

A	Course Number & Title	ENG 378 Film Adaptation: Ecological Sci Fi			
B	Pre-requisite(s)	ENG 210 or ENG 250 or ENG 203 or ENG 204			
C	Number of credits	3-0-3			
D	Faculty Name	Brian McAllister			
E	Term/ Year	Fall 2022			
F	Sections	CRN	Days	Time	Location
		10370	MW	8:00 am – 9:15 am	LAN 111
G	Instructor Information	Office	Telephone	Email	
		LAN 236	N/A	bmcallister@aus.edu	
		Office Hours:			
		<ul style="list-style-type: none"> • 2:00 pm – 3:30 pm • Or by appointment 			
H	Course Description from Catalog	Uses literary works and their cinematic adaptations to introduce film theory ideas and their parallel techniques in literature.			
I	Course Learning Outcomes and Assessment Instruments	Learning Outcomes	Assessment Instruments		
		Upon completion of this course, students will be able to:			
		1. Identify literary terms, techniques, and concepts.	Critical Response		
		2. Identify film and adaptation terms, techniques, and concepts.	Agenda Setting Presentation		
		3. Apply critical approaches to literary texts and film adaptations.	Conversation Essay		
		4. Analyze how formal choices in film engage with the original text.	Comparative Essay		
		5. Formulate a coherent and effective argument about the relationships between film and literature.	Research Essay, Reflection Essay		
J	Textbook and other Instructional Material and Resources	Books Ted Chiang, "The Story of Your Life" Jacques Lob & Jean-Marc Rochette, <i>Snowpiercer, Vol. 1: The Escape</i> Arkady Strugatsky and Boris Strugatsky, <i>Roadside Picnic</i> Olga Tokarzuk, <i>Drive Your Plow Over the Bones of the Dead</i> Jeff Vandermeer, <i>Annihilation</i> Films [Available on iLearn] Alex Garland, <i>Annihilation</i> Bong Joon-Ho, <i>Snowpiercer</i>			

		<p>Andrei Tarkovsky, <i>Stalker</i> Denis Villeneuve, <i>Arrival</i> Agnieszka Holland, <i>Spoor</i></p> <p>All readings or film viewings must be completed before the scheduled day for discussion. Links to additional readings, selected chapters, articles and videos will be made available as appropriate and in accordance with copyright provisions.</p>																																																									
K	Teaching and Learning Methodologies	Lectures, group discussion, small groups																																																									
L	Grading Scale, Grading Distribution, and Due Dates	<p>Grading Scale</p> <table border="1"> <tr> <td>94.60 – 100</td> <td>4.0</td> <td>A</td> <td>76.60 – 79.59</td> <td>2.3</td> <td>C+</td> </tr> <tr> <td>89.60 – 94.59</td> <td>3.7</td> <td>A-</td> <td>72.60 – 76.59</td> <td>2.0</td> <td>C</td> </tr> <tr> <td>86.60 – 89.59</td> <td>3.3</td> <td>B+</td> <td>69.60 – 72.59</td> <td>1.7</td> <td>C-</td> </tr> <tr> <td>82.60 – 86.59</td> <td>3.0</td> <td>B</td> <td>59.60 – 69.59</td> <td>1.0</td> <td>D</td> </tr> <tr> <td>79.60 – 82.59</td> <td>2.7</td> <td>B-</td> <td>Less Than 59.60</td> <td>0</td> <td>F</td> </tr> </table> <p>Grading Distribution</p> <table border="1"> <thead> <tr> <th>Assessment</th> <th>Weight</th> <th>Due Date</th> </tr> </thead> <tbody> <tr> <td>Critical Response (x10)</td> <td>10%</td> <td>Throughout Semester</td> </tr> <tr> <td>Comparative Essay</td> <td>20%</td> <td>26 September</td> </tr> <tr> <td>Conversation Essay</td> <td>20%</td> <td>26 October</td> </tr> <tr> <td>Research Essay</td> <td>25%</td> <td>7 December</td> </tr> <tr> <td>Agenda Setting Presentation</td> <td>10%</td> <td>Throughout Semester</td> </tr> <tr> <td>Reflection Essay</td> <td>10%</td> <td>Exam Week</td> </tr> <tr> <td>Participation</td> <td>5%</td> <td>Throughout Semester</td> </tr> <tr> <td>Total</td> <td>100%</td> <td></td> </tr> </tbody> </table>	94.60 – 100	4.0	A	76.60 – 79.59	2.3	C+	89.60 – 94.59	3.7	A-	72.60 – 76.59	2.0	C	86.60 – 89.59	3.3	B+	69.60 – 72.59	1.7	C-	82.60 – 86.59	3.0	B	59.60 – 69.59	1.0	D	79.60 – 82.59	2.7	B-	Less Than 59.60	0	F	Assessment	Weight	Due Date	Critical Response (x10)	10%	Throughout Semester	Comparative Essay	20%	26 September	Conversation Essay	20%	26 October	Research Essay	25%	7 December	Agenda Setting Presentation	10%	Throughout Semester	Reflection Essay	10%	Exam Week	Participation	5%	Throughout Semester	Total	100%	
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M	Explanation of Assessments	<p>Critical Responses are short (300-word), informal reflections on the readings for specific class sessions. These are low-stakes opportunities for students to explore ideas and interpretations in order to prepare for class discussion.</p> <p>The Comparative Essay (1000–1500 words) is a careful, sustained comparative analysis of one novel and one film.</p> <p>The Conversation Essay (1000–1500 words) is a critical conversation with one secondary source, using that conversation to inform and enrich analysis of a novel or film.</p> <p>The Research Essay (2000–2500 words) is an extended examination of course concerns, using close analysis of primary sources and critical conversations with secondary sources.</p> <p>The Agenda Setting Presentation is a 5- to 10-minute presentation on a subject related to the week’s readings and theoretical concerns. Students will sign up at the beginning of the semester for these different topics.</p> <p>The Reflection Essay considers the material from the semester and the way that the course has informed student engagement with and understanding of literary criticism.</p> <p>Participation is assessed on the following criteria: 1. completing assigned reading; 2. bringing the assigned text to class; 3. contributing regularly to class discussion. Active listening and questioning are important components of participation.</p>																																																									
N	Attendance	Students in this course are required to follow the AUS Attendance Policy as outlined in the <i>AUS Undergraduate Catalog</i> :																																																									

	<p>Attendance and participation in all class, studio, recitation, workshop and laboratory sessions are essential to the process of education at AUS. Students benefit from the lectures and discussions with their instructors and fellow students. For this reason, students are expected to attend class regularly. Lateness or absence hinders progress for the individual and the class and affects the student’s grade. University guidelines for lateness and attendance are as follows:</p> <ul style="list-style-type: none"> • Three occasions of lateness count as one absence. Lateness is defined by the individual instructor. • In the event a student misses 15 percent of the total number of scheduled sessions in a class [i.e., 5 classes] for any reason, the instructor may initiate withdrawal of the student from the course if a written warning or formal notification was issued when the number of absences reached 10 percent. Students are expected to manage course attendance to ensure that absences due to personal reasons or participation in extracurricular events do not exceed the 15 percent limit. Students who are absent as a result of participation in a university-sanctioned extracurricular event approved by the Office of the Provost must notify the instructors at least two weeks in advance of the event-related absence and, if the requirements of the course allow, instructors are expected to make reasonable accommodations that may include make-up exams or the submission of assignments prior to an absence. <p>What this policy means for our class sessions:</p> <ul style="list-style-type: none"> • In-person attendance is expected for <i>all</i> students at <i>every</i> class session. • You will be marked late if you arrive after I have taken attendance. • Only university-approved absences will count as excused. I must see appropriate documentation at least two weeks prior to the absence. <p>What this policy means in light of the current pandemic:</p> <ul style="list-style-type: none"> • If you are required to self-isolate, I must receive appropriate documentation. • If a student tests positive for COVID, asynchronous attendance options will be available for the duration of the isolation period. • If a student is required to self-isolate because of close contact, asynchronous attendance options will be available for the duration of the isolation period. • Asynchronous options for this class will ONLY be made available to those who have provided documentation that they are required to self-isolate. • Note: Asynchronous attendance (<i>only</i> for those with a documented positive COVID test or a documented isolation requirement) is optional and will involve submission of activities and/or writing for a class period. Students in those situations may also choose to be marked absent for those days.
<p>O Student Academic Integrity Code Statement</p>	<p>Students MUST read the Student Academic Integrity Code outlined in the <i>AUS Undergraduate</i> Catalog and abide by the standards for academic conduct, students’ rights and responsibilities and procedures for handling allegations of academic dishonesty.</p>

SCHEDULE

#	WEEK	TOPICS & ASSIGNED READING	NOTES
1	29 August 31 August	Course Introduction Timothy Corrigan, “Defining Adaptation” [iLearn]	
2	5 September 7 September	Ted Chiang, “The Story of Your Life” [iLearn] Ted Chiang, “The Story of Your Life” [iLearn]	Response 1 Due

3	12 September 14 September	Denis Villeneuve, <i>Arrival</i> Sarah Benyahia & Claire Mortimer, "Studying the Film Text" [iLearn] Denis Villeneuve, <i>Arrival</i> [Re-Watch]	Response 2 Due
4	19 September 21 September	Jeff Vandermeer, <i>Annihilation</i> Jeff Vandermeer, <i>Annihilation</i>	Response 3 Due
5	26 September 28 September	Jeff Vandermeer, <i>Annihilation</i> Jeff Vandermeer, <i>Annihilation</i>	Comparative Essay Due
6	3 October 5 October	Finola A. Prendergast, "Revising Nonhuman Ethics in Jeff Vandermeer's <i>Annihilation</i> " [iLearn] Alex Garland, <i>Annihilation</i>	Response 4 Due
7	10 October 12 October	Alex Garland, <i>Annihilation</i> [Re-Watch] Arkady Strugatsky and Boris Strugatsky, <i>Roadside Picnic</i>	Response 5 Due
8	17 October 19 October	Arkady Strugatsky and Boris Strugatsky, <i>Roadside Picnic</i> Arkady Strugatsky and Boris Strugatsky, <i>Roadside Picnic</i>	Response 6 Due
9	24 October 26 October	Andrei Tarkovsky, <i>Stalker</i> Andrei Tarkovsky, <i>Stalker</i> [Re-Watch]	Conversation Essay Due
10	31 October 2 November	Jacques Lob & Jean-Marc Rochette, <i>Snowpiercer, Vol. 1: The Escape</i> Jacques Lob & Jean-Marc Rochette, <i>Snowpiercer, Vol. 1: The Escape</i>	Response 7 Due
11	7 November 9 November	Bong Joon-Ho, <i>Snowpiercer</i> Bong Joon-Ho, <i>Snowpiercer</i> [Re-Watch]	Response 8 Due
12	14 November 16 November	Olga Tokarzuk, <i>Drive Your Plow Over the Bones of the Dead</i> Olga Tokarzuk, <i>Drive Your Plow Over the Bones of the Dead</i>	Response 9 Due
13	21 November 23 November	Olga Tokarzuk, <i>Drive Your Plow Over the Bones of the Dead</i> Olga Tokarzuk, <i>Drive Your Plow Over the Bones of the Dead</i>	Response 10 Due
14	28 November 30 November	Agnieszka Holland, <i>Spoor</i> Agnieszka Holland, <i>Spoor</i> [Re-Watch]	
15	5 December 7 December	Adaptation Selected Viewing Adaptation Selected Viewing	Research Essay Due
	FINAL EXAM		Reflection Essay Due