

Module title: To Be Continued: Adaptations of Global Literary Classics

Module code: COM5206

Credit value: 15

Level: 5

Pre-requisite modules:

Content Description

This module explores the diverse ways in which canonical texts from around the world have been adapted for new audiences into a wide range of media including graphic novels, theatre, fashion and film. We challenge common assumptions about the inferiority of adaptations, which are shown instead to offer considerable insights into the contexts from which they emerge and the source texts from which they are derived. A theoretical overview is followed by examination of three case studies based on works such as 'Romeo and Juliet', 'Alice's Adventures in Wonderland' and Chinese classic 'Journey to the West'. Students will apply their knowledge to a real-world setting by devising an exhibition.

Module Aims

This module builds and expands on sessions on intertextuality which form part of the Level 4 Comparative Literature core course COM101 Introduction to Literature. It also prepares those students going on to undertake research projects at Level 6 by providing firm foundations in issues relating to corpus selection and to intermedial transfer. The module enables students to explore the ubiquitous and age-old process of literary adaptation via engagement with both theoretical reflexions and a series of case studies involving texts from across the world. It enables students to observe and understand the ways in which reworkings are modulated by shifts in media, audience and historical and geographical context, and to challenge the common conception of adaptation as an inferior, bastardised form. Overall, the module further familiarises students with critical debates concerning intertextuality, intermediality and translation which are at the very heart of Comparative Literature as a discipline. Finally, it offers opportunities for students to develop a skill-set related to curatorship and communication.

Learning Outcomes

Academic Content:

A1 Identify the specificities of different media and the impact this, as well as shifts in target audience, geographical and historical context, have on the process of adaptation.

A2 Question negative evaluations of adaptation and to recognise the insights that adaptations offer with respect both to the sources from which they derive and the contexts from which they emerge.

A3 Identify the core arguments of major figures in critical debates concerning adaptation and the place of such debates in the wider discipline of Comparative Literature.

Disciplinary Skills – able to:

B1 Critically evaluate adaptations in a manner which goes beyond negative value judgments.

B2 Present analysis cogently for both a scholarly and general audience.

B3 Select a coherent, engaging and practically viable corpus for presentation to the general public.

Attributes:

C1 Acquire and apply knowledge in a rigorous way.

C2 Connect information and ideas within their field of study.

C3 Accept the responsibilities that come from taking a global perspective.

C4 Transferable key skills to help them with their career goals and their continuing education.

Activity Hours

Activity Type	Time spent (hours)
Lecture	11
Seminar	11
Guided independent study	128
Total	150

Indicative Reading List

- Gerard Genette, *Palimpsests: literature in the second degree* (trans. Channa Newman and Claude Doubinsky) (Lincoln/London: University of Nebraska Press, 1997)
- John Stephens and Robyn McCallum, *Retelling stories, framing culture: traditional story and metanarratives in children's literature* (New York/London: Garland, 1998)
- Linda Hutcheon with Siobhan O'Flynn, *A Theory of Adaptation* (Lon: Routledge, 2013)
- Jørgen Bruhn, Anne Gjelsvik and Erik Frisvold Hanssen, *Adaptation Studies: New Challenges, New Directions* (London: Bloomsbury, 2013)
- Kamilla Elliott, *Rethinking the Novel/Film Debate* (Cambridge: CUP, 2003)
- Patrick Cattrysse, *Descriptive Adaptation Studies: epistemological and methodological issues* (Antwerpen: Garant, 2014)
- Rachel Carroll (ed.), *Adaptation in Contemporary Culture: textual infidelities* (London/New York: Continuum, 2009)
- Christa Albrecht-Crane and Dennis Cutchins (eds.), *Adaptation Studies: New Approaches* (Madison: Fairleigh Dickinson UP, 2010)
- Simone Murray, *The Adaptation Industry: the cultural economy of literary adaptation* (London/New York: Routledge, 2011)
- *Journey to the West*. Trans. Anthony Yu. Chicago: University of Chicago Press. 2012. Vol. 1-4.
- Anthony Yu, *The Monkey and the Monk: An Abridgment of The Journey to the West*. Chicago: University of Chicago Press. 2006.
- Bhasham Sahni. "Wang Chu." *Anthology of Hindi Short Stories*. Trans. Jai Ratan. New Delhi: Sahitya Akademi, 1993. 94-116.
- Gene Luen Yang, *American Born Chinese*. New York: Square Fish. 2008.
- Fusco, John. *The Forbidden Kingdom*. 2008.
- Lewis Carroll, *The Annotated Alice: The Definitive Edition* (ed. Martin Gardner) (New York: Norton, 1999)
- *Alice in Wonderland*. Walt Disney Productions, 1951.
- Annie Leibovitz, *Alice in Wonderland*. *Vogue USA*, December 2003.
- Will Brooker, *Alice's Adventures: Lewis Carroll in Popular Culture* (NY/Lon: Continuum, 2005)
- Gavin Delahunty (ed.), *Alice in Wonderland through the visual arts* (London: Tate, 2011)
- William Shakespeare, *Romeo and Juliet* (ed.) Jill Levenson *The Oxford Shakespeare* (OUP, 2008)
- Clive Bryant (ed.) *Romeo and Juliet the Graphic Novel* (OUP, 2010)

- Charles and Mary Lamb, *Tales From Shakespeare*, 1807 (Cannongate: London, 2005)
- Sonia Masai, (ed.) *Worldwide Shakespeare Local Appropriations in Film and Performance*. (Abingdon: Routledge, 2005)
- Benjamin Lefebure, (ed.) *Textual Transformations in Children's Literature: Adaptations, Translations, Reconsiderations*. (NY: Routledge, 2005)
- Miller, Naomi *Reimagining Shakespeare for Children and Young Adults* (London: Routledge, 2003)