is prohibited on all A&M-Commerce campuses. Report violations to the University Police Department at 903-886-5868 or 9-1-1.

For more on campus carry policy see here:

<https://inside.tamuc.edu/aboutus/CampusCarry/FAQs.aspx#:~:text=to%20carry%20guns%3F-.Any%20individual%20who%20holds%20a%20current%20and%20valid%20license%20to,where%20permitted%20on%20university%20property.>

Collection of Data for Measuring Institutional Effectiveness

In order to measure the level of compliance with the accreditation, throughout the semester I may collect some of the ungraded texts you produce solely for an assessment of program effectiveness that in no way affects students' course grades or GPAs.

Tentative Calendar (subject to change)

Week 1: August 25 – 29

- Introduction to Adaptation Studies
- Read Hutcheon, *A Theory of Adaptation*, Chapters 1-2
- Read Stam, "Introduction: The Theory and Practice of Adaptation"

- Respond to discussion post online for each of the readings

Week 2: September 2 – 5 (Labor Day Sep. 1)

- Read Hutcheon, *A Theory of Adaptation*, Chapters 3-4
- Read André Bazin's "Adaptation, or the Cinema as Digest" (<https://www.scribd.com/doc/265988809/Bazin-Adaptation-or-Cinema-as-Digest-pdf>)
- Respond to discussion post online for each of the readings

Week 3: September 8 – 12 – Classic Literary Adaptation

- Read selected chapters: Charlotte Brontë, *Jane Eyre* (1847)
Watch Film: *Jane Eyre* (Cary Fukunaga, 2011)
- Respond to discussion post

Week 4: September 15 – 19 – Cross-Cultural Shakespeare

- Read Shakespeare, *Macbeth*
- Watch *Throne of Blood* (Akira Kurosawa, 1957)
- Respond to discussion post

Week 5: September 22 – 26 – European Arthouse

- Read Joseph Kessel, *Belle de Jour* (1928)
- Watch *Belle de Jour* (Luis Buñuel, 1967)
- Respond to discussion post

Week 6: September 29 – October 3 – Contemporary Dystopian Fiction

- Read Kazuo Ishiguro, *Never Let Me Go* (2005)
- Watch *Never Let Me Go* (Mark Romanek, 2010)
- Respond to discussion post

Week 7: October 6 – 10: Science Fiction

- Read Philip K. Dick, "Do Androids Dream of Electric Sheep?" (excerpts)
- Watch *Blade Runner* (Ridley Scott, 1982)
- Respond to discussion post
- Midterm Essay Due

Week 8: October 13 – 17 – Graphic Novel Translation

- Read Art Spiegelman, *Maus* (excerpts) and Alan Moore, *Watchmen* (excerpts)
- Watch *Watchmen* (Zack Snyder, 2009)
- Respond to discussion post

Week 9: October 20 – 24 – Contemporary Contexts

- Read James Baldwin, *If Beale Street Could Talk* (1974) – excerpts
- Watch *If Beale Street Could Talk* (Barry Jenkins, 2018)
- Respond to discussion post

Week 10: October 27 – 31 – Psychological Thriller/Unreliable Narration

- Read Gillian Flynn, *Gone Girl* (2012)
- Watch *Gone Girl* (David Fincher, 2014)
- Respond to discussion post

Week 11: November 3 – 7 – Experimental Short Story Adaptation

- Read Raymond Carver, "What We Talk About When We Talk About Love" (1981)
- Watch *Birdman* (Alejandro González Iñárritu, 2014) - loose adaptation
- Respond to discussion post

Week 12: November 10 -14 – Contemporary Literature Adaptation

- Read Miriam Toews, *Women Talking* (2018)
- Watch *Women Talking* (Sarah Polley, 2022)
- Respond to discussion post

Week 13: November 17 -21 – Dystopian Collective Crisis

- Read José Saramago, *Blindness* (1995) – excerpts
- Watch *Blindness* (Fernando Meirelles, 2008)

Week 14: November 24 – 26 (Thanksgiving Break Nov. 27-28)

- Work on Research Paper

Week 15: December 1 – 5

- Work on Research Paper
- Presentations Due

Week 16: December 8 -12 – Finals Week

- Research Paper Due