

**General Education Course Information Sheet***Please submit this sheet for each proposed course*

Department & Course Number English 98T  
 Course Title Who Tells Your Story: Adaptation and 18<sup>th</sup>-Century Empire  
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

**Foundations of the Arts and Humanities**

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis \_\_\_\_\_
- Visual and Performance Arts Analysis and Practice \_\_\_\_\_

**Foundations of Society and Culture**

- Historical Analysis \_\_\_\_\_
- Social Analysis \_\_\_\_\_

**Foundations of Scientific Inquiry**

- Physical Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_
- Life Science \_\_\_\_\_  
*With Laboratory or Demonstration Component must be 5 units (or more)* \_\_\_\_\_

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

This course is an introduction to the methodologies of literary and arts research, and over the course of the quarter students will work on a research project that culminates in a 12-15 page paper, including a visit with a UCLA librarian to introduce them to humanities research resources. The course takes a literary and artistic practice (adaptation) and uses it to explore historical and theoretical issues of race and empire. We will consider how different artists and writers responded to these questions, and offer ways of thinking in our contemporary moment using these skills.

3. List faculty member(s) who will serve as instructor (give academic rank):

Angelina Del Balzo, Teaching Fellow; Christopher Mott, Faculty Mentor

Do you intend to use graduate student instructors (TAs) in this course? Yes \_\_\_\_\_ No X

If yes, please indicate the number of TAs \_\_\_\_\_

4. Indicate when do you anticipate teaching this course:

2017-2018 Fall \_\_\_\_\_ Winter \_\_\_\_\_ Spring X  
 Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_ Enrollment \_\_\_\_\_

5. GE Course Units

Is this an ***existing*** course that has been modified for inclusion in the new GE? Yes \_\_\_ No X

If yes, provide a brief explanation of what has changed. \_\_\_\_\_

Present Number of Units: \_\_\_\_\_

Proposed Number of Units: 5

6. Please present concise arguments for the GE principles applicable to this course.

- |                                  |  |
|----------------------------------|--|
| □ General Knowledge              | This course introduces methodologies central to the arts and humanities, including close-reading, critical race and literary theory, and historicism; texts include a range of mediums and genres including the novel, drama, film, visual art.  |
| □ Integrative Learning           | Theoretical concepts introduced in class will include postcolonial theory, biography, and formalism. Students will create a preliminary biography for their project, and their research paper will require them to contextualize their argument within the larger critical conversation about their chosen text.                 |
| □ Ethical Implications           | We will discuss how the eighteenth century constructed race and the nation, and we will look at contemporary writers to look at how this process affects our political and social world.   |
| □ Cultural Diversity             | This course looks at adaptation as a way of engaging through cultural difference, including differences in race, gender, and nation. Writers studied will include eighteenth-century Europeans and formerly enslaved people, contemporary critics and artists from diverse backgrounds, and an approximately equal gender ratio. |
| □ Critical Thinking              | Students will learn how to read and interpret texts, performance, film, and visual arts, and how to connect those readings to historical and critical research.  |
| □ Rhetorical Effectiveness       | Students will develop a critical argument over the quarter, culminating in a research paper. They will also lead discussion for one text, focusing their questions on what they find important to understanding the text.  |
| □ Problem-solving                | Students will formulate a research question, select appropriate textual evidence, formulate an original argument, find and evaluate appropriate secondary material.  |
| □ Library & Information Literacy | The research paper will require students to find and incorporate relevant secondary materials, including academic books and peer-reviewed journals, using online databases. The course will include a visit to Powell and presentation by a librarian.   |

<b>(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)</b>
---

- |   |          |         |
|---|----------|---------|
| 1. Lecture:   | _____    | (hours) |
| 2. Discussion Section:                                  | <b>3</b> | (hours) |
| 3. Labs:  | _____    | (hours) |
| 4. Experiential (service learning, internships, other): | _____    | (hours) |
| 5. Field Trips:   | _____    | (hours) |

<b>(A) TOTAL Student Contact Per Week</b>	<b>3</b>	<b>(HOURS)</b>
---	----------	----------------

<b>(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)</b>
--

- |                                     |            |         |
|-------------------------------------|------------|---------|
| 1. General Review & Preparation:    | <b>1</b>   | (hours) |
| 2. Reading                          | <b>5</b>   | (hours) |
| 3. Group Projects:                  | <b>N/A</b> | (hours) |
| 4. Preparation for Quizzes & Exams: | <b>N/A</b> | (hours) |
| 5. Information Literacy Exercises:  | <b>N/A</b> | (hours) |
| 6. Written Assignments:             | <b>4</b>   | (hours) |
| 7. Research Activity:               | <b>2</b>   | (hours) |

**(B) TOTAL Out-of-class time per week**

12
----

**(HOURS)**

**GRAND TOTAL (A) + (B) must equal at least 15 hours/week**

15
----

**(HOURS)**

Instructor: Angelina Del Balzo  
 Email: adelbalzo@ucla.edu  
 Office Hours: TBD  
 Office Location: TBD

Class Times: TBD  
 Class Location: TBD

## **Who Tells Your Story? Adaptation and Eighteenth-Century Empire**

People see a Macbeth film. They imagine they have seen Macbeth, and don't want to see it again; so when your Mr. Hackett or somebody comes round to act the play, he finds the house empty. That is what has happened to dozens of good plays whose authors have allowed them to be filmed. It shall not happen to mine if I can help it.

- George Bernard Shaw

### **Course Description**

This course seeks to understand adaptation as a method of critical engagement, part of a series of conversations between texts, readers, and scholars. Postcolonial literature in particular has often used adaptation as a means of “writing back” to the colonizer, dramatizing the absences in the European canon, as in Kamel Daoud’s *The Meursault Investigation* (2013), a retelling of Albert Camus’ *The Stranger* (1942). Yet this impulse to rewrite the past to explain contemporary concerns about race, gender, and class is not a new one: the eighteenth century was a golden age of adaptation and translation. Popular novels were adapted to the stage, Continental works were translated and retold for a British audience, classic Jacobean drama was reimagined for post-Restoration theatrical culture, and stories from the “Orient” inspired similar narratives by writers who never left their native country. By looking at source texts with their adaptations, we will consider the different ways that literature can be its own critic.

We will read eighteenth-century adaptations with their literary sources to think about questions of genre, language, and culture. In what ways do different genres interpret the same story, and to what effects? What is the relationship between translation and adaptation? How does genre crossing relate to border crossings? As questions of race and migration continue to focus both political and cultural interest, we will also look at contemporary adaptations of eighteenth-century texts to think about the place of the eighteenth century in our own cultural imaginations. What makes a text canonical and how does that change our relationship to it? How does our contemporary understanding of adaptation relate to eighteenth-century literary adaptations? How do writers and artists use the eighteenth century to think through contemporary concerns?

### **Course Objectives**

- Students will learn to analyze a variety of literary and visual forms and will gain familiarity with key literary and dramatic forms.
- Students will consider how adaptation illuminates the politics of representation, especially for identities of race, gender, class, and nationality.
- Students will improve critical reading and thinking skills by engaging with literary, historical, and theoretical texts.
- Students will learn academic oral communication skills by developing analytical questions, directing discussion, and responding to their peers.

- Students will develop analytical writing skills, including formulating a thesis statement, supporting it with primary and secondary sources, and conveying the argument in a clearly structured paper.
- Students will learn how to navigate the scholarly research process, including formulating research questions and finding secondary material and incorporating it into papers.

### Required Texts

Jane Austen, *Mansfield Park* (1814)  
 Aphra Behn, *Oroonoko* (1688)  
 M. Norbese Phillips, *Zong!* (2008)  
 Course Reader

### Texts in Course Reader

*Arabian Nights' Entertainments* (1706) [selections]  
 "Letter from a Female Captive in Malta" (1798)  
 Isaac Bickerstaffe, *The Padlock* (1768)  
 Cervantes, *The Jealous Husband* (1642)  
 John Donne, "Elegy XIX To His Mistress Going to Bed" (1633, 1654)  
 John Dryden and William D'Avenant, *The Tempest, or The Enchanted Isle* (1667)  
 Olaudah Equiano, *An Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African* (1789) [selections]  
 Eliza Haywood, *The Padlock* (1728)  
 Delarivier Manley, *Almyna, or, The Arabian Vow* (1707)  
 Lord Mansfield, *Gregson v. Gilbert* (1783) [selections]  
 Lady Mary Wortley Montagu, *Turkish Embassy Letters* (1763) [selections]  
 Mary Prince, *The History of Mary Prince, a West Indian Slave* (1831) [selections]  
 William Shakespeare, *The Tempest* (1611) [selections]  
 Thomas Southerne, *Oroonoko* (1696)

### Other Media

Amma Asante, *Belle* (2013)  
 Lin-Manuel Miranda, *Hamilton, An American Musical* (2015)  
 Patricia Rozema, *Mansfield Park* (1999)  
 J.M.W. Turner, *The Slave Ship* (1840)  
 Unknown, Portrait of Dido Elizabeth Belle and Elizabeth Murray (1779)

### Secondary Text Selections:

Ron Chernow, *Alexander Hamilton*  
 Linda Hutcheon, *A Theory of Adaptation*  
 Jean I. Marsden, *The Re-Imagined Text: Shakespeare, Adaptation, and Eighteenth-Century Literary Theory*  
 Edward Said, *Culture and Imperialism*  
 Gayatri Spivak, "Can the Subaltern Speak?" from *Marxism and the Interpretation of Culture*

### Course Requirements

Participation: 20%

Discussion Leading: 20%

Creative Project: 10%

Research Project:

- Close reading assignment: 10%
- Project Overview and Bibliography: 15%
- Final Paper: 25%

### Assignments

Assignments are due via email at **TBD on the day indicated on the syllabus**, unless otherwise stated. Late assignments will be reduced a third of a letter grade for each day late (i.e. B+ to a B).

*Participation (20%)*: Students will learn how to engage in productive discussion, the foundation for critical inquiry. To do so, students are expected to regularly attend class, having done all the reading, and contribute to discussion. **You must bring your readings to class to participate.** Just coming to class does not count as participation; **you must contribute to the discussion.** Discussion is a low-stakes space for asking questions and testing out ideas with your peers, so any contribution is valuable. Remember that credit for this course is determined with 12 hours out-of-class work per week, so the readings are mandatory.

*Discussion Leading (20%)*: Students will lead the class discussion of one of the day's texts for **twenty minutes**. The discussion must include at least **three analytical questions** for the class to discuss. Taking the instructor's place, the student will focus our discussion on specific parts of the text and facilitate conversation among their peers.

*Creative Project (10%)*: Students will produce their own adaptation of one of the texts covered in the course. Formats can include but are not limited to short stories, poetry, short films/trailers, musical compositions, video games, comics, and paintings. The project will include a **two-page written reflection**. Your project will be evaluated on the specific choices made about form and content. This project is not just meant to be fun; this course's thesis is that adaptation is a creative form of criticism, a different mode of engagement than critical scholarship but no less rigorous.

*Research Project*: Write a **12-15 page research paper** on the text of your choice, either a text from the syllabus or on a related text (subject to instructor approval). The timeline for this paper will be as follows: I will meet with you in Week 4 to discuss your paper topic; in Week 5, you will write a **1-2 page close reading** (10%) of a key passage from their chosen text; in Week 6 you will write a **project overview** of 1-2 paragraphs with a preliminary **bibliography** (15%), followed by a rough draft in Week 8 (6-8 pages) and an in-class peer review in Week 9. You will hand in the **final paper** (25%) during finals week. Failure to complete any of the preliminary steps will negatively impact your final grade.

Attendance: You are allowed **one absence (no questions asked)**; any additional absences will affect your participation grade. **If you do not bring the reading, you are not present.** If you are absent, it is your responsibility to get notes or a debriefing from a classmate. In the space below, write the name and email of two classmates:

1. \_\_\_\_\_

2. \_\_\_\_\_

Communications: The best way to discuss your writing or course materials is to come to my office hours, which are **TBD and by appointment**. You can make an appointment to come to my office hours via the Excel spreadsheet on CCLE. Drop-ins are also welcome, but priority goes to those who have signed up online. As a policy, I will read and offer feedback on outlines or writing up to a paragraph, but I will not read full drafts. I will respond to emails within a day during the week, but I will not answer email on the weekends. **Please do not contact me about papers 24 hours before or after an assignment is due.**

Technology: Laptops and e-readers are not allowed in section, with the exception of OSD accommodations. Cell phones should be silenced and put away. Limited free printing is available at the LGBT Center and the Community Programs Office in the Student Activities Center.

Plagiarism: The UCLA plagiarism policy is in effect. Plagiarism is the use of ideas or words of another person without citation, either intentionally or not. This includes instances of academic dishonesty, like turning in papers written for another course. Plagiarism will not be tolerated under any circumstances, and I will report all suspected instances of plagiarism to the Dean of Students' Office. More information on the university's policy on academic integrity can be found here: <http://www.studentgroups.ucla.edu/dos/students/integrity/>

I reserve the right to amend these policies.

## Course Schedule

### Week 1: Course introduction

*In class*: John Donne, "Elegy XIX To His Mistress Going to Bed" (1633, 1654)

*In-class focus*: Course introduction, strategies for close-reading

### Week 2: Restoration adaptation

John Dryden and William D'Avenant, *The Tempest, or The Enchanted Isle* (1667)

\**In-class selections from William Shakespeare, *The Tempest* (1611) and Jean Marsden, *The Re-Imagined Text**

*In-class writing focus*: Thesis statements

### Week 3: Generic, racial, and border crossings

Aphra Behn, *Oroonoko* (1688); Thomas Southerne, *Oroonoko* (1696)

\**In-class selections from Olaudah Equiano, *The Interesting Narrative...* (1789); Linda Hutcheon, *A Theory of Adaptation**

*In-class writing focus*: Supporting evidence

Week 4: Women's rights and the East

*Arabian Nights' Entertainments*, Scheherazade frame tale (1706); Delarivier Manley, *Almyna, or The Arabian Vow* (1707)

\*Powell trip TBC

**\*Meet with me to discuss paper topic**

Week 5:

Eliza Haywood, *The Padlock* (1728)

\*In-class selections from Cervantes, *The Jealous Husband* (1642); Lady Mary Wortley Montagu, *Turkish Embassy Letters* (1763); "Letter from a Female Captive in Malta" (1798)

*In-class writing focus*: Paragraph structure

**Close-reading assignment due**

Week 6: Performing history

Isaac Bickerstaffe, *The Padlock* (1768)

\*In-class selections from Ron Chernow, *Alexander Hamilton*; Lin-Manuel Miranda, *Hamilton, An American Musical* (2015)

*In-class writing focus*: Transitions

**Project overview and bibliography due**

Week 7: The domestic and the imperial

Jane Austen, *Mansfield Park* (1814) Vol 1; Mary Prince, *A History of Mary Prince* (1831) [selections]

\*In-class selections from Edward Said, "Jane Austen and Empire," *Culture and Imperialism*

*In-class writing focus*: Incorporating secondary material

Week 8: Images of slavery and abolition

Jane Austen, *Mansfield Park* (1814) Vol 2

\*In-class selections from Lord Mansfield, *Gregson v. Gilbert* (1783); portrait of Dido Elizabeth Belle and Elizabeth Murray (1779); J.M.W. Turner, *The Slave Ship* (1840)

*In-class writing focus*: Peer review

**Rough draft due in class**

Week 9: Reimagining the classics

Jane Austen, *Mansfield Park* (1814) Vol 3; Patricia Rozema, *Mansfield Park* (1999)

*In-class writing focus*: Peer review

Week 10: Contemporary reckonings

M. Norbese Phillips, *Zong!* (2008); Amma Asante, *Belle* (2013)

\*In-class selections from Gayatri Chakravorty Spivak, "Can the Subaltern Speak?", *Marxism and the Interpretation of Culture*

**Creative project due**

Finals Week

**Final Paper due 5pm last day of finals**



## Resources

Counseling and Psychological Services (CAPS) (John Wooden Center West) – [www.counseling.ucla.edu](http://www.counseling.ucla.edu); walk-in services available

CARE Counsellor Telephone: 310-825-0768 (Answered 24/7)

Student Care Managers Mark Veldkamp (310-825-7291) and Karen Minero (310-825-0628) are available to support and advocate for UCLA students who are survivors of sexual assault, intimate partner violence, or stalking.

Gender Neutral Bathrooms: The nearest gender neutral bathrooms are in TBD.

LGBT Campus Resource Center (Student Activities Center B36) – Telephone: 310-206-3628; Email: [lgbt@lgbt.ucla.edu](mailto:lgbt@lgbt.ucla.edu); Hostile Climate Incidents: [www.reportincidents.ucla.edu](http://www.reportincidents.ucla.edu)

Office for Students with Disabilities (OSD) (Murphy Hall A255) – Telephone: 310-825-1501; 310-206-6083 (telephone device for the deaf); Website: [www.osd.ucla.edu](http://www.osd.ucla.edu)

If you wish to request an accommodation due to a suspected or documented disability, please contact OSD as soon as possible. I cannot make any accommodations myself, and accommodations cannot be applied retroactively.

Purdue Online Writing Lab (OWL) <https://owl.english.purdue.edu/owl/resource/747/01/>

This is a great online resource for MLA formatting and citation.

Undergraduate Writing Center (Hum A61) – Telephone: 310-206-1320; Email: [wcenter@ucla.edu](mailto:wcenter@ucla.edu); Website: [www.wp.ucla.edu](http://www.wp.ucla.edu)

Undocumented Student Program (USP) (Student Activities Center B44) – Telephone: 310-206-2980 or 310-794-2544; Email: [usp@saonet.ucla.edu](mailto:usp@saonet.ucla.edu); Website: [www.usp.ucla.edu](http://www.usp.ucla.edu)

## Campus Violence and Assault

Title IX states that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and support applied to offenses against other protected categories such as race, religion, national origin, etc. If you or someone you know has been harassed or assaulted, you can find appropriate resources here:

Counseling and Psychological Services (CAPS) – see above

Sexual Harassment Prevention/Title IX Office – Jessica Price, Interim Title IX Coordinator (310-206-3417)

Rape Treatment Center-Santa Monica/UCLA Medical Center – Telephone: 310-319-4000; Website: [www.rapetreatmentcenter.org](http://www.rapetreatmentcenter.org)

Campus Police – Telephone: 310-825-1491; Anonymous Reporting: 310-794-5824; For emergencies call 911



# New Course Proposal

## English 98T Who Tells Your Story: Adaptation and 18th-Century Empire

<b>Course Number</b>	English 98T
<b>Title</b>	Who Tells Your Story: Adaptation and 18th-Century Empire
<b>Short Title</b>	ADAPTATION-18C LIT
<b>Units</b>	Fixed: 5
<b>Grading Basis</b>	Letter grade only
<b>Instructional Format</b>	Seminar - 3 hours per week
<b>TIE Code</b>	SEMT - Seminar (Topical) [T]
<b>GE Requirement</b>	Yes
<b>Major or Minor Requirement</b>	No
<b>Requisites</b>	Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.
<b>Course Description</b>	Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Consideration of how 18th century popularized literary and dramatic adaptation as artistic and political critique. Looking at various genres--fiction, drama, art, film-- consideration of how adaptation comments on race, gender, and empire, then and now. Letter grading.
<b>Justification</b>	Part of the series of seminars offered through the Collegium of University Teaching Fellows
<b>Syllabus</b>	File <a href="#">Del Balzo Syllabus.pdf</a> was previously uploaded. You may view the file by clicking on the file name.
<b>Supplemental Information</b>	Instructor (Angelina Del Balzo) UID: 904122791  Professor Christopher Mott is the faculty mentor for this course.
<b>Grading Structure</b>	Participation: 20% Discussion Leading: 20% Creative Project: 10% Research Project: - Close reading assignment: 10% - Project Overview and Bibliography: 15% - Final Paper: 25%
<b>Effective Date</b>	Spring 2018
<b>Discontinue Date</b>	Summer 1 2018
<b>Instructor</b>	Name: Angelina Del Balzo Title: Teaching Fellow
<b>Quarters Taught</b>	<input type="checkbox"/> Fall <input type="checkbox"/> Winter <input checked="" type="checkbox"/> Spring <input type="checkbox"/> Summer
<b>Department</b>	English
<b>Contact</b>	Name: MICHELLE CHEN E-mail: mchen@oid.ucla.edu
<b>Routing Help</b>	

### ROUTING STATUS

Role: Registrar's Office

**Status:** Processing Completed**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590**Status:** Added to SRS on 8/31/2017 11:14:10 AM**Changes:** Description**Comments:** Course description edited into official version.**Role:** Registrar's Scheduling Office - Hiatt, Michelle N (MHIATT@REGISTRAR.UCLA.EDU) - 310-825-12**Status:** Added to SRS on 8/30/2017 1:08:00 PM**Changes:** Short Title**Comments:** No Comments**Role:** FEC School Coordinator - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Approved on 8/25/2017 4:16:00 PM**Changes:** No Changes Made**Comments:** Approved by College FEC Chair, Joe Bristow. Routing to Doug Thomson in the Registrar's Office.**Role:** FEC Chair or Designee - Bristow, Joseph E (JBRISTOW@HUMNET.UCLA.EDU) - 54173**Status:** Approved on 8/20/2017 8:04:22 PM**Changes:** No Changes Made**Comments:** No Comments**Role:** FEC Chair or Designee - Kikuchi, Myrna Dee Castillo (MKIKUCHI@COLLEGE.UCLA.EDU) - 45040**Status:** Returned for Additional Info on 8/4/2017 4:39:22 PM**Changes:** No Changes Made**Comments:** Routing to Joe Bristow for FEC approval.**Role:** CUTF Coordinator - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Approved on 7/14/2017 6:07:59 PM**Changes:** Description**Comments:** on behalf of Professor Kathleen L. Komar, Chair, CUTF Faculty Advisory Committee**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 7/14/2017 3:43:18 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

[Main Menu](#) [Inventory](#) [Reports](#) [Help](#) [Exit](#)  
[Registrar's Office](#) [MyUCLA](#) [SRWeb](#)

Comments or questions? Contact the Registrar's Office at  
[cims@registrar.ucla.edu](mailto:cims@registrar.ucla.edu) or (310) 825-6704