Literature and Adaptation with a Case Study:

*King Lear* on the Page and the Stage

Module 7. BMNAN11700A

PPKE BTK 2020 Spring

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**Class**: Friday 8:30-10:00, 10:15-11:45, Building Z Room 207

**Office hours**: 12:30-13:30, Building Z Office 110

**Goal**: an introduction to adaptation theory and adaptation studies through witnessing the transformations of a single play

**Course material** to be accessed from [my website](https://sites.google.com/site/reussgabriellaphd/home/bmnan11700a-module-7-literature-and-adaptation-ma)

**Text of *King Lear*** to be used: <https://www.folgerdigitaltexts.org/html/Lr.html>

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|  |  | Topics for discussion - 2x90 mins | Assignment for the next class |
| 1 | 14 Feb | **Introduction** to the courseIntroduction to Shakespeare’s *King Lear***Imagine it** as a manga/Facebook event / rap or slam poetry / melodrama /puppet show* **Adaptation and Appropriation**: Chapters 1-2, What is Adaptation? (pp. 17-25) What is Appropriation? (pp. 26-41) from Julie Sanders’s *Adaptation and Appropriation*, (Routledge, 2006)
 | **🡪read** Shakespeare’s *King Lear* (1606)**🡪pair work:** create a kahoot / write a piece of rap/slam poetry about (your reading of) Shakespeare’s *Lear* |
| 2 | 21 Feb | **Play on stage – 17th century**Kahoot/slam-rap and [**the *Lear-*quiz**](https://www.sparknotes.com/shakespeare/lear/quiz/) **☺**Finish „finding the quotes” exerciseFools and mental health: William Kemp vs Robert Armin, Tom o’ Bedlam | **🡪read** Nahum Tate’s *King Lear* (1681) – **collect** your 6 favourite lines**🡪collect** visual representations of Lear in Tate’s/Garrick’s or Colman’s version |
| 3 | 28 Feb | **Play on stage – 18th century**Adaptations by Tate, Colman, Garrickyour 6 favourite linesyour visual representationsAdaptations appreciated? | **🡪read** Reuss Gabriella, *Shakespeare Londonban és Pest-Budán* (L’Harmattan, 2017), pp. 121-150 |
| 4 | 6 March | **Play on stage – 19th century**Restoration by W. C. MacreadyMacready’s promptbookWikipedia *Shakespeare Londonban és Pest-Budán* | **🡪read**: the Introduction (pp. 1-4) and a half-chapter (pp. 143-152) on Peter Brook's *King Lear,* 1971 from Anthony Davies's *Filming Shakespeare's Plays. The Adaptations of Laurence Olivier, Orson Welles, Peter Brook, Akira Kurosawa,* CUP, 1988. |
| 5 | 13 March | **Play on Early Screen***King Lear* directed by Peter Brook (1971)**Filming Shakespeare** – as seen in the late 1980stheatricality: pace and acting mode | **🡪read:** Alan Bennett’s*The Madness of George III* (1991) |
| 6 | 20 March | **Play within a film****Citing Shakespeare** in the 1990s (before Branagh’s trend setting *Much Ado*)*The Madness of King George* (by Alan Bennett, 1994, 110 mins)  | **🡪read**: *A Laughing Matter* (2002) by April de Angelis |
| 7 | 27 March | **Play within a play:** April de Angelis, *A Laughing Matter* (2002) - staged reading | **🡪read**: „Shakespeare’s Cinematic Offshoots” (pp. 303-323) by Tony Howard, in Russell Jackson (ed.) *Cambridge Companion to Shakespeare on Film* (CUP, 2007)  |
| 8 | 4 Apr | **Offshoots and derivatives**: *A Bunch of Amateurs* (dir. Andy Cadiff, 2008, 96mins)What happens if the audience do not recognize the source? | **🡪read**: Chapter 4 (The Pleasures of Adaptation, pp.114-130) Linda Hutcheon’s *A Theory of Adaptation*, (Routledge, 2006) |
| 9 | 10 Apr  | Easter break |  |
| 10 | 17 Apr  | Easter break | **🡪read**: „Brush up your Shakespeare” by Kinga Földváry (pp. 47-62), in *Reinventing the Renaissance,* Brown-Lublin-McCulloch (eds.)(Palgrave Macmillan, 2013) |
| 11 | 24 Apr | **Play in TV series** *Slings and Arrows* (dir. Peter Wellington, 2006) Season 3 Episodes 1-2 | **🡪watch** *Slings and Arrows* (dir. Peter Wellington, 2006) Season 3 Episodes 3-4-5 (3x45 mins)**🡪read**: Douglas Lanier, „Shakespearean Rhizomatics” (2017) |
| 12 | 1 May | National holiday | - |
| 13 | 8 May | **Play in TV series** *Slings and Arrows* (dir. Peter Wellington, 2006) Season 3 Episode 6**Final test** – Comment upon your readings | - |
| 14 | 15 May  | **Shakespeare, mushrooming adapted ☺** Grades, mutual feedback | - |

**Further readings:**

**Bratton**, Jacqueline S. ed., *Plays in Performance: King Lear*. Bristol: Bristol Classical Press, 1987. The Restoration Lear. Nahum Tate, Sex and Politics pp. 14-20.

**Dobson**, Michael, *The Making of the National Poet. Shakespeare, Adaptation and Authorship 1660-1769.* Oxford: The Clarendon Press, 1992. Chapter 2. Politics and Pity. pp.62-98.

**Fischlin**, Daniel and Mark **Fortier**, *Adaptations of Shakespeare: A Critical Anthology of Plays from the Seventeenth Century to the Present,* Psychology Press, 2000. General Introduction pp.1-19.

**Sanders, Julie,** *Novel Shakespeares. twentieth century women novelists and appropriation.* Manchester UP, 2001.

**Shakespeare**, William, *King Lear*. Foakes, R. A. ed., The Arden edition, Third Series. Chapters: Reading and Staging King Lear pp. 3-80, Responses ans Reworkings pp. 80-99

**Spencer**, Christopher, ed., *Five restoration Adaptations of Shakespeare*. Urbana: The University of Illinois Press, 1965. Introduction pp. 1-32.

**Tate**, Nahum, *King Lear* (1681)*.* in Christopher Spencer’s *Five Restoration Adaptations*

**Taylor**, Gary: *Reinventing Shakespeare. A Cultural History from the Restoration to the Present.* London: Vintage, 1991. Introduction, Chapter 2. Restoration. pp. 3-39.