

Code: FLM-403:18, FLMD-232:9, FLMD-322:22

Course title: Adaptation and intermediality: Case analyses

Course convenor: Györgyi Vajdovich

Class time and place: Thursday 13 30-15 00, Múzeum körút 6-8, Room -137

Course type: Seminar

Course content: The course provides an introduction to the problems of intermediality through the examination of different cases of adaptation. The case studies will reveal the specific characteristics of the different media (such as literary text, drama, painting, comics, computer games etc.), their relationship to film and the special adaptation problems they create. During the course the following theoretical problems will also be discussed: abstraction vs. concrete visual representation, homogeneous vs. complex ways of expression, different structures of narrative, construction of space and time, the person of the narrator, the adaptation of stylistic elements. Beside the basic questions of intermediality, the problems of intercultural adaptations and remakes will also be discussed.

Requirements: The course will be a seminar based on active participation, therefore students are required to read and watch the works to be discussed for each lesson. Grades will be assigned based on class participation (max. 3 missed classes) and activity and a seminar paper.

Obligatory Texts and Films: 14. 02. No class, only a short preliminary discussion will be held to explain the process of the course and the tasks. Texts and films will be provided to the students.

21. 02. And 28.02.

J. R. R. Tolkien: *The Lord of the Rings. The Fellowship of the Ring*. (1954) (any edition)

[full text is recommended, the following excerpts are obligatory: Book I. Ch. 1.: A Long-expected Party; Ch. 9.: At the Sign of the Prancing Pony; Book II. Ch. 2.: The Council of Elrond; Ch. 5.: The Bridge of Khazad-dum; Ch. 7. The Mirror of Galadriel; Ch. 10.: The Breaking of the Fellowship.]

Peter Jackson: *The Lord of the Rings: The Fellowship of the Ring* (2001) (extended edition)

07. 03.

Thomas Mann: *Death in Venice* (1911) (any edition)

<http://archive.org/details/DeathInVenice>

Luchino Visconti: *Death in Venice* (1971)

14. 03.

István Örkény: *The Toth Family* [novel] (1966). In: István Örkény: *The Flower Show, The Toth Family*. Budapest, Corvina, 2001.

Zoltán Fábri: *The Toth Family* [Isten hozta, Órnagy úr!] (1969)

21. 03.

Stanisław Lem: *Solaris* (1961) (any edition)

Andrey Tarkovskiy: *Solaris* (1972)

Steven Soderbergh: *Solaris* (2002)

04.04.

Gaston Leroux: *The Phantom of the Opera* (1909-10) (any edition)

Rupert Julian: *The Phantom of the Opera* (1925)

Arthur Lubin: *Phantom of the Opera* (1943)

11.04.

Terence Fisher: *The Phantom of the Opera* (1962)
Joel Schumacher: *The Phantom of the Opera* (2004)

18. 04.

Shakespeare: *Romeo and Juliet* (any edition)
<http://www.shakespeare-online.com/plays/romeoscenes.html>
Baz Luhrmann: *Romeo + Juliet* (1996)

25. 04.

Fumitoshi Oizaki: *Romeo x Juliet* (2007) (anime series, episodes 1., 17., 19. and 22., and optionally episode 24.)

02.05.

Mark Lewis: *Algonquin Park, September* (2001)
http://www.marklewisstudio.com/films2/Algonquin_September.htm
Benedek Fliegau: *Milky Way* (2007) (a given episode)
Diana Groó: *Over the Village – Chagall's Dreams* (2001)

09. 05.

Frank Miller – Lynn Varley: *300* (comic book, 1998)
Zack Snyder: *300* (2006)

16. 05.

Jordan Mechner: *Prince of Persia, the Sands of Time* (video game, 2003, selected parts of walkthrough)
Mike Newell: *Prince of Persia, the Sands of Time* (2010)

- Indicative Reading:**
- Danto, Arthur C.: Moving Pictures. *Quarterly Review of Film Studies* 4 (1979) no. 1. pp. 1–21.
 - Ecke, Jochen: Spatializing the Movie Screen: How Mainstream Cinema Is Catching Up on the Formal Potentialities of the Comic Book Page. In: Berninger, Mark – Ecke, Jochen – Hebarnkorn, Gideon: *Comics as a Nexus of Cultures. Essays on the Interplay of Media, Disciplines, and International Perspectives*. Jefferson, North Carolina, and London, McFarland & Company, Inc., Publishers, 2010. pp. 7-20.
 - Hutcheon, Linda: *A Theory of Adaptation*. New York & London: Routledge, 2006. Ch. 1. Beginning to theorize adaptation. pp. 1-32.
 - McMahan, Alison: The Effect of Multiform Narrative on Subjectivity. *Screen* 40 no. 2. (Summer 1999) pp. 146-157.
 - Manovich, Lev: Cinema as a Cultural Interface.
<http://manovich.net/TEXT/cinema-cultural.html>
 - Welsh, James M. – Lev, Peter: *The Literature/Film Reader. Issues of Adaptation*. Lanham, Maryland – Toronto – Plymouth, UK, The Scarecrow Press, Inc., 2007.