

London South Bank
University

Practices of Adaptation

AME – 5 - POA



School of Arts and Creative Industries

2015-16

BA Drama and Performance Level 5

become what you want to be

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1. MODULE DETAILS

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| Module Title: | Practices of Adaptation |
| Module Level: | Level 5 |
| Module Reference Number: | AME – 5 - POA |
| Credit Value: | 20 |
| Student Study Hours: | 200 |
| Contact Hours: | 30 |
| Private Study Hours: | 170 |
| Pre-requisite Learning (If applicable): | NA |
| Co-requisite Modules (If applicable): | NA |
| Course(s): | BA Drama and Performance |
| Year and Semester | 2013-2014 Semester 2 |
| Teaching Team: | Gill Foster (Module Coordinator) Eugenie Pastor |
| UC Contact Details (Tel, Email, Room) | BR 458 fosterg@lsbu.ac.uk pastore@lsbu.ac.uk Tel: 0207 815 5419 |
| Subject Area: | School of Arts and Creative Industries |
| Summary of Assessment Method: | 3000 Research Project |

2. SHORT DESCRIPTION

This module provides an in-depth theoretical overview of the contemporary practice of adapting 'classic' plays, as well as contemporary texts, for new stages and audiences. The module will cover a range of adaptive practice – always focusing on theatre and play texts as either the adaptive or the source medium. Students will focus on one of the following and write a research project consisting of a case study and a field review of the academic and practice context.

- an adaptation
- the work of a practitioner
- the adaptation history of a text

3. AIMS OF THE MODULE

The module aims to develop students understanding of the nature of adaptation and an awareness of the critical debates surrounding this increasingly popular theatrical practice. The module articulates adaptation as a contemporary mode of practice and a comparatively new area of study seeking to interrogate the assumptions and values underpinning the work. The exploration of adaptations of classic texts enables students to gain an overview of the key works of Shakespeare and the Greeks as well as to locate adaptive practices within an historical context. The module aims to prepare students for the Level 6 Research Project, which requires them to focus on a chosen area of study in greater depth. **A good pass in this module is a pre-requisite for the Level 6 Independent Practice as Research module.**

The module aims to introduce students to a model of peer support and mentoring by establishing research groups for the case study.

4. LEARNING OUTCOMES

4.1 Knowledge and Understanding

On successful completion of this module students will be able to:

- understand and articulate the range of adaptive practice in contemporary theatre.
- articulate the process by which the relationship between a text and a performance is negotiated through artistic realisation
- navigate the relationship between practice and research

4.2 Intellectual Skills

On completion of the module students will be able to:

- articulate the critical, theoretical debate informing the study of adaptation
- apply theories of adaptation to the reading of contemporary performance works.
- read, understand and offer a critical analysis of a performance text

4.3 Transferable Skills

Students will be able to:

- carry out an in-depth case study research
- write at length using appropriate academic conventions
- prepare and present a project proposal

5. ASSESSMENT OF THE MODULE

3000 word research project. See section 11 for the assessment criteria.

6. FEEDBACK

As well as on-going feedback on presentations and drafts of work during the semester, final assignment feedback will normally be given to students 15 working days after submission on **Monday 15th June**

7. INTRODUCTION TO STUDYING THE MODULE

7.1 Overview of the Main Content

The module will explore the 'repertoire' in this field and introduce students to a range of professional practice and practitioners. It will introduce the study of key texts and examine multiple possible interpretations together with how these can be/have been realised theatrically. Key theories of adaptation and translation practice will be considered. We will examine examples of both same genre and cross genre adaptation and consider notions of fidelity to source, durability, authorial intention and audience expectation

7.2 Overview of Types of Classes

3 hour lecture, seminar or workshop for 7 weeks followed by group tutorials.

7.3 Importance of Student Self-Managed Learning Time

The module is designed to equip you with the skills required to complete an extended research project over a period of time under supervision. The work you do on this module will prepare you to undertake the longer project required in the Level 6 Research Project. It is very important, therefore, that you develop independent learning and research skills in over the course of the module. Your supervisor is there to advise and assist you but the success of your research project very much depends on the amount of time you are willing to dedicate to it. The project is not 'taught' in the way you may be used to. Instead it is supervised which is an important distinction.

7.4 Employability

The research focus of this module will provide you with a range of highly desirable employment skills in research and extended writing. You will also have the opportunity to prepare a formal presentation which will be delivered in class and which you will receive feedback on. In addition the Research Project not only prepares you for a dissertation but also develops your independent research profile – this is very important should you consider applying for a PGCE and/or Masters degree.

8. THE PROGRAMME OF TEACHING, LEARNING AND ASSESSMENT

Week One: Introduction to the Module

Key Text: Hutcheon, L., (2006) *A Theory of Adaptation*

An introduction to the module and the pattern of assessment. We will consider the Research Project and set preparatory tasks. We will then focus our attention on the key critical issues informing the study of adaptation practice and theory. In this session we will establish your research groups for the semester.

Task for Week 2 : Read Shakespeare's *Macbeth* and bring a copy to class next week. Also read Roland Barthes' short essay: *Death of the Author* available online - http://www.tbook.constantvzw.org/wp-content/death_authorbarthes.pdf (link on Moodle)

Week Two: "Something wicked this way comes" Interpretation or adaptation?

Key Text: Roland Barthes' *Death of the Author*

This week's class will consider the performance history of *Macbeth* and recent adaptations of the play for stage. We will begin to examine some of the critical debate surrounding the notions of 'adaptation' and 'interpretation'. The two productions we will focus on are Rupert Goold's production of the play for the Chichester Festival Theatre in 2003 and Teatr Biuro Podrozy's 2007 production *Who Is That Bloodied Man?* We will also further consider critical theory and in particular, '*The Death of the Author*' as it relates to the study of adaptation.

Task for Week 3: Read Part III of Hindle's *Studying Shakespeare on Film (reading online)* Also read *Henry V*

Week Three: Adapting Shakespeare for Film

Key Text: Hindle, M., 2007 *Studying Shakespeare on Film, Part III – Communicating Shakespeare on Film: Modes, Styles, Genres*

In this week's class we will consider the contemporary practice of adapting Shakespeare for film making specific study of *Henry V*. We will analyse the model proposed by Jorgens for identifying modes of film adaptation and apply the model to two adaptations of *Henry V* by Laurence Olivier and Kenneth Branagh.

Task for Week 4: Read *The Duchess of Malfi* by John Webster. Also read the Introduction to Nick Kaye's *site-specific art (reading online)*

Week Four: Mapping the Site

Key Text: Kaye, N., 2002 *site specific art*

This week's class will focus on notions of space, architecture and site-specificity in the practice of adaptation. We will consider the work of companies such as Punchdrunk who have mounted several re-workings of Renaissance texts such as *Dr Faustus* in non-traditional venues. We will focus specifically on their recent collaboration with the ENO in staging John Webster's *The Duchess of Malfi* in a 'secret' location and examine whether or not the audience/performer relationship is radically re-formed by this work.

Task for Week 5: Read *Hamlet* and the introduction to *Hamlet in Pieces* by Andy Lavender (reading online)

Week Five: Three Hamlets

Key Text: Lavender, A. (2001) *Hamlet in Pieces*

Referring to Andy Lavender's book *Hamlet in Pieces* we will explore 3 radically different productions of Shakespeare's famous play. Peter Brook, Robert Lepage and Robert Wilson are all highly respected practitioners in their own fields and Andy Lavender investigates the differences and similarities in their approach to adapting Hamlet. **Key Text:** *Hamlet in Pieces* by Andy Lavender. We will also prepare for writing the literature review.

Task for Week 6: Write a 200-300 word analysis of ONE of the texts from your bibliography which will form part of your Field Review for submission in class. You should also read Part III, ch. 6 of Julie Sanders' *Adaptation and Appropriation* on adaptations of Charlotte Bronte's *Jane Eyre* (reading online). If you don't know the novel you should aim to have read or researched this before next week.

Week Six: Adapting the Novel for the Stage

Key Text: *Sanders, J., (2007) Adaptation and Appropriation*

In this session we will examine the practice of adapting narrative fiction for theatrical performance. We will pay particular attention to the work of Shared Experience Theatre Company who develop highly physicalised versions of classic realist novels.

Task for Week 7: In your research groups prepare a 5 minute presentation outlining your proposed case study to be delivered in class next week

Week Seven: Writing the Assignment and Presentations

In this class we will focus on strategies for success in the assignment and on good academic practice including referencing using the Harvard method and how to avoid plagiarism. Groups will deliver their presentations and receive feedback on their case-study proposals.

Weeks 8-12

During the following weeks your lecturer will be available during session times for bookable group tutorial slots. Each research group is responsible for organising their own tutorials which must be booked well in advance

Requests for tutorials with less than 1 week's notice will not be granted. This is standard academic practice and it is an important part of your learning which will prepare you for the supervision model presented in the Level 6 Research Project.

The deadline for you to submit your 3000 Research Project is **Thursday 12th May at 1.00pm**

9. EVALUATION

| Q. | Evaluation of the extent to which students agreed with the following: | Agree/ Agree Strongly | Disagree/ Disagree Strongly | No response |
|--------------------------|---|-------------------------|-----------------------------|-------------------------|
| | | SA≥25% of MEQs returned | SD≥25% of MEQs returned | NR≥10% of MEQs returned |
| General: | | 100% | 0% | 0% |
| 1 | Overall, my experience of this module was good: | 100% | 0% | 0% |
| Module Materials: | | 88% | 9% | 3% |
| 2 | The module guide supplied me with all core information needed: | 100% | 0% | 0% |
| 3 | The Virtual Learning Environment was useful: | 77% | 19% | 4% |
| 4 | Other materials | 88% | 8% | 4% |

| | | | | |
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| | were useful: | | | |
| Quality of Teaching: | | 87% | 5% | 8% |
| 5 | Lectures were of a good quality: | 100% | 0% | 0% |
| 6 | Small Group Sessions (seminars/ tutorials etc) were of a good quality: | 85% | 4% | 12% |
| 7 | Other sessions (if used) were of a good quality (workshops, laboratory work, etc): | 77% | 12% | 12% |
| Academic Support: | | 96% | 0% | 4% |
| 8 | Module staff were accessible outside formal scheduled teaching times: | 96% | 0% | 4% |
| Assessment: | | 96% | 1% | 3% |
| 9 | The assessment load for the module was appropriate for the content: | 96% | 0% | 4% |
| 10 | Assessment was varied and useful: | 92% | 4% | 4% |
| 11 | I received feedback by the specified return date: | 96% | 0% | 4% |
| 12 | The feedback was useful: | 100% | 0% | 0% |
| Infrastructure and Environment: | | 83% | 15% | 1% |
| 13 | Teaching rooms were clean and comfortable: | 69% | 31% | 0% |
| 14 | IT resources for teaching and learning were useful: | 88% | 8% | 4% |
| 15 | Other learning resources (books, journals) were useful: | 92% | 8% | 0% |
| AHS Faculty-specific questions: | | 66% | 12% | 22% |
| 19 | Career and/or professional links were made explicit in this module: | 62% | 8% | 31% |
| 20 | This module included sufficient preparation for the assessment: | 81% | 0% | 19% |
| 21 | Materials on the reading list were readily available to me: | 62% | 19% | 19% |
| 22 | The library met my expectation in terms of resources for this module: | 62% | 19% | 19% |

10. LEARNING RESOURCES

10.1 Core Materials

Barthes, R., *The Death of the Author*

Hutcheon, L., (2006) *A Theory of Adaptation* London Routledge

Kaye, N., (2007) *site-specific art* New York Routledge

Lavender, A., (2001) *Hamlet in Pieces* London NHB

Sanders, J., (2007) *Adaptation and Appropriation* London Routledge

Hindle, M., (2007) *Studying Shakespeare on Film* Hampshire Palgrave Macmillan

10.2 Optional Materials

Kidnie, M.J., *Shakespeare and Adaptation* in Theatre Journal Vol 62, Ch3.

Carroll, R., *Adaptation in Contemporary Culture: Textual Infidelities*

Beebee, T., *The Ideology of Genre. A Comparative Study of Generic Instability*

MacDonald, M., *Ancient Sun, Modern Light: Adapting Greek Drama for the Modern Stage*, Columbia Uni Press 1994

Elam, K., *The Semiotics of Theatre and Drama*

Lehman, H *Postdramatic Theatre*

Boose & Burt (eds.) *Shakespeare The Movie: Popularizing Plays on Film, TV and Video*

Isemenger, G., *Intention and Interpretation*

MacArthur, M., Wilkinson, L, & Zaiontz, K., *Performing Adaptations*

Cardwell, S., *Adaptation Revisited*

Erne, K., & Kidnie, M., *Textual Performances*

Cartmell, D., *Adaptations from Text to Film, Film to Text*

11. ASSESSMENT CRITERIA

Your Research Project will be will be marked using the following criteria:

a) 2000 field review 50%

- | | | |
|----|--|------------|
| b) | 1000 case study of an adaptation | 30% |
| c) | use of appropriate academic conventions and writing | 20% |

Field Review (2000 words)

1st (70+)

The field review is extensive and incorporates a variety of appropriate sources all having a direct relationship to the area of study. The adaptive work is clearly located in both a critical and a socio-historical context and the analysis of relevant critical and academic provides excellent context for a reading of the analysis

2.1 (60+)

There is a strong field review with evidence of very good research into a variety of sources including academic and critical works as well as case study evidence. The analysis of the material is informed and informative and provides good context for the reading of the case study analysis

2.2 (50+)

The field review provides some evidence of reading and research but this may be patchy and/or underdeveloped. There is a tendency to focus on primary rather than secondary sources which means that the case study lacks a clear critical frame.

3rd (40+)

While some attempt has been made to provide a framework for the case study this is largely narrative rather than analytical. It is clear on reading this that there is an absence of relevant reading and research which means that there is no critical frame for the case study analysis.

Fail

No attempt is made to research either the academic, critical or socio-historical context to the adaptation. The work is entirely narrative and descriptive. There is either no bibliography or a spurious one, which bears no relation to the actual essay.

Case Study of an Adaptation (1000 words)

1st

The analysis is detailed, highly focused and specific. Key scenes within the adaptation are compared to the source text throughout. The analysis identifies the stylistic features of the adaptation and articulates the artistic intentions implicit in the adaptive choices made. The analysis is insightful and highly perceptive and reveals an excellent knowledge of both the source text and the adaptive work.

2.1

There is a very good analysis of the adaptation as a work in it's own right and evidence that this has been thoughtfully located in relation to the source text. The work is informed by a good knowledge and understanding of both adaptive and source texts although this may be uneven or incomplete. There is a clear articulation of the stylistic features of the adaptation and some attempt to define the artistic intentions behind the adaptive choices.

2.2

The analysis of the adaptive work is reasonably strong and there is some understanding of the way in which the adaptive work relates to the source text. There is some attempt to define the key stylistic features but there may be a tendency to describe the work rather than analyse it. While there is some knowledge of the text it is clear that the work is rather superficial resulting from an incomplete reading.

3rd

There is an attempt at an analysis of the adaptation but this falls back on being largely descriptive of the work itself rather than a critical analysis of it. The work reveals a very basic understanding of either the source or the adaptive text – which may not have even been read. The relationship between the two has been misunderstood and/or not identified.

Fail

The choice of topic may be problematic with a poorly defined adaptive work. There is no articulation of the relationship to the source and no attempt to outline the artistic choices made. There is either a weak understanding of the texts themselves or, possibly, a misunderstanding arising from a lack of basic research.

Quality of writing and use of academic conventions

1st

Excellent standard of appearance; well structured and displayed; no spelling or grammatical mistakes; text well organised and articulated; writing concise and clear; all references noted appropriately in the text; appendices used appropriately; established bibliographic conventions accurately maintained.

2.1

Good standard of appearance; well-structured and displayed; few spelling or grammatical mistakes; logical sequence of discussion; most references noted appropriately in the text; appendices used appropriately; established bibliographic conventions accurately maintained.

2.2

Acceptable appearance; some spelling or grammatical mistakes; most information logically structured and presented; main references noted in the text; relevant appendices included; some maintenance of established bibliographic conventions.

3rd

Structure lacks logic and continuity; many spelling or grammatical mistakes; outdated sources used; inappropriate referencing in the text; unnecessary appendices included; poor maintenance of established bibliographic conventions.

Fail

Unstructured presentation; an uneven or incomprehensible style of writing; poor integration of materials; a great many spelling or grammatical errors; untidy; disregard of bibliographic conventions; inappropriate referencing; failure to meet the word limits; **plagiarism**.

Academic Misconduct

A project can fail, despite all the assessment criteria having been apparently met, because of **plagiarism**.

If your tutor suspects all, or parts, of your work have been plagiarised it will be referred to the Academic Misconduct Coordinator for investigation

Plagiarism means representing another person's work as your own. It is a very serious academic offence. It is seen as an attempt to gain unfair advantage during assessment. If you are suspected of having plagiarised another person's work, you will be dealt with in accordance with University procedure. Details of this are given in your *Student Handbook*.

Plagiarism can involve presenting the work of a fellow student, a past student, a student at another university or sections of published material as if it were your own. To avoid charges of plagiarism, do not copy another person's work without due acknowledgement and make sure you provide full bibliographic details for all your sources of information.