

<b>Module Title</b>	<b>Film Adaptation</b>
<b>Level</b>	6
<b>Semester</b>	1
<b>Ref No:</b>	
<b>Credit Value</b>	20 CAT Points
<b>Student Study hours</b>	Contact hours: 48 Student managed learning hours: 152
<b>Pre-requisite learning</b>	
<b>Co-requisites</b>	
<b>Excluded combinations</b>	
<b>Module Coordinator [Name + e mail address]</b>	Karlien van den Beukel vbeukelk@lsbu.ac.uk
<b>Parent Department</b>	Division of Arts and Performance
<b>Parent Course</b>	BA (Hons) Creative Writing
<b>Description [100 words max]</b>	This module introduces key concepts and approaches to adapting literary work into film. We'll examine key issues related to the transfer of structure, plot, character and dialogue from source material such as novels, memoirs and plays into another medium, film. As well as the process of adaptation, the transference of prose into dramatic form also implicates the process of dramatisation, and much of this module will be concerned with that process too.
<b>Aims</b>	The aim of this module is to: <ul style="list-style-type: none"> <li>• Define adaptation</li> <li>• Define dramatisation</li> <li>• Explore adaptation in relation to issues such as structure, plot, character, dialogue, narration and perspective</li> <li>• Examine a variety of approaches to the process of adaptation and dramatisation through close examination of a number of case studies</li> <li>• Further enhance students' ability to produce screen-based narratives</li> </ul>
<b>Learning outcomes</b>	On successful completion of this module, students will be able to: <p><b>Knowledge and Understanding:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate an understanding of the process of adaptation between media</li> <li>• Show knowledge of the process of dramatisation between written narratives and dramatic forms</li> <li>• Understand the role of research in this process</li> </ul> <p><b>Intellectual Skills:</b></p> <ul style="list-style-type: none"> <li>• Illustrate an understanding of some of the specific challenges involved in the transference of stories from one narrative form to another</li> <li>• Demonstrate an ability to make informed choices as to the manner of adaptation/dramatisation appropriate to both the source material and the eventual finished adaptation/dramatisation</li> </ul> <p><b>Practical Skills:</b></p> <ul style="list-style-type: none"> <li>• Illustrate the ability to adapt/dramatise construct a film script laid out according to industry standards.</li> </ul> <p><b>Transferable Skills:</b></p> <ul style="list-style-type: none"> <li>• Demonstrate analytical skills in the deconstruction of various kinds of narrative will prove useful in a variety of contexts</li> </ul>

<b>Employability</b>	This module will prepare students for roles associated with writing scripts for television, film and video game production, and for roles in script editing. More broadly, Adaptation and Dramatisation offers further insights into the nature of various kinds of narrative, with particular emphasis on the specificity of each medium, of use in a variety of professional fields, including media and education.
<b>Teaching &amp; Learning Pattern</b>	<p>The module is delivered over 12 weeks.</p> <ul style="list-style-type: none"> <li>• 2 hour seminar for 10 weeks, exploring key concepts related to adaptation</li> <li>• 2 hour tutor-led workshop for 10 weeks, in which students undertake adaptation exercises and in which their assessed work is explored by the group</li> <li>• Each individual participates in 1x15 minute one-to-one tutorials in which students explore their work-in-progress with the supervising tutor</li> <li>• 1 reflective session</li> </ul>
<b>Indicative content</b>	This module builds on the critical approaches to film adaptation covered at L5 and examines the role of the screenplay in the film production process, including a consideration of: narrative structures, screenwriting and genre. The module extends students scriptwriting skills by focusing on: altering plots; adding/removing characters and scenes; converting dialogue.
<b>Assessment method [Please give details – elements and weightings]</b>	<p>The pass mark for each assessment is 40%.</p> <p><b>Assessment 1</b> 1,500 word treatment for a film adaptation of an existing literary work, due in Week 5 of the module (10%)</p> <p><b>Assessment 2</b> Twenty page script (in 12 point Courier) for an adaptation of the literary work as per the submitted treatment (65%).</p> <p><b>Assessment 3</b> 2,500 word critical reflection on the process of adaptation (25%)</p>
<b>Indicative Reading</b>	<p>Core: students will be asked select one of 5 literary works to adapt into a screenplay. Examples might include the following:</p> <p>Ellroy, James (2005) <i>L.A. confidential</i>. London: Arrow. Dick, Philip K. (1997) <i>Do androids dream of electric sheep?</i> London: Voyager.</p> <p>Core Secondary Reading:</p> <p>Aronson, Linda (2010) <i>The 21st-century screenplay: a comprehensive guide to writing tomorrow's films</i>. Los Angeles: Silman-James Press. Bazin, André (2005) <i>What is cinema?: Vol. II</i>. Berkeley: University of California Press. Boozar, Jack (2008) <i>Authorship in film adaptation</i>. Austin: University of Texas Press. Carroll, Rachel (2009) <i>Adaptation in contemporary culture: textual infidelities</i>. London: Continuum. Cartmell, Deborah (2012) <i>A companion to literature, film, and adaptation</i>. Vol. Blackwell companions to literature and culture. Chichester, West Sussex, UK: Wiley-Blackwell.</p>

Corrigan T. (2012) *Film and literature: an introduction and reader*. New York: Routledge.

Optional Reading

Dancyger, Ken and Rush, Jeff (2013) *Alternative scriptwriting: beyond the Hollywood formula*. Burlington, MA: Focal Press.

Davis, Rib (2001) *Developing characters for script writing*. London: A. & C. Black.

Field, Syd (2003) *The definitive guide to screenwriting*. London: Ebury.

Giddings, Robert, Selby, Keith, and Wensley, Chris (1990) *Screening the novel: the theory and practice of literary dramatization*. Vol. Insights. Basingstoke: Macmillan.

Ingenta (Firm) (2007) *Journal of adaptation in film & performance*. Bristol, England: Intellect.

Kerman, Judith (1997) *Retrofitting Blade runner: issues in Ridley Scott's Blade runner and Philip K. Dick's Do androids dream of electric sheep?* Bowling Green, OH: Bowling Green State University Popular Press.

McFarlane, Brian (1996) *Novel to film: an introduction to the theory of adaptation*. Oxford: Clarendon Press.

McKee, Robert (1999) *Story: substance, structure, style, and the principles of screenwriting*. London: Methuen.

Naremore, James (2000) *Film adaptation*. Vol. Rutgers depth of field series. New Brunswick, N.J.: Rutgers University Press.

Stam, Robert and Raengo, Alessandra (2005) *Literature and film: a guide to the theory and practice of film adaptation*. Malden, MA: Blackwell.