

## **GENERAL STUDIES AGREEMENT FORM**

### For New General Studies Courses

Please complete and attach all materials for your General Studies Course Proposal Application to this form. If you have questions about the General Studies process or would like to discuss your course prior to submitting your Application, please contact the Convenor of the appropriate General Studies Course Review Committee. The completed application should be sent to the Dean of the School of General Studies.

If you design your own course, you will be asked to submit a Proposal Application. Refer to the document entitled “How to Propose a General Studies Course” for description of the course proposal process and guidelines for completing your Proposal Application.

If you propose to teach an existing course or a section of a course with multiple sections, it will suffice to submit a standard syllabus. However, if you propose to teach a course that is part of the College’s course inventory but may have fallen into disuse because a faculty member either departed or no longer teaches the course, please submit a complete Proposal Application as if the course were new.

Adjuncts of courses that are not part of multiple section offerings agree to meet with the apropos General Studies committee during the second and fourth years of a course offering to review their experience; after that, adjunct faculty will review their course every 5 years. This course review follows the course review process described in the document entitled “How to Propose a General Studies Course”; refer to that section for fuller explanation of the review process and procedures.

All faculty members whose General Studies courses are approved agree to submit their courses for a review process every five years. A section of the web page entitled "How to Propose a General Studies Course" describes the review process; refer to that section for an explanation of the review process and procedures.

Finally, all instructors are advised that the approval of a General Studies course does not automatically insert such a course into an interdisciplinary minor no matter how suitable such inclusion may be. Decisions about faculty membership in the minor and about inclusion of courses in the curricula of minors are at the discretion of the program faculty of the minor. Similarly, courses do not receive attributes or subscripts automatically, either. Nor does a course become part of the Freshman Seminar Program concurrent with its approval as a General Studies course. Attribute and subscript designation and inclusion in the Freshman Seminar Program require separate approval after the course has gone through the General Studies course approval process. Faculty members interested in such designations should contact the appropriate coordinator.

Please sign this page and submit it together with your General Studies Course Proposal Application materials to the Dean of the School of General Studies.

*Aleksandra Hultquist*

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Please print your name clearly here

Please send this form and any attachments to the Dean of the School of General Studies at least two weeks prior to a scheduled new course proposal meeting. Sample, completed new course forms are accessible on the [General Studies website](#).

## GENERAL STUDIES NEW COURSE PROPOSAL FORM

*These sections should be completed by the faculty/staff member proposing the course.*

Acronym	Course Level (1XXX 2XXX 3XXX 4XXX 5XXX 6XXX)	Credits
Schedule Type	<input type="checkbox"/> Lecture (1-5) <input type="checkbox"/> Seminar (0-6) <input type="checkbox"/> Tutorial (7) <input type="checkbox"/> Independent study (8) <input type="checkbox"/> Internship (9)	
Instructor Name	Program	School
Complete Course Title (30 characters maximum)		
Prerequisite	<input type="checkbox"/> Yes <input type="checkbox"/> No	
If yes, list prerequisite by Acronym & Number		
Course Status:	<input type="checkbox"/> New <input type="checkbox"/> Adapted	

**NOTE: All Subscript designations and/or W/Q approvals must be submitted through the appropriate Convenor.**

**Course Description for the Bulletin – must be approximately 45 words**

**The sections below should be completed by the General Studies Convenor.**

Review Outcome:	Yes <input type="checkbox"/> No <input type="checkbox"/>	Course meets guidelines for "G" category <input type="checkbox"/> Course meets at least two General Studies objectives <input type="checkbox"/> List Objective Numbers _____
Course As A Whole Is:	<input type="checkbox"/> Approved Unanimously <input type="checkbox"/> Approved With A Split Vote	<input type="checkbox"/> Disapproved With A Split Vote <input type="checkbox"/> Disapproved Unanimously
Subcommittee Members Present:		
Recommendations:		

**Program Convenor:** \_\_\_\_\_ **Date:** \_\_\_\_\_

**Dean of General Studies:** \_\_\_\_\_ **Date:** \_\_\_\_\_

Please send this form and any attachments to the Dean of the School of General Studies at least two weeks prior to a scheduled new course proposal meeting. Sample, completed new course forms are accessible on the [General Studies website](#).

**1. General Studies Category**

Identify and explain the ways in which the course fits the selected [course category](#) (GAH, GEN, GIS, GNM or GSS):

**Select Course Category:**

**Explanation of chosen course category:**

**2. Course Description** (250-300 word explanation of the course, overall focus, and academic rationale):

**3. Course Proposal Narrative**

Explain the new learning opportunities provided by the course and the interdisciplinary nature of the course; in addition provide a course outline/syllabus, including overall organization of the course – learning modules, breakdown of the in-class and out of class work -- readings and assignment descriptions; please refer to the document entitled "[How to Propose a General Studies Course](#)" for a fuller description.

**Interdisciplinary Nature:**

**Difference from a Program Course in an Academic Discipline**

Describe the ways in which the course is different in content, goals, and objectives from a Program course in a discipline:

#### 4. Alignment of Course Goals to Assignments

Identify the objectives met by this course. All courses are expected to meet at least two [General Studies objectives](#) and one or more college-wide ELOs. Content goals specific to the course should also be given here.

##### Course Content Goals:

List specific goals here (e.g. For a Food Science course - Students will explain the physics of heat transfer and how this influences cooking with different materials)

**General Studies Objectives**

**ELOs**

**IDEA**

Explain how the goals identified above will be met and assessed, for example through specific readings and assignments. If you need more space, please attach additional information with your completed form.

*\*Adjunct faculty proposing a new General Studies course should, in addition, complete a Sponsor Form and attach a CV.\**

Please send this form and any attachments to the Dean of the School of General Studies at least two weeks prior to a scheduled new course proposal meeting. Sample, completed new course forms are accessible on the [General Studies website](#).

## Course Proposal—GAH 2xxx—Adaptations

Dr. Aleksandra Hultquist  
 Assistant Professor  
 School of General Studies  
[aleksandra.hultquist@stockton.edu](mailto:aleksandra.hultquist@stockton.edu)

### COURSE DESCRIPTION FOR BULLETIN

“Adaptations” uses the concepts of adaptation and intertextuality as a way to think critically about texts and other forms of media. While part of the focus will focus on structures of genre, we will also discuss how changes represent the cultural values and standards of the era that produced them. Based on theories from the 16<sup>th</sup> through 21<sup>st</sup> centuries, the course examines a series of origin texts and their reiterations in subsequent adaptations in text, film, the performing arts, video games, graphic novels, and anime.

#### 1. General Studies Category: GAH

Currently there are no courses dedicated to theories and practices of adaptation and intertextuality in General Studies. Much like the current GAH 2138: Fiction and Film and the now defunct GAH 2139: The Filming of Literature, this course examines the translation from one medium to another, but it differs in that it centers adaptation as a theoretical organizational structure, expand what texts can be explored. So in addition to studying a path from novel to film, we can explore video games or anime, which necessarily essentialize different themes or characters.

This will be a **thematic** that explores the **conceptual challenges and issues that adapters wrestle with** when creating a new work within the structure of an older text. It is in the category of a GAH course as it makes use of the theories and practices of several disciplines in the humanities, described below. The course examines adapted works from a variety of disciplines that help to illuminate cultural, ideological, and political changes through adaptations. “Adaptations” seeks **to develop the ability of students to make critical and aesthetic judgments** by better understanding the value of adaptations as works with their own new artistic endeavors.

#### 2. COURSE DESCRIPTION

This course explores how adaptations of text, film, performing arts, and other media can be used as a way of thinking critically about cultures of the past and present. To modern sensibilities “adaptation” can imply a lack of originality, but past and present theories of adaptation argue that creativity and alteration in adaptations are crucial for the clear communication of ideas, that the text itself—because of cultural, historical, and linguistic differences—necessitates a form of re-creation. Through past and current theories of adaptation, this class observes and critiques what the differences are between original texts and their adaptations and why those differences are important. We will examine what has been added; what has been removed; why those additions and removal are necessary or significant; and how the shadow of the original text remains and why. In short, this class discovers why adaptation are different from iteration to iteration and what that means aesthetically and culturally.

### 3. COURSE PROPOSAL NARRATIVE

#### Interdisciplinary Nature:

This course is necessarily interdisciplinary, as it exposes how genre and artistic mode effect meaning. This interdisciplinarity occurs through a breadth of readings and texts such as novels, plays, film, anime, opera, television, games, and/or documentaries. The structure of the class is based on theories of adaptation from past and present critics, such as literary critics John Dryden and Linda Hutcheon and film critics such as Robert Mayer and Imelda Whelehan. Students will learn how to understand the values of adaptations, how recognize shifts in genre and ideologies in various versions, and even have the chance of creating their own adaptations.

#### Difference from a Program Course:

This course is particularly suited for a General Studies course as it is interdisciplinary in content as well as in critical thinking and reading skills. Because of the various genres and theoretical approaches, it is not program specific and it is not designed for a particular program inclusion. I believe this course will be of particular interest to students in a variety of programs, as the focus is how to use adaptation in critical thinking, especially understanding point of view, a method of learning that is neither program nor discipline specific.

### 4. ALIGNMENT OF COURSE GOALS TO ASSIGNMENTS

#### GAH course goals:

“Adaptations” touches on all of the GAH course goals:

- (1) The course will **introduce students to the arts and humanities as areas of study**, such as literary theory, film theory, cultural studies, and theatre theory.
- (2) The course **will present historical knowledge of the continuities and conflicts common to humans across eras and cultures** in that it will demonstrate how the art of a particular period or genre can illuminate cultural values or political struggles of its time and place of production.
- (3) The course will **introduce perspectives, techniques, and attitudes which can be used in the further study of the arts and humanities, and suggest ways of continuing to examine such issues**
- (4) And through the lenses of literary texts, the performing arts, film studies, and cultural studies, the course **analyzes aesthetic techniques** which produce artistic work in terms of adaptation.

#### General Studies objectives:

Objective 1: Commitment to lifelong learning, to the exploration of new ideas outside one’s specialization, and to placing one’s own knowledge in the context of other disciplines and of society as a whole.

Objective 5: Ability to write and speak effectively and persuasively.

Objective 8: Appreciation and understanding of artistic experiences as reflections of the depths and quirks of the human spirit.

Students will develop “commitment to lifelong learning, to the exploration of new ideas outside one’s specialization, and to placing one’s own knowledge in the context of other disciplines and of society as a whole” (objective 1) through the widespread understanding of adaptations as an interdisciplinary approach that can be taken with them in their majors but also as they leave the university.

They will practice the “ability to write and speak effectively and persuasively” (objective 5) through class discussion, presentations, projects, and essays that ask them to communicate their analytical findings and apply them across specific disciplinary boundaries.

Students will develop “appreciation and understanding of artistic experiences as reflections of the depths and quirks of the human spirit” (objective 8) as they negotiate various efforts of artistic expression of adaptations as creative endeavors that express vastly differing views of particular story.

#### Essential Learning outcomes:

- This course will increase students’ ability to **think critically** by reading, writing, and discussing ideas with objective analysis of adaptations in order to understand cultural and generic changes from iteration to iteration.
- Students will continue to develop their **communication skills** by creating and sharing ideas and knowledge effectively with diverse audiences and in various formats.
- Students will engage in **information literacy and research skills** through exercises in-depth online and library research skills as well as discussing and reading original and theoretical texts.

#### IDEA Goals:

developing creative capacities

developing skills orally and in writing

analyze and critically evaluate ideas

## SAMPLE SYLLABUS

The units are delineated by origin text and some of its subsequent telling.

#### Semester Unit Schedule:

##### Unit 1: Meanings (weeks 1-2)

This unit offers introductory theories of adaptation and establishes a vocabulary for discussing adaptation. A short paper (2500 words) will ask them to synthesize the information.

##### *Early Modern theories*

- David Hopkins “Dryden as Translator” *Oxford Handbooks Online: Scholarly Research Reviews*. Online Publication Date: Nov 2014 (1680-1711)
- Behn, Aphra. *Essay in Translated Prose in The Works of Aphra Behn*. Vol. 4 *Seneca Unmasked and Other Prose Translations*. London: Pickering and Chatto, (1689) 1996.
- Haywood, Eliza. “Preface.” In *The Virtuous Villager, or Virgin’s Victory*. London: 1742. vii-x

##### *Contemporary theories*

- Robert Mayer, “Introduction: Is there a Text in This Screening Room?” In *Eighteenth-Century Fiction on Screen Ed Robert Mayer*. Cambridge: Cambridge UP, 2002. (1-15)

- Imelda Whelehan, “Adaptations: The Contemporary Dilemmas.” *Adaptations: From Text to Screen, from Screen to Text*. New York: Routledge, 1999. (3-19).
- Linda Hutcheon. *A Theory of Adaptation*. New York: Taylor and Francis, 2006. chapter 1
- Julie Sanders. *Adaptation and Appropriation*. New York: Taylor and Francis, 2006.

### Possible adaptation units:

There are many, many more possibilities for unit (suggestions are welcome!). I anticipate each unit to take about 3-4 weeks to teach. I anticipate teaching about 3 units each semester and allowing students to vote on their favorite choices.

#### Romeo and Juliet

- 1566: “The Twenty-Fifth Nouell. The goodly Hystory of the true, and constant Loue between Rhomeo and Ivlietta” in *Palace of Pleasure* by William Painter
- 1597: *The Tragedy of Romeo and Juliet* by William Shakespeare
- 1996: *Romeo + Juliet*, directed by Baz Luhrmann

#### Pride and Prejudice

- 1813: novel, *Pride and Prejudice* by Jane Austen
- 1996: BBC TV Mini-Series *Pride and Prejudice* (selections)
- 2004: film *Bride and Prejudice* directed by Gurinder Chadha
- 2012: video blog (vlog) *The Lizzie Bennet Diaries*

#### Frankenstein

- 1818: novel *Frankenstein: or, The Modern Prometheus* by Mary Godwin Shelly
- 1931: film *Frankenstein: The Man Who Made a Monster* directed by James Whale, starring Boris Karloff.
- 2017: graphic novel *Destroyer* by Richard Levalle

#### Hound of the Baskervilles

- 1902: novel, *The Hound of the Baskervilles* by Sir Arthur Conan Doyle
- 1994: animated TV series, *Sherlock Holmes in the 22nd Century*, episode 3 “The Hounds of the Baskervilles”
- 2012: TV series *Sherlock*, series 2, episode 2 “The Hounds of Baskerville”

#### The Princess Bride

- 1973: *The Princess Bride* by William Goldman (which purports to be an adaptation of the “Morgenstern Classic”)
- 1987: film “The Princes Bride” directed by Rob Reiner
- 2020: video game *The Princess Bride the Game*

#### Ragtime

- 1811: novella, *Michael Kohlhaas* by Heinrich Von Kleist
- 1974: novel *Ragtime* by E.L. Doctorow
- 1997: musical *Ragtime* music by Stephen Flaherty, lyrics by Lynn Ahrens, and a book by Terrence McNally

### Assessments:

- Homework: students will have homework assignments that support them in preparing for class discussion and larger stakes assignments. They will receive feedback on those assignment prior to the higher-stakes assignment is due
- Journals: students will keep a weekly journal based on their current project (paper, presentation etc.)
- Papers: students will write 2 short papers to synthesize a unit. They will choose which units to write about.
- Presentations/Group Discussion leader:
  - students will sign up at the beginning of the semester
  - 2-3 students will research the cultural/historical/background information highlights of the era in which the adaptation was produced.
  - Students will have a choice of: leading the class discussion; presenting information as a lecture; working together as a group to run the class for the day.
- Class and group discussion: students will discuss their readings and viewings and progress on their research and papers.
- Final Project: there will be two final projects to choose from:
  - Write your own adaptation of one of the origin tales we discussed this semester
  - Write your own adaptation unit for this class, including cultural/historical/genre research readings

### Assessment weights:

- 20% paper 1
- 20% paper 2
- 20% presentation
- 20% project
- 20% class participation/attendance/journal/homework