The Research Seminar focuses on developing writing and research skills needed in the academic environment. This includes learning to work with critical source material and the scholarly apparatus of footnotes, endnotes, and bibliographies. Good research requires an inquisitive mind, but the skillful researcher must also develop criteria for assessing a variety of resources and know how to evaluate critical writings. We will work collaboratively as a group to consider the relative value and usefulness of primary and secondary sources, formal and informal materials, books, articles, films, and internet sites. The move from writing to research and back to writing requires the integration of research material into our own work in ways that support and deepen our ideas but also allow our individual voices as writers to remain strong. The central writing project in this course is an in-depth research paper, and writing assignments will help prepare for that assignment and/or use skills developed in the process. The major research paper will be written in stages, and there will be incremental assignments that will help to build the paper and to clarify its components. Although the main focus is the 15-page research paper, you will actually be writing a great deal. Other assignments will include, but not be limited to informal commentaries and responses. You will also be required to keep a writer’s ideas journal during the first six weeks of class. This may be in any format that works best for you and helps you keep track of your working ideas (and flashes of inspiration).

Officially the course is “Myths and Fables in Popular Culture,” but fairy tales are equally important to our investigation, although they are not listed in the course’s title. It is expected that the major research paper will grow out of our discussions and class readings and be an in-depth critical exploration related to some aspect of this broad topic. We are concerned here with an enormous area that includes fables, myths, legends, folktales, and fairy tales, including ancient tales, as well as those invented in the eighteenth and nineteenth centuries, and the modern revisions in theater, films, graphic novels, computer games, and comics that continue the earlier traditions.

Much of classroom discussion will focus on the sources, themes, and cultural uses of myths, and fairy tales. Many of the stories we will read, discuss, and write about over the next three-and-a-half months have their roots in the ancient world where they were preserved through oral story telling long before cultures had written languages sophisticated enough to capture the versatility of the human imagination. However, some of our stories are the work of professional writers. Story telling for the market place continues today when the screen replaces the flickering hearth as the place where stories are told. Part of the fascination of this material is watching the reappearance of themes and memes time and time again. It is worth noting that much of the exploration of fairy tales and myths has been done by psychologists and anthropologists. This seminar’s title includes “... in Popular Culture,” but the truth is that fables, myths, and fairy tales have always been a part of “popular” culture because, above all, these stories were told then – and now -- as a means of entertainment, but also as a place to speak about fundamental human concerns. Now, we will continue that discourse in our own voices.
Required Texts (all are paperback editions and should be at the NYU bookstore, Shakespeare and Company (across from Gallatin on Broadway) or available to order online. Bring the text being discussed to class.

* A Short History of Myth*, Karen Armstrong (Canongate)
* Metamorphoses*, Ovid, trans. Rolf Humphries (University of Indiana Press)
* Metamorphoses*, (a play) Mary Zimmerman (Northwester University Press)
* Aesop’s Fables*, ed. Laura Gibbs (Oxford University Press)
* The Golden Ass*, Apuleius (any translation)
* The Complete Fairy Tales: Charles Perrault*, ed. Christopher Betts (Oxford World Classics)
* Jacob and Wilhelm Grimm: Selected Tales*, trans. & ed. Joyce Crick (Oxford World Classics)
* The Bloody Chamber*, Angela Carter (Penguin)
* Wonder Tales: Six French Stories of Enchantment*, ed. Marina Warner (Farrar, Straus, Giroux)
* Beginning Theory*, Peter Barry (University of Manchester Press)

**Also Recommended**
* Works of Hesiod: Theogon*, Hesiod
* The Fables of Jean la Fontaine*
* From the Beast to the Blonde*, Maria Warner (out of print, but reasonably priced used copies are available through Amazon)
* The Uses of Enchantment*, Bruno Bettelheim
* The Golden Bough*, James Frazer
* Jack Zipes – (all titles)*

**Major Films**: *Pan’s Labyrinth, Beasts of the Southern Wild & Cocteau’s Beauty and the Beast (la Belle et la Bete)*

**Additional Reading assignments** will be available on line or at the library

**Journal**: During the first six weeks of classes keep a journal in which you write your own comments on the readings. This might include summaries of points of interest or importance, links and connections, notes on possible use in the research paper. The goal is to give you material you can draw upon later in your writing. Journals will be reviewed during the first Writers Workshop class session.

**Note that the reading/writing is due on the date given below**

**Jan. 28**

An Introduction – myths, fables, the social history of fairy tales
Starting with the Greek god
*In Class Research Discussion Topic: reading books and other materials on-line. Researching through your NYU Home Page: full books as electronic texts, finding 3 major search engines: MLA Bibliography, JSTOR, Google Scholar and Proquest.*

**Jan. 30**

Read: Hesiod, *Theogony* (creation of the world and birth of Greek gods)
An electronic copy can be found on the NYU library site.
Write: A brief summary of six gods that interest you
*In Class Research Discussion Topic: the archetype / early sources*
**BRING TO CLASS A DISCUSSION TOPIC**

**Feb. 4**  
**Read:** Armstrong, A Short History of Myth, pages 1-11; 79-118  
**Research Quest / Writing Due:** The Two-Hour Timed Research Report on any related topic – See Assignment Guidelines for details  
**In Class Research Discussion Topic:** Research and Time Management.

**Feb. 6**  
**Read:** Ovid’s *Metamorphoses* Book I & selections from Joseph Campbell’s *Hero With a Thousand Faces*  
**Research Quest:** Find on line one relevant article in *The Cambridge Companion to Greek Myths* (Bobst library catalogue, electronic version)  
**In Class Research Discussion Topic:** Checking the writer’s source & creating an annotated bibliography of one’s own.

**Feb. 11**  
**WRITERS WORKSHOP WITH WORKING DRAFT**  
**Write:** The work-in-progress draft of Formal Paper #1 See Assignment Guidelines for details.  
**BRING YOUR JOURNALS TO CLASS AS OCULAR PROOF**

**Feb. 13**  
**WRITING DUE: FORMAL PAPER #1 – SUBMIT ALL PAPERS AS EMAIL ATTACHMENTS – PAPERS ARE DUE BY MIDNIGHT OF THE DUE DATE**

**Feb. 18**  
**No NYU Classes – President’s Day**

**Feb. 20**  
**Read:** Ovid’s *Metamorphoses*: Book II: Phaeton and The Raven; Book III: Actaeon, Semele, Tiresias, Narcissus & Echo; Book V: Ceres & Perserpinia / Persephone, Book VI: Arachne.  
**Write:** Translation Comparison Chart - (see Assignment Guidelines)  
**In Class Research Discussion Topic:** dealing with translations – Who can you trust?

**Feb. 25**  
**Read:** Aesop’s Animal Fables; Gibb’s Introduction and at least two dozen (24) fables. Try to combine the well-known fables with the obscure.  
**Write:** Take one of Aesop’s Fables and *keeping the original story*, rewrite the original moral to give it a 21st-century moral. This is not an adaptation of the entire fable; you are only changing the moral  
**Write:** Prepare a chart showing the title of each fable, the major character, and key words identifying the moral. Bring to class as this will be part of our discussion material.  
**In Class Research Discussion Topic:** multiple editions – authority or art?

**Feb. 27**  
**French Fables: Medieval & 17th Century**  
**Read** selections of Aesop-style fables by Marie de France (12th century) (on-line / library)

**March 4**  
**Research Quest:** Evaluate at least three different on line editions of The Fables of Jean la Fontaine (Bobst catalogue or Google books)  
**Read** Jean la Fontaine (17th century) (selected fables on line)
In Class Research Discussion Topic: fables/tales variations & versions, plus evaluating editions in e-books

March 6 Moving From Fable to Tale: The Wolf
Write: 1. Make a chart listing five of the key elements in the plot of LRRH (things that must be there as definitive of the tale). 2. compare how they are handled in each version, including Carter.

In Class Research Topic: tracking differences – how charts help

March 11 Bridging Myths and Fairy Tales
Read: In The Golden Ass by Apuleius - - Cupid & Psyche (which is found in the chapters called “the Old Woman’s Tale”)
Write – List of similarities noted between Cupid and Psyche and later fairy tales (the ones we all know)

In Class Research Discussion Topic: adaptations and appropriations similarities to fairy tale characters, plots or incidents & Propp’s classification of plot “functions” in folk and fairy tales. (handout)

March 13 Birth of the Fairy Tale

In Class Research Discussion Topic Research Topic: history of fairy tales and classifications of tales and tale types
Write: Research Paper #2 Topic Due: a one-page abstract describing the topic you are considering for your major research paper

March 18 & 20 No NYU Classes  SPRING BREAK

March 25 Further Tale Types: Beauty and the Beast & Bluebeard
Read: Mme. Le Prince de Beaumont’s “Beauty and the Beast” (handout); Carter’s “The Bloody Chamber,” “The Courtship of Mr. Lyon,” and “The Tiger’s Bride” in The Bloody Chamber; Perrault’s, “Bluebeard”; Grimm’s “The Robber Bridegroom” (tale 30), “Fitcher’s Bird” (tale 33), “Bluebeard” (pg. 290)
Write: a brief, 2-3 page, “Articulated Thoughts Response” to any aspect of this reading assignment. See Assignment Guidelines for details.

In Class Research Discussion Topic Research Topic: using a key article as basis for further research

March 27 Transformation Tales
Read: in Perrault “Donkey Skin,” “the Sleeping Beauty in the Woods,” “Cinderella”; in Grimm “Ashypet” (tale16), “Briar Rose” (tale 37) “Coat o’ Skins” (tale 44). Also read. Marina Warner’s From the Beast to the Blonde, “Absent Mothers” and “Wicked Stepmothers” (on line / library).
Write: a brief (2-3 page an “Articulated Thoughts Response” to any aspect of this reading assignment. See Assignment Guidelines for details)

*In Class Research Discussion Topic Research Topic*: developing the annotated bibliography

**April 1**

Write **Research Paper Annotated Bibliography Due**: (minimum 8 Sources, with a mix required of books and articles. These are things you have consulted, but may or may not use. See Assignment Guidelines)

**Class Meets at Bobst Library: training session for on-line research**

**April 3**

Class meets at Bobst for visit to Fales Collection of early print books (third floor).

Read: Barry on Psychoanalytical theory, Feminist theory and Post Modern theory.

Write: “Articulated Thoughts Response” and briefly identify one of the theoretical approaches discussed by Barry (either from those assigned or any of your choice) that could be useful to you in researching and writing for the topic of your research paper. Tell me why it would be useful for this topic.

**April 8**

**Writers Workshop & Reports on Work in Progress**

Write: **Working Outline Due** – a 2 page- ‘sketch’ of the paper’s plan. Note this not necessarily a formal outline (unless that works for you). It is a kind of road map that shows where the paper will start and the stages it will travel through to reach its conclusion.

**April 10**

**Writers Workshop -- The Work in Progress**

Write: a copy of the work in progress is due -- at least 6 pages written, but note that these can be sections from different parts of the paper.

**April 15**

The Fairy Tale Films. Guillermo del Toro’s film Pan’s Labrynth & Cocteau’s Beauty and the Beast & Beasts of the Southern Wild. Other recent films TBA.

**Research Quest**: Find a review for Cocteau’s film published when it was first released and a second review or article written after 1950. Bring data to class.

**Research Topic**: techniques for researching films

**April 17**

**Research Paper is Due – No Exceptions**

**April 22**

Back to Ovid – Retold and Adapted

Read: Bettelheim, “Fairy Tale vs Myth” (library); Ovid, Book VII all of the Medea stories; Book VIII Daedalus, Daedlus and Icarus; Book IV, Pyramus and Thisbe, Book X, Orpheus and Eurydice.

**April 24**

Contemporary Retellings of Greek Myths

Bring to Class: an image connected to one of the myths

Write: “Articulated Thoughts Response” on how you see this myth subject being treated.

**April 29**

Adaptations
Read: Mary Zimmerman’s Metamorphoses – BRING YOUR COPY TO CLASS
Read Julie Sanders, pages from Adaptation and Appropriation (library)

May 1  THE ‘MYTH’ PAPER/PROJECT
Papers and projects will be workshopped, presented, discussed

May 6  THE ‘MYTH’ PAPER/PROJECT - CONTINUED
Papers and projects will be presented, discussed & performed

May 8  Student Presentations: each student is asked to bring in, show and discuss a film clip from any film or tv show of your choice. The clip is to be the moment when the ‘hero’ receives “the call to action.” Time limit – 10 minutes maximum for showing and discussion
Write: Prepare a chart of everything that happens during the first 2 minutes of your film clip. See Assignment Guidelines.
Research Quest: Find an original review of the film

May 13  Film Presentations continue
LAST CLASS AND LAST DATE THAT THE MYTH PROJECT MAY BE HANDED IN.

Note: Changes may be made to the syllabus by the instructor and additional handouts may be provided.

Grades are based on the following: Formal Paper #1 - 15% of grade; the Research Paper #2 - 40% of grade; Research/preliminary work (abstract, annotated bibliography, etc.) for Paper #2 - 15% of grade; Formal Paper #3 (Myth Project/Paper) - 15% of grade; Class participation, journal, other writing assignments, such as articulated responses, - 15% of grade.

Process: Spend two hours – no more and no less – researching any subject related to our seminar theme. It is better to be specific if possible.

Restriction: At least one hour of the two-hour research time must be spent in the library.

Goal: To gain an estimate of a) how much material is available on your choice of subject; b) how much time is may take to conduct certain types of research.

Writing: Write up a report of your research “adventure.” Choose your own way of telling us about this mythic confrontation with the library stacks, how you went about your search, what worked, what was a challenge, what took the least – or the most time. In other words, this is about the process of research and not, necessarily what you learned about the actual subject. Please be very clear about this: I am not looking for a report on the subject, but want, instead, a report on your personal experience with the research process. Of course, you may want to include some of the information you found, but remember that is not the central point of your report.

Resources: While in the library it is expected that you will look at books in the appropriate section of the general collection, but also, if there is time, you will check current journals covering the topic (these are in the periodicals section). Of course, part of your research may be done on-line, either from home or in the library.

The ground floor of the library has a research section. This is often the best place to start. This is where you will find the research volumes that can often send you in the right direction. AND even more important, this is where you will find the Research Librarians who are almost always very, very helpful and who can often be an invaluable aid in getting started. The library also has printed copies of information on materials in various fields of study. These are also in the reference section.

Remember, the Research Librarian is your friend.
Guidelines for Charts

It is recommended that all charts follow the pattern of the chart handed out in the first class. However, if you have a different format for a chart that works well for you, use it. Charts can be created by going to Table, insert table, specify the number of columns and rows, and choose auto fit to contents.

The Translation Chart: You will be given four or five different translations of one page from Ovid’s story of Apollo and Daphne. Your assignment is to take prepare a chart comparing the translations. The chart needs one row for each translator’s name and four columns across, one for the translator’s name and one for each of the three quotations.

<table>
<thead>
<tr>
<th>Translator 1</th>
<th>Leaves form</th>
<th>Her hair flew free</th>
<th>Etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Translator 2</td>
<td>Leaves burst forth</td>
<td>The loosely flowing hair</td>
<td>Etc.</td>
</tr>
<tr>
<td>Translator 3</td>
<td>Spring leaves appear</td>
<td>The unbound tresses</td>
<td>Etc.</td>
</tr>
</tbody>
</table>

Red Riding Hood Comparison Chart: You have read a number of versions of this tale, some traditional and some not. The assignment is to prepare a comparison chart that lets you see variations in key details of description, methods of story telling or plot points. The chart needs one row for each versions and four columns across, one of the version’s author and three for the examples.

<table>
<thead>
<tr>
<th>Author 1</th>
<th>She takes wine to grandma</th>
<th>She follows the path of a</th>
<th>Etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author 2</td>
<td>She takes cakes to grandmother</td>
<td>She follows the path of b</td>
<td>Etc.</td>
</tr>
<tr>
<td>Author 3</td>
<td>She takes etc. to grandmama</td>
<td>The path is not mentioned</td>
<td>Etc.</td>
</tr>
</tbody>
</table>

Film Chart: The assignment is to not everything that happens during the first two minutes of the film clip you are showing. This includes every single technical aspect of the film: the visuals, the sound, the edit choices, camera movement & types of shots. Think about the best way to organize this for your own reference. The simplest, though not necessarily the best, is to note each thing that happens and to find a way to keep track of the time involved. The following is only a possible suggestion.

<table>
<thead>
<tr>
<th>Visuals</th>
<th>Sound</th>
<th>Camera</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blank screen 1-20 seconds</td>
<td>A lullaby is hear in background, grows louder – 1 – 45 seconds</td>
<td></td>
</tr>
<tr>
<td>A child’s face appears &amp; comes slowly into focus 20-50 seconds</td>
<td>Sound of heavy breathing 30-45 seconds</td>
<td>At 40 seconds camera pans from right to left</td>
</tr>
</tbody>
</table>
Formal Paper I: Assignment and Guidelines

<table>
<thead>
<tr>
<th>Process:</th>
<th>Step 1:</th>
<th>Writers Workshop with working drafts. Bring 3 copies of something your group can read.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Step 2:</td>
<td>Submit Finished Paper &amp; Schedule Individual Conference</td>
</tr>
<tr>
<td></td>
<td>Step 3:</td>
<td>Individual Conferences Held to Review the Paper</td>
</tr>
<tr>
<td></td>
<td>Step 4:</td>
<td>Revised Papers Are Due One Week After Conference – No Exceptions</td>
</tr>
</tbody>
</table>

**Goal:** This 4-page paper is an exercise in incorporating your own ideas into a discussion that also uses source material.

- In other words, you will be doing what you normally do in a research paper, except – and this is a big exception – you are discussing your own thesis about some aspect of the material, instead of simply reporting on what others have said about it.
- You will be expected to have at least 5 sources in your research. Remember, sources are important as discussion springboards, for support, to bring in differing views, and for authoritative information. They can be agreed with by you, argued against, used to give weight to your argument or ideas. Use them, but don’t let them dominate. Don’t make your paper a patchwork of other people’s ideas. Be in a conversation with your sources.

**Topic:** A list of possible topics will evolve from our class discussions. The topic is very open. You may want to explore some of the myths, fables or fairy tales or dig deeper into one of the critical theories. There might be a book, film, or even television series that you want to examine in critical terms, for example the traditional structure of myth archetypes, such as the hero’s journey.

Even so, the biggest difficulty with this topic is that while it is very open, a four-page paper needs to be closely focused. Although you may choose any subject related to the course material for this paper, it would be useful to stay focused tales and myths rituals. It is also helpful to avoid large, sweeping issues. For instance you might discuss a single tale or a mythic character in terms of your idea of the material in terms of someone like mythographer Joseph Campbell and/or anthropologists James Frazer’s discussions *The Golden Bough* (not assigned in this class, but a highly influential early twentieth study of tribal myths and rituals, full of fascinating stories and examples).

You can take as your topic any story, film, video game, comic books, songs, cultural rituals – nearly anything that might connect to our material explore it in depth. You may find your paper topic in our class discussion topics and/or the reading assignments. As with all papers, you will need to establish a thesis, which is then explored and developed in the body of the paper. Your discussion might draw upon historical context, critical approaches (i.e., psychological, feminist, popular culture – see Peter Barry’s book), and/or a close reading of the text itself that considers the method of story telling, plot structure, as well as what is included and what is left out.

**Sources:** In addition to the primary sources, your research should include at least five academically reputable secondary sources. Wikepedia may be useful, but still does not count as a legitimate reference sources at this level of academic writing (though some of the articles it links to might be). There are excellent on-line research sources, but chose carefully.

**Paper Details:** Maximum 4 pages in length (approximately 1,200 words), plus footnotes or endnotes, illustrations, Works Consulted and Works Cited pages. Submit electronically.
After you’ve chosen your topic, here is the next hard part: I want to hear your own voice strong and clear in this writing. The paper should be a mix of research and your own analysis. Don’t just tell me what your critical sources think about the material. Tell me what you think and want to say. The other writers are not only springboards, support, or voices to argue against, they are also an important part of your writing because as a writer you are now part of a dialogue with these writers and the ideas and theories they represent.

Formal Paper 2: the Research Paper

Process – Check Syllabus for Dates

Step 1: Research Paper Topic Due: Write a one-page abstract describing the topic.

Step 2: Research Paper Annotated Bibliography Due: (minimum 8 sources)
This is a list of books and articles that you have looked at to date. The annotation is a line or two that briefly identifies the topic of the book and its usefulness (or not) for the project.

Step 3: Working Outline Due – a 2 page- ‘sketch’ of the paper’s plan

Step 4: Copy of the Work in Progress Due (at least 3 written pages; these can be for different sections of the paper.

Step 5: Research Paper Due Send as an email attachment

Step 6: Individual Conference

Step 7: If revisions are called for -- Revised Papers Due One Week After Conference

Goal: To apply the research and writing skills from Paper 1 to a longer, more involved paper with a greater depth of research. You may work on a new topic or, with the instructor’s approval, expand on the first paper.

Topic: This paper may explore any topic related to our concentration on myths, fables and fairy tales. The subject must, however, offer enough academically suitable critical material to justify in-depth research. It may also include, but not be limited to other suitable information sources.

Technical Details: This is a 15 – 17 page paper, approximately, between 4,545 and 5,151 words, plus footnotes, illustrations, Works Cited and Works Consulted pages. (12 pt. Times Roman or Times New Roman font, double spaced). Include both a Works Consulted page – and a Works Cited page. Submit electronically.

As with the first paper, this is an exercise in incorporating your own ideas into a discussion that also uses primary and secondary source material. The main difference is that you are expected to research your subject in much more depth and to expand the research. The actual process varies
according to the individual writer/researcher’s project, previous experience, and topic. It is useful
to research around the topic and not limit yourself to one aspect. Look at the larger picture as
well as the specific topic. This includes reading/viewing other works by the author/director or
works on the same theme.

Keep in mind that you are discussing your own thesis about some aspect of the material, instead
of simply reporting on what others have said about it. Approach the research as though you
were writing a 30 page paper and actually let your early working drafts go longer than 17 pages.
It is always better to write ‘long’ and then make your writing more precise and your paper
shorter. If you feel you do not have enough material to write a 15 page paper, you probably have
not done enough research.

You will be expected to have a mix of sources in your research, with an emphasis on academic
publications. The books you bought for this class and the handouts are part of this research
material. As before, remember, sources are important as discussion springboards and can be used
to support your ideas, give differing views, and provide authoritative information. They can be
agreed with, argued against, used to give weight to your argument or ideas. Use them, but don’t
let them dominate. Don’t make your paper a patchwork of other people’s ideas.

Citation: Follow MLA guidelines for in-text citations, footnotes/endnotes, and the MLA
bibliography style for the texts listed in works cited. I still think the MLA Guide to Research is
the most useful resource, but I will also accept MLA style as presented on the Perdue Owl MLA
Format site, http://owl.english.purdue.edu/owl/resource/747/01/

Formal Paper 3: Assignment and Guidelines
A Myth-Related Research Paper or Project

The Assignment: This assignment is called the ‘myths project’ because it is somewhat different
from a standard paper assignment. You have a choice to either do a traditional research paper on
one of the Greek myths or Cupid and Psyche, either exploring the original story, variations of the
story, or any adaptations of it, or even its relevance in other fields.

Research Paper: This would follow the guidelines for Paper 2, but could be between 10 and 15
pages in length. OR you may do a project as described below.

Project Assignment (Two Parts): The project assignment has two parts: your myth-related
Project and a Rationale that provides an analytical discussion of that project.

Part 1: The Project may be a work in any medium or genre you choose. The main requirement
is that it relates to a Greek myth or myths, preferably those in Hesiod, Ovid’s Metamorphoses or
Apuelius’s “Cupid and Psyche.” You can do an adaptation or use the story as springboard for
your own version. This can take many forms; you can write a story, “direct” a theater adaptation,
do a series of photographs, make a collage, write a song, write a screen treatment for either film
or television, invent a computer game, design a children’s book – in other words rethink or retell
a myth in any way you want. If it is a written project, it is something that you should be able to
cover in a dozen pages or less. That is why these guidelines suggest a short story, but only a
“treatment” for a film, something where you describe the plot, the general film style, things like
that, but do not, necessarily, write all of the dialogue. The same is true of a computer game. You
could develop the concept of the game, but not actually write the computer program. If you are in doubt, talk to me or email me at pl35@nyu.edu.

**Part II:** The Rationale is the theoretical component in this writing assignment. This should be a minimum of 5 pages, though could be as long as you want. For the rationale you need to step back and discuss the Project in terms of the choices you made relative to the myths. This should really be a discussion of the myth, its themes, its images and the ways they influenced your adaptation. The “voice” here can be personal, as in “I decided to do . . . .” or you can even use a more neutral voice, as in “The x and y of this story focus on . . . .” The choice is yours. Just remember to be consistent.

That is basically it. Have fun with this project and feel free to contact me if you have any questions about what you plan to do.

*If the words of poets have any truth or worth, they give this hope to me, who wrote them – that I shall become them, and live.* (Ovid, *Metamorphoses*, trans. David R. Slavitt)