

Adaptation Project: Assignment Description



The Bene Gesserit faction, from the 1979 *Dune* board game
Image from <https://www.boardgamegeek.com/boardgame/121/dune>

Dune has inspired films, board games, video games, spin-off books, and several other media forms. In small groups, you will produce your own adaptation of a character, scene, or central concept from *Dune* (as opposed to trying to adapt the entire text). You can choose from a variety of adaptation styles, but you must accompany your adaptation with an artist's statement explaining your creative choices. Additionally, you must design your adaptation with a specific contemporary audience in mind (e.g., elementary school children, the viewers of the SyFy channel, etc.).

You can find your group assignments on the wiki and T-Square. I generated these groups based on the CATME survey.

Group Work: Meeting, Sharing Responsibilities, Etc.

You will need to meet with your group more than once to discuss and work on the project.

I have set aside time on Wednesday, April 12, for this purpose, but make time to meet at the following times (and consider

Skype, Google Hangouts, or GroupMe for meetings):

- Before April 3 – to discuss and write adaptation proposal
- Before April 14 – to work on project draft
- Before April 17 – to work on the final project

Each group member must contribute to the project, but you can do so in different ways. For example, if you choose a form that involves illustrations and text, some of you might provide the illustrations and others the written narrative.

Due Dates

All submissions are due via T-Square under assignment submission (each submission will go to an appropriately labeled separate area). I only require **1 submission per group** for each component (except for the reflection).

- **Monday, April 3, by start of class:** Adaptation proposal due
 - .docx
 - File name: Last Names, Adaptation Proposal
- **Wednesday, April 12, by 11:59 PM:** Evidence of group meeting
 - 2 timestamped pictures of group at beginning and end of meeting
- **Friday, April 14, by start of class:** Adaptation draft due
 - Artist's Statement (at least halfway complete + outline for the remainder)
 - .doc / .docx
 - Last Names, Artist's Statement DRAFT
 - Adaptation (rough cut, meaning that audio / visual needs editing, illustrations need color, but the raw materials are all there and the project is at least halfway complete)
 - .doc / .docx of any text files (e.g. scripts, instructions, narrative, etc.)

- .jpg of any illustrations (or images of hard-copy only materials)
 - .wav or .mp3 of any audio files
 - YouTube URL of any video files
 - Last Names, Adaptation DRAFT
 - Use numbers if more than one file, e.g. DRAFT FILE 1 OF 5)
- Your draft must change between this day and the final due date – the level of change depends on the project
- Do not save over your draft when you change it
- **Monday, April 17, by start of class:** Final adaptation projects due
 - Artist’s Statement (complete)
 - .doc / .docx
 - Last Names, Artist’s Statement FINAL
 - Adaptation (final)
 - see draft section for file format options
 - .doc / .docx of script, instructions, or unillustrated version
 - If digital project: Audio file, YouTube video, file or link to video game
 - If hard-copy project: Submit book, board game, etc. in class
 - On T-Square, upload legible images of the project (from various angles) AND any files you used to create the project
 - If interactive project: Create a short video demonstration or instructional website
 - Last Names, Adaptation FINAL
 - Use numbers if more than one file, e.g. FINAL FILE 1 OF 5)
 - Wiki Page
 - In addition to submitting everything via T-Square, each group should create a wiki page for their final adaptation
 - **Tag** your page as “Adaptation”
 - Consider the layout and organization of your wiki page

Adaptation Options, Considerations, and Resources

Consider any of the following formats for your adaptation. Each format offers its own benefits and challenges. Also, think carefully about the kind of audience you want to reach with your adaptation. This audience would be beyond our classroom – will your adaptation be for 5-year-olds, serious readers of hard science fiction, fans of SEC football, etc.? Remember that the audience of an adaptation is not always familiar with the original material.

- **Radio show**
 - <http://www.audacityteam.org/> - Free software for editing and recording sounds
 - <https://archive.org/details/OrsonWellesMrBruns> - A classic radio adaptation: 1938, Orson Welles, “The War of the Worlds”
 - Consider the following elements
 - Recording device (you can check voice recorders out from the library)
 - Narrative style
 - Character voices / actors
 - Music
 - Use songs covered under Creative Commons to avoid copyright infringement
 - <http://www.whiteboardblog.co.uk/2011/01/7-sources-of-creative-commons-audio-for-podcasts/>
 - Sound effects
 - <https://www.freesound.org/> - Creative Commons sound effects
- **Dramatic performance / video**
 - Consider the following elements
 - Recording device (consider image and audio quality)
 - Narrative style
 - Actors
 - Who will play what part?
 - What will you do for costumes?

- Could you draw on existing movies and TV shows and splice these materials together?
 - Might you do an animated, stop-motion, or puppet performance instead?
- Music / sound effects (see above)
- Visual effects
- Editing
 - iMovie is a reliable video editor, if you're a Mac user
- **Children's book OR comic book**
 - <http://makezine.com/2012/03/23/how-to-make-your-own-art-books/> - Make your own book
 - <http://www.instructables.com/id/How-to-make-an-Accordion-book/?ALLSTEPS> – How to make an accordion book
 - Consider the following elements
 - Language / narrative
 - Illustrations: Will they be hand-drawn, photographs, digital images, etc.? How many illustrations do you need?
 - <http://www.gimp.org/downloads/> – free image editing software (if you're designing digital images and need refined abilities to crop or alter them)
 - www.gimp.com/tutorials
 - <http://lynda.gatech.edu> – offers tutorials to GIMP, among other software
 - Materials
 - Will you design this digitally and then print it?
 - Consider using high-quality paper so that your book will look more professional (your group might combine funds for printing costs)
 - Will you cut / paste materials onto hard-copy pages?
- **Board game OR Video Game**
 - <http://librarycommons.gatech.edu/multimedia.php> – Multimedia Studio, where you can find a plotter printer
 - <http://studentcenter.gatech.edu/seedo/paperandclay/Pages/default.aspx> - Paper and Clay, another area on campus with specialty printers (maybe necessary for the game board)
 - Consider the following elements
 - What is the goal or concept of your game, and how does it relate your character, scene, or chosen element of *Dune*?
 - Gameplay (be sure to include instruction pamphlet)
 - What kinds of characters will be in this game? How many players are involved?
 - What are the rules of the game?
 - How many rounds are in the game, and how long does the game last?
 - Materials
 - What sort of pieces, cards, and instructions do you need?
 - Consider using an image editor like GIMP to design game pieces / images
 - Will you use pre-made pieces OR perhaps 3-D print some of your own (see <http://inventionstudio.gatech.edu/>).
 - If you're making a digital game, do you have time to code it?

There are likely other kinds of adaptations that I haven't listed here as well

You **CANNOT** do either of the following things as adaptations

- Power Point / Prezi (not really an adaptation...)
- Entirely written creative narrative (too close in style to the original text)

What is an Artist's Statement?

An artist's statement explains the choices and creative process that went into producing a specific work. This statement also convinces your audience to see your work in a particular way.

Your artist's statement should speak to the "what, why, and how" of your adaptation. You should:

- Identify the purpose behind your project
 - Your purpose is more than completing the assignment – what kind of message were you trying to convey through your adaptation? Is your message the same as Herbert's, or does your adaptation relate to some sort of modern social situation?
- Explain what kind of audience your project is supposed to affect (beyond our class)
 - Your adaptation **must be geared toward a specific audience** – what is the age group of your audience? Is your audience gender or race-specific? What are the interests of your audience members? What values do you assume they have?
- Explain the choices that you made in the process of designing / composing your adaptation
 - How do these choices reflect your greater purpose?
 - What did you keep or remove from the original text, and why?
 - What tone does your project have, and why? Consider that adaptations aren't necessarily serious.
 - How did you attempt to connect with your audience through design choices or changes to the narrative of the story?
 - Reference specific sections of the adaptation as evidence
- Write the artist's statement in the first person plural ("We made these changes," "Specific group member name did this aspect of the project," etc.)
- Reflect on your adaptation and discuss its successes and limitations

See **page 516** in *WOVENText* for a checklist that explains the components involved in an artist's statement.

Required Elements for Adaptation Proposal

In preparation for the assignment, you will submit a proposal, which I will respond to before you submit your draft.

Your proposal MUST include the following elements:

- **Answer the following questions:**
 - What character, scene, or aspect of *Dune* will your group adapt?
 - Why did you choose to adapt this element of *Dune*?
 - What form will your group's adaptation take?
 - Why did you choose this form?
 - How might you reduce OR add to the original text?
 - What materials might you need to purchase? What software might your group need to use?
 - What is the imagined audience of your group's adaptation?
 - What will you do to appeal to this audience?
 - What role will each group member take in the project (i.e. who will make what, who will take charge as the editor for the project, will more than one of you write the artist's statement, etc.)?
 - When and where does your group plan to meet (provide dates and times and try to stick to them, as a group)?
- Answer these questions **in a bullet-pointed list, with complete sentences (when appropriate)**

Required Elements for the Artist's Statement

- **Content** (see page 4, “What Is An Artist’s Statement?”)
- **At least 8 paragraphs (12 paragraph maximum)**
 - Each paragraph should be **at least 5 sentences** long
- **Organization**
 - While you should consider all elements of the bullet-pointed list on page 4 of this assignment, you shouldn’t speak to this list in order.
 - Instead, think of your statement about the purpose of your assignment as the thesis
 - See page 510-514 in *WOVENText* for one example of an artist’s statement
- **Audience**
 - The audience for the artist’s statement will be myself and your fellow classmates
 - You are trying to convince your audience about how your project adapts the story in a suitable way for your imagined audience (i.e. children, SyFy channel viewers, fans of retro gaming, etc.)
- **MLA format**
 - Double spaced, 12 point, Times New Roman font
 - Upper left hand corner of first page: Names of all group members (on one line), My Name, Course, the Date
 - Title, centered, on first page after the above information
 - Header in the upper right-hand corner of every page: Your last name and page #
 - See <https://owl.english.purdue.edu/owl/resource/747/01/> for a guideline to MLA style
- **Works Cited**
 - Include MLA citations for *Dune* and, if necessary, any sources that you drew on when making your adaptation (e.g., images, sounds, videos, and so on that you did not create or that you used when making your adaptation).
 - Google “MLA Owl Purdue” for guidance on MLA format and citation style

Required Elements for the Adaptation

- **Purpose:** An adaptation of a character, scene, or specific element of *Dune*. Your project can be a faithful or “loose” adaptation, so long as you can defend these choices in your artist’s statement.
- **Audience**
 - An audience of your group’s choosing (NOT the class)
 - Consider audiences of specific age groups, interest groups, TV networks, etc.
- **Length**
 - Audio or visual adaptations must be **at least 5 minutes long (ideally longer)**
 - Illustrated book adaptations must be **at least 10 illustrated pages long (ideally longer)**
 - Game adaptations must result in play that lasts for **at least 30 minutes, on average (or, multi-level video games)**
- **Narrative Changes**
 - Adaptations are rarely word-for-word from the original text
 - Do NOT simply read from the book
 - Consider what you might cut from the story, or what you might add
 - You might change the language of the story (e.g. you might re-envision a particular character, make the adaptation in the style of a kind of pre-existing game, movie, book, etc.)
 - Any adaptation will likely need a **script** or **written narrative**
- **Clear Group Roles**
 - 1-2 people might want to take charge of editing the project (often necessary for audio / video formats)
 - Who will be in charge of narrative, visuals, the artist’s statement, etc.? Or, will you split responsibilities amongst various group members?
 - Consider what kind of skills each group member brings to the table
- **Copyright and Creative Commons**
 - If you use materials that aren’t your own, beyond Herbert’s book, focus on materials that are within Creative Commons copyright <https://creativecommons.org/> or in the public domain
 - E.g., if you use music, don’t use music from a well-known band (if you make a YouTube video or radio recording)

- **Creativity and Consideration of Design**

- Creativity counts! Adaptations that demonstrate thoughtfulness in their design and composition are always more successful than ones that are made in a hurry.
- Take on an adaptation form that your group is able to handle

Informal Presentations

In class on Monday, April 17, your group will present your adaptation to the class. Each group will take **5 minutes**, so you should have prepared remarks on your adaptation and be prepared to explain OR play your adaptation for the class.

We will then discuss the assignment and reflect on it as a class.

Using CATME to Rate Group Members

In order to grade you with regard to your contributions to the group, I have generated a CATME survey called “Team Member Evaluation.” You will rate other team members and also yourself and submit this survey electronically.

The survey will open on Friday, April 14 and you MUST complete it no later than Monday, April 17. CATME will likely email you when the survey opens (and you must go to <http://info.catme.org> to complete it).

Before completing the survey, CATME might first make you go through an activity of rating fictional team members (to better calibrate your results).

Points Breakdown

The adaptation project is worth **200 points** total (**20%** of your final grade in the course). The grade breakdown is roughly as follows, and, as with all course assignments, I will use the programmatic rubric to guide my assessment of your assignment.

Points	Requirement
20	Proposal: Complete and considerate answers to questions, submitted on 4/3 by the start of class time
30	Draft: Adaptation and artist’s statement drafts submitted as required on 4/14 by the start of class time
5	Wiki Upload (of Final Projects + Artist’s Statements)
60	Adaptation: Carefully produced and creative retelling of the chosen element of <i>Dune</i>
60	Artist’s Statement: Thoughtful argument regarding the creative choices in the adaptation
20	Contribution to the Group: Based on survey of fellow team members and self-evaluation of role in the group
5	Reflection: On time, meets required elements

Programmatic Rubric

Scale	Basic	Beginning	Developing	Competent	Mature	Exemplary
Rhetorical Awareness Response to situation, including purpose, audience, register, and context	Overlooks two or more aspects of the situation or assignment, and thus does not fulfill the task	Overlooks at least one aspect of the situation or assignment and thus compromises effectiveness	Attempts to respond to all aspects of the situation or assignment, but the attempt is incomplete	Addresses the situation or assignment in a complete but perfunctory or predictable way	Addresses the situation completely, with unexpected insight	Addresses the situation in a sophisticated manner that could advance professional discourse on the topic
Stance Argument, significance and implications (“so what” factor)	Involves an unspecified or confusing argument; significance is not evident	Makes an overly general argument; significance is difficult to discern, or not appropriate to the rhetorical situation	Makes a simplistic or implicit argument, or multiple arguments that have no clear connection to one another; gestures towards significance, but does not fully develop it	Makes an explicit and straightforward argument that does not oversimplify the problem or question; explores at least one implication of the argument in depth	Makes a complex, unified argument that clearly articulates a position or stance; explores multiple implications of the argument	Offers an inventive, expert-like argument that clearly articulates a sophisticated position/stance; explores multiple implications of the argument in a compelling manner
Development of Ideas Evidence, analysis, and substance	Claims requiring support are not backed by necessary evidence; lacks analysis of major pieces of evidence; content is not substantive	Evidence and/or analysis is weak or contradictory; does not account for important evidence that could support or disprove the argument	Evidence provides minimal but necessary support to each point; attempted analysis is not sufficient to prove the argument	Evidence and analysis are substantive; they support the argument and related claims, but are mostly predictable	Evidence fully supports and proves the argument and all related claims; evidence is always paired with compelling analysis	Evidence and analysis are precise, nuanced, fully developed, and work together to enhance the argument,
Organization Structure and coherence, including elements such as introductions and conclusions as well as logical connections between points	Lacks unity in constituent parts; fails to create coherence among constituent parts; contains major argumentative holes or fallacies	Uses insufficient unifying statements; uses few effective connections; some logical moves necessary to prove the argument are absent	Uses some effective unifying claims, but a few are unclear; inconsistently makes connections between points and the argument; employs simplistic organization	States unifying claims with supporting points that relate clearly to the overall argument and employs an effective but mechanical scheme	Asserts and sustains a claim that develops logically and progressively; adapts typical organizational schemes for the context; achieves substantive coherence	Artifact is organized to achieve maximum coherence and momentum; connections are sophisticated and complex when required
Conventions Expectations for grammar, mechanics, style, citation	Involves errors that risk making the overall message distorted or incomprehensible	Involves a major pattern of errors	Involves some distracting errors	Meets expectations, with minor errors	Meets expectations in a virtually flawless manner	Exceeds expectations and manipulates conventions to advance the argument
Design for Medium Features that use affordances of the genre to enhance factors such as usability and comprehensibility	Lacks features necessary or significant for the genre; uses features that conflict with or ignore the argument	Omits some important features; distracting inconsistencies in features; uses features that don’t support argument	Uses features that support the argument, but some match imprecisely with content; involves minor omissions or inconsistencies	Supports the argument with features that are generally suited to genre and content	Promotes engagement and supports the argument with features that efficiently use affordances	Persuades with careful, seamless integration of features and content and with innovative use of affordances

Peer Review and Changing Your Draft

We will spend part of class on 4/14 doing peer review of your drafts. This means that you will receive feedback from classmates on your group's work, which will allow you to make changes to your work between draft and final submission.

If you miss class on this date, you will not receive the benefits of peer review. However, I will still expect you to make changes between the draft and final versions of your project – these changes will just be based on your group's feelings as a whole.

Required Elements for Reflection

Submit your individually written reflection on T-Square, as a .doc or .docx document with the file name "Last Name, Adaptation Reflection" by 11:59 PM on Monday, April 17.

Write a **one-paragraph introduction** to the artifact that articulates your intellectual process for this project. Put another way, explain where your ideas came from and how they evolved during the course of the project. You should also discuss how composing processes (examples: prewriting, outlining, drafting, peer review, revising, editing) affected your intellectual process, and vice versa.

After the introductory paragraph, compose bullet points answering each of the following questions. **Compose 2-3 bullet points per question and 1-3 complete sentences per bullet point.** Review this assignment sheet as you compose your answers.

1. What were the main intellectual goals of the assignment? Please situate these goals in terms of the course theme and in terms of the communication skills you were to learn or practice.
2. What is your argument or purpose? How did you make the argument or purpose visible and persuasive in your artifact?
3. Who is the intended audience for your artifact; why is this an appropriate audience? How is your choice of audience reflected in your artifact?
4. What are the defining features of the genre or media that you are using in this project? How do you make use of these features?
5. If you had more time for revision, what would you change and why?

Lateness Policy

I will not accept the proposal or draft late – the reason for this is that the proposal is time-sensitive for you to receive feedback from me and the draft will be important for peer-review activities.

I will reduce the grade for your final version of adaptation project by **10% for each day that it is late** (including weekends).