

Plan II TC 603A (39630)
Instructor: Janet Swaffar <jswaffar@mail.utexas.edu>
Office: EPS 3.166
Office hours: MW: 2-3:30 and by appt.
Phone: 232-6376 or 471 4123 (main office)
Room: Jester 207A 12:00-1:00

Course Description

This course asks students to look at how world literature can be adapted and its materials reformulated to speak to different audiences. The objective is to reveal that, regardless of major or minor literatures, political positions, ethnic origins, or religious orientations, of what was taken from the original text, or of whether rewritten as poem or play, novel or film, comic book or essay, such conversions offer the classics true afterlives.

That afterlife can take different forms. In the case of *The Iliad*, for example, the recent translation of Robert Fagles (1990), heralded as superior to extant translations, can also be compared against those earlier versions to identify how language and stereotypes about how "real men" behave shift with different times and audiences. Nonetheless, in amore obvious afterlife, virtually all war stories draw on characters, tropes, and descriptive power of such Greek models. In another kind of afterlife, adaptations need not only be drawn from themes or primary plots in a classic work. Rochester's mad wife in *Jane Eyre*, for example, becomes the outsider and victimized child-bride of Jean Rhys's *Wide Sargasso Sea*; Odysseus fooling the Giant whom he encounters by pretending to be "nobody" finds its parallel in works such as Ralph Ellison's *Invisible Man*. Whereas Miller's play *The Crucible* looks at the fate of the Salem community as parable of fear mongering, Maryse Condé's short novel *I, Tituba* examines events from the perspective of a slave caught in the maelstrom of those events.

Sometimes relationships among classical texts become seminal for other disciplines. *Oedipus Rex* and *Hamlet*, for example, both deal with Kings and their sons as sagas of royal families. Freud's view of Oedipus, however, changed that relationship into a psychological, sexually based one rather than a fated conflict (Sophocles) or a tragedy of indecision (Shakespeare). Dante's *Divine Comedy* has given impetus to depictions of heaven and hell in the pictorial arts as well as in literature.

These texts will be read or viewed as exercises in identifying how classic sources have modified and where their influences are realized. In addition to the sample texts compared in class, students will do historical research to identify other examples of such target/source relationships based on works read or topics of their particular interest.

Texts: *The Iliad*, *The Divine Comedy I (Inferno)*, *Divine Comedy III (Paradise)*, *Oedipus Rex*, *Hamlet*, *Invisible Man*, *The Crucible*, *I Tituba*, *Wide Sargasso Sea*. Excerpts from *The Odyssey*, *Jane Eyre*, *Omeros*, and selected PDF files available from the on-line syllabus

Films ON RESERVE AT MEZES HALL LAB 2.104A: *Hamlet* (Olivier, Gibson, Branagh versions), *Wide Sargasso Sea*, *The Crucible* (French and American versions)

Grading:

5 Précis (2 worksheets, 3 original) @ 5 each=	25%
Presentation/Paper (total)	45%
4 short Blackboard writing assignments @ 2 1/2 ea =	10%
Quizzes:	10%
Group presentation on PowerPoint project; see Assignment sheet	10%

Syllabus: Fall, 2004

Plan II (39630) T C 603A

Janet Swaffar

Jester 207A MWF 11-12

Note: All readings and viewings are due *on the day indicated*.
Specific reading, viewing, and writing assignments indicated for each class.
Film excerpts and films available in Mezes 2.104A under Swaffar.
Whole films are available to presenters in video or DVD format from Janet Swaffar;
you will sign these out, and your grade depends on your returning them.
Books available at the University Coop, excerpts as PDF files on line

Week 1: August 25 – 27

Wed *Rewriting in different times, places, and media*

Introduction to the course: Reading excerpt of *Jane Eyre* and comparing it to an in-class video excerpts from movie versions

***Viewing Goal:** Identify 3 contrasts between Bronte's and the movies' version of this episode.

****NOTE:** Introduction of *Wide Sargasso Sea*

PART I: Institutional Rewriting of Social Groups and Individuals

Fri *Rewriting to expand an original story*

Assigned reading: *Wide Sargasso Sea*, Part I

***Reading Goal:** Three passages that mark Antoinette as an outsider

***Précis demonstration 1 in class:** how to write a précis

Week 2: August 30 – 3 September

Mon *Identifying the social classes in Rhys's story— what empowers/disempowers*

Assigned Reading: *Wide Sargasso Sea*, Part II-End

***Reading Goal:** Stages in Antoinette's surrender of her independent identity

***Written Assignment:** Précis # 1

Wed *The feminist context*

Assigned Reading: *Wide Sargasso Sea*, Foreword and Afterword (PDF) "The Madwoman in the Attic"

***Reading Goal:** Reading in the evil twin

SIGN-UP SHEET FOR GROUP PRESENTATIONS

(see assignment directions for details)

Fri *Comparing movie and novel: Do visual media necessitate modifications in the narrative?*

Assigned Viewing: 2 Film excerpts from *Wide Sargasso Sea*

***Blackboard assignment #1 due:** Compare a book passage that contrasts with the a film excerpt and suggest what these contrasts

imply about the way messages of the novel have shifted or argue that they are faithfully recreated

Week 3: September 8-10

Wed *Witches and Salem in 1692*

Assigned Presentations: *The Crucible*

Written Assignment: Précis #2

***Reading Goal:** What lies people tell, and why--3 examples

Fri *Witch hunting and Washington DC in 1955*

***Group Presentation:** HUAC and Miller—Parallels in his play

Week 4: September 13-17

Mon *The eye of the other*

Assigned reading: *I, Tituba*

***Reading Goal:** What changes in perspective, what additions to Miller's version

***Writing Assignment:** Précis # 3

Wed *Rewriting to claim a lost identity*

Assigned reading: *I, Tituba*, Foreward and Afterword

***Reading Goal:** Condé's objectives and rationale for inventions

Fri *Rewriting a culture*

Assigned reading: Said, *Orientalism*, Chapter 1 (PDF)

***Group Presentation:** Colonizing as discursive practice

PART 2: Cultural Rewriting in Allegory -- "Updating" a Story

Week 5: September 20-24

Mon *Identifying how the narrator constructs his authority*

Assigned Reading: *The Divine Comedy I*, Cantos 1 - 16, Introduction (Sayers), pp. 9-69 + pp. 292-298.

***Written Assignment:** Précis # 4

***Reading Goal:** Identify at least one historical component and its allegorical meaning in each of the Cantos

Wed *The representation of psychological states*

Assigned Reading: *The Divine Comedy I*, Cantos 17-26

Reading Goal: at least 2 examples of images that are unclear or antiquated in your view and 2 metaphors of punishment that speak to you as appropriate and why

Fri *Rewriting cosmology for one's own purposes*

Assigned readings: *The Divine Comedy I*, Cantos 27-End

***Group Presentation:** Dante's targets

Week 6: September 27-October 1

Mon *The representation of paradise:*

Assigned Reading: *The Divine Comedy III*, Cantos 20-End (PDF)

***Reading Goal:** To do your own visual depiction of the dimensions in this narrative vision of paradise

***Assigned Writing:** Precis #5

Wed *Reenvisioning heaven and hell through the ages*

Assigned Reading: Lefevere Chapter 1 (PDF)

***Reading Goal:** Types of rewriting and their features/goals

Fri *Dante rewritten in art*

***Group Presentation:** Visual representations of heaven and hell at different points in time

Part 3: Rewriting by Relocating the Protagonist's Time and Place

Week 7: October 4-8

Mon *Journeys as tests of courage and ingenuity*

Assigned Reading: *Odyssey* excerpt (PDF)

***Blackboard Assignment #2:** Your take on what was rewritten and why

Wed *The journey as misadventure*

Assigned Reading: Wolcott, *Omeros* excerpt, "Sea Grapes" (PDF)

Fri *Recasting the quest tradition as social commentary*

Assigned Reading: Als, "The Islander" (PDF)

***Group Presentation:** Packaging Wolcott

PART 4: Rewriting One's Life Script

Week 8: October 11-15

Mon *The price of naiveté in a duplicitous society*

Assigned Reading: *Invisible Man*, Prologue - Chapter 12

***Written Assignment:** Draft of abstract for proposed paper + statement of research intent/research completed

Wed *The White and the Black or the Exploiters and the Exploited?*

Assigned Reading: *Invisible Man*, Chapters 13 -19

Fri *Being nobody as salvation*, Chapters 20 - End

Assigned Reading: *Invisible Man - End*

Wolf, Radical Chic and *Mau-Mauing the Flakcatchers*
(read around in PDF)

***Reading Goal:** Ellingson redux--how times/perspectives changed between the fifties and the late sixties

Week 9: October 18-22

Mon *The conflicted male a la Freud*

Assigned reading: *Hamlet*, Acts 1-3

Freud, *Oedipus* (PDF)

***Written Assignment:** Abstract of proposed paper + statement of research intent/research completed

Schedule your individual consultations with the instructor by appointment (sign-up sheet on the door of my office, EPS 3.166—allow for 30 minutes minimum, more if you need it)—NOT AN OPTIONAL ACTIVITY (see “Directions and Grading for Solo Presentation of Paper” worksheet)

Wed *Taking Freud to the movies*

Assigned Reading: *Hamlet Acts 4-5*

Assigned video : scene from Gibson's *Hamlet*

***Viewing goal:** how is Gibson's confrontation with his mother staged and what messages does that staging convey?

Fri *The intellectual versus the socially aware Hamlet*

Assigned Viewing: Scenes from Olivier's, Branagh's *Hamlet*

***Written Assignment:** compare 2 versions vis-à-vis the play (movie review)

***Viewing Goal:** What are contrasts in performance of these scenes and what, if any, differences result?

Week 10: October 25-29

Mon *Historical readings of the Greeks—the values and messages for Germans*

Assigned Reading: *The Iliad*, Book 1

Marchand, "Down from Olympus," Chapter 1 (PDF)

Schliemann, *Troy and Its Remains*, Preface and Introduction (PDF; skim for representative language), MacCaulay: *The Motel of Mysteries* (PDF excerpts)

***Reading Goal:** how many eighteenth and nineteenth century Germans read *The Iliad* and why

***Blackboard Assignment #3:** what archeology, what ideology--two or three features of the PDF readings that are/are not *your* readings of Book 1

Wed *Dealing with death--what is celebrated and why?*

Assigned Reading: *Iliad*, Books 2-7

***Reading Goal:** examples from *The Iliad* and parallels in how the military dead are treated in the US since WWII

Fri *Identifying the function of the gods*

Assigned Reading: Knox Introduction pp. 3-45.

***Reading goal:** find three passages in books we have read together in which the gods express a rationale for influencing human actions and the human behaviors result

Week 11: November 1-5

Mon *Comparing translations: how language use renders a work accessible to other times and places*

Assigned readings: *The Iliad*, Book 8 (PDF, versions to compare: Cowper, Butcher and Lang, Chapman)

Lefevre, Chapter 7 (PDF)

***Reading Goal:** Identifying several poetological and ideological features

***Blackboard Assignment #4:** Find a passage that contrasts in at least 2 of the three versions and suggest what these contrasts imply about the prospective readers of these translations with reference to Lefevre's observations about intended audiences

Wed *Rank, authority, and power - Greek and modern views*

Assigned Reading: *The Iliad*, Book 20-End

***Reading Goal:** who is in charge in each of these books; what status do they have; what actions dictate gain or loss?

Fri *Rewriting hero and warrior myths*

Assigned Viewing: scenes from *Troy*

Nietzsche, "The Birth of Tragedy" (PDF)

***Reading Goal:** in the sense of Nietzsche, what Dionysian and Apollinian statements or actions do you identify in the movie compared to the original and which principles dominate in the book, the film?

Week 12: November 8-12 -- LIBRARY SESSION AT PCL ON MONDAY, NOVEMBER 8, NO CLASSES THE REST OF THE WEEK—CONSULTATIONS ON PAPERS

Individual consultations with the instructor by appointment (sign-up sheet on the door of my office, EPS 3.166, see "Oral Presentations, Phase 3, week 12")

Week 13: November 15-19

Mon Oral presentations of papers with handouts or PowerPoint, film or text excerpts as needed (see assignment instructions)

Wed Oral presentations

Fri Oral presentations

Week 14: November 22-24

Wed Oral presentations

Fri Oral presentations

Week 15: November 29-December 3

Mon Oral presentations

Wed Last oral presentations of papers with handouts or PowerPoint, film or text excerpts as needed (see assignment instructions)

Fri FINAL DISCUSSION
****Final draft of longer written paper due on day of final:** (see assignment instructions)