

Code: BBN-FLM-403:63, BBI-FLM-102:02, BMI-FLMD-322E.01

Course title: **Adaptation and intermediality: Case analyses**

Course convenor: **Györgyi Vajdovich**

Class time and place: Thursday 14 00-15 30, 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, 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, problems of intercultural adaptations and remakes will also be discussed. Texts and films will be provided to the students.

10. 09. Introduction: Different approaches to adaptation and intermediality

17. 09., 24. 09. The question of fidelity, different layers and aspects of adaptation

01. 10. Representing abstract concepts by moving images

08. 10. The adaptation of stylistic elements

15. 10., 22. 10. Different interpretations: adaptation and/or remake

05. 11., 12. 11. Theatre and film

19. 11., 26. 11. Comics and film

03. 12., 10. 12. Computer games and film

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 (they have to write a short test of a few questions about those films during the class). Grades will be assigned based on class participation (max. 3 missed classes) and activity and a seminar paper.

Obligatory Texts and Films: 17. 09. and 24. 09.
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.]
film: Peter Jackson: *The Lord of the Rings: The Fellowship of the Ring* (2001) (extended edition)

01. 10.
Thomas Mann: *Death in Venice* (1911) (any edition)
<http://archive.org/details/DeathInVenice>
film: Luchino Visconti: *Death in Venice* (1971)

08. 10.

Henry Fielding: *Tom Jones* (1749) (selected chapters)
<http://www.gutenberg.org/ebooks/6593>
film: Tony Richardson: *Tom Jones* (1963)

15. 10.
Gaston Leroux: *The Phantom of the Opera* (1909-10) (any edition)
film: Rupert Julian: *The Phantom of the Opera* (1925)
film: Arthur Lubin: *Phantom of the Opera* (1943)

22. 10.
film: Terence Fisher: *The Phantom of the Opera* (1962)
film: Joel Schumacher: *The Phantom of the Opera* (2004)

05. 11.
Shakespeare: *Romeo and Juliet* (any edition)
<http://www.shakespeare-online.com/plays/romeoscenes.html>
film: Franco Zeffirelli: *Romeo and Juliet* (1968)

12. 11.
film: Baz Luhrmann: *Romeo + Juliet* (1996)

19. 11.
Alan Moore – Brian Bolland: *Batman. The Killing Joke* (comic book, 1988)
Frank Miller: *The Dark Knight Returns* (comic book, 1986) [book one: The Dark Knight Returns]
film: Tim Burton: *Batman* (1989)

26. 11.
Frank Miller – Lynn Varley: *300* (comic book, 1998)
film: Zack Snyder: *300* (2006)

03. 12.
Jordan Mechner: *Prince of Persia, the Sands of Time* (video game, 2003, selected parts of walkthrough
part 1 http://www.youtube.com/watch?v=k84AcsOoR_k,
part 2 <http://www.youtube.com/watch?v=BWIIIRBruiJg>,
part 3 first 5 minutes, <http://www.youtube.com/watch?v=uW7ujS9GTb0>,
part 6 first 3 minutes <http://www.youtube.com/watch?v=Enx1YSkKaxs>,
the end: <http://www.youtube.com/watch?v=0sSkt1ZXyKM> 04:09:20-04:21:04)
film: Mike Newell: *Prince of Persia, the Sands of Time* (film, 2010)

10. 12.
film: Edgar Wright: *Scott Pilgrim vs. the World* (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.
Elleström, Lars (ed.): *Media Borders, Multimodality and Intermediality*. Palgrave, Macmillan, 2010.
Hutcheon, Linda: *A Theory of Adaptation*. New York & London: Routledge, 2006. Ch. 1. Beginning to theorize adaptation. pp. 1-32.
Juul, Jesper: Games Telling Stories? A brief note on games and narratives. *GameStudies - The international journal of computer game research*, 2001 July (Vol. 1., Issue 1.) <http://gamestudies.org/0101/juul-gts/>
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/content/04-projects/020-cinema-as-a-cultural-interface/17_article_1997.pdf

Mitry, Jean: Remarks on the Problem of Cinematic Adaptation. *The Bulletin of the Midwest Modern Language Association*, Vol. 4, No. 1. (Spring, 1971), pp. 1-9.

Welsh, James M. – Lev, Peter: *The Literature/Film Reader. Issues of Adaptation*. Lanham, Maryland – Toronto – Plymouth, UK, The Scarecrow Press, Inc., 2007.

Zatlin, Phyllis: *Theatrical Translation and Film Adaptation. A Practitioner's View*. Clevedon–Buffalo–Toronto: Multilingual Matters Ltd, 2005. Ch. 7.: On and Off the Screen: The Many Faces of Adaptation. pp. 150-168.